



RICARDIAN CHRONICLE

Vol. 5 No. 1

June, 2019

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

SAVE THE DATE

October 16-18, 2020

R III *GM*
2020
Philadelphia

Renaissance Philadelphia Airport Hotel

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Publication schedule and submission deadlines:

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

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

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

Submission guidelines:

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

Please contact me at info@r3.org

Welcome Michaela Jacques, 2018 Schallek Recipient

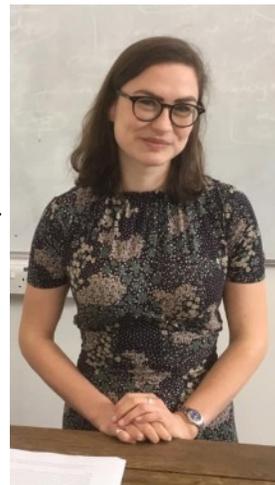
The Schallek Awards program memorializes Dr. William B. Schallek and his wife, Maryloo Spooner Schallek. Their vision and generosity established the original scholarship fund with the American branch of the Richard III Society, and is currently administered by the Medieval Academy.

During the business meeting of the 2018 GMM, the members resolved to offer all Schallek awardees a free one-year full membership to the American Branch that includes all privileges afforded to all members.

Welcome Michaela Jacques to the American Branch and for sharing a bit about yourself and interests.

I am a fifth-year graduate student in the Department of Celtic Languages and Literatures at Harvard University. I am very grateful to have received funding from the Richard III Society to support research for my dissertation project, which traces the transmission and reception of the medieval Welsh bardic grammars in the fourteenth through sixteenth centuries. The bardic grammars are essentially tracts that describe the appropriate forms and content of poetic composition in Welsh. Interestingly, they are heavily edited throughout their transmission, and seem to be intended for different purposes by different groups of users (clerics, bards, humanists). I am currently in the process of collecting and transcribing all of the different versions of the tract, which for the most part are in unedited and undigitized manuscripts in various libraries in the UK.

I became interested in the Welsh language initially back home in Toronto, where there is a small Welsh community, and a church (Eglwys Dewi Sant) which offers weekly lessons in the modern language. I began attending these lessons while still in high school, and continued through to the end of my undergrad degree, about 2008-2014. During my undergrad at the University of Toronto, the strong Medieval Studies programme meant that my academic interests tended naturally towards medieval Welsh literature. In general, it's a very exciting field to work in, as there is still so much work to be done on these texts; many of them are sorely understudied.



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Ricardian Reading*

Myrna Smith

*First published in March 2019 Ricardian Register.

MY KINGDOM FOR A HORSE: THE WARS OF THE ROSES, Subtitle: **A VERY, VERY SHORT HISTORY OF ENGLAND**, Ed West, Skyhorse Publishing, 2018

Not so very short; Kindle says reading time is 3 hours, due to many digressions. Some of these are both amusing and informative, as when Mr. West tries to explain the English ‘panto’ (pantomime) to non-British readers, or to explain why “English spelling and pronunciation often don't seem to be on speaking terms.” Much of that is Will Caxton's fault.

Mr. West's inspiration was, of course, books in the **HORRIBLE HISTORIES**, series, and the classic **1066 AND ALL THAT**. In fact, one of his other titles is **1066 AND BEFORE ALL THAT**, about Anglo-Saxon England. Unlike Sellar and Yeatman', the author doesn't simply go for the wisecrack, but tries to get in some factual history as well. For dates and places and that sort of thing, he can't be faulted. There are a few errors, perhaps due to typos or faulty proofreading. He refers to the daughters of Charles of France as his heirs—no doubt a typo for dauphin. William Herbert was not Henry Tudor's stepfather but his foster father. Owen Tudor was not Katherine of Valois's “footman.” Richard III had a Northern accent, and wished to be buried at York? Richard's deformity subtracted a foot from his normal height? So, he was only 4'8"?

This is not so troubling as his tendency to accept any “good story,” or even to make them up. “Anyone could fire a bow and arrow, as long as they were prepared to give themselves spinal injuries through years of practice.” Is this really true? Any citations? Richard II would sit for hours in silence with his courtiers, who were forbidden to make eye contact? Henry V did not have sex before he married Catherine of Valois? Henry VI was killed between 11 and 12 at night? Does he have the ME's report?

But he does get in some zingers: “Before cinema no other country but England turned its ‘history into popular drama,’ ‘Henry VII was able to take the throne, largely on account of still breathing.’” Henry VI and Marguerite of Anjou had two weddings in which neither of them were both there, and that just about summed up their marriage.” And I especially like this one: “The French had their own vicious civil wars in the 15th century. Where the English wars are horticultural, the French called theirs after alcoholic beverages: Burgundy and Armagnac.”

There are some informative tidbits: Direct taxation actually decreased during the Wars of the Roses. The term “Middle Ages” first appeared in literature in 1471, while “Renaissance” appeared in 1741. Conclusion, according to West: “The Renaissance invented the Middle Ages to define itself.”

Mr. West is anti-Richard, as well as somewhat anti-15th century generally. He describes Richard as a faithful husband “who spread a rumour that Queen Anne had died before she actually did,” hoping that this would kill her. Such rumors were not uncommon in the period. Edward IV's death was ‘news’ before it actually happened, and by the author's own recounting, Henry VII deliberately spread a rumour of the death of John of Lincoln

It may be that West's jaundiced view of the Middle Ages was influenced by that bane of the historian, the fact that “every man was named either Richard, Edward, or Henry.” One can sympathize, and one can enjoy a good laugh at his one-liners, but if the reader wants a mixture of factual history and fun, I can recommend **THEIR MAJESTIES AND OTHER FOLK** (Varrel Smith, A.S. Barnes, N.Y., 1969) now out of print, but may be obtained by interlibrary loan or second-hand. Amazon had a copy, as of this writing. Or the more recent **KINGS AND QUEENS OF GREAT BRITAIN: A VERY PECULIAR HISTORY** (Anthony Mason, Scribio, Brighton, UK) or even **THE TUDOR TUTOR: YOUR CHEEKY GUIDE TO THE DYNASTY** (Barb Alexander, Skyhouse Publishing, 2015), which is somewhat narrower in its scope. Both of the last two named are pocket-sized, suitable for light reading in waiting rooms, or anywhere else. They do have some errors, but balanced with a lot of chuckles.

RICHARD DUKE OF YORK: KING BY RIGHT, Matthew Lewis, Amberley Publishing, 2016

In the Introduction, Matthew Lewis says: “Like his infamous son King Richard III, Richard, Duke of York is frequently shown to fit a simple view of the period, to serve a purpose...he is viewed in caricature.” Lewis tries to produce a more balanced view, although it is uphill work, as there is “an absence of direct written material—medieval nobles did not keep diaries, and little of their personal paperwork survives.”

Lewis is known as a Ricardian and therefore pro-Yorkist author, so he naturally tends to give Duke Richard the benefit of the doubt where there is room for it. He goes back to Richard's roots, as the son of a traitor. Nobody seemed to hold that against him as a child and youth, but King Henry VI did treat him rather shabbily as an adult. When Richard was an adult, that is. Henry's actions, both as a child king and as an adult, were more his advisor's and Council's actions. The duke did have an advantage, in that he had his own advisors, who had useful tools they could employ. “(T)he Tudors have long been seen as masters of the dark art [of propaganda], but it was not new. Yorkists did the same, appealing to emotions.” The more things change...

Much attention is given to the complicated family history of the Beauforts, as well as other Plantagenet spin-offs, with accompanying family trees. Mr. Lewis suggests that the question of Edward IV legitimacy—was he or wasn't he? has a simple answer. Little Eddie was a week or two premature—not enough to cause any serious worries (at least no more than usual for a 15th century baby) but enough to mess up any plans that had been made for a no-holds-barred Christening bash.

An interesting sidelight concerns the Duke's second tenure as the Royal Governor of Ireland. He minted coins for use in Ireland, inscribed with “Ireland” on one side and “Patrick” on the other. Could this indicate that he planned to declare himself king in Ireland? Or was it a gesture toward the Celtic Irish. After all, being ruler of the Irish meant, really, only the Anglo-Irish. His true motives may never be known, and Lewis duly qualifies his statements about the man with “seems to be” or similar phrases. His immersion in the politics and history of the time allows him to point out that a 'general pardon,' such as that issued to Duke Richard in 1438, didn't mean that the person pardoned had committed a crime; it was just a way of 'clearing the books’—a belt-and-suspenders precaution.

Says the author of his subject: "...he was a man, as real as any person today. He was the culmination of that had come before to create him, and his circumstances" Matthew Lewis does a good job of outlining those circumstances, all the more to be praised because he had relatively little to work with.

THE COLOUR OF DEATH—Toni Mount, MadeGlobal Publishing, 2018

London is not big enough for both Sebastian Foxley and the Woodvilles, as a result of what happened in the previous book in this series, **THE COLOUR OF POISON**. As the Woodvilles aren't going anywhere, Seb and Emily have to return to his native village, though he left there as a small child. He will now discover a new and complicated set of relatives. We will discover that Armitage is the family name, Seb being known as Foxley only in London, which he had come to regard as his home. He discovers a much older half-brother, a motley crew of semi-cousins, and a step-grandmother, or is it half-great aunt? (As I have recently acquired some grown step-grandsons, I can relate to all this.)

It isn't just his relatives that Seb has to get used to He is expected to lend a hand at harvest time—or is he? His cousins will argue with the Lord's Steward about whether he owes boon work or not, according to the custom of the manor. Oh, the steward is another cousin. Seb has cut a deal to do repairs on the artwork in the church, as he thinks (and his cousins agree) that he would be a threat to life and lime with a scythe. The steward thinks otherwise. It isn't just the work that he is not used to. There are a number of culture clashes. For example, Sebastian follows the city custom of being clean-shaven, while his country cousins have beards. When Seb tells them that some women in the city shave their eyebrows off, they are amazed. "They'll be shaving their armpits next!"

Foxley—the village, not the family—is, if not a one-horse town, is a town with only three roads, one of which is called simply The Street. There are two taverns on The Street: Upper End Tavern and Nether End Tavern, and local competitions are organized around those two social centers. Seb and his cousins are patrons of Nether End, with Upper End being the rendezvous of a slightly more elite class of peasant. Much of this long short story, or novella, delineates the adjustments Seb and Emily make, and other major events of their lives, including the birth of their son. After much discussion about what to name the child, they settle on—yes, you guessed it: Richard.

By the way, it seemed to me that Emily was up and doing very quickly, even by modern standards, after delivery. She is a strong young woman, certainly, and a lonely one in her new circumstances.

Oh, the mystery? Yes, there is one, and Sebastian solves it by intelligent forensic work, and a little help from his own K-9 unit. But that seems only incidental to the story of this family, who, even though they are fictional, are as real as any of your neighbors.

Along with this story, Kindle gave its subscribers a taste of the next story in the series, presumably a full-length novel: **THE COLOUR OF LIES**. The Woodvilles are coming to Foxley for a family wedding, and Seb thinks it would be prudent to return to London. When he does, he finds that the business, which he had left in the hands of his brother Jude, is shuttered, and his apprentices idle. (Jude had not been so closely involved in the trouble with the Woodvilles.) When the problem that caused the shutdown is resolved, the relationship between the brothers has reached a crisis, which will apparently result in Jude leaving home. However, cousin Adam Armitage is there to take his place. Something to look forward to.

A MAN WHO WOULD BE KING—J.P. Reedman, Amazon EU, 2017

I usually read a book to be reviewed in the standard way, but sometimes, just to make things more interesting, I will read back to front, or crosswise (a few chapters from the front, a few from the back, meeting in the middle). This was one of those I tackled backwards. I figured it would do no harm, since I already knew how it all came out.

Indeed, the author had taken on a difficult task, writing in the first person about a man who was executed. To make it more difficult, it begins when the protagonist is only four years old. Few people have clear memories of what happened when they were four. It is possible, I suppose, if the event was traumatic. In Henry Stafford's case, they were. His father dies, slowly, painfully, and disgustingly, from wounds received at the Battle of St. Albans. A short time later, the grandfather that he idolizes dies in battle, and Henry becomes Duke of Buckingham. His grandmother is a cold, hard, woman, but a realist. She takes in her sister and her sister's children, the family of Richard, duke of York. The sisters are not congenial, and the young cousins do not get on well either. Henry finds

Margaret a bossy' giantess.,' George is a practical joker, and Richard simply refuses to be awed by the young Duke, and is not above reminding Henry that he, Richard, is a royal duke.

From bad to worse, in the opinion of the young duke—he becomes a ward of the queen, Elizabeth Woodville. Henry hates her, but admires her beauty. He admires nothing about the other Woodvilles, especially the queen's young sister, who becomes his wife. When they are grown, he will come to tolerate her, as they have several children together, but they will continue to squabble Henry resents being stuck with a low-born Woodville. If I had been Catherine Woodville Stafford, I think I would have resented being stuck with a man with the social skills of a slew-footed and irascible mule.

We follow the Duke through his military and political career, and Ms. Reedman is very skilled in depicting the ins and outs of this. Here again, the author has a difficult task: showing us how a person with limited charisma and poor impulse control manages to take in so many people.

Henry does have a softer side, but it is shown mostly in his relationship with his younger brother, Humphrey, whom he calls “Dumph, like a peasant.” little dumph doesn't seem to mind, though. When Humphrey dies while Henry is away at a tournament, his brother is devastated, and troubled by conscience, for perhaps the last time in his life, unless he underwent a scaffold repentance.

Richard of Gloucester is everything that his cousin is not, including dull and worthy. Very much the stiff-upper-lip type. One feels that they never really communicate; they are talking past one another.

Having the hero/anti-hero reveal himself without realizing that he is revealing himself is a tour-de-force, and getting the reader to have some sympathy for him is no easy task. Ms. Reedman has done this very well. In an interview, she admits that she proofs her own books, and she has also done this well. I saw no glaring errors, though maybe reading back-to-front might have resulted in overlooking one or two.

THE WHITE ROSE RENT: Katherine, Daughter of Richard III (Medieval Babes, Tales of Little-Known Ladies, Book Four)—J.P. Reedman, Amazon Digital Services, 2018)

Ms. Reedman has taken on an even more daunting task here: writing about a person about whom not much is known except her name, who apparently died in her teens. Not surprisingly, it is a very short novel, more a novella at only 107 pages. The author is therefore free to invent much of her life story, but there is still not much incident she can fill in with.

We do know that Katherine Plantagenet was married to William Herbert, sometime before the death of her father, and she died some time before 1487, when William is referred to as a widower. In Reedman's recreation, he is at first a kind and decent man and a good husband, but there is a subtle change with the death of Richard III. One can feel a little empathy, if not sympathy, for William, caught between the rock of Katherine's firm defense of her father, and a hard place (Henry Tudor). Will Herbert was in an almost untenable position, having to take sides between his father-in-law and the man who had been his foster-brother. If he had not been close to Henry himself, his younger siblings were staunch supporters of Tudor. Even more than the English Civil War, or our own, the so-called Wars of the Roses often divided families, in-laws, and old friends. As the author reports, Henry VII send for William's mother, Lady Herbert, who was like a mother to him for most of his childhood. Wonder what she told him? Wonder which side she supported.

J.P. Reedman could have fleshed out her story by going into some of this family dynamic, but she did not. She chose to tell the story more from the point of view of Katherine's relationship with her parents, and with her half-brother, John. She does the best she can with it, but one could wish she had chosen a more promising subject, or had exercised her fictional license a bit more.

WHAT IF...Book of Alternative History—A bookazine in the Curious Minds series—Philippa Grafton, ed., Future Publishing Ltd., 2018

A series of short articles purporting to re-imagine what might have happened if what happened had not happened, each written by a specialist historian of the period. For example, the article “What if Richard III had lived?” was written by our own Matthew Lewis. While it carries the story down to only 1517, thus avoiding the religious wars of the next century (and more) there is a delicious irony in making England staunchly Catholic while France goes Protestant. (Not Anglican, of course. Maybe Gallican?)

Often it would seem that the historians featured are indulging in special pleading, maintaining that everything would have been so much better if things had happened the way they wished, or regretting that they didn't turn out so much worse, to prove them right. Would slavery still exist in 2018 if the South had won? Would Abraham Lincoln have been impeached if he hadn't been assassinated? Steven L. Carter doesn't think so, but believes he should have been, by 20th century standards. If the Aztecs hadn't been conquered, would they have 'mastered steel and other Western technologies'? Was the practice of human sacrifice no worse than the European practice of beheading criminals? Would World War II not have happened if the Germans had won World War I? "What is likely to happen is you get a very strong and dominant Germany that is not quite as bad as Hitler's Germany." (Stephen Badsley) Wonderful!

In many cases, it wouldn't matter much in the long run. What if the Beatles had never formed? "In a world without the Beatles, something else would have filled the commercial vacuum..." (Nick Churchill). But that's not the point. If reading these vignettes inspires you to do your own research, or argue with the 'experts,' or just to read some of the AU novels in the brief bibliography, (such as **THE MAN IN THE HIGH CASTLE**, by Phillip K. Dick, or Harry Turtledove's **GUNS OF THE SOUTH**), it would be well worth the price, \$14.99. Sigh. I remember when you could buy a hard-cover book for that. As the articles I have cited are only a fraction of the themes considered, you are still getting a bargain.

The art work is also questionable at times. Richard is shown on shipboard. While he might have encouraged voyages of discovery, it would have been unlikely for him to make any such voyages in person. The next chapter "What if Henry VIII and Catherine of Aragon had a son?" shows the Christ of the Andes statute in modern-day London. A bit odd, that. Of course, they did have a son, but the author obviously means a son who survived. What if Rome never fell, and gladiators commuted on steam trains, alongside a pristine Coliseum? Wouldn't it be a bit run down by now? Still and all, an enjoyable read.

CROWNED BY LOVE—Diana Rubino, Creativia, 2018

This is not an Alternative Universe or Alternative History story, although it has elements of both, plus a bit of fantasy. For example, titles are invented. Our leading man, Valentine, is Duke of Norwich, a title which is purely fictional. Also, the real Earl of Warwick is given a wife and children that he did not have in real life. This is, however, within the range of allowable license for romances. Ms. Rubino has also written some out-and-out science fiction and fantasy; for example, **FOR LOVE AND LOYALTY**, a time-travel story featuring Richard III and several members of his family.

CROWNED BY LOVE is a reworking or second edition of a novel written by Diana Rubino a few years ago, and reviewed by me previously in this column. I don't have the original story by me, to make a page-by-page comparison, but I can't see much difference, unless it is in giving more prominence to the Christopher Columbus story.

Like Columbus, Denys Woodville is on a quest. She wants to find out who she is. A foundling, adopted as a baby by Queen Elizabeth Woodville (though, given Denys' age, this would have been before she became queen) and given the name of Woodville, Denys realizes the advantages this has brought her, but still wants to find her birth parents. As she grows up, the queen tries to make a marriage alliance for her, first with her cousin Richard of Gloucester (she is certain he is some kind of cousin, as he is) Since they regard each other as more like siblings, this fills both of them with horror. This deal falling through, the queen brings up her second-string suitor, Valentine Starbury. Denys is not too thrilled by him either, but at least he is not Richard, and is a full-fledged Duke. Gradually, she becomes reconciled to him, and finally falls in love. Paralleling this story are her efforts to find her family, and she eventually does. You may be surprised; she certainly is.

Ms. Rubino has also written several historical romances having to do with American history. One is **THE END OF CAMELOT**. No, it is not about King Arthur, but about JFK. Good Lord, things that happened during my adult life are not the stuff of romance and legend! While I recover from my shock, I will recommend that you read Ms. Rubino's story, if you haven't already, and if you are blessed with an erratic memory, like mine, read it even if you already have. A fun read, as all the Rubino novels I have read are.

By the way, the cover art shows a blonde young lady in front of a turreted circle, much like those built by mad King Ludwig, referred to below.

THE MADNESS OF KINGS: Personal Trauma and the Fate of Nations—Vivian Green

After an introduction covering the various diseases that may mock or induce madness, such as encephalitis, porphyria, and syphilis. I was not aware until recently that Parkinson's disease may cause hallucinations, which gives me a new insight on the health problems of my late brother-in-law. There are also different types of mental illness not related to physical causes. The author then gets down to cases, starting with the Roman emperors. Julius Caesar and Octavius (Augustus) were, if not particularly nice guys, eminently sane, their successors Caligula, Claudius and Nero were another story. At least Caligula and Nero. Claudius may have been crazy like a fox, knowing when to play dumb. And then there was Commodus, who made that trio look normal.

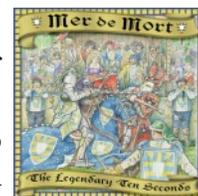
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Ricardian Music*

Elke Paxon

*First published in March 2018 *Ricardian Register*.

MER DE MORT, LEGEND, The Legendary Ten Seconds, Richard the Third Records, Copyright: ©© 2019 Ian Churchward, Total Length: 53:38, Release Date: May 1, 2019 (available for pre-order)



This new concept album by The Legendary Ten Seconds gives us an excellent window into the history of this noble and mighty family, its roots and heritage told and sung by the talented Ian Churchward. Listening to this album is like reading a great historical fiction and being taken back in time.

The album has songs about the Marcher Lords, Roger De Mortimer, Simon De Montfort and the battle of Evesham, Maude and King Stephen, and also tells us about follies and treachery, honour and pride, executions, gifts, special places, and kings and the nobility. Spanning four centuries, it's about events known, but often forgotten and that's quite an undertaking to put together.

John Challis starts the album with a short narration about the songs then quickly leads into an excellent instrumental. There are brief and interesting narrations between all of the songs. There are no shortages of highlights of songs - Mortimer Castle, with its beautiful harmonies, Marcher Lords with its wonderful melody and rhythm, Two Thousand Marks is an awesome, lively song, Leintwardine is pure poetry and Mer De Mort II is just beautiful. Music that is story-telling at its best, often combined with a catchy rhythm, the exciting use of different string instruments, percussions, beautiful harmonies and a sound with a very special flair and feel.

The tireless work that was put into the making of this project has turned an idea into crafting of some witty songs with an entertaining mix of history and wonderful music to form a special and timeless new album. Surely it has something to please everyone.

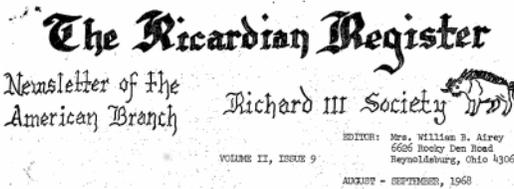
From the Archive

Instead of reprinting an article or two from our archive of 1966 – 1991 *Ricardian Registers*, I thought it would be interesting to see the evolution of the Register banner from 1966 to the present.

Original banner from Volume I, No. 1:



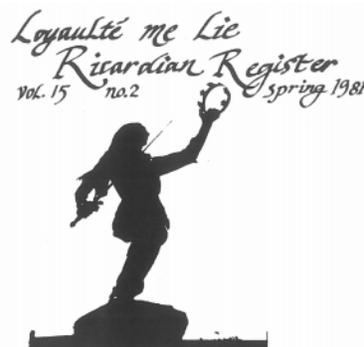
A few minor changes evolved from 1967 – 1970 as seen in these three representative banners:



The banner was adjusted in 1977:



The next departure occurred in 1981 where the banner occupied the cover because the illustration became part of the banner:



In 1986 the banner resumed its position at the top of the page:



The 1990 Register marked the next change, which is reminiscent of the 1977 banner:



In 1995, The Register banner took a stylistic change:



The next change is when we went from 8.5" x 11" format to a 6" x 9" format in 2011:



To incorporating the image of Richard III's reconstructed head in 2014:



Early in 2018, our secretary, Emily Newton, designed a logo for the American Branch, which is now part of the banner:



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*Chapter Notes:

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

If you do not see your chapter listed here, please contact the Chapter's Advisor at chapters@r3.org and provide the current contact information.

Membership Application/Renewal Dues

Regular Membership Levels

Individual \$60.00 \$ _____

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

Please list members at the same address (other than yourself) who are re-joining

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

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