

Tudor

The Tudor

THE
TUDOR
SOCIETY

Members Only
N° 34
June 2017

ANNE OF CLEVES

The Haddon Hall
Fresco

Anne of Cleves:
post-annulment

A most infamous
portrait

Did Anne of Cleves
Like Henry VIII?



Nicholas Hilliard at Waddesdon
See stunning paintings of Queen Elizabeth I

Exclusive Tudor Society Books

Henry VII



Henry VIII



Edward VI



Jane Grey



Mary I



Elizabeth I





Anne of Cleves

While writing my biography of her successor, Catherine Howard, I had to spend a great deal of time researching and writing about Anne of Cleves. One thing that struck me as I did so was the incredible affection Anne is still able to inspire in Tudor enthusiasts, even at the distance of five hundred years. She had this gift in her lifetime and diplomatic correspondence from 1540 confirms that, with the exception of Eustace Chapuys, she was a very popular queen consort. She is, of course, famous today for being a survivor, and Conor Byrne turns his attention to the years that followed Anne's annulment, when she lived as a great lady of property and an honorary member of the English royal family. Earlier centuries remembered her less kindly, particularly the eighteenth, from which she gained the hideous nickname "the Flanders Mare". Heather Darsie discusses the German queen's alleged ugliness and her most (in) famous portrait. Our regularly contributors are still a joy and privilege to work with and anybody interested in the intricacies of Tudor wardrobe will thrill, as I did, at Emma Taylor's thoughtful, precise discussion of Anne's sense of fashion.

GARETH RUSSELL

Tudor Life

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HADDON HALL

BY NATALIE GRUENINGER

Natalie Grueninger shares her experiences of a well known Tudor building and why it gave her so much inspiration for her book...

IN EARLY 2016, I HAD ONE OF THOSE MOMENTS THAT PEOPLE WORKING IN CREATIVE FIELDS DREAM ABOUT, A FLASH OF INSPIRATION, WHERE SUDDENLY A NEW IDEA DAWNS.

I knew right then that my next project was to be a colouring book for adults, inspired by the ever-fascinating Tudor dynasty.

The idea appeared to have a life force of its own, and things moved quickly and effortlessly. I contacted my dear friend Kathryn Holeman, who also happens to be a wonderful illustrator, and asked if she'd be interested in collaborating. Her response was an unequivocal 'Yes!' I then approached my publisher with the idea, who was just as enthusiastic, and so we got to work on *Colouring History: The Tudors*.

We drew inspiration from contemporary illustrations, tapestries, paintings and manuscripts, as well as from surviving medieval and Tudor buildings, of which I've had the great pleasure of visiting many, over the years. One which immediately sprung to mind was the stunning partly-Tudor country house in Derbyshire, Haddon Hall.

While the present day manor house dates from the twelfth to the seventeenth centuries, the last significant phase of building was undertaken in the sixteenth century, when the house was in the hands of the Vernon/Manners family, whose descendants still reside there today, and so the Tudor time traveller will feel right at home. The medieval kitchens and panelled banqueting hall

are a delight, as are the typically Tudor parlour – decorated with a plaster ceiling, adorned with painted Tudor roses – and the great chamber. The Elizabethan long gallery is breathtaking.







Few visitors fail to be moved by this imposing space, which is bathed in golden light from its many generous, south-facing windows.

However, what came to mind almost immediately when considering illustrations for our book, were the medieval fresco seccoes or ‘dry’ frescoes that decorate the chapel.

Originally constructed in the mid-twelfth century, the chapel is beautiful and atmospheric. The light filtering through the diamond-paned windows gently illuminates the ancient interiors, giving the space a wonderfully tranquil and ethereal feel. Much of the original fifteenth-century painted glass was stolen in the early 1800s, when the house was uninhabited, and what we see today is a rearrangement of surviving original glass. The altar is set against an elaborately carved alabaster reredos that dates from the fifteenth century and depicts scenes of the Passion.

In the fifteenth century, the south aisle was widened and the north aisle added. The chancel was constructed in c. 1427 by its then owner, Sir Richard Vernon, who is also thought to have commissioned the ‘dry’ frescoes, named as such to differentiate them from ‘true’ frescoes, which are painted on wet plaster.

These paintings were originally brightly coloured and vary in design. Illustrations of the lives of St Nicholas, to whom the church is dedicated, and St Anne, adorn the chancel walls, and in the south aisle we find three skeletons, a fragment of what in its heyday would have been a much larger painting about earthly vanity.

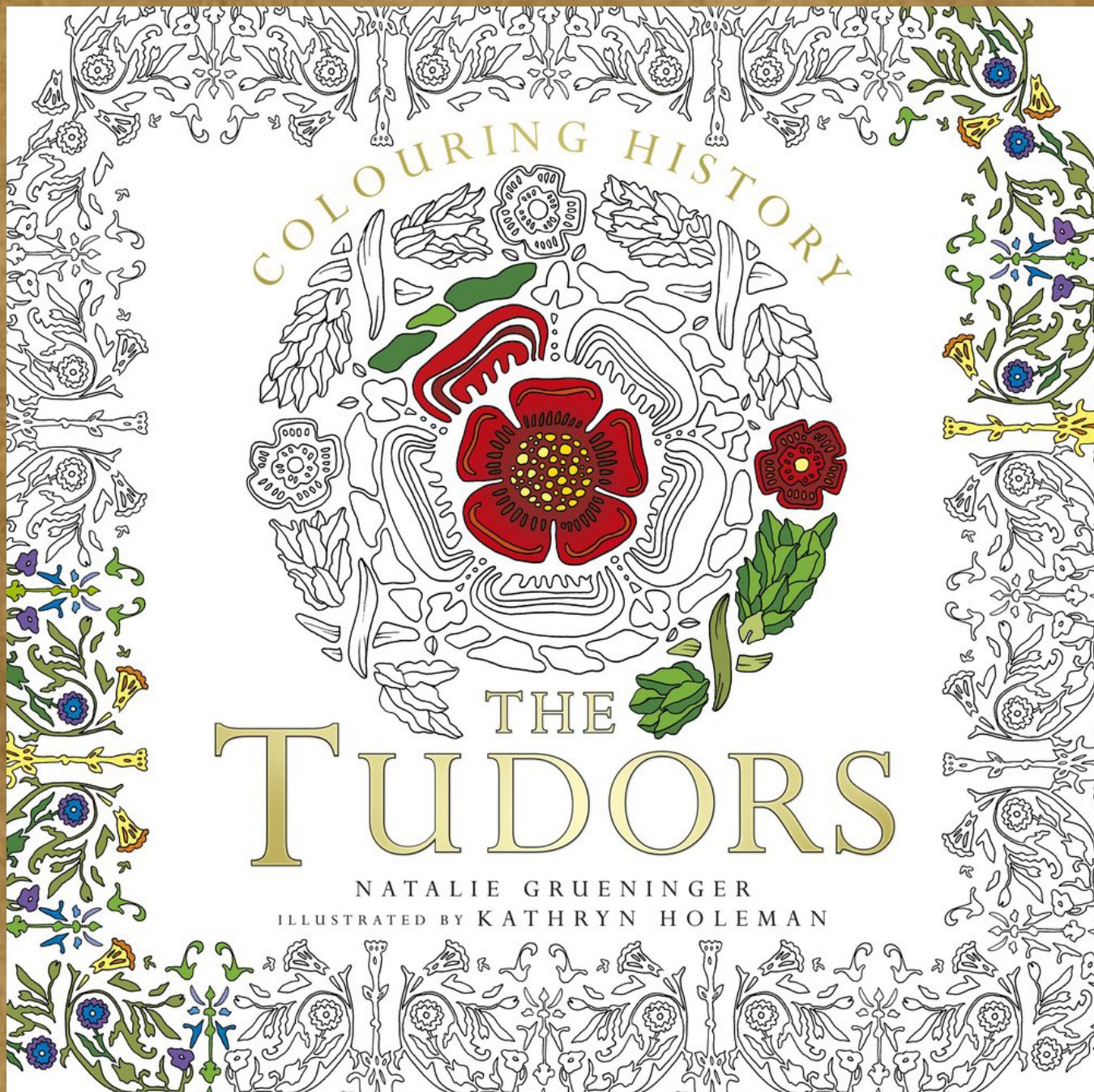
A striking floral design beautifies the south wall, and it was this painting that inspired one of the 44 illustrations in *Colouring History* – all of which have a unique story to tell.

During the Reformation, the images were partially defaced, before being plastered over and the walls whitewashed. It wasn’t until the early twentieth century that they were fully uncovered and carefully restored – vital work that continues to this day.

In his book *England’s Thousand Best Houses*, Simon Jenkins described Haddon Hall ‘as the most perfect house to survive from the middle ages’, a sentiment that I wholeheartedly agree with. By celebrating a fragment of its startling beauty in *Colouring History*, I hope more people will uncover its magic.

NATALIE GRUENINGER





**Colouring History :
The Tudors**

**Available now from
all good bookshops**

<http://viewbook.at/thetudors>



DID ANNE OF CLEVES WANT TO STAY MARRIED TO HENRY VIII?

BY KYRA C KRAMER

Henry VIII's brutal rejection of his new bride, is legendary....

Henry declared Anne of Cleves to be “nothing fair” and said “I like her not”. Poor Anne then went down in history as an ugly “Flander’s Mare”. Nonetheless, Anne’s grotesqueness, like many things in Henry’s middle age, existed only in the king’s mind. Contemporary eyewitnesses found her comely, even if Henry didn’t. Edward Hall praised Anne as “so fair a lady of so goodly a stature and so womanly a countenance”.¹ When the Lord High Admiral William Fitzwilliam met Anne he wrote to the king that the bride would please him, and Fitzwilliam was a man well acquainted with Henry’s tastes in feminine beauty. Fitzwilliam assured the king that, in his opinion, Anne had “as good a grace and countenance as ever in all my life I saw any noblewoman”.² Moreover, Anne was liked on a personal level. Lady Lisle was enchanted with the soon-to-be queen, and

wrote to her daughter at court that Anne was good to serve and easy to please.³ Her subjects “loved and esteemed her as the sweetest, most gracious and kindest queen they ever had or would desire”.⁴ Henry’s revulsion for his bride caught everyone by surprise, and no one could understand it. The nullification of their marriage a few months after she arrived in England was a source of befuddlement. As one courtier summed it up, “it pleased his highness to dislike her grace, but to me she always appeared a brave lady”.⁵

But what about Anne? What did SHE want? Did she, as David Starkey has argued, want to continue as Henry’s wife? Or was she relieved and happy that she was freed from a man who was a vulgar oaf, a far cry from the handsome prince he was as a young man?

Personally, I believe the evidence weighs in favor of Anne being eternally grateful for

her de facto divorce from Bluff King Hal.

For one thing, Anne seems to have gone out of her way to give Henry excused to annul their marriage. She seems to have been well aware that Henry was displeased with the union. Not only was he not having sex with her, he was avoiding spending much time in her company. The political situation had also changed and the alliance with the Protestant courts was no longer as important to Henry. Anne knew what happened to other queens that Henry no longer wanted. Being an intelligent woman she must have been very afraid at this point.

First, she made sure her ladies-in-waiting, and thus the whole court, knew she was still a virgin. Her ladies-in-waiting were politely wishing out loud that their queen was fortunate enough to be pregnant with the son that the king hoped for. Anne replied, adamantly, that she was sure she didn't have a baby on the way. One of her attendants asked her how she could "know that, and lie every night with the king?"⁶ Anne didn't answer that question outright, but she did insist a second time that she was most *not* pregnant.

One of the queen's attendants, Lady Rochford, then very bluntly stated to Anne that, "I think your Grace a maid still indeed!"⁷ Anne replied, "How can I be a maid and sleep every night with the king? When he kisses me and takes me by the hand and biddeth me, 'Goodnight sweetheart'. And in the morning, kisses me and biddeth me, 'Farewell darling'. Is this not enough?"⁸ If Anne was not as completely unaware of marital intimacy as she seemed then this was a *very* smart comment, in that it cast doubt on Anne's ability to entice the king BUT did not call into question Henry's potency. She was careful to imply that Henry had never tried to copulate with her, rather than leaving the possibility open that Henry had tried yet *failed* to seal the deal. When one of the ladies-in-waiting insisted that there must be "more than this" if Anne were to bear a son, the queen declared, "Nay, I am content with this, for I know no more"⁹.

Was Anne truly ignorant of sex, or was she trying to give Henry an out? It is extremely unlikely that she didn't understand the mechanics of intercourse; they weren't exactly squeamish

I believe the evidence weighs in favor of Anne being eternally grateful for her de facto divorce from Bluff King Hal.

about the details in the medieval period. One of the older females in her retinue, such as Mother Lowe (the Germanic duenna that Anne had brought with her from Cleves) would have told her – in detail -- what to expect on her wedding night. After all, the female orgasm was considered to be necessary for conception so brides were encouraged to look forward to pleasure after their deflowering. However, when the ladies-in-waiting suggested the queen get some advice on how to fill the royal nursery, Anne point-blank refused to consult Mother Lowe about marital intimacy with the king¹⁰. The fact Anne wouldn't go to Mother Lowe for help suggests that she knew the basics about the sex act but wished to appear as though she did *not* in order to remain convincingly 'naive' when questioned about consummation with the potentially impotent king.

Secondly, she might have explicitly lied to the Henry and told him that she had actually been precontracted, which would have voided their marriage. The queen reportedly said to the king that, "If she had not been compelled to marry him, she might have fulfilled her engagement with another, to whom she had promised her hand"¹¹. This directly contradicts the findings of both of Henry's representatives, who were desperately looking for a way out of the marriage, and the duke of Cleves' ambassadors, who were firm in their assertion they could provide documentation that there was no valid precontract. The *only* reason for Anne to lie about a precontract was to offer Henry an excuse to nullify their union.

But what about her distress when Henry did decide to end their brief marriage? On 24 June 1540 Anne was sent to live at Rich-

mond, where, on 6 July, she was informed that the king had doubts about their marriage. Anne immediately gave her consent for Henry to look into the validity of their marriage, but Henry's fondness for executions meant she was undoubtedly worried about his findings. What if he decided that Anne 'committing adultery' and subsequently being beheaded was the only way to be sure of his freedom?

After a very short debate by the convocation he had assembled to look into the matter, Henry's marriage to Anne was annulled on 9 July. The clergy made sure to emphasize that this annulment left the king free to remarry, which he would do with Katheryn Howard just three weeks later. A delegation arrived in Richmond three days later to tell the queen the results of their findings. Poor Anne was so afraid that she was going to be murdered that she fainted when she saw the serious faces of the delegates¹². Once revived, she engaged in some very understandable panic. Karl Harst reported that "she made such tears and bitter cries, it would break a heart of stone"¹³. Was Anne truly that unhappy to see her marriage end? I doubt it. I think she was simply

terrified Henry would order her head on the block. Even without being killed, there was a real risk she might be sent back to Cleves in disgrace. Anne liked her new home, with its enjoyable music, dancing, and card games, and didn't want to return to her brother's dour uber-protestant court. Even if Cleves was as fun to live in as Merry Old England, her nebulous marital status meant she would have been unable to wed anyone else, and thus she would have to have lived the rest of her life as a humiliating burden on her brother.

Her agitation, however, was quickly soothed when she discovered that Henry was offering her an official position as his 'sister' if she would agree to the dissolution of their marriage. In her new role as Henry's sister she would be allowed to visit and socialize at court, where she would take precedence over all other ladies except for a new queen (already waiting in the wings!) and Henry's daughters. She would also be given manor houses, including Richmond, and a rich annuity of 4,000 pounds -- provided she remained in England where Henry could keep an eye on her. Her household would be reduced but

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she would be allowed to keep several of her ladies-in-waiting from Cleves with her, including Mother Lowe. In short, rather than banishment or death Anne was being given a freedom few women of her time could ever hope to attain, plus lands, money, social position, and a perfect reason to remain in England. Undoubtedly relieved, Anne agreed to Henry's terms with alacrity.

Anne did everything in her power to assure Henry of her compliance with his terms. She quickly sent him notice of her agreement, wisely begging for the occasional gift of Henry's "most noble presence" and reinforcing her concurrence by addressing him as her "good Brother" as well as signing the letter as his "most humble sister"¹⁴. Some historians believe that her request to see Henry occasion-

ally possibly indicated that she loved him and would have liked to continue as his wife. However, taking into consideration her rapid agreement to the nullification, it appears more likely to have been a wise use of flattery and meekness to keep on the good side of her new 'brother'.

Anne also demonstrated her willingness to conform to Henry's decision by writing her to her brother in Cleves to tell him that she was very happy to be cast off and, "God willing, I purpose to live my life in the realm"¹⁵. The same day she sent the letter to one brother, Anne sent her newly-made brother, Henry, the wedding ring he had given her just a few months earlier, "desiring that it might be broken in pieces as a thing which she knew of no force nor value"¹⁶. She could not have

made it clearer that she was very willing to be the king's sister rather than his wife.

Inasmuch as actions speak louder than words, Anne's behavior practically shouted from the rooftops that she was very contented to be divorced. A French ambassador, perhaps amazed at how happy Anne was to be so ignominiously dismissed and dethroned, wrote that Henry's ex-wife was "as joyous as ever", and that she "wears new dresses every day, each more wonderful than the last. She passes all her time in sports and recreations"¹⁷.

Moreover, Anne showed zero jealousy of Henry's new queen, even though Katheryn Howard had been her lady-in-waiting a short time before. During the first week of 1541, Anne came to meet the new queen, at which time Henry's former wife went down on her knees in respect before Katheryn, showing "as much reverence and punctilious ceremony

as if she herself were the most insignificant damsel at court"¹⁸. Katheryn responded by pleading with Anne to stand and extended every courtesy imaginable to her. They had dinner together with Henry, which went well, and then stayed and danced with other courtiers after Henry went to bed¹⁹.

When Henry beheaded Katheryn Howard the

following year, there were some rumors that he would reunite with Anne. Much of this speculation was due to the fact that the people of England loved her. The French ambassador noted that the English were still unhappy that Henry had cast her aside, writing that they "all regret her

[loss] more" than they missed the much loved

so strong that the Duke of Cleves sent his ambassador to find out what was going on.

Some historians postulate that the duke's overtures to Henry were a sign that Anne herself wanted to return to the king's side. They argue that she probably wanted to be queen again because her status at court was "awkward and anomalous", and also because Henry had been "kind and generous" to her during their brief period as man and wife²². However, this assumes Anne wanted to be a wife and a queen more than she wished to be free as a bird and as safe as possible from the king's displeasure. Katheryn Howard's blood was practically still congealing, which doubtlessly dimmed any desire to put oneself at the mercy of Henry's 'kind and generous' treatment! Anne of Cleves, as long as she remained the king's sister rather than his wife, was independently wealthy and could do almost exactly as she pleased. As a queen, she would not only be in jeopardy from Henry's ire, she would have to constantly find ways to soothe her "repugnant and often inexplicably moody" husband²³. Anne would have been a fool to want to remar-



Anne of Cleves by Barthel Bruyn the Elder

Anne did everything in her power to assure Henry of her compliance with his terms.

Katherine of Aragon²⁰. There was also a popular rumor that Anne had already borne Henry two children, which made her the natural choice for queen²¹. Scuttlebutt regarding Henry and Anne's remarriage grew

ry Henry. Since she was intelligent and lacked “neither prudence nor patience”, it is more likely that she understood the advantages of remaining his sister²⁴.

Those who believe that Anne wished to wed Henry again have one more arrow in their quiver, however; the writings of Eustace Chapuys, the Imperial ambassador who had seen and written so much about the king’s tangled relationships for so many years. When Henry decided to make Kateryn Parr his 6th wife, even though Parr was

presumed infertile, Chapuys reported to Charles V that Henry’s ersatz sister was deeply unhappy Parr had chosen instead of herself. According to Chapuys, Anne was “in despair” that Henry had picked a woman who was “inferior ... in beauty and gives no hope of posterity to the King”²⁵. If Chapuys’s information is correct then it certainly seems as though Anne wished to become Henry’s wife once more, but there is no proof that Chapuys had the real scoop. The imperial ambassador didn’t not hear Anne

say it firsthand, but was merely repeating court gossip. Since the Emperor and Chapuys were hostile to the alliance between Cleves and England, the ambassador may have reporting the most negative hearsay possible to his lord²⁶. Even if it *were* true that Anne was upset because Henry had chosen Kateryn Parr over herself, this would not necessarily mean she was actually yearning to be Henry’s wife again. She may have merely been human enough to feel piqued by Henry’s seemingly irrational re-

jection. Very few people enjoy being found wanting, regardless of whether or not it is in their best interests, especially when a theoretically inferior person is elevated instead.

In sum, I think Anne of Cleves was very happy to be Henry’s sister rather than his wife, and that she would have looked upon her divorce as a great blessing rather than a horrible misfortune. There are some things that cannot be made tempting, even by a crown.

Kyra C Kramer

Notes

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23. Scarisbrick, 2003:431
24. Starkey, 2003:687
25. Starkey, 2003:715
26. Starkey, 2003:716

Kyra C Kramer

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SATURDAY JUNE 10TH 2PM



**JOIN US ON PEMBROKE SOUTH QUAY TO
CELEBRATE THE UNVEILING OF THE
HENRY VII STATUE!**

2.00

Unveiling Ceremony

2.30

Pembroke Male Voice Choir

3.00

Welsh Dancing on the Quay
Dawnsyr Tawerin



3.30

The Mummer's Play

East End Flyover Company

4.00

La Volta, Medieval Music

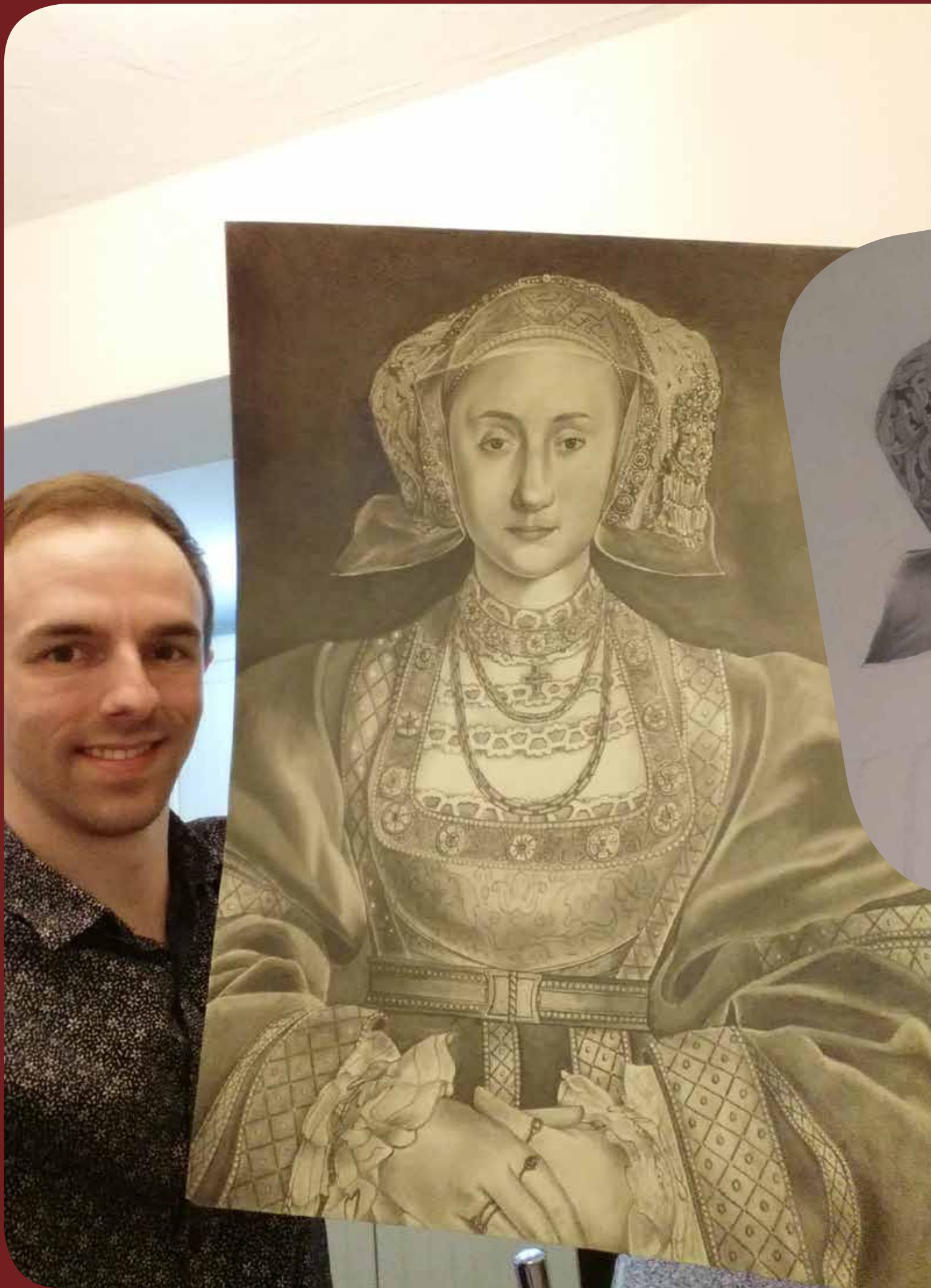
5.00–10.30

Bands in the Marquee

Entertainment, Games, Music ... all afternoon & evening

ALL WELCOME TO THE PARTY!







Artist **Anthony Hillman**, an avid Tudor Society member, has lovingly recreated this portrait of Anne of Cleves for us to us throughout this edition of Tudor Life magazine. I'm sure you'll agree that he is extremely talented. Thank you so much, Anthony, for your hard work and amazing skills!

THE TUDOR SOCIETY



THE LIFE OF ANNE OF CLEVES, POST- ANNULMENT

1540-1557

CONOR BYRNE

Having been studied extensively by historians, the six wives of Henry VIII are among the most popular subjects of historical fiction. Novels about Anne Boleyn abound, while modern novelists have increasingly turned to the fascinating,

controversial lives of Katherine of Aragon and Katherine Parr, in particular, building on the fictional explorations of nineteenth- and twentieth-century writers. Yet much of one wife's life among the six continues to be somewhat neglected. Anne of Cleves

was twenty-four years old when her short-lived marriage to Henry VIII was annulled in July 1540; she went on to live for another seventeen years and witnessed the death of her erstwhile husband and the accessions of her stepchildren Edward VI and Mary I. However, her life post-annulment has been lost in the murky waters of history. From the annulment of her marriage to her death in comparative obscurity at the age of forty-one, much of Anne's later life has been neglected by both historians and novelists.

While not unprecedented, Anne's situation in July 1540 was unusual. Like Katherine of Aragon, her marriage to Henry VIII had been annulled and left her, effectively, a free woman; in reality, however, the suggestion that she had been pre-contracted to the duke of Lorraine tarnished her reputation and cast slurs on her virtue. Even had she wanted to marry again, potential suitors would undoubtedly have questioned Anne's modesty and maidenhead. Extant evidence, however, indicates that Anne genuinely wished to be

restored as queen, as Henry VIII's consort, even when it became clear that the ageing king had no interest in returning to Anne. From a modern perspective, her attitude may appear bizarre, but from Anne's viewpoint, she had departed from Cleves to England with the intention of marrying the king and affording prestige to her lineage. The annulment and its aftermath dishonoured both herself and Cleves, and her replacement by one of her own maids of honour compounded the humiliation.

It was to her credit that Anne disguised any feelings of humiliation or shame she might have felt following the annulment of her marriage, and she famously made obeisance to her successor and former attendant, Katherine Howard, at the Christmas celebrations of 1540, at Hampton Court Palace. It would have been understandable if Anne had imagined herself in Katherine's place for what would have been her first Christmas as queen, but her admirable composure was praised by contemporaries, who nonetheless wondered if her seeming

acceptance of the status quo suggested intelligence, indifference or even stupidity. As, perhaps, the most elusive of Henry's wives (with the possible exception of Jane Seymour), it is impossible to know for certain what influenced Anne's behaviour, but other evidence suggests that she was pragmatic and perhaps understood that an acceptance of Henry's new marriage, and her own demotion, was necessary for the long-term preservation of her

honour and that of her family. Perhaps Anne already had an eye to her future.

Anne was not a regular at Henry's court during his marriages to Katherine Howard and Katherine Parr. Following her death, she was praised for her efficient household management and her deep religious faith, which may provide some evidence of how Anne spent the majority of her time in the months and years following the annulment of her marriage. She

continued to correspond with Henry and exchanged New Year's gifts with him in 1542, and dined with him occasionally, including in 1543 shortly after his marriage to Katherine Parr. She seems to have spent the majority of her time at her properties of Richmond, Bletchingley and, later, Hever, and continued to be supported financially by the king. Extant evidence indicates that Anne wished to return home, perhaps because she missed her family but perhaps because she felt dishonoured and shamed by the annulment of her marriage, which had placed her in an am-

biguous and somewhat precarious position. It is also likely that her desire to return to Cleves occurred due to the financial difficulties that she experienced after Henry VI-II's death.

How Anne actually felt about her one-time husband cannot be answered with certainty, but she perhaps had cause to regret his death in the reign of her erstwhile stepson, Edward VI. Although Henry had not sanctioned her restoration to court as his wife, he had supported Anne financially and had in a sense, therefore, been responsible for her welfare. As Elizabeth Norton notes: 'With Henry VIII's death, Anne



Hever Castle in Kent

found herself bereft of a patron.' Her properties of Richmond and Bletchingley were seized by Edward's council and were replaced with the manor of Penshurst, as well as Dartford Priory. Anne also experienced financial difficulties and was compelled to seek the intercession of envoys sent from Cleves, including Herman Crusier. In 1553, she attended the coronation of her former stepdaughter Mary I, in the company of the queen's half-sister Elizabeth. Anne's attendance at the coronation and banquet was to be her last public appear-

ance. She continued, however, to correspond with the queen and in the autumn of 1553 was reported to have encouraged her to marry Archduke Ferdinand, brother-in-law of Duke William of Cleves.

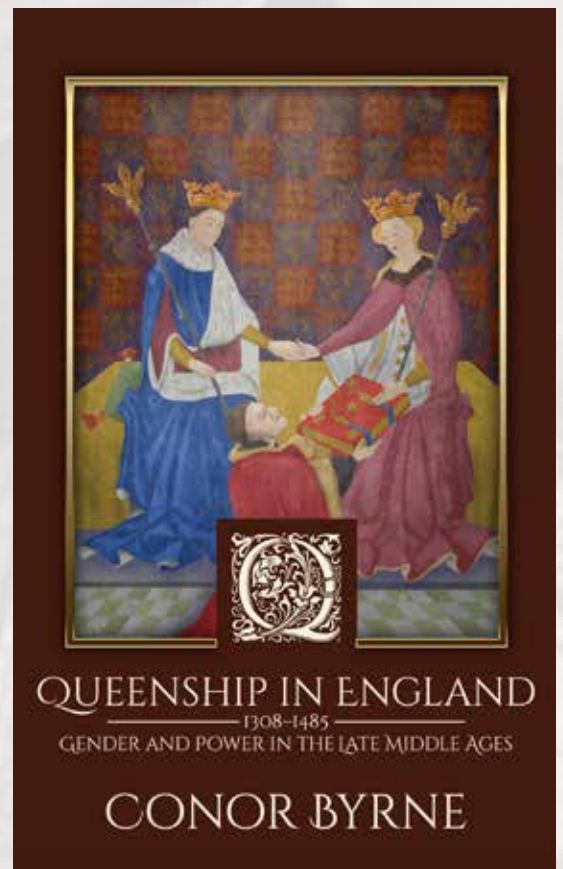
How close Anne actually was to her stepdaughter Mary is a matter of conjecture. The unrest and rebellion of early 1554, which was led by Thomas Wyatt, sought Mary's removal and her replacement with her half-sister Elizabeth. It was motivated mainly by hostility to the proposed Anglo-Spanish marriage

and the anticipated restoration of Roman Catholicism to England. The Imperial ambassador reported in February 1554 that Anne 'was of the plot and intrigued with the Duke of Cleves to obtain help for Elizabeth: matters in which the king of France was the prime mover.' However, there is no extant evidence that Anne was actively involved in the rebellion, but it seems that her loyalty was suspected by the queen. It is possible, however, as Elizabeth Norton suggests, that Mary neither forgave nor forgot Anne's fondness for Eliza-

beth and her suspected sympathy for Wyatt.

Scarcely any evidence survives for the final four years of Anne's life, but it appears that she was faced with household disputes that grew so serious that her brother advised her to expel several of the servants. Where she principally resided after Richmond and Bletchingley were seized is unknown, but Anne appears to have spent at least some time at Chelsea Manor, for that was where she died on 16 July 1557.

Conor Byrne





Portrait by Hans Holbein the Younger, c. 1539. Oil and Tempera on Parchment mounted on canvas, Musée du Louvre, Paris.

Heather Darsie presents a comparison of the portraits of Christina of Denmark and Anne of Cleves

Anyone familiar with Tudor history knows the sad tale of Anne of Cleves, the ugly queen. In 1539 when Henry VIII was searching for a new wife, his ambassadors were sent to the court of Wilhelm the Rich, Duke of Cleves. Wilhelm had two unmarried sisters, Anna and Amelia. His eldest sister, Sybyla, had already been married for around twelve years.

Sybyla was known as a great beauty, her looks captured in an engagement portrait by Lucas Cranach the

Elder in 1526. A woman with fine features and long sandy-blond hair, one can easily see why it was thought that Sybyla was so beautiful. She was painted throughout her life by Lucas Cranach the Elder and Younger. This left Anna and Amelia, both of whom were at least sketched by Holbein. The sketch we have of Amelia again shows an attractive woman with a strong jaw. Suffice it to say, at least the oldest and youngest Duchesses of Cleves were pretty.

Turning now to the two portraits of Anna

created by Holbein, there are consistencies between these two portraits. First, the sitter has dark, perhaps hazel, eyes, hooded eyelids, and a round-to-oval face. Looking specifically at the miniature of Anna, it is a fine portrait with a rather remarkable amount of detail for its size. The young woman depicted has kind eyes, a youthful look, and a pleasing countenance, to be sure. Second, the large three-quarter betrothal portrait of Anna of Cleves, done by Holbein in 1539, shows a high degree of detail as

was customary of Holbein's works. The rich colours Holbein could command from his watercolour paints make it seem almost as if Anne were in the room, and one can see how Holbein got his reputation for creating lifelike portraits.

Another portrait created by Holbein for Henry VIII in 1538 is that of Christina of Denmark. Christina was reported to be the more beautiful between her and her sister Dorothea. In this portrait, Christina is dressed in her mourning clothes. The sixteen-year-old Christina

HANS HOLBEIN, GREAT ARTIST OR GREAT SCAPEGOAT?



A miniature of Anna of Cleves (Victoria & Albert Museum)

was the recently widowed Duchess of Milan. The painting is oil colour on an oak panel. This portrait, when compared with others of Christina, shows a very good likeness of her. Henry VIII was reportedly so smitten with the initial sketch for the painting that he made his musicians play all day long.

When comparing the two portraits side-by-side, one can see stylistic similarities. The Anna portrait and Christina portrait both have plain, solid colour backgrounds. The features of each woman's face are clear and crisp, if a little smooth, each with an intellectual gaze and the faintest hint of a smile on the lips. Much attention is paid to each woman's clothing and head covering, which would have been details for

which Holbein had more time, or could have painted before his sitting with Anna or Christina.

When Anna first met Henry, she had no idea who he was and was offended by Henry's behavior. It was New Year's day 1540 at the abbey of Rochester that Henry and five of his gentlemen of the Privy Chamber called on Anna to give her a gift, ostensibly from Henry himself. The account given by the Spanish Ambassador Eustace Chapuys states: -

"And on New Years Day in the afternoon the king's grace with five of his privy chamber, being disguised with mottled cloaks with hoods so that they should not be recognized, came secretly to Rochester, and so went up into the chamber where the said Lady

Anne was looking out of a window to see the bull-baiting which was going on in the courtyard, and suddenly he embraced and kissed her, and showed here a token which the king had sent her for New Year's gift, and she being abashed and not knowing who it was thanked him, and so he spoke with her. But she regarded him little, but always looked out the window.... and when the king saw that she took so little notice of his coming he went into another chamber and took off his cloak and came in again in a coat of purple velvet. And when the lords and knights saw his grace they did him reverence.... and then her grace humbled herself lowly to the king's majesty...."

This was a bad start for the couple. Things only got worse from there. At one point,

Henry commented to Thomas Cromwell that Anna was, "... not so fair as has been reported." During the Tudor period, the term "fair" referred to either a fair-haired maiden, like the very pale and blonde Jane Seymour, or an attractive woman. Looking at the portrait, of Anna's elder sister Sybyla and going off the description by the Chronicler Edward Hall of Anna's hair on her wedding day, her hair was, "...fayre, yellowe and long," and an appearance on Sunday, 11 January 1540, "[o]n whiche daie she was appareiled after the English fassiō, with a Frenche whode, which so set furth her beautie and good visage, that euery creature reioyced to behold her." Anna was arguably described by the Chronicler as being attractive.

It is true that Holbein's portraits of Anna did flatter her a little. Anna reportedly had pox scars or pockmarks on her cheeks, and her nose seems to have been larger than what Holbein's portraits show. There are two portraits of Anna, likely completed in the 1530s, that show her in three-quarter profile. One can see that Anna's nose was longer than what was obvious in the Holbein portraits. An argument has been posited that Anna's nose was substantially longer than shown in the Barthel Bruyn the Elder's portrait of Anna, but there is no substantial proof showing that the nose was shortened due to a change in the composition of the portrait or because the artist was hiding something.

Anna's body type was very different from Henry's previous queens consort, too. Anna was tall, and had a curvier figure. That may not have been to Henry's liking. Henry was also unable to speak with Anna, and they had to use translators to communicate with others. And, she was a virtual stranger. Henry's previous three wives were all women he had known or at least been aware of for a time. In some cases, years. Anna was firm-



A copy of Holbein's famous portrait of Christina of Denmark, Dowager Duchess of Milan. The original is currently housed in the National Portrait Gallery in London (Public Domain)



Anna's elegant and beautiful sister, Sybilla.
(Ladies of the Renaissance fashion)

ly on Henry's radar for less than a year before the proxy marriage of October 1539. Anna rebuked Henry when she first met him. Was she truly an unattractive woman, or was Henry just not attracted to her?

Holbein continued to be employed by Henry VIII as the King's Painter until Holbein's death in 1543. There is nothing definitive to show that Henry lost favor with the King. What is certain is that Holbein had lost each of his great patrons throughout his life: first, Thomas More in 1535, Anne Boleyn in 1536, then Thomas Cromwell in 1540. Also certain is that Holbein's likeness of Christina was described as very accurate. Arguably, the Barthel Bruyn the Elder portraits show the same woman from a different angle as the Holbein portraits of Anna. Comments about Anna's appearance reflect that Anna was attractive, and she had attractive sisters. Looking at all these ideas, and looking at the portraits of Anna and Christina, Holbein had a gift for capturing the likeness of his subjects, even if Henry was not enchanted by the real thing.

Heather Darsie

MODERN REPRESENTATIONS OF HENRY VIII'S FOURTH WIFE

Emma Taylor

Anne of Cleves could be considered the luckiest of all six of

Henry VIII's wives. Anne was released of her marriage to Henry through divorce; an infinitely preferable fate than the one shared by her predecessor and namesake, Anne Boleyn. She could remain in

England, with land and wealth, and was affectionately known as 'The Kings Most Beloved Sister', who he esteemed higher than all the women in

England, save his next wife and daughters. However, the one thing so many people recall



about Anne is not her time as Queen, the nature of her divorce, or the circumstance of her birth: simply, she is remembered as the ugly wife. Anne is remembered through little but a cruel reflection on her appearance; ‘The Flanders Mare’, as she was christened in the 17th Century by Bishop Gilbert Burnet, is the most famous description of Henry’s 4th Queen. In this article, I will be looking at how Anne has been presented and costumed in contemporary film and television, and exploring how these representations affect the contemporary, popular view of Anne, and her place within the saga of Henry’s wives.

Anne’s most famous portrait is housed at the Musée du Louvre. Her face is demure and pretty, gazing downwards shyly. Anne is costumed in a heavy, ornate gown of red and gold, with a traditional *Steuchline* headdress, which is constructed of several different layers: the *unterhaube* or coif, the *wulsthaube* or padded cap and the *haube* covering; all of which make up the or-



Singer and actress Joss Stone as Anne of Cleves in season 3 of “The Tudors” (Showtime)

nate headdress. This differs quite drastically from the French or Gable hood that Englishwomen at the time would have worn; Anne’s style of dress is clearly different to that of Henry’s English wives. This headdress is heavier and much more ornate, and while it frames Anne’s face

within this portrait, would have been quite a cumbersome piece of headwear. This portrait, painted by Holbein the Younger, was said to be the portrait that convinced Henry to marry the German Princess. David Starkey argues that this is not the case; claiming that it was the words

of influential courtiers that convinced Henry to marry the foreign princess, as opposed to a pretty painting.

Upon Anne’s arrival in the English Court, Henry famously declared ‘I like her not! I like her not!’, shortly after their first meeting. Some historians have speculated

that Anne's portrait had been flattering, hiding imperfections such as areas of pock-marked skin, and a taller frame than was anticipated by the aging King. Anne's German style of dressing also changed shortly into her reign as queen; Edward Hall chronicled her shift into English fashions, "She was appareiled after the English fashion, with a French hood, which so set forth her beauty and good visage, that every creature rejoiced to behold her." Apart from Henry's complaints regarding Anne's appearance, there seems to be little contemporary literature that backs up his claims of Anne's ugliness; rather, a focus on the king's suspected impotence as cause of the failed marriage. Despite Edward Hall's appraisal of her beauty, the King complained "She is nothing fair, and have very evil smells about her." He also claimed that there were certain "tokens" which suggested that she was not a virgin, citing the "looseness of her breasts". Their marriage was declared illegal on the 9th July 1540, and the annulment was confirmed by parliament 3 days later.

Anne, like all of Henry's wives, is a common figure in film and television adaptations of the monarch's life, and well known by the public. Arguably, Anne's most famous reincarnation is played by the singer and actress Joss Stone in the *Lifetime* series *The Tudors*, which spanned Henry's life and reign, including all six marriages. Joss Stone is elegant and beautiful; a far cry from the 'Flanders Mare' that Anne of Cleves is so frequently remembered as. While *The Tudors* is in no way famed for its historical accuracy or finesse in dealing with the highly complex events of the Tudor Court, it is refreshing to see Anne represented in this way. While she is indeed naive and innocent, the viewer often finds themselves invested in her storyline and feels a certain amount of sadness when we see how well Henry treats the young, beautiful and flighty Catherine Howard, and how cruelly he treats his new German wife. Anne is presented as a kind, smart, beautiful woman, who is popular in the English Court and well-liked by Henry's daughters, Mary and Elizabeth. Anne

provides a foil for the show's presentation of Henry's fifth wife, Catherine Howard, who is presented as an immature, unpopular, petulant child. While these representations may be simplistic in their stark contrast, they serve well as a narrative device to drive the women's story forward. Later in the series, Anne engages in an affair with Henry – again, a fictitious diversion from history, but an important part of Anne's arc within the narrative. She is, truly, the one who got away; she ends the series alone but with a large estate, and remains held in high esteem by the Court. True to history, Anne was the longest-lived of all of Henry's wives. Although she died at the young age of 41, she outlived Catherine Parr, Henry's last wife, by nine years, and lived in a state of relative comfort until her death.

Anne's costumes in *The Tudors* are truly a sight to behold. They are, in many ways, inaccurate to the Tudor time period, and indeed to the dress of Germany at the time, but Anne's costumes completely identify her as a foreigner to the English

Court. This is an important visual distinction for the viewer, as this is so central to the character development of Anne. The costume designer, Joan Bergin, did not strive for historical accuracy, but rather a modern interpretation of the Tudor Court, that was not constricted by the rigid rules and sumptuary laws of history. Anne's costumes are a wonderful, eclectic mix of bright jewel hues, unique dress cuts, and beautifully designed hairpieces and hoods. Bergin has interpreted and modernized Anne's *Steuchline* headdress, removing some of the heavy layers, and placing an emphasis on embroidery and embellishments. Her jewellery is unusual, and at times, even modern; in her wedding scene, she sports a rope-style necklace that would not be out of place in a modern high-street shop. Despite this, Anne's costume design is beautiful, and serves her character and her character's development extremely well; we see Anne's transformation from young, naive foreigner to confident, independent English-woman.

Other representations of Anne



in popular culture include *The Private Life of Henry VIII*, played by Elsa Lanchester, and *The Six Wives of Henry VIII*, played by Elvi Hale. Alex Von Tunzelmann, writing for *The Guardian*, notes that Lanchester's portrayal of Anne of Cleves was complex in that Lanchester was a very attractive woman. In this version of the story, Anne deliberately makes herself unattractive to Henry in a bid to escape the

marriage; a fun yet historically inaccurate diversion from real history. Lanchester, once again, plays a version of Anne who is garbed in her foreignness; her costumes are distinctly different to Henry's other, English wives, and she wears dresses and hoods very like those presented in her portraits. Elvi Hale, in *The Six Wives of Henry VIII*, presents what is considered a fairly accurate portrayal of Anne of Cleves,

in a series that is celebrated for its impeccably designed costumes, with the *Steuchline* headdress once again making an appearance; its distinctive shape a visual marker of Anne's foreignness.

It is interesting to compare these representations of Anne to Joss Stone's modern version; it is clear to see that while Anne may be remembered as the 'ugly' wife, she is often remembered as one of the kindest.

She has rarely been subject to the overt sexualisation often experienced by Anne Boleyn and Catherine Howard; she has not emerged from the pages of history as a vixen or a temptress. She may be remembered as 'The Flanders Mare', but her good character remains and appears to shine through in every modern representation of England's six-month Queen.

Emma Taylor

Tudor portraits in Greenwich

by Jane Moulder

EARLIER this year I visited London as I do most years. It's my chance to catch up on the buzz of the city, visit galleries and exhibitions and take in a show at my favourite playhouse, The Sam Wanamaker Theatre at the Globe. I always stay in Greenwich as I love the village atmosphere and the trip into London by river taxi. Despite all the years of staying in Greenwich I had never visited the Queen's House which is built on the site of the Tudor Greenwich Palace. However, with the recent acquisition of the Armada Portrait of Elizabeth I by the Royal Maritime Museum this was the year to break that particular record.

The portrait hit the headlines last year as it was bought for the nation by a combination of grants from the Heritage Lottery fund, the Art Fund, The Royal Museums Greenwich and various private sponsors but there was also a massive public response with over 8000 individual donations. Over £10 million was raised and the portrait is now hanging on the site where Elizabeth herself was born back in 1533.

This iconic portrait, which belonged to the descendants of Sir Francis Drake, commemorates the victory over the Spanish Armada in 1588. It is thought that the portrait could have

been commissioned by Drake himself, having been second in command of the English fleet.

The painting, as well as being a magnificent portrait of the Queen, also encapsulates the ambitions of the Elizabethan "Golden Age" and the English Renaissance. The portrait, like all Tudor portraits of the time, contains many metaphors. Elizabeth is draped in pearls which are symbols of chastity and the suns, embroidered in gold, signify power and enlightenment. Elizabeth's strength and command as a ruler is shown as she rests her hand on a globe, her fingers over the New World, and the royal crown is just above that.



In the background, one can see the English fleet engaging with the Armada on the one side and the destruction of the Spanish fleet on the Irish coast on the other.

It really is a magnificent painting and I was so pleased to finally be able to see it, to get close to it and study all the details. Soon after my visit, the painting was removed for restoration and it is not due to be on display again until 2018.

As well as the delight of having finally seen the Armada portrait “in the flesh”, I continued with my visit and

was really surprised to find that the Queen’s House Gallery also had some other Tudor royal portraits, having been totally unaware that they were there. The collection contains another portrait of Elizabeth, as well as those of Henry VII, Henry VIII and Edward IV. There is also an English painting of the Armada which contains much political satire. The Spanish ship in the foreground flies the Papal banner and the arms of Spain but it is also a “ship of fools”, carrying a monk and a skeleton in a jester’s costume.



*The portrait in situ in the
Queen's Presence Chamber*





The amazing ceiling in The Queen's Presence Chamber – originally painted for Henrietta Maria, wife of Charles I, in the early 1630's.







Jane Moulder



POWER AND PORTRAITURE PAINTING AT THE COURT OF ELIZABETH I

The folks at Waddesdon Manor wanted to let Tudor Society members know about their new Special Display opening on the 7 June as they knew it would prove to be of interest

EXHIBITION DETAILS

7 June – 29 October 2017, Wed – Sun, 10AM – 5PM
Waddesdon Manor, Aylesbury HP18 0JH, UK

A special display exploring how Elizabeth I and her courtiers used portraits to fashion their public image and promote themselves in a glamorous, dangerous world. At the centre of the display are two spectacular panel paintings newly attributed to **Nicholas Hilliard**, better known for his miniatures. Visitors will learn about the scientific and scholarly detective work that has led to this important discovery and will be able to compare it with the famous 'Phoenix' portrait of Elizabeth I, generously lent by the National Portrait Gallery. Power and Portraiture will explore themes from romance to international relations. With images of the queen flanked by those of her charismatic suitor, Robert Dudley, Earl of Leicester, her ambassador to France, Sir Amias Paulet, and the doomed nobleman, Thomas Howard, Duke of Norfolk.

**See over for some amazingly detailed photos
of paintings at this unmissable event!**

**ALL MEMBERS ARE ENCOURAGED
TO VISIT IF THEY CAN...**



WADDESDON
Rothschild Collections



Attributed to Nicholas Hilliard, Queen Elizabeth I, 16th Century. Waddesdon (Rothschild Family)
© Hamilton Kerr Institute



Hair detail, Waddesdon
(Rothschild Family)
© Hamilton Kerr Institute



Waddesdon Manor
Photo Stuart Bebb © Nationaltrust



NPG 190 Queen Elizabeth I associated
with Nicholas Hilliard
oil on panel, circa 1575
© National Portrait Gallery, London



Attributed to Nicholas Hilliard,
Sir Amias Paulet, 16th Century.
Waddesdon (Rothschild Family)
© Hamilton Kerr Institute



Anglo-Netherlandish School, Robert Dudley, Earl of Leicester (1532-1588), c. 1564. Waddesdon (Rothschild Family) © National Trust, Waddesdon Manor



Hans Eworth, Thomas Howard,
4th Duke of Norfolk, 16th century;
oil on panel; 1102 x 830 x 6mm;
Waddesdon (Rothschild Family); acc. no.
377.2015. © Ruth Bubb Conservation Ltd



HAVE SYMPATHY FOR THE TUDOR HOUSEWIFE PART 1

THE POOR HOUSEWIFE'S LIST OF CHORES

Back in June 2015, I wrote a piece for *Tudor Life*: 'A Woman's Work is Never Done' but, in my next few regular articles, I shall be looking in more detail at the chores to be carried out by the Tudor housewife, if not daily then weekly, at least. Here I shall be discovering how doing the laundry was a lengthy process, requiring skill and expertise.

In his book of 1582, *Heptameron of Civil Discourses*, Richard Jones tells how one sure step to a happy marriage is cleanliness: a woman who does not wear good clean linen 'shal neither be prazed of strangers, nor delight her husband'. Since medieval times, everyone had worn linen undergarments – shirts for men; shifts [or chemises] for women – and these were changed daily, if possible. Wealthy

folk with extensive wardrobes might change several times a day. Then there were bed-sheets, tablecloths, table napkins, women's sanitary cloths, babies' tail-clouts [diapers] and swaddling bands – that's an awful lot of washing to be done. No wonder Thomas Tusser [c.1557] instructs women that at 'three a clock, knede, lay your bucks, or go brew / And cobble and botch, ye that cannot buie [buy] new'.

So 3 am was the hour to begin making bread, brewing ale and doing the mending and repairs or, in this case, 'laying the bucks'. A buck was a large washtub, constructed by a barrel-maker, set on a stand with another shallow tub [the under buck] placed on the ground beneath the tap or fawcett – this was an English word that emigrated to America with the first settlers –

TONI MOUNT

at the bottom of the buck. Linen was loosely folded and laid in the buck with twigs between the layers of cloth so they didn't become compacted. This allowed the water, poured in the top, to run through freely, washing out the dirt. The water contained lye, an alkaline solution made using refined wood ash or the ashes of dried ferns, to dissolve grease and remove stains. The water could be hot or cold – cold was best for removing blood stains – and the linen left to soak. After a good soak, the lye was drained out of the buck into the under buck, the linen refolded and rearranged and the process repeated.

Once the housewife was satisfied that her linen was clean, she would rinse it in running water. This might mean a nearby stream or, in London, at the local conduit. Otherwise it meant her own physical efforts to agitate the linen in the tub, refreshing the water repeatedly. Then the linen had to be wrung out, saving as much clean

rinsing water as possible for the next batch of washing, before spreading it out to dry in the sun and wind. Sunshine aided the bleaching process and the wind helped remove the creases. Like her medieval forbears, the Tudor housewife had no use for pegs and washing-lines. The wet laundry would either be spread out on the grass and weighted down with pebbles at the corners or draped over hawthorn hedges, so the thorns kept the washing from blowing away. When the weather was bad, the housewife had to manage however she could. Some bigger kitchens had room for an indoor drying rack that could be lowered on a pulley from the ceiling, in front of the fire. In Yorkshire into the twentieth century such a contraption was still called a 'winter hedge'.

That took care of the more hard-wearing cloth but the wealthy could afford gossamer-fine linen that needed delicate handling. We know King Henry VIII employed a royal laundress, Anne Harris. Laundresses and washerwomen were some of the worst paid labourers of the time, earning just a few pence, but Anne received £10 a year, which was an excellent rate, although she

was required to buy her own soap. Some of the king's shirts were probably embroidered with silk or even gold or silver thread, adding to the complications of washing them. Fortunately, in 1583, Leonard Mascall compiled a book of 'remedies to take out spots and stains in silks, velvets, etc', a book that has survived. According to Mascall, when the garment is new and before wearing, the collar, ruffles and embroidered areas should be soaked in warm urine for half an hour, then boiled in a lye solution. After that, so he claims, they will never get stained, so will rarely need washing.



Something a medieval housewife had never had to deal with was starch. A Dutch woman, Dinghen van den Plass, came to London as a refugee in 1564 and brought with her the art of starching linen. Only with the advent of starch could that iconic Elizabethan fashion

accessory, the ruff, become possible. Simple neck ruffles became finer, more intricate in construction and folding, as starch became a vital commodity for the wealthy. Usually made from wheat flour, during times of shortage after a poor harvest, starch production meant less flour for bread. The government tried to ban its production in England but, since they also slapped a heavy tax on imported starch, the eventual answer was the less extravagant neckwear of the Stuart period. Meanwhile, the daughters of wealthy Tudors learned the art of starching from the Dutchwoman; Stow says they paid her £4-£5 for a course of lessons. Philip Stubbs [1583] declares that 'the devil, in his malice, invented these great ruffs', regarding starch as the devil's own instrument.

Having seen the complexity of steel rods that had to be heated to 'iron' in the pleats on Elizabeth I's ruffs, I suspect her laundresses might well have agreed with Stubbs that starch had been invented by the devil. And as for ironing... well, there I agree is another devilish invention to add to the poor housewife's list of chores.

TONI MOUNT

Suggested reading:

Alison Sim, *The Tudor Housewife*, Sutton Publishing, 1996.
Ruth Goodman, *How to be a Tudor*, Penguin, 2015.

Charlie

Books

FALLING POMEGRANATE SEEDS

by Wendy J. Dunn



Katherine of Aragon's life has been explored many times in fiction, with most books focusing on her later life as Prince Arthur's bride and then Henry VIII's wife, and her early life in Spain is often neglected. Wendy Dunn changes this and presents her childhood in a unique way, through the eyes of her tutor. This has not been done before and is a risky one on Dunn's part, but one that pays off remarkably.

Dunn initially starts out by giving the reader the impression that Beatriz is just a device through which we will view Katherine's early life. However, slowly more and more about her life is teased out and it soon becomes clear that there is more to her than just a tutor. Dunn's narrative allows Beatriz to distance herself from some horrific events surrounding and happening to her, also hiding it from the readers themselves, a clever device that makes them question the reliability of the narrator. Beatriz reveals her secrets in her own time, creating suspense throughout the novel.

Sometimes the simplest things in this novel are the greatest, for instance seeing Katherine's interactions with Maria, who was tutored alongside her and who would stay a life-long friend of hers in England, as well as Spain. Katherine's close relationship with her brother Juan is also shown, along with his illness and hints to his eventual demise:

'Rising from the chess table, Prince Juan gazed towards his harp. He coughed again - and took a deep breath, as if fighting it. The prince was unwell so often Beatriz kept a well-stocked supply of soothing mixtures of horehound, honey and lemon for his coughs. But hating his times of weakness, Prince Juan worked hard at hiding any sign of illness from everyone, especially his parents.'

Dunn's novel also shows a more sinister side to King Ferdinand, instead of the traditional view of the powerful and loving couple of Ferdinand and Isabella. We do not know what their relationship was really like, many kings had mistresses and the queens just had to, as Henry VIII would later say, 'shut their eyes and endure'. Katherine would learn from this, but it is still obvious to Beatriz how hurt Isabella was:

'She long knew the queen's devotion to her husband surpassed his shallower affections. Almost every year she bought off another mistress whilst publicly and affectionately caring for the resulting bastards. It seemed to Beatriz the king loved his wife as the queen, and all the power her queenship brought him, rather than the ailing, fast-aging woman too often following him with dotting, increasingly anguished eyes.'

As well as her mother's actions mirroring those of her daughter later in life, there are many

general hints at what is to come in Katherine of Aragon's life. This is particularly focused on having children and women's place in society at the time. Unlike some other novels, Dunn does not try to make Beatriz 'different' and ahead of her time, she was well educated but she still accepted her place, as the women around her did:

'Isabel laughed, shadows deepening the hollows of her face. "You would be singing a different tune if you were the one awaiting childbirth. I would not be too pleased to go through all this trouble, all the days of illness, just to bring forth a girl-child. Especially remembering how much trouble being a girl-child brought me. Being female is not something I would ever wish for my child."

Dunn supports the theory that Katherine of Aragon's parents asked for the young Earl of Warwick's (son of George, Duke of Clarence, and Isabel Neville) execution before they sent Katherine over to marry Arthur. This has been implied in several books and movies and is plausible, as Warwick had a strong claim and would only make Katherine's life there difficult. However, I personally believe that Henry VII only decided to have him executed once Warwick's plot with Perkin Warbeck was exposed. Henry was a strong ruler and I do not believe he would execute somebody on anyone else's orders. Dunn decides to take the middle ground and implies that Isabella and Ferdinand asked for the execution of Warwick, yet we do not know whether Henry did it for them, because of the plot or both. Through this, the reader can experience the frustration at only receiving limited information, unlike other novels in which somehow the main character seems to know more than they should:

"I do not like asking for his death, but your father convinces me of its need. Warwick is now a young man of seventeen and is looked on by many as a strong claimant to the English crown. I will not allowed my youngest child to leave me until I know this particular problem has been dealt with. Our Uno Piqueño will go to England in safety - as safe as I can ensure - or not at all."



It did take a while to get used to the Spanish words, which add authenticity to the story, and the many characters, however the reader is given help in this respect. At the beginning of the book there is a list of characters and short biographies on them, as well as a list of Spanish words used, a family tree and a map. This is very helpful and a nice addition for those unfamiliar with the story.

This book is a masterpiece in so many ways; it covers Katherine's early life (which is rarely explored), gives life to a frequently overlooked figure and shows life in great detail in late 15th century Spain. It is very well written and gives the reader the impression that they are actually there, with minor details about everyday life to political decisions which impact the whole country. This is just one in a trilogy, with this book ending with Katherine leaving for England, and with great promise for the next one. I would recommend this book to anyone who enjoys historical fiction or wants to read more about Katherine's life, as this book is very well researched for a fictional novel.



anne barnhill describes...

a wild woman

She roamed about London smoking a pipe and wearing men's clothes. She plopped herself on the stage of the Fortune Theater and sang for the audience until the Queen's guards carried her away. She was famous, outlandish and unconventional, to say the least. Two plays were written about her, the most famous from Middleton and Dekker, who wrote, "The Roaring Girl." And roar, she did.

Who was this unusual character? Mary Frith, better known as Moll Cutpurse.

At a time when it was illegal for women to dress as men, Moll broke the law. It was also against the law for women to perform publicly on the stage. Moll didn't care; she sang from the footlights of the Fortune anyway. She loved the company of players and lived near Shakespeare's Globe Theater.

The aforementioned escapades were the least of her brushes with the authorities. She brandished a sword and often robbed travelers on the Great Road leading to and from London. She fenced stolen property and some say she worked as a prostitute. In her later years, she ran a brothel.

In the early 1600's, young men who wandered around the streets of London, drinking and raising hell, were called 'roaring boys.' It was shocking when the play, "The Roaring Girl," hit the London theaters because women were supposed to be chaste and submissive, quiet and unassuming. Moll was the exact opposite of what society expected from the fairer sex.

Moll, or Mary Frith was born in 1584, the only child of a shoemaker and housewife. She was orphaned at age sixteen and that

was also around the same time she took to a life a crime. Most likely, she was trying to support herself. It is unlikely she had any education or trade, coming from a modest family and being a girl. Her uncle, a minister, tried to take Mary in hand. His idea of dealing with his orphaned niece was to send her off to the New World. He booked passage and escorted her on board. Mary was having none of it. That night, she jumped ship and swam to safety. From that point, her scandalous career took off.

As she continued her criminal activities, she attracted several partners. She and her partner would work along the walk to St. Paul's Cathedral. Her accomplice would distract the 'coney' or victim while Mary snipped the strings of his purse—hence the term 'cutpurse.' Mary

was caught several times for such activity and was burned on the hand four times as punishment. Evidently, this barbarous treatment did not dissuade her. She ended up in various jails over her career and even went to Bethlehem (Bedlam) insane hospital, where she convinced her keepers she was 'cured.' She was released to rob again.

In 1614, she married Lewknor Markham.

He was, most likely, a partner in crime; marriage also would give Mary some stability and respectability.

She and her husband owned a home. Mary was, unexpectedly, a very tidy housekeeper who kept several dogs. She treated her pets

with great care: each had a bed, complete with covers and Mary prepared their food herself.

Mary was a staunch Loyalist in the English Civil War and took to robbing Parliamentarians. She shot one such man in the leg and this is when she was fined heavily and sent to Bedlam, only to make an amazing 'recovery.'

Frith became ill with 'dropsy' four years prior to her death. She said the disease made her feel as if the Devil himself had entered her body.

She died in 1659, leaving England a safer, but much less colorful, place.

Anne Barnhill is the author of "At the Mercy of the Queen: A Novel of Anne Boleyn" and "Queen Elizabeth's Daughter: A Novel of Elizabeth I"



Moll Cutpurse after Unknown artist, 18th century (NPG)

BIRTHDAYS-

HOW WELL DO YOU KNOW YOUR HISTORY?

CONNECT THE MONARCHS TO THEIR BIRTH DAY AND YEAR...

RICHARD III	SEPTEMBER 7	1566
HENRY VII	LINKNOWN	1452
HENRY VIII	JUNE 28	1533
EDWARD VI	OCTOBER 2	1457
JANE GREY	JANUARY 28	1516
MARY I	JUNE 19	1537
ELIZABETH I	FEBRUARY 18	1491
JAMES I	OCTOBER 12	1537

THE TUDOR SOCIETY

MEMBERS'
BULLETIN

June is the month when summer officially begins in the UK, and that means people will be thinking about where they are going on holiday this year. We often hear from members outside of the UK who are visiting to go and see Tudor sites - they mostly say that they are visiting the Tower of London, sometimes Hampton Court Palace, and the more adventurous go to Windsor Castle or Hever. Wherever you are going over the holiday period, we hope you have a wonderful, safe, and possibly historic time!

If you visit any sites which have a connection to the Tudors, we'd LOVE to see a photo from you at that site. We hope to make a photo montage of your photos in a future edition of this magazine. Email your photos to info@tudorsociety.com

Don't forget that you can also post your itinerary on the Tudor Society forum to get other members involved in meeting up with you. And we're full of great suggestions of things to do to improve your visit! Just ask...

TIM RIDGWAY

**Please get involved with the Tudor Society
WE RELY ON YOUR ACTIVE MEMBERSHIP**



FROM THE SPICERY

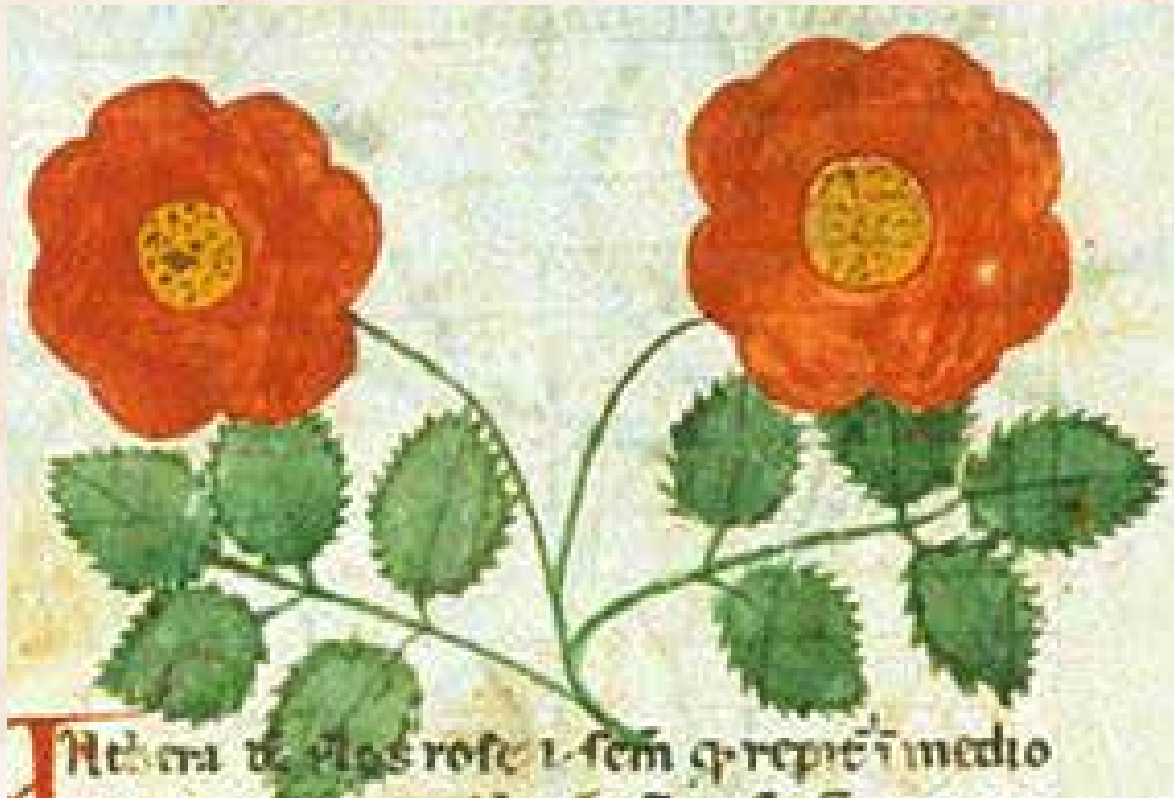
WITH
RIOGNACH



ON ROSES

"OF ALL FLOWRES, METHINKS A ROSE IS BEST"¹

"AND SHE WAS FAIR AS IS THE ROSE IN MAY"²



Medieval manuscript representation of *R. Canina* or Dog Rose

I was considering devoting this month's cookery article to the subject of preserves, especially given the current abundance of quinces and apples, damsons and plums. But in all honesty, I'd be able to devote an entire book to that particular subject. So I've decided to look at the romantic luxury of roses and rosehips in medieval cuisine.

The site of wild *R. Canina* (Dog Rose) bushes with their scarlet hips is a sure sign that Southern Hemisphere Autumn is upon us.

I've spent many a day raiding the local roadside Dog Roses, collecting as many of the stunning hips as possible, and getting stabbed by

their thorns for my troubles. What blew me away was the myriad of shades of red; scarlet and orange, flame and blood red, vermillion and cardinal.

Stunning! My photo of *R. Rugosa* doesn't do the hips justice. But as usual, I digress.

Just about every household, from the poorest indentured labourer to the ruling monarch would have

"Iram indeed is gone with all his Rose, And Jamshyd's Sev'n-ring'd Cup where no one knows; But still a Ruby kindles in the Vine, And many a Garden by the Water blows"¹

had access to roses and hips. The peasant would have quite possibly collected wild hips. Records tell us that Sir Thomas Cromwell had a dedicated rose garden in his Putney home. Indeed some records exist



R. Rubiginosa aka Eglantine, Apple Royse, Sweet-Bryar, Sweet Briar.

Note the thorns point downwards. The thorns of that vast majority of other Old World roses point upwards or horizontally.

The R. Rubiginosa also differs from other roses as it's scent is that of apples.

indicating that the well-to-do like Oliver Cromwell had agents abroad whose sole task was to import different and unusual varieties of roses for their masters. And it goes without saying that the rose gardens at Hampton Court are exquisite.

In medieval terms, the rose was the symbol of many things; courtly love and prickly women, analogous to beauty and virginity, and of course the symbols of House Lancaster and York. In terms of medieval and Tudor culinary usage, the rose and rose hips feature prominently in both savoury and sweet recipes, in addition to several medicinal preparations. Arabic and Byzantine spice blends such as *Rhaz al-Hanout* (literally "Top of the Shop"), and *Baharat* both contain rose petals amongst a host of other spices.

Indeed *Baharat* was amongst the most expensive as it contained equal quantities of black pepper, rose petals and cinnamon. *Rhaz al-Hanout* and *Baharat* travelled with returning Crusaders and pilgrims back to England and Europe, where

they were adopted into the cuisine of the elite. Rose syrup was diluted to make a cool and refreshing *sharbat* drink. The Ottomans used a rose-infused sweet called *locum* as an additive to coffee. Records also show that a particular form of rose infused tobacco was also enjoyed through the medieval Middle East, and by extrapolation, medieval Europe.

I have it on good authority that the English Sauce Eglantine (*see over*) was one of Queen Elizabeth's favourite dessert sauces. Given the quantities of honey and fine sugar that are involved, it might help account for Elizabeth's bad teeth! And as with so many medieval recipes, no quantities are given, so use your own intuition and have fun! I have

15th Century English
Sauce Eglantine (sweet)
The Closet of Sir Kenelm Digby Knight
Opened - Ann Macdonell,
University of Adelaide, December 2014

Add a sufficient quantity of sweet-bryar hips to water so that it just covers the hips, and keep it on a low fire cooking gently and add a little more good water as necessary to stop it sticking. When the sweet-bryar is soft take them from the heat and set aside until they become a little cool, and when they are cool take a fine muslin cloth and pass them through. Crush the hips well to remove the juice the small hairs and any other impurities. Measure your hip pulp and return it to the fire in a clean pot with an equal quantity of good Rhenish wine, gently cook and add to it a good quantity of fine sugar, honey, cinnamon, ginger, cloves, allspice and a little juice of lemon if desired..

made this particular recipe for a medieval feast, and whilst it is quite time-consuming, the results are well worth it. If you can't find a "good Rhenish wine", substitute it for a good brandy. From personal experience it works really, really well. Please notes that it is absolutely crucial that all of the small hairs inside the hip are removed, as they are incredibly irritating to the digestive tract.

Whilst I've not personally made Roseye (*see left*), I do know of other modern medievalists who have. They tell me that the result is essentially a dish of fried fish with a sweet-spiced rose and almond

15th Century English
Roseye (Rose Almond Sauce for Fish)
Harl MS. 279 & 4016, Ashmole
MS 1429, Laud MS 533, Douce MS
55. translated by Austin Thomas
and N. Trubner & Co, 1888

*Take Almaunde Mylke an flowre
of Rys, & Sugre, an Safroun, an boyle
hem y-fere; than take Red Rosys,
an grynd fayre in a mortar with
Almaunde mylke; than take with
toyle hem Flowre, an frye hem, & ley
hem in dyssbys; than take gode powder,
and do in the Sewe, & caste the Sewe
a-bouyn the lochys, & serue forth.*

14th Century Anglo-French
Rosee
The Medieval Cookbook,
Maggie Black

Take thyk milke; sethe
it. Cast thereto sugur, a
gode porcioun; pynes,
dates ymynced, canel &
powdour gynger; and seeth
it, and alye it with flours of
white rosis, and flour of rys.
Cike utl salt it & messe it
forth. If thou wilt in stede
of almounde milke, take
swete crem of kyne.”



milk
sauce. This
dish would have been popular
on days where only the flesh of fish
was permitted. Having said that,
I am also aware that that black
pepper can be added to the spices to
produce a sauce that goes well with
other meats, especially lamb.

The Rosee dish (*see above*) is
reputed to have been favoured by
Richard II. Interestingly we see
the use of white rose petals, rather
than red. I can only assume that
the creator of this recipe wanted a
subtle fragrance to the dish.

I have made my own rose water
as a by-product from making rose
beads (*see the above picture*) for an

Arts and Sciences competition
(macerated rose petals, rose oil,
gum tragacanth). Incidentally it
is believed that rose beads are the
historical precursor to the modern
rosary, from the Latin *rosarium*
in the sense of “crown of roses” or
“garland of roses. Dried red rose
petals were soaked in hot water for
3 or 4 days in the direct sun. The
resultant rose water was a gorgeous
ruby red with a heady scent of musk
and cloves. However when I tried
to incorporate it into a dessert,

the cooking process denatured the proteins responsible for the colour, turning the dish a rather unpleasant blue-green. This is my rose water (or what's left of it). I keep it in the fridge, and despite being 4

years old it has not lost its colour or fragrance. I use it as an additive to a medieval Middle Eastern cordial called *sekanjabin*, but only after the cooking process.

RIOGHNACH O'GERAGHTY

NOTES

- 1 Shakespeare, W & Fletcher J. *The Two Noble Kinsman*, Act 2 *Scene 2*, London 1643
- 2 Chaucer, G. *The Legend of "Good Women"* London 1382
- 3 Khayyam, O. *The Rubaiyat*, circa 1139, translated by Edward Fitzgerald, London 1909



JUNE'S ON THIS

1 June
1593


Inquest into the death of **Christopher Marlowe** after he was stabbed on the 30th May. The coroner ruled that Ingram Frizer had killed Marlowe in self-defence after a fight over a bill.

2 June
1567

Death of **Shane O'Neill**, Irish chieftain. He was killed by the Scots who cut his throat.

3 June
1535

Thomas Cromwell, ordered all bishops to preach in support of the royal supremacy.

4 June 
1536

Jane Seymour was proclaimed Queen at Greenwich Palace.

9 June
1573

Death of **William Maitland of Lethington**, in suspicious circumstances said to be suicide.

10 June
1584

Death of **Francis, Duke of Anjou and Alençon**, a suitor whom Elizabeth I dubbed "Frog", possibly from malaria.

11 June
1509

Marriage of **Henry VIII** and **Catherine of Aragon** at Greenwich Palace



Francis, Duke of Anjou

16 June
1487

The Battle of Stoke Field



17 June
1497

The Battle of Blackheath



18 June
1546


Anne Askew was arraigned at London's Guildhall for heresy

22 June
1535

John Fisher, Bishop of Rochester, was beheaded. He was beatified in 1886 by Pope Leo XIII and canonised in 1935 by Pope Pius XI. His feast day is celebrated on this day, which he shares with **Thomas More**. He is seen as a Catholic martyr because he died for his beliefs.

23 June
1576


Death of **Levina Teerlinc**, painter and miniaturist. Teerlinc was court painter to **Edward VI**, **Mary I** and **Elizabeth I**

24 June
1509 

Henry VIII became King on the 21st April 1509, on the death of his father, Henry VII, but he was not crowned until 24th June 1509, thirteen days after his marriage to **Catherine of Aragon**, daughter of **Isabella I** of Castile and **Ferdinand II** of Aragon.

27 June
1505

Henry VIII renounced his betrothal to **Catherine of Aragon**, his brother's widow, claiming that it had been contracted without his consent. It was the day before his 14th birthday, the day on which the marriage was due to be solemnised.

28 June 
1461

Coronation of **Edward IV** and his consort **Elizabeth Woodville**.

29 June
1540

Bill of attainder passed against **Thomas Cromwell** for the crimes of corruption, heresy and treason.

30 June
1537

Execution of **Thomas Darcy**, Baron Darcy of Darcy.

DAY IN TUDOR HISTORY

<p>5 June 1536 Edward Seymour was created Viscount Beauchamp of Hache, Somerset, following the wedding of his sister, Jane Seymour, and Henry VIII.</p>	<p>6 June 1618 Death of Sir James Lancaster, merchant and Director of the East India Company, in London.</p>	<p>7 June 1536 A water pageant was held in honour of Jane Seymour, the new queen, on the Thames.</p>	<p>8 June 1492 Death of Elizabeth Woodville. She was the consort of Edward IV.</p>	
<p>12 June 1530 Catherine of Aragon told Henry VIII to abandon his "wicked" life.</p>	<p>13 June 1587 Death of actor William Knell in a pub brawl in Thame. A coroner's inquest ruled that actor John Towne had drawn his sword and stuck it through Knell's neck in self-defence.</p>		<p>14 June 1557 William Peto was made cardinal and papal legate, replacing Reginald Pole, Archbishop of Canterbury, as legate.</p>	<p>15 June 1519 Date traditionally given for the birth of Henry Fitzroy, 1st Duke of Richmond and Somerset</p>
<p>19 June 1616 Death of Henry Robinson, Bishop of Carlisle, at his home, Rose Castle in Carlisle. He died of the plague.</p>	<p>20 June 1540 Anne of Cleves complained to Karl Harst about Henry VIII's attraction to Catherine Howard.</p>	 <p>William Peto</p>		<p>21 June 1494 Birth of George Cavendish, Cardinal Wolsey's Gentleman Usher</p>
<p>25 June 1533 Death of Mary Tudor, Queen of France, the 37 year-old sister of Henry VIII, wife of his friend Charles Brandon.</p>	<p>26 June 1596 Burial of Sir John Wingfield in the cathedral at Cadiz, Spain. He was shot in the head in an attack on the city.</p>			

TUDOR FEAST DAYS

- 2 June – The Feast of St Elmo or St Erasmus
- 11 June – The Feast of St Barnabas
- 24 June – The Feast of St John the Baptist and Midsummer's Day
- 29 June – Feast of St Peter and St Paul

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Tudor Life

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