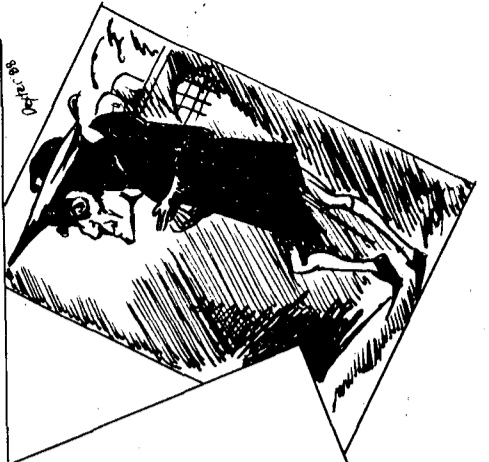
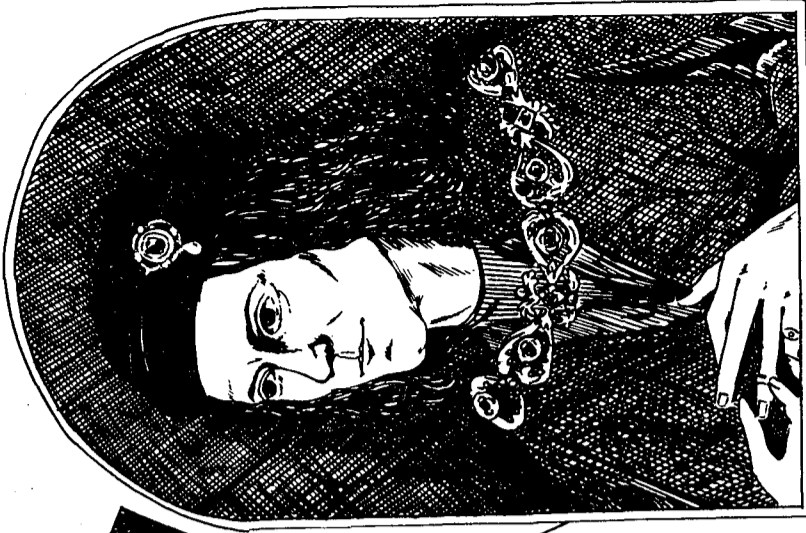


REGISTER

Spring, 1988

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Ricardian Post

From the Editor:

What better time to plant new ideas and launch new projects than Spring? This issue will see the demise of a semi-regular, "Do You Know...?" and the birth of a new, expanded forum for inquiries and the exchange of ideas. Even the title Mallory Paxton has chosen, "Gallimaufry," should cause comment, curiosity and, hopefully, a flurry of mail in our new Research Officer's Box!

This issue launches a most exciting project for the American Branch...a publishing endeavor it is hoped will provide a showcase for the scholarly 15th-century research being done by so many of our members. It is our chance, as a group, to become a stronger, more viable voice in the presentation of the Ricardian point of view to a much broader audience than has been previously possible, valiant and erudite though our individual efforts have often been. Over a year ago, in an entirely different context, the Chairman of the new Publication Committee remarked in a letter to the *Register* that he thought the American Branch was a woefully untapped source of knowledge and expertise. Let's not disappoint Dr. Moore as he launches this new venture!

More information on all of the above is scattered throughout the issue. Both "Gallimaufry" and the Publication Committee offer new means of learning and sharing. What Ricardian can resist the lure of that?

Judie C. Gall

To the Editor:

I have received a letter... asking that I inform the American Branch that the four kneelers that had been so lovingly stitched by American members of the Richard III Society have been found after an absence of perhaps 5 or 6 years. Indeed, there was no foul play involved (or even vengeful Tudor spirits), but perhaps excessive care in the storing of the beautifully embroidered squares.

The church members at Sutton Cheney are very proud of the contribution from the American Branch. Mrs. Chaplin hopes that "the craftswomen who worked the beautiful cross-stitch kneelers" realize how much they all appreciate this very special gift to the church. They are indeed a wonderful addition to the Ricardiana enjoyed by historically-minded visitors.

Helen Curé,
California

I just read "Do You Know...?" and have the following comment to make regarding Richard's early motto, *Tant le desirer*.

I should start by telling you that I was born and educated in France...and that Medieval History has been my passion since childhood.

First, I totally disagree with the translation, "I have longed for it so much," as there is no intimation of a first person. The correct translation should be "to wish it so," or "to desire it so."

Second, I am convinced that motto was written in the infinitive

The Richard III Society, Inc. is a non-profit, educational corporation. Dues, grants, and contributions are tax-deductable to the extent allowed by law.

Dues are \$20 annually. Each additional family member is \$5. The membership year runs from October 2nd to October 1st.

Members of the American Society are also members of the English Society. All Society publications and items for sale may be purchased either direct at the U.K. member's rate, or via the U.S. Society, when available. Papers may be borrowed from the English Librarian, but books are not sent overseas. When a U.S. member visits the U.K., all meetings, expeditions and other activities are open, including the AGM. U.S. members attending the English AGM may cast a vote.

Laud & Loyaulté

and should read *Tant le desiner*, which was a common form of writing mottoes in Medieval France.

It looks to me as though this is a simple spelling error--that Richard's French may not have been fluent and he simply added an extra "e" at the end of *desiner*.

Lyne Lehmann,
California

I write to thank you and the Southwest Chapter of the American Branch of the Richard III Society for your kind donation to our work. We will use your gift for our work at Middleham Castle which probably has the strongest Ricardian association of all the sites in our care.

You may be interested to know that the village of Middleham and ourselves are planning jointly to build a visitor centre at the Castle which will contain an exhibition on the history of the Castle and on Richard III. It will also have a replica of the 15th century Middleham Jewel found a year ago or so ago near the Castle.

The people of Middleham hope to launch an appeal letter this year to raise their share of the cost of the visitor centre. Should you wish to learn more of this, the person to contact is Mrs. Susan Constantine, Sundial House, Middleham, North Yorkshire.

Once again, may I say how grateful we are for your kind donation?

F. N. Golding,
English Heritage,
London

Ed. The address of the English Heritage group is Room 209, 25 Savile Row, London, W1X2BT.

Summer Shakespeare

STRATFORD

FESTIVAL

This Summer marks the 35th Anniversary of the Stratford Festival in Ontario, under the auspices of Artistic Director, John Neville. As it was in 1953, the season will be inaugurated by a production of *Richard III* in the Festival Theatre, while *All's Well That Ends Well* will launch the season in the Avon Theatre. The Festival's program has been much expanded since the first year, when only those two Shakespearean productions were offered, and will offer a wide variety of theater-fare during the coming season.

Sheila O'Connor of the Canadian Branch of the Society has written to ask the assistance of American Ricardians in assuring that the playbill for *Richard III* contains some reference to the sheer theatricality of the play, rather than stressing its placement in the body of Shakespeare's History Plays. Also, the Canadian Branch is hoping to induce the theater management to provide a selection of Ricardian reading for purchase by theater-goers.

If you would like additional information on the productions offered during the Festival's season, or would like to support the efforts of our Canadian counterparts, the address of the Stratford Festival is: P.O. Box 520, Stratford, Ontario, Canada, N5A 6V2.

The Fall, 1987 issue of *The Anncrain Detective* contained a lengthy article, "Richard III: Trial by Jury," that struck at the very heart of the Ricardian point of view and lashed out at Josephine Tey's *Daughter of Time*, all the while praising a more recent publication, Townsend's *To Prove a Villain*. Just as both books have gained their ardent followers, both for and against our point of view, the article itself is a setback in the reasoned progress the Society is trying to make. In the following letter to the Editor of *Anncrain Detective*, Ruth Anne Vineyard, of Texas, makes one of the most articulate rebuttals of its kind that has come to the attention of the *Register*.

Dear Mr. Seidman:

In an article from...magazine recently sent to me by a friend, author David Allen ("Richard III: Trial by Jury") calls into question the scholarship of Josephine Tey in her book, *Daughter of Time*. Having read Allen's article, I find that I must do the same for him.

In the article Allen states that the Duke of Buckingham turned against Richard at the August 1484 Battle of Bosworth and, in doing so, gave the victory to Henry Tudor. It is well-known that Buckingham rebelled against Richard III in October, 1483 and was executed in November, 1483. The turncoats at Bosworth were Sir William Stanley and his brother, Lord Thomas Stanley, who was the step-father of Henry Tudor. Another of Richard's supposed allies, the Earl of Northumberland, stayed out of the battle altogether. It is also known that the battle took place in 1485. I would call Allen's attention to any biography of Richard III (Kendal, Ross, even Shakespeare) for verification of this data. If Allen has evidence that Buckingham was at Bosworth in 1485, it would be a find of tremendous significance, and I encourage him to reveal his source.

His reference to the bones examined in 1933 can also be questioned. According to William H. Snyder, other types of bones (birds, animals) were also found in the urn. While the forensic examination was the best available at the time, even radio-carbon dating cannot pinpoint age as accurately as implied and, unless puberty has occurred, it is impossible to determine sex. The conclusions drawn by that study were based on inference, not hard scientific fact. Today, with experimental DNA research, it is possible to determine parentage. But, even if the bones were proved to be those of the missing Princes, Edward V and Richard Duke of York, it still would not prove who killed them. By using only evidence that supports and ignoring evidence which does not favor a point of view, Allen falls into the trap of which he accuses Tey.

Allen's reliance on Mancini as an unimpeachable source of information is also subject to scrutiny. Both C.A.J. Armstrong and Audrey Williamson, among others, point to the fact that Mancini knew little English and so received most of his "first hand" information second-hand. Mancini utilized the style of his times by citing "they-say" (i.e., Morton) and was well-connected with the French government which had sheltered and aided Henry Tudor. The Mancini writings cannot be ignored, but neither should they be accepted without question.

While I must consider myself as one of the "common folk" to which Allen

refers in his article (I hold only an M.A.), I would not be inclined to favor his research or hard scholarship as being acceptable in any of my history classes. Allen should heed his own admonishment - that fiction does not adhere to the exacting standards of academic restraint required of non-fiction writing. Unfortunately for Allen, such standards are required of magazine articles such as his.

Very truly yours,
Ruth Anne Vineyard,
Texas

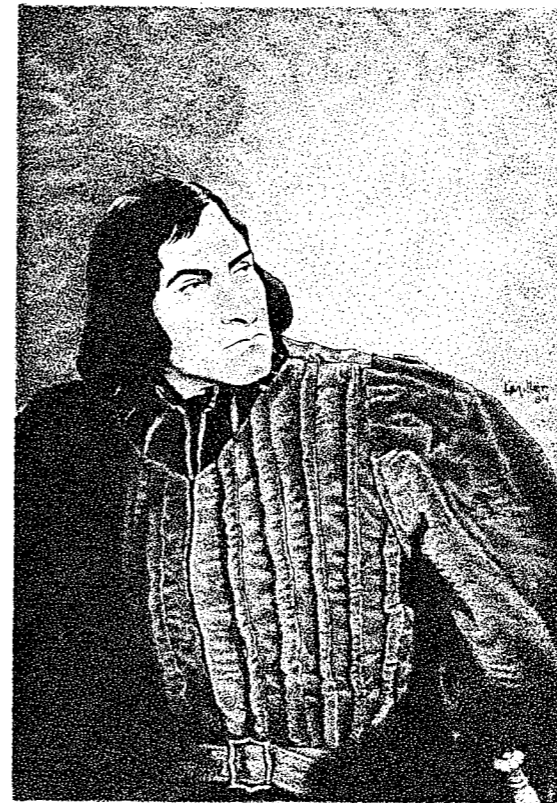
NEW APPOINTMENTS

The Board is pleased to announce the appointment of several new Committee Chairman. Mallory Paxton will serve as Research Officer, replacing Tony Franks, who did such an able job for the past few years. Tony was forced to resign the position because of the press of personal and professional duties. The vacancy created on the Editorial Review Board of the *Register* by Mallory's new position be filled by Trisha Stanton.

Dr. James A. Moore has agreed to chair a new committee to encourage research into the 15th century by Society members. The Committee will solicit monographs on subject of interest to our members, which, if they are deemed suitable, will be published by the Society. Members who submit manuscripts will be required to waive all royalties, so that publication costs can be kept to a minimum. Manuscripts should be sent to Dr. Moore at the Department of English, East Central University, Ada, OK 74820-6899.

The Audio Visual Library has been added to the Fiction Library. A list of holdings can be obtained from Fiction Librarian, Marie Martinelli.

Roxane C. Murph,
Chairman



Double Meanings in Richard's Rhetoric

Thus, like the formal Vice, Iniquity,
I moralize two meanings in one word.

Richard III, 3.1.82-3¹

Shakespeare saw rhetoric as doubling back upon itself: a reading of Shakespeare's *Richard III* that focuses

on the language leads to the conclusion that not only is Richard a deceiver through rhetoric, but rhetoric also may be deceiving about Richard.

* * * * *

Shakespeare's *Richard III*, "one of the most celebrated of our author's performances,"² has strongly affected the shaping of the Richard Crookback legend. The play has always been popular and, although throughout much of the eighteenth and nineteenth centuries the adaptation by Colley Cibber held the stage, the core characterization of Richard remains that of the deformed villain to whose crimes the arrival of Henry Tudor put a stop. Shakespeare's text was largely restored to performance by Irving's version of 1877, which reduced the melodrama and sentimentality that were characteristic of Cibber's adaptation. Richard's sardonic humor at the expense of his own wickedness became once more prominent, and it became more obvious also that there was a political slant to the play. "Rhetoric," in the modern sense of the word, was the medium for supporting the Tudor Myth that the succession of Henry VII was divinely ordained.

But Shakespeare's play is more complex than a vindication of Tudor Myth. On one of its many levels, it demonstrates that Richard's rise to the throne is an illustration of rhetoric as a tool of power--"rhetoric" in the full Renaissance sense of the "art of persuasion." Shakespeare's account implies that most people can be persuaded to believe anything by the unscrupulous use of

rhetoric. But while in this play Richard himself is the *exemplum* of a deceptive rhetorician, the "particular" example may be extended, in the moralizing fashion allowed to Elizabethan historical writing,³ to the "general" statement, "Rhetoric is a powerful force of deception in the mouths of determined politicians." If other unstated "particulars" are then substituted, we are led to the disturbing possibility that Shakespeare was suggesting that the Tudor political rhetoric (within which the play patently operates) might have been as deceptive in its portrayal of Richard as the Richard of the play was in his own verbal presentations of himself and others. If so, the play becomes a joke in Richard's own, ironic style.

Before going further in supporting this argument, I must clarify one or two points. As a theatre practitioner, my aim in investigating Shakespeare's *Richard III* has been to imagine how it "played" to a contemporary audience. I do not pretend to offer a new history of Richard III, which would take a far wider knowledge of the fifteenth century than I possess. I merely observe that the presentation of Richard as an arch-deceiver in rhetoric puts Shakespeare himself almost in the position of the paradoxical Cretan, so well known to Elizabethan schoolboy logicians, who said that all Cretans were liars. Only "almost" in that position, because Shakespeare also presents Elizabeth Woodville and Henry Tudor as examples of rhetoric who had God on their side and spoke the truth--except under extreme pressure understandable in a monarch forced to fight against a tyrant (a crucial, also ironic exception.) Another point is that the play was intended to entertain, to "hold" its audience. Shakespeare could explore rhetoric and history in the theatre because his audience could participate intellectually and emotionally in the exploration. By the excellence of his craft, he integrated his ideas within the creation of dazzling and enthralling interactions between characters.

Richard III is one of the most obviously structured and openly rhetorical of Shakespeare's plays.⁴ Balance and opposition are principles of its construction, and of its figures of speech. On a large scale there is the balancing of scene against scene, as in the wooing of Anne (1.2) and of Elizabeth (4.4). Curses and blessings are balanced within the climactic pre-battle scene (5.3) by the ghosts who visit the two tents. And, Richard's speech to his troops is set in contrast to Henry's address to his men (5.3). On the smaller scale, antithesis and figures of repetition abound, particularly in Richard's language and most especially in his scenes with women. All this is focused in the theme of duplicity in Richard himself, epitomized by his announced intention to buy himself a looking-glass (1.2.260), and by his claiming the equivocating skill of the Vice (3.1.82-83).

Rhetoric is the means of Richard's rise to power. Although in the earlier Henry VI plays Richard's soldiership is emphasized, he claims for himself the skills of Nestor and Ulysses in *Henry VI Part III* (3.2.188-9).⁵ In *Richard III*, from the beginning, Richard succeeds by combining skill in the language of persuasion with ruthless, secret violence. He deceives his brothers, Clarence and King Edward, ties the Lady Anne in verbal knots as well as seducing her with sexual innuendos, and, by the hypocritical implications of his language, he undermines the magical presence of Margaret in the Court. He persuades the citizens of London of the legitimacy of his claim to kingship, and leads them to elect him.⁶

In the entrapment of Clarence, a major component of his verbal success is

his carefully phrased description of his constant opponent, Elizabeth Woodville, Edward IV's Queen and ancestress of Queen Elizabeth I. Richard lays Clarence's death at Elizabeth's door and boasts of it in the soliloquy at the end of 1.3:

I do the wrong, and first begin to brawl:
The secret mischiefs that I set abroad
I lay unto the grievous charge of others.
Clarence, whom I, indeed, have cast in darkness,
I do bewep to many simple gulls,
Namely to Derby, Hastings, Buckingham,
And tell them 'tis the Queen and her allies
That stir the King against the Duke my brother.
(324-31)

Elizabeth repeatedly challenges his duplicity of language in 1.3, and almost faces him down, but Margaret's entrance interrupts the confrontation. In 4.1 she pounces on Brackenbury's use of the words "King," and "Lord Protector," and plays with the words: "The Lord protect him from that kingly title!" (19). She is consistently alert to the way in which words are used, and her battle of rhetorical wits with Richard culminates in the long argument of 4.4.

The characterization of Elizabeth is so strong in this play that, in itself, it almost vindicates the Tudor dynasty. Yet, as Antony Hammond remarks, "The words that seem frozen in their formal rhetorical patterns end by being paradoxically all the more elusive."⁷ Elizabeth, to save her daughter for marriage with Henry Tudor according to God's plan, has herself resort to deception, in the rhetorical figure *adianoeta*.⁸ At the end of the rhetorical battle of 4.4, Elizabeth, in an evasion worthy of Elizabeth I herself, departs from Richard, having given him the impression of yielding, but without having made any firm promise at all:

I go. Write to me very shortly,
And you shall understand from me her mind.
(4.4.428-9)

The tone is reminiscent of Elizabeth I's evasions. On one occasion, Philip of Spain proposed marriage in the midst of her negotiating a peace with France. She neither refused nor accepted Philip. "She must consult her Parliament," Elizabeth said, but Philip could be certain that if she married at all she would prefer him."⁹

The emphasis on Richard's rhetoric as a component of his villainy must be tempered by the demonstration that even the dynamic founders of the Tudors have resorted to deception sometimes.¹⁰ When Shakespeare's appreciation of the subtleties of governmental persuasive language is so clearly displayed, it is not possible to believe that he seriously intended the Richard of this play to be a firm historical delineation. The play could be simultaneously a vindication of Tudor destiny and an ironic acknowledgment that political expediency demanded turning Richard III, arch-opponent of Henry Tudor, into a theatrical figure through the power of rhetoric.

Shakespeare had deliberately fulfilled conventional expectations in details of Richard's villainy. Some features are, of course, directly derived from

sources; his murder of the Princes, for example, and his breech birth, and horrific teeth. In two instances where Shakespeare has gone beyond his sources, he has glanced at matters that are connected with Elizabeth I. He has made Richard definitely the origin of the rumor that her great-grandmother and namesake, Elizabeth Woodville, caused Clarence's imprisonment. And, a change which has escaped notice, in combining misogyny with Richard's other villainous characteristics, Shakespeare has placed him firmly in the camp of those who were not only objects of scorn to the Tudor dynasty, but in immediate conflict with Elizabeth I. Like the extreme reformers, Richard is opposed to gyneocracy. This is a Shakespearean innovation in the character that must have appealed to Elizabeth I herself.

Among theatrical Richards, this Richard is, in several respects, unique. Those of *The True Tragedy of Richard the Third* (published in 1594, but probably written earlier) and of Legge's Cambridge-produced Latin *Ricardus Tertius* (1582), are not capable of the combination of witty, scurrilous buffoonery with bland, confident hypocrisy that characterizes Shakespeare's hero/villain. His opening the play with direct address to the audience puts him at once into a special frame. It sets the convention. It announces, "This is theatre," not "This is history." By contrast, the opening of *The True Tragedy* shows Truth leading Poetry through the story. In order "to revive the hearts of drooping mindes."¹¹ Although others of Shakespeare's plays open with a Chorus or Prologue, no other focuses the theatricality of the event so clearly upon the central character at the opening, as he casts himself in the role of Chorus. No other central character, even Iago, or Edmund, soliloquizes in the self-mocking, self-flaunting style of Richard.

Since Bernard Spivack's *Shakespeare and the Allegory of Evil*,¹² we have recognized that Shakespeare's characterization of Richard III was heavily indebted to the tradition of the Vice of the morality plays. It is in this context that Spivack comments on the disappearance of the historical figure behind the theatrical one:

Shakespeare's rendition of Richard does not recast the historical figure, but from time to time it abrogates him entirely. It abrogates him because it applies to him the method of a performance designed originally for a timeless personification in a staged homily, not for a literal person in the moral dimension of human history.¹³

Spivack brilliantly distinguishes the uniqueness of the character of Shakespeare's Richard from the more generalized delineation of the Vice. It is another aspect of his effect on a contemporary audience which interests me here, however, and that is the question of why Shakespeare would choose to use the Vice as a type for Richard. Clearly, he knew what he was doing, for artistic control is obvious throughout the play. The choice mocked his subject, of course, but he could have done that without going further than the exaggerations of the chronicles. More importantly, to use a widely-recognized stock role was to set the level of reality for his audience. Richard is both Vice and Chorus, and so no more real than either.

There is one more theatrical figure that is relevant, perhaps more to Shakespeare himself than to the character: that of the jester. The court

jester was privileged to use any argument, however outrageous, to win a point. Will Somers in the court of Henry VIII, and Touchstone and Feste in Shakespeare's later plays, could go so far as to prove their lords and ladies Fools. In London in the early 1590s, only an actor on stage could say with impunity, concerning the commission of a blatant injustice: "Why this it is, when men are ruled by women" (1.1.62). Shakespeare was virtually claiming for himself and his leading actor the privilege of court jester.

We surely should not suppose that Shakespeare was less sharp-witted than his own creations, or less capable than they are, of perceiving governmental bias. In this play, Shakespeare found a way to display the official portrait of Richard and at the same time, by exaggerating it, to categorize it as an ironic joke. Perhaps, considering the popularity of his acting Company at Court, we should also assume he was clever enough to share the joke, as well as the rhetoric, with the reigning monarch.

Dr. Shirley Grubb,
Colorado

Footnotes:

1. All quotations from *King Richard III* in this paper are from the Arden Edition (London: Methuen, 1981).

2. Samuel Johnson, "Notes to Shakespeare," in *Johnson: Prose and Poetry* (London: Rupert Hart-Davis, 1950). p. 584.

2. See Thomas Wilson, *The Arte of Rhetorique* (1553) ed. Robt. Hood Bowers (Gainesville, FL: Scholars' Facsimiles and Reprints, 1962). p. 14:

whosoeuer will talke of a particular matter, must remember that within the same also, is comprehended a generall. As for example, whether is be lawfull for William Conqueroure to inuade Englande, and wyne it by force of armour, I must also consider this, whether it be lawfull for any man, to usurpe powere, or it be not lawfull. That if the greater cannot be borne, the lesse cannot be neither.



4. See Antony Hammond's Introduction to the Arden Edition, p. 114 for his discussion of this point and reference to other treatments of it.

5. William Shakespeare, *The Second and Third Parts of King Henry the Sixth*, ed. Robert K. Turner, Jr., and George Walton Williams (Baltimore, MD: Penguin Books, 1967).

6. Note that by including the "election" of Richard, Shakespeare provides additional grounds, according to contemporary theory, for legitimate rebellion against him.

7. Hammond, Introduction to the Arden Edition, p. 115.

8. "An expression that has an obvious meaning and an unsuspected secret beneath. So one says to a good friend who is also a poor novelist: 'I will lose no time in reading your new book.'" Richard A. Lanham, *A Handlist of Rhetorical Terms* (Berkeley: University of California Press, 1968), p. 2.

9. J.E. Neale, *Queen Elizabeth I: A Biography* (London: Jonathan Cape, Ltd., 1934; reprint ed., Garden City, NY: Doubleday Anchor Books, 1957), p. 71.

10. That rulers with integrity might take advantage of the possibility of duplicity in rhetoric was acknowledged by even the most enthusiastic defenders of the art. See "Melancthon's Reply to G. Pico della Mirandola," by Quirinus Breen. *Journal of the History of Ideas*, 13 (1952), p. 71.

And the business of the rhetor is not as you say to play-act and to deceive, but to teach men about the highest affairs. If now and then the rhetor faces difficult cases and uses some figure and--I use your word--deceives the hearers, this belongs no less to the duty of one who governs commonwealths in peacetime than it belongs to the general by artifice to circumvent external enemies.

11. *The True Tragedy of Richard III 1594*, Malone Society Reprints (Oxford: the University Press, 1929), 1. 16.

12. *Shakespeare and the Allegory of Evil: The History of a Metaphor in Relation to His Major Villains* (New York: Columbia University Press, 1938).

13. Spivack, p. 393.

Dr. Grubb, whose doctoral thesis addressed the rhetorical and dramatic characterizations in *Richard III*, was one of the 1987 Schalleck Award recipients. Her thoughtful presentation of this aspect of Shakespearean interpretation is especially timely as we look forward to an AGM sponsored by a Chapter with strong ties to the Folger Shakespeare Library in Washington, D.C. We thank her for that insight and wish her every success in the future.

The drawings of Olivier as Richard and the NPG portrait used with this article were done by Linda Miller of Iowa.



Oyez! Hear ye!

Preview - AGM '88

The Middle Atlantic Chapter is busy with plans for the 1988 AGM. Although it is too early to announce specific details of the AGM, we can give you some idea of the special activities we have in store for the weekend of September 30 - October 2, 1988.

The AGM will be held in historic Alexandria, Virginia. Alexandria is a preserved and restored, early American seaport town on the banks of the Potomac River, across from Washington, D.C. The town was founded in 1749 by a group of Scottish merchants. It is best known as the home of George Washington, who, as a surveyor at the age of 17, helped to design the town. There are more than 2,000 restored and preserved 18th and 19th-century buildings in Alexandria, representing Georgian, Federal and Victorian styles. Alexandria is also noted as the hometown of Robert E. Lee, who spent part of his childhood here.

Within walking distance of our hotel are a number of historic sites, including Christ Church, attended by both Washington and Lee; the Lee boyhood home; and the Carlyle House, a lovely, imposing 18th-century mansion open to the public. Also within a few blocks' radius from the hotel is a wide range of entertainment and activities: a large number of boutiques, antique stores, a famous arts center, and a wide selection of restaurants and "watering holes." We can recommend a number of fine seafood places. My own favorite restaurants in the area include two, excellent Afghan places (not as fearsome as they sound; really good kebobs) and the area's only Scottish restaurant, for those of you hankering after Scotch eggs, Finnan Haddie and trifle.

Our Hotel will be the Old Town Holiday Inn, conveniently located in the middle of all these culinary, commercial and cultural attractions. The hotel is close to National Airport, is within walking distance to a bus to downtown Washington and a short taxi ride to the Metro, our area's subway. (Without trying to sound too parochial, the Metro is a joy, and no trip to this area is complete without a Metro ride.) For those of you with your own cars, the hotel is, approximately, a 15-minute drive from the heart of downtown Washington.

Preliminary plans for the weekend include a welcome reception on Friday evening, with the AGM Saturday morning and afternoon. On Saturday evening we plan an optional, gala Colonial evening at Gadsby's Tavern. Located a block from the hotel, Gadsby's is an 18th-century tavern that was frequented by George Washington. The present-day restaurant offers authentic Colonial fare served by a staff appropriately attired in 18th-century costume. We may be able to arrange for group tickets to the Folger Shakespeare Theater for Sunday afternoon, and there is even a possibility that the production will be *Richard III*, but this optional activity is still uncertain.

This will be a delightful time to visit the Washington area. The days should be pleasantly warm and the nights refreshingly cool. All the cultural

Ricardian Reading

attractions of Washington should be in full swing (the Kennedy Center, the National Theater, all the Smithsonian exhibits). Congress may be in session, and, with the election only a month away, politics will be in the air! We hope that many of you will be able to spend some additional days in the area to sample some of these activities. We look forward to you joining us in Old Town Alexandria for the 1988 AGM.

Carol S. Bessette,
Virginia

Immortality: A Soliloquy

John O. Jewett, Massachusetts

I am afraid to die!
The time is drawing near
When the act will be accomplished.
Mine enemies have triumphed.
Their capture of my body
Has sealed my fate.
The bitter gall of apprehension
Fills my mouth.

A burly, bearded, brown-robed friar
Has shriven me of my sins,
And his hand trembles as he holds
The Host; a final Eucharist.
The guards, on bended knees
And with heads bowed,
Smirk at my countenance; an
Ashen face, bathed in sweat.

They said I was running from
The fight, to save my worthless hide.
Why should a King's Councillor
Perish like a knave; to be
Trampled by churls and by
Horses, mortally wounded, in agony?
Let lesser men suffer the
Pangs of conscience, and expire.

The time is come to be led
Out into the gray morn and
Become a memory, a footnote
In history, if Fate is kind.
I plead with my enemies in vain!
Agnus Dei, qui tollis peccata mundi,
Miserere me -- Your servant,
William; let the blackness embrace me.



William Catesby,
Brass at Ashby St.
Ledgers, North-
amptonshire.

The Autobiography of Henry VIII
With Notes by His Fool Will Somers,
by Margaret George, St. Martin
Press, NY, 1986

In an "autobiography" we expect the writer to view himself in a most favorable light. Since Henry VIII hardly had time to write this himself, Margaret George has done a remarkable job in looking at his life from his point of view. As a balance, comments by Will Somers, his confidant and fool, counter Henry's egocentricity and the result is a splendid novel, bolstered by sound research, written in an enchanting manner.

Henry muses at being made Duke of York at the age of three, a ploy by his father to discourage claimants to this title, like Simmel and Warbeck. He overhears himself described as being like his grandfather, Edward IV, and wonders if this bodes ill for him.

Mrs. George humanized Henry and, while we can hardly approve of his actions, the reader comes to understand him better and even feel a kind of sympathy for him, as well as for his unhappy wives and children.

This is Mrs. George's first novel, but she has captured the 16th century in colorful anecdotes and in language that sometimes approaches poetry. The action moves at a good pace. Even if the reader knows the historical facts, he will find himself fascinated by the author's ability to tell a good story. Great reading for history buffs and just about anyone else.

Helen Curé,
California

ARMCHAIR TRAVEL THROUGH
THE YORKSHIRE DALES

James Herriot's Yorkshire, James
Herriot
The Yorkshire Dales, Landscape With
Figures, Peter Gunn
Walking the Dales, Mike Harding

Each of these books presents a different aspect of the Yorkshire Dales, the area in which Richard III trained at Middleham and, later, governed as Lord of the North.

James Herriot presents the area as it is today. Looking through his book is like taking a drive through Ricardian sites which include Middleham, Topcliffe, Helmsley, Richmond, Castle Bolton, and York. The reader must supply the historical narrative. The moor pictures in Herriot's book lead to Peter Gunn's, an excellent historical summary of the Dales. Gunn includes a chapter on Warwick, Richard and Middleham, and another on the monasteries that proliferated in Yorkshire. He points out that the monks owned large tracts of the Dales, including most of the area south of Middleham. Thus, population was then sparse in areas where there are now pretty and, to us, "old" villages. Another big change occurred in the 17th century when the trees that covered the Dale slopes were cut down to provide fuel for lead smelting. Fifteenth century Middleham, then, could have been surrounded by the same forest which extended to York and Sheriff Hutton, quite different from today's landscape.

Gunn also deals with Lady Anne Clifford. Descended from the (out-

lawed by Edward IV) "Shepherd" Earl Clifford, she inherited many well-known Yorkshire castles, such as Skipton and Brough. Many had been neglected, and Lady Anne spent a fortune restoring and repairing them. Since they probably were former property of Richard, she may have done us a favor in the conservation of historic buildings.

Mike Harding's book is a recent acquisition. It looks like a wonderful book for walkers. Harding includes lots of photos of obscure, medieval sites, such as Pendragon Castle (one of Lady Anne's and Richard's?) and the Templar's Chapel; places where I would like to go because I find buildings that existed during Richard's reign interesting, too. The pictures are interesting, the text enjoyable, and I look forward to finishing the book.

Margaret Nelson,
Washington

Uneasy Lies the Head, Jean Plaidy,
G.P. Putnam's Sons, NY, 1984. 345
pp. \$14.95

In *Uneasy Lies the Head*, the 15th volume of her Plantagenet series, Jean Plaidy presents a Henry VII that Ricardians can accept. Henry Tudor, like his predecessor for whom the title is coined, is never secure on the throne, is hounded by the threat of internal insurrection, and is overshadowed by a greedy, boisterous, pleasure-loving heir.

Plaidy teases her readers, hinting at Henry's guilty knowledge of the fate of the missing Princes and, at last, has Henry sacrificing Sir James Tyrell to hide the truth and transfer the blame to Richard. Tyrell partially redeems himself

with a momentary flicker of regret and compassion before he recognizes the expediency of the deed.

Plaidy's general flaw, in all her works, is her inability to develop complex, multi-faceted characters. However, in *Uneasy*, her one-dimensional characters seem (to a biased eye, at least) appropriate. The reduction of Elizabeth of York from a spirited princess to a docile brood mare is sad, but historically accurate. The other characters are plausible. Henry VII is mean, miserly, manipulative and paranoid. He is never graced with a noble thought. Even his love for Arthur, his ill-fated firstborn, is more a dynastic concern than a father's tenderness. Margaret Beaufort is a stern, domineering, iron-willed tyrant. Her "piety" is revealed as a mask by the callous and disdainful manner in which she treats others. Elizabeth Woodville loses all the charm that enchanted Edward IV and becomes stupid, shallow and selfish. Henry, Prince of Wales, is a born egomaniac.

Henry VII keeps harping on his administrative skills and expecting England's gratitude. The Ricardian is unimpressed. Richard was an able administrator, as well as a just and compassionate monarch.

There are three satisfactions to be gained from reading this book. One is that Plaidy, who is a widely read novelist, firmly plants her flag in Richard's camp. Second, it is rewarding to see William Stanley finally executed for treason, as he richly deserved. And, last, it is good to be reminded of how miserable Henry Tudor was on his ill-gotten throne.

Dale Summers,
Texas

For the Young Reader

Knight on Horseback, Ann Rabino-
witz, Macmillan, NY, 1987.

Knight on Horseback has all the elements necessary for an exciting fantasy-adventure for young readers: a mysterious cloaked figure, a magical talisman, castles and battlefields, and a sympathetic young hero. Yet somehow, all these elements are not blended for a satisfying whole. For those Ricardians searching for the right work to introduce young readers to Richard III, this book will be a disappointment. For lovers of fantasy, it will also be less than it could have been. There is neither enough historical background to make the story stand on its own, nor enough fantasy to let the story take flight.

The story follows Eddy Newby and his family on their trip to England. Eddy is asthmatic; feels the burden of being constantly restricted by his parents. He breaks away in London and chances upon a friendly antique dealer, Mrs. Bolton, and a mysterious shop at the market in Portobello Road. There he finds an intriguing statue of a knight on horseback. When he touches the wooden figure, Eddy feels as though he is transported into the midst of a whirling battlefield. Suddenly, a cloaked figure appears in the shop, watching Eddy. The boy flees the shop, taking the statue with him. From that point on, Eddy feels pursued by the mysterious man. When his parents go north to Scotland, Eddy is left with Mrs. Bolton in Middleham. He encounters the cloaked figure again and learns that he is the ghost of Richard III. Richard claims Eddy is his son and asks him

to remain with him. Eddy must choose between Richard's love and the harsh reality of family life.

There are many unsatisfying elements in the novel. Although Eddy is meant to have our sympathy because of his problems with asthma, he does not make an attractive central figure. His whining and complaining quickly become a bore. His parents and sister are barely sketched in, but we are supposed to believe he has problems with his father. The itinerary of the Newbys defies belief, for a family that knows nothing about Richard III.

Going deeper, the question of whether Eddy is truly Edward of Middleham is not satisfactorily handled. Are we to believe Richard's son died of asthma? The historical clues are few and far between. Anyone coming to the story without previous knowledge of history will have trouble making sense of Richard's story and how Eddy fits into it.

The use of a statue as a catalyst is one of the more intriguing aspects of the book. When Mrs. Bolton takes Eddy to a museum curator in York, they learn that the statue is a piece of Ripon work, carved in the 15th century for a gentlemen's son to use to learn battle strategy. It slowly dawns on Eddy that the toy must have belonged to Richard's son.

This is not the Ricardian children's novel I was hoping it would be. But, it isn't a bad book either. The later scenes between Eddy and Richard have a strong emotional basis. Be prepared to explain some of the history to a child. It would be suitable for good readers, 10 years and older.

Mary Miller,
New Mexico

From the Research Library

RECENT ACQUISITIONS

Kings & Nobles in the Later Middle Ages: A Tribute to Charles Ross edited by R.A. Griffiths & James Sherbourne

Richard III as Duke of Gloucester: a Study in Character, M.A. Hicks

A Gazetteer of Yorkshire in the 15th Century, Mary O'Regan & Arthur Cockerill

Ricardian Britain, Carolyn Hammond

The Battle of Towton, Graham Hudson

Back issues of *The Ricardian* are now available from the library on loan, the same as books. The indices are available in two sections, 1961-1973 and 1974-1984, and may be borrowed, also.

Also, some of the Bunnett Papers have been redone: John de la Pole, Earl of Lincoln; John of Gloucester, Margaret, Duchess of Burgundy; Cecily Neville; John Russell and the Croyland Chronicle (a summary of various positions in the authorship debate, by John McMillan).

RESEARCH LIBRARY EXPENSES - 1987

Expenses

Postage & Supplies \$234.97
Acquisitions* 796.02
Total Expenses \$1030.99

Income

Rec'd from members \$159.00
Silent Auction/

Donations for
Peerage 382.50
Total Income \$ 541.50
Total Exp. from
Treasury \$ 489.49

*Of this, about \$600 was spent for the Peerage.

Respectfully submitted,
Helen Maurer



LIBRARY
ANGELS

Once again, Helen would like to pay tribute and express her gratitude to that special group of Ricardians we call the "Angels."

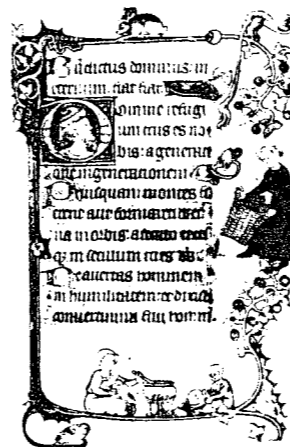
- Margaret Castagno, WA
- Mary Donermeyer, MA
- Barbara Hirsch, CA
- Lyne Lehmann, CA
- John McMillan, FL
- Elaine Munsch, OH
- Lois Rosenberg, NY
- Dr. M.C. Rosenfield, MA
- Robin Suttles, OR
- Beth Williams, NJ

Ed. Speaking on behalf of all the members who avail themselves of the knowledge and enjoyment to be found on the shelves of our Library, I add our thanks and point out two "Angels" who aren't on that list:

Helen Maurer, Research Librarian
Marie Martinelli, Fiction Librarian

Thank you, ladies, for your dedication, prompt attention to our requests and the care with which you handle our Libraries.

The Board Chronicles



Sunday, November 8, 1987

Telephone conference called to order at 1:00 p.m. (PST) by Chairman Roxane C. Murph; with Treasurer Alan O. Dixler, Membership Secretary Carole Rike, Vice Chariman Robert Doolittle, and Secretary Jacqueline Bloomquist on the line.

Minutes of the previous Board Meeting were read and approved.

Financial Report from the Treasurer: \$9,000.00 in General Funds; \$3,000.00 in Scholarship Fund; \$3,000.00 in Endowment Scholarship.

Membership Report: 499 members had renewed as of November 1, 1987.

AGM Report: Roxane Murph reported that the AGM was a success. Pamela Garrett's talk was very well received.

Unfinished Business: A monograph of Pamela Garrett's "Pre-Contract" will be published by the American Branch.

New Business: Discussion of future locations for the AGM.

Next Board Meeting will be January 10, 1988.

Sunday, January 10, 1988

Telephone conference was called to order by Chairman Roxane C. Murph at 1:00 p.m. (PST) with Treasurer Alan O. Dixler, Membership Secretary Carole Rike, Vice Chairman Robert Doolittle and Secretary Jacqueline Bloomquist on the line.

Minutes of the previous Board Meeting were read and approved.

Financial Report: \$19,000.00 in General Funds; \$3,700.00 in Scholarship Fund; \$3,000 in Endowment Fund.

Membership Report: 608 members have renewed as of January 1, 1988.

Unfinished Business: A) Discussion of Ricardian Tours. B) Discussion of Publication of various items. C) AGM '88: Preparations for AGM '88 (Washington, D.C. area) under discussion. E) Committee Appointments: James A. Moore, Chairman of Publications Committee; Mallory Paxton, Research Officer.

Next Board Meeting scheduled for March 6, 1988.

Jacqueline Bloomquist,
Recording Secretary

Scattered Standards

Chicagoland

The AGM for the Chicagoland Chapter of the Richard III Society was held Sunday afternoon, October 11, 1987 at the Red Lion Inn. By popular acclaim, Judy Thomson was re-elected as Chairman; Anne and Fred Butzen were elected Membership Secretaries.

The meeting agenda for the 1987-1988 year and dues were established.

Activities for the next year will include the traditional Twelfth Night Dinner, medieval dancing lessons (postponed from this year), a theater party for some or all of the Shakespeare Historical Plays scheduled for next May, and the Bosworth Memorial get-together.

A bit of excitement occurred when a chunk of plaster fell from the ceiling during the meeting but the surprise was on us when a local television station and a newspaper featured stories about allegedly haunted Chicago locales - which included the Red Lion! Supposedly, a man was murdered in the building and now walks in the attic on Sunday afternoons between 3 and 5 o'clock. It must have been a heavy-footed ghost, indeed, to knock the plaster from the ceiling!

After the meeting we enjoyed an English buffet lunch.

Elizabeth Angall

Middle Atlantic

Approximately 20 members of the Middle Atlantic Chapter met at the public library in Hyattsville, MD on Saturday, November 14, 1987.

The short business meeting included a report on the 1987 AGM and discussion of plans and ideas for the 1988 AGM.

Harpist Anne Turner entertained the group prior to Mary Schaller's slide presentation on the "Life and Times of William Shakespeare." Mary has been a docent at the Folger Shakespeare Library for many years, and she gave the same presentation we would have received at the Library, although it is probable that her regular presentations would not have featured so many Ricardian references.

Mary also worked a remarkable piece of sleight-of-hand. From an ordinary, medium-sized duffel bag, she produced two elaborate (and wrinkle free) costumes from the Folger's collection, which she used to transform volunteers from the audience from 20th-century suburbanites into Jacobean Londoners. The final result was interesting; the process of transformation was fascinating!

The next meeting of the Chapter is planned for April 16, 1988, with a tour of the Folger Theater and Library in Washington, D.C., followed by a social hour at a local Capital Hill pub. For further information, call Carol Bessette at (703) 685-3353 or Mary Schaller at (703) 323-7339.

Carol S. Bessette

New England

The New England Chapter met on January 17, 1988 and the meeting proved to be a nice blend of business and pleasure.

Clark Univeristy (Worcester, MA) was gracious enough to allow us the use of their Alumni House. We owe thanks to Gene McManus, one of our members, who arranged this for us.

We would also like to thank Linda McLatchie for the lovely job she did designing our Chapter stationary. It adds a nice touch to our correspondence.

Our business meeting showed a lot of open communication between members; people freely sharing comments, suggestions and concerns. We are currently seeking a group project, but we also discussed possible field trips, the upcoming AGM, and the need to seek out more resources located here in New England.

Chapter member, Elisa Campbell gave a great slide presentation on a trip she had taken to Yorkshire and other parts of England of interest to Ricardians. The slides were excellent and the commentary very informative.

Our next meeting will be held in April and we will be visiting Hammond Castle in Gloucester, MA. Although built in the last century, this replica of a small castle contains a variety of medieval items.

We are looking forward to the Spring thaw and an active 1988!

Linda Spicer

Ohio

The Ohio Chapter met at the Moosemillers' in Westerville on Oct. 16th. Twenty-one members and guests attended the meeting. The current officers were unanimously re-elected and one new position added. Cynthia Northup will be the Program Chairman. Rather than raffle the books generously donated by member Susan Dexter, it was

decided to start an Ohio Library, which our Chairman Nancy Weitendorf will oversee. It was announced that Ohio will host the '89 AGM and Elaine Munsch and Sue Butts of Cleveland agreed to handle the preliminary investigation of sites.

Business complete, two interesting presentations were made. OSU Medical student, Laura Wypasek gave an informative talk on the practice of medicine in the Middle Ages; and Spencer Northup, with the help of a complete suit of armor, introduced us to the intricacies of arming for war. After his presentation, during which we could examine segments of the armor as he passed them around, there could be little doubt about the fact that there were no weaklings in those steel suits!

On January 16th, the Chapter met at Patty Miller's in Springfield. There were 27 members and guests in attendance. The principal topic of discussion was plans for the AGM, which will be held in Cleveland. Several more books were donated to the Chapter Library.

We will be participating in the OSU Ren/Fest again this year. The date is Saturday, May 7th, and we do plan on going to dinner after the Festival. There will be a medieval banquet; in Columbus, this Summer, the date, place, time, and cost to be announced but the food will be a sampling of the skill of our own medieval culinary expert, Tom Coles, who gave a very interesting presentation on that topic after the close of the business meeting. Unfortunately though, he didn't provide samples! You'll just have to attend the banquet for those! Members are encouraged to come in costume to both Ren/fest and the banquet, but that isn't mandatory. We just hope as many of

you as possible can join in the fun!

The next regular Chapter meeting will be Saturday, April 9 at the Northups' home in Columbus and we are planning a regular Summer meeting, but place and date have not been determined.

The national roster shows many new Ricardians in the Ohio-Indiana-Kentucky area with whom we have not yet been in contact. If you would like more information on the Chapter and to be on the mailing list for *The Crown & Helm*, which is the best way to keep up with our activities, please contact Chairman Nancy A. Weitendorf, P.O. Box 654, North Olmsted, OH 44070-0654.

Judie C. Gall

Southern California

The Southern California Chapter met on Aug. 9, 1987 at the Norwalk Public Library, with the Board Meeting commencing at 1:30. Plans for the Birthday Lunch (10-11-87) at the Rose & Crown Pub in Anaheim were discussed, plans made to order Ricardian mugs from the Sales Officer, and various other related items offered through other sources. Tom Coveny will speak at the Birthday Lunch on the subject of "Old and New Views of the Battle of Bosworth," his AGM presentation.

The General Meeting opened with a talk by Barbara Hirsch on Ricardian related books: *Plantagenet Chronicles*, *The Everlasting Covenant* and *The Art of Hanging*. Various magazine articles were also called to our attention: "The Boy Who Shook the Throne" (*Heritage*) and "The Sun in Splendor" and "The Princes in the Tower", from *Majesty*.

Claudia Peterman gave a

genealogical talk on descendents of the Neville family. This was only a brief discussion and she will possibly give a longer presentation at a future meeting.

On Oct. 11th, a luncheon was held at the Rose & Crown in Anaheim. New Officers for '88 were announced: Karl Bobek, President; Joyce Hollins, Vice-President; Diana Waggoner, Secretary & Editor of the *Sunne*; Barbara Hirsch, Treasurer; and, Nancy Aronson, Ways & Means. Barbara Hirsch gave a brief talk on the AGM in Ft. Worth, at which Helen Maurer and Tom Coveny conducted two of the workshops. The remainder of the AGM discussion was tabled until the Twelfth Night meeting because of the noise level in the pub. There was a raffle, the prizes being a boar, two pictures, and some books.

On Sunday, January 10, the Chapter's annual Twelfth Night Feast was held. About 20 members and guests attended, many in costume. The gold ring denoting rulership of the revels was found in the Twelfth Night Cake by Paula Salo, who chose Tom Coveny as King. A delicious dinner was accompanied by a Ricardian trivial pursuit game the answers corrected after dinner. First prize went to Diana Waggoner; second to Tom Coveny. The winning entries in the Chapter's slogan contest were announced and Nancy Aronson promised to see which would best fit those yellow, diamond-shaped "Baby on Board" sign so often seen in the rear windows of many cars. The finalists were: Richard III Society; *Ricardian on Board*; *Fork Monton*; and *My Kingdom for a Porsche*. Another popular one, Lancastrian Under the Car, may not fit on the signs. The evening ended with a silent auction of books, two bottles of genuine Chaucer's Mead, calendars, book-

marks, and other Ricardian memorabilia.

Diana Waggoner

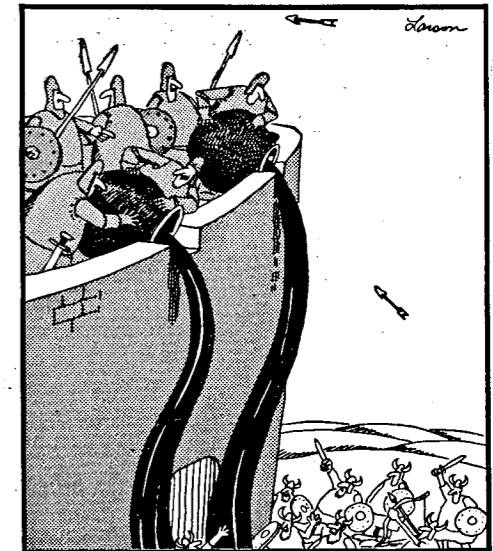
Ed. Although received from many Chapters, annual reports were not printed because of the very limited space available. In order to assure the more timely, quarterly reports being presented, please submit them on, or before, the deadline given at the back of the issue. Thank you.

Heraldry Quiz



The arms depicted above belonged to a Duke and Duchess. Anything more specific would give them away too easily. The answer will be in the next issue!

ANSWER FROM LAST QUIZ: Edward Langley, Second Duke of York and Phillipa Mohun.



"You know, I have a confession to make, Bernie. Win or lose, I love doing this."

CORRECTION

On the inside front cover an error has been made in previous issues that fails to acknowledge the contributions made by individual members of the *Register* Staff. In addition to the Editor, that consists of our talented artist, Susan Dexter, and an Editorial Review Board (Roxane Murph, Trisha Stanton and Linda McLatchie), who proof each formatted edition of the *Register*. The printing of the final product is handled by Carole Rike. Selection of material, general editing, and the formatting and layout for each issue is done by the Editor, but each of these people make invaluable contributions to the overall quality of the *Register*, which have not been individually acknowledged.

Gallimaufry

Notes from the Research Office

In November, 1987, the Board did me the honour of asking me to serve as Research Officer for the American Branch. The title does not confer omniscience, alas, but does carry with it the duty of pointing curious Ricardians in the direction of answers--a task I undertake with pleasure.

I hope to make this column a regular feature of the *Register*, including answers to your queries and general notes about how to proceed with Ricardian research. To this end, I'd like to hear from individuals and groups who are engaged in ongoing research projects. I'd also like to hear from you if you come across some piece of trivia you think other members might be interested in.

For instance, Washington (State) member, Marge Nelson recently brought to a local Society potluck not only a plate of delicious hors d'oeuvres but a tidbit about 15th-century fare. In recent research on the Incas, she had read that strawberries came from the New World. Could Richard have sent Morton out for them, as More relates, during that infamous Council meeting of 1483? Not, it would seem, courtesy of Columbus. Curiously, the word *strawberry* originated around the time of Leif Eriksson (1000 A.D.); but the Latin genus name, *Frangaria*, and variations thereon, were in use earlier, so Eriksson cannot be credited with inspiring Richard's craving, either.

Whatever their provenance, strawberries are much touted in medieval herbals. The *Hortus Sanitatis* (Mainz, 1485) recommends them for "ulcers of the throat and people who sweat too much," *Banckes's Herbal* (1525) "For bleared men" and "to destroy the web in a man's eyes," and the *Gnete Herball* (1526) "against all evils of the spleen." They are also mentioned in medieval cookery books, such as *The Forme of Cury*, compiled by Richard II's chefs in 1390; *Two Cookery Books* (1450), and the inimitable Middle French Mrs. Beeston *Le Menagier de Paris* (c. 1393).

Horticulturists?? Marge has written to Washington State University's Department of Agriculture and hungrily awaits more information.

Your comments and suggestions are most welcome. Please write to me at the address shown in the front of the *Register*.

Mallory Paxton,
Research Officer

Future editions of "Gallimaufry" may call to mind the tantalizing mix common to potlucks, such as the one to which Mallory referred, or they might resemble lovely patchwork quilts, the making of which is such an ancient art. Whatever, it will be interesting, informative and thoroughly enjoyable. However, before turning the "idea forum" completely over to the capable auspices of our new Research Officer, there are a few bits and pieces that have come to the *Register*, both in response to "Do You Know...?" and on entirely unrelated items.

Strawberries seem to be much on Ricardian minds, these days. Mary Donermeyer (Massachusetts) reports that a bit of personal research has unearthed the fact that they were considered to be symbols of "perfect righteousness" in the Middle Ages. There was also a curious medieval Christian legend that told of infants ascending to Heaven disguised as strawberries. It seems perfectly plausible that Sir Thomas More was aware of both the symbolism and the legend.

Mary also submitted two, brief references to an illegitimate daughter of Richard, Earl of Warwick, one Dame Margaret Neville Huddleston. The first, most informative reference is from the *Coronation of Richard III* by Anne Sutton and Peter Hammond, while the other, in Sir Richard Huddleston's name, appears in *Memorials of the Wars of the Roses*, by W.E. Hampton. Both allude to close association with Richard Duke of Gloucester, who made Sir Richard a knight banneret during the Scottish campaign of 1482. Dame Margaret appears to have been an attendant of Queen Anne's. If anyone has further insight into the life of this woman who seems to have been so closely connected to Richard III and Queen Anne Neville, please let us know so that it can be included in some future "Gallimaufry" column.

Strawberries and beds seem to have become inordinately important to the story of Richard III, whether one is espousing a favorable point of view or arguing from the opposite pole of the debate. Writers on both sides mention the strawberries and often, even in the most favorable novels, go to great lengths to explain away the King's traveling bed. Shakespeare's dream sequences aside, in the Middle Ages, no person of means, let alone a member of the blood royal would have travelled without a bed, unless the journey was an exceptionally hasty one. A search of medieval terminology shows that they were called "trussing beddes" and were valuable, quite expected possessions of the wealthy. In his will, dated almost two years before his death in 1399, John of Gaunt bequeathed his Duchess, Katherine Swynford, his "trussing beddes," among other things. In an era when furniture was not an abundant item, even in the wealthiest households, it would have been considered odd for persons of high station not to provide that sort of personal comfort, be they guests or simply moving among their own manors and holdings. In his own time, Richard III's not having such a bed would have caused far more comment than his having one, and the use of it would have been unlikely to have inspired rumors about how well or ill he slept.

The grammatical corrections and interpretation of *Tant le desirere* offered by Lyne Lehmann in the "Ricardian Post" have led to yet another possibility for that elusive phrase. While tracking down words and phrases common to medieval English, an interesting catch phrase--"...you (I, she, he) may long enough..."--almost leapt from a page of terms otherwise not particularly pertinent to the primary purpose of the research. It implied that daydreaming, in and of itself, was a useless occupation, or that a particular situation was pretty hopeless. It was a 15th-century colloquialism verging on standard usage and was, no doubt, often used to admonish wistfully inattentive adolescents. Given where *Tant le desirere* was discovered, Richard's possible age when he read the book and became enamored of the exploits of the hero of *Ipomedon*, it seems plausible to wonder if the words were intended as a "motto" at all. They don't express the virtues more common to mottoes, as does *Loyaulté me lie*, and the lack of fluency pointed

out in the letter to the Editor, might simply reflect the mistakes common to any student of a language not his own. Perhaps, it even holds a touch of youthful irony. Being slight and still too young to prove his mettle, he might not have been able to truly envision himself in a classically heroic role, desire it though he might.

And lastly, courtesy of our new Research Officer, we have an update on the Middleham Jewel, that lovely 15th-century artifact found on the Castle grounds a little over a year ago. One year to the day, 11 December, after the original was auctioned at Sotheby's for £1.3, the town of Middleham was presented with a replica of the Jewel. One of three copies commissioned by the Jewel's finder, Ted Seaton, the replica will go on display at Middleham Castle this spring. Sue Constantine, assistant custodian at the Castle, and Middleham Mayor Peter Hibbard promise more exciting changes in 1988. Watch future *Registers* for details, and see the "Ricardian Post" section of this issue for information on English Heritage, an organization charged with the care and maintenance of several of the Northern castles.

And so, we bid farewell to "Do You Know...?" and look forward to a lively and informative "Gallimaufry!"



CHANGE OF ADDRESS

Have you recently moved, or are you in the process of moving?

Please don't forget to take the time to notify our Membership Secretary, Carole Rike, of the change!

SUBMISSION DEADLINE: May 15, 1988

It is particularly important that material you want to appear in the next issue of the *Register* be in the hands of the Editor on, or before, the deadline. Your comments, reviews, articles and contributions of any kind are always welcome, indeed necessary, but if timing is of the essence, please make note of the deadline. Thank you.

ANNOUNCING

THE RICHARD III SOCIETY MONOGRAPH SERIES

The Richard III Society will publish as series of monographs authored by members of the society. The series will produce at least one monograph annually, subject to receiving suitable manuscripts.

The Monograph Publications Committee solicits original scholarship on topics focussing upon fifteenth-century English history, particularly that concerned with King Richard III and Yorkist regimes. Manuscripts should contain very little, if any, previously published content. Editions and translations will not be accepted, nor will works under consideration by other publishers.

Manuscripts must be typewritten in English, at least 25,000 words and no more than 50,000 words in length. Authors should request instructions from the Monograph Committee regarding content and manuscript preparations, since all submissions must meet specific standards before they will be evaluated. Manuscript format should adhere to the Chicago Manual of Style, 13th Edition (1982).

Any member of the Richard III Society, Inc., may submit a manuscript for consideration. The work will be evaluated solely on the basis of its quality of content and style. Desirable elements include a clearly defined thesis on a topic of significance, a command of primary and secondary sources, and a mature writing style.

Inquiries and submissions should be directed to:

*Dr. James A. Moore
Chairman, Monograph Committee
Richard III Society, Inc.
East Central University
Ada, Oklahoma 74820*