# RIII

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# Contents



## Notes from the Chair

Welcome to another edition of the *RIII!* It's March, and we're another month closer to spring… thank goodness!

To support and sustain you over these last few dreary winter months, we plan to continue with our branch Zoom meetings, owing to the greater accessibility to the Society that they offer members across Canada. It has been delightful meeting people on Zoom with a passion for Richard III and the medieval period, a process which has transformed them from printed names on a membership list, into living, breathing, engaging, fun, knowledgeable, individuals!

Of course, we shall also take whatever opportunities that come up to get members together in person, so if you hear of a relevant lecture, specialist tour or production of Shakespeare's play in your locality, please share it with me and I can put the word out to other members who may be within reach and wish to participate.

Speaking of participation…in January, we sent out a list of historical figures for whom we need biographies, to populate the long-neglected "Dramatis Personae" page on our website. We also thought it would be an entertaining diversion for our June meeting: the chance for members who may be daunted by delivering an hour-long presentation, to dip their toe into research by undertaking a much shorter piece. I must say, I was chuffed* to see the fabulous response to my call to action! Thank you to everyone who volunteered. We look forward to hearing from you in June.

It's not too early to begin reminding you that 2024 is the 100th anniversary of the founding of the Richard III Society, originally known as the Fellowship of the White Boar. The parent Society has asked Branches and Groups to share our plans for celebrating this event worldwide on July 6, 2024. So, we're reaching out to you, for your thoughts and ideas of something we can do Canada-wide on the 541st anniversary of Richard's coronation. We've got an idea or two but would like your input on what would be of greatest interest to you.

As part of the 100th anniversary, we're revisiting the idea to create a commemorative Ricardian-themed calendar. If you have photos you would like to contribute to the calendar, please contact me. They should be personal photos (not stock photos from the internet), high resolution jpeg images related to Richard III or the Wars of the Roses, with accreditation.

Finally, we are delighted to welcome our newest branch members, **Breanna Dyck** from Leamington and **Wanda Parsons** from Cambridge, ON. We trust you will find your membership in this august Society both entertaining and enlightening!

Stay healthy, stay safe, and I hope to see many of you at upcoming Zoom meetings.

Vivat Rex Ricardus!

*Tracy*

**Chuffed*: quite pleased, delighted

## British Royals as Fashion-forward leaders!

This headline wouldn't surprise us now, but it also applied to the end of the15th century!

Thanks to long-time Ontario member **Cathryn Campbell** for sharing her thoughts on Queen Anne wearing lace to her Coronation. She cites the writings of Fanny Bury Palliser (1805–1878), an Englishwoman who was renowned for her knowledge of lace and lacemaking. She took an active part in curating a display of international lace in London in 1874. Her *History of Lace* (1875) refers to Richard's Queen Anne wearing a "*mantle of white cloth of gold garnished with 'a mantle lace of white silk and Venys* (Venice) *gold'* " for her coronation. Palliser's information came from a compendium of historical documents, the *Antiquarian Repertory,* Volume 1, article 28 — now in Project Gutenberg. The *History of Lace* itself is at www.gutenberg.org/ebooks/57009.

Lacemaking had been practised in different parts of the Continent, especially Italy, for some time, but this seems to be the first reference to the ethereal fabric being featured in England. The island of Burano, a few miles northeast of Venice, became known for cadres of women who produced this intricately sewn thread for additions to clothing. Lace had no function apart from the purely decorative, so it soon became a *must-have* yet impractical (and therefore greatly desired) accent on the garments of the wealthy and fashionable.

If other members have brief observations, enquiries, or information, they are most welcome to send them.

*Christine Hurlbut-Carelse,*
*Editor*

## Membership inquiries

Please contact Sheilah O'Connor at *membership@richardIII.ca*.

# Music at the Yorkist Court, Part 1

— by Sheila Smith, Toronto, Ontario

My original plan had been to present a paper on music at the Yorkist court. However, early on in my research I decided to expand that idea to also look at what people outside the court were listening to, who was making the music, and what instruments they were using to make that music.

To start with, what were they listening to? Just like today, people in the fifteenth century were not just listening to contemporary music. To illustrate this, my presentation began with a brief recording of "*Carmina Burana*," a series of poems written between the eleventh and thirteenth centuries and set to music in 1936 by Carl Orff. Music from centuries past was preserved and performed by and for later generations. And just as in 1936 musicians unclear on how music from the past would be scored or performed would bring their own interpretations to it.

Music in the Middle Ages would have been divided into two categories: ecclesiastical music, designed for use in church or religious ceremonies, and secular music for use everywhere else: in royal and baronial courts, for secular celebrations of events like Saints days, and public and private entertainments of the people. Music of the latter group is harder to find as the performers were less likely to be literate and many music traditions were passed down orally.

Even with church music, many manuscripts were lost thanks to our good friend Henry VIII and his dissolution of the monasteries. In fact, a lot of our knowledge of medieval English music had to be recovered from continental sources. We are lucky, though, that the fifteenth century is the first time where we have substantial volumes of English vernacular music.

1. *Detail from the Santa María la Real de Nájera Altarpiece*

In the early Middle Ages, church music was dominated by monophonic plainchant (i.e., music with a single line of melody) with Gregorian chant being the version most people are familiar with. In contrast, polyphonic music consists of two or more simultaneous lines of independent melody. By the fifteenth century both were being used in churches.

English music was heavily influenced by Continental developments and vice versa. The *Contenance Angloise*, or English Manner, is a distinctive style of polyphony developed in fifteenth-century England that uses full, rich harmonies based on the third and sixth, which may have made lyrics easier to articulate. It was hugely influential in the fashionable Burgundian court of Philip the Good, and on European music of the era. In the same way, French and Italian styles made their way to England where they influenced local composers.

By the fifteenth century musical notation had become increasingly comprehensive, leading to more complex works. During this period the ability to read polyphony increased from learned priests and university men to ordinary musicians which allowed them to better accompany the singing as they could now read the score.

## Music

Other than sacred works, what types of music were being performed? Many readers will no doubt be familiar with "*Sumer Is Icumen In*" (Summer is a-coming in) as it is still much performed today, especially at the start of Summer. It is the earliest surviving piece of composed music in the British Isles, dating back to the mid-thirteenth century and likely written at either the priory of Leominster in Herefordshire or at Oxford. It was re-discovered at Reading Abbey at a later period which is why it is sometimes referred to as the *Reading Rota*. As the name suggests, a Rota, or a round, is a type of song where each voice (and in this case, it is set for 4 main voices) begins at different times so that different parts of the melody coincide in a harmonious manner. It was also easy to learn even for illiterate singers as you only had to learn your own lines and know when to come in.

The Ballad is a narrative song which can perhaps be traced back to early poems told by wandering minstrels, passed down from one generation to the next. Most of the ballads in English remain anonymous. They tell tales of love and loss, heroism and duty, with stories about Robin Hood being especially popular. One of the most popular - *A Gest of Robyn Hode* - was probably composed in the late fifteenth century from earlier ballads. This particular Gest (which means story, tale, or deed) is divided into eight sections, known as *Fyttes*. In Fytte 5 the Sheriff of Nottingham holds an archery contest for a gold and silver arrow. Robin wins the contest, but his men are ambushed, Little John is

wounded, and they take refuge at a castle of a knight. (Which is a part of the story that everyone who has ever seen a Robin Hood movie or tv show will know.)

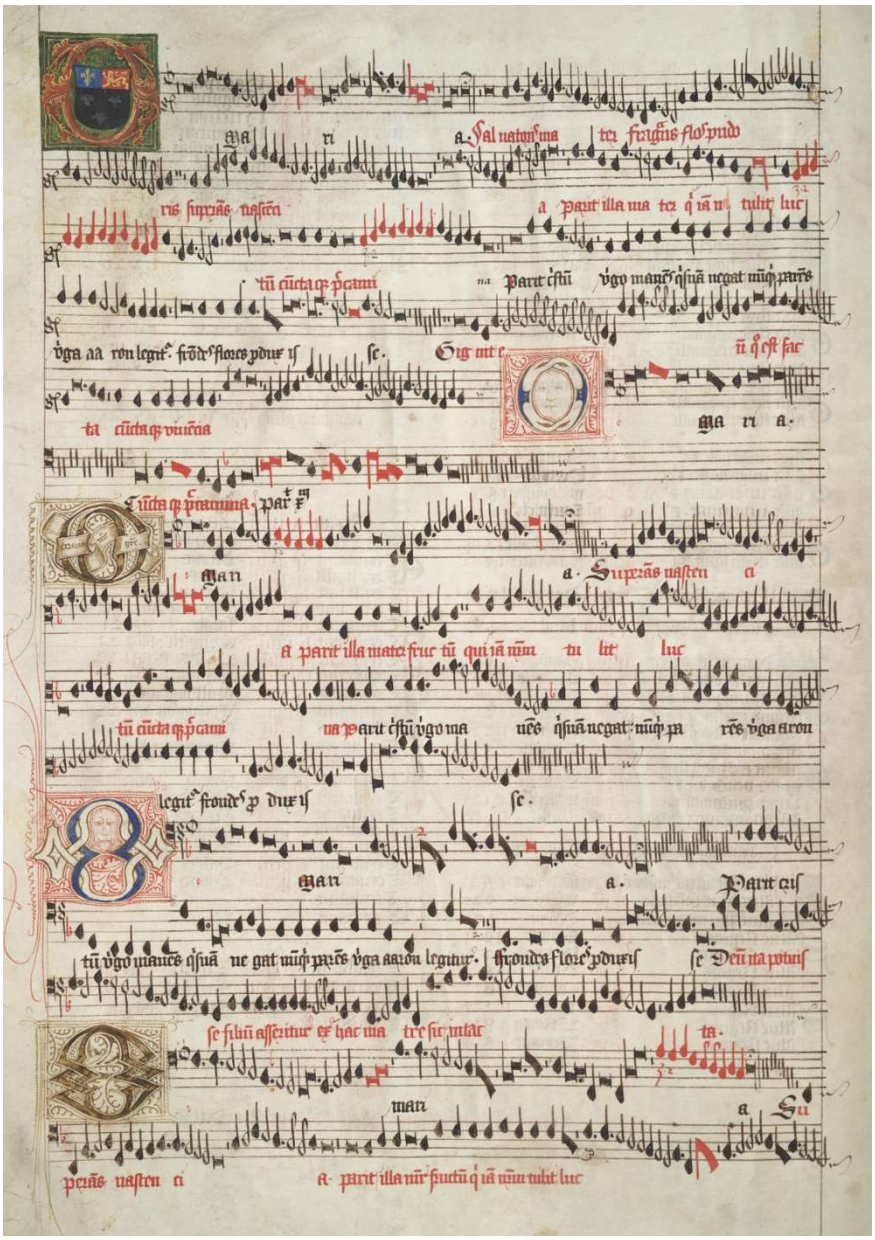
Every December (sometimes much earlier) we begin to be bombarded by Christmas Carols but playing them only at Christmas is a much later, post-Reformation, development. The word *carol* is derived from an Old French word that described a circle dance, first performed by monks who would sing as they danced. The carol genre tends to maintain a certain form (burden, verse, burden, verse, etc.) which is standard across carol manuscripts.

2. *Dancers by Guglielmo Ebreo*

Carol later came to refer to processional songs sung during festivals, particularly at Advent, Easter, and Christmas, while others were written to accompany religious mystery plays. They were a constant feature of medieval life in the villages and towns, often with the dancers holding hands and singing. On the feasts-days of saints they were a fun and informal way to celebrate alongside the formal church celebrations, and quite often these dances were performed in churchyards and even graveyards, much to the chagrin of many a churchman.

One well known carol that had nothing to do with religious festivals is found in the *Trinity Carol Roll*. Produced after 1415, the Roll is the earliest of the extant manuscripts that contain musical settings of medieval carols. Celebrating the victory of King Henry V at the Battle of Agincourt, the "*Agincourt Carol"* may have formed some part of the spectacular pageant that was staged in London in November of that year to welcome home the king and his troops, and could have been subsequently performed at later anniversary celebrations.

One of the best principal sources for medieval music is the *Eton Choirbook*. The fifteenth century constitution of Eton college included, amongst others, ten lay clerks (of whom four were singers) and 16 choristers.



*3. O Maria Salvatoris Mater, John Browne, the Eton Choirbook*

Founded by Henry VI in 1440 and dissolved by Edward IV in 1465, then restored by Edward in 1466, Eton was a prestigious centre of music. Anthony Woodville, Earl Rivers, was a patron of the school and may have encouraged his brother-in-law to show them favour. The Choirbook contains a collection of song lyrics written during the fifteenth century, though largely without notation. "*O Maria salvatoris mater,*" written by John Browne c. 1495, is the first work in the Choirbook. As a young man Browne was a scholar at Eton College in the 1460's; he later became a chaplain in the household of John de Vere, Earl of Oxford, a man renowned for the grandeur of his chapel. Browne must have been much admired in his day as he is responsible for more entries in the Choirbook than any other musician.

In addition to the Eton Choir Book, other sources include the Trinity Carol Roll mentioned above, The Selden Carol Book, and the Old Hall Manuscript. For those interested, there are several manuscripts at the British Library, the Bodleian, and other repositories.

### Musicians

One of the earliest influences on music in the Middle Ages was the late fourth, early fifth century Roman Boethius, author of the hugely influential work, "*De institutione musica"* (The Principles of Music). It became the standard text from which to teach music even into the fifteenth century. Boethius divides musicians into one of three classes: at the top are those who have the ability to use reason and thought to judge music; in the middle are those who use their natural instincts to compose music; at the bottom are musicians, lacking reason and thought, reduced to showing off their skills simply to entertain the crowds (which I think would have been hotly denied by any musicians at the time.)

*4. Performers*

By the late thirteenth century, the term *Minstrel* began to be used to designate a performer who earned their living with poetry and song. They often performed other entertainments, such as jesting and acrobatics, and were popular both at court and in the towns and villages. Then, as well as today, there would have been many talented amateur musicians who performed for friends and family but who are completely missing from the source materials unless they were of high-status.

Anthony Woodville, a well-regarded writer and poet at a time when gentlemen were supposed to be interested in such matters, was the author of the poem "*Somewhat musing*," written in 1483 while a prisoner at Pontefract Castle waiting to hear his fate. It proved popular, especially under the Tudors, and was later set to music by Robert Fayrfax.

## Musical Instruments

Instruments in the Medieval period were classified as producing either *haut* (loud) or *bas* (soft) sounds. Haut instruments included trumpets, horns, nakers, tabors, bagpipes, shawms, and chime-bells; bas were portative organs, flutes, crumhorns and all the stringed instruments, both plucked and bowed. There were a few, like bagpipes, that could be either haut or bas depending upon their size and the sound they produced.

Likewise, musicians were often designated as "still" minstrels, or "loud" minstrels, depending upon which instrument they played. Some occasions

required haut minstrelsy, some bas, while others (such as the civic processions) had need of both. Some of the most popular instruments include:

- The *shawm*, a double-reed wind instrument seen as a precursor of the oboe; it produced a high loud sound that made it suitable for outdoor performance.
- The *harp*, which held a special position because of its connection with King David so it was viewed as having a biblical seal of approval.
- *Nakers*, a pair of bowl-shaped drums, usually suspended from the player's belt, but occasionally slung from the back of a second person
- The *tabor*, a small cylindrical drum slung from the belt or neck
- The *gittern*, a plucked fingerboard instrument which, as its name suggests, was a forerunner of the guitar. The gittern was smaller and of a higher pitch than the lute.
- The *citole*, a similar stringed instrument, with a percussive timbre which made it useful for outdoor performances
- *Rebecs*, gut-strung bowed instruments with 3 strings, with a reedy, nasal sound which came to be considered unfashionable and only suited to folk music
- *Waites*, double-reed instruments similar to shawms; the name was also used to refer to the people who played them.
- *Organs*, which came in a variety of sizes; small lap-held instruments were called *Portative Organs*, with the player pumping the bellows with the left hand and playing the button-like keys with the right. The larger ones in churches and cathedrals were called *Positive Organs* because they were deposited in one place.

## Church Influence on Music

By the mid to late fifteenth century various church services and offices were accompanied by choirs and organs, with the organ the only instrument deemed suitable for a place of worship; even then, the organ was only used on special occasions and feast days. Most singing would have been *a capella*. Choristers could be men or boys, with the latter attending special choir schools. Boys originally sang Plainsong; it was not until the 1450's that polyphonic music began to be written for boys.

One way in which the church reached out to parishioners outside of services was by literally heading out the door. On Sundays, major feast days, and other

special occasions, processions wound around the church onto the grounds and sometimes to a neighbouring church and back, making a great celebratory noise as they went.

*5. The Minstrel's Gallery at Exeter Cathedral*

Another important factor in the increasing number of musicians at this time was that Oxford and Cambridge taught music, using Boethius's "*Musica*," and by the fifteenth century both universities were awarding baccalaureates and doctorates in music. The first degrees were awarded in the 1450's and 1460's. In 1471 Cambridge awarded a bachelor's degree of music to Richard Lessy, a member of Cecily, Duchess of York's private chapel, declaring that he had studied both *musica speculativa* and *musica practica* ('that by study and speculation in music together with practice in the same he can be admitted as Bachelor of Music'). (Bray, p. 7)

## Music at the Royal Court

Under Edward IV the royal court acquired a reputation as one of the richest and most lavish in Europe, a place of luxury, comfort, and fine living. In 1467 a Tournament was held at Smithfield to showcase the jousting abilities of Anthony, Bastard of Burgundy and Anthony Woodville. As part of the festivities, it was reported that "once the meal had finished, the King led his guests into the garden which was marvelously pleasant. The King danced, and the Queen, and all the others in their turn. Also, there was constructed in the middle of the park where they danced, a maisonette made of briar where doussaine [a dozen] players were enclosed who played very melodiously with lutes and gitterns." (McCarthy, p. 450)

By this point, the Yorkist court had started to attract foreign visitors who were lavish in their praise. Leo Rozmital travelled to the English court from Eastern Europe in the first part of 1466 and later described hearing “a great company of trumpeters, pipers, and players of stringed instruments.” (Letts, pp. 46-7). The diary notes that the king’s choir numbered forty-two and sang excellently. And in 1483 Richard III received the Silesian knight Niclas von Popplau. Popplau attended mass where he was much impressed with the choir, saying “There I heard the loveliest music I have ever heard in all my life; in the purity of the voices it was to be compared to the blessed angels.” (Visser-Fuchs, p.526)

Non-clerical exposure to more complex styles of music in this period was due in large part to the increasing importance of places like the Royal Household Chapel. The Chapel, which both travelled with the king on his many journeys around his kingdom and was established in various royal estates, proved irresistible to the nobles of the fourteenth and fifteenth centuries who aspired to their own private chapels. These nobles were also keen to endow chantry chapels. The standard of singing in the Chapel Royal was so high that the Duke of Milan sent his Music Master to see if he could entice any of them away from England.

An ordinance from 1455 (during the time of Henry VI) recorded the size of the Chapel: one Dean, 20 Chaplains and Clerks, seven Children, one Chaplain Confessor for the Household, and one Yeoman. However, in the same year the clerks petitioned the King asking that their number be increased to 24 singing men due to "the grete labour that thei have daily in your chapel.” (Hillebrand, pp. 235-6)

By the reign of Edward IV there were 26 chaplains and clerks, who were to be "cleare voysid" in their singing and "suffisaunt in Organes playing". The children were supervised by a Master of Song, chosen by the dean from among the Gentlemen of the Chapel Royal. They were allocated supplies of meat and ale, and their own servant. There were also two Yeoman of the Chapel who acted as epistlers, reading from the bible during services. These were appointed from Children of the Chapel whose voices had recently broken and were no longer suitable to be boy choristers. The boys lodged together at or near the court, and had, each of them, "for winter and summer cloathing of the grete warderobe of housold fortie shillings.” (Hillebrand, p.237) When their voices changed, if they could not be retained in the Chapel or given a place at court, they were sent to either of the universities, and given lodgings in a college supported by the King.

Gilbert Banaster was a Gentleman of the Chapel in 1475 and Master of the Children from 1478 to 1487, serving under three kings. A prominent composer and poet, one of his works (*O Maria et Elizabeth*) is found in the Eton Choirbook.

When it comes to Medieval court music most people will think of Minstrels. By the reign of Edward IV household minstrels were firmly established. Not only was it a very prestigious post for a musician but it was a permanent one that provided a regular wage and the security denied to travelling musicians.

But even minstrels on the books were only needed at specific times; Edward IV's Black Book specified that only two minstrels were needed to be in attendance at any one time. The rest of the year the royal minstrels not needed at Court were free to travel the country, wearing the royal livery, quite often travelling to noble houses who were quick to attach the prestige of a King's Minstrel to their own household. They were probably the highest paid of all musicians, but they were also the most skilled. The Black Book also specifies that Edward IV employed thirteen minstrels under the supervision of the "Marshal of the Minstrels." At Richard III's coronation the Marshall was his trumpeter, John Crowland.

*6. Detail from the Romance of Alexander*

In addition to minstrels, the King employed *Waytes* or *Vigiles*; the yeoman wayte was expected to pipe the watch every night, checking for fire and other dangers. Between Michaelmas and Maundy Thursday, he was to pipe four times each night, and in summer three times. I wonder how any of the Household were able to sleep! The minstrels owned their instruments but were often gifted extras by the king. According to the Black Book, Edward's minstrels were paid a wage of 4 1/2d per day. Waytes were paid 4 1/2d or 3d, according to ability.

The duties of a royal minstrel ran the gamut from playing ceremonial music on state occasions to simply entertaining the King and Court. Unsurprisingly, the twelve days of Christmas would be their busiest time of the year. From early Tudor times, there is a description of Elizabeth of York's coronation banquet in

1487 that at the second course the king's minstrels played a song before the queen, and after that course, before the fruit and wafers were served, the queen was entertained by her own and by other minstrels.

A far sadder occasion is noted in the Wardrobe Accounts regarding the death of Edward IV's son Prince George who died in 1479, aged only two. Listed among other items is the allocation of blue cloth (the colour for mourning at the time) to eleven members of the royal chapel including six "gentlemen singers."

A good source for the travels of minstrels is found in the Household accounts of Sir John Howard, later the Duke of Norfolk (covering the years 1462–1485), which recorded payments to his own and visiting musicians. To take just three examples: (Rastall, Appendix C)

- Between 16 November 1462, and 27 January 1463: gift of 4d to a child that sang
- 1465 Memorandum of 20.0d owed to Howard by the Duke of Clarence, lent to Clarence to give to the king's minstrels at the house of the London mayor
- 20 June 1482 gift of 6.8d to the Duke of Gloucester's shawms

We also know that Richard III was a lover of music. In 1484, a gentleman of his Chapel Royal at Windsor, John Melynek, was licensed to visit "…alle places in this oure reame as wele Cathedral churges Coliges Chappelles houses of relegione…" in order to identify men and boys who would be of service to the Chapel. We don't know what the colleges and chapels felt about the King poaching their best singers, but they could hardly say no to him. (Harleian vo. II, p.163, f189)

Richard also employed Austrian and Bavarian musicians to play at court for brief periods and had a company of players which may have included the players visiting the Duke of Norfolk in 1482. During a visit to Cambridge in 1484, four sets of minstrels accompanied the royal party. The musicians accompanying Richard and the ones accompanying his son, Edward, received 7 shillings, while the Queen's musicians received 6s 8d.

When Prince Edward visited Coventry on 28 April 1474, the city put on spectacular pageants to welcome the heir to the throne. There were six in total, but to pick just two:

- A pageant of St Edward "wt mynstralcy of harpe and lute"
- A pageant of St George, armed, rescuing from the dragon a king's daughter holding a lamb, with the girl's parents watching from a tower above, "Mynstralcy of Orgon pleyinge" (Harris, p.392)

Given that the Middle Ages was a time of guilds and societies, it is not surprising that the minstrels became organized. In 1440 Henry VI had set up an inquisition throughout England to deal with men who fraudulently claimed to be king's minstrels. Following on from this, Edward IV issued a Charter dated 24 April 1469 establishing the Worshipful Company of Musicians. As a livery company they had been in existence since 1350, but this gave them royal approval. It is also the first royal charter issued to musicians. In addition to their musical, administrative and charitable duties, the Charter instructed them to "pray for the well-being of us [Edward IV] and our most dear consort Elizabeth … and also for the soul of our most dear lord and father, Richard late Duke of York…" (Worshipful, p.23)

We also have records of Edward and his family being entered into the Bede Roll of the Fraternity of St. Nicholas. The Fraternity was originally established as a Guild of Parish Clerks, but it also included choir clerks who were professional lay singers who served in the Chapel Royal. The composer Walter Fry, who joined the guild c. 1457, was employed not only in the Chapel Royal, but also in the household of the King's sister Anne, Duchess of Exeter, who is recorded as having paid him an annuity between 1464 and 1472, and that her household treasurer acted as one of his executors.

From the Bede Roll dated between 22 May 1460–13 May 1461 the following names are inscribed: Edward IV (called the son and heir of the illustrious prince, Richard Duke of York), his mother Cecily, and his surviving siblings, brothers George and Richard, sisters Anne, Elizabeth, and Margaret. His father and brother Edmund, Duke of Rutland were also enrolled further down as deceased members. Later, in 1480 Elizabeth Woodville was also admitted to the guild.

The other group of musicians we all know from countless movies are the Trumpeters, who produced a great fanfare. They certainly contributed much to the splendour at court and tournaments, with a row of trumpets making a great noise, and with their banners, often of red silk, waving in the wind. Trumpeters were well paid, especially when in attendance upon the heralds where they were frequently called upon to act as messengers between two sides in a dispute. By the early 1470's Edward IV had nine trumpeters under the administration of the Marshal of the Trumpets which gave him three more than his brother George who only had six. Score one for Edward!

However, one occasion when the use of trumpeters did not go down well was when, in 1460, Richard Duke of York processed towards London with trumpeters heralding his arrival, their banners displaying the royal coat of arms, thereby announcing his intention to claim the throne.

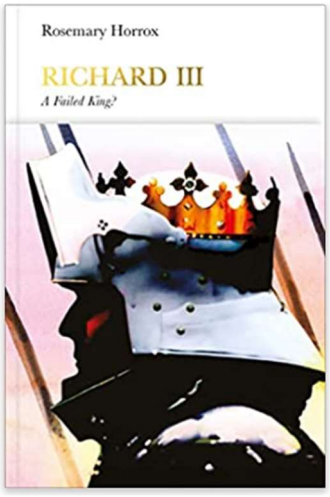
**LOOK FOR** Part 2 in the Spring Issue of *RIII*.

**Images**

1. Detail from the Santa María la Real de Nájera Altarpiece, Hans Memling, c. 1487, public domain
2. Dancers, *De pratica seu arte tripudii,* Guglielmo Ebreo, 1463, public domain
3. *O Maria Salvatoris Mater,* John Browne, in the Eton Choirbook, c. 1490, Public Domain
4. Performers, Detail from Royal 10 E IV, f. 58, late 13th or early 14th century, © The British Library
5. Exeter Cathedral Minstrels' Gallery, image by DeFacto, CC-BY-SA-4.0
6. Detail from *The Romance of Alexander,* 1338–1410, MS. Bodl. 264 f. 21v, © Bodleian Libraries CC-BY-NC 4.0

# Book review: Rosemary Horrox — *Richard III: A Failed King?*

— Sheilah O'Connor, Toronto, Ontario




London: Allen Lane, 2020 Penguin Monarchs Series.

Rosemary Horrox has written before on Richard III. Her book, *Richard III: A Study of Service* (in the Buyers Library) is a well-respected look at royal patronage and authority during Richard's time.

This small (109 p.) volume is part of a series written on English Monarchs by historians expert in the period. It thus has to follow the format of the series; short, informal but packed with facts.

Dr. Horrox does not ask the usual question, "Was Richard III a good or bad man?" but was he a successful king, and if not, why not?

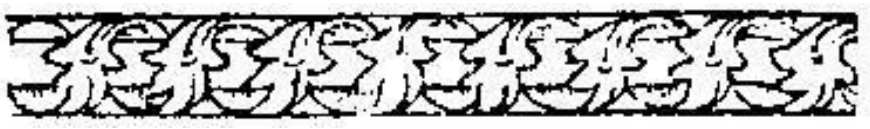
The five chapters are The Youngest Brother; The Protector; By the Grace of God, King; Picking Up the Pieces; and finally, Defeat.

I learned plenty of new (to me) things. Edward IV had left an almost empty treasury, so as the council at Westminster looked for money to pay for the upcoming coronation of Edward V, Richard paid for the costs of the royal household.

When he became King, he did not immediately fill all the governmental positions with his Northern adherents, choosing instead to reaffirm those who had been appointed under Edward IV.

Dr. Horrox believes that Richard wanted battles to demonstrate conclusive outcomes. It didn't happen when Edward IV famously took a pension from Louis the Spider King, it didn't happen when Richard was leading an army against the Scots. There was no battle during Buckingham's rebellion. And so, as King, Richard was, she feels, actively looking for a fight.

This book comes with some footnotes, an Index and an excellent list of suggested further reading.



## Jeoparody! – questions

At the AGM, we were entertained by a question-and-answer game devised by Catya Hynard of Toronto.

**Papers and Presentations**

- $100: In February 2022, Sheila Smith presented on this aspect of life in the Yorkist Court.
- $200: Elaine Duncanson's inaugural paper dealt with this subject.
- $300: During Ricardian Scrabble in 2020, this member drew 'A' and gave a short presentation on the medieval Anchoress.
- $400: Ray Rawlings presented a paper on 'Other Maligned Dudes' in history… and this 'Dudette.'
- $500: Jamie Pratt's paper on witchcraft begins with an exchange taken from this famous literary work.

**This Means War (of the Roses)**

- $100: This famous author is said to have coined the term 'the Wars of the Roses.'
- $200: Richard was wounded leading the vanguard for his brother Edward in this April 1471 battle.
- $300: This market town north of London was the site of 2 major battles (in the Wars of the Roses) first in 1455 and then again in 1461.

- $400: A golf & country club currently sits on the site of this 1460 Yorkist victory that resulted in the capture of Henry VI.
- $500: This veteran of Barnet and Bosworth led Henry's forces at the Battle of Stoke Field (considered the last real battle of the Wars of the Roses).


**The Sex Life of Edward IV**

- $100: Edward IV described this woman, his final mistress, as 'the merriest.'
- $200: Edward IV nicknamed this woman, who ended her life in a nunnery, his 'holiest concubine.'
- $300: Edward IV fell for this woman, the widow of Sir John Grey of Groby, a reputed beauty.
- $400: Edward IV fathered several illegitimate children including Elizabeth, Arthur and Grace, all of whom shared his surname.
- $500: This mistress was the mother of 2 of Edward IV's known illegitimate children and isn't referred to after 1467.

**With Friends Like These**

- $100: For assisting Henry at Bosworth, Thomas Lord Stanley was made 1st Earl of Derby. The 16th Earl of Derby is best known for this.
- $200: This lawyer and ancestor of actor Kit Harrington served as Speaker in the one and only parliament of Richard III's reign.
- $300: After the death of Queen Anne, this trusted confidant famously advised Richard III not to propose marriage to his niece, Elizabeth of York.
- $400: In 1708, the skeleton of this close ally of Richard III's was supposedly discovered in a secret underground chamber in Oxfordshire.
- $500: In 1484, this landowner penned the infamous rhyme "The cat, the rat and Lovell our dog, do rule all England under a hog."

**Writers on Richard**

- $100: Churchill's private secretary wrote a 1952 diary entry referring to this book: "I persuaded Churchill to read the book; he said he still thought Richard III was the villain."
- $200: Richard III is a character known as Richard Crookback in this novel by R.L. Stevenson.
- $300: This writer said of RIII: "The character of this Prince has been in general very severely treated by Historians, but as he was a York, I am rather inclined to suppose him a very respectable man."
- $400: This author's novels 'The Broken Sword', 'Some Touch of Pity,' and 'Fortune's Wheel' are all recommended on our Society's website Reading List.
- $500: Shakespeare's play Richard III was published in a quarto edition in this year (while the text in the First Folio of 1623 is substantially better).

**Ricardian Destinations**

- $100: This individual's tomb is located in a cathedral that was originally called St. Martin's Church.
- $200: Edward IV, his Queen Consort and several children who died in infancy are interred here.
- $300: This hall, built in Bishopsgate in 1466 and rented by Sir John Crosby to Richard, Duke of Gloucester, was used by Richard as his London base.

- $400: The castle in this village was the birthplace of a king and, 135 years later, the place of execution for a queen.
- $500: Today a centre for training race horses, this market town was the place of birth and death of Richard III's only son.

**Final Jeoparody**

- *The Daughter of Time* was written by this author, under the pseudonym Josephine Tey.

## Memorabilia Sales

— Sheila Smith, Toronto, Ontario

Featured item: Ricardian boar tea-towel, $7. It was designed to celebrate the branch's fiftieth anniversary in 2016. You can order tea-towels by emailing Sheila Smith at sales@richardiii.ca.

# Jeoparody! – Answers

## Papers & Presentations

- $100: What is Music
- $200: What is English in the Late 15th Century
- $300: Who is Christine
- $400: Marie Antoinette
- $500: What is 'Richard III'

## This Means War (of the Roses

- $100: Who is Sir Walter Scott
- $200: What is Barnet
- $300: What is St. Albans
- $400: What is Northampton
- $500: Who is John de Vere, Earl of Oxford

## The Sex Life of Edward IV

- $100: Who is Jane Shore
- $200: Who is Eleanor Talbot
- $300: Who is Elizabeth Woodville
- $400: What is Plantagenet
- $500: Who is Elizabeth Lucy

## With Friends Like These

- $100: What is the Stanley Cup
- $200: Who is Sir William Catesby
- $300: Who is Sir Richard Ratcliffe
- $400: Who is Francis, Viscount Lovell
- $500: Who is William Collingbourne

## Writers on Richard

- $100: What is The Daughter of Time
- $200: What is The Black Arrow
- $300: Who is Jane Austen
- $400: Who is Rhoda Edwards
- $500: When is 1597

## Ricardian Destinations

- $100: Who is Richard III
- $200: What is St. George's Chapel, Windsor
- $300: What is Crosby (Moran Hall)

- $400: What is Fotheringhay
- $500: What is Mi!ddleham

**Final Jeopardy!**

- A: Who is Elizabeth MacKintosh


## Recent Meetings

- November, 2022: Ray Rawlings was unable to present the scheduled paper at that time. Members discussed Ricardian topics.
- January, 2023: Sheila Smith presented on Katherine Neville, Duchess of Norfolk.
- February, 2023: Clement Carelse presented on Medieval Cathedrals: Concept and Construction.

## Meeting Schedule 2023

During the pandemic, our meetings will be conducted remotely, using Zoom. Meetings are usually on the second Sunday of the month and are at 2 p.m. Eastern time. Please also look for our emails about remote meetings in other areas.

| Date | Paper/Activity |
|---|---|
| March 12, 2023 | Juliet Howland<br>*Philippa of Clarence: The Mother of York* |
| April 9, 2023 | Catya Hynard<br>*Familial resemblance through royal portraiture* |
| May 7, 2023 | Christine Hurlbut<br>*To Be Announced* |
| June 11, 2023 | Richard III Society of Canada members<br>*Selected Ricardian biographies for website* |

## Richard III Society of Canada Executive 2022–2023

Chair: **Tracy Bryce**, *Chair@richardIII.ca*

Vice-Chair: **Andrea Bellefeuille**, *ViceChair@richardIII.ca*

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