The Daughter of Time Study Guide

The Daughter of Time by Josephine Tey

BOOKRAGS

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Plot Summary

Josephine Tey's Daughter of Time is a good, old fashioned detective story with a twist. Alan Grant, an inspector for England's famous Scotland Yard, finds himself confined to a hospital bed after taking an unfortunate fall in the line of duty. Grant's mishap involved plunging through a trap door and leaves him incapacitated, not to mention extremely bored as he recovers from his considerable injuries. Having rejected several books supplied to him by his actress friend, Marta Hallard, Grant spends numerous hours studying the ceiling, and becoming thoroughly familiar with the comings, goings and idiosyncrasies of his appointed nurses. Grant is eager for a mental challenge. Marta suggests he try solving an age-old mystery no one has ever been able to solve. She brings him a collection of pictures, portraits of faces from history, and Grant begins his journey to resolve a real crime while he recuperates.

Grant prides himself on his intuitive ability to analyze a face. He comes across a portrait of Richard III, accused of being responsible for the murder of his two young nephews, the sons of his brother, Edward IV. It occurs to Alan Grant, based on his interpretation of Richard's face, that perhaps Richard was not really the perpetrator of such a heinous crime. Grant proceeds to undertake a focused study of British history, putting together clues from facts, discarding regurgitated rumors, and eventually drawing a more logical conclusion about Richard III.

Richard III's reputation as the original wicked uncle has been perpetuated for eons by school text books, and Grant finds most people actually do believe some version of Richard's involvement in the disappearance of the young princes in the tower. With the picture of Richard set up in a visible spot in his room, at least one of Grant's friends sees a great deal of suffering in Richard's face, while his surgeon sees childhood disease. No one, however, senses a strong sense of criminality in Richard's facial expression. In his research of the facts and events during the time of the boys' disappearance, Alan Grant and his friend Brent Carradine uncover some fascinating details that tend to discredit the accusation against Richard III. Although other researchers came to similar conclusions in the 18th and 19th centuries, no one had yet written about it in the 20th century. It seems that not Richard but, perhaps, Henry VII was the evil beast who ordered the young boys to be murdered. With a little help from Richard's enemies and his own friends, Henry manages to make the entire world believe that Richard, who had no motive whatsoever, was the guilty uncle. The effect of Grant's investigation is that his readers may gain the awareness to not simply accept what we are taught. Of course, the benefit to Alan Grant is that this exercise in criminal analysis has happily occupied his busy mind while he recovers from his injuries.

Daughter of Time is a lighthearted, yet serious look at how history can be misconstrued through the more convenient reinterpretation of the person in power, and as such, can become part of our common understanding, not being true knowledge at all, but simply hearsay.

Chapter One

Chapter One Summary

Josephine Tey's Daughter of Time is a good, old fashioned detective story with a twist. Alan Grant, an inspector for England's famous Scotland Yard, finds himself confined to a hospital bed after taking an unfortunate fall in the line of duty. Grant's mishap involved plunging through a trap door and leaves him incapacitated, not to mention extremely bored as he recovers from his considerable injuries. Having rejected several books supplied to him by his actress friend, Marta Hallard, Grant spends numerous hours studying the ceiling, and becoming thoroughly familiar with the comings, goings and idiosyncrasies of his appointed nurses. Grant is eager for a mental challenge. Marta suggests he try solving an age-old mystery no one has ever been able to solve. She brings him a collection of pictures, portraits of faces from history, and Grant begins his journey to resolve a real crime while he recuperates.

A cynical police detective employed by London's Scotland Yard, Grant is bored with the order and all-too-familiar surroundings of the hospital, its ceiling and its employees. He has named his nurses "Midget" (Nurse Ingham) and "Amazon" (Nurse Darroll) and is obviously impressed at the dexterity and grace with which they care for him.

Though humiliated by his fall through a trap door, Grant is comforted that the criminal he was chasing is now behind bars for three years. His mind is primarily on critiquing the books he has read, and his cynical analysis of their authors. He finds the reading predictable, flawed and nonsensical.

Alan's artistically self-conscious actress friend, Marta, has brought him new books and some flowers. When Alan tells her he is in agony from the prickles of boredom, Marta suggests he try to find a solution to an unresolved crime, "something that has puzzled the world for ages."

Apparently an amateur historian, Alan states his opinion that Mary Queen of Scots was not as bad off as history paints her, and that, compared to Queen Elizabeth, Mary did not have a royal outlook, but that of a suburban housewife.

Mrs. Tinker who "does for" Alan, brings him more flowers, as well as pastries. The two nurses seem to take care of Alan Grant beyond their professional requirements, perhaps due to his status as a Scotland Yard investigator.

Chapter One Analysis

Alan Grant is wonderfully sarcastic. He is an educated, thinking man, and being confined and bored does not suit him particularly well, which is why he has given the nurses nicknames and criticizes the authors of the books he is given. Having worked out maps of continents on the hospital ceiling, he is obviously accustomed to exercising

his brain solving tough criminal cases. Being reduced to this level of non-activity is difficult for him, both mentally and emotionally. Josephine Tey uses her first chapter to familiarize us with the gruff but pleasant personality of Alan Grant, and the stifling atmosphere of his hospital room, as well as to set the stage for his upcoming mental journey through 15h century Britain.

In his feverish frustration, Grant complains there are "...far too many people born into the world and far too many words written. Millions and millions of them pouring from the presses every minute. It's a horrible thought," to which The Midget simply responds that he sounds constipated. She is extremely objective and good at her job and the fact that she is good looking is even more frustrating for Grant. The Midget is coordinated and mobile and objective, while he is bound, immobile and upset. Perhaps her competence is helping him decide to get focused on something other than himself. There is some comfort for him in the capture of the criminal he was chasing when he fell through the trap door, but otherwise he is basically miserable with his situation

Chapter Two

Chapter Two Summary

Marta returns to visit and in her affected way, explains how rote her current theatre play has become. She explains how a co-actor has dealt with hundreds of personal details while onstage and going through the motions of being in an all-too-familiar play.

Marta has brought Alan an envelope of pictures—faces of people from history. Alan is fascinated with faces, and is intuitively adept at reading them, which has served him well in his line of work. He can particularly spot irresponsibility in a face. He has not categorized faces, but characterizes them and is able to spot a criminal. As he looks at the pictures, he takes a particular interest in Richard III, who was known to have murdered his two young nephews, although their fate was never resolved. Grant decides there is a mystery to be solved and asks The Amazon if he can borrow a history book.

He learns that the unscrupulous Richard III, the last of the Plantagenets, was king for only three years. Richard claimed the throne on the grounds that his brother Edward's marriage to Elizabeth Woodville was illegitimate, as were their two children, believed to have been murdered. Having put down one rebellion, Richard was killed in a second rebellion led by Henry Tudor, who brought French troops to Leicester. Alan ponders this time in history, when England was still green and unspoiled, and the war of the Roses was being fought over a thirty year period in individual battles, with people choosing allegiances like favorite football teams.

Chapter Two Analysis

It seems Alan has finally discovered something which holds his interest. Something about Richard III's face, and the fact that he suffered from illness as a child, makes Alan curious about Richard's supposed guilt in the death of the two children. Richard is known to have been in another part of the country when the boys were killed. Contemplating these events gives Alan some comfort and he falls asleep thinking about English history.

Marta's account of the sheer boredom the actors are experiencing in performing the same play over and over emphasizes Grant's boredom. The actors, who at least are mobile, unlike Grant, live whole lifetimes in their minds as they speak their lines and go through the motions of staging an over-performed play.

Reading about intense historical events gives Grant the opportunity to drift through early England in his imagination, perhaps something he would never do if he were in good health and working. He is fond of and interested in his country.

Chapter Three

Chapter Three Summary

The Midget learned in school that Richard had a man named Tyrrel murder his own nephews by smothering them with pillows. Tyrell was hanged for the murders.

Grant's colleague, Sergeant Williams comes for a visit and talks shop for a while. He asks about the portrait of Richard III, and the Sergeant guesses he would have been "on the bench" as opposed to "on the dock." He also mentions that Richard III's mother was two years conceiving him.

The Amazon tells Alan that Sir James Tyrrel rode to London when the court was at Warwick and had the little boys killed and buried at the foot of stairs under a mound of stones, and says she learned this from Sir Thomas More's writings. She also tells him Richard poisoned his wife so he could marry the little boys' older sister, his niece, who was heir to the throne. However, young Elizabeth instead married Richard's successor, Henry Tudor. Alan, reading about the War of the Roses, gathers that Richard's reign was more liberal than the succeeding Lancaster court, which burned heretics for three generations.

The poised and remote matron of the hospital pays a visit. She feels Richard III was not a regular villain, but suffered with pain over paying too high a price for what he thought was important. She feels villains do not suffer, and losing his only son and his wife must have seemed like Divine justice, since Richard's wife was also his cousin and companion.

Chapter Three Analysis

Different people contribute their pre-formed opinions of Richard III to Alan Grant, who pieces together their perceptions and stories to eventually draw his own conclusions. Each of their opinions confirms the phenomenon that we simply remember what we hear or read and then package it up as a fact that becomes part of our belief system.

All of the story's characters who appear before Alan Grant are seen through his eyes from a reclining position, thus the labels of Amazon, Midget, Matron. He is intrigued by Richard's face and feels there is much more to his story, assuming something must have happened to turn him into a monster, especially since he seems more tolerant and liberal during his time on the throne. In his detective's way, Grant interviews people to glean details which might solve his case.

It is interesting that, without knowing any of the details, The Midget is convinced what she learned in her classes about Richard III is factual. She feels, ironically, that the picture of Richard III is enough to keep bones from healing, but it will turn out to be the thing most helpful in Grant's recovery.

Chapter Four

Chapter Four Summary

Sergeant Williams brings Alan "The Rose of Raby," which is supposedly the best history of England, the title referring to Richard III's mother.

Alan learns from Tanner's Constitutional History that, as a little boy, Richard was highly devoted to his attentive older brother, Edward, whose children he later supposedly killed over his desire to be king. Young Richard and his younger brother lived with a family called Paston.

Mrs. Tinker, Alan's maid, arrives and is concerned Alan has not read his newspaper, but he tells her he is improving. He asks her to deliver a request to Marta at the theater, asking her to get him a copy of Thomas More's history of Richard III. Mrs. Tinker, to whom Alan has given many expensive presents, dresses shabbily and is not well educated, but clearly cares for Alan.

In Tanner's Constitutional History, Alan learns little about the real people, but only of generalities and statistics about early England. However, Tanner does describe the unfair, poor living conditions of early France's peasants, and how England's working class had wool clothing, good food and "never drink water except for penance." But overall, this record of humanity contained very little about human beings.

Alan again imagines an earlier England where people fed traveling visitors and no one worried about train fare. He will move on to the Rose of Raby.

Chapter Four Analysis

Alan is obviously improving mentally, as his focus shifts from his personal boredom to seeking out puzzle pieces that will help him understand Richard III. Tey's writing, through Alan Grant, is humorous, using such descriptions as "... she had gone creaking away, in a shoes-and-corset concerto..." in reference to Mrs. Tinker. His sense of humor is increasing as he begins to focus on something other than his recovery. It is also clear that he and Mrs. Tinker care for each other, since he gives her money and gifts, and she brings him pastries and shows great concern for him.

Grant finds Tanner's book unstimulating, since it is dry and statistical. He wants to know about people. Grant's world is quite small now, since he is confined to this room and bed. People are, perhaps, becoming more important to him. He is also wistful about his homeland and how it has changed, which is the kind of thought an ill person might have who has too much time on his hands.

Chapter Five

Chapter Five Summary

Grant learns from The Rose of Raby about Cecily Nevill, Duchess of York, who was mother to the two York brothers, Richard and Edward, pure-bred Englishmen from an impressively royal family line. The book's author, Evelyn Payne-Ellis, deduces that Cecily Nevill was in love with her husband, Richard Plantagenet, because instead of staying at home, she accompanied her husband on his many travels, a fact witnessed to by the different birthplaces of her eight children.

Grant reads a passage from a letter wherein Cecily Nevill watches her brother, son and husband leave for battle, wondering which might not return, and hoping for young Edmund's safety. His interest is piqued by a mention of younger Richard in the background, the changeling baby with dark brows and brown hair. While her other son wins his battle at Towton, Cecily's husband, brother and son Edmund are all killed. Grant is particularly interested in the younger brother Richard, who looks like a visitor in his family of blonds.

He finds a passage later describing Richard as a young man returning to the castle, learning that his brother, Edward, has married Lady Gray, Elizabeth Woodville, instead of the sister of the King of France, as had been planned. Edward and Richard's cousin, Warwick, is furious to have the Woodvilles back in the palace, and with their brother George's help, banishes the two Nevills, Richard and Edward, who go to their sister Margaret, now the duchess of Burgundy. It is Richard, not yet eighteen, who outfits the ships and readies to go help his two brothers make peace.

Chapter Five Analysis

Tey is giving us a British history lesson, albeit choppy and rather slanted. Grant's determination to understand Richard III has him jumping through pages and paragraphs to glean any facts about Richard. It is easy to forget this is a story about Alan Grant, since most of this chapter is lifted from the books he is reading.

The Rose of Raby is fiction, but contains enough factual information to hold Grant's interest. Again, it is the real people that interest him, and in particular, Richard III whose face sits in front of him. Although there is sparse information about Richard thus far, Grant is learning about Richard's extended family. At this point in his study, Richard is still a minor character, since it is his brother, Edward, who is getting Payne-Elliis's attention. Grant seems particularly interested in the bloodlines of the people who made it into the historical record. It is somewhat surprising how the few families from royal blood tended to intermarry.

Chapter Six

Chapter Six Summary

Marta has Thomas More's history of England delivered to Grant. He is surprised and finds himself uneasy with More's sympathetic view of the tormented Richard III. He detects treachery among Richard's servants in his reading, and perceives More's pensive Richard to be "highly-strung and capable of both great evil and great suffering." Richard's challenge to the council in the tower before he takes the crown is commonly taught in English grammar school, but Alan is shocked to read that Richard makes a Dr. Shaw preach a sermon accusing his mother of conceiving both of his brothers with someone other than the Duke of York, claiming Richard as their only legitimate son. Dr. Shaw apparently dies of remorse over making the statement.

More goes on to say Richard first approached the Tower's constable about getting rid of his young nephews, but instead sent Tyrrel to London with orders that Tyrrel was to receive the keys to the tower for one night. Two ruffians, Dighton and Forrest, smothered Edward's two princes. The Midget says Richard was always a snake in the grass, biding his time.

Richard's older brother George is next in line for the throne after Henry VI returns to power. However, George capitulates in his talks with his brother Richard, and thus gives up his own hope of sitting on the throne by failing in his mission. After that, George embarrasses the family by making hasty, impulsive decisions. A trial which decides whether George or his brother Edward will take back the throne from Henry ends with George's death from too much drink while he is imprisoned in the tower.

When Edward marries Elizabeth Woodville, she brings many relatives into the royal family, much to Grandmother Cicily's distress. However, her young granddaughter, Elizabeth, Edward's daughter, is told by a soothsayer that she may be Queen of England one day, and Payne-Ellis ends her book at this point in history with a palace party and coming out for the young future queen. Alan Grant thinks it inartistic of the author to only hint at the future of Elizabeth and not face the unpleasantness ahead, but feels he might go back and read what he skipped of this story.

Chapter Six Analysis

Again, we are steeped in English history more than in Alan Grant's story but for now, this is his story, he is so immersed in his investigation of Richard. However, Grant (through Tey) gets a bit distracted in his search for Richard, sidetracked with details about the party and the dress worn by young Princess Elizabeth. He does have a particular fascination with Elizabeth Woodville, which also appears later in the story. The story of the princes in the tower suits Grant, since it is full of mystery and treachery,

which is his line of work. His perseverance and willingness to become completely absorbed in this story reflect the kind of detective he is in his career at Scotland Yard.

It is interesting to note he reads the "illicit joys of fiction," and when the library material arrives from Marta, it is referred to as "respectable." Alan Grant is all work and no play—perhaps, but his work is what entertains him.

Grant begins to suspect Sir Thomas More when he detects treachery and "An aroma of back-stair gossip." This is a red flag for Grant, whose investigative talents are intuitive as much as learned. Further, most people take at face value the details written by anyone so venerable as Thomas More, but Grant does not accept what he reads as fact and his detective's mind knows there is more to the story.

Chapter Seven

Chapter Seven Summary

Alan Grant wakes himself with the disturbing thought that Thomas More could not possibly have been able to document Richard III's life and, reading the preface again, realizes More was only five years old when Richard took the throne. Although he acknowledges More's great mind, he is disgusted that the information is simply hearsay and not true evidence of anything, calling it a swindle.

Almost as an aside, Grant finds it interesting that the Midget would boast about his recovery and that Marta would boast of his mental recovery.

Each of Alan's friends and acquaintances has a different assessment of Richard III based on the picture of his face. Grant no longer likes Thomas More, whom he calls an old gossip. He wonders what made Richard change overnight when he had seemed devoted to his brother and was a Regent, or Protector of England, in charge of Edward's son.

Brent Carradine, an American researcher at the British Museum, pays Alan a visit at Marta's request. He is in love with an actress in Marta's play, Atlanta Shergold. Carradine comes from a well-to-do family, and Atlanta does not, thus his father opposes their relationship.

They discuss Richard III, whom Grant calls the author of the most revolting crime in history with the face of a great judge. Carradine quotes a verse about the Cat and the Rat, who were King Richard III's aides. Carradine feels Richard III may have held a long-standing jealousy of his older brother, Edward, since he was always one pace in the rear of his siblings. Carradine agrees to help Grant, and suggests Sir Cuthbert Oliphant may be an authority on that period. Alan Grant likes him and sees the resemblance to the woolly lamb to which Marta had referred on her last visit.

Chapter Seven Analysis

Alan Grant is obsessed with what he feels does not make much sense. Again, it is his intuitive voice that tells him something is wrong with the picture painted by Thomas More. Having been only eight years old when Richard died, and growing up under the Tudors, More's conclusions are certainly slanted and perhaps totally incorrect. Moreover, other historians have taken More's word as gospel and have assumed their research into his writing was offering them factual information. However, given Richard III's devotion of his entire life to his brother and no criminal activity up until the time he supposedly smothered his nephews, Grant wants to know what it was that really made Richard tick. He reasons, "That More had a critical mind and an admirable integrity did not make the story acceptable evidence."

The visitors to his bedside continue to add their opinions to his mental data bank, and as a result, Grant becomes more intrigued with the question that has overtaken him and is distracting him entirely from his own unfortunate condition.

Another glimpse into Grant's character is that when The Midget takes some pride in his improving condition, he tries to will himself to have a fever just to "score off" on her. He is slightly contentious in his vulnerable state, not enjoying people so far beneath him having any control over him.

Chapter Eight

Chapter Eight Summary

Marta says Carradine must have seen her play, At Sea in a Bowl, five hundred times, he is so smitten with Atlanta. She thinks they make a sweet, trusting couple, like twins, and calls them an "idyll."

Grant has learned that Thomas More got his information about Richard from Henry VII's Archbishop of Canterbury, John Morton, who was Richard's bitterest enemy, and the accounts of Richard that followed were all built on that. Grant tells Marta that Oliphant notes Richard's admirable qualities and on the same page calls him unscrupulous when it comes to wanting the crown. Grant suspects Oliphant may have had a Lancastrian bias, since he does not challenge Henry VII's usurpation of the crown. Marta remembers Kipling's account of Henry VII that showed him mean and rich. Grant notes Richard III's motto was "Loyaulté me lie," or "loyalty blinds me."

Brent Carradine returns for a visit, calling The Amazon, the "Statue of Liberty." He has learned that the Cat and the Rat of Richard's reign were William Catesby, Speaker of the House of Commons, and Richard Ratcliffe, a Commissioner of Peace with Scotland. The "hog" was the white boar of Richard's badge.

Alan Grant says Cuthbert discounts the theory that Richard had a hunchback and withered arm, saying he simply had a lower left shoulder. In addition, Carradine thinks the information from Thomas More's book came from a manuscript that may have been written by John Morton, a "pluralist" who shifted loyalties as events unfolded, and ended up an Archbishop under Henry Tudor. Further, when Edward took a bribe to make a dishonorable peace in France, his brother Richard was angry and disgraced, and refused an offer of cash, but Morton took a large pension from the deal. It makes sense Morton would not be favorable toward Richard, even if there had been no murder. Grant learns that Henry VII brought a Bill of Attainder against Richard before Parliament, accusing Richard of cruelty and tyranny, but not mentioning a murder. The fact that Henry, himself, was in the Tower immediately afterward makes it strange that he would not use the missing boys as his trump card, unless the boys were not really missing. Strangely, Tyrrel confessed to the murder in 1502, twenty years later. Grant and Carradine liken the common belief of the murdered nephews to the Boston Massacre and the supposed shooting down of strikers by military troops in Wales, both of which were overblown stories used for political gain, and to this day are considered more violent than they really were. They use the term Tonypandy to describe the illusion.

Carradine and Grant decide to investigate what the people actually did, and not what they thought, noting that Thomas More (or Morton) wrote that Richard tried to charm the queen and convince her not to send a bodyguard to escort the prince, while cooking up a plan to kidnap the boy.

Alan Grant is so absorbed in the puzzle that he is unaware he has eaten. He decides to respond to a letter from his close cousin Laura, whose nine-year old has boycotted anything Scottish. He asks Laura if she would be surprised to learn that the Princes in the Tower survived Richard III, with a PS that he is nearly well.

Chapter Eight Analysis

Alan Grant's mindset as he puzzles through the possibility that Richard III did not murder his nephews, is one of focus and concentration reflecting his intellectual qualities as an investigator. His own personal situation is now just an afterthought to him, as he picks through the bits and pieces of information and recognizes new clues that Richard III may have been unjustly accused throughout history of a crime he did not commit. The consummate detective, Grant has lost sight of his own troubles and agitation, as he pursues the truth about Richard. Even his letter to his dear cousin only addresses his current area of concern.

Marta, in her actress-voice, calls the relationship between Carradine and Atlanta "pure idyll," a romantic term, and then in her normal voice, admits they are rather sweet together. She is slightly pretentious due to her chosen profession, but Marta gives Grant the opportunity to regurgitate what he has learned, and asks him questions which allow him to clarify and sort out his thinking.

Ultimately, Grant is a man's man, a trait we only see in small, subtle references. An example is when Carradine shows Marta to the door, he "came back and sat himself down in the visitor's chair with exactly the same air that an Englishman wears when he sits down to his port after the women have left the table. Grant wondered if even the female-ridden American felt a sub-conscious relief at settling down to a stag party," (p. 92).

Chapter Nine

Chapter Nine Summary

Grant's surgeon is not aware that the bill of attainder against Richard III did not mention murder, and thinks perhaps they tried to minimize the scandal, which is not logical, since Richard was the last in his line. Grant finds that the doctor, the nurses, the matron and even Marta do not really have much interest in his obsession.

It does not make sense to Alan that Henry VII, whose claim to the throne was tenuous, never even raised the idea of Richard's involvement in his newphews' murders. Carradine brings in research which refutes much of Thomas More's account of Richard III. Edward's will named Richard the protector in charge of his sons. When Edward died in April of 1483, Richard brought the eldest boy to London, staying with his wife in a place that still exists, called Crosby Place. Clothing was ordered for the boy's June 22nd coronation as king. But historian Phillippe de Comines infers that the Bishop of Bath, Stillington, broke some news to the Council on June 8th, which may have changed things. Fabyan, who wrote for Henry VII, says the boy was captured and brought before Edward IV, struck in the face with his gauntlet and slain by the King's servants. Polydore Virgil suggests that George, Richard and William Plantagenet, as well as Dorset were the murderers, but Holinshed reports that Richard, himself, struck the first blow. Carradine and Grant agree it is all "Tonypandy." Thomas More mentions that Edward was glad of his brother Clarence's death, but Richard resisted it. When Richard takes over guardianship of the boy at Stoney Stratford, he takes the boy's tutor, Dr. Alcock along to London, implying that he does not clean out the Queen's influence around his nephew.

Carradine is engrossed in Richard's story now as well, and is starting to like Richard. He is looking forward to going to Crosby Place, which is still standing in London.

Chapter Nine Analysis

The combination of a researcher and logician makes Alan Grant and Brent Carradine an impressive team. Marta's disappointment in a broken promise and the details of others' daily lives have lost any meaning for Grant, as he obsesses over this possible miscarriage of historical justice, and is increasingly convinced that Richard III may have been innocent of the accusations made against him.

Grant is frustrated over peoples' willingness to accept what they think they know. His visitors are wrapped up in the details of their lives. The surgeon, who is busy saving lives, is not particularly interested in history, nor is Matron, but Grant feels they should be interested in how frail one's reputation can really be, thinking, "Tomorrow a whisper may destroy you." This is what he is thinking happened to Richard III, whose reputation has been besmirched for eternity, perhaps unjustly. No one seems particularly worried

about this miscarriage of justice except Grant, now obsessed with the inaccuracy of the historical record when it comes to Richard III.

An interesting skill of Grant's, which Carradine is learning, is to read clues in the events that did not happen, the documents that were not written and the reactions that did not occur, as much as the ones that did take place and are documented.

Chapter Ten

Chapter Ten Summary

It turns out the bombshell dropped by Stillington on the council on June 8, 1483 was that King Edward IV, prior to marrying Elizabeth Woodville, married Lady Eleanor Butler, a daughter of the Earl of Shrewsbury. If this proves true, Richard's nephews are considered illegitimate and not entitled to inherit the throne. The matter is placed before Parliament on June 25th, and Richard requests protection from York on the 10th, as well as from the Lord Nevill, his mother's family. On June 20th at the Tower, (the royal residence at the time and not a prison), Richard interrupts a plot by Lords Hastings, Stanley and John Morton to murder him, for which Hastings is put to death. Hastings is Richard's and Edward's dear friend. Lord Stanley is pardoned, which results in Richard's loss of the battle of Bosworth, and the subsequent takeover by the Tudors.

Grant and Carradine think Richard III might have been trying to end the fight between the Lancasters and Yorks, since his coronation is attended by both sides, and this perhaps explains his lenience toward Stanley, who is married to Margaret Beaufort—whose son is Henry VII, fathered by her first husband Edmund Tudor. Margaret actually carries the queen's train at Richard's coronation, a high honor.

Parliament accepts Stillington's evidence and passes an Act called Titulus Regius. The young princes are proclaimed illegitimate and Richard is crowned king. Edward's queen lets the younger boy join his brother at the Tower at the request of the Archbishop of Canterbury. When Henry VII takes the throne, he orders that Titulus Regius be repealed and destroyed without being read or copied, with a penalty of fine and imprisonment.

Before leaving, Carradine gives Grant a copy of Richard III's letter about Jane Shore who served as a go-between for the Hastings and Woodvilles during the conspiracy to murder Richard. In the letter, Richard agrees to release Jane from prison and suggests she be handed over to her father until Richard is back in London. Alan takes this as a sign of Richard's kindness and broadmindedness that may support the theory that Richard was simply a peacemaker who wanted to unite the Yorks and Lancasters.

Chapter Ten Analysis

Royal history is complex due to the hundreds of marriages among the families. For example, Jane Shore is the mistress of Edward IV, but is "inherited" by Dorset and passes messages between the Woodvilles and Hastings. Likewise, Margaret Beaufort, who comes from the illegitimate side of the Tudor family but is rightfully a Tudor, carried Richard's queen's train at his coronation. The lines between the Tudors and Yorks are hazy during this time in history. Alan Grant considers his recovery meaningless when compared with his journey into British history.

Chapter Eleven

Chapter Eleven Summary

Grant's cousin Laura writes to him of two Scottish women considered martyrs drowned for their faith, neither of which was really true, but belief in their martyrdom remains. She notes that when one disrupts a mythical tale with truth, the believer is annoyed by the truth-teller.

In his writing, Thomas More (through Morton) substitutes Edward's earlier wife with Elizabeth Lucy, who accurately denies she was ever married to Edward. Eleanor Butler's name is not mentioned, even though she is the early wife. Morton is the writer for Henry VII, who destroyed the Titulus Regius without it being read. Therefore, Grant realizes there was someone who wanted to refute Richard's claim that the children were illegitimate and it does not make sense that it would have been Henry VII.

The hospital porter's strong opinion of Richard III is that he was the first triple-murderer and that Grant's theories are radical.

Thomas More's account of Richard having an outburst during Council, accusing Jane Shore of witchcraft resulting in his withered arm, is not believable to Alan Grant, given the benevolent tone of Richard's letter releasing her. Grant takes a tally of all the heirs standing between Edward and Richard, which are many. It occurs to him how silly it would have been for Richard to want to kill his nephews, and he notes that Richard did not publish any version of their deaths.

Cuthbert Oliphant, describes a very peaceful summer that year for Richard, as small battles between Lancastrians and Yorkists amount to nothing. Richard was credited for a model Parliament, peace with Scotland and a marriage between his niece and James III's son. He fails to make peace with France and Henry Tudor, soon arrives in force.

Lady Stanley, Henry Tudor's mother, is guilty of treasonable correspondence with her son, but Richard only turns her and her estates over to her husband. The October invasion of England by the Tudors is not sparked by the July murders of the princes in the tower, and the incident is not mentioned in connection with it.

Chapter Eleven Analysis

Grant is really enjoying the fact that his mystery is deepening—everything he is discovering about Richard III seems to refute the idea that he would have murdered his two young nephews to save his crown. It no longer makes sense that Richard has been seen throughout history as a monster who killed the boys, because, despite the persistent beliefs about Richard III, the factual puzzle pieces do not fit.

The letter from Laura, Alan's cousin, contributes to his theory that the Tonypandy phenomenon has existed throughout time, and makes him wonder how much of his education was tainted by it. Even more disturbing about Richard III is that John Morton substitutes a name for Edward's early, secret marriage. This way Morton could say with truth that Edward never married Elizabeth Lucy, ignoring and circumventing the question of whether Edward had married Eleanor Butler. This tactic would totally throw off historians, and might be considered worse than lying.

Also, it appears that by destroying and obliterating the Tituls Regius from history, Henry attempts to destroy any evidence that might make Richard III look innocent of killing his nephews. The Titilus Regius clearly spelled out that the boys were not entitled to the throne, making it obvious Richard is not threatened by them.

Chapter Twelve

Chapter Twelve Summary

Grant realizes he has inadvertently taken sides and decides on a different approach. Playing prosecutor, he realizes Richard did not reward Stillington in any way for revealing the story of Edward's earlier marriage. He still cannot understand Henry VII's urgent need to destroy the information. Alan decides to put Richard Plantagenet aside and read something else. He sends the family tree of the Nevilles to Brent and proceeds to read his other books, but Brent arrives for another visit.

Carradine reads Grant's cousin Laura's letter about the Scottish martyrs, and Grant tells him that the women, who were covenanters, were the equivalents of the I.R.A. in Ireland, bloodthirsty and funded by Holland. They were not looking for freedom of worship, but wanted to impose their method of church government on Scotland and England. Carradine imagines that the "dragoons" or Scottish police, were considered evil partially due to the sound of their names.

That More uses Elizabeth Lucy's denial to cover over the earlier marriage of Edward to Eleanor Butler, they decide, was because he really had married Butler, and his children really were illegitimate. This seems to be an accepted fact, given that The Woodville-Lancastrian invasion was always in Henry's favor, not the boy prince's. If Dorset had thought there was a chance of England backing the boy, he would have backed him, as well.

Carradine learns that the queen comes out of sanctuary after Edward's death and acts as if nothing has happened, after the Princes have supposedly been murdered. Further, she writes to her other son, Dorset, and asks him to come make his peace with Richard, who will treat him well. Every potential heir Grant lists is alive, free and well when Richard is killed. Edward's children have pensions and Richard intends to reverse the attainder on his brother George's son, whom he appoints as his own heir. Alan Grant and Brent Carradine decide there is no case against Richard III. Carradine has done further research revealing Richard knighted young Warwick at the same time he knighted his own son. Carradine suddenly realizes he wants to put this in a book entitled "History is the Bunk," which will help his credibility with his father. He also thinks his father will want to move the Crosby Place to the Adirondacks if he ever sees it. They now need to figure out what happened to the boys, and why Henry hushed up the Titulus Regius.

Chapter Twelve Analysis

Tonypandy has become a major theme in this story, as the two investigators determine that much of what they thought they knew about British history is influenced by political design and rumors. Now that they are familiar with several other instances of it, it begins

to make sense that Richard III's reputation as a monster is surely a genuine case of Tonypandy.

Grant and Carradine discuss how the mere sound of words can influence how people feel about something, such as the rhyme in Richard's day about the "cat and the rat," which simply was a light-hearted description of his two closest aides, and the "dragoons" who were simply police officers. Again, as they reason through this case, they note not only what shows outwardly, such as things that people did, but also what did not happen. For instance, Edward's wife and her daughters come out of sanctuary quite soon after his death and settle down as if nothing has happened, the daughters attending festivities at the palace. However, historically, the little boys have just been murdered. The queen summons her other son to come and make peace with Richard, who would treat him well—this just does not add up in the mind of an investigator like Grant. A mother whose sons have been murdered does not speak well of their murderer.

Chapter Thirteen

Chapter Thirteen Summary

Marta returns to Grant's bedside and he asks her if her brother-in-law murdered her two sons, whether she would accept a pension from him. With the murder of her two sons, Elizabeth comes out of sanctuary and actually befriends Richard; there is no indication she is unstable, after having been queen for twenty years. Her daughters dance at the palace and she writes her eldest son to come and make amends with Richard. Alan's conclusion is that the boys were not dead at that time, or when Henry took over the tower when he arrived.

Alan receives a telegram from Carradine telling him that the Latin chronicle written by a monk at Croyland Abbey notes there was a rumor about the boys being dead, and is written before Richard's death. He wonders if only the British can commit suicide in their river, since he feels his book idea is doomed.

As the Midget arranges his meal for him, Grant has an epiphany and replies to Carradine's telegram, asking him to find a similar rumor in France around the same date. Carradine finds a speech made by a French Chancellor slamming the British, saying it was the will of the English that the boys be massacred. However, six months later France sends an embassy to London and Richard signs the safe-conduct document for their visit, so they obviously have realized the rumor is not true. However, the rumor starts in a remote place in France called Croyland, and Grant thinks this must be where Morton flees after conspiring to kill Richard. Perhaps he launches rumors from there as he works to get Henry Tudor into the throne because, although John Morton was close to being an archbishop, with Richard III in power, he has nothing.

Grant does not believe there was a general rumor of Richard killing the boys, since Richard's behavior in the face of a different rumor, not nearly so heinous, is one of strong action and public rebuttal. Due to what seems a normal life progression during Richard's reign, Grant is sure there was no monstrous murder within the family. Carradine is encouraged about his book again, and wants to clear both Richard and Elizabeth Woodville of the historical misconceptions about their characters.

Henry VII marries the young boys' sister, Elizabeth, to reconcile the Yorks to his reign, and by repealing the Titulus Regius, makes her legitimate. However, repealing the document also legitimizes her younger brothers and would naturally have put the eldest on the throne.

Carradine leaves to do more investigating and Grant says he might be up before Carradine returns with news about the York heirs and Tyrrel.

Chapter Thirteen Analysis

It looks as though the two are going to be able to prove it was Henry VII who had the young princes murdered, rather than Richard. The interesting effect this is having on Alan Grant is that he is obviously feeling much better and even expects to be up and around with this new unfolding of information. Josephine Tey adds a human quality and sense of humor to this remarkable piece of historical investigation by telling it through her charming modern-day characters.

Grant feels historians have no talent for the likeliness of any situation. It is not likely Elizabeth Woodville would have behaved as she did if the princes were not still alive when she came out of sanctuary, and it is not likely that, if they were dead, Henry would have failed to make a scandalous issue out of it.

Grant's persistent nature comes through in his response to Carradine's first gloom and doom telegraph when Carradine feels all is lost on their investigation. Grant does not give up, but allows his mind to wander about until he realizes what it is that needs to be discovered—an announcement from France which will connect Morton to the rumor of Richard's guilt.

Chapter Fourteen

Chapter Fourteen Summary

Alan Grant is now sitting up in bed and Carradine is obviously pleased. They discuss young Queen Elizabeth's seventeen years married to Henry VII, who is not a good husband. Going through the list of heirs, Carradine discovers the fates of each of them, except for the boy princes. Many of the children are eventually executed by Henry VIII. John, the illegitimate child of Richard, is executed on suspicion of having received an invitation to Ireland. While John is the illegitimate only son of a king, Henry was only a great-grandson of an illegitimate son of a younger son of a king. This makes John's claim to the throne stronger than Henry's.

Carradine learns that Sir James Tyrrel of Gipping is a knight under Edward IV. It is not clear whether he fights in the battle of Bosworth, as many people come too late, but under Henry VIII he is appointed Constable of Guisnes, ambassador to Rome, as well as a commissioner who negotiates the Treaty of Etaples. Henry VII gives Tyrrel a lifelong grant of revenues from some lands in Wales, but later makes him exchange them for revenues of the county of Guisnes in France. In 1502, when Henry hears Tyrrel is going to help a Yorkist escape from the London tower, he sends his Lord Privy Seal to offer Tyrrel safe conduct onto a ship in Calais to confer with the Chancellor, but instead has him quickly beheaded with no trial, and unsurprisingly, no confession. The accounts of a confession are not in the form of a transcript, but are written by Henry's historian, Polydore Virgil, after Tyrrel's death. The whole story of Tyrrel's getting the tower keys for one night and reporting to Richard is a story invented after Tyrrel's death. The tower guard Brackenbury who might have confirmed the story is killed at Bosworth. Henry VII apparently waits for years to find a legal way to camouflage the boys' murder.

The malicious Henry's first official action is to execute some of the men who fought for Richard at Bosworth under the charge of treason, by falsely dating his reign to the day before the battle. However, the English pass an Act in Parliament making it unlawful to be convicted of treason under these circumstances.

A book on Richard III written by a Dr. Gairdner holds, unreasonably, with the theory that Richard murdered the boys. Grant thinks about how his cousin said people do not want to give up preconceived beliefs, that there is resistance to reversal of an accepted fact. Grant reasons that if something major had happened to threaten or disrupt Richard's life, there is a possibility he could have murdered the boys, but otherwise, with Richard's documented integrity and warm heart, it does not make sense. Carradine decides it is not only unlikely, but a fantasy.

Chapter Fourteen Analysis

Now at least sitting up, Alan Grant is obviously making some progress both physically and psychologically. He feels triumphant about the research at this point, but does not stop. They find Tyrrel's increasing importance under Henry VII and his eventual imprisonment and beheading more than just a coincidence. Tyrrel's confession is nowhere to be found in the actual transcripts that exist, which implies that the confession was also fabricated by Henry VII after the fact, a conclusion that Grant and Carradine come to after tireless piecing together of dates and events. The fact that Henry VII would stoop low enough to alter the date of his reign in order to execute people who supported Richard, tells Grant a lot about what kind of a man Henry actually was. As usual, Grant's intuitive insight into human nature motivates him to take the next step into the story, rather than settling what is assumed to be true.

Alan Grant has a legitimate complaint about historians (and researchers, in general) who present as fact their work based on ideas recorded by others, rather than real statistics and factual evidence. Dr. Gairdner goes through a number of contortions when reasoning out Richard's culpability. Josephine Tey reveals herself as a master historian through Grant and Carradine.

Chapter Fifteen

Chapter Fifteen Summary

Stillington, whose news generates the creation of the Titulus Regius, is charged by Henry but never released and never executed as many of those loyal to Richard were.

On the other hand, Tyrell is granted an unprecedented two pardons, one in June of 1486 and again in July of 1486, which would absolve him of any treasonous act whatsoever. Shortly afterward, the older Elizabeth Woodville, the mother of Henry's wife Elizabeth and the two young princes, is committed to a convent for life on various undefined charges of being "nice" to Richard. Initially, Henry grants her land and a pension and allows her and her daughters to enjoy life at court, but now, suddenly, she is stripped of all her holdings and ordered to a nunnery, just after her grandson, Henry's heir, is born to her daughter. Alan discusses how historians can think from A to B, but not from B to C.

The difference between Henry VII and Richard III is that in Richard's reign, his friends and foes are free to disagree and live together, whereas Henry has all of his rivals put to death or otherwise disposed of and is the first king to have a bodyguard. Carradine does not see Henry as a sadist, but they agree he is a shabby creature, considering his Morton's Fork philosophy of taxation and the Star Chamber.

Carradine says he wants to write the book as a story of what actually happened with Alan Grant, how they figured out the truth about Richard III. His girlfriend, Atlanta, is not speaking to him because of his focus on his research. He is thrilled to have a purpose.

Carradine tells Grant that Tyrrel 's appointment in France is granted almost immediately after the pardon, perhaps because Tyrrel wants to get away from Henry. He never returns to England. Dighton, one of the ruffians who may have smothered the boys, also lives in remote luxury in Lincolnshire.

Carradine wants to dedicate his book to Grant.

Chapter Fifteen Analysis

This account is fictional only in the respect that Carradine and Grant are fictional characters in a fictional setting. The history they investigate is factual (to the extent it can be considered so), and their conclusions make profound sense. Josephine Tey does not write a simple Scotland Yard mystery or a dry historical correction, but rather chooses to give us some fun characters to distill her facts and discover the story.

Brent Carradine is as jovial and effusive as we have ever seen him, absolutely high on intellectual satisfaction. The discovery of the double pardoning of Tyrrel and of the dowager Queen being sent to a convent adds up perfectly for his theory that Henry VII

plans to murder the boys and wants all the loose ends tied up. They realize that perhaps no one really knows the boys are missing for quite a long time, their mother being sent away and their older sister, a queen, giving birth to princes. Also, anyone showing any favoritism toward Richard's family is conveniently accused of treason, so perhaps no one asks about the boys.

Grant teaches Carradine to look for breaks in patterns and focus on the breaks, among many other things. Brent respects Grant, noting he is "sitting at the feet of Scotland Yard on the subject of the human mind."

Chapter Sixteen

Chapter Sixteen Summary

Grant focuses a bit on the Queen Dowager, the silver-gilt beauty, Elizabeth Woodville. Her marriage to Edward and her kindness to her family builds an entirely new party, since she brings so many relatives along with her. As mother of the Queen of England and of the two young princes, she lives well under Richard, but finally suffers under Henry VII. Alan decides to outline the facts they have revealed over the past weeks, not only to help himself but to help Brent with his book.

He recaps the logic that reflects Henry's guilt over the supposed guilt of Richard III, not only by their individual deeds, but by their characters, Richard's being just and fair, and Henry's being ruthless and grasping. He notes Richard could have appointed his own illegitimate son as heir to the throne, but instead appoints his brother George's boy, since Edward's children are shown to be illegitimate. Richard's loyalty to the Plantagenet family takes priority over his need for power. In addition, Henry's extreme behavior regarding the destruction of the Titulus Regius makes it even more clear Henry wants to be sure Richard's claim to the throne is not seen as a legitimate one

Chapter Sixteen Analysis

It seems Grant does not want to let go of this healing project, as he is now combing through the details and organizing the data for posterity. It has clearly been a fascinating study and has provided far more benefit than the mere revelation to the world of the truth about Richard. He chronilogically catalogs what they have learned as fact and collates each character's information under their previous record, and with regard to the presumed crime.

Earlier in his hospital stay, Grant complained about the symmetry of the hospital and how organized everything was, a factor in his boredom. However, now he is extremely organized and meticulous with his work, and his tidiness helps him see the story more clearly, just as the perfect arrangement of the hospital assists in its proper functioning. Grant also becomes aware of the family connections throughout this newly understood story of Edward, Elizabeth, Richard and the boys. He realizes how those family connections are merely symbolic obstacles to Henry VII, whose only interest in them is related to his own power and their potential threats. His fondness and sympathy for Elizabeth Woodville becomes a reality for him, and his enmity toward Henry VII, however abstract, is also very real.

Chapter Seventeen

Chapter Seventeen Summary

Grant walks to the window and back again. Grant feels his experience of being confined in this room compares to someone who has stood on Mt. Everest or at the Pole. The Midget is not as enthused.

Sergeant Williams stops by; Grant is excited to be going home under the care of Mrs. Tinker, and eager to be his own man again. The Sergeant tells him that Chummy, the criminal in Essex they were pursuing, was treated softly as a child and should have been belted at age twelve.

Carradine returns, downtrodden. He has bad news, which is that everyone has known for hundreds of years about Richard not having been the murderer of the boys. When the Tudors were gone, there were vindications written of Richard in the seventeenth, eighteenth and nineteenth centuries. Grant suggests Carradine can use his book to lead the crusade against Tonypandy and if school history books still say Richard did it, then Carradine has a long way to go. Grant warns Carradine he will be accused of whitewashing Richard, but Carradine feels his grandfather's determined blood in him and his energy for the project is renewed.

Grant says he will not enjoy a real investigation as much as this one. Marta now thinks Richard III looks like Lorenzo the Magnificent; James thinks he has the face of a saint; Sgt. Williams thinks he looks like a great judge, but Matron feels the face is full of suffering.

Grant thinks the most telling support of their conclusion is that Richard has to send for troops from the north when Stillington breaks the news about Edward's earlier marriage, having been unprepared for it and unaware of it.

Carradine feels Henry's mysterious shrouding of the boys' death proves his whole case depended upon no one really knowing what happened. Grant says historians should be compelled to take psychology before they can write, but Carradine thinks a man who understands people has not any yen to write history. Historians generously attribute courage to those in battle, a tradition started by a ballad of tribute being written by the enemy.

The town of Bosworth mourns the loss of their murdered King Richard and dreads what is to come. John Morton is remembered with disdain and hatred.

As he prepares to go home, Grant re-reads the entries in The Amazon's school history books which repeat the accusation against Richard, and flatly state that Henry VII murdered all rivals to the throne. He finds it ironic that Richard's name has been synonymous with evil, while Henry wiped out a whole family. Grant has no hope of ever meeting historians on common ground. He thanks The Amazon for lending him the

books that led to his knowledge of Richard Plantagenet. He asks her to put the picture of Richard in the light of the window for as long as it takes to count a pulse. She does so, and comments that it is really quite a nice face.

Chapter Seventeen Analysis

Alan Grant has accomplished several important things during his stay in the hospital. He has solved an ancient mystery, helped a young man launch his career, made friends with the hospital staff and given himself a great deal of fun which allowes for his rapid recovery. Josephine Tey is a wizard at teaching a many-layered history lesson through a good piece of detective fiction.

That Richard was loved in his day and Morton was not is a fitting epitaph in Grant's mind. Richard's death causes a heaviness among the people, whereas Morton is said to have had the "great disdain and hatred of the Commons of this land." This seems satisfying to Grant and Carradine. Grant is still amazed that the wholesale murder of any who did not agree with them was straightforward policy for the Tudor administration. His softer side resurfaces now that he is feeling better, and he even appreciates The Amazon, fearing he may have been too grouchy to her during his stay at the hospital. The Amazon admits they they will miss Alan Grant, and that they have gotten used to him and his portrait of Richard III. As happy as he is to be going home, his final request is to have The Amazon stare, in the light, one more time, at the face of Richard III. Alan Grant, with the help of Richard III, his nurses and his friends, has used his problem-solving talents as a salve to bring himself back to health.

Characters

Alan Grant

A Scotland Yard detective who is laid up in a hospital bed from injuries he received in the line of duty. The consummate detective, Grant decides excavate the real truth about Richard III, assumed to have murdered his innocent young nephews, the two sons of King Edward IV. Grant has respect for facts and figures and does not necessarily trust anything he hears, since people tend to hold opinions for different reasons, and opinions are not always based on facts. Grant determines that Richard III was not guilty of the death of his nephews. Through dates and records, he decides that the person to blame for their deaths, if they indeed were murdered, was King Henry Tudor VII. Henry VII had every reason to want the boys gone. Grant is an impatient patient, assigning nicknames to his nurses and being generally bored and restless. Grant prides himself on his intuitive assessment of human faces and comes upon a picture of Richard III. He casually interviews the people who come in and out about what they know of Richard, and begins to realize Richard may have an undeservedly bad reputation. With this academic mystery to solve, Grant finds himself so engrossed in the historical puzzle that he recovers in spite of himself, and realizes he cares for all of the people who have been caring for him. Tey portrays Grant as a tough, objective cop, but also as a caring, educated man.

Brent Carradine

Brent Carradine is a young man who comes from a well-to-do American furniture family. He is in London on the pretense of doing research at the British Museum, but has actually followed his actress-girlfriend, Atlanta, to London. His father has high expectations of him and Carradine has been whiling away his time watching the play Atlanta is in, called At Sea in a Bowl. When, through another actress, Marta, Carradine meets Alan Grant, he begins a journey into a real question of British history, and begins to actually have a purpose to his days at the museum. With Grant's expert police investigating methods to help him, Carradine tracks down facts and data that help the two of them piece together the truth about King Richard III. He learns from Grant how to reason through a problem and come to its likely conclusion and, in the process, hones his research skills to the point of deciding to write a book. The question about Richard III gives Carradine a purpose and objective, and although Atlanta is quite upset about it, he begins to spend all of his time obsessing over this academic mystery.

Marta Hallard

Marta is a friend of Alan Grant's who comes to see him, bringing him flowers and books while he recovers in the hospital. She is attractive and well-dressed, and very vain and conscious of her looks and speech. She is truly a good friend to Alan, having adopted

him as a "spare escort" some time ago. Marta is attentive to Alan's need for something to occupy his mind and dutifully finds him books he wants to read. Marta is the one who brings pictures of faces to Alan Grant and encourages him to solve a mystery no one has ever solved before. She is currently in a long-running play called At Sea in a Bowl, and a fellow-actress, Atlanta Shergold, introduces her to her American boyfriend, Brent Carradine. Carradine teams up with Alan Grant on solving the mystery of Richard III.

The Amazon

The Amazon is Alan Grant's nickname for doting Nurse Ella Darroll, who comes from Gloucestershire and is homesick at daffodil season. She is around six feet tall, "a goddess with arms like the limb of a beech tree." She breathes hard upon exertion. The Amazon lends Grant her school history text books, which state as a fact that Richard III was responsible for the deaths of his nephews. She had nightmares as a child about being smothered by a pillow, like the stories she heard about the princes. He describes her concerned eyes, several times, as cow-like, but not in a derogatory way.

The Midget

The Midget is Alan Grant's nickname for Nurse Ingham, whose small stature is deceiving, since she is a skilled nurse and in charge of Grant while he is ill. She considers Richard III a murdering brute and tells Grant that someone named Tyrrel confessed to killing the princes.

Sergeant Williams

Sgt. Williams is Grant's co-worker at Scotland Yard, whom Grant regards with affection. Williams calls Richard III the original wicked uncle.

Matron

The hospital's executive leader, Grant sees her as slender, remote, elegant and poised. He thinks she has a transcendental pose like a nun or queen. Matron believes Richard III wanted something badly and then discovered the price he paid for it was too high, and that he suffered.

Mrs. Tinker

Mrs. Tinker is Alan Grant's maid and is a sweet woman who seems to choose to be poor. Grant is fond of her and gives her expensive gifts, which she stashes rather than uses. She bakes for him and takes care of him, and goes home to Mr. Tinker. Grant calls her "Tink."

Surgeon

Alan Grant's surgeon, who has no other name, thinks Richard III had polio as a child and was a hunchback. What he does remember is that Richard was born with a full set of teeth and ate live frogs. He thinks Richard's portrait reflects the face of a crippled child and thought not of villainy when he saw it, but of illness.

Richard III

Richard Plantagenet takes the British throne when his brother, Edward IV dies. They have only one other brother, George, who dies in the Tower of London from alcoholism, but Edward has two sons by Queen Elizabeth Woodville. The boys would have been heir to the throne except that Bishop Stillington announces that Edward married someone else prior to Elizabeth, making the two princes illegitimate. Richard III is responsible for their care, and has been accused, perhaps falsely, for generations of their murder. In his immediate family, Richard is darker featured and sometimes considered a "changeling."

Henry VII

Henry Tudor has a very weak claim to the throne and when he takes it after the Battle of Bosworth, sets a policy that any rival to his position will be done away with, including any heirs to the throne. His reign marks the end of the Plantagenet era and the beginning of the Tudor era in England. It is Alan Grant's theory that Henry is responsible for the deaths of Edward's two sons, since they pose a threat only to him as potential future heirs to the throne.

Elizabeth Woodville

Wife of Edward IV, Elizabeth is also the mother of Elizabeth who laters become Henry Tudor's queen, as well as to the two boys who are supposedly murdered in the tower of London. When her husband, Edward, dies, she goes into sanctuary, but emerged very shortly thereafter and her daughters return to court under her brother-in-law, King Richard III. She is later banished to a nunnery by King Henry VII for undisclosed loyalties to Richard.

Sir Thomas More

A famous British historian whose word has tended to be sacrosanct in England, but whom Alan Grant determines wrote about Richard III more from hearsay than from fact.

John Morton

Bishop of Ely, Archbishop of Canterbury, John Morton is a man of changeable loyalties and a bitter enemy of Richard III. Grant determines it is probably Morton who spread the rumor in France of Richard's guilt of his nephews' murder while he is the Bishop of Ely. He later returns to London in King Henry VII's favor to become the Archbishop of Canterbury.

Objects/Places

The Daughter of Time

"Truth is the daughter of time" is a statement in quotes on the title page of the novel.

At Sea in a Bowl

This is the title of the long-running play in London that Alan Grant's actress friend Marta is acting in.

Scotland Yard

Scotland Yard is the home of London's metropolitan police force and is the employer of investigator Alan Grant.

The Rose of Raby

An historical fiction read by Alan Grant, written by Evelyn Payne-Ellis.

Titulus Regius

This is the document written as a result of Stiltington's revelation that King Edward married prior to his marriage to Elizabeth, and that his children with Elizabeth were, therefore, illegitimate. The document was destroyed by Henry VII and was never to be read aloud or copied.

Tonypandy

Tonypandy is the name of a town in South Wales where the stories of an all-out riot were twisted and exaggerated and remain incorrect in the collective memory. Tey, through Alan Grant, uses the word Tonypandy to describe a widely held belief that can be totally inaccurate.

Morton's Fork

John Morton, who was cardinal under Henry VII, was the collector of a huge tax imposed by Henry upon the rich and the poor to enrich his coffers. The premise of the tax was that if one were wealthy, it should be no problem to pay the tax, and if one were not wealthy, he must be saving enough money to pay the king his tax.

butt of malmsey

George Plantagenet, the Duke of Clarence and brother of Richard and Edward, dies in the London tower from drinking "a butt of malmsey," meaning he drank an inordinate amount of liquor.

Battle at Bosworth

This is the battle that takes the life and throne of Richard III and shifts power to Henry Tudor.

Princes in the Tower

A legend of Edward IV's two young sons who live in the Tower of London when it is the royal residence. The two boys disappear and are considered by history to have been murdered.

Themes

The Power of Rumor in History

Alan Grant's primary point in this novel is that what we read in history books did not necessarily happen the way it is written. When there are power struggles and people vying for influence, rumors and stories are put out as truth and sometimes are adopted as reality for many generations. Further, it is human nature that we do not like it when someone points out a long-held erroneous belief because we feel safer believing what we thought was right. In the case of Richard III, there is nothing that points to his guilt in the murder of his nephews, and no logical actions were taken that would even make him suspect, but Henry VII launches the possibility, long after the fact, and the legend of Richard III as the "wicked uncle" becomes reality for most people for hundreds of years. The example of Tonypandy, where people still believe a major riot took place, is the lesson Grant presents to Brent Carradine to illustrate how this phenomenon can get started and then hold on tenaciously for generations.

A Busy Mind Helps One Recover from Illness

Alan Grant, bored and feeling quite sorry for himself for a very serious injury, seems to completely forget his sad circumstances once he gets caught up in his academic investigation of Richard III. In the beginning of the story, he is staring at the lines in the ceiling and suffering from the severe boredom of being confined to his hospital bed. Once he begins looking at pictures of faces and practicing the skills he uses in his work, he almost ignores his situation and becomes very focused on his mental gymnastics. His interest in his visitors becomes interest in their opinions of the picture of Richard III, and their impressions and education about him. Even his surgeon's opinion of Richard takes priority over his opinion of Grant's state of health. Suddenly, he is sitting up, and later walks across the room. These are big events, but pale in comparison to the revelations he and Carradine are having about British history.

People are Not Always What They Seem

We learn that Alan Grant is a caring person through glimpses of his gifts to Mrs. Tinker, his affection for Sergeant Williams and Brent Carradine, and his affection for his nurses and caretakers. He is presented as a tough investigator who was chasing a criminal when he fell through a trap door. He is humiliated by this and somewhat angry at being in this confined situation, but it turns out that he is quite a pleasant man. Likewise, the somewhat cruel sounding names he gives to his nurses are actually terms of affection. The Midget amazes him with her quick and natural skills and he only calls her that because she is small, but perfectly proportioned. The Amazon has arms like a willow and is an extremely doting and kind nurse to him. Brent Carradine, who seems like an irresponsible kid at the beginning of the story, finds his purpose and turns into a

somewhat commanding, determined man, likening himself to his grandfather. Marta, who comes off as slightly phony and affected, is actually a very good friend to Alan, even though she spends her time pretending to be other people. Then we learn that Richard III, the object of Alan's obsession, is not at all the man he has been portrayed, but was fair, generous, sympathetic and worked hard to convene peace between the Yorks and Lancasters. Richard was most likely not a monster at all, but perhaps one of the better kings England ever had.

Style

Point of View

Josephine Tey, although giving us a history lesson through her characters, writes from a third person, omniscient point of view, allowing us to see inside her characters and understand them. Although several of the peripheral characters are only seen through Grant's eyes, he is not the only narrator of the story. Tey has a unique way of telling historical fact through dialogue and banter, using humor and fascinating subject matter to keep her readers glued to her story.

This story turns out not to be just a detective story, or just a piece of historical fiction, but is an historical investigation performed by fictional characters in a riveting and enjoyable way. Having written the story from an omniscient point of view, Tey is able to allow her readers to notice Alan Grant's progressive recovery as he busies himself with research. Much of the revelation about the characters' dispositions and personalities is delivered through dialogue among them. Tey also quotes historic texts and transcripts that give her readers a feel for historic London.

Adding an American as one of her main characters keeps Tey's novel from being provincially British and adds interest to the underlying story.

Setting

Although the entire story is set within the confines of Alan Grant's London hospital room, through his research we are allowed to travel all over England and France as Grant and Carradine study the comings and goings of British royalty. We are also given a glimpse of Grant's visions of England before it was overtaken with cities and people, when it was still green and rolling hills and pastures and relatively unspoiled.

From his first rigid position of being on his back studying cracks in the ceiling, to being able to sit up and finally walk, we can clearly envision Grant with the picture of Richard III before him in what normally would be a very boring, symmetrically arranged room. It is Grant and Carradine who, through their scintillating dialogue, take us outside the walls of the stark room to medieval England with all its treachery and conflict.

Language and Meaning

Josephine Tey's writing is obviously that of an English woman. There is a rich quality to her dialogue and narration and an authentic quality to her speech and language. She occasionally reverts to specific dialects, such as The Giant's Gloucester accent, and uses French through Grant as he inspects French documents. Her writing is dense but meaningful, without unnecessary words. In fact, it is a tribute to her that the book is so small, since she tells a story with an impressive amount of detail. One does not need to

be a scholar of British history to gain a considerable amount of insight into the nature of medieval England's politics and shifting power.

The outer shell of the story—that of Alan Grant's recovery, is secondary to the investigation he undertakes with Brent Carradine involving reams of British history.

It is interesting to note that there are several misspellings in the book, for instance Cecily Nevill is spelled both as "Cecily" and "Cicely," and Dr. Gairdner is also referred to as Dr. Gardiner.

Structure

Written in 1951, this smallish book consists of 204 pages and is divided into seventeen chapters, each monitoring the progress of the investigation conducted by Alan Grant and Brent Carradine, as well as the progressive recovery of Alan Grant from his injuries incurred in the line of duty as a Scotland Yard detective. More time passes in the flow of the story than Tey lets on, since Grant's recovery from such substantial injuries would require months.

The beginning of the story is focused on Grant, his injury, his caregivers and his visitors. The story evolves as he begins to take an interest in Richard III and acquires more information through books. Later, when Brent Carradine joins him, the story is almost entirely focused on the historical truths they attempt to uncover. Finally, in the ends, when the mystery is solved to their satisfaction and the book has been planned, we go back to Grant's physical condition, from which he has recovered impressively. Using Alan Grant's confinement as a vehicle for exploring this period of history is Tey's clever way of making the story a more modern and engaging read.

Quotes

"The Sweat and the The Furrow was Silas Weekley being earthy and spade-conscious all over seven hundred pages. The situation, to judge from the first paragraph, had not materially changed since Silas's last book: Mother lying-in with her eleventh upstairs, father laid-out after his ninth downstairs, eldest son lying to the Government in the cowshed, eldest daughter lying with her lover in the hay-loft, everyone else lying low in the barn," (p. 5).

"Next Christmas he was going to open this shabby sack of hers, this perennial satchel à toute faire, and put something in the money compartment. She would fritter it away, of course, in small unimportances; so that in the end she would not know what she had done with it; but perhaps a series of small satisfactions scattered like sequins over the texture of everyday life was of greater worth than the academic satisfaction of owning a collection of fine objects at the back of a drawer," (p. 49).

"'Can you reach your pudding easily from there?' she asked. And as he did not answer: 'Mr. Grant, can you reach your pudding if I leave it on the edge there?' 'Ely!' he shouted at her. 'What?' 'Ely,' he said: softly to the ceiling. 'Mr. Grant, aren't you feeling well?' He became conscious of The Midget's well-powdered and concerned little face as it intruded between him and the familiar cracks. 'I'm fine, fine. Better than I've ever been in my life. Wait just a moment, there's a good girl, and send a telegram down for me. Give me my writing-pad. I can't reach it with that mess of rice pudding in the way,'" (p. 152).

"Everyone can reason from A to B—even a child. And most adults can reason from B to C, but a lot can't. Most criminals can't. You may not believe it—I know it's an awful come-down from the popular conception of the criminal as a dashing and cute character—but the criminal mind is an essentially silly one," (p. 180).

"Grant lay on his bed and looked at his little prison room with something approaching benevolence. Neither a man who has stood at the Pole nor a man who has stood on Everest has anything on a man who has stood at a window after weeks of being merely twelve stones of destitution. Or so Grant felt," (pp. 190-1).

"The values of historians differed so radically from any values with which he was acquainted that he could never hope to meet them on any common ground. He would go back to the Yard, where murderers were murderers and what went for Cox went equally for Box," (p. 203).

"He turned the pages and marveled how dull information is deprived of personality. The sorrows of humanity are no one's sorrows, as newspaper readers long ago found out. A frisson of horror may go down one's spine at wholesale destruction but one's heart stays unmoved. A thousand people drowned in floods in China are news: a solitary child drowned in a pond is tragedy, (p. 46).

"'To be a Neville'" said Miss Payne-Ellis 'was to be of some importance since they were great landowners. To be a Nevill was almost certainly to be handsome, since they were a good-looking family. To be a Nevill was to have personality, sine they excelled in displays of both character and temperament. to unite all three Nevill gifts, in their finest quality, in one person was the good fortune of Cecily Nevill, who was the sole Rose of the north long before that north was forced to choose between White Roses and Red, (p. 53).

"When Isabel died he [George Plantagenet] had been certain that she had been poisoned by her waiting woman, and that his baby son had been poisoned by another. Edward, thinking the affair important enough to be tried before a Lond court, sent down a writ; only to find that George had tried them both at a petty sessions of his own magistrates and hanged them," (p. 69).

"'You're the first person I ever met who had a king for a pinup.' 'No beauty, is he?' 'I don't know,' said the boy slowly. 'It's not a bad face as faces go. I had a prof. at college who looked rather like him. He lived on bismuth and glasses of milk so he had a slightly jaundiced outlook on life, but he was the kindest creature imaginable,'" (p. 84).

"'Stanley was pardoned—What are you groaning about?' 'Poor Richard. That was his death warrant.' 'Death warrant? How could pardoning Stanley be his death warrant?' 'Because it was Stanley's sudden decision to go over to the other side that lost Richard the battle of Bosworth.' 'You don't say.' 'Odd to think that if Richard had seen to it that Stanley went to the block like his much-loved Hastings, he would have won the battle of Bosworth,there would never have been any Tudors, and the hunchbacked monster that appears in Tudor tradition would never have been invented. On his previous showing he would probably have had the best and most enlightened reign in history,'" (p. 121).

"The letter lasted Grant very nicely until The Amazon borught his tea. He listened to the twentieth century sparrows on his window-sill and marveled that he should be reading phrases that formed in a man's mind more than four hundred years ago. What a fantastic idea it would have seemed to Richard that anyone would be reading that short, intimate letter about Shore's wife, and wondering about him, four hundred years afterwards," (p. 126).

"Grant had dealt too long with the human intelligence to accept as truth someone's report of someone's report of what that someone remembered to have seen or been told. He was disgusted," (p. 75).

"He, Alan Grant, had known Great Minds so uncritical that they would believe a story that would make a con. man blush for shame, (p. 76).

Topics for Discussion

Discuss the relevance of Marta's profession as an actress to the story. What is it about her that attracts her to Grant, and vice versa?

Brent Carradine initially seems like a spoiled American boy trying to trick his father because he does not want to be part of the family furniture business. In what ways, if any, does he change after meeting Alan Grant?

What are the two most convincing reasons for Grant's and Carradine's conclusion that Richard III was not responsible for the murder of his nephews?

Does Alan Grant have a different outlook when he finishes this investigation project, or is it simply business as usual for him?

Describe the reasons for Atlanta Shergood's hatred of Alan Grant.

Why does Tey have Alan Grant incapacitated for this entire story?

Discuss the literary devices Tey uses to keep the reader interested in her story. Is the story of Alan Grant's recuperation interesting? Discuss why or why not.