Tudor Life

THE TUDOR SOCIETY

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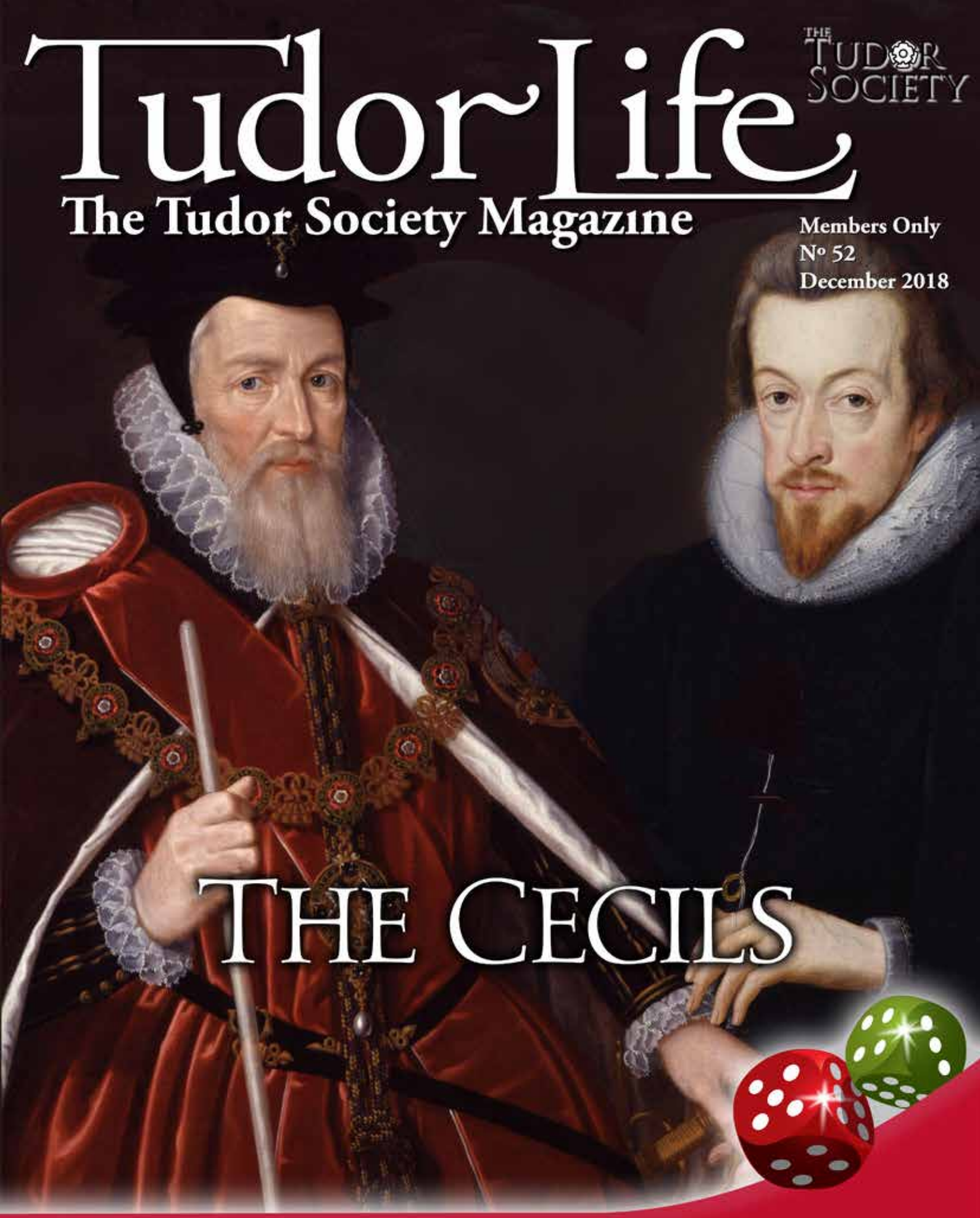
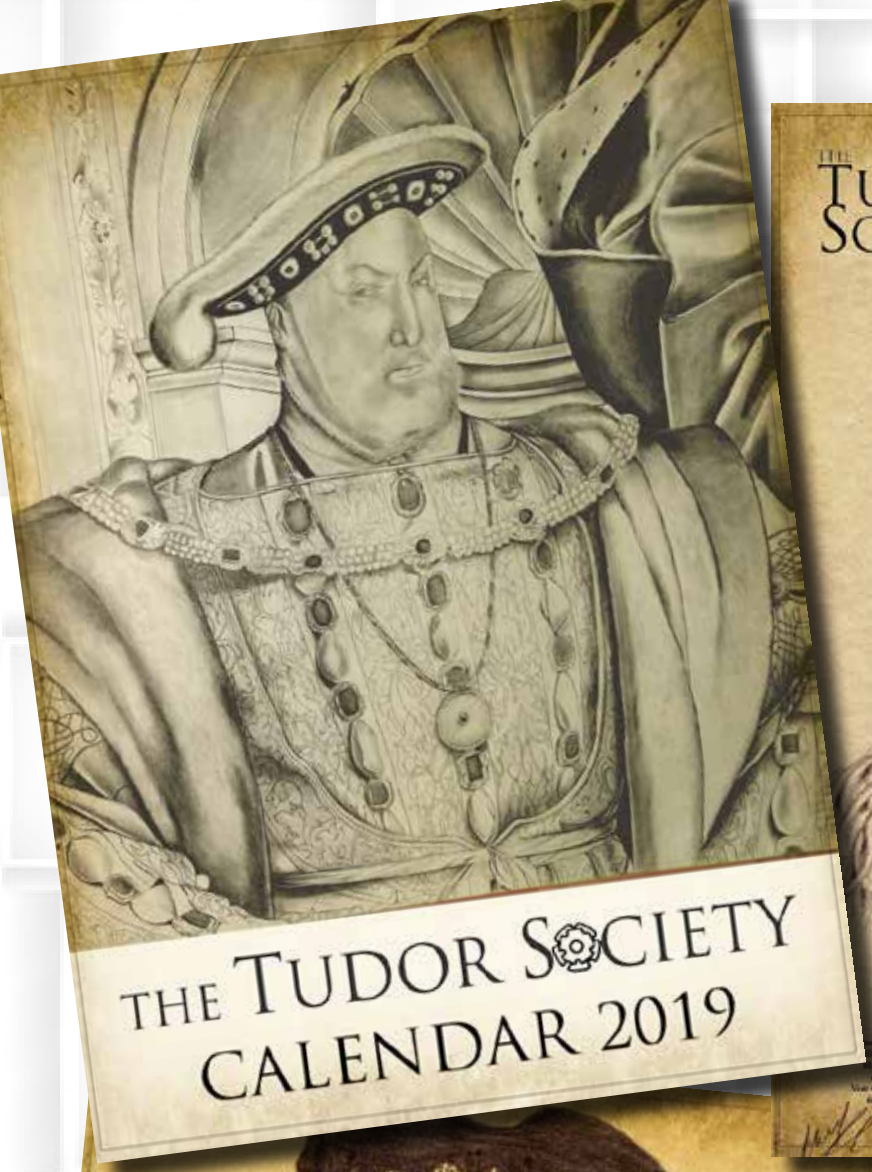
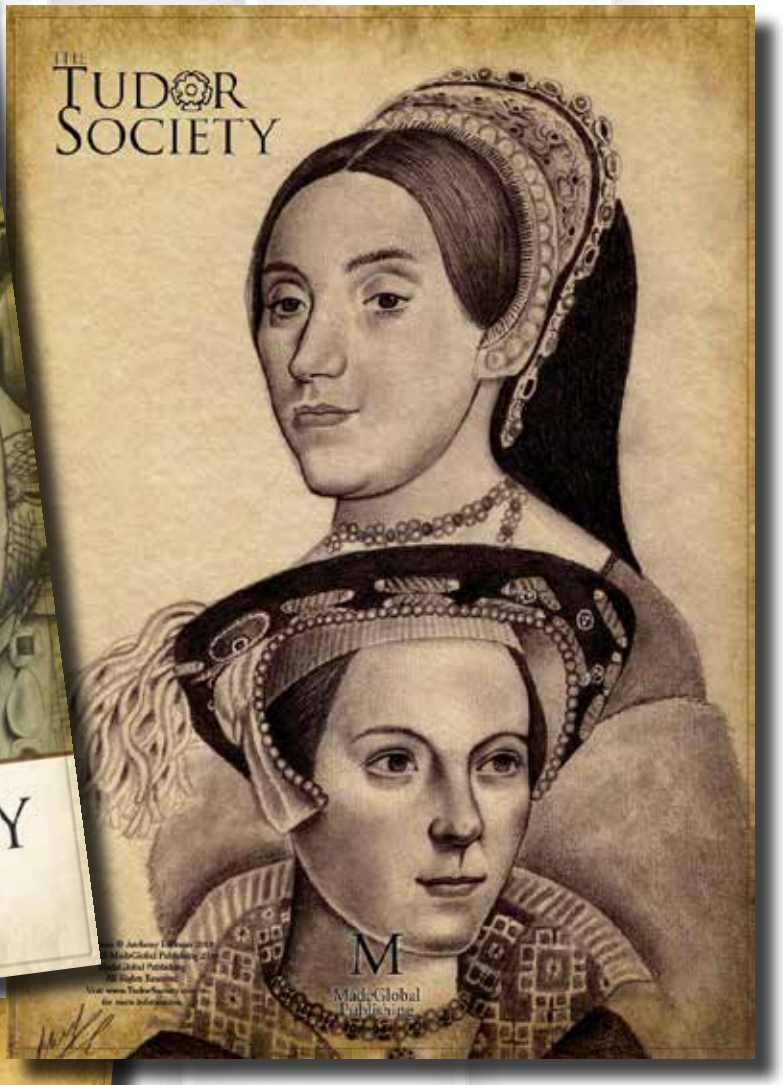


THE CECILS

SPECIAL CHRISTMAS SECTION
INCLUDING TUDOR DICE GAMES





THE PERFECT GIFT!

Our **Tudor Society 2019 Wall Calendar** features the beautiful artwork of Tudor Society member Anthony Hillman. Anthony produced these portraits especially for us here at the Tudor Society and we are so pleased to be able to share them in this way. You can tell one of his heroes is Holbein!

This high-quality wall calendar measures 297mm (12¾ inches) by 420mm (16½ inches), it is spiral bound at the top and is printed on thick 100# stock paper. It has one full page per month.

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Tudor Life

The Cecils

PURITANS WERE NOT known for their fondness for Yuletide celebrations, so it is perhaps odd to find several articles in this month's issue on the Cecils - a family who were often associated, both by the public and later by historians, of advancing a Puritan agenda. As Lauren Browne shows us, in her fascinating article on the scandalous life of the great William Cecil's son-in-law, the clan were anything but staid and the pious Cecil, or Lord Burghley as he became thanks to Queen Elizabeth's favour, could not hide his adoration for his flamboyant relatives. As the year ends, it is left to me to leave you with my very best wishes for a happy and safe Christmas season and an equally contented new year.

GARETH RUSSELL
EDITOR

Image above and cover:
William (left) and Robert Cecil

Tudor Life

DECEMBER

THE CECILS AND ROBERT DEVEREUX, 2ND EARL OF ESSEX

BY SARAH-BETH WATKINS

William Cecil, Lord Burghley, was Elizabeth I's closest advisor and Lord Treasurer as well as being Master of the Court of Wards, responsible for heirs of the peerage and landowners who had not reached their majority. As minors these boys could not yet manage their lands and property and so these reverted to the crown until they turned 21.

ROBERT DEVEREUX, the young earl of Essex, was one such boy who was sent to be raised by Burghley after the death of his father, Walter Devereux. Whilst at school in Cecil House he would have met Lord Burghley's son Robert Cecil with whom he would have a tumultuous relationship in later years. Some historians have suggested that they vied for Lord Burghley's attention but their time together was relatively short and given Burghley was a busy man the time that he personally spent with the wards in his care was limited. He did however ensure a solid programme of education including Latin, French, writing, and Bible reading. And Essex's mother, Lettice Knollys, was pleased with her son's upbringing writing to Burghley 'thanks for the great goodness and fatherly love and friendship it pleaseth you to show my son, who may say he hath happily met with a second father instead of a guardian'. However, Essex soon left Cecil House to continue his education at Trinity College, Cambridge.

His first military command occurred in 1591 with the Siege of Rouen. This was not the glorious military action of a first command he had hoped for but a tragic and debilitating time in his life. His younger brother Walter was killed and Queen Elizabeth was unhappy with his performance.

He wrote to Robert Cecil:

I was punished with a fever, and my heart broken with the Queen's unkindness. Since the writing of my last, I lost my brother in an unfortunate skirmish before Rouen. I call it unfortunate that robbed me of him who was dearer to me than ever I was to myself.

They had obviously kept up a correspondence but Essex was becoming increasingly jealous of the Cecil's close relationship with Elizabeth. Essex was a young, energetic, sometimes irrational youth who became the queen's last favourite. His step-father was Robert Dudley and he wanted to remain as high in the queen's favour as his step-father

Left: Robert Devereux, 2nd Earl of Essex
Studio of Marcus Gheeraerts, the Younger
National Gallery of Fine Art, Washington D.C.

had done but Essex was cut of a different cloth and his temper, strong will and rashness would get the better of him.

When Elizabeth was unimpressed with his military exploits, he turned to politics. Essex knew Lord Burghley and his son Robert had the queen's ear and much more influence over her decisions than he had. By setting up his own intelligence network he hoped the queen would take him more seriously, see that he had grown from the rash young man he had been and was willing to work for his queen and country. While his rivalry with the Cecil's would never break down to open hostility he would use his influence to try and circumvent theirs.

Essex became convinced that the queen's physician Doctor Lopez was part of a plot to kill Elizabeth and set his men to find out more. But Lopez also worked for Lord Burghley and the queen was aware of his dealings, refusing to listen to Essex's accusations. As yet he did not have any definite proof and so he dramatically told the queen that Lopez was planning to poison her. It was an accusation she could not ignore and Essex and Robert Cecil were sent to interrogate Lopez. The physician vehemently protested his innocence but he slipped up. He was asked about a ring supposedly given to him from Phillip II for his services. He told his accusers that it had been sold but although the search of his house did not reveal incriminating papers they did find the ring. This at least was proof that the doctor was lying.

Sharing a coach after Lopez's examination Robert Cecil would stir the pot with Essex by suggesting that promoting his secretary Francis Bacon for the lesser position of Solicitor-General rather than the position of Attorney-General he had sought might be easier for the Queen to digest to which the earl responded 'Digest me no digestions, the Attorneyship for Francis is that I must have; and in that I will spend all my power, might, authority and amity, and with tooth and nail defend and procure the same for him against whomsoever: and whosoever getteth this office out of my hands for any other, before he have it, it shall cost him the coming by'.

Robert in fact was just needling Essex through fear. He had worked out Lopez's greatest secret was wanting to kill Don Antonio Perez, once secretary to Phillip II. It compromised the Cecil's, implicating them in the plot and linked them to Spanish agents. Lopez himself had been their Spanish spy and they had protected him but now he was endangering them all. William Wade, clerk of the Privy Council, was ordered to take over the investigation. He was very much in Burghley's pocket and would make sure that no confessions implicated the Cecil's. Lopez was found guilty and executed. It was a shallow victory for Essex. The queen mourned a man she had trusted with her life and would show Essex no thanks or favour for instigating his demise.

When the earl went on campaign to Cadiz, Robert Cecil was made Principal Secretary. The aging Burghley had now seen his son placed in high esteem with the queen but to Essex it seemed that while he was away his enemies had been working against him. He hated that Robert Cecil was even closer to Elizabeth but their relationship improved when Cecil was sent to France to negotiate with Henry IV and Essex stood in as secretary. Whether Cecil was concerned about what he would do in the role or was just feeling generous he persuaded the queen to allow the earl to purchase a cargo of cochineal and indigo seized in the Azores for £50,000 from which he would make a profit and also to give him a payment of £7,000. Essex sorely needed the income as his debts were unmanageably high at £30,000 and Cecil was happy for him to receive his reward.

But Essex was on a crash course for disaster. He was sent to Ireland in 1599 to deal with Hugh O'Neill, the earl of Tyrone and rebel leader, and contrary to the queen's wishes made a truce instead of crushing the rebellion. Essex famously left Ireland with-

William Cecil, 1st Baron Burghley
National Portrait Gallery

out permission and riding hard for Nonsuch Palace flung himself into the queen's bed-chamber while she was in a state of undress.

It is definitely curious that Essex so easily entered her bed chamber. The guards should have stopped him but they were nowhere to be seen. Some have seen Cecil's hand in setting up the earl, having the guards dismissed and engendering Essex's fall. For he was about to enter the final phase of his tumultuous life and Cecil would be there to witness it.

It did not go unnoticed that when the earl returned to Essex House it was swarming with disaffected men and that the earl was keeping his own court. Essex received a note from Lord Treasurer Buckhurst that his behaviour was causing consternation but the earl was too far gone with his own plans to ever give up on seeing his queen who refused to have anything more to do with him. Robert Cecil who had the queen's ear and Sir Walter Ralegh who guarded her were to blame for his inability to see the queen or so he thought. If he and his men could march on Whitehall and take custody of Elizabeth, Essex would finally be able to talk to her and Cecil and Ralegh could be dealt with.

The rebellion that took place was doomed from the start. Essex's men marched on the city but were soon turned back. Essex fled home but the queen's militia surrounded the house and he was duly arrested.

At his trial he tried to blame Robert Cecil of dealing with Spain but had no proof. If he had it would have put a different spin on the proceedings. Perhaps then there would be a reason for his extreme behaviour. Cecil who had been listening to the proceedings in secret behind a curtain now came forward and he was not pleased.

For wit I give you the pre-eminence – you have it abundantly. For nobility also I give you place – I am not noble, yet a gentleman; I am no swordsman – there also you have the odds; but I have innocence, conscience, truth and honesty to defend me against the scandal and sting of slanderous tongues, and in this Court I stand as an upright man, and your lordship as a delinquent. I protest, before God, I have loved your person and justified your virtues; and I appeal to God and the Queen, that I told her majesty your afflictions would make you a fit servant for her, attending but a fit time to move her Majesty to call you to the Court again. And had I not seen your ambitious affections inclined to usurpation, I would have gone on my knees to her Majesty to have done you good; but you have a wolf's head in a sheep's garment … ah, my Lord, were it but your own case, the loss had been less; but you have drawn a number of noble persons and gentlemen of birth and quality into your net of rebellion, and their bloods will cry vengeance against you. For my part, I vow to God, I wish my soul had been in heaven and my body at rest that this had not been.

Cecil also answered his claim he had been in league with Spain. Essex had said he was told by a councillor of Cecil's plan to support the Spanish Infanta's claim to the succession. 'Name him if you dare. If you do not name him, it must be believed to be a fiction,' Cecil said.

Essex immediately retorted that here was the earl of Southampton, also on trial, who had heard the rumour. He named Sir William Knollys, his uncle, who was now brought forward to answer and he agreed something was said but it was in reference to a discussion about Doleman's *Conference on the Next Succession* and Cecil had commented 'Is it not a strange impudence in that Doleman gives as equal right in the succession of the Crown to the Infanta of Spain as to any other?' Essex had been proved wrong and Cecil added 'Your malice whereby you seek to work me into hatred amongst all men, hath flowed from no other cause than from my affection to peace for the good of the country, and your own inflamed heart for war'. But he

added ‘I forgive you from the bottom of my heart’.

Essex also said he forgave Cecil ‘because I mean to die in charity with all men’. The councillors left to consider their verdict but there really was no come back for Essex this time. His peers condemned him each saying ‘Guilty, my lord, of high treason, upon mine honour’. The same verdict was given to Southampton who begged for mercy as Essex never would.

They were condemned to be hanged, drawn and quartered but this would be commuted to execution. Elizabeth signed Essex’s death warrant on the same day of the trial. Her once favourite would die unrepentant on 25 February 1601. Robert Cecil would serve his queen until her death and continue to work for James I on his succession.

SARAH-BETH WATKINS

Sir Walter Ralegh
National Portrait Gallery

Historian Interview

ALL ABOUT ELIZABETHAN SPIES

An interview with Loretta Goldberg

Can you tell us a little about how you first became interested in English history?

First, thank you for this exciting opportunity to meet your readers. I grew up in Melbourne, Australia, and English culture was in our skin cells, hair and stomachs. Plum pudding, for example. In the sweltering heat of down-under summers—endless days reaching 90 degrees Fahrenheit without air conditioning—Christmas meant steaming plum puddings, hung in cellars for months infused with alcohol, served with hot brandy sauce, with three pence and sixpence coins inside for lucky kids who sucked and nibbled like rabbits before swallowing. Misery was realising that you'd swallowed the one quarter-ounce gold coin of the season! Now that's a cultural imprint. Then there were our postage stamps. My cousins and I were avid collectors. Each set from a Commonwealth nation was a lesson in geography and history. So English orientation seeped in.

What drew you to the Tudors in particular?

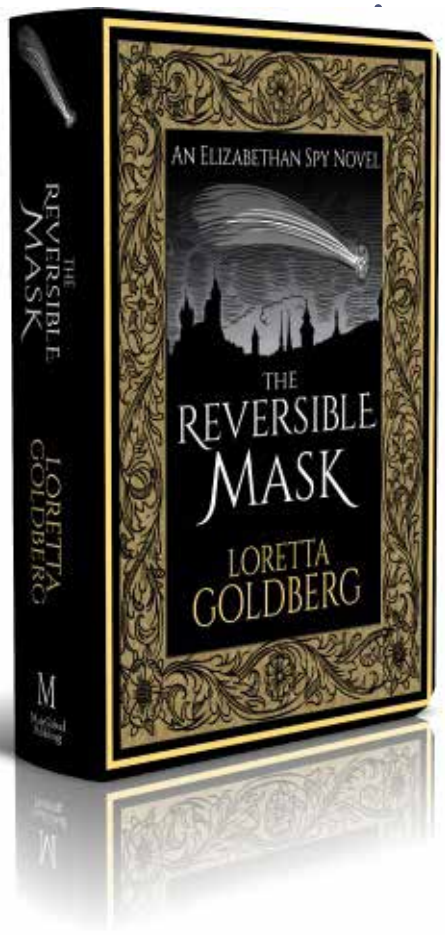
Any place or time can yield tales of love, betrayal, courage and discovery. But I'm a sucker for Elizabethan language. I did my first degree in English Literature, Musicology and History at the University of Melbourne, and taught in the English Department before coming to the USA on a music scholarship. Tudor language was at peak creativity. It was as much of a golden age for clerks, lawyers and diplomats as it was for poets and playwrights. Lower class folks were eloquent too. In law trial accounts of murderers, thieves, pirates, or people recounting dreams, the language throbs with metaphors, inventive curses and specific descriptions. Shakespeare only had to walk down the street to get his "low life" scenes. Your readers might enjoy an essay by

Australian poet, A.D. Hope, titled *All for Love, or Comedy as Tragedy.* It compares Shakespeare's *Antony and Cleopatra* with Dryden's *All for Love or the World Well Lost.* I love this essay. Hope digs into the language to show that Dryden attaches bourgeois measurable values to love versus life and empire, whereas Shakespeare shows "things as they are." Dryden's lovers are besotted beyond agency, while Shakespeare's lovers make choices, becoming tragic figures. I'm not doing Hope's work justice with my summary. It's worth a look. And that last phrase proves his point; bourgeois me just assigned value to a literary experience.

We've heard you are very involved with the Historical Novel Society. Can you tell us a little about what you do and how you became involved?

Yes, certainly. When I sold my insurance business, I was looking for a community of writers and readers. I was in a good writers' group, but was the only member tackling past centuries. A Google search brought up the Historical Novel Society, New York Chapter. They were a welcoming, vibrant group. I was thrilled to join. I volunteered to do member outreach. I call each member before meetings, or send a personal email, following up from the mass e-mail announcements. Years in the insurance industry makes me comfortable on the phone, and writers usually welcome a personal touch. It's a wonderful way to learn about their projects. Member attendance increased, at any rate. Last year, I started the HNS NYC Published Writers Public Reading Series. We are fortunate to have the landmark Jefferson Market Library in New York as our venue. The Willa Cather room is our spot. Our writers get a thrill speaking from that stage. I produce two events per season. Each program features three HNS writers, with representation from the traditional, small press and Indie publishing formats. I try to wrestle an overall theme for each event. It's been very successful. Thank you for asking.

You've written an Elizabethan spy novel which travels between England and the Continent. Can you tell us how you researched these different places?



I used travel journals of the time, historical maps, architectural histories of specific buildings like the Milan Duomo, Saint-Denis Cathedral and Theobalds, academic histories and even modern tour guides. There were a lot of commissioned descriptions of major cities at the time. One has to be cautious and cross-check, because they were propaganda, but they helped a lot. We didn't include a bibliography in my novel, but I'd be happy to share my references with anyone interested.

What inspired you to write your spy novel?

I wanted to explore the emotional innards of a particular adventurer. I think that some spies invent a moral code to support their risky lives; many believe they're serving a higher purpose. Several years ago I was reading *Memoirs of the Reign of Queen Elizabeth from 1581 until her Death,* Published in the eighteenth century by Thomas Birch, it contains the papers of two Elizabethan spy handlers and brothers, Francis

and Anthony Bacon. One of their spies was in trouble. He was blown, his letter from a French prison said, and it upset me.

Sir Anthony Standen was a young Catholic courtier who'd left Protestant Elizabeth I's court in the 1560s for reasons of religion. For years, he spied for Catholic Spain against European Protestants. But in the 1580s he became a double agent for Elizabeth, often risking his life, while remaining on Spain's payroll. His reasons were unclear.

Why was I upset? I'm a secular Jew. Eventually, I realised that Standen epitomised, in a pure form, conflicts that permeate our modern lives, along with the compartmentalisation we call on to manage them. A tobacco company executive putting his children through college knows that his industry is poisoning its customers. For most of us, these conflicts are temporary. For Standen they were a matter of eternal damnation, and permanent. What was *that* like? I wanted to wander in his world. Standen himself was unknowable, so I created Sir Edward Latham. My novel started as an exploration of a spy with a split core, as he navigates love affairs, battles, uncovers plots amidst peripatetic travel. Anti-hero at first, a little megalomaniac, he slowly develops into a flawed hero, protecting his birth country while trying to preserve a balance of power in Europe. Megalomania intact.

Was there any fact that you discovered which you were not expecting? Did it change the direction of your narrative?

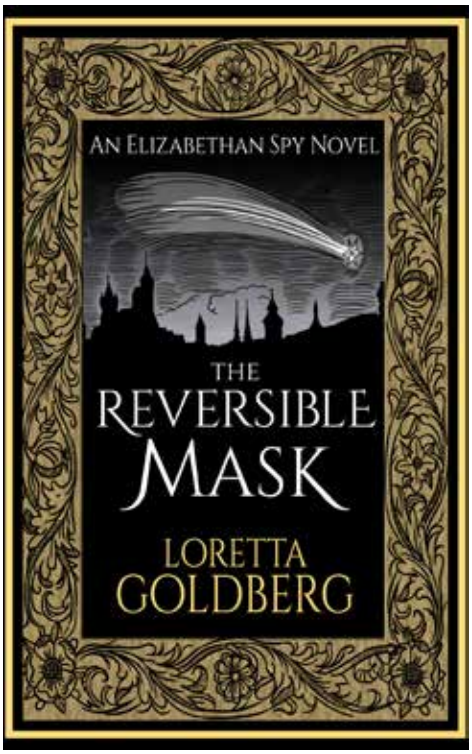
When I was writing the two chapters set in Constantinople, I was amazed to learn that Sultan Murad III destroyed the astronomical observatory he'd just built. The context was the comet of 1578, which is featured on the cover of *The Reversible Mask*. The Sultan's astrologers prophesied glory and success for the Ottoman Empire. For Murad, that meant down with Persia. He launched a war. It didn't go well. Plague and bad harvests followed. Conservative imams, who'd resented the astronomers with their measuring instruments, blamed them for the whole thing, accusing them of lusting after angels' legs. Murad bombarded his beautiful new white marble wonder into oblivion. This incident didn't change my narrative because fear of innovation was already a subliminal theme, a hobgoblin character challenging everyone. It amplified my narrative, occurring in an exotic place unfamiliar to Latham, who was there on a spy mission.

Can you give any inspiration or ideas to people who might also want to write a historical novel?

Go for it. The worst that can happen is that you'll learn a lot and fall in love with dead folks. I've done college teaching, professional music making, financial advising, office administration. Writing this historical novel was like learning my DNA. I can't think of any other way to put it.

THANK YOU FOR YOUR TIME, LORETTA.

THE REVERSIBLE MASK IS OUT ON 3 DECEMBER 2018 AND IS A GREAT READ!
http://getbook.at/reversiblemask



Sr Francis Walsingham
by John de Critz the Elder

The Cecils

Gareth Russell looks at the relationship between Tudor monarchs and this important aristocratic family

The Tudor monarchs had a tense and often combative relationship with the aristocracy. Henry VII, Henry VIII, and Elizabeth I were all resented for the favour they showed to "new men". Henry VII first came to power with the backing of powerful noble loyalists, like his dispossessed uncle, the Earl of Pembroke, or the Earl of Oxford, yet he remained plagued by the ideas of rebellions against him from the aristocratic families - a paranoia that was seemingly justified, and certainly inflamed, by the betrayals of the Earl of Lincoln in England and the Earl of Kildare in Ireland.

As he grew older, Henry VII had relied increasingly on families of talented commoners promoted through royal favour and, as such, entirely dependent upon it for their survival, rather than on their old ancestral networks of feudal loyalties. That was how Richard Empson and Edmund Dudley began their rise and in the reign of Henry VIII it helps explain the ascent of the Thomases Wolsey, More, and Cromwell. It also arguably played a huge factor in the most spectacular ascent of all - that of the Seymours, who were catapulted from gentry to royalty through their sister Jane's marriage to the King in 1536. Unlike the previous English-born non-royal queens before her - Anne Boleyn, Anne Neville, and Elizabeth Woodville - Jane Seymour was not

Actor Clive Francis as a modern Cecil, the 5th Marquess of Salisbury, in season 1 of "The Crown" (Netflix)

tied closely to any great aristocratic dynasty as Boleyn had been with the earls of Ormond and the dukes of Norfolk, Neville had been to the earls of Warwick, and Woodville had been through her mother to the European House of Luxembourg.

Yet, while the notoriety and fame of the Henrician upstarts or pioneers - depending on one's prejudice - endures, it is questionable if sufficient posthumous attention has been paid to Elizabeth I's creation. Sir William Cecil, sincere Protestant and indefatigable pen-pusher, was a courtier who was devoted to supporting the due line of succession to the throne - hence his support for Mary I's accession in 1553, despite his personal antipathy towards Catholicism. He was a ferocious worker, a brilliant politician, and a staunch Elizabethan loyalist. Elizabeth I was so moved by his devotion to her and the sagacity of his advice that she nicknamed him "my Spirit" and ennobled him as Lord Burghley.

That is not to say that the Queen and her minister did not occasionally have divergences in opinion, most noticeably over the issue of Mary, Queen of Scots. While Elizabeth vacillated on the issue of her refugee-kinswoman, Burghley had no such ambiguity. He saw Mary Stuart as a clear and present danger, a lethal living threat to Protestant England's survival and Queen Elizabeth's safety. In alliance with Elizabeth's spymaster, Sir Francis Walsingham, he was relentless in pursuit of his goal of bringing Mary to the executioner's block, a goal he and his allies finally achieved in February 1587. The impact on Elizabeth I of feeling pressured into signing an ex-queen's death warrant can only fairly be described as shattering. Indeed, there are signs that she suffered some kind of nervous breakdown in the weeks and months following the horrible execution at Fotheringhay.

Yet, despite this significant difference between them, when Lord Burghley lay dying in 1598, Elizabeth turned up at his deathbed to nurse him personally and feed him soup herself. When he died, she was filled with grief and permitted many of his duties to be filled by his son and protégé, Robert. Some historians have criticised Lord Burghley's legacy, arguing that he often liaised behind Elizabeth's back, particularly when it came to Scottish policy and that Robert Cecil followed in his father's footsteps by secretly corresponding with Mary Stuart's estranged son and Elizabeth's presumed heir, James VI, King of Scots, to establish an alliance between them and to position himself to benefit from any regime change.

That arrived with Queen Elizabeth's death at Richmond in March 1603 and Robert Cecil reaped the benefits of his useful intriguing on King James's behalf. He rose further in royal favour to receive the earldom of Salisbury and served as the new monarch's chief minister. James, who was King James I in England and Ireland, was a brilliant but erratic individual and in private Robert confessed to pining for the days of serving the late Queen Elizabeth. He died in 1612 but the earldom bequeathed to them by King James has remained with the Cecils since; it was upgraded to a marquisate in the reign of George III. Nor was Robert the last Cecil to serve a great queen. In the nineteenth century, his descendant Robert Gascoyne-Cecil, 3rd Marquess of Salisbury, served as Queen Victoria's prime minister on three separate occasions and the 5th Marquess served the current Queen in the cabinets of Prime Minister Winston Churchill in the 1950s. The Cecils, who began as a family promoted to counter-balance the nobility, have today become one of its most enduring and prominent families.

GARETH RUSSELL

An unconvincing Shakespeare: Edward de Vere, 17th Earl of Oxford (Supremacy and Survival)

EDWARD DE VERE 17TH EARL OF OXFORD THE GREAT CECIL'S SON-IN-LAW

BY LAUREN BROWNE

EDWARD DE VERE is perhaps best known as the focus of scholarship since the 1920s which names him as a candidate for the true author of Shakespeare's plays. To this day, it is a highly divisive issue, and one which I will not touch upon in this article. I would need several volumes to cover the scholarship and debates surrounding this topic! Instead, I am going to examine several scandals that marked Oxford's life, including accusations of heresy, treason, and sodomy.

Edward de Vere (1550-1604) was the only son of John de Vere, 16th Earl of Oxford, and his wife Margery Golding, the daughter of Sir John Golding. He was probably born at Castle Hedingham in Essex, and until his father's death Edward was styled Lord Bulbeck. His connection to the Cecils is an interesting one, as after his father's death on 3rd August 1562 he was placed under the guardianship of William Cecil, Master of the Court of Wards. Edward became involved in the life of the court from an early age, accompanying the Queen on progress to Cambridge in August 1564 and to Oxford in September 1566. A year after the progress to Oxford, in July 1567, de Vere became embroiled in the first of many scandalous incidents that would mark his life. While practicing fencing in the gardens of Cecil House, Edward 'killed an unarmed and possibly inebriated undercook, Thomas Bricknell of Westminster. A coroner's jury which was openly influenced by Cecil, and which included Ralph Holinshed, spared Oxford, with the grotesque finding that Brincknell had committed suicide by 'running upon a point of a fence-sword of the said earl".' This incident showed the seventeen year old de Vere that 'he could commit no outrage which Cecil would not forgive and do his best to forget.'[1]

Upon coming of age on 12th April 1571, Oxford took his seat in the House of Lords and

1 Alan H. Nelson, 'Vere, Edward de, seventeenth earl of Oxford (1550-1604), *Oxford Dictionary of National Biography*

A stunningly inaccurate portrayal of Oxford's career in "Anonymous" with Vanessa Redgrave as Elizabeth I and Rhys Ifans as Lord Oxford (Toronto Star)

in August he was appointed to attend the French envoy, Paul de Foix, who travelled to England to discuss Queen Elizabeth's proposed marriage to the Duc d'Anjou: 'As the 17th Earl of Oxford, he was among England's premier noblemen – very few approached being the seventeenth of anything. He served… as Lord Great (or High) Chamberlain, but that office was purely ceremonial, and quite distinct from that of Lord Chamberlain.' Although he received his first vote for membership in the Order of the Garter in 1569, he never attained this office in spite of his high rank, his was the second oldest earldom in the kingdom. According to his biographer, Alan H. Nelson, 'he held no office of consequence, nor performed a notable deed.' He was a selfish individual, and 'neglected to serve others for the simple reason that his first aim in life was to serve himself.' Today, we would perhaps describe him as a hedonist. His life was marked with serious financial debts and 'he was a leader of fashion, a court poet of modest ability, and a patron of writers and performers.' He also 'lived a life so privately scandalous and so richly documented that his biography opens a window onto the secret passages of Elizabethan life and manners.'[2]

Around the time of Oxford's maturity, he expressed an interest in marrying William Cecil, Lord Burghley's daughter, Anne, who was fourteen. Both Burghley and the Queen granted permission for the marriage, after some deliberation on the part of Burghley. Anne had been the intended of Sir Philip Sidney, and another of Burghley's wards, Lord Rutland, had also expressed an interest in marrying Anne. It appears that Oxford's rank and the wealth that came with it proved impossible to turn down. Lord St John wrote to Rutland on 28th July to tell him:

> 'The earl of Oxenforde hathe gotten hym a wyffe - or at the leste a wyffe hath caught hym - that is Mrs Anne Cycille, wheareunto the Queen hathe gyven her concent, the which hath causyd great wypping [weeping], wailing, and sorrowful

2 Alan H. Nelson, *Monstrous Adversary: The life of Edward de Vere, 17h Earl of Oxford,* (Liverpool, 2003), pp. 1-2

chere, of those that hoped to have hade that golden daye. Thus you may see whylst that some triumph with oliphe [olive] branchis, others folowe the chariot with wyllowe garlands.'

Burghley also wrote to Rutland to explain his decision, saying;

'Now that the matter is determined betwixt my Lord of Oxford and me, I confess to your Lordship I do honour him so dearly from my heart as I do my own son, and in any case that may touch him for his honour and weal, I shall think mine own interest therein. And surely, my Lord, by dealing with him I find that… there is much more in him of understanding than any stranger to him would think.'

The backhanded compliment that Oxford's future father-in-law pays him is telling of his personality. Why should any stranger think Oxford deficient in understanding? The killing of Thomas Bricknell aside, we also have a letter from Oxford to Burghley dated 24th November 1569, asking Burghley to put his faults down to 'my yong yeares and lak of experience to know my friendes'. Despite her father's reservations, the wedding between Anne Cecil and Oxford was celebrated in December 1571, a few weeks after the bride turned fifteen. [3]

The early years of Oxford's marriage, and indeed the rest of his life, were marked with financial pressures, which were primarily the result of his inordinate spending. After the marriage, Burghley had given Oxford a land settlement of £800 and a cash settlement of £3,000, which was probably intended for Oxford to use to pay for suing his livery. The money quickly disappeared, however. Alan H. Nelson neatly summaries Oxford's situation: 'Though he might have… enjoyed a life of great comfort, he opted instead for a life of reckless expenditure, which he would sustain for some fifteen years only by treating his lands as liquid assets.'[4]

As well as his ever worsening financial situation, Oxford found himself somewhat embroiled in the Ridolfi plot. His cousin, the Duke of Norfolk, was found guilty of a Catholic conspiracy in which he plotted to marry Mary, the deposed Queen of Scots, for which Norfolk was subsequently executed in 1572. Prior to this, Oxford had petitioned the Queen and Burghley on behalf of his cousin and it was also later claimed that he had participated in an abortive rescue attempt to free Norfolk from the tower. The tensions between father and son-in-law grew, and Oxford's marriage was proving a total disaster. In a memo written in Burghley's own hand, he charges that Oxford had taken steps 'to bar Anne from his private chamber, keeping a virtual bawdy-house in which two women became pregnant, lording it over Anne, who dared not find fault with their conduct.'[5] Gilbert Talbot also reported to his father, the Earl of Shrewsbury, on 11th May 1573, that Oxford was openly flirting with the Queen at court: -

'My Lord of Oxford is lately grown into great credit; for the Queen's Majesty delighteh more in his personage, and his dancing and valiantness, than any other… if it were not for his fickle head, he would pass any of them shortly.'

Oxford's 'fickle head' led him to depart without licence to Flanders in early July 1574. Flanders was the refuge of northern English Catholic nobility, and the Queen was enraged at such an action from Oxford. She sent gentlemen pensioners to fetch Oxford back immediately, and after an apology backed by Lord Burghley in August, the Queen relented and allowed Oxford to travel abroad with licence. Leaving his wife

3 *ibid.,* p. 68-72

4 *ibid.,* p. 71

5 *ibid.,* p. 82

behind, Oxford travelled to Paris and Strasbourg in early 1575, going on to Venice, Padua, Siena, and Milan. 'He carried with him to Paris and Calais luxurious articles of dress and toilet, a Venetain choirboy named Orazio Cogno, and memories of a Venetian courtesan named Virginia Padoana.' He returned to Dover on 20th April 1576 and made his way to London by river, so as to avoid his wife who had born a daughter, Elizabeth, during his absence.[6]

Burghley was distraught that Oxford had refused to re-join Anne. However, as he usually did, Burghley transferred the blame from his son-in-law. He wrote in his retrospective diary, 'The Erle of Oxford arrived being returned out of Italy, he was entyced by certen lewd Persons to be a Stranger to his Wiff.' Oxford refused numerous pleas and requests to allow his wife to join him, and raised issue with the legitimacy of their child. He eventually, 'acceding to the Queen's request' permitted 'Anne to attend the Court, but only when he himself was not there, and on the understanding that Anne would not attempt to speak with him.' Oxford also stipulated that Burghley was not to make any further appeals, and 'Burghley swallowed his pride and grief, and for the next five months kept silent.'[7]

During this time, Oxford entertained the Venetian choir boy Orazio Coquo. When he returned to Venice, Coquo was interrogated by the Venetian Inquisition in August 1577, and this source provides us with an eye-witness account of Oxford's life during 1576 and early 1577. He states that he resided with Oxford in London for eleven months and served as his page. When asked how this came about Coquo answers, 'He heard me singing in the choir at [the church of] Santa Maria Formosa and asked me if I wished to go with him to England; and I came to this count.' The Inquisition were concerned because Oxford was a Protestant, however Coquo tells them that 'in his house were also a "romanier" and a gentleman who were Catholic'. Coquo relates that the Queen and several others attempted to convert him to Protestantism, which is why he left England and returned to Venice, and that he did not seek permission from Oxford to leave 'because he would not have allowed me to…'. He also relates that Oxford 'attended mass at the Greek Church and he was a person who spoke Latin and Italian well,' and that he did not attempt to convert him to Protestantism because 'he let each person live in his own way.' The Greek Church to which Coquo relates was notorious for attracting religious dissidents, and conducted services in Latin, rather than Greek. [8]

After Coquo's departure, he was replaced by several other boys and pages, and Oxford remained estranged from his wife, who became a regular fixture at Burghley House. The records of the movements of Oxford and Anne show that they were never in the same place at the same time. Their reconciliation would take nearly five more years.

Oxford's temper, along with his eccentricities, grew during this period. He took to deriding the Queen at his dinner table, particularly in relation to her singing voice, which he mocked with his intimate friends Lord Henry Howard and Charles Arundell. An incident known as the 'tennis court quarrel' occurred in August 1579, resulting in Oxford calling Sir Philip Sidney a 'puppy'. A writing challenge ensued and the Queen had to intercede to stop a proposed duel between the men. Oxford was later accused of plotting the murder of both Sir Philip Sidney and Leicester. This resulted in Oxford being confined to his chambers at Greenwich.

It was also during this period that Oxford appears to have become embroiled in pro-Catholic conspiracies. The French ambassador Mauvissiére noted in a dispatch dated 11th January 1581:

6 Alan H. Nelson, 'Vere, Edward de, seventeenth earl of Oxford (1550-1604),
Oxford Dictionary of National Biography

7 *ibid.,* pp. 141-154

8 *ibid.,* p. 157

Lord Henry Howard, later 1st Earl of Northampton

> '… about four and a half years ago on his return from Italy[, Oxford] made profession of the Catholic faith together with some of his relatives among the nobility and his best friends, and had sworn, as he says, and signed with them a declaration that they would do all they could for the advancement of the Catholic religion…'

The relatives and best friends to which Mauissiére alludes were Charles Arundell and Lord Henry Howard, who became involved, along with Oxford, with the priest Richard Stevens. On 16th December 1580, Oxford denounced Arundel and Howard to the Queen as Catholic sympathizers. Mauissiére reported that

> 'The Earl of Oxford, finding himself alone and unsupported threw himself on his knees several times before the Queen, and begged her to hear from my lips whether it was not true that I knew of a Jesuit who had celebrated the Mass about four years ago at which they were reconciled to the Roman Church.'

The Privy Council ordered the arrest of Howard and Arundell, who in turn informed on Oxford. They accused him of atheism, lying, treason and sodomy.

It is important to note that 'sodomy' was a term used in the Tudor period to describe a variety of sexual acts, of which acts between people of the same gender were included. Alan Bray likens the term to our use of 'debauchery' today. Historian Alan Bray states that 'Elizabethan society was one which lacked the idea of a distinct homosexual minority, although homosexuality was none the less regarded with a readily expressed horror.' Sodomy between two men was regarded as one of the worst sexual sins, second only to bestiality. A crime which Oxford was also accused of. According to John Rainolds (1549-1607), it was not only 'a monstrous sin against nature' but also one which 'men's natural corruption and viciousness is prone.' Sodomy was considered to be a part of human nature, and could be the result of an altered state of mind through drunkenness or sleep. The idea that any man could be prone to committing the sin, whether he consciously knew it or not, was an alarming thought which was pervaded in numerous sermons, essays and other works throughout the Tudor period. The sin of sodomy was also not solely a sexual crime, it was also a religious and political, which explains why it was regarded with such horror.[9]

This is evident in the accusations against Oxford. 'The picture they draw is of a man who was not only a sodomite but also an enemy of society: a traitor and a man given to lawless violence against his enemies.' Along with accusation of sodomy, Oxford was also charged with being a habitual liar, an atheist and a blasphemer. 'The charge of sodomy was not merely added to the list. It symbolised it'. This point is key to understanding accusations of this type in Elizabethan period, and other examples could include the charges made against Christopher Marlowe. To the Tudors, if someone could commit a sin against nature, it came as no surprise that he could also be a subversive against society, and the Truth upon which that society was built. So we can see that sodomy was bound up with treason and heresy, and in particular popery.[10]

The satire of Oxford published by Gabriel Harvey in the summer of 1580, *Speculum Tuscanismi,* could also be described as a representation of the Elizabethan image of the 'sodomite'. The Italianate, extravagant, debauched Oxford, whose obsession with luxury items and clothes from the Continent directly corresponds with the prevalent representations of the sodomite. The effeminization of Oxford is described in the

9 Alan Bray, *Homosexuality in Renaissance England,* (New York, 1995), pp. 8-9; Alan Bray, 'Homosexuality and the signs of male friendship in Elizabethan England,' *History Workshop Journal,* xxix, (1990), pp. 1-4

10 Alan Bray, 'Homosexuality and the signs of male friendship in Elizabethan England,' p.3

1615 edition of Stow's *Annales,* which reported that on his return from Italy, Oxford aff0ected a new lavish style of dress:

> 'Milloners, or Haberdashers had not then any gloues Imbroydered, or trimmed with Gold, or Silke… neyther could they make any costly wash or perfume, vntil about the fourteenth or fifteenth yeare of the Queene the right honourable Edward de Vere, Earle of Oxford: came from Italy and brought with him Gloues: Sweete bagges, a perfumed leather Ierkin, and other pleasant thinges…'.

Despite such dangerous accusations, Oxford was never tried and spent only a short period in the Tower. We know that he was released some time before 22 January 1581, as he won a prize in the tilt held on that date. Scandal is still plagued him, however, and he found himself back in the Tower by March. This time, however, the charge was of a different sexual crime. One of the Queen's maids of honour, Anne Vavasour, who had apparently been Oxford's mistress since 1579, gave birth to a son. Oxford took no responsibility for the child, who was baptised Edward Vere and became a protégé of Oxford's cousin, Sir Francis Vere. Oxford was released from the Tower in June, and by December he had become reconciled with his wife. They went on to have five children, four of which survived to maturity.

The accusations levelled against Oxford by those he himself had accused, as well as the various scandals he had become embroiled with during this period, reveal Elizabethan attitudes to morality and manners. Homosexuality was not a concept that would have been understood during this period. Sodomy was a sin against nature, however it was a sin to which all men could be prone. Due to the nature of the act, it was considered a sin against god, as well as society, a private act which had public repercussions. Oxford was incredibly lucky to hold the position he did, and to be able to walk away from such accusations. The 2nd Earl of Castlehaven, in the 1630s, was not as fortunate.

LAUREN BROWNE

LAUREN BROWNE has completed an MA at Queen's University Belfast, studying the posthumous representation of Eleanor of Aquitaine. She has now begun a PhD at Queen's and is currently researching Tudor attitudes towards Medieval Queens as well as the writing of History in the Tudor period. Her main focus is the posthumous representation of queenship from the medieval period right through to the early modern.

‘ELIZABETH’ - THE FILM

BY ROLAND HUI

Many Tudor enthusiasts will remember the period from the mid 1960s to the early 1970s as a ‘golden age’ of 16th century entertainment. Having won the Academy Award for Best Motion Picture of 1966, *A Man For All Seasons* convinced Hollywood filmmakers that there was a audience for movies centered upon Tudor royalty. In 1969, producer Hal Wallis’ *Anne of the Thousand Days* was released as a follow-up of the life of the colourful Henry VIII. Though less critically acclaimed than *A Man For All Seasons*, it was nonetheless embraced by ticket buyers and received ten Oscar nominations. Meanwhile, television saw potential in the Tudors as well. In 1970, the BBC produced *The Six Wives of Henry VIII*, followed by *Elizabeth R* the year after.[1] The two series were so popular that they were rebroadcast in the United States as part of the acclaimed ‘Masterpiece Theatre’ presentations.

However, the trend did not last long. *Mary Queen of Scots* (1971), also from Hal Wallis, was not as successful as his *Anne of the Thousand Days*, and a 1972 film adaptation of *The Six Wives of Henry VIII* - re-titled *Henry VIII and His Six Wives* - was met with indifference. Years later, 1986's *Lady Jane*, did nothing to revive interest in the Tudors.

But by the mid 1990s, there was a resurgence in British historical pictures.[2] *Braveheart* (1995) was a blockbuster and won a slew of prizes, including five Academy Awards. *The Madness of King George* (1995), *Rob Roy* (1995), and *Her Majesty, Mrs. Brown* (1997) also did well critically and commercially. Could the Tudors succeed onscreen again? If the French-made *La Reine Margot* (1994) about the Valois - the Gallic equivalent of the Tudors - could thrive at the box office - so could England's most notorious royal family have its renaissance.

The Tudors were finally resurrected in 1998 in a film about the early life and reign of Elizabeth I. Good Queen Bess had always been popular in the movies, and she had been portrayed by a number of renowned actress including Sarah Bernhardt, Bette Davis, Flora Robson, Jean Simmons, and Glenda Jackson. Having been onscreen so many times, a new take on the character was deemed necessary. The goal was not to do a staid and conventional English historical drama, but one that was sensuous, and filled with suspense and intrigue to appeal to modern audiences. As Alison Owen, one of the producers explained, the motion picture - simply to be called *Elizabeth* - would not be a stodgy costume drama, but an exciting 'conspiracy thriller'.[3]

To present the story of Elizabeth from a fresh perspective, producer Tim Beaven looked to a director who had no preconceived notions of her, Shekhar Kapur. Kapur had come to prominence for his acclaimed *Bandit Queen* (1994), a biopic of the modern day Indian folk hero Phoolan Devi.[4] The life of the last and greatest of the Tudors, however, was unfamiliar to Kapur. "Elizabeth is so far removed from me, in time, in history and

Cate Blanchett with director Shekhar Kapur

culture. Absolutely and totally removed", he later remarked.[5] Still, Kapur was thought suited to the project because of the parallels between Elizabeth Tudor and Phoolan Devi. "I think both stories are of women who survived and had no choice but to survive", Kapur said, "the only way they could live was through power. Otherwise they'd both be dead".[6]

Kapur was of the same mind as the producers as to the approach to Elizabeth. "I wanted to do away with what is essentially a Victorian interpretation of Elizabethan times", the director said. "To me, the England of the past is very much like Bombay today: the life expectancy was low, the threat of death was ever-present. And when life is so precious, either you transcend things - like the fakirs of India - or you become melodramatic. The circumstances dictate those kinds of reactions and feelings. I knew I could either try to become English - that is, make a quintessentially English film like Ang Lee's *Sense and Sensibility* - or look at England through the lens of my culture". To clarify, Kapur raised the subject of Indian storytelling. "When I decided to remain Asian in taking on this project, I knew I would be dealing with myth. Myth dominates the Indian conception of history. In school, I learned the dates of events and the facts pertaining to important figures, but it was when I was on my grandmother's knees and she told me the same stories that they became exciting. Suddenly they were about desire, struggle, drama".[7]

Kapur's desire to reinterpret the life of Elizabeth Tudor was particularly evident in a controversial sex scene. Rather than being the 'Virgin Queen' of history and legend, Elizabeth is shown making love to Robert Dudley. Screenwriter Michael Hirst felt an explanation was in order. "By showing them as lovers I have not changed the course of English history, nor proved that the historical Elizabeth slept with and enjoyed the historical Dudley. The characters in the film sleep with one another, because that is the logical expression of their desire, their passion, their love... it does not distract at all from her decision to be a 'virgin'".[8]

Certainly, the remarkable life of the historical Elizabeth gave Kapur good material to work with. Against a backdrop of political unrest and religious turmoil. Elizabeth's life was fraught with uncertainty and danger. She was bastardized by her own father Henry VIII, and was later accused of treason by her stepsister, Queen Mary. Elizabeth was even imprisoned in the Tower of London for a time. So sure of death, she had even made a request that if she were to die, she would prefer execution by a sword; the same method by which her tragic mother Anne Boleyn was dispatched. It was only when she became Queen that Elizabeth knew some measure of safety. However, the 'golden age' of her reign was not achieved without struggle. Threats, in one form or another, would remain a constant for the rest of her life.

As Elizabeth lived till almost seventy years of age, a long length of time to encapsulate in a two hour film, Michael Hirst's script only covered a portion of her life, that is Elizabeth's years as young woman prior to her coming to the throne in 1558 to about 1571 when the so-called Ridolfi Plot was hatched.[9] However, as with many historical films, time is condensed in Elizabeth. What in actuality took about thirteen years to transpire is made to seem considerably shorter.[10] Other liberties were taken as well leading to historical inaccuracies. But as Hirst said in his defense, "Elizabeth is a film, not a documentary. Many of the scenes are based on historical fact

Cate Blanchett as Elizabeth

(or what passes for historical fact), but others are not".[11]

The film begins accurately enough with the religious persecutions of Mary Tudor. In Kapur's dramatic storytelling, a woman is shown being having her hair hacked off, and her head - made bloody - roughly shaved. As she cries out in pain and in prayer, she is led to the stake where she is chained alongside two other Protestant martyrs, the Bishops Ridley and Latimer. They are all condemned as heretics 'to burn for all eternity, in the flames of hell' as the presiding Bishop Gardiner (Terence Rigby) proclaims. The pyre is lit and the three are engulfed in a horrific inferno.

The woman responsible for the burnings is a pathetic figure. Middle-aged, dowdy, and fanatically religious, Queen Mary (Kathy Burke) is seen holding court in a dark cavernous chamber lit with candles and filled with icons. She is served by courtiers who betray her trust - a lady-in-waiting reveals to her lover the Duke of Norfolk (Christopher Eccleston) details of the Queen's private life - and she is disdained by her

Robert Dudley (Joseph Fiennes) and Elizabeth (Cate Blanchett)

husband Philip of Spain who 'has a repugnance' to sleeping with her. Still, Mary is ecstatic over her apparent pregnancy. She will bear a child who will displace her half sister Elizabeth - 'born of that whore Anne Boleyn' the Queen exclaims with great hatred - from the line of succession.

When we meet Elizabeth (Cate Blanchett), the differences between the two sisters are evident. Whereas Mary secludes herself in gloom, Elizabeth is shown out of doors at her dancing lessons. She is young and fair, and unlike her sister, she is loved - by her serving women and by the handsome Robert Dudley (Joseph Fiennes).

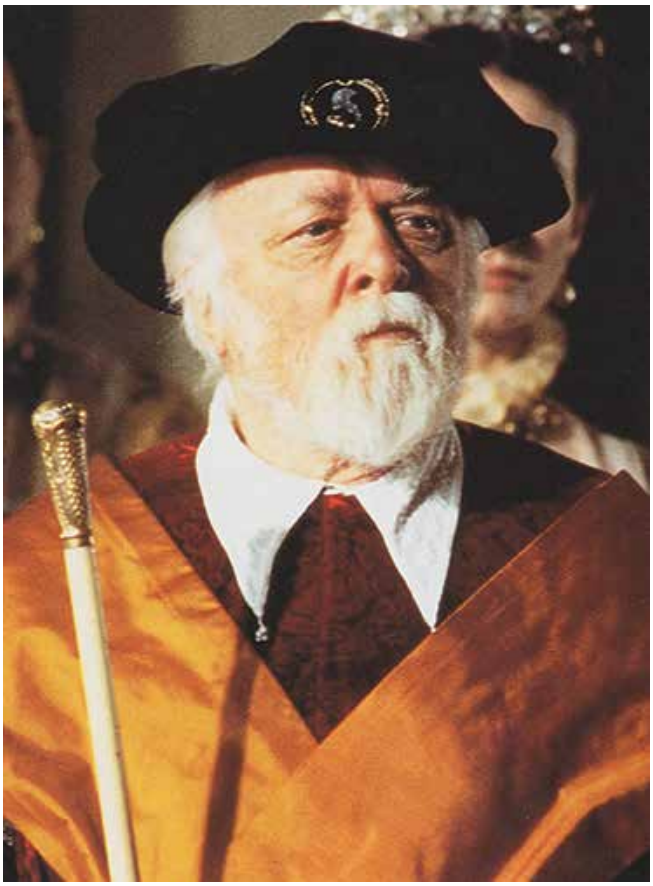
Elizabeth's carefree existence away from her sister's court is abruptly ended by her arrest for suspected treason. Religious conservatives like Bishop Gardiner are determined to have her put to death, but Mary is unexpectedly less so. Despite her hostility towards her younger sister, Elizabeth is able to move the Queen to pity to save her own life. Mary is so affected that she begs Elizabeth to promise her that upon her death - Mary admits she is dying - she will 'not take away from the people the consolations of the Blessed Virgin, their Holy Mother'.

When Mary expires not long after, Elizabeth is declared Queen. Her advisors, she discovers are a factious bunch. The Council is headed by the proud and arrogant Duke of Norfolk who barely conceals his contempt for the new Queen. A veritable alpha male he heads a party of Catholic nobles including the Earl of Arundel (Edward Hardwicke) and the Earl of Sussex (Jamie Foreman). They are offset by the Protestant Robert Dudley and Sir William Cecil (Richard Attenborough). Cecil, though undeniably loyal to his mistress, lacks confidence in her ability to rule. In his estimation, Elizabeth is too young and too inexperienced. Believing he knows best, Cecil appoints himself as the royal matchmaker (no woman can possibly rule alone without a husband) and he is not above having Elizabeth's ladies-in-waiting act as his spies over her. Also serving as the Queen's protector is Sir Francis Walsingham (Geoffrey Rush). In the film, he is a mysterious, even sinister figure. When he is introduced, Walsingham is in France keeping company with a young man.[12] The youth turns out to be an assassin. Walsingham disarms him with soothing words and then calmly slits his throat.

William Cecil's worries seem justified when Elizabeth's reign gets off to a bad start. The kingdom is bankrupt and is threatened

by the powers of France, Spain, Scotland, and the Vatican. The young Queen seems more preoccupied with Robert Dudley than she is with affairs of State. When she does intervene in politics, she makes a mess of it. An army she sends against the Scots is decimated by their Regent, the formidable Mary of Guise (Fanny Ardant). The disaster sinks Elizabeth's reputation. Later, she does manage to make amends by passing the Act of Uniformity, establishing a more Protestant form of worship within the Church of England.

Despite Elizabeth's well known saying, "I will have *one* mistress here, and *no* master", it is quite the contrary at her court. William Cecil wants to dominate her, as does Robert Dudley. Finding himself frustrated as the Queen's lover, the Earl resorts to sleeping with one of her ladies-in-waiting, Isabel Knollys (Kelly MacDonald). He even has her dress up as Elizabeth to sexually arouse him. During one of their secret encounters, Isabel finds herself consumed by a poison smeared on the Queen's dress. It becomes evident that Elizabeth's life is in continual danger as there has already been one assassination attempt upon her. She makes the decision to go on the offensive. She will destroy her enemies once and for all in one sweep. Mary of Guise is murdered by Walsingham, as are Bishop Gardiner and the treacherous Spanish ambassador (James Frain). At the same time, the Duke of Norfolk and his co-conspirators the Earls of Sussex and Arundel are rounded up on the eve of a plotted coup.[13] The Queen shows no mercy. The three are executed, including Arundel who had always been kind to her. As Shekhar Kapur put it, the core of the film was about the 'journey of a person from youth... to ruthlessness and power'.[14] As part of Elizabeth's path to maturity, she must also let go of those closest to her who impede her progress. She dismisses the well-meaning but overbearing Cecil from office, and she breaks off her relationship with Dudley. The Earl had also lent himself to conspiracy, but rather than condemn him to death like the others, Elizabeth spares his life. Dudley, she says, will be a constant reminder to her of 'how close I came to danger'.



Richard Attenborough as Sir William Cecil

But the Queen's victory is a hollow one. As Kapur put it, "Elizabeth is about the choices we make. This is basically the dilemma Elizabeth faces as a very young person. What does she have to do to survive? Does she go on being a loving, joyous, caring, tactile human being, or does she cut that out and become an image: a ruthless, powerful monarch, but inside just a shell"?[15] As Elizabeth asks Walsingham after the purge of her enemies, "How do I save myself? Am I to be made of stone? Am I to be touched by nothing?" It is then that she makes her decision. Inspired by a statue of the Virgin Mary nearby her - "She had such power over men's hearts. They died for her", Elizabeth muses - and remembering her late sister's request to her to preserve the 'consolations of the Blessed Virgin' - the Queen transforms herself. She chops off her hair and covers her face with a stiff masklike layer of white lead. "I am become a virgin", she says. She is no longer a human being with feelings and desires, but a

detached emotionless icon - Gloriana - the bride of England and a goddess upon Earth.

Elizabeth was a commercial success, and was generally well received by critics. It won numerous awards for its acting and for its production values, and it was nominated for several Oscars, including Best Picture.[16] The film was also instrumental in launching Australian actress Cate Blanchett to stardom. Blanchett was nominated for an Academy Award as Best Actress.[17] Though she did not win, enthusiasm for the character she played was evident when actress Judi Dench did nab an Oscar for her interpretation of the role in Shakespeare in Love (1998). So popular was Elizabeth that year that Whoopi Goldberg, the host of the 71st Academy Awards, did a segment dressed up as the great Queen.

The enthusiastic response to Elizabeth (and arguably to Shakespeare in Love as well) created a renewed interest in Tudor motion pictures and television productions. The life of Elizabeth I proved ever popular when she was brought to the small screen again, not once but twice, as portrayed by actresses Helen Mirren and Anne-Marie Duff.[18] Elizabeth's kin was not neglected on tv in the years to come as in The Other Boleyn Girl (2003 and in a 2008 film version), Gunpowder, Treason and Plot (2004), The Tudors (2007-2010), Reign (2013-2017), The White Queen (2013), Wolf Hall (2015), and The White Princess (2017). Motion pictures have also re-welcomed the Tudors. Elizabeth I made an appearance in director Roland Emmerich's Anonymous (2011), and she was an unseen but important presence in the Swiss-made Marie Reine d'Ecosse (2013).

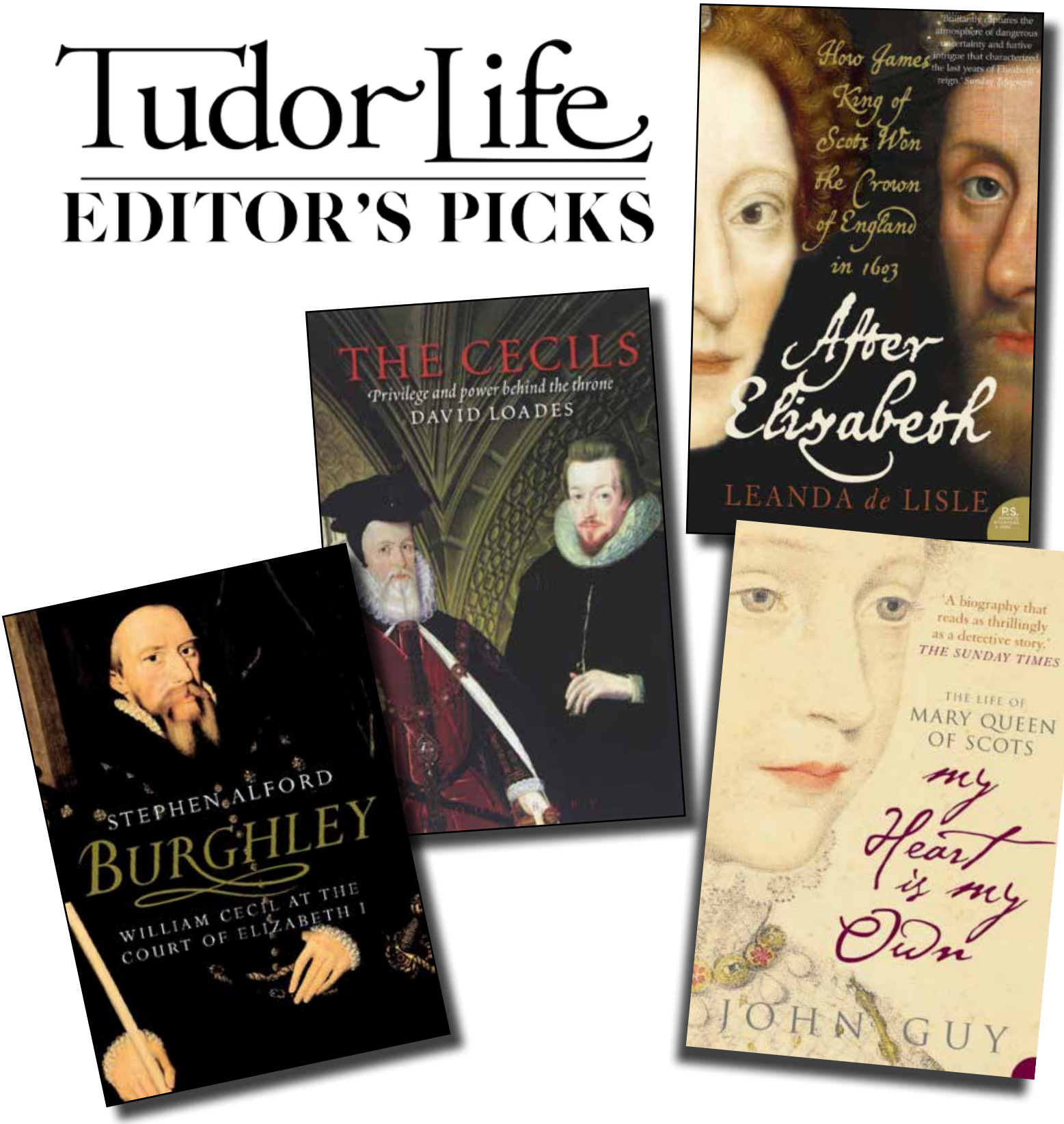
There seems to be no end to cinematic interest in Elizabeth and her royal relations. The end of 2018 will see the release of the highly anticipated Mary Queen of Scots starring Margot Robbie as Elizabeth Tudor and Saoirse Ronan as her rival Mary Stuart. We can't wait!

ROLAND HUI

1. There was also the lesser known *The Shadow of the Tower* (1972). In America, there was also a television broadcast of Maxwell Anderson's play *Elizabeth the Queen* in 1968 by 'Hallmark Hall of Fame Productions'.
2. Though not a historical picture per se, earlier in 1992, director Sally Potter's *Orlando* included Elizabeth I as a character (played by Quentin Crisp interestingly enough).
3. Wolfgang Dios, 'Preview: Elizabeth', *Tribute*, 1998, p. 10.
4. Phoolan Devi (1963-2001), prior to becoming a Member of Parliament in India, lived the life of an outlaw exacting revenge on those who had brutalized her in her youth.
5. Matthew Hays, 'From One Queen to Another - Director Shekhar Kapur Salutes Elizabeth', *The Montreal Mirror*, November, 1998.
6. 'Kapur's Elizabeth' by Christopher Haigh in *Tudors and Stuarts on Film - Historical Perspectives* (edited by Susan Doran and Thomas S. Freeman), New York: Palgrave Macmillan, 2009, p. 122.
7. Dimitri Katadotis, 'Bandit Queen: Shekhar Kapur robs Elizabeth I of her virginity', *Hour*, 1998.
8. Michael Hirst, *The Script of Elizabeth*, London: Boxtree, 1998, p. 11.
9. The Ridolfi Plot (named after its instigator Roberto Ridolfi) involved the overthrow of Elizabeth I by the Duke of Norfolk and Mary Queen of Scots.
10. In a speech given by Elizabeth at the end of the film (it was either later deleted or was not filmed at all), she implies that two years have passed she came to the throne. See: Michael Hirst, *The Script of Elizabeth,* p. 119.
11. Michael Hirst, *The Script of Elizabeth*, p. 7.
12. The script and the novelization of the film, suggest that Walsingham was homosexual. See: Michael Hirst, *The Script of Elizabeth* and Tom McGregor, *Elizabeth (based on the Screenplay by Michael Hirst)*, London: Boxtree, 1998.
13. The rounding up of the conspirators while Elizabeth is shown at prayer was inspired by Francis Ford Coppola's *The Godfather* (1972) according to Shekhar Kapur (DVD commentary for *Elizabeth*).
14. Shekhar Kapur (DVD commentary for *Elizabeth*).
15. Wolfgang Dios, 'Preview: Elizabeth', *Tribute*, 1998, p. 10.
16. The film did win one Oscar for Best Makeup Achievement.
17. Blanchett would later receive another Oscar nomination for the sequel Elizabeth - The Golden Age (2007).
18. Mirren in *Elizabeth I* (2005) and Duff in *The Virgin Queen* (2006).

Tudor Life

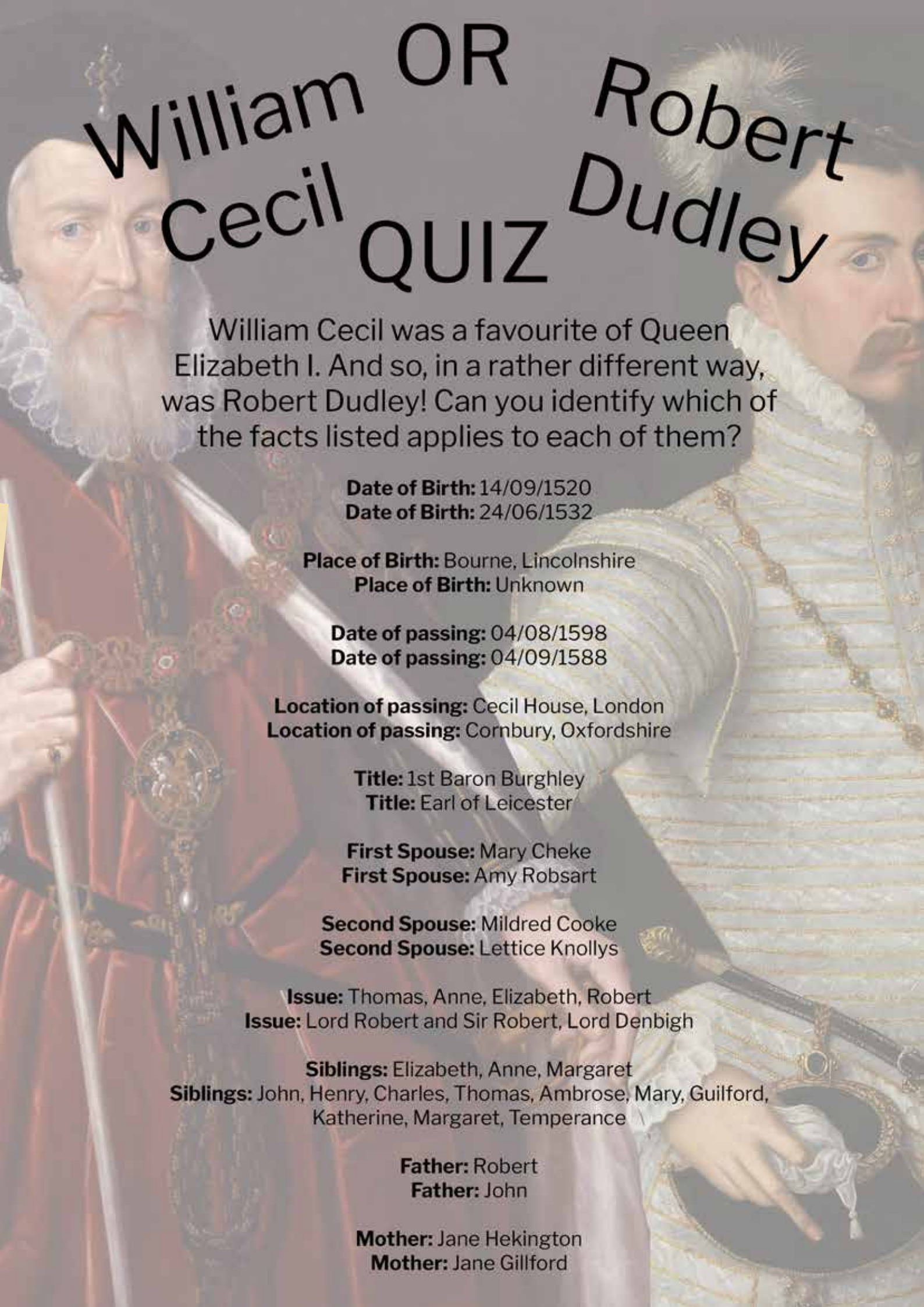
EDITOR'S PICKS



For more reading on the Cecils, a fine biography of the first great member of the family is "Burghley" by Stephen Alford, while "The Cecils" by David Loades is a great overview of the family in its rise to prominence. A more critical analysis of their political impact can be found in John Guy's "My Heart is My Own", a biography of Mary, Queen of Scots; Antonia Fraser's account of the Gunpowder Plot, and Leanda de Lisle's "After Elizabeth".

In terms of fiction or movies on the Cecils, I cannot recommend highly enough the BBC series "Elizabeth R", which although dated is a stupendous 6-part series on Elizabeth's political career, with decent amount of screen time for both William and Robert Cecil. Queen Elizabeth is played by Glenda Jackson; William is played by Ronald Hines, and Robert by Hugh Dickson.

THE EDITOR



William Cecil OR Robert Dudley QUIZ

William Cecil was a favourite of Queen Elizabeth I. And so, in a rather different way, was Robert Dudley! Can you identify which of the facts listed applies to each of them?

Date of Birth: 14/09/1520
Date of Birth: 24/06/1532

Place of Birth: Bourne, Lincolnshire
Place of Birth: Unknown

Date of passing: 04/08/1598
Date of passing: 04/09/1588

Location of passing: Cecil House, London
Location of passing: Cornbury, Oxfordshire

Title: 1st Baron Burghley
Title: Earl of Leicester

First Spouse: Mary Cheke
First Spouse: Amy Robsart

Second Spouse: Mildred Cooke
Second Spouse: Lettice Knollys

Issue: Thomas, Anne, Elizabeth, Robert
Issue: Lord Robert and Sir Robert, Lord Denbigh

Siblings: Elizabeth, Anne, Margaret
Siblings: John, Henry, Charles, Thomas, Ambrose, Mary, Guilford, Katherine, Margaret, Temperance

Father: Robert
Father: John

Mother: Jane Hekington
Mother: Jane Gillford

Member Spotlight

At the beginning of October, member Bill Wolff went to a fascinating temporary display of tapestries, including one showing Henry VIII, at the Franses Gallery in London.

DR THOMAS Campbell, the tapestry historian at the museum, and former director of the Metropolitan Museum said of the Henry VIII tapestry shown opposite "the priceless tapestry is one of only a handful of surviving English weavings from before 1550, and the only known depiction of Henry VIII in tapestry".

The courtly tapestry, previously only known to scholars, has remained unseen in the same house in Buckinghamshire for over 400 years. It depicts the king sitting in State at Windsor Castle, celebrating the investiture of his trusted adviser, Lord Russell, 1st Earl of Bedford, as a Knight of the Garter on 18 May 1539.

It is believed that Russell commissioned the tapestry around 1540, and that it was designed by a court artist in the circle of Holbein.

As a single panel of eighty square feet, the tapestry was woven with English wools on a single loom by professional weavers, probably those who worked in the Royal Wardrobe.

To the left of the King is a banner with the Latin inscription *praedicate evangelium onmi creaturae* which means "preach the gospel to all creatures".

John Russell (1485-1555) was very close to Henry VIII, becoming one of the kings executors. Henry made Russell the richest landowner in Devon after the Dissolution of the Monasteries. He was founder of the Bedford Estate as the king also provided him with property in London including the kitchen garden at Westminster Abbey. This area is now known as Covent Garden.

Bill Wolff has kindly sent us these images of the tapestry, along with some other stunning tapestries from the collection at Franses (80 Jermyn Street, Duke Street, St James's, London)


PDICATE EVANG

OVER: Saint Paul Directing the Burning of the Heathen Books at Ephesus, Brussels 1530s. Former collection Henry VIII, Hampton Court

A lost monumental tapestry, originally from Hampton Court, specially commissioned by Henry VIII, around the time of the Act of Supremacy, has been rediscovered in Spain. At the gallery for conservation, it was on public view for the first time as the centrepiece of a loan exhibition, *Henry VIII: the unseen tapestries* at renowned historical tapestry specialists, Franses in London, from 1 October –19 October 2018. The tapestry, which depicts a spectacular bonfire at its centre with Saint Paul directing the burning of irreligious books of magic, was ordered by Henry VIII to assert his religious authority during the destructive phase of the English Reformation. A strongly political work it raises timeless issues of power, censorship, the control of ideas, and justifications for the destruction of cultural property. The tapestry was designed for the King by Pieter Coecke van Aelst (the preparatory drawing survives in Ghent and a fragment of the full cartoon in New York). It is woven with gold and silver threads and is one of the most sumptuous and important Renaissance tapestries ever to be shown in the UK, from both an artistic and a historical point of view.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THE TUDOR SOCIETY

MEMBERS' BULLETIN

Happy Christmas from the Tudor Society!

2018 flew by, as most years seem to these days, but what a year it has been. One of the highlights was our September Four Year Anniversary edition magazine, which was all about the Dudley family. It's wonderful that the Tudor world is still uncovering new things such as the tapestry which is on the left hand side of this page. It's always a pleasure to be able to share them with you though the monthly magazine and website.

Looking back at 2018, we'd like to thank our new members, including : *Alan, Amanda, Amy, Angie, Anita, Ann, Anna, Anne, Anne Marie, Anthony, April, Ashlee, Audrey, Barbora, Bena, Bess, Beverly, Bill, Brinda, Brooke Elizabeth, Caren, Carla, Carolyn, Cathy, Chalary, Charlotte, Cheryl, Chris, Christian, Christie, Christina, Christine, Connie, Daniel, Daria, Darren, David, Dayna, Debbie, Denise, Diane, Donna, Donna-Jill, Elizabeth, Ellen, Elske, Emily, Erin, Fiona, Gabrielle, Gayle, Gemma, Gerald, Gina, Greg, Haneen, Heather, Heidi, Hilma, Hoang, Irene, Jacqueline, Jean, Jeanne, Jennifer, Jenny, Jessica, Jill, Jim, Joan, Joanne, Jodi, John, Judith, Julian, Julie ,Kate ,Katherine ,Katheryn, Katie, Kimberly, Kine, Kristin, Lacy, Lara, Lauren, Leigha, Lenora, Leslie, Linda, Lindsey, Lisa, Loretta ,Lori, Louise, Loz, Lucy, Luke, Lynda, Lynn Aileen, Mandy, Margaret, Marianne, Marlene, Mary, Mary Ann, Matt, Maura, Melissa, Michelle, Mitchell, Morag, Nancy, Natasha, Nathen, Nicola, Owen, Pat, Paul, Phil, Philippa, Rachel, Rebecca, Robin, Ronda, Ruth, Sam, Sandra, Sandra, Sara, Sarah, Seamus, Shelley, Shylah, Simon, Stacie, Stacy, Stephanie, Steve, Susan, Suzanne, Tara, Teresa, Thom, Tracey, Valerie, Vanessa, Vivien, Wendy, William & Willow.*

To each of you, and to all of our longer term members --- WELCOME AND THANK YOU!

Tim Ridgway

Claire's Christmas Recipes

Fool or Trifle

Christmas is not Christmas without trifle in our household. Now, a trifle, or a "fool", in Tudor times was a bit different to the trifle we have today. If you want to make a traditional Tudor fool then here's the recipe I used for my Tudor Cooking with Claire video. I combined Gervase Markham's "A Norfolk Fool", Peter Brears' modern renditions of a Norfolk Fool and "Elizabeth Cromwell's Fool to make this recipe.

12 thin slices of white bread
6 egg yolks
2 pints/1.2 litres double cream
2 cinnamon sticks
A grating of nutmeg (or a whole nutmeg quartered)
6 dates, sliced
3tbs sugar
Sherry

Remove the crusts from the bread. Use four slices of the bread (you can cut the slices into triangles like I did if you like) to line a deep dish.
Pour over enough sherry to soak the bread and let sit for about ten minutes.
Beat the egg yolks with 150ml of the cream.
Heat the remaining cream mixed with the nutmeg, the 2 cinnamon sticks and the sugar. Simmer for 5 minutes.
Remove cinnamon sticks (and the quarters of nutmeg if used) and take off the heat.
Cool slightly before beating in the egg yolk and cream mixture.
Pour one-third of the cream over the bread. Top with four slices of bread. Pour on the second third of cream, top with the final four slices of bread. Pour on the remaining

cream. Decorate with the date slices.
Let it stand for at least 30 mins and eat cold.

Elizabeth Cromwell just used bread to line the dish (soaked in sherry), rather than alternating layers, and Gervase Markham layered the bread but did not soak the bread in sherry. Lady Elinor Fettiplace's version was made by pouring "top of the milk" (Channel Island milk or half milk and half cream) over bread then beating egg yolks into it with sugar, rosewater, a pinch of salt and some sack (use sherry). Currants were then added before baking. Markham and Cromwell's recipes were not baked, just left for the liquid to soak into the bread to make a "custard". It tasted lovely uncooked, but I also tried baking it and that was nice too. I baked it for about an hour in a medium oven.
A modern trifle is made up layers of sponge and fruit, custard and then cream. For a really simple trifle, you can simply:
Arrange trifle spongers or pieces of sponge cake in the bottom of a large glass bowl

For a 'boozy' trifle, you can pour over your favourite tipple and allow the sponges to soak it up and become soft. For a non-boozy trifle, you can pour over unset fruit flavoured jelly (as in jello) or a tin of fruit with the syrup of juice. My mum used to soak her sponge in tinned raspberries. If you're using jelly, let it set before the next layer.

Make custard. You can use packet custard, tinned custard or custard powder, or you can make it yourself with cream/milk, egg yolks, cornflour and sugar – the BBC Good Food website has an excellent recipe, just Google it. Let it cool before pouring over the sponge.

Whip up some double cream (you can add some icing sugar to sweeten, if you like) and spoon over the custard. Decorate with sprinkles, crystalised fruit, sweets or crushed biscuits.

If you're a chocoholic, you can use brownies for the bottom layer (pour over some Baileys or other Irish Cream liqueur if you fancy), custard with chocolate broken into it and melted (or a chocolate mousse mixture, and then cream decorate with chocolate shavings or maltesers.

Mince Pies

Pastry

350g plain flour
75g lard, chopped into small pieces
75g butter, chopped into small pieces
A pinch of salt

Sift the flour and salt into a mixing bowl.
Rub in the butter and lard until the mixture is like breadcrumbs.
Add cold water a little at a time, mixing, until it is a dough that leaves the sides of the bowl clean.
Rest in the fridge for 20-30 minutes.
Divide dough in half.
Roll half of the dough out so it is large enough for about 24 rounds of approximately 3 inches/7.5cm. Repeat with the second ball of dough but cut with a 2 ½ inch/6cm cutter, or alternatively use a star-shaped cutter.
Grease your patty tins lightly with butter and line with the 3 inch rounds.
Fill with mincemeat.
Dampen the edges of the pastry rounds and top with the smaller rounds. Press around to seal them.
Brush with milk and pierce the lids 2 or 3 times with a knife or scissors.
Bake for 25-30 minutes at 200°C/400°F/Gas Mark 6, until lightly golden.
Cool and sprinkle with icing sugar, if desired.

Mincemeat

For the mincemeat, you can either buy a jar of mincemeat or make your own. These days, it doesn't actually have meat in it, just suet (or a vegetarian alternative). Here's a modern recipe for mincemeat:

375g currants
250g raisins
100ml brandy
1 lemon
300g shredded suet
250g dark brown sugar
85g mixed peel
½ nutmeg
1 large Bramley apple

Zest and juice the lemon. Soak the currants and raisins in the brandy and the juice of half a lemon for about an hour, until the fruit is plumped up. Drain off the liquid but retain.
Peel and grate the apple. Mix the suet, sugar, mixed peel, nutmeg, apple and the zest of the lemon. Mix in the currants and raisins. Pour over the brandy. Spoon into sterilised jars, pressing down to expel any air. Seal and keep for at least two weeks before use. If properly sterilised and sealed, the mincemeat will keep for 6 months.

Tudor mincemeat

English Heritage shared a 1591 recipe from "A Book of Cookrye Very necessary for all such as delight therin" on their website, if you fancy filling your pastry with a more traditional mincemeat. This was used in one pie, or "coffin" (8 inch diameter, 2 inches deep).

1 ½ lb (700g) lean mutton or beef
4oz (100g) suet
½ tsp ground cloves
1 tsp ground mace
½ tsp black pepper
a pinch of saffron
2oz (50g) raisins
2oz (50g) currants
2oz (50g) stoned prunes, chopped

Mince the meat and mix in the suet, spices, pepper, saffron and fruit.
Pour the meat mixture into a pastry lined pie dish, pack it down and then add pastry lid. Cut a hole in the centre.
Bake at 220°C/425°F/Gas Mark 7 for 15 minutes, reduce temperature to 180°C//350°F/Gas Mark 4 and bake for a further 1 and ¼ hours. Glaze with a mixture of melted butter and sugar and return to oven for 15 minutes.

Can you spot the ten differences between these not-quite mirrored Henry VIII portraits?

Tudor games

Why not add some traditional Tudor games into the Christmas entertainment.

Cent

(2+ players)

All you need is two dice for this one.
Roll a die to see who goes first (highest number wins the throw).
Take it in turns to roll the dice, adding the two numbers shown and recording the score.
Add each roll to the previous total.
The first player to reach 100 or more is the winner.
Variation: You could also play it by having to get to exactly 100, e.g. if a player has 97 and they roll more than 3 then it doesn't count and they miss their turn. If a player scores 99 then they're out because they can't roll a 1 with two dice.

Passage

(2+ players)

You need three dice for this game.
Roll a die to see who goes first (highest number wins the throw).
The first player rolls the three dice until he throws a double. If the double adds up to less than 10 then the player is out and loses, if it's over 10 then s/he wins, if it's exactly 10 then the dice are passed to the next player to have his/her go.

Tables

Today, this game is called backgammon, shown on the left on this page. Back in Tudor times, this game was called Tables. A backgammon game board was found in the wreck of the Mary Rose.

Chess

On the right, you can enjoy our "cut-out and play" chess board. The Tudors loved to play chess and in an inventory of the goods of Katherine of Aragon a chess board was listed with a set of red and ivory chess men.

Henry VIII vs. Francis I - Chess

THE WITCHES OF ELIZABETHAN AND STUART ESSEX

KATE COLE IS OUR EXPERT SPEAKER FOR DECEMBER

MEMBER COMMENTS ON THE MAGAZINE

Let me just say that I absolutely LOVE the Tudor Life Magazine in the printed version! There is history, games, recipes, photos, book reviews--so much information that I have saved every copy for my collection. I honestly believe everyone should opt for the printed version. You can't really appreciate the magnitude of work that goes into each copy until you see it in print! Thank you for all of the hard work.
- Peg

I love the magazine… Tudor Life is such a perfect title as it doesn't just cover what most books cover but down to the smallest details of life in the early modern period. Very high quality publication and I look forward to every issue.
- Michael

I love the printed magazines! It's much easier to read. I prefer reading the magazines at bedtime, now that I don't have to stare at a screen anymore.
- Lina

I so enjoy the magazine. Great pictures where Tudor life occurred, an especially good way to visit those I have not been able to visit. I love the articles, so insightful, adding new thoughts, answering questions, putting to rest rumors about the Tudors and the people around them. I get the paper version and save them all, reading them over again. I love holding a book in my hands rather then reading it on a computer(but that's just me).
- Helen

I love Tudor Life Magazine. The articles are interesting and informative. I look forward to the notification that the magazine is available every month!
- Connie

It's like a new xmas present every month…
- Myhrr

The magazine is just fabulous! When my quarterly magazine arrives in the mail, it feels like Christmas every time. The articles are interesting, clear and very educational. The pictures transport me back in time. The Tudor magazine is one of my favourite ways to escape reality. Thank you for your continued effort!
- Suzie

The magazine is densely rich with information, well-researched, and well-written, all the while bringing stories from the Tudor period to life in an easily consumable medium. This is one purchase I am happy to have made because it is just so well done.
- Nicole

I just want to say "keep up the superb work"! For me the magazine is a real treat, because I have all the articles I'm interested in in one magazine! What's more, I love the fact that there's a paper issue as well.
- Audrey

The right place to go if you wish to read anything Tudor such as stories, articles and reviews!
- Anthony

I really feel that the magazines are one of the main highlights of the Tudor Society for me. I love the different themes each month, and always look forward to the next one! And even for quite educated Tudor enthusiasts like us, I always learn more interesting information them! And I directly base my ongoing list of books to read on Charlie's reviews!
- Laurie

Christmas Spot the difference answers

Charlie on Books

PUSTULES PESTILENCE AND PAIN

by Seamus O'Caellaigh

Henry VIII's health problems have both fascinated and puzzled people for years, with many unsure as to the exact nature of them and how they would have been treated. Seamus O'Caellaigh's debut book *Pustules, Pestilence and Pain: Tudor Treatments and Ailments of Henry VIII* brings us one step closer to understanding Henry VIII's health.

The author uses rarely seen primary sources, and it is a treat to be able to read them and see the sort of ingredients that were ordered for Henry VIII's treatment. He includes several possible treatments for each ailment, so the book is packed full of information. It also uses some amazing full-colour pictures of the ingredients and treatments, reconstructed by the author himself.

O'Caellaigh clearly explains each treatment, for instance in this treatment for smallpox which focused on treating the symptoms:

> *'The four treatments; one for fever, one for the pustules, one to induce sleep when troubled by fever, one for scabs; are all from William Bullein's work. The treatment made from barley was used to help temper the fever by balancing the humours with a cool treatment. The second is also made from barley, but with poppy and wild lettuce added to induce sleep. The third treatment is a sulphur-based oil for the pustules formed by the disease, and in the same passage is the fourth treatment, a sulphur-based ointment to use on the scabs that formed over the pox in approximately the second week.'*

Despite several historians having argued against it, the myth of Henry VIII having syphilis is still around. The author of this book shows that he couldn't have had it, mainly because they had a way of treating it back then and he wasn't treated for it, arguing that:

> *'The many treatments within the works of his physicians show that Henry continued to be troubled by ulcers. This possible treatment for Henry's ulcers includes the metal mercury, but in a different form than was used in many mercury treatments. I make this distinction because many of the scholars studying the health issues of Henry tried to determine if he was troubled by syphilis, and it was shown that mercury used to treat syphilis was never bought by his household, at least not that could be found.'*

It is a fairly easy book to read and can be read by anyone, even if they know little about medicine, and so I would recommend this book to anyone wanting to find out about Henry VIII's many illnesses, as well as the treatments that would have been given to people of the time. The only thing I would say is that I wish he would have said a little more on how effective the treatments would have been, but that is only a minor thing and would not stop me from recommending this book. It is perfect for both serious historians and those with just a casual interest in the period.

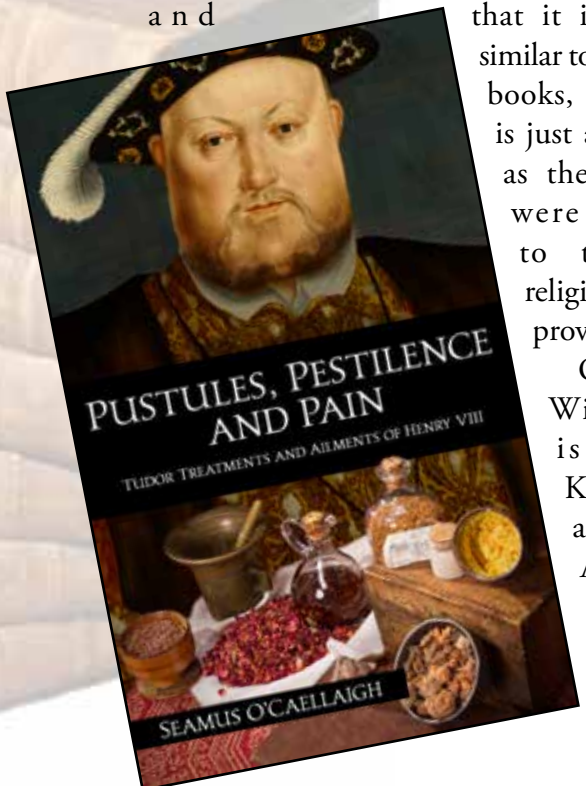
THE QUEEN AND THE HERETIC

by Derek Wilson

Katherine Parr has had several books written about her, whereas Anne Askew, a woman closely associated with her, has none. As a woman who was martyred for the Protestant cause, she is often mentioned in biographies of Katherine Parr, another Protestant, and yet the possible connection between the two women has never been fully explored. Derek Wilson has written many books on the Reformation, and so is the perfect choice to tackle this subject in his latest book *The Queen and the Heretic: How Two Women Changed the Religion of England.*

The Queen and the Heretic is a dual biography of Katherine Parr and Anne Askew, exploring their upbringings, how they became reformers and if they actually met and were close. It is interesting to see just how much the two women had in common, even before they became reformers.

This book includes a lot of information about the Reformation, sometimes feeling like it might distract from the topic of the two women and that it is a little too similar to Wilson's other books, however, this is just about justified as the two women were dedicated to their shared religion, and so this provides context.



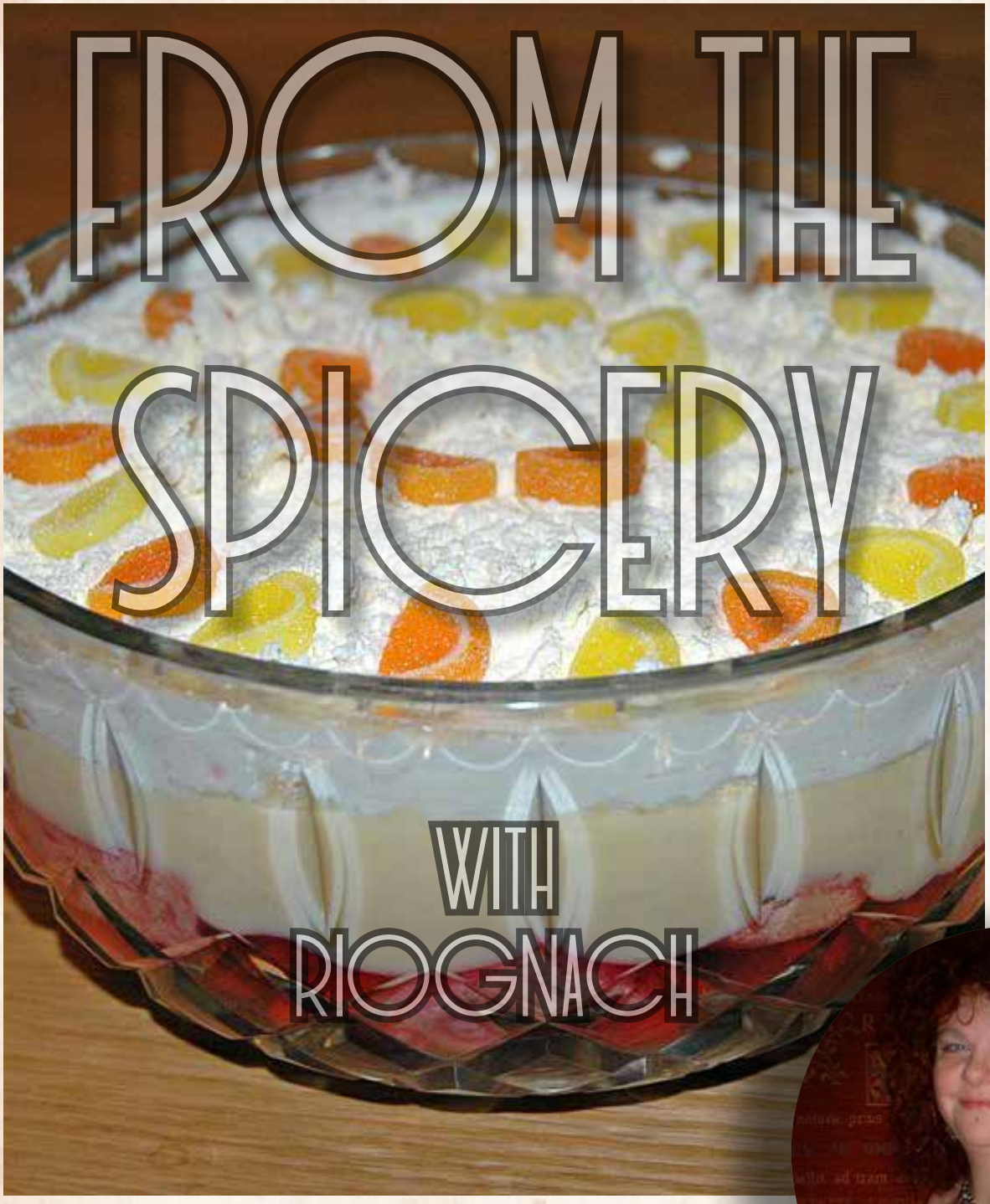
One question Wilson poses is whether Katherine Parr and Anne Askew were as close as has traditionally been assumed and whether they even met. The men leading the investigations into the two women were certainly trying to find a connection between them. Katherine would have heard of her, of course, but Wilson questions whether she met her:

'it is impossible not to connect she queen's remorse with the persecution being suffered by those who were being imprisoned and burned for her faith - and, surely, Anne Askew would have been the uppermost in her mind. That girl Catherine had heard of and, perhaps, met as a lively teenager in Lincolnshire was now boldly upholding her faith, with her eyes fixed on martyrdom while she, the queen, lived in luxury, hoping that Anne's interrogation would not lead the Catholic bloodhounds to her door.'

Admittedly there is not as much on Anne Askew in this book as there is on Katherine Parr, especially on Anne's early life as there is less evidence for it. However, I am glad they are both in one book as a full biography on just Anne would have been nearly impossible or would have been padded out a lot. This way we get one of our first biographies on Anne without it being compromised with needless facts and irrelevant information.

The Queen and the Heretic is a great dual biography on two notable Protestant women and their struggles in Henry VIII's reign. It makes us reevaluate some of the accepted facts about their lives, such as that the two women were closely associated. It also poses some interesting questions, such as whether the investigation of Katherine Parr or the interrogation of Anne Askew came first, as those who organised it thought the two were connected. I would recommend this book to anyone who wants to learn more about either of these women and the Reformation, or to those who have enjoyed Wilson's previous work.

CHARLIE FENTON

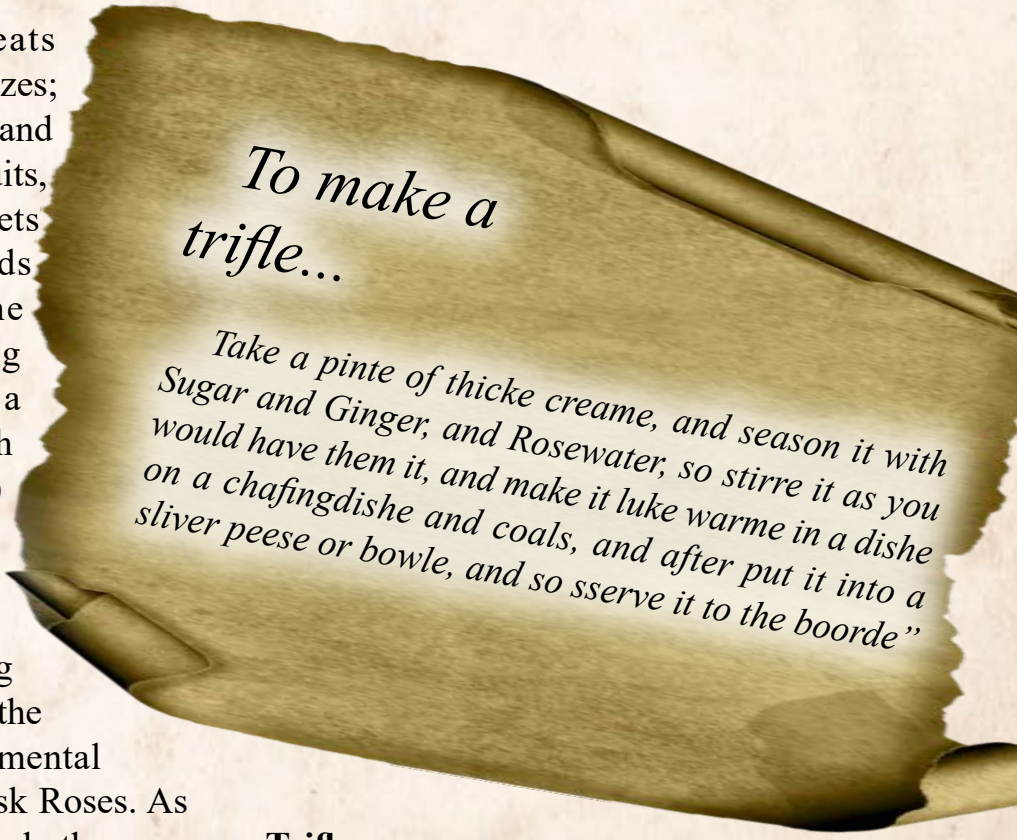


SWEET NOTHINGS

WELL, ITS THAT time of year again, where waistlines thicken as we indulge in treats to mark the Christ Mass and the coming of the New Year. During our virtual Elizabethan feast, we marvelled at a chess set crafted from sugar and satisfied our sweet cravings with a smorgasbord of *suckets*, marzipan *subtleties* and other sweetmeats. So, to mark the silly season, I thought it might be tempting to learn how such sweet delights were created. Note: it might be an idea to loosen the laces of your garments now - just in case

Medieval sweet treats came in all shapes and sizes; from sticky gingerbreads and delicately entwined biscuits, to glistening spoon sweets and candied citrus rinds known as *suckets*. The photo at the beginning of this article features a selection whole Bush Lemon (*Citrus jambhiri*) spoon sweets, and Blood Orange (*Citrus x sinensis*) *suckets* that I made for a Baronial cooking competition. The drink in the background is an experimental liqueur made with Damask Roses. As a piece of tableware trivia, both spoon sweets and *suckets* were eaten with a piece of cutlery that had a spoon at one end, and that Italian affection, a two-pronged fork, at the other. Sadly, I don't have one of these.

To start off, why not try this recipe for trifle from *The Goode Huswife's Jewell* (minus the more traditional sponge, custard, jelly and booze)?



Trifle

Modern Redaction:

3.5L whole cream (not lite or thickened with gelatine)

2-3 Tblsp sugar (pure icing (powdered) sugar is best)

2 tsp ground ginger

2 tsp rosewater, but orange water works well, too

Basically, ground ginger, rosewater and sugar is added to the cream and

beaten to the soft peak stage. If you wish to serve this as a cold whipped dessert, omit heating it in a chaffing dish as it will cause the cream to split. Alternatively, if you'd like to serve it as a warm cream sauce to pour over a tart or a sweet fruit pudding, then gently heating the mix in a chafing dish is acceptable.

Or how about an unusual Sky-Blue Sauce? This is an Italian recipe from *Libro de Arte Coquinaria.* Oxidation from the verjuice causes the blackberries and their juices to turn blue. While its unlikely you'll get a perfectly blue sauce, the more you stir the blackberries during the making of this sauce, the bluer the end result will be.

Sky Blue Sauce Modern Redaction:

800 grams blackberries (preferably fresh, but frozen will work)

300 grams ground blanched almonds

1300 ml verjuice

2-3 tsp ground ginger

Puree the blackberries and pass through a sieve to remove as many of the seeds as possible. Stir the sieved blackberries into the verjuice in a small saucepan over low heat. When the berries are hot (but not boiling) add the ground almonds and ginger. Depending on the sauce, you may find that you don't need all the ground almonds, so keep some aside to add later if you find the sauce is too thin. Continue to cook gently and stir to ensure that the sauce is smooth.

To make a Sky Blue Sauce...

Take of the wild blackberries that grow in the brambles, and a little of fresh ground almonds, and a little ginger. And temper these things with verjuice and pass through a sieve.

Maybe Strawberry Jelly is more to your taste, and it is always a hit with the ladies. This recipe comes from Hugh Plat's 1609 book *Delightes for Ladies*. Admittedly the idea of boiling up bovine hooves and heads to extract the gelatin is a very off-putting process, so I'd advise using leaf or powdered gelatin, or if you're a real authenticity maven, you could use isinglass.

Jelly Modern Redaction:

250 grams strawberries (or mulberries or raspberries)

100 grams sugar

1 Tblsp gelatine – approximately

To make Gelly...

To make gelly of Strawberries, Mulberies, Raspberries, or any such tender fruit. Take your berries, and grinde them in an Alabaster Mortar, with foure ounces of Sugar, and a quarter pint of faire water, and as much Rosewater: and so boil it in a posnet with a little peece of Isinglasse, and so let it run through a fine cloth into your boxes, and so you may keepe it all the yeere.

250 ml water
1 tsp rosewater

Wash, hull and quarter the strawberries, place in a saucepan with the water and sugar and bring to a boil. Cook gently until the strawberries become mushy, then pass through a fine sieve to remove the seeds and any remaining solid pulp. Add in the rosewater.

For each 500ml of liquid, add one tblsp of gelatine (slightly more if you want the jelly to be firm for cutting). Take 1⁄2 cup of the liquid in a small bowl, and sprinkle the gelatine on top. Leave 5 mins until spongy. If the liquid is still warm, stir the gelatine in until a smooth mixture is obtained. If the strawberry liquid has cooled then place the bowl over a larger bowl of hot (not boiling) water and stir until fully dissolved.

Mix the gelatine mixture into the remaining strawberry liquid ensuring it is well incorporated. Allow it to cool a little, and then pour into a rinsed baking tray to set. Once the jelly has set, cut it into cubes.

To make daryoles...

Take creme of cowe mylke, other of almaundes; do therto ayren with sugur, safroun and salt. Medle it yfere. Do it in a coffyn of ii ynche depe; bake it wel and serue it forth.

Daryoles aka custard tarts are a particular favourite of mine, and there are as many recipes for them as there are countries and historical periods. This recipe is a simple one from *The Forme of Cury*. But be warned the results are very rich, very good and very more-ish (remember my comment about loosening your girdle?). For an authentic historical variation, you could try adding nutmeg or ginger in the bottom of each tart.

Note that dariole moulds are not required as they're a much later invention.

Modern Daroles Redaction:

5 egg yolks
500 ml cream
80 gms caster sugar
Pastry case or cases

Beat the egg yolks with the sugar until thick and pale and mix in the cream. Pour into pastry cases and bake at about 140C until just set. If you want to make the tarts more yellow, heat the cream with a little added saffron, and allow it to sit and infuse for 30 mins or so before you add the egg yolks. To make the almond milk version, simply make up an equivalent amount of very thick almond milk, and substitute it for the cream.

Another sweet treat, known as Pets, were the medieval forerunner to the modern meringue. Pets are a baked beaten-egg white and sugar confection, appearing in a manuscript collection of recipes by Lady Rachel Fane circa 1630. I have included a photo of my attempt at making pets, but as you can see, they went thermonuclear – still don't know why.

Modern Pets Redaction:

6 egg white
225 grams caster sugar
25 grams butter
1 tsp lightly crushed coriander seeds
1 tsp crushed aniseeds

To make Pets...

Take a pownd of Drye fine searsed suger, & beat the whites very wel then take off froutgh & put your suger, bye litle & litle in to it — contineually stiring it & beating it with a spoone ore laydle, and when it is exceedingly well beaten, then have some pye plates ready buttred & wipe the buter of because the lesse buter it hath the beter, then drope them upon the plate & put in to every drope a cariewayseede or coriander then let your oven be very temparate and watch them with a candle all the while & if they be right they will rise and looke very white, it is good at the first to set a scilet of water, with them in to the oven,& when they be thowrow drye then take them out, you must in the mixing of them put 12 graines of muske & 12 of Abergrisse which you must bruse with suger before you stire it in to the egge & suger.

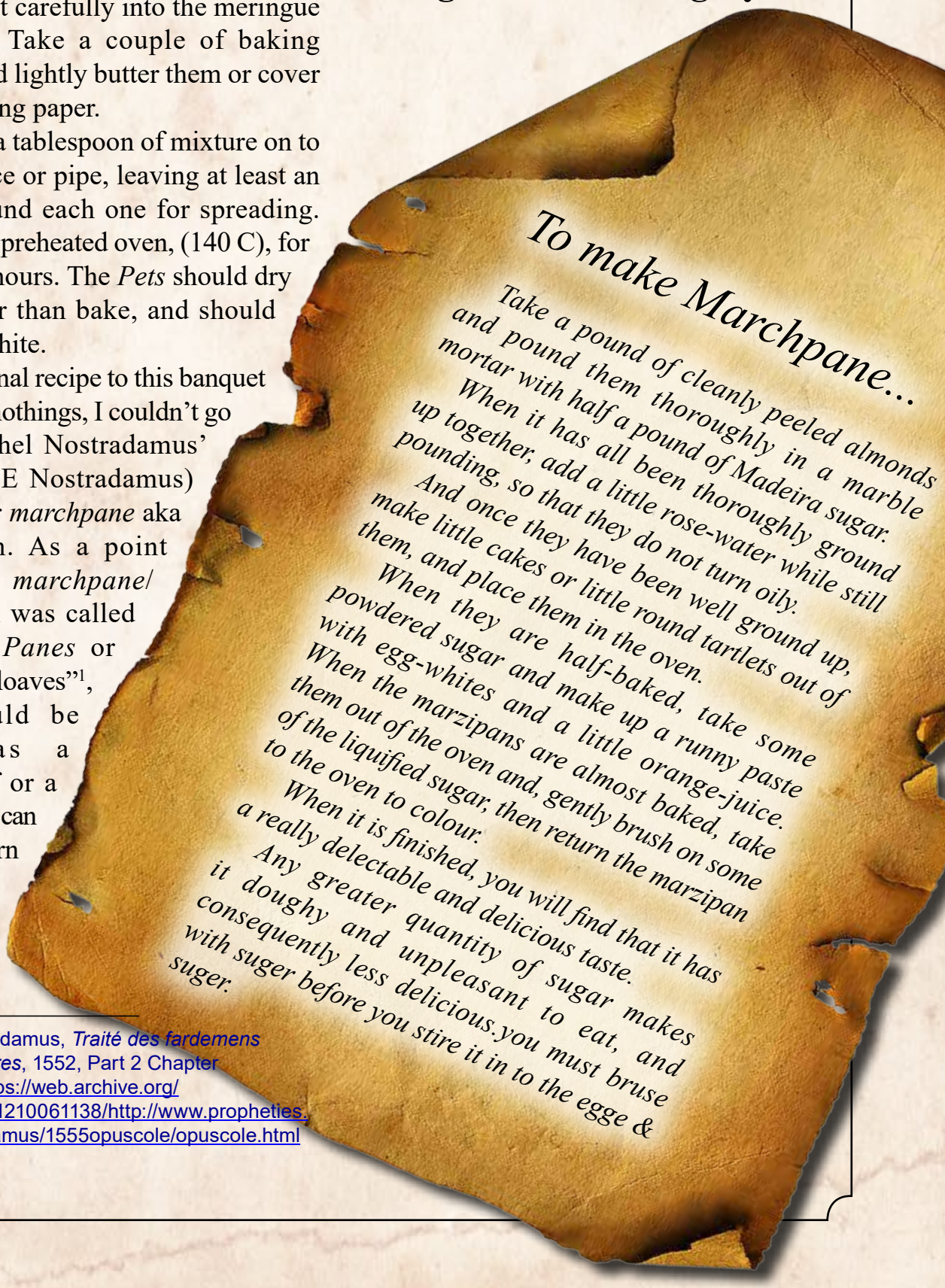
Beat the egg whites until they are really stiff, then adding all but 2 tablespoons of the sugar, beating as you go until the meringue is glossy.

Mix the coriander and aniseed with the remaining sugar, crushing it gently, and fold it carefully into the meringue mixture. Take a couple of baking sheets and lightly butter them or cover with baking paper.

Place a tablespoon of mixture on to the surface or pipe, leaving at least an inch around each one for spreading. Bake in a preheated oven, (140 C), for 1 to 1 ½ hours. The *Pets* should dry out rather than bake, and should remain white.

As a final recipe to this banquet of sweet nothings, I couldn't go past Michel Nostradamus' (yep, THE Nostradamus) recipe for *marchpane* aka marzipan. As a point of trivia, *marchpane*/marzipan was called *Martios Panes* or "soldiers loaves"[1], and could be used as a foodstuff or a medicine.Ican see modern soldiers preferring these treats to the contents of typical ration packs! Originally, Monsieur Nostradamus trained as an apothecary, and this is his version of the traditional sweet.

Rioghnach O'Geraghty



1 M. Nostradamus, *Traité des fardemens et Confitures*, 1552, Part 2 Chapter XXVII, https://web.archive.org/web/20081210061138/http://www.propheties.it/nostradamus/1555opuscole/opuscole.html

Tudor Entertainment part 2

In my previous article, I mentioned that, this time, I would look at how street performances and medieval pageants evolved into the comedies, tragedies and histories of the Elizabethan theatre but the history of theatrical entertainment goes back millennia.

The theatre originated with the Ancient Greek dramatists and playwrights, like Seneca, who specialised in tragedies to warn his audiences of what might befall the unwary, so there was often a moral behind the drama. The Greeks invented 'the chorus' – a group of performers on the side of the stage who acted as the narrator, speaking in unison, and would egg on the audience to cheer the hero or jeer at the baddie. The Romans preferred satire and comedy. Whatever the play might be: a mythological tale or topical piece, in those warmer climates the performances were usually outdoors. The audience could be huge, filling the amphitheatres of the day.

Purpose-built venues were not available for medieval theatre which could be performed anywhere from a nobleman's hall to a churchyard, in the market square or cathedral precinct. Religious subjects dominated the Mystery and Miracle Plays, the former enacted by the town guilds (or 'mysteries') telling Bible stories, the latter acting out the lives and miracles of particular saints. Mystery Plays often made use of 'pageant wagons', providing three tiered stages with raised platforms and scenery at the top, the body of the wagon as the main stage, plus the ground level in front of the wagon. Props could be quite elaborate and might include ropes and pulleys to enable angel characters to 'fly', trap doors for 'miraculous' appearances and even 'hell's mouths' into which the damned would disappear. The guilds had to pay for the upkeep of their individual wagon, storage from year to year and maintenance of props, masks and costumes, so it could be an expensive business.

But there were less elaborate and more informal 'mummings', always performed in disguise, often using folk tales to tell a moral story: good should always triumph over evil, though it was sometimes a close run thing. The popular mummers' play of St (or sometimes 'Prince') George and the Dragon came in numerous versions. A decent dragon costume might be expensive, so less fabulous baddies could be substituted: the Saracen or

Turkish Knight could be a suitable antagonist for George and wear simple soldier's garb. Either the baddie or George, or both, could be slain more than once during a performance and then resurrected, usually by the Physician character. The only certainty was that righteous, God-fearing George would be the last man standing. He might even get the girl/maiden/princess at the end.

By the fifteenth century, Robin Hood had become a popular subject of medieval performances but he was not always – in fact, not usually – the charitable hero we know today, busy righting wrongs and giving villainous kings, princes and churchmen the comeuppance they deserve. The medieval Robin was an outlaw and a rebel, guilty of robbing the rich, certainly, but keeping his ill-gotten gains for himself. In one particular play he murders Sir Guy of Guisbourne who, unlike his modern counterpart, is a good and honourable knight. Robin also runs what we would term 'protection rackets' and although he occasionally lends money to those who fall on hard times, he demands its repayment 'with menaces'. Yet somehow, he remained a folk hero.

Street theatre was always popular in medieval and Tudor times. Acrobats, jugglers, dancers and musicians often combined their talents, working as a troupe to perform at fairs or on market days, hoping to earn money in a hat or collecting box. With few props and no scenery required, an impromptu performance could be put on anywhere a crowd gathered. However, these 'mountebanks' were often regarded with suspicion. They were seen as vagabonds and criminal types, travellers who could not be bothered to settle down or do 'proper' work to earn a living. Since they were from 'elsewhere', i.e. unknown foreigners and the term could apply to someone from a neighbouring village as well as from overseas, actors and entertainers were reckoned troublemakers of the lowest status. There was no kudos of celebrity and though the entertainment was welcomed and enjoyed, the sooner the troupe left town, the better. There were grounds for this attitude in that such in-comers could bring disease in their wake and the gathering of crowds to watch the spectacle was an efficient means of spreading contagion. In Shakespeare's era, we know theatres in London were closed in times of plague for this reason. Also, the Tudor period was one of inflation and economic hardship and the number of unemployed but 'sturdy' beggars i.e. fit to work, increased. Joining a troupe of travelling players might be an option for those with acrobatic or musical talent but it could lead to actors being labelled as no better than beggars.

I think two major events contributed to the changes from medieval to Elizabethan theatre. One was the European Renaissance of the fifteen and sixteenth centuries. The other was the sixteenth-century Reformation of the church.

The Renaissance brought new ideas on learning and, with the advent of the printing press from c.1450, writings from Ancient Greece and Rome were rediscovered and spread widely. Among these works were the plays, dramas, literature and poetry of those civilisations, bringing inspiration, novel ideas and stories not heard before, to would-be playwrights. Shakespeare and his fellows made free and extensive use of these tales from antiquity: *Julius Caesar, Timon of Athens, Coriolanus* and *Troilus and Cressida* all take ideas directly from the Classics. Even 'contemporary' plays set in the

Elizabethan era could borrow aspects from ancient myths. For example, in *The Merchant of Venice* Portia gives her suitors the choice of one of three caskets, in order to select her husband. This plot line reflects the Greek myth of *The Judgement of Paris,* when the young hero has the impossible task of deciding who is the fairest of three goddesses, though in his case every answer is both right and wrong in that they are all beautiful and he will offend two powerful goddesses no matter whom he chooses.

Not all plays were as dramatic as that. 'Interludes' were a new genre of the early Tudor period, comic, amusing and, sometimes, bawdy. One-act farces, they had little in the way of plot, more like modern comedy sketches. *The Play of the Weather* by John Heywood [c.1497-1578] sees a group of people given the choice, by the god Jupiter, as to what type of weather they would prefer. Since they end up arguing and endlessly contradicting each other, Jupiter decides to leave the weather just as it is. Heywood also wrote *John-John, Tib and Sir John,* a farce as we would recognise it: a domestic love triangle with plenty of silly action, mistaken kisses and erroneous assumptions. Gradually, audiences wanted more depth of character and proper plots but 'interludes' didn't entirely disappear. As brief musical or comedic sketches, they would be performed at the front of the stage as cover for scenery or costume changes between acts in longer plays.

One of these longer plays was the five-act comedy, *Ralph Roister Doister,* written by a London schoolmaster, Nicholas Udell, between 1550 and 1553. The supposed hero, Ralph, is a boastful fellow who falls in love repeatedly and not only expects every woman to return the favour but swears he will die if they don't. His sidekick, Matthew Merrygreek has seen it all before when Ralph swears he must win Dame Constance's heart or perish in the attempt, despite Constance being promised in marriage to Gawyn Goodluck who is abroad at present. Merrygreek employs a scribe to write down Ralph's love letter to Constance. There are silly songs and comedy servants to add to the fun but the crux of the matter is Merrygreek's reading of the letter aloud to the lady. He reads the words as written but with pauses and mistaken emphasis completely reversing the meaning. For example:

Sweet mistress, whereas I love you nothing at all,
Regarding your substance and riches chief of all,
For your personage, beauty, demeanour and wit
I commend me unto you never a whit.
Sorry to hear report of your good welfare.

This is how Merrygreek reads it. The lady is insulted, not surprisingly. Ralph threatens to kill the scribe for ruining his chances with Dame Constance, yet the letter was intended to read:

Sweet mistress, whereas
I love you *– nothing at all*
Regarding your substance and riches, chief of all
For your personage, beauty, demeanour and wit –
I commend me unto you. Never a whit
Sorry to hear report of your good welfare...

Merrygreek gets the blame and says he will read it to her again. Ralph puts on his best armour and they go together to win the lady only to be turned down flat. Dame Constance declares the letter was irrelevant; she would rather wed a beggar than marry Ralph.

Ralph threatens the lady for refusing him and returns to do battle. Having forgotten his helmet, Merrygreek, who treats the whole

affair as a joke, has him wear a bucket on his head for the fight. Unable to see, Ralph doesn't realise it is Merrygreek who is hitting him, rather than Dame Constance and her faithful band of servants. The lady's fiancé, Gawyn Goodluck, returns home and wants everyone to be friends, having Ralph and Merrygreek to dine with them against the lady's inclination, though she bows to her lord's wishes. The play ends with a choir and a toast to Her Majesty. At the time of writing the queen would have been Mary Tudor and there are a few references to *Pater noster* and the Mass; nods to the Roman Church. Could that be why this play is not well known? For myself, *Ralph Roister Doister* would have been far more fun to study at 'A' level than miserable old *Hamlet.*

But reference to the Roman Catholic faith brings me to the second major event that influenced the changes from medieval to Elizabethan theatre: the Protestant Reformation. Saints' days and Catholic feast days became taboo during Edward VI's rule [1547-53] and, despite the brief return to the 'Old Faith' in Mary's reign [1553-58], religious events, such as Mystery and Miracle plays became suspect. Although in some towns Mystery Plays continued into the 1570s, the genre was fading, being expensive to perform at a time of economic hardship and of dubious merit in eyes of the Protestant authorities. Secular subjects were safer – to a degree.

However, during Elizabeth's reign, certain subjects, even secular ones, could come to the notice of the queen's lord chamberlain and be censored. In fact, by Shakespeare's time, every play had to have official approval before it could be performed publicly. This meant that some otherwise innocuous dramas might be banned or require pruning of any sensitive material, references to religion, politics or even the queen's age and the theatre was policed to see there was no infringement of the censorship laws. This situation led to the development of a kind of underground theatre with short dramas on illegal themes requiring a minimum of props. The idea was that the play would be over and everything packed away before the authorities arrived to stop it and arrest players and patrons alike but it was a risky business.

Impromptu performances were all very well but both actors and audiences wanted permanent venues for the staging of entertainments. The courtyards of certain inns and taverns in London became the bases for troupes of players with guaranteed audiences and the innkeeper making a profit on the extra food and drink sold and a proportion of the takings on the door. Purpose-built theatres were a logical next step. Able to hold much larger audiences and with permanent stages, storage facilities, changing rooms and the opportunity for more elaborate 'extras', such as mirrors for special effects, numerous trapdoors and interchangeable backdrops. Every player's dream must have been to perform in a proper theatre.

Most theatres were open to the sky to allow the maximum light to illuminate the stage. Of course, that meant the weather could close a production at any time, a washout for both actors and audiences. The earliest London theatre with a roof was *Paul's* but it was simply the converted choir school at St Paul's Cathedral, so not ideal. *The Theatre,* built by James Burbage – father of the actor Richard Burbage – at Shoreditch, just outside London's city walls, and its successor, *The Curtain,* on the same site,

were both unroofed. The insalubrious area of Bankside in Southwark on the south bank of the Thames, opposite the city, became the 'theatre land' of the Elizabethan era. Here *The Rose, The Swan* and *The Globe* – all unroofed venues – vied for audiences, raising their flags aloft at 3 o'clock each afternoon when a performance was about to begin. Play bills were posted up before hand, advertising the play to be staged. Unlike today, audiences did not sit quietly. Conversations continued if the action was dull and disapproval was shown by booing, cat-calls and throwing things at the offending actors.

The Elizabethan common folk, referred to as 'groundlings', would pay one penny to stand in the 'pit' of *The Globe* theatre. The gentry would pay to sit in the galleries and could hire cushions for comfort. Rich nobles could watch the play from a chair set on the side of the stage itself, so they had an uninterrupted view. Men and women attended plays, but often well-to-do women would wear masks to disguise their identity. There were no toilet facilities and people had to leave the theatre to relieve themselves outside. Going to watch a play was such a popular pastime with rich and poor alike that

during the outbreaks of the plague in 1593, 1603 and 1608 the theatres had to be forcibly closed, to prevent the gathering together of crowds which helped spread disease.

If you want to read the texts of other medieval and Tudor plays like *Ralph Roister Doister* I can recommend a rather old but very relevant book *Medieval and Tudor Drama,* edited by John Gassner and published by Applause Theatre Book Publishers in 1987, if you can find a second-hand copy. Still available on Amazon is Four Tudor Comedies – Jacke Jugeler, Roister Doister, Gammer Gurton's Nedle and Mother Bombie.

To get a feel for what it was like to be an Elizabethan actor with a bit of murder and sleuthing on the side, you could do worse than read Edward Marston's series of Nicholas Bracewell novels published by Allison & Busby Ltd. They're all good fun.

Next time, I shall be looking at a little-known archaeological site in Kent, once the Elizabethan mansion of Sir Francis Walsingham's cousin, Thomas. Queen Elizabeth stayed there when she knighted Thomas Walsingham in 1597.

TONI MOUNT

DECEMBER'S "ON THIS

1 December 1539
Execution of **Thomas Marshall**, Abbot of Colchester. Marshall was hanged, drawn and quartered for treason for his opposition to the dissolution of the monasteries, his refusal to accept Henry VIII as the Supreme Head of the Church in England and his belief that those carrying out the King's wishes regarding religion and the monasteries were heretics.

2 December 1586
Parliament met following their request for **Elizabeth I** to sanction the execution of **Mary, Queen of Scots**. A draft proclamation of sentence, written by Elizabeth and **William Cecil**, Lord Burghley, was published at the Parliament,

Portrait of a young Catherine of Aragon *by* **Juan de Flandes**

8 December 1542
Mary Stewart (Stuart), or **Mary, Queen of Scots**, was born at Linlithgow Palace in Scotland.

9 December 1538
Edward Neville, Gentleman of the Privy Chamber, was beheaded on Tower Hill.

10 Dec 1541
Thomas Culpeper and **Francis Dereham** were executed at Tyburn.

16 Dec 1485
Catherine of Aragon was born at the recently reformed fortified palace at Alcalá de Henares, just east of Madrid.

17 Dec 1538
Pope Paul III announced the excommunication of **Henry VIII.**

18 Dec 1555
Burning of **John Philpott**, former Archdeacon of Winchester and Protestant martyr, at Smithfield.

21 Dec 1549
Marguerite of Navarre died in Odos in France at the age of fifty-seven.

22 Dec 1534
An imprisoned **John Fisher**, wrote to **Thomas Cromwell** beseeching him to provide him with a shirt and sheet.

23 Dec 1558
Elizabeth I moved from Somerset House to Whitehall Palace, which became her principal residence.

24 Dec 1604
Death of Sir Thomas Cornwallis, member of Parliament, at the age of eighty-six.

25 Dec 1634
Death of Lettice Blount (née Knollys, other married names: Devereux and Dudley) at the age of ninety-one.

28 Dec 1510
Birth of Sir **Nicholas Bacon**, lawyer, administrator and Lord Keeper of the Great Seal in Elizabeth I's reign. He was the second son of **Robert Bacon**, and was the father of the famous philosopher, statesman, scientist and author, Sir **Francis Bacon.**

29 Dec 1605
Death of **Arthur Hall**, member of Parliament, courtier and translator.

30 Dec 1546
Henry VIII signed his last will and testament, authorising the changes which he had ordered to be made on 26th Dec.

31 Dec 1600
The East India Company, was chartered, i.e. given royal approval, by Queen **Elizabeth I**.

Background image: Hexham Abbey Candlelit Procession

DAY IN TUDOR HISTORY"

3 December 1536
A proclamation was made to the rebels of the Pilgrimage of Grace offering them a pardon.

4 December 1531
Execution of R**hys ap Gruffudd** for treason. He was beheaded after being accused of plotting against the King.

5 December 1556
Birth of **Anne de Vere** (née Cecil), Countess of Oxford, daughter of **William Cecil**, 1st Baron Burghley.

6 December 1555
Death of **Thomas Cottisford**, clergyman, translator and reformer, at Frankfurt.

7 December 1549
Hanging of **Robert Kett**, leader of Kett's Rebellion in Norfolk

11 Dec 1608
Burial of **Douglas Sheffield** (née Howard), Lady Sheffield, at St Margaret's Church, Westminster.

12 Dec 1574
Birth of **Anne of Denmark**, Queen of England, Scotland, and Ireland as consort of **James I.**

13 Dec 1561
Death of **Lawrence Dalton**, Richmond Herald, Rouge Croix Pursuivant and Norroy King of Arms.

14 Dec 1558
Burial of Queen **Mary I** at Westminster Abbey in the Henry VII chapel with only stones marking her grave.

15 Dec 1560
Death of **Thomas Parry**, Comptroller of the Household to **Elizabeth I** and Lord Lieutenant of Berkshire

Anne of Cleves *by* Hans Holbein the Younger

19 Dec 1583
John Somerville, convicted conspirator, was found dead in his cell at Newgate Prison. Death was by strangulation, and it was said that his death was suicide. His body was buried in Moorfields, and his head put on display on London Bridge.

20 Dec 1583
Execution of **Edward Arden**. He was hanged, drawn and quartered after being convicted of plotting with **John Somerville**.

26 Dec 1546
Henry VIII made some changes to his will, a document which had been prepared two years earlier.

27 Dec 1539
Anne of Cleves landed at Deal in Kent. Anne was to be Henry VIII's fourth wife.

TUDOR FEAST DAYS

6 December - Feast of St Nicholas
8 December - Feast of Immaculate Conception
21 December - St Thomas's Day
24 December - Christmas Eve
25 December - Christmas Day
26 December - Feast of St Stephen
28 December - Childermas

Tudor Life

NEXT MONTH IN YOUR REGULAR

Tudor Life

TUDOR MARYS

ALEXANDER TAYLOR
Bloody Mary, An Unfair Representation?

SARAH BETH-WATKINS
Mary Tudor, Sister of Henry VIII

CLAIRE RIDGWAY
The Other Boleyn, Mary Boleyn

PLUS

THE SHAKESPEARE BIRTHPLACE TRUST
Tudor Housewives

TONI MOUNT
Scadbury Manor

THIS MAGAZINE comes out every month for **ALL** MEMBERS.
We hope you enjoy it!

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