

Corpus Delicti, etc.

At the Northern California Chapter Richard III Society meeting on June 3, 1979 at Merritt College, Oakland, Dr. John Morby of California State University, Hayward, spoke about royal deposition in medieval England. He said that Richard's deposition of his nephew Edward V differed radically from the pattern established by the deposition of Edward's great-great grandfather, Edward II, and that this breaking of the established pattern was the cause of many of Richard's problems.

Deposition, the removal of a king from the throne, depends on a Western notion that one man may want and should have (*de jure*) kingship, when another man has it (*de facto*). A man, or his entire dynasty, may be overthrown — as in 19th century France. In England, James II and the entire Catholic line were overthrown, while his protestant relations reigned. Then, too, kings have been overthrown and replaced by republics. Supporters of royalty in these countries still exist; deposition *always* provokes a certain amount of support for the losing side.

The whole idea of deposition, *de jure* versus *de facto* rule, is a Western European one. In ancient Egypt, the king was God. Unsatisfactory kings' records were blotted out entirely as though they had never existed. Roman emperors were murdered without deposition. In the Byzantine empire, unwanted emperors were put into monasteries. Among the Muslims, the strongest of many

sons killed the others and thus became king. In China, kingship was the mandate of heaven, thus when the king ceased to reign, heaven had ceased to smile upon him. No *de facto* as opposed to *de jure* rule was possible.

In England, however, the realm was plagued by murders, usurpations and depositions from Edward II on. Reasons for English deposition were: 1) difficulty in the behavior of a king and/or 2) difficulty in the lineage of a king. Edward II and Richard II offended enough people so they could be deposed without a better claimant, i.e., one that was more royal in lineage, taking their place. Henry VI was both weak and had a weaker claim to the throne than his deposer. Edward V was declared a bastard. Edward II's deposition set the pattern; "until it is done, nobody knows how to do it." Edward II was found unfit to rule by reason of his behavior, was removed by parliament, with his own consent (he was possibly threatened with the death of his son; possibly the consent was only feigned). He was then murdered; his body was exposed to public view and it was given out that he had died a natural death. This was to remove from men's minds the possibility of an ex-king's party setting itself up as opposition to those who had deposed the former king. It was never quite satisfactory. Edward II and Richard II were occasionally reported to have been seen alive. Deposed kings, even when shown to be dead, continued to rally a certain amount of support. Of course, Edward V never surfaced after his disappearance; but his younger brother, Richard, Duke of York, did reappear in the claims of several young men. Still Edward V's deposition was peculiarly unsatisfactory.

Thus from Edward II on, medieval deposed kings were: 1) shown in some way to be unfit to rule; 2) were removed by parliament; 3) consented to their own removal; 4) were murdered; and 5) were exposed, dead, to public view, accompanied by the story that they had died a natural death. Edward IV made the mistake of not murdering Henry VI when he first deposed him. He didn't make the same mistake twice.

Dr. Morby brought up the interesting point that when a king's rule was patently unsatisfactory, as with Henry VI, other "impediments," "better claimants" sprang to mind. Thus, had Henry not been feeble minded, or at least incapable of ruling, perhaps no one would have thought too much about the Duke of York's descent from both the third and fifth sons of Edward III, as opposed to Henry's descent from only the fourth. Somewhat similarly, the first bastard to rule England was William the Conqueror; had Edward V not been a child, and trailing behind him an unpopular family on his mother's side, the fact, if it was a fact, of his bastardy might not have proved an insurmountable impediment to his ruling England.

Edward V became king automatically upon the death of his father, Edward IV. By the end of the 13th century, England was never without a king, though coronation of the new king was a necessary formality. Edward V was a child which may have been a problem for the realm, but certainly no one could say that he had shown himself unfit to rule. And although Richard was named king by a

tourists would deem appropriate: the Abbey. Let it be an American Ricardian idea, stemming from the Californians, but supported by all of us. If you agree, please let Mrs. Berger know (her address is in the masthead), and we will start the machinery of inquiry in motion. After all, the Society's Isolde Wigram succeeded after many years in having the Anne Neville plaque installed in the Abbey.

● Speaking of California, the two branches there have produced their third newsletter, *Loyaulte Me Lie*, and it's the best yet. Under the editorship of Pam Garrett, who has succeeded Susie Scott as the Northern California Chapter President, with the assistance of Julie Vognar, the Chapter Research Officer, articles include: an investigation of the color "murrey"; a study of Jane Shore, and a run-down on all the facts known about the treatment of Richard's body after Bosworth. Pam is off on her first visit to England in August, which should inspire her to more feats of scholarship once she has seen the sites and met the English Ricardians.

● On August 10th (the very day this is being written), a group of 12 Ricardians set off on the 8th American Tour of Ricardian Britain, under the leadership of Gretchen Clumpner (not, alas, the Hogarths). Full report in the next *Register*.

ANNUAL GENERAL MEETING 1979

The sixteenth annual gathering of Ricardians will take place at the Explorers Club on Saturday, September 29th. Members will assemble at noon, receive badges and meet officers and other enthusiasts until Chairman Bill Snyder calls us to order at one o'clock. After our Committee reports, elections and other business reports we will hear a short talk by our returned Marshall Scholar Lorraine Attreed, detailing current research in Ricardian matters based on her two-year stay at York University. This will be followed by an appearance of Bhala Jones and the Ananda Dancers, a troupe of well-known authorities on court and ceremonial dances of the Tudor and earlier periods. The six dancers under Ms. Jones' direction have appeared at most of the medieval and Renaissance Fairs and at the Cloisters Annual Fair. They will perform to music of the period, in costume, and instruct the audience in the intricate patterns of 15th and 16th century pavanes, galliards, almains and bransles . . . then have audience members join in. Choreographer Jones has a wealth of historical detail on the manners and morals of court dancing to impart. We end the afternoon around 4:30 with an ice cream revel, once again supplied by Susan Depping.

1979 (Fall?)

The Club is located at 46 East 70th Street in New York City, between Park and Madison Avenues, convenient to transportation, with garages nearby. We suggest an early lunch in one of the close restaurants, delis or luncheonettes, so we can all meet on time at noon. Capacity is limited (only 125) so we urge you to get your reservation in *now* on the AGM/dues/funds form enclosed.

Dr. Pamela Tudor-Craig has been unable to schedule a trip to the US this year (The Victoria and Albert Museum has sent her to Scandinavia to research a major Gothic exhibition), and we look forward to her possible appearance at our meeting in 1980.

DUES ARE DUE! DUES ARE DUE!

The ancient battle cry of the Treasurer resounds once more! Our membership year begins and ends on October 2 to coincide with the AGM, and we must remind you that this is the *only notice* you will receive. Renewals must be on hand by return mail to insure your continuing to receive the Society publications without a break. Details are on the AGM reservation form enclosed. Please note that we have made it easy to renew and contribute to the Scholarship and Leicester Memorial Funds as well: only one check for all is needed, and the Treasurer will apportion the donations to the desired fund.

RICHARD III LOTTERY ANNOUNCED

Here is a chance to take a chance and come out ahead: we have received a splendid original oil painting, beautifully framed, as a fund-raising donation by member Valerie Hughes Protopapas . . . her interpretation of the NPG portrait of Richard III. Valerie is a painter of icons; and the glowing, jewel-like colors of her portrait would be a splendid addition to any Ricardian's home. We offer two chances to win it for one dollar. The drawing will take place at the AGM on September 29th, but you don't have to be present to win. All members will have an equal chance to win the portrait. No limit on the number of entries. Two slips go into the barrel for each dollar sent; the greater the number of dollars, the more chances to win. And every dollar is really two dollars to the Society, since the proceeds go to our Scholarship Fund on a matching-fund basis. We have until the end of 1979 to match our generous benefactors' \$2000. grants. Please contribute, and give a bit more on the lottery chance box enclosed. (See under *People Paragraphs* in this issue for more details on Valerie Protopapas and her work.)

IN MEMORIAM NOTICE

In response to the Summer Bulletin, local groups and individuals are planning to publish notices on August 22nd in all the major papers, and some small ones too. The Californians have planned a memorial mass for Richard III to be said by Father Michael Gagnon on the 22nd at the Chapel of Mills College in Oakland, CA. The traditional National Society notice will appear in *The New York Times* on Sunday, August 19th (to catch wider readership) and on August 22nd as well. It reads:

PLANTAGENET – Richard, August 22, 1485. "As king, he declared he would rather have the hearts of his subjects than their money." (Gairdner). We mourn as always.

RICHARD III SOCIETY, INC.
Box 217, Sea Cliff, NY 11579

We haven't heard what the English parent Society will do. *The Times* of London has not been published since last November due to a trade union dispute. We assume the *Telegraph* or *Guardian* will be the vehicle for their notice.

AN OPEN LETTER TO THE SOCIETY . . .

On my first visit to Britain, I had great difficulty finding Bow Bridge because it is situated beyond a larger bridge often mistaken for it, and also because the access road is hopelessly intertwined with a congested railroad yard. Yet, I persisted and I found it. Compulsively leaning over the drab green metal-work framing the sorry little bridge, I gazed down at the narrow polluted river and thought, surely, this must be the saddest spot in England. A few days later in London, I certainly had no difficulty finding Henry Tudor's resplendent sepulcher, situated as it is, at the very apex of Westminster Abbey. This time I looked through a lovely protective filligreed bronze screen that will serve for all time to separate His Majesty from far lesser beings, and I felt myself momentarily mesmerized by the exquisite beauty of the double tomb. Although I paid silent homage to the artist who had so fully succeeded in surrounding the Tudor with this facade of grandeur, I did not allow the lovely embellishments to alter my views as to the essence of the man he strove to honor. I turned away, remembering the murky hole allotted to Richard, and I experienced a deep resentment and anger. Now, a year later, these emotions have been channeled into a resolution.

In six years we will commemorate the five hundredth anniversary of Richard's death. Why not, as a culmination of our bond to him on that date, a Memorial Plaque in Westminster Abbey? I am well aware of the proposed

ITEMS FOR SALE RE-VALUED

Included with this mailing is a revised list of Ricardian Items for Sale. Our Publications Officer, **Andrea Van Sant**, discovered that many books, pamphlets and jewelry items were undervalued, with the sale price not even covering postage. Consequently, all materials have been re-priced and the current list makes all others redundant. Several interesting new items have been added, and we suggest you read it carefully.

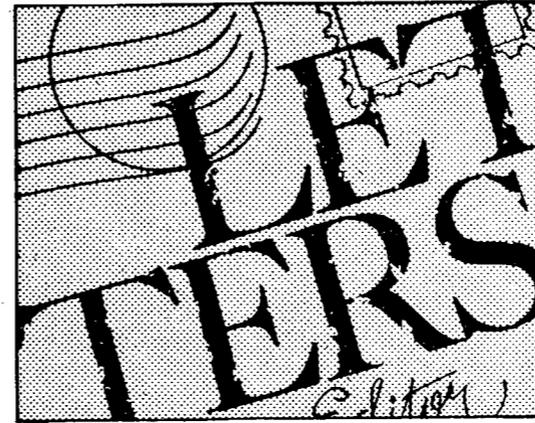
LIBRARY LIST IN PROGRESS

Julie Lord, Librarian, has annotated our holdings with publisher, date, and whether a book is available in hardcover or paper. The resulting list will be more useful than ever; but it is being prepared in correct bibliographical fashion and will take more time than planned for typesetting and printing. Be patient, and write Julie if you have queries about whether or not a book is in our Library until the list is ready.

statue that is to be placed in Leicester . . . but Leicester is not London, and the Old Palace garden is not Westminster Abbey. Also, on the five hundredth anniversary of his death, how much more meaningful that we should honor the vital phases of Richard's life, many of which were celebrated at Westminster: his participation at his brother Edward's crowning, the adornment of the stall beyond the altar with his crest as a Knight of the Bath, his marriage to Anne Neville within the precincts of St. Stephen's Chapel, and his own anointment and coronation. And, as a final accolade to a king who pledged himself to loyalty, service and justice – and kept his word – tradition should have dictated his final rest in a site of distinction and deference within the Abbey. Of course, we cannot reverse the degradation of his pathetic "entombment" beneath Bow Bridge, but we can, as a Society pledged to reinstate Richard's character, work towards a public reaffirmation of our pledge on August 22, 1985.

The Westminster plaque need not be costly or the unveiling ostentatious. In keeping with our image of Richard's character, simplicity should be our guide, but we must keep in mind that the Abbey is the very heart of English historical substance. Its presence proclaims to all people that those remembered and honored within were extraordinary human beings. After five hundred years, it will be time for Richard to take his rightful place.

Frances T. Berger
Chairman
Southern California Chapter



Received by Janet Snyder,
Needlepoint Coordinator

Fields Farm.
Sutton Cheney.
Nr. Nuneaton
Warks., England
7 June 1979

Dear Mrs. Snyder,

I am writing to tell you how lovely the kneelers look in our little church at Sutton Cheney. It has given me great pleasure to stitch them together, and think of the hard work your dedicated band of helpers have put into their making. We are indeed fortunate to have your interest over there in the New World!

I got your address from the Rev. and Mrs. Boston. They are well, and very busy. We have at last got the new organ installed, at the back of the church, and the old one removed. It just needs a White Boar Society service every week and we should have no worries at all!

Perhaps when you are over here again you will come to see us. My husband is a warden at Church, and we farm in the parish.

I hope all goes well for you, and the petrol crisis is not as bad as it sounds.

Please give our best wishes to all your helpers. We are envious of our kneelers by all who visit the church.

Yours sincerely,
Josephine Chaplin

Received and passed on 17A, Coldstream Lane,
by Linda McLatchie: Hardingsstone,
Northampton.
Northamptonshire, England
3 May 1979

Dear Mrs. McLatchie,

I hope you do not mind my inquiring of you if you think that somewhere in the USA amongst your lady members,

there is someone who would be interested in forming a friendship through correspondence.

I am married, aged 44 with two children, a daughter aged 21 (who is married to a Police Officer); and a son aged 17½. I work a full day at our local police headquarters which is most interesting, my husband is self-employed being a central heating engineer. We have a nice stone-built bungalow in a pleasant village about 2 miles outside our main county town. We keep a German Shepherd dog and like very much the outdoor life, being keen caravaners (trailers?) at most weekends, and enjoy sailing and walking – in fact everything to do with the countryside – which is very nice around here!

We are not far from Market Bosworth, and also in the same county is Fotheringhay, the birthplace of Richard. I cannot obviously inform you of everything about me, but perhaps this gives a guide to someone who might have similar interests and wish to correspond.

Best wishes,
Mrs. Jean A. Simons

5 Quarry Park Road
Peperell
Plymouth PL3 4LW
Devon, England
5 July 1979

Dear Mrs. Hogarth,

I am writing on behalf of the South West group of the Richard III Society. We have seen the American branch mentioned in the Ricardian. It occurred to us that your branch might be interested in corresponding occasionally with us as a group. We thought if you were interested that some of your members could write to us and we would answer in turn.

You might like to know a little about us. We formed as a group in February this year with just five members of the Society. We have already grown to 14 members in that short space of time. Several of us live in Plymouth whilst the others come from various parts of Cornwall and from Torquay which is a holiday resort 30 miles from here. We also have one member who lives in Jersey in the Channel Islands and she has managed to attend one of our gatherings.

We would be interested to hear your members views on the Quincentenary preparations at outlined in the June Ricardian. Our Secretary, Wendy Tubb, and committee member Cherie Pearce are going to Bosworth this year for the annual service.

I hope you don't mind my writing to you but we felt that it would be rather nice to make contact with some of the American members.

Best wishes,
Mrs. Shirley Stapley

SHAKESPEARE: WHO WAS HE?

Among our more recent members are Judge Minos Miller and his wife Ruth of Jennings, Louisiana. They are leading, if not *the* leading exponents of the theory that the plays attributed to William Shakespeare were the work of Edward de Vere, the 17th Earl of Oxford. Unlike the Baconians, who had to contend with the, shall we say *disturbed*, Delia Bacon in the mid-nineteenth century, the Oxfordians have among supporters of the contention Emerson, Mark Twain, Henry James and Freud. All could not square the few known facts about the man Shakespeare with the erudition, genius and achievement of whoever wrote the poems and plays generally regarded as western man's highest literary pinnacle.

The Millers (he is a judge of the Louisiana Court of Appeal, she an attorney) have a publishing company which has re-issued, with annotations, the leading book to treat of the Oxford theory, "Shakespeare Identified" by J. Thomas Looney (1920). The Oxfordians have a heavy cross to bear in the author's name (it's pronounced "Loney"), but they soldier on, and the Millers are very active in the Shakespearean Authorship Society. They regard the Oxford question as the greatest English mystery, so it's easy to see why they are also Ricardians. Mrs. Miller has edited the Looney book in its present two-volume edition, and also added to it The Poems of Edward de Vere; has issued Eva Clark Turner's "Hidden Allusions in Shakespeare's Plays" and a second edition of Bernard M. Ward's "A Hundred Sundrie Flowres" from the 1573 original.

If you are intrigued, the Millers can be reached for information at Minos Publishing Company, Olde Evangeline Road, P.O. Drawer 1309, Jennings LA 70546. Catalogs and promotional material are very fascinating.

THE BBC SHAKESPEARE

We look forward, as we hope all Ricardians do, to the second season of plays to be shown here on the Public Broadcasting Service network. After year one, they can only get better, with some of the history plays due this fall. *Richard III* has not been announced, nor the actor who will play him. What is most impressive is the incredible background information kit prepared for schools by the series sponsors: LP records, stills, actor biographies, potted question-and-answer study guides for the plays. We hope the balance of the projected six-year program measures up in performance to the study materials.

SHAKESPEARE! SHAKESPEARE!

One who accepts Shakespeare, whoever he may have been, wholeheartedly, is Louis Marder, founder and editor of the *Shakespeare Newsletter*, now in its thirtieth year. Dr. Marder, who teaches at the University of Illinois at Chicago Circle, was profiled in *Time* and mentioned the Richard III frying pan anecdote, which led to a page one column about the Richard III Society in *his* journal. He has given me permission to reprint the three items of interest to us which follow, from the February 1979 issue of SNL. One is a putdown of the recent 3-volume A.L. Rowse nonsensical "annotated" edition of Shakespeare. The others are germane to scholarship on Shakespeare's *R III*.

Caveat Emptor

When A. L. Rowse presents himself to all and sundry as the greatest living Elizabethan historian, Shakespearean do not object, but when he says that only a great historian can understand Shakespeare we smile at his hubristic claims.

I told this and much more to Clarkson N. Potter's public relations representative who called me to herald the publication of "the most detailed, most lucid, and authoritative study of the work of William Shakespeare ever published." I received a press packet, but none of the requested invitations to meet Professor Rowse when he came to Chicago. Nor did I receive a set of the 3 volumes to review. I guess I had become *persona non grata*.

Fortunately the *Chicago Sun-Times* sent me a set of the volumes for review. They confirmed my suspicion that the set is greatly over-promoted. The set is attractive, well printed, and expensive - \$60. But it is already available for under \$40 in New York City and perhaps elsewhere.

The biography is sketchy, the introductions to the plays satisfactory, the introduction to the poems merely passable - not much more than a 1000 words. The notes are not "the full detailed explanations and clarifications," but 99% glossarial. Because of the exaggerated claims, I decided to make some comparative statistics. I quote from my review. "For Richard II a roughly accurate count turned up 808 notes in the 'Riverside Shakespeare' and 1150 in the Blackfriars Shakespeare," but only 166 in Rowse's edition. For "The Merchant of Venice" I found 553 notes in the "Folger General Readers Shakespeare," and 981 in Kittredge-Ribner edition, but only 181 in Rowse. For "Hamlet" I found about 1188 notes in the Craig-Bevington Shakespeare, about 1015 in The American Pelican Shakespeare, and only 601 in Rowse. Something appears to be missing!

The text is a facsimile reprint of the 1867 Globe edition with bullets in the margin to indicate what is annotated.

I was prepared to say that the advertised 4200 illustrations were worth the money, but I counted them too: there were not 4200 but 2056 - 2144 less than the advertised number! This does not detract from the value of those that remain, but it is indicative of the over-promoted claims for the set.

Rowse could have done better. I often found more useful information in his biography of Shakespeare than I found in the introductions. G. B. Evans took thirteen years to produce the Riverside Shakespeare. This edition took 1 1/2 years from inception to distribution.

What seems to have happened is that the publishers thought that this was a good time to bring out another edition of Shakespeare. They got Rowse to lend his name to the work although he said that he didn't want notes. They would detract from the text. They convinced him that they would be useful. Though he travelled the length and breadth of the USA promoting his edition and himself, the statement in back of the title page tells the story: "Annotated, illustrated and designed by Octavian Books Limited."

At the 1977 Meeting of the Shakespeare Association of America in New Orleans; Section on "New Thoughts on the Histories"

*Report by
Ruth M. Levitsky,
St. Jerome's College of University of Waterloo*

A Rabble of Princes: Some Considerations touching Shakespeare's Tudor Orthodoxy"

Gordon Ross Smith, University of Pennsylvania

In response to Prof. Young's assertion that the popularity of *R3* was due largely to the sheer energy of the character of Richard as Shakespeare depicted him, Prof. Allen (U. of Conn.) wondered whether this explanation was also valid for the popularity of Cibber's version. Concerning the fragmentation of the "I," the suggestion was made that this "I" was reconstructed at the end of the play; Prof. Young conceded that such was the case to some extent. Another questioner wondered whether the "mirrour speech" at the opening of the play was not a prefiguring of Richard's ultimate arrival at self-knowledge.

A number of listeners challenged Professor Smith's argument that Shakespeare and his audience saw the English aristocracy as "rabble." It was suggested that there was a basic nobility in the Bolingbrokes (as opposed e.g., to *R3*); that our sympathies for them persist *in spite* of what we know about their route to the throne; that there is such a deliberate ambiguity in *R2* as to prevent our complete condemnation of Bolingbroke; that the question was not merely whether the Lancastrians were suitable deputies of a Christian God, but whether they effected a reconciliation leading to an acceptable social order; that if the "establishment" was so corrupt, it was odd that bishops, lords, etc. were all taken in by it; that, indeed, the aristocracy continued to be supported during Shakespeare's day. Prof. Smith insisted that intelligent people were *not* "taken in"; that order was *not* established - rather, that Henry 4's reign led to the divisiveness of H6's reign; that bishops and lords were mere sycophants; in short, that whatever seems like a glorification of pomp and circumstance in Shakespeare's plays is only irony. A further objection from the audience was that the plays should be read as fiction not as social commentary.

Sackville and the 16th Century View of R3

Stephen Gresham, Auburn University

[The following note was written for SNL after the editor inquired about the content of Gresham's article on "The Dramaturgy of Tyranny: More's Richard III and Sackville's Complaint of Buckingham," which appeared in *Quincentennial Essays on St. Thomas More*, Albion, Appalachian State University, 1978.]

Richard III continues to interest all who study Tudor historical literature, especially scholars who diligently probe into the creative contexts for Shakespeare's grotesquely fascinating portrait of this infamous historical personage. Traditionally, scholars have looked to Sir Thomas More's *History of King Richard III* for a suggestive guide to the darker lines and diabolical shapings that permeate Shakespeare's *Richard III*. More's work has retained this value for us, but of even greater value is the juxtaposition of More's characterization of Richard III with the characterization of him in Sir Thomas Sackville's *Complaint of Henry, Duke of Buckingham*. In their respective treatments of Richard III, More and Sackville create a dramatic vision of tyranny and its corrosive effects. Through careful attention to characterization, plot, and language, both artists dramatize their theme to heighten the reader's response to the dangers of tyranny and civil disorder. Both firmly establish Richard III as the progenitor of the psychic mood that surrounds all other characters, speech and action.

Sackville's *Complaint*, first printed in the 1563 edition of *A Mirror for Magistrates*, transcends More's characterization of Richard III in the respect that it focuses in large part on the complex relationship between Richard and Buckingham. Indeed, scholars of Shakespeare's *Richard III* could profit from re-examining Sackville's *Complaint* for possible keys to the puzzling issue of the two-way psychological dependence of Richard and Buckingham. Such a re-examination might also call attention to Sackville's continual use of the words "feare" and "feareful" in delineating characters and describing their thoughts and actions. These are words, of course, which are frequently uttered by Shakespeare's Richard III as he struggles to overcome the winter of his discontent.

In reply to my letter asking for Gresham's views on the Richard III of More, Sackville, and Shakespeare, Professor Gresham also wrote:

As for your question about Richard III's reputation, I sense that Richard III was not the evil monster portrayed by More, Sackville, and Shakespeare. I believe that one should look at the literature of 1485-1500 and note that Richard was described as being politically astute and somewhat ruthless - but not as a satanic, diabolical monster. I think that the Richard III myths was given impetus by the satirical verses of William Collinbourne, who was apparently executed for his rhymes attacking Richard. I must confess, however, that the scanty historical details about Richard leave me hesitant to say much more.

In a related vein, you may find my current research on *A Mirror for Magistrates* to be of interest because I am finding that this work tended to treat the Yorkist line more favorably than any other Tudor literary work was

to treat it. The authors of the *Mirror*, Sackville included, tried to splice in more favorable views of the Yorkists, but, of course, they were running headlong into the Tudor mythos and were thus very limited as to what they could do. In a general manner, the *Mirror's* treatment of the Yorkist line may relate to your current interest in the reputation of Richard. I hope to publish something eventually from my *Mirror* research, and I would certainly be happy to share my findings with you.

If you have even a smattering of interest in Shakespeare, we urge you to support the *Shakespeare Newsletter* by subscribing. It is a one-man labor of love for Louis Marder, who eats, sleeps and dreams Shakespeare. He has very little help, and asks his subscribers to look after their own details of starting and ending dates. The cost is modest: \$4.00 annually for six issues, Feb., April, May, Sept., Nov. & Dec. but two-year subscriptions are a must. We urge you to start yours today, with a check for \$8.00 to *The Shakespeare Newsletter*, Department of English, University of Illinois at Chicago Center, Chicago, Illinois 60680.

Regional Reports

Mid-Atlantic Annual Meeting

Lillian Barker, Regional Vice-Chairman
Reported by Libby Haynes, National Secretary

Thirty-five members of the Middle Atlantic Region assembled Saturday afternoon, July 21, 1979, in a pleasant, large meeting room of the Prince Georges County Public Library, Hyattsville, MD. In consideration of the setting, the theme of the meeting was Film, Music, and Books about Richard III, and each member had been asked to bring a favorite book to discuss.

Lillian Barker opened the meeting at 1:35 p.m. After a brief business discussion, we settled down to enjoy the fine film *Images Medievales* of miniatures from 14th and 15th century manuscripts, with commentary, which gives an insight to the life and thought of the late middle ages.

After the lights came on, Lillian called attention to an excellent display on a side table of Ricardian books from the county library system, and asked card-carrying members please each to check out a few so she wouldn't have to return them to the shelves. Books available for pur-

chase from Andrea van Sant were mentioned, also. Background music was supplied by Medieval and Renaissance works recorded on cassette by Eva Krusten.

When called on, Bill Snyder then discussed his forthcoming book, *The Legend of Richard III*. This will contain, in addition to a condensation of Caroline Halsted's monumental *Richard Plantagenet as Duke of Gloucester and King of England*, the full texts of *Titulus Regis*, Henry VII's Act of Attainder against Richard and his followers, the order to destroy *Titulus Regis*, full documentation of the growth of the legend regarding the death of Edward, Prince of Wales, the Lyne-Pirkis examination of the bones in the Abbey, invalidating the conclusions of Tanner and Wright, and an outline of British history up to Richard III, showing the development of the issues with which Richard had to contend.

Books brought by other members were discussed briefly. These included a 1909 Folger edition of Shakespeare's play, as an historical curiosity; *The Age of Plantagenet and Valois* and *The Visconti Hours* for their beauty; Buck's *Historie of the Life and Reigne of Richard III* and Hutton's *The Battle of Bosworth Field* for their antiquarian interest; *The Warwick Heiress* and *The Son of York* (from the "In the Shadow of the Tower" series which has appeared on BBC-TV but has not yet been seen in this country) for "a good read"; and *Merry Ever After*, by Joe Lasker (Viking Press, 1976, \$7.95), a children's book describing two medieval weddings, with charming illustrations, superbly done in the style of medieval miniatures. This last book evoked a response of enjoyment and admiration from everyone present.

Shirley Bean, chief of the Division for the Handicapped of the Prince Georges County Library, spoke to us about the services available, including bookmobile deliveries, a machine to turn pages, and a ceiling projector for the bedridden. She showed us a copy of *The Daughter of Time* in large type for the visually impaired. She demonstrated *The King's Grey Mare* as a "talking book" on eight 8-rpm records, another book recorded on four easily-mailed cassette tapes, and a large volume printed in Braille. Any published book is available to the blind in one of these forms, even if it has to be "read to order" by volunteer readers.

Cookies and punch were served as the members examined the displays and chatted with old and new friends. After this social interlude, Lillian called us all to our seats for "door prizes." She announced dates in Ricardian history and asked the members to declare who had the nearest birthday. Prizes were the English paperback edition of *The Daughter of Time* with Richard's portrait on the cover; the paperback, *We Speak No Treason*; "Ricardian Britain," won by Tom Donnelly who is planning a trip; and a tie for *Merry Ever After*, won by Eva and Maarja Krusten. Everyone else was invited to take a pom-pom (donated by Martha Hogarth) or a postcard, and pay by contributing to the Scholarship Fund! As \$2.00 had been assessed to attend the meeting, the room itself was free, and the refreshments were volunteered, it was unanimously decided that the surplus over expenses (mailing, door prizes, duplicating, projectionist) would be donated to the Statue Fund. Lillian also pro-

vided a bibliography of Ricardian literature for all to take. (This is available to members. Send a long, self-addressed, stamped envelope to her at 9220-K Bridle Path Lane, Laurel, MD 20810.)

Chicago Area

Beth Argall, Regional Vice-chairman
Reported by Lynn Batschauer, Secretary

In keeping with the coastal chapters of the Richard III Society the Chicago area is a hotbed of Ricardian activity. Since 1973, when a notice was placed in the *Register* by Sharon Grodsky Michalove inviting interested parties in the six-county metropolitan Chicago area to contact her, the Chicago Chapter has grown probably because of the wide range of programs and activities it has developed.

While Sharon served as secretary, our annual medieval banquet celebrating Twelfth Night was instituted. Our next secretary, Yvonne Shea; secured a number of guest lecturers from local institutions of higher learning for which Chicago is famous. Our new secretary, Lynn Batschauer, using her connections, has forged a link between the Ricardians and The Newberry Library.

Some of our activities in the last year have included a scholarly paper written and delivered by Susie Korytar on Witchcraft in the Middle Ages. This meeting last April was attended by Dorothy Collin, a feature reporter with the *Chicago Tribune* who wrote a page one story about the Society. During the lecture by Ms. Korytar, it was brought to light that several members of the Woodville and Yorkist families might have been involved in the area of witchcraft. The next meeting in mid-summer 1978 was Medieval Games which included "Kingmaker" which took as long to figure out as to play. Our summer meeting was held at the appropriately titled "King Richard's Faire" which is a Renaissance Faire similar to those held in California. Demonstrations of jousting on foot and horseback rounded out an enjoyable day. Many of our members attended in costume. In August, our memorial appeared in the *Chicago Tribune* for Richard. At our annual birthday party for Richard, we had a chance to welcome many new members who had been attracted by the *Tribune* article. Our farthest new member is Mrs. Susan Lerner, wife of the U. S. Ambassador to Norway. Mrs. Lerner has installed a shrine to Richard in her office in what was Alfred Nobel's Oslo mansion. Our Twelfth Night banquet was held at the home of Jo Newport and gave members who had attended the Medieval Institute at Western Michigan University an opportunity to demonstrate what they had learned in the medieval cooking course conducted by Lorna Sass, author of "To The King's Taste" and "To The Queen's Taste". Jo Newport and Palmer Clark played a trumpet fanfare to announce the start of the banquet and the boar's head centerpiece was matched by favors with the Ricardian boar on them. Almost all of the 30 people who attended came in costume. The *Chicago Tribune* once again gave us coverage in their "Things To Do" section and we received queries from many out-of-town

holiday visitors as well as CBS-TV who wanted to tape the banquet for their 10:00 P.M. news. But we were, alas, scheduled too late for the cameras to make the broadcast. We are considering a Twelfth Night luncheon for next year.

Between Twelfth Night and our March 31, 1979, meeting, we had to content ourselves with telephone communications since 89 inches of snow cut into everyone's travel plans. We made up for this with a sensational session at The Newberry Library, a private institution with the most outstanding medieval collection in the United States. Lynn Batschauer arranged for us to be greeted by her old friend, Dr. Lawrence Towner, Head of the Library, and a nationally known archivist and historian and assigned Mr. Tony Amadeo, Reference Assistant for the Department of Special Collections, to address us on Richard III in print and to allow us to examine very carefully such gems as: Thomas More's "History of Richard III" written in 1641; Polydore Virgil's "History of English Kings" written in 1543; Edward Hall's "Chronicle" used as the basis for Grafton's work printed in 1548 in English; Grafton's 1668 edition of his "Chronicle", the title page of which has pictures of Henry VII's "ancestors" — Saul, David, Moses, Brutus (who founded England), William the Conqueror; George Buck's 1646 first edition of "History of Richard III" as well as every other source that would be covered in any thorough history of Richard and his times. As a special reward for us, and because Mr. Amadeo in the course of researching his speech, became a partisan of Richard himself, the Newberry's first folio of Shakespeare's "Richard III" was taken out of its air conditioned vault for us to study. In the lobby of the Library, were several of Caxton's first books and a 1450 manuscript from York.

In May, Jan Nickey was the hostess for an English Tea. Barbara Schaaf reported on her most recent trip to England where she was on assignment to cover the election of Margaret Thatcher. She was able to meet with Elizabeth Noakes and Geoffrey Wheeler of the London Chapter and to give them a copy of a privately printed pamphlet entitled "The Murder of the Princes" which Dinah Kozina found in a used book store. The pamphlet is of interest mainly because it quotes several articles in the *London Times* pre-World War II about a coffin found in Leicester that might possibly have been that of Richard III. Copies of the pamphlet were made available to members of the Chicago group through the kindness of Don Jennings. Barbara Robertson and Jessica Meyer reported on this year's Medieval Institute at Kalamazoo, Michigan, which was also attended by Elizabeth Clark. The possibility of at least one member from the Chicago Chapter presenting a paper at next year's institute was discussed and we understood work is under way. Funds remaining in the treasury after defraying the expense of the August memorial are to be donated to the statue fund. It was decided by unanimous vote. To increase the Chicago contribution, Beth Argall offered stuffed white boars which she had designed and produced herself. Kathy Freise produced various craft items from her own medieval designs. These and other appropriate craft items will be on sale, proceeds to the statue fund at the Old Town Renaissance Consort Fair in September where our group will have a booth.

Northern California Chapter

Suzanne Scott, President

Reported by Julie Vognar, Research Officer

At our June 3 meeting in the Student Lounge at Merritt College, Oakland, California, with 24 people in attendance, Jerry Suminski led us in a toast to Richard, based on the poem which begins the chapter "The Innocents" in Rhoda Edwards' *Some Touch of Pity*, and dealing with Richard's love for his country, and the individual men and women who were his country.

Susie Scott then called the meeting to order at 1:30 p.m. and thanked those of us who had brought refreshments, and Pam Garrett, in particular, who found us the lovely meeting place, the student lounge at Merritt College, with a fine view of the bay. She then read the Treasurer's report as Mrs. Alice Whearty was unable to attend. The report indicated that the chapter has \$209.54 at its disposal.

Mrs. Scott then said that she felt, regretfully, that she must resign the office of President of the Northern California Chapter and asked for nominations for interim President and Vice-President until general elections could be held in October. Mrs. Robert Hussey placed the names of Pamela Garrett for acting President and Dorothy Burke for acting Vice-President in nomination; these were seconded, and the officers accepted by voice vote. Alice Whearty and Julie Vognar will continue in their offices as Secretary-Treasurer and Research Officer during this period.

Pamela Garrett then took over the chair, and led us in a round of applause for Mrs. Scott for her many contributions during her tenure of office, and offered her, in token of our appreciation, a dozen of the long-stemmed white roses which Pam had brought to the meeting. She then introduced Dr. John Morby, Associate Professor of History at California State University, Hayward, who spoke with great excellence and clarity about patterns of royal deposition in medieval England, and how Richard's deposing of his nephew Edward V had differed radically from the pattern established by the deposing of Edward II. An excellent talk! (See article in this Register for further details - Editor).

It was established that the October meeting would be held in San Francisco. Ramona Eiseman volunteered to be Program Chairman for that meeting.

We had planned book reviews of Elizabeth Jenkins' *The Princes in the Tower* and Audrey Williamson's *The Mystery of the Princes*, but felt that these had been adequately covered in the Ricardian and Register which we had all received the preceding week. Thus the reviews were limited to: *The Princes in the Tower* (Coward, McCann & Geoghegan, Inc.) - probably not. *The Mystery of the Princes* (Alan Sutton, Dursley, Gloucestershire, England): definitely yes.

Everyone expressed interest in the continuation of the local newsletter. It was decided that we would vote on how *Loyaulte me lie* is to be subsidized in October.

Meanwhile, miraculously, there will be another issue (this one!).

Finally, Charlotte Dillon gave a report about the Yorkshire Richard III Meeting which she and her husband attended last October. Almost everyone was in costume, and she said Audrey Twigg, Secretary of the Yorkshire Chapter, had been most helpful in finding accommodations and costumes for them. They had a great time eating from bread trenchers and drinking mead.

Following the formal meeting, we indulged in more refreshments - ice box cake, cookies, coffee and a delicious cold fruit punch - and listened to Smetana's tone poem "Richard III" composed in 1848. Smetana composed it just after Shakespeare had been translated into Czech, and it is supposed to be a musical sketch of Shakespeare's Richard, but somehow Smetana seems to have gotten something Ricardian in his makeup. The tone poem is beautiful and sounds more like our Richard than Shakespeare's Richard.

Four paperback, and one hardback, copies of *The Daughter of Time*, a paperback *We Speak No Treason*, a paperback Kendall biography, *Richard III* were handed out by members. The recipients of those books donated the cost of the second-hand books to the "meeting pot." Meeting adjourned about 3:30 p.m.

Southern California Chapter

Frances T. Berger, President

Reported by Dorothy C. Fontana, Secy.-Treas.

The July 1st Meeting of the Southern California Chapter convened at 2:15 p.m. at Frances Berger's house. Attending officers (Frances, D. Fontana, and Helen Maurer) introduced themselves to the new members. Marion Sherwood, Vice-Chairman, was unable to attend.

The Treasurer's report gave the information that \$12.74 in expenses had been paid out since the April meeting, and currently there was a deficit of \$21.27. This is due largely to the Newsletter mailings and Xeroxing expenses. Chapter dues taken in at the meeting came to \$20.00 (\$4.00 each for five new members) leaving a deficit as of July 1st of \$1.27.

Kathleen Sky-Goldin and Dorothy Fontana were the speakers of the afternoon. Kathleen gave a talk on the costume, materials, and accessories a woman of Richard's time would have worn. Dorothy spoke on the male costume and armor of the period.

After the talks, Frances turned the meeting over to Helen Maurer for a discussion of subjects for future meetings and sites for same. Most members were amenable to having meetings in the San Fernando/Los Angeles area. In line with this, the members also discussed possible sites for the location of Richard's Birthday Luncheon on September 30th. Suggestions were the Variety Arts in Los Angeles, the Biltmore, and the Universal-Sheraton. Lenore Robinson and Dorothy Fontana volunteered to help Marion Sherwood with arrangements as to the site for the Birthday Luncheon. Some people had expressed desires to

hear more about Richard himself in talks at the meetings. Helen asked what they would like to have as future subjects. Kathleen Sky-Goldin suggested something having to do with Richard's work in law and government. Harold Schwartz wanted to hear more about Richard's relationship with the Princes, his notoriety, and what research is going on in these areas. (It was pointed out the problem in this is that most researchers are engaged in research on their own pet projects, and there was no overall organization coordinating who was working on what particular subject.)

On August 22, Bosworth Day, an "In Memoriam" notice will appear in the Los Angeles Times on behalf of our Chapter. Helen Maurer was asked to read the Memoriam she had written, which members agreed was simple, dignified and to the point. Also on August 22, members were informed of a Requiem Mass for Richard at Mills College in Oakland. On Wednesday, July 11th, viewers in the local L.A. area can see Laurence Olivier's *Richard III* on the On Subscription T.V. network. It will be at 9:15 p.m. and will run 2 hours 40 minutes without interruption.

A Society member from Claremont invited members to use books from the Ricardian section in the Francis Bacon Library collection at Claremont Colleges.

Frances polled the membership in regard to the placing of a Memorial Plaque in Westminster Abbey in 1985, commemorating the 500th anniversary of Richard's death. England seems cool about it, as it took so long to get a Memorial Plaque placed near Anne's burial site in the Abbey. However, the Northern California Chapter backed the proposal fully. The members of the Southern California Chapter agreed to push the proposal, and it could perhaps be done as a combined California Chapters' project. Frances will be continuing correspondence on the matter.

Frances also reported on the Leicester Chapter's plans to have a tombstone-like Memorial laid in Leicester Cathedral which would appear to claim Richard is under the cathedral floor - which he is not. The "evidence" of history indicates Richard is probably either under a nearby parking lot or was thrown into the river near Bow Bridge (a number of years after Bosworth) and his body never recovered.

Membership information for new members was given by Frances and Ricardian T-shirts, Totes, and Sweatshirts ordered earlier were passed out.

Kathleen Sky-Goldin gave reviews of several new books either about Richard or touching on his world, his friends, and his enemies. Among them were *The Wars of the Roses*, *The Kings and Queens of England*, *The House of Tudor*, *The Queens of England*, *Knights and the Age of Chivalry*, and *The Courts of Europe*.

Before concluding the meeting, Frances reminded members that any questions they would like answered regarding Richard should be directed to the newsletter, *Loyaulte Me Lie*. Researchers work out the answers, and they are published as soon as possible in *L.M.L.* The meeting's business was concluded at 4:30 p.m.

GODFATHER TOAD:

AL PACINO

AS RICHARD III,

SORT OF.

by Bill Hogarth

By now, there is hardly a newspaper or magazine reader who has not had an opportunity to read a review of the recent limited run on Broadway of film star Al Pacino as Richard III. The one really commendable aspect of his performance is also the factor that got all the attention, approximately 95% unfavorable. That is the fact that he had the courage to do it to begin with. Very few film stars who can control their careers will put them on the line by trying the stage; certainly not the commercial world of Broadway - and, horrors, in Shakespeare! As producer Alexander Cohen has said, backers don't want to invest in Shakespeare in the commercial theatre. Even if successful, there are no subsidiary income possibilities; the Bard is public domain. So a consortium of producers got together to present a film star, for a limited run, to sold-out houses of his fans. Not Shakespeare lovers; groupies.

I had press tickets (marked \$18.50 each - that's Broadway today) for the day before the official opening. Pacino was very nervous about the critics, and played for 10 weeks on the road and in New York before inviting the press. I invited Donald Madden to come along. Don had played Richard III in the 1970 performances of the Hall/Barton "Wars of the Roses" trilogy for Joseph Papp in

Central Park in 1970, and has remained a respected classical actor (his only film was "1776") . . . an "actor's actor" who sticks to his guns, and his taste in theatre. He was about to go off to star in Brecht's "Arturo Ui" at Williamstown, but came out of curiosity.

True enough, the experience was a nightmare. Pacino has no breath control, erratic speech (accents ranging from Yiddish to Welsh, always with Bronx edge) which one critic said was encapsulated in the line "What's da nooz, Stanley?" and which Walter Kerr suggested gave us Richard of Third Avenue. His explosive speech was accompanied by torrents of saliva, silhouetted against a black cyclorama (the set was horrible as well: a lumpy platform, the black backcloth and above, some tatty versions of tapestries on scrim). When Lady Anne actually spat at him in the wooing scene, critic John Simon in *New York* magazine said it was "spit for spat."

The famous bedroom eyes, which caused even some of our members to write in surprise that he was so bad ("Gosh, in the *Godfather* I thought he even looked like Richard") were rolling and contorted, the left arm possibly a phony, with the real one strapped to his body (see the Hirshfeld caricature from the *Times* on the *Register* cover) and the hump pronounced. Energy he had: rolling and bouncing his short, muscular body around the stage like Quasimodo, mugging shamelessly, and cardinal actor's sin: speaking directly to the audience. Not in Olivier's sly manner of letting the audience share *his* delight in his own "smile, and

murder whilst I smile" cunning, but a smarmy smirking at the little girls popping gum in the audience. He did what he intended: paid his dues as a stage-origin actor, showed loyalty to the director for whom he had done the part in Boston, and gave the Shuberts a sold-out house (to audiences who had never seen Shakespeare, and would never again do so, but would have come to see *him* do *anything*).

Don Madden's comment: "Only an actor of Pacino's stature could turn this play into the laff riot that Shakespeare intended." I caught a few things the critics didn't. The *Playbill* credits for Pacino note that he "studied with Charlie Laughton" . . . *Charlie? Al?* And way down in the technical credits, Madeline Perner Cosman (her name misspelled) was listed as "medieval adviser." I hope Dr. Cosman, Director of the Institute of Medieval and Renaissance Studies at New York's City College, and a Ricardian who has been our speaker at an AGM, is laughing all the way to the bank; but I suspect *she* must be pretty miserable with the production as well.

Summary? Maybe someone out of all those pubescent hordes will, as is to be hoped, turn from Shakespeare's larger-than-life villain to history, revisionist history. But there's less hope than usual. A week before I saw the play, I had spoken to an audience of high school students in Port Washington on Long Island, whose teacher was a popular one, able to inspire enthusiasm in a Shakespeare course where the students really had to buckle down and study. He had arranged a block of tickets, and a bus trip *en masse* to attend the play next evening. My talk, on Richard in the theatre and in history, was well received, and seemed to add to the students' sense of anticipation of what would be, for some of them, their first professional Shakespeare. I had confided some of what I had heard about the production to the teacher, and, two days later he wrote to say "I don't know what to tell them - it was as bad as you'd said."

Lord knows there are enough cultural problems. How to make Elizabethan English meaningful to kids whose ethnic backgrounds make modern American speech baffling, or who think and speak Black English. Who hear, night after night, television mumbling and movie muttering. Bad Shakespeare, badly produced, directed, designed, lighted and thrown at the wrong audience is a terrible disservice. Even a Ricardian can't gloat when his Avonian rival is seen in such a bad light. Next week: John Travolta in . . . *Hamlet?*

PEOPLE PARAGRAPHS

Margery Voigt of Seattle WA will appear on the masthead of our next *Register* as the newest Regional Vice-Chairman. She wrote for members in the northwest, got in touch with them, and has begun a series of meetings and activities. It is possible that this group may have an international aspect, since Canadians in Victoria and Vancouver, far removed from their Toronto headquarters, might also wish to participate in Seattle chapter meetings.

Mrs. Voigt writes that she took issue with Richard III's listing in *Webster's Biographical Dictionary*, and has passed along a reply from the editor of the Merriam-Webster books: ". . . several of your criticisms of the Richard III entry in Webster's Biographical Dictionary are well taken, and after further research I will make notes to correct the entry at the earliest possible time. Thank you for taking the time to bring these problems to our attention. - Robert McHenry."

Members reading this who have somehow escaped geographical assignment in the area may wish to write Mrs. Voigt at 2858 13th West, Seattle WA 98119.

Mrs. Walter D. Marschner of Lafayette LA is another member who wrote for a list of fellow Ricardians in Louisiana. She has gotten in touch with several and also asks an interesting question: "Are there any other Ricardians who share Richard's birthdate of October 2, as I do? Perhaps you can ask all members who have that birthdate to let the *Register* know, so that there could be a list of us "elite" ones!"

Mary Marschner has also sent on a tape, prepared by John Rushdoony, which states the case for Richard III very succinctly, and may be of interest to all, when it is donated to our library. Dr. Rushdoony is the head of a Christian educational foundation in California, has lectured widely on historical and philosophical topics, and his talk is concise, well-researched and free of evangelical proselytizing, despite its sponsorship - or perhaps, *because* of it - in the best, enlightened, ecumenical sense.

Kristine M. Davis is making Ricardian Christmas ornaments for members of the Society. All pro-

ceeds will go to the Leicester Memorial Statue Fund. For further information, please write to her at 3701 Newton Street, Denver, Colorado 80211. Please enclose a stamped, self-addressed envelope.

Jayne Burgner, a former New Yorker, writes from Eugene, Oregon to say that she enjoys the *Ricardian* and the *Register*, was able to see the Pacino *RIII* on a visit home in May, and found it inferior to last year's *Richard III* at the Ashland Festival. She mentions that she was at school in London in 1973 during the NPG exhibition, and, ironically, didn't see it. She has offered her skills as a research librarian, and the offer is much appreciated.

Members Mr. and Mrs. Ernest B. Holmwood of Fort Bragg, CA both died within the past year, and the Society's deepest sympathy goes to their surviving daughter, Deborah Dreiling. A very generous memorial contribution to the Society, in the name of Merle Holmwood, has been made by E. J. Wiggins, of Edmonton, Alberta, Canada. We are extremely grateful, and have asked to apply the amount to the Scholarship Fund, where donations acquire two-fold value on a matching-fund basis.

Patricia Nolan of Pueblo, CO has sent on an In Memoriam notice she had published in the *Pueblo Chieftain* in 1978, and mentioned that she had a memorial mass said for Richard last August 22nd as well. Ms. Nolan was a partisan of Richard III long before joining the Society, and mentions that, since 1963, The University of Southern Colorado has included in its Basic Freshman History courses, and English and European History courses, a more "enlightened" view of Richard III than is generally known. Feeling isolated, she has made up in activity what is lacking in numbers. She has been put in touch with Kristine Davis in Denver, and we await news of a possible new chapter.

Mrs. Joseph Grover of the Wooster School in Danbury CT has sent on a review of the Jenkins "Princes in the Tower" and added "my husband and I were fortunate enough to be in England last spring. One of my proudest moments was being able to sign the guest register in Sutton Cheney Church as a member of the American branch of the Richard III Society."

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Henry Kane, an attorney and Ricardian in Beaverton, Oregon sent on an article which appeared in the May 27th *Sunday Oregonian* in Portland (it concerned the film "The Deer Hunter" and the artist's responsibility toward the truth) quoting a relevant part . . . "On the other hand, Edward Kaufman, Professor of Cinema at USC says: 'All artists lie. Artists have always manipulated history. "Richard III" is history falsified by Shakespeare in order to justify Queen Elizabeth's claim to the throne.'"

Elizabeth Argall is the new Regional Vice-Chairman for the Chicago area, succeeding Don Jennings. Beth (call me "Tiger" she says), has been a Society member since '73, having first been intrigued by the Olivier film, then corresponding with Dr. Frank Baxter at USC (he was the TV explicator of Shakespeare during the "Age of Kings" and other series in the 60's). Finally locating the Society, Beth corresponds with Geoff Wheeler in London, sees him on visits, and one year planned her vacation to coincide with the York Dinner, journeying north with the London Branch. Beth has started an arts-and-crafts project as a fund-raiser, making miniature stuffed white boars to support the Leicester Memorial, and says the activity of the English branches "puts us all to shame." She and other Chicago members will man a Richard III booth at the Old Town Renaissance Revel in September, dispensing goodies and membership information . . . all in costume, on September 15th.

Julie Vognar, Research Officer for the Northern California Branch has been pursuing information about Patrick Carleton, author of the very popular novel about Richard III "Under the Hog." Published in the 30's, it was re-issued in paper in England only recently, but even the British publishers have no idea what happened to Carleton. He seems to have simply disappeared about 1941. Julie has tried all the standard reference sources, written to people in England, all to no avail. On the off chance that someone out there stumbles on a mention of Carleton, please let us know.

Susan Depping (formerly Pashaian), the generous donor of the beautiful Baskin-Robbins ice cream cakes at our last two Annual General Meetings, gave birth on May 19th to Richard Ian Depping. Sue says Richard Ian is coincidental, not an in-

tentional pun on the group or the quarterly. All good wishes to the youngest member, who may appear on September 29th to enjoy this year's ice cream extravaganza.

Dr. Charles T. Wood wrote a review of Barbara Tuchman's "A Distant Mirror: The Calamitous 14th Century" which appeared in the April 1979 issue of *Speculum*, the journal of medieval studies. Referring to the successful book as the "leading partially read best-seller of all time" got him a letter from Mrs. Tuchman, enclosing readers' letters to her, indicating that people generally were reading her book. Wood cited faulty method, cluttered facts disturbing the narrative, and a suspect basis (contrasting the 14th and 20th century "mirror" image). Mrs. Tuchman also waspishly mentioned that she had read Dr. Wood's "In Quest of Eternity" but didn't list it because she hadn't quoted from it. Laughing all the way to the bank, Mrs. T. was recently elected President of the American Academy of Arts and Letters, the first woman to hold the office. While agreeing with Wood's criticisms, we think the book worthwhile for all medievalists; though the best recent work of medieval interest remains the marvelous "Montaillou" by Le Roy Ladurie.

As to fiction, an exchange with Dr. Wood confirms the editor's contention that there are such works which merit respect from historians; notably Garrett Mattingly's "The Armada" and H.F.M. Prescott's "Man on a Donkey." If the general reader becomes sated with one more gooey romance about Richard III, or the middle ages, try one of the good ones above.

Valerie Hughes Protopapas, a new member, is an iconographer, according to her stationery. Curiosity prompted her reply that yes, she paints icons on commission; with works in Kenya, one about to go to Poland, a 9½-foot round dome icon in a Florida church and many others "scattered about." She also paints secular works, portraits mainly, in the same glowing, jewel-like colors. Now, wonder of wonders, she has painted her interpretation of the NPG portrait of Richard III and donated it to the Society as a fund-raising item. We have decided to offer it as a lottery prize, to benefit the Scholarship Fund. (See details on the AGM/dues/funds announcement enclosed.)

One dollar will give you two chances to win the portrait, the drawing to be held at the AGM in New York on the 29th September. You don't have

to be present to win. Just tick off the dollar lottery box on the form, and two slips in your name go into the barrel at the AGM. You may be the winner of your own icon of Richard III, an 8" x 10" portrait, beautifully framed, by this talented lady. If you have an interest in portrait miniatures, or wish to discuss a possible commission, Mrs. Protopapas' address is 14 Peartree Lane, Huntington Station, New York 11746. She has an interest in fantasy (from Tolkien), English historical subjects, heraldry, portraits (even those of people's homes!) and also works in pen and ink, pencil, pastel and charcoal.

Primrose Sandiford Billwiller (Mrs. J. L.) of San Francisco has been a member of the Society since the American Branch was organized. She writes "I was distressed to read in the Summer Bulletin that some people in San Francisco complained to you about last year's *In Memoriam*. I am sure they would have been calmer had they read the *San Francisco Chronicle*, *Examiner* and the *Oakland Tribune*. I myself put in notices in these three papers, using the "great heaviness" quotation. We're just back from our biennial visit to London. As usual, I popped into Crosby Hall and this time was touched and pleased to see a handwritten account of the True Facts on a table near the door."

Toby Friedenber of Norwalk CT has called our attention to a query in the August/September issue of *British History Illustrated* about the address of the Society. The editor gave the address in England. (Natural enough, the magazine is edited in England.) But with the dominant distribution here, let's bombard the editor with expressions of interest on the part of American Ricardians. Drop a note to *The Editor, British History Illustrated, Post Office Box 1831, Harrisburg PA 17105*, and say you are one of the more than 600 Americans vitally interested in Richard III, and that queries to Box 217, Sea Cliff NY 11579 will be promptly answered.

Melinda Young of Madison WI writes to say "I've decided to make it a regular policy to give *The Daughter of Time* to non-Ricardian friends as birthday and Christmas presents. It's an excellent gift in its own right, and it's a lot less obtrusive than an impassioned speech."

Melinda's idea prompts the Editor to stress an old idea for the benefit of newer members: Order

a supply of color postcards of the NPG portrait of Richard III from the Publications Officer. Attach a small slip to the bottom of the card, saying in effect: "This is the portrait which started Grant on his investigation of the truth about Richard III. If you care about Tudor injustice, write to the Richard III Society, Inc., Box 217, Sea Cliff, NY 11579." Then . . . ask the permission of the librarian in your local branch, or a university library, to glue the card and its caption into circulating copies of *The Daughter of Time*. Very effective. Point out that no edition carries the portrait, and you are doing the reader a service. If you really feel ambitious, ask to place the portrait postcard and the Society's address in *any* book, novel or non-fiction, about Richard and his era. We have found that this idea can give every member, no matter how isolated, a sense of participation in the Society . . . and start some very interesting conversations as well. If you let the library know you are a member, and/or list your own address, you may want to order a supply of Society information folders to pass on to inquirers. Send a stamped addressed envelope (28¢ postage) to Martha Hogarth in Sea Cliff and receive 6 folders.

Dr. Helmut Nickel, our Pursuivant, has once again planned the glorious Medieval Fair at the Cloisters in New York (the Metropolitan Museum's medieval collection in Fort Tryon Park). This year, says Dr. Nickel, the Fair will be held on two days, Saturday and Sunday, August 18th and 19th. Since there are often as many as 10,000 people attending the free event, the weekend schedule should make the attendance more comfortable for all. Dr. Nickel, who is the Metropolitan's Curator of Arms and Armor, has sent along a fullsome bibliography of his scholarly publications, and stands ready to answer queries of members on all questions of heraldry, chivalry, arms and armor. His address is in the masthead.

Pam Garrett sends a clip from Georgetown University's Fall '79 Continuing Education brochure, announcing an evening course called *Shakespeare: Historian or Propagandist?* It calls for a study of the ten history plays as history, recalling both the Duke of Marlborough and his descendant Churchill's estimation of WS as a true historian. The course copy actually says "Is he not therefore to be called England's greatest historian?" Horrors! Washington area members have been asked to investigate.

Elaine Canlas of Hillcrest Heights MD sent a welcome batch of material: a puff for the Society which appeared in the *Washington Calendar Magazine* in March (Bill Snyder had a hand in this); a fascinating piece from the July 13, 1978 issue of *Country Life* on the dowager Duchess of Desmond, who supposedly lived for 140 years (1464-1604) and was credited by Walpole on no known authority as having "danced with Richard III as a young girl." The article studies known portraits of her and leaves open the age and manner of her death, purportedly "killed by a fall from a cherry tree . . . what a frisky old girl!" Best of all is a set of pages from a new book by Roy Strong called "*Recreating the Past: British History and the Victorian Painter*" (Thames and Hudson, Pierpont Morgan Library, 1978) which includes detailed notes on Garrick's Richard III by Hogarth and all the Victorian depictions of the poor little Princes being done in. Recommended! Dr. Strong originated the Richard III exhibition when he was Director of the National Portrait Gallery, and he is now Director of the Victoria and Albert Museum.

Frances Berger (So. Cal. Chapter) writes to say "I have found out something interesting over the past few months. Not only are our long-standing members deeply learned in all things Ricardian (somehow, I had come to expect this), but I am surprised how much our new members know about Richard and his era. It's frustrating to think about all the other deeply interested people who do not know about the Society - and it's sad to think about how much we are missing by not being able to reach them."

Frances goes on to say that all their speakers have been excellent, and she will tape their talks for the benefit of later joiners, keeping the tape file for research and study. She hopes other chapters do the same. So do we.

A general note to all generous Ricardians: There have been so many contributions from so many of you of items of interest: sets of xeroxes of the *In Britain* article on Richard III, scads of articles and reviews of the Pacino play, cartoons and comments and book notes that I have had no time to acknowledge them individually. Please believe that I have kept careful track and they are all deeply appreciated. Some go to Julie Lord for the Library, some will appear here as fillers when space permits. My best thanks to everyone.

BOOK REVIEW

Eva McDonald: *CRY TREASON THRICE*
Robert Hale & Company, London, 1977

By far the best thing about this book is the jacket illustration. The author apparently dictated her work in short spurts, between some occupation, for she frequently repeats information she has given a paragraph or two before. It was then typed by a phonetic speller (papel dispensation? toxscin knell?) and was put into print during a compositor's strike, with punctuation added hit-or-miss. Question marks serve for periods, and vice versa? This would be partly forgivable if the plot was gripping, the characters believable, or the dialogue resembled anything that ever emerged from a human mouth, but that is not the case.

The plot, such as it is, deals with Richard's tilting master, Edmund Sallis, of humble but respectable parents, who falls in love with and proposes to the high-born Cicely Scrope. She haughtily refuses him, but soon discovers she is not as high-born as she had thought; in fact, she is illegitimate. It is now Edmund's turn to laugh ha-ha, thereby losing any of the reader's sympathy he ever had. Eventually they are married, due mostly to the match-making of the Duke and Duchess of Gloucester; the marriage begins as a business match but becomes a love match later. At the end Cicely, Edmund, and their son are fleeing the country after Bosworth. Although pro-Richard, often gushingly so, the book is so badly written it can hardly be recommended. The publisher says this is Eva McDonald's thirty-first historical novel. I'm tempted to get one from the library, just to see if they could all be this bad. It hardly seems possible.

Myrna J. Smith
Texarkana TX

Mrs. Smith has also submitted a well-reasoned review of the Jenkins "Princes in the Tower" which is much too long for publication here, but has been sent to Julie Lord for our Library.

RESERVE NOW

FOR THE

AGM

Editorial from the *Detroit News*, November 13, 1978
sent on by Karen Abbey of Dearborn, Michigan

Justice for Richard III

"There is no creature loves me, and if I die no soul will pity me." - *Richard III, Act V, Scene III.*

Anyone who has read or seen a performance of Shakespeare's "Richard III" is familiar with one of literature's most demonic villains - described variously by the bard as "that abortive rooting hog . . . that poisonous hunch-backed toad . . . that bottled spider."

Laurence Olivier's filmed portrayal of a grossly misshapen Richard sticks in the memory. The great actor chilled the spinal cord with his interpretation of the English king's calculated and gratuitous cruelty. Whether plotting the murder of his nephews, the young princes, or seducing the wife of the man he has recently murdered, Olivier's Richard defines evil with a rare gusto.

Perfect villainy, so enshrined, is reassuring. Like the cowboys who wear black hats in horse operas, Richard is instantly branded as one of the bad guys. There are no difficult moral distinctions to deal with, no extenuating circumstances to puzzle over.

So it is with some reluctance that we acknowledge a revisionist view of Shakespeare's "murd'rous" villain. And it is with considerable regret that we report allegations that England's greatest dramatist was "taken," as it were, by a well-orchestrated media campaign authored by his patrons, the Tudor monarchs.

The Richard III Society - also known as the Fellowship of the White Boar - has been working for 50 years to restore some balance to the record of their hero's reign. Judging from the media coverage of their recent meeting in New York City, they are making some headway in what is undoubtedly an uphill fight.

The society claims the "big lie" of the 15th century had its origin in Henry VII's very weak claim to the throne. Henry, a Tudor, wished to bolster his claims by discrediting his predecessor, Richard, as a scheming child-murderer. Shakespeare later seized on this legend as the

raw material for "Richard III" - which is, to the society's considerable dismay, one of the playwright's most frequently performed plays.

Whether Shakespeare deliberately curried favor with Henry VII's descendants or was an innocent dupe of their propaganda, the society will not speculate. But to even the score a bit, society members are pressing their claims that Richard III wasn't such a bad sort - at least by 15th-century standards.

Among Richard's undisputed accomplishments were laws to protect juries from intimidation, a system of bail for prisoners, and translation of written statutes from Latin to English. Moreover, there is some evidence to support the society's contention that Richard's physical deformity has been greatly exaggerated, if not fabricated.

As for the murder of the nephews in the Tower of London, the society states the charge has never been proved. The likelier suspect, in their view, is the Duke of Buckingham, who aspired to the throne Richard held and had far more reason to bear the young princes ill will. So persistent is the society in this particular argument that warders at the Tower of London no longer accuse Richard of the princely murders in their obligatory litany of royal atrocities.

Not until this year, however, has the society dared to challenge Shakespeare on his own turf. At their New York meeting, members heard a reading of a new play, "Richard of Gloucester," which absolves Richard of all guilt and pins the murder of the princes on the treacherous Buckingham. While it is doubtful that the new play will ever eclipse the original, it is impossible not to admire the little society's pluck. A passion for justice is a rare enough quality in this world, but the courage needed to match stagecraft with Shakespeare is rarer still.

■ RICARDIAN ITEMS FOR SALE *Revised August, 1979 — prior price lists obsolete.*

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