

Adelaide Branch Richard III Society



Meetings

Our April meeting had 11 people and Ella attending with apologies from 7 others.

The previous minutes were read and accepted with business arising regarding the picnic at Mt Hurtle winery. Tim Mausulf as our go between had not received an okay from management at this stage and that seem to suggest they were reluctant to have us visit. As a result we decided to cancel, letting Tim know, and to hold the picnic on South Tce parklands, across from our venue. If the weather is dicey we move into NCW. Meet 12.30pm at NCW.

The Treasurer confirmed we have \$769.48 in the bank. Correspondence covered T Mausulf's email re winery, Pam from Worcester branch news including P Stone's do over statement on 2nd anniversary of reburial. (Original contained no mention of Looking for Richard, P Langley and J Ashdown Hill which some people were offended by). Also J Ashdown Hill's latest update on The Itinerary of Edward IV; Festival of Archaeology 2017 includes Dig It at the Leicester R3 visitors centre; Adrian Waite's website AW History- books etc; an article - The Mighty – and Overlooked- Reign of the Plantagenets by Andrew Roberts (historian)

In General Business J Carr put in her apologies for the next 4 meetings, going to Louise in Liverpool.

R Overy's husband has a job in Dubai for 18 months. Still deciding what to do, will probably stay here and fly out for short holidays. But apologies for meetings, just in case.

Meeting closed 2.18pm and was followed by Elsewhere in the 15th century or Life in general in the 15th century.

J Carr, J Forster, R Overy, R McEvoy and A Cooper's talks are included. Thank you to them for providing their talks.

M Collings talked on how you became a Hunter- the apprenticeship necessary. See Nova Genista 1999 for original article.

V Walden talked about a book on Shakespeare and how dramatists faced criticism and censorship. She talked about John Oldcastle 1417 who was burnt at the stake (Lollard) and probably was the basis for Falstaff in Henry IV part 1.

D Mitchell talked briefly on Henry the Navigator, Vasco de Gama, Christopher Columbus. The 2 main artists Raphael and Michelangelo.

S Walladge talked on Scottish migration to England in the 15th century. Generally they integrated well and were widely dispersed throughout London. Main reason for the move from Scotland was economic.

Judith Carr's talk

'**Witchcraft in High Places.**' by Christina Hole. Published 1945 I used the above book for this information.

The majority of recorded witchcraft trials concern simple people, perhaps because they had less influence or knowledge to protect them from the consequences of their actions. The rich and powerful were often accused of sorcery and their rank was no protection to them and may have added to their danger. The aristocratic witch was considered by those in authority to be even more dangerous because they had no need of spells to accomplish petty robberies or minor acts of malice but had wider ambitions, perhaps to influence the course of politics, overthrow ministers who stood in their way, and to shorten the lives of kings. Even Royalty was not always immune from the charge of witchcraft, though only the King could bring it against other royal personages with safety.

In 1477 the Duke of Clarence was unwise enough to spread reports that his brother Edward IV practised necromancy. (The art or practice of supposedly conjuring up the dead in order to obtain from them knowledge of the future. Black magic or sorcery) and he also used magic to poison the subjects he disliked and intended to destroy Clarence "as a Candell consumeth in brennyng". This may be a reference to a candle charm used to destroy someone. Clarence also implicated the Queen, suggesting that she practiced sorcery like her husband. Clarence's statements were not the only ones to infer sorcery within the Queen's family . The romantic story of her meeting the King in Whittlebury Forest under a tree still known (in 1945) as the Queen's Oak and her marriage to him so amazed his subjects that witchcraft was seen as the only possible explanation. This belief was resurrected in 1469 when Edward was a captive of the Earl of Warwick. Thomas Wake accused the Duchess of Bedford (the Queen's mother) of sorcery saying that she had made leaden images to secure the King's love for her daughter, he showed an image of a man-at-arms which he said she had used. The case was heard in January 1470 but by then Edward was free and witnesses refused to give evidence.

In April 1483 when Edward died (according to Christina Hole, the author of 'Witchcraft in England') , Richard revived the old witchcraft scandal to prove that his brother's marriage had not been valid and therefore Edward V was not the true heir. At a meeting in the Tower on June 13th he accused the Queen and Jane Shore of wasting his body by sorcery and in proof thrust his left withered arm before the horrified nobles, everyone according to Sir Thomas More was well aware that it had been in that condition since his birth

On June 26th Richard assumed the crown

The Parliamentary Act sanctioned the sorcery charges by stating that the Queen's marriage had been "made of great presumption, without the knowing and assent of the lords of the land, and also by sorcery and witchcraft committed by the said Elizabeth and her mother, Jacquetta, Duchess of Bedford, as the common opinion of the people and the public voice and fame is through all the Land".

Rilla McEvoy's talk The Prague Astronomical clock or Prague Orloj



the planetarium



the apostles

The Prague Astronomical clock or Prague Orloj is a medieval astronomical clock located in Prague (no surprises there) the capital of the Czech republic.

The clock was first installed in 1410 making it the third oldest astronomical clock in the world and the oldest one still operating.

The clock is situated on the southern wall of the old Town Hall in the old Town Square. The clock mechanism itself has three main components; the astronomical dial representing the position of the Sun and Moon in the sky and displaying various astronomical details, the Walk of the Apostles- a clockwork hourly show of figures of the Apostles and other moving sculptures notably a figure of Death (represented by a skeleton) striking the time, and a calendar dial with medallions representing the months. According to local legend, the city will suffer if the clock is neglected and its good operation placed in jeopardy. A ghost mounted on the clock was supposed to nod its head in confirmation as the legend goes the only hope was represented by a boy born on New Year's night.

The oldest part of the clock – the mechanical clock and astronomical dial dates back to 1410 when it was made by clockmaker Mikulas of Kadan and Jan Sindel (who went on to become a professor of mathematics and astronomy at Charles University).

The first recorded mention of the clock was on 9th October (John Lennon's birthday) 1410. Around 1490 the calendar dial was added and the clock facade was decorated with gothic sculptures. The clock has stopped working many times over the centuries and has been repaired many times.

In 1629 or 1659 wooden statues were added- the 4 figures flanking the clock are vanity, miser, lust, death. The figures of the Apostles were added after a major repair in 1787-1799. During the next major repair 1865-66, the golden figure of a rooster was added.

Significant damage was caused during the Prague uprising in 1945 but after a massive effort the machinery and wooden apostles were restored and the clock began working again in 1948.

The last renovation occurred in 2005 when the statues and the lower calendar were restored. Nets now cover the wooden statues to keep the pigeons away.

On 9th October 2010 the clock's 600th anniversary was celebrated with a light show on the clock tower.

I haven't gone into detail of the astronomical dial because the explanation went on forever. Suffice to say the dial can be considered to be a primitive planetarium displaying the current state of the universe. Earth, Sky, Sun, Moon and the signs of the Zodiac are represented.

I chose to talk about the Orloj as I have had the privilege (as has Anne Cooper and Sue Walladge) of seeing this beautiful clock. Others here may also have seen it.

Huge crowds gather well in advance to watch this performance. During the day from 9am to 9pm the clock performs on the hour. The figure of Death rings a bell and the 12 Apostles appear above. A cock crows and time is up for the Turk, who shakes his head in disbelief, the Miser, who eyes his bag of gold, and Vanity, who admires himself in a mirror.



John Forster's talk was on the Sengoku period in Japan.

1467-77 The Onin War

1488 Kaga rebellion, Hosokama Masamotu succeeds.

1493 Hojo Soun seizes Izu province.

The **Sengoku period** (戦国時代 *Sengoku jidai* "Age of Warring States"; c. 1467 – c. 1603) is a period in Japanese history marked by social upheaval, political intrigue and near-constant military conflict. Japanese historians named it after the otherwise unrelated Warring States period in China.¹ It came to an end when all political power was unified under the Tokugawa shogunate.

During this period, although the Emperor of Japan was officially the ruler of his nation and every lord swore loyalty to him, he was largely a marginalised, ceremonial, and religious figure who delegated power to the Shogun, a noble who was roughly equivalent to a Generalissimo. In the years preceding this era the Shogunate gradually lost influence and control over the *daimyōs* (local lords). Although the Ashikaga shogunate had retained the structure of the Kamakura shogunate and instituted a warrior government based on the same social economic rights and obligations established by the Hōjō with the *Jōei* Code in 1232, it failed to win the loyalty of many *daimyōs*, especially those whose domains were far from the capital, Heian-kyō. Many of these Lords began to fight uncontrollably with each other for control over land and influence over the shogunate. As trade with China grew, the economy developed, and the use of money became widespread as markets and

commercial cities appeared. This, combined with developments in agriculture and small-scale trading, led to the desire for greater local autonomy throughout all levels of the social hierarchy. As early as the beginning of the 15th century, the suffering caused by earthquakes and famines often served to trigger armed uprisings by farmers weary of debt and taxes.

The Ōnin War (1467–1477), a conflict rooted in economic distress and brought on by a dispute over shogunal succession, is generally regarded as the onset of the Sengoku period. The "eastern" army of the Hosokawa family and its allies clashed with the "western" army of the Yamana. Fighting in and around Kyoto lasted for nearly 11 years, leaving the city almost completely destroyed. The conflict in Kyoto then spread to outlying provinces.

The period culminated with a series of three warlords, Oda Nobunaga, Toyotomi Hideyoshi, and Tokugawa Ieyasu, who gradually unified Japan. After Tokugawa Ieyasu's final victory at the siege of Osaka in 1615, Japan settled down into several centuries of peace under the Tokugawa Shogunate.

Anne Cooper's talk on Tapestries

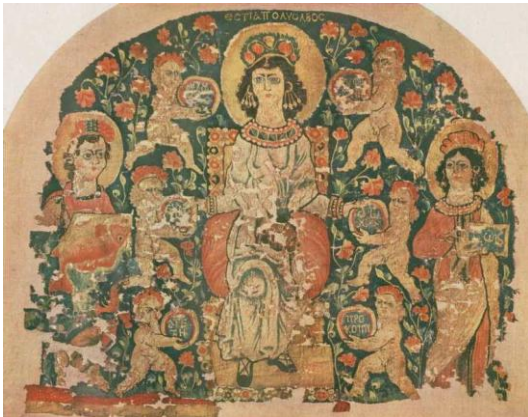
One of the over riding images (in this day and age we would call it a “meme” or a “trope”) of the Middle Ages is of a Knight or lord of the Manor riding off to whatever war leaving his fair lady at home And what did she occupy herself with while her Lord was away. She is often pictured in her solar with her ladies weaving or embroidering a tapestry.

The word tapestry first appeared in English in 1457 taken from the old French “tapisserie” meaning a cover. Tapestries were used in the (usually draughty!) castles for insulation and as a display. They were looked on often as portable mural and travelled with a noble from residence to residence. They were woven of wool over canvas or embroidered. The subject matter was symbolic with either a religious iconography or themes of classical mythology. The “covering” aspect is demonstrated as they were often used on a dais or overhead “balanquin” to reinforce status.

Example 1 Henry VIII under cloth of state.



Tapestries have been around since ancient times, examples surviving from a 3rd century woollen tapestry in a museum in Xinjiang China and the Hestia tapestry 6th century Egyptian in Dumbarton Oaks.



Hestia tapestry

We know the Homeric legend of Penelope undoing her weaving every night and tapestries appear in literature, in Shakespeare notably Hamlet and also in Spenser's Fairie Queen.

There was an explosion of tapestries being made commercially in the 14th and 15th century Europe, chiefly in Germany and Switzerland and they were traded around the continent to furnish palaces and castles. By the 15th century big looms were needed and Brussels and Bruges were the major centres. Tapestry became a sign of wealth and power and came under the patronage of princes and bishops in centres whose names became synonymous with the art:- eg Arras, Gobelins, Aubusson Beauvais. Indeed the Gobelins factory was so closely allied with the French Royal family that one of the first incidents of the Revolution concerned it and its eventual, albeit, temporary closure. (side note- many were lost in the French Revolution as they were burnt to retrieve the gold threads.)

There were 2 main styles

Initially MILLE FLEURS (thousand flowers) showed a single figure against a background of nature.

Later HISTORICAL showed battle scenes usually from the classics.

There is a list of famous tapestries which include those previously mentioned.

Overhogdal a Viking tapestry the oldest in Europe approx 8th century



Bayeux not strictly a tapestry as is embroidered.



Lady and the Unicorn more details later

Raphael's series in the Sistine Chapel



Modern Christ in Glory 1962 in Coventry Cathedral by Graham Sutherland.



Prestonpans -1980s story of Bonnie Prince Charlie which inspired Alexander McCall Smith to commission the Great Tapestry of Scotland 2012.



Great Hall Parliament House Canberra designed by Arthur Boyd 1984-88



The Lady and the Unicorn series

Has been described as one of the greatest pieces of art in the Middle Ages. It is believed to have been created in Flanders in 1500 of wool and silk. It is displayed as one of the most significant holdings in the Musee de Cluny (the Museum of the Middle Ages) in Paris.



It comprises 6 large panels, 5 representing the senses and the 6th entitled “a mon seul desire” thought to mean either love or understanding. In the millefleurs style, each depicts a lady with a unicorn on her left and a lion on her right. Some show a monkey and some show the arms of a nobleman of King Charles VIII.



They were discovered in a cellar in a castle occupied by Prosper Merimee (author and dramatist of, among other things, "Carmen") in 1841 in poor condition. He showed them to George Sand who correctly dated them by style of dress and conservation began on them in 1863.



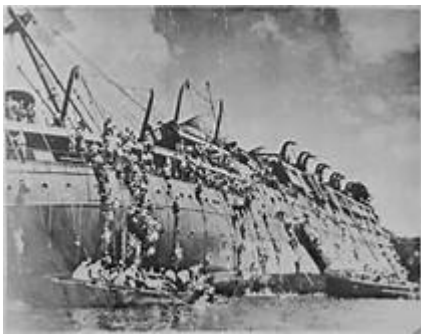
An indication of their size, on display.



They appear often in popular culture having inspired folk music, record covers, a novel by Tracey Chevalier, a 6 movement clarinet concerto by Finnish composer Kaija Saariaho, a novel by Rainer Maria Rilke and they have appeared on the walls of Gryffindor common room in the Harry Potter movies.

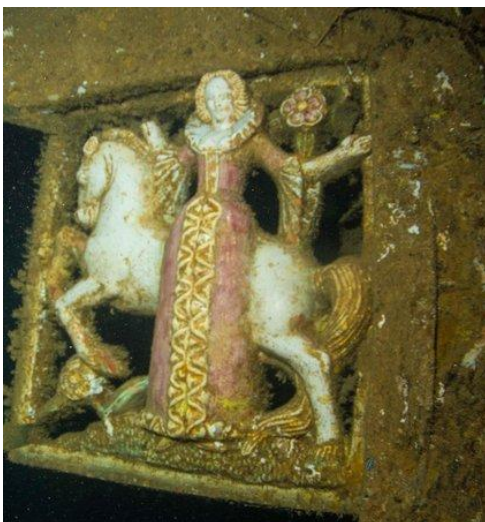
SS Coolidge

Between the wars, the luxury ships of the American President Line decorated their First Class Dining Rooms with a porcelain reproduction. The SS President Coolidge was converted to a troop carrier in the war and the decorations were boarded up. In 1942 with the Pacific War at its peak, the Coolidge was heading for Espirio Santo in what's now Vanuatu, carrying troops and 591 pounds of quinine (all of the USA's stock to combat malaria which was killing more men than war injuries). Santo harbour was heavily mined, and as the Coolidge was being shadowed by 2 Japanese submarines, the captain made the decision to run for harbour without waiting for the safe coordinates. The ship struck 2 mines and the captain bravely ran her aground (on the reef) allowing 5340 men to evacuate ashore.



There were only 2 casualties- one in the engine room where the first mine struck and the second a Captain Euart who returned after hearing that men in the infirmary could not escape. After evacuating them he was unable to exit via the sea doors and went down with the ship as it slid off the reef. His remains were found in 2013 and given a full military funeral.

The protected wreck contains all of its contents including the vials of quinine and the statuette of the Lady at 35 m. Divers going to Vanuatu to dive the Coolidge are wished "God speed" with "Kiss the Lady for me". I'm proud to say I've kissed her twice.





Ruth Overy did Vlad the Impaler. 10 Fascinating Facts About The Real Dracula(I think this is similar to what she told us).

Bram Stoker's version of *Dracula* is one of the most timeless monsters in literature, and one of the first examples of a “classic vampire”—elegant, brooding, and with a thirst for human blood. But despite all the innocent women Dracula seduced and drained of blood, he can't even hold the stub of a candle to his real-life namesake: Vlad III, or Vlad the Impaler, Prince of Wallachia (now Romania). Here's why:

10 Dracula Dipped His Bread in Buckets of Blood

The real-life Dracula might not have sucked blood out of his victims' necks, but he still drank it in a different way: by dipping chunks of bread into buckets of blood drained from the people he killed.

The fifteenth century manuscript *The Story of a Bloodthirsty Madman Called Dracula of Wallachia*, by Michel Beheim, describes how Vlad III would invite a few guests to his mansion, provide them with a feast, and then have them immediately impaled right there at the dinner table. With the bodies still draped over the stakes, he would leisurely finish his own dinner and then dip his bread into the blood collecting below the bodies.

9 He Avenged His Father By Murdering Hundreds



He didn't just murder them—he had them all excruciatingly killed by slowly driving blunt stakes through their abdomens. See, Vlad III had spent much of his early life in a Turkish prison, and when he was released he discovered that his father had been betrayed by his people and buried alive by Hungarian troops.

He knew that many of the noblemen that had served under his father were involved in the betrayal; but since he didn't know specifically which ones, he invited all of them—about five hundred in total—to a feast at his house. Once the feast was finished, Dracula's soldiers rushed into the room and impaled every single nobleman present.

Dracula went on to use that tactic countless times. He would lure people to his house with a feast, and then kill them. Eventually people knew what it meant to be invited to one of Dracula's feasts, but they showed up anyway—because if they refused, they'd be killed on the spot. That's what some call a lose-lose situation.



8 “Dracula” Means “Son of the Dragon”

The word Dracula wasn’t something that Bram Stoker made up for his book; Vlad III actually preferred to be called that. His father, Vlad II, was a member of a secret society known as the Order of the Dragon. He was so proud to be a member that he had his name changed to “Dracul,” Romanian for “Dragon.”

Vlad III also got involved in the Order as a child, which prompted him to change his own name to Dracula, or “Son of the Dragon.” (Although now it means something closer to “Son of the Devil”). Either way, it was a pretty frightening name at the time, especially since the guy had the reputation of, you know, killing everybody he met.

7 He Had A Sense of Humour

Life for Dracula wasn’t all work, work, impale, work. Nope—according to most sources at the time, he thoroughly enjoyed all that impaling and skinning and boiling alive. In fact, you could even go so far as to say he had a sense of humour—at least, he was known to make some incredibly morbid jokes about his victims as they died.

For example, one account in the book *In Search of Dracula* describes how people would often twitch around “like frogs” as they died via impalement. Vlad III would watch and casually remark, “Oh, what great gracefulness they exhibit!”

Another time a visitor came to his house, only to find it filled with rotting corpses. Vlad asked him, “Do you mind the stink?” When the man said “Yes,” Vlad impaled him and hung him from the ceiling, where the smell wasn’t quite so bad.

6 Impalement Was the Only Punishment



It’s easy to think of Dracula as a solitary madman, just running around killing people, but that’s not how it was. The man just so happened to be the Prince of Wallachia, and many of his “murders” were his own twisted form of law and order. The thing is, impalement was pretty much the only punishment—whether you stole a loaf of bread or committed murder. Of course, there were exceptions. One account describes a gypsy who stole something while travelling through Dracula’s lands. The Prince had the man boiled, and then forced the other gypsies to eat him.

5 He Got Rid of All the Sick and Poor—By Burning Them Alive



In an attempt to clean up the streets of the city of Tirgoviste (the capital of Wallachia), Dracula once invited all the sick, vagrants, and beggars over to one of his homes, under the pretext of a feast (you know where this is going). After they had eaten their fill, Dracula politely excused himself and had the entire court boarded up, then burned the whole building to the ground while everybody was still inside. According to the report, not a single person survived. Evidently Dracula did this quite a bit, sometimes burning whole villages within his province for no apparent reason.

4 The Golden Cup

One result of all the killing was that Vlad III effectively had complete control over his people—and he definitely knew it. To prove how much his citizens feared him, Vlad III placed a cup made out of solid gold in the middle of the town square of Tirgoviste. The rule was that anybody could drink out of it, but it could not leave the square under any circumstances. It's believed that during this time about 60,000 people lived in the town—yet during his entire reign, the priceless cup was never touched, even though it was in full view of thousands of people living in poverty.



3 He Poisoned His Own Wells To Spite Turkish Invaders



In the 1400s, the region of Wallachia was under constant threat from its neighbours, the Turks. Vlad III, who didn't like being pushed into a corner, sent an army to push the Turks out of his land. Eventually, though, the Turks forced Vlad into a retreat—but Dracula was not done. As he retreated, he burned down his own villages along the way so that the Turkish army would have

nowhere to rest. He even went so far as poisoning his own wells and murdering thousands of his own villagers, just so that the incoming Turkish army wouldn't have the satisfaction.

2 Dracula Killed Up to 100,000 People In Total

Historians put the deaths at the hands of Dracula at somewhere between 40,000 and 100,000. The man breathed death and then (literally) ate it for dinner. When the Turkish army got to Targoviste, they found the infamous "Forest of the Impaled"—20,000 Turkish bodies displayed on stakes.

This single paragraph from *In Search of Dracula* could probably sum up most of the stories: "Also as the day came, early in the morning, all those whom he had taken captive, men and women, young and old, he had impaled on the hill by the chapel and all around the hill, and under them he proceeded to eat at a table and get his joy in this way."

1 Dracula's Body Disappeared



Dracula died on the battlefield fighting against an invasion of Turks. His reputation finally caught up with him in a bad way: his army was outnumbered by Turks, so most of his soldiers just switched sides after seeing that the impalement ratio in the other army was significantly lower. His head was chopped off—possibly by his own troops, which would not be surprising—and the head was sent to the Turkish Sultan, who impaled it on a spear and hung it outside his palace.

Reports state that Dracula's body was then buried at a cemetery in the Snagov Monastery, outside Bucharest. But there are conflicting reports; some that his body has never actually been found there, while others say that his possible remains were indeed found, but then disappeared. It's pretty likely that his body was just robbed at some point; as royalty, he would likely have been buried with treasure, making his grave a good target for grave robbers. And then there's the other theory about why his body was never found: because he's Dracula.

Eli Nixon is the author of [Pretty Bird: A Sci-Fi Novella](#) on Amazon.

Online News thanks to Pam (Worcester branch)

A nice anecdote about Sir Antony Sher's feelings about the Richard III Society.

<https://www.stratford-herald.com/69475-sir-antony-shers-birthday-luncheon-speech.html>

Barnet Museum's Battle of Barnet project, explaining the battle of 1471, will be led by Helen Giles.

http://www.borehamwoodtimes.co.uk/news/15253467.Museum_appoints_coordinator_for_new_battlefields_project/

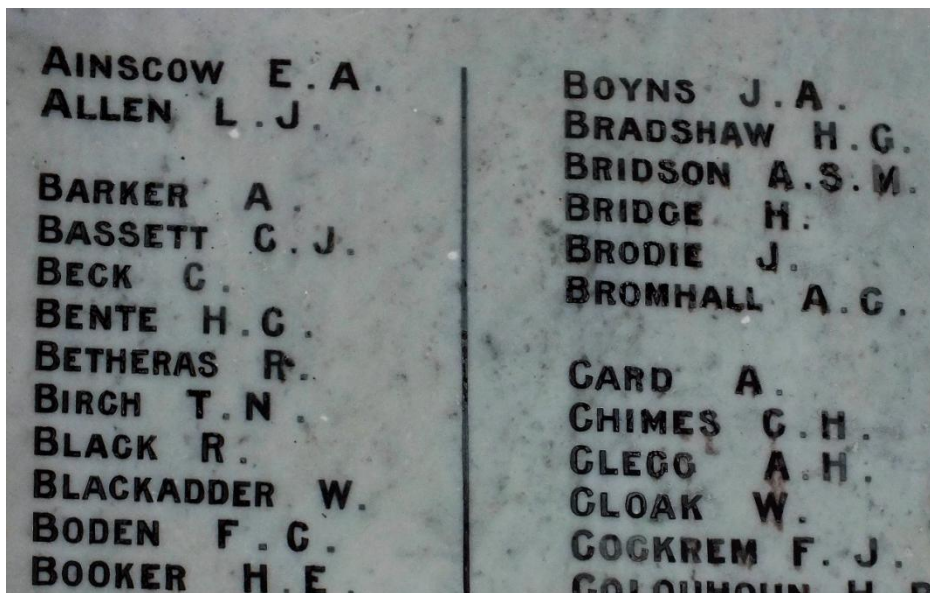
Chris Skidmore has a new book out about Richard:

https://www.amazon.co.uk/gp/product/B010P7Z9N0/ref=pe_2544901_185639621_nrn_image

This memorial in Market Bosworth was being unveiled 19/3/2017.

<http://www.hinckleytimes.net/news/local-news/memorial-king-richard-iii-unveiled-12743439>

Personal giggle



Cairns War memorial—I did a double take on that name in the Bs of WW1.

