Tudor Life

The Tudor Society Magazine

Members Only
№ 46
June 2018

The Seymours

The early Seymours

Legends of Jane Seymour

Portraiture of Jane

Thomas and Edward Seymour

Representations of Jane Seymour in film

A Seymour succession?

Jane Seymour's labour and death

A midwife's opinion *by* Dayna Goodchild

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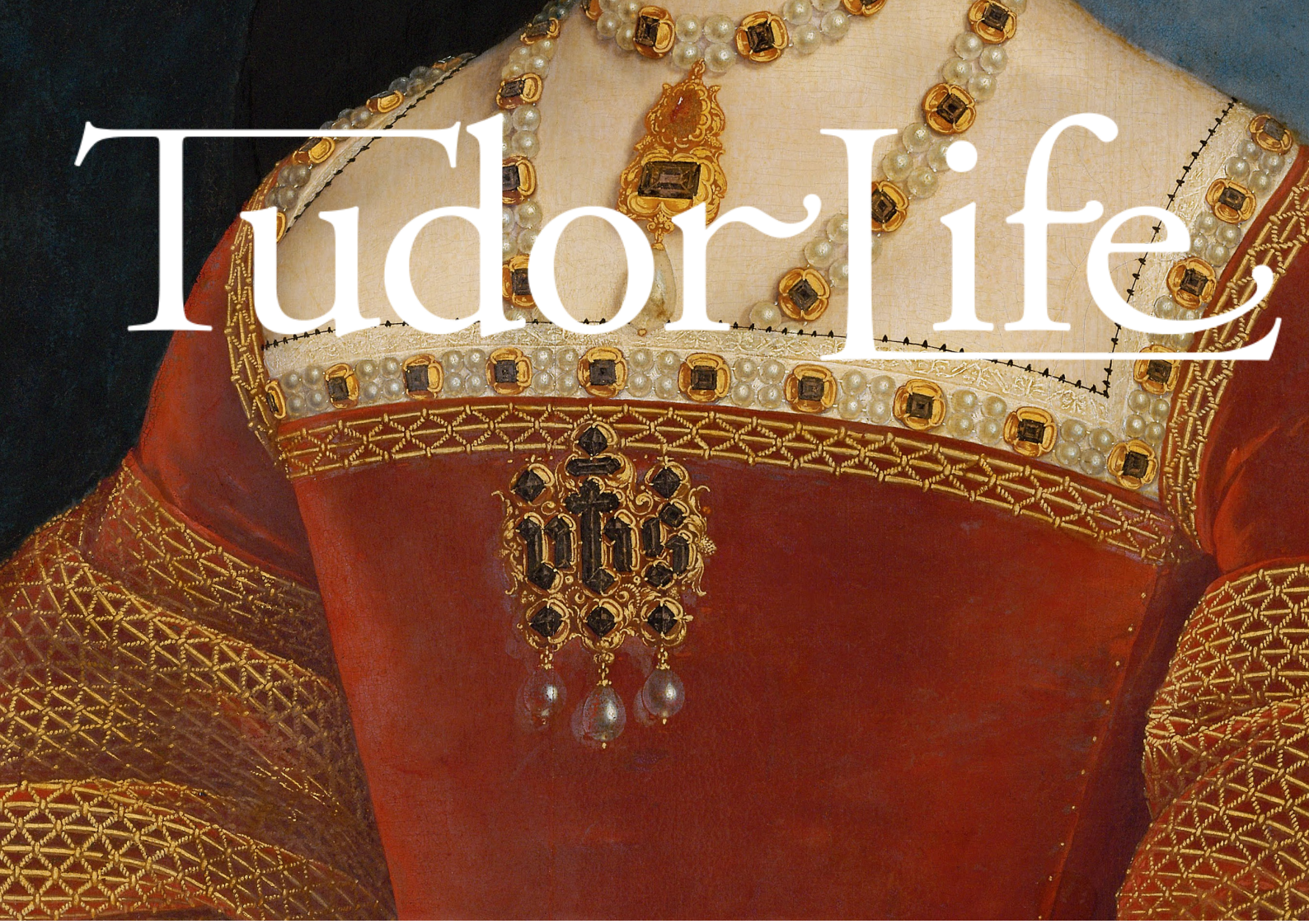

Tudor Life

The Seymours

IN ONE OF the happy coincidences of life, while I was working on this issue of "Tudor Life", I reunited with an old friend for dinner while we were both, fortuitously, in New York at the same time. As conversation turned to work, she revealed that she shared a surname and a mutual ancestor with the Seymour queen of England, Jane, being directly descended from Queen Jane's brother, Edward, Duke of Somerset. It was a reminder that the Seymours' rapid ascent from minor gentry was followed by a long presence at the heart of English, and then British, Society. This issue has several articles on the family's remarkable journey, both in royal history and in popular culture. Lauren Browne's article on how Queen Jane's death was memorialised in popular ballads reminds us that fascination with the Tudor royals is anything but a modern phenomenon.

GARETH RUSSELL
EDITOR

Cover Photo: Holbein's portrait of Jane Seymour at Mauritshuis Museum

Tudor Life

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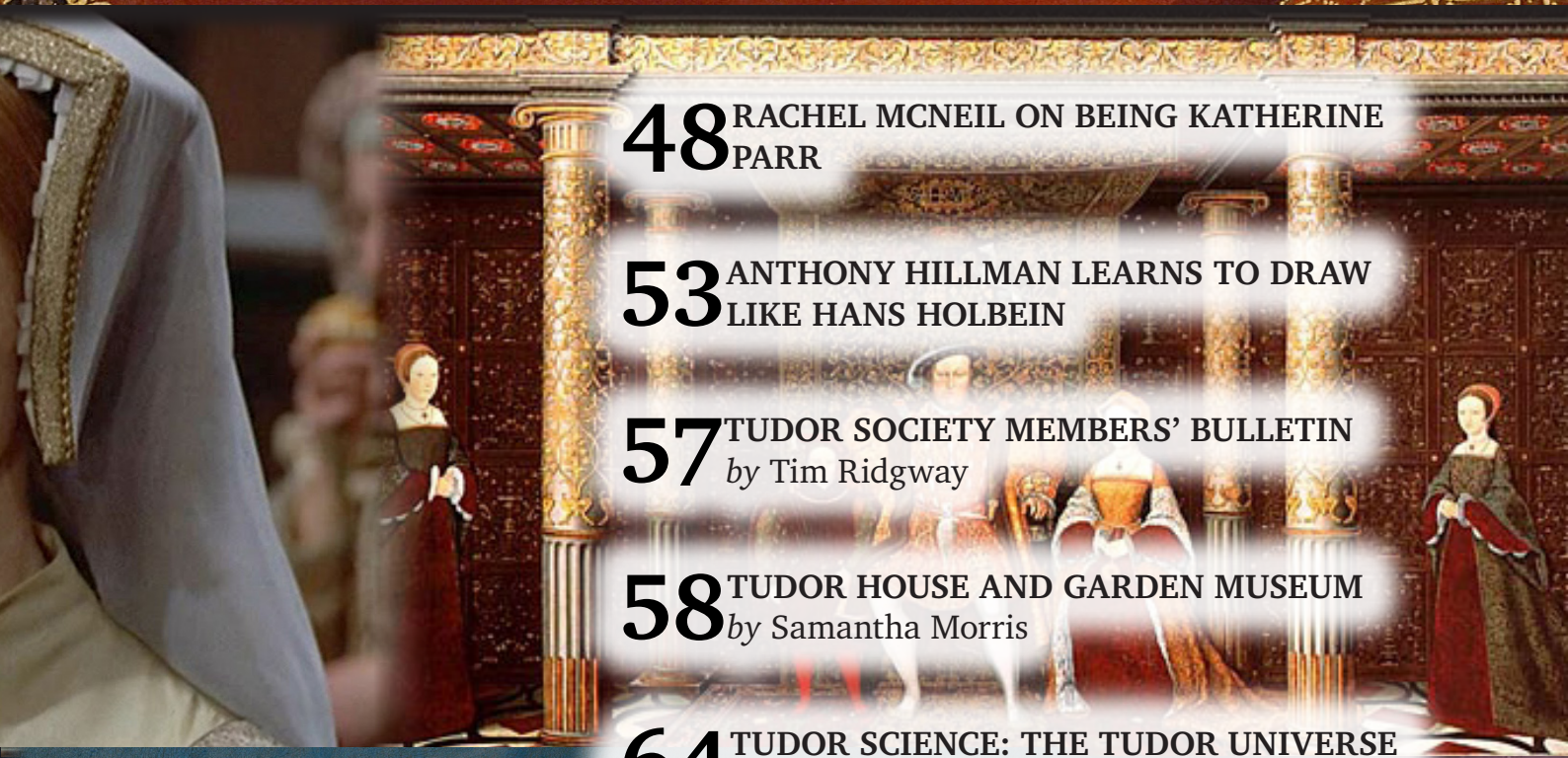


JANE SEYMOUR AND THE BIRTH OF EDWARD VI – A MIDWIFE'S OPINION

by Dayna Goodchild

Jane Seymour, Queen of England
by Hans Holbein the Younger
at the Kunsthistorisches Museum

TODAY'S EXPECTANT MOTHERS enjoy the best of both worlds. If so inclined, they can opt for a natural, intervention-free labour and birth, secure in the knowledge that, should an emergency arise, help is only a phone call away. A simple phone call brings a veritable cavalry of paramedics and emergency services, ready to rush the expectant mother and her baby into the waiting arms of highly trained professionals and, if necessary, a sterile operating suite with instruments and medicines to address nearly every postpartum complication and complaint.

Mothers in the Tudor era were not as fortunate, a fact proven by the death of Queen Jane Seymour in October 1537. Despite receiving the best care, complications arose for Queen Jane following the birth of Henry VIII's only surviving legitimate son, the future King Edward VI.

Pregnancy and birth were likely the most dangerous events of a woman's life, necessitating help and support from sources both mortal and divine. For Queen Jane and other noble ladies in the 16th century, prenatal care was provided by midwives and included a lengthy period of confinement and potentially a lot of religious items. Marrying Henry, Jane would have understood her duties acutely. The Tudor Dynasty was still rather new, and usurpers to the throne waited for any opportunity to stake their claim. A legitimate Tudor heir was needed and, after seeing the fates of her two predecessors, Queen Jane must have taken this to heart. A country, a kingdom, a dynasty, her marriage, and potentially even her very life were at risk should Jane fail to conceive, carry and deliver sons.

Fortune smiled on Henry and Jane. They conceived some eight months into their marriage and on 27th May 1537, were able to celebrate the "quickening" of the baby carried by Queen Jane. In an era when there were no tests to confirm a pregnancy, women relied on physical symptoms only to determine if they were with child, and the first movements or quickening of the unborn baby confirmed her condition absolutely, as well as the viability of the baby she carried. Great celebrations were seen across England, and the Te Deum was sung in St. Paul's Cathedral. Bonfires were lit, and great hogsheads of wine hauled out of the royal cellars and given to the people.

Jane's pregnancy passed without incident, since no accounts exist of any concerns beyond a hearty craving for quail, which her husband indulged...

It seems Jane's pregnancy passed without incident, since no accounts exist of any concerns beyond a hearty

craving for quail, which her husband indulged generously, sending to France for as many chubby plump quail as he could get. Taking to her chamber on 17th September 1537, labour began on 9th October, and this is where things started to go badly for Queen Jane.

Jane laboured through the night, and the next day, and the next. Finally, in the early hours of 12th October, the longed-for Tudor prince was born. An exhausted Jane listened from the confines of her chamber at Hampton Court as the realm erupted in celebration. Initially, Jane seemed to be recovering well. She was able to receive visitors and, although unable to participate, watched the elaborate procession as the new Prince Edward was christened on 15th October. Jane's position was secure, but she was far from safe. Sign of illness appeared two days after the christening, initially a fever, complaints of weakness and malaise, advancing into delirium. Briefly, Jane seemed to improve, but as she fell again into illness, a bishop was sent for to administer the Sacrament and Last Rites. On 24th October, the Queen died 17 months into her reign.

So what happened, exactly?

All accounts confirm that the Queen's pregnancy passed uneventfully. Given the gravity and importance of her pregnancy, any complications would have been noted. None were, beyond a taste for quail, and when Jane took to her chamber in September, she was, by all accounts, a strong, healthy and well-nourished woman.

For first-time mothers, labour usually lasts about 12 hours, but in Jane's case, the length of her labour seems to indicate malpresentation; deep in his mother's womb, the little prince wasn't in the right position. The uterus, or womb, is a muscular organ and as the baby grows, the uterus expands, while the opening of the uterus, called the cervix, remains small. In order for labour and birth to progress normally and effectively, the unborn baby needs to be firmly applied against the cervix, ideally head down with his nose facing his mother's spine, allowing him to push against the uterine opening with each contraction. Her midwives were hand-picked for their skill and experience, and would have known how to adjust the baby or if adjusting the baby was even possible, but the procedure may have caused pain or discomfort and, as queen, Jane's command still reigned supreme. Whether she needed it or not,

had Jane refused any interventions then they could not have been forced. In fact, Jane's status as queen may have been the source of more than one issue.

I'm sure that Margaret Beaufort meant well when she outlined the rules that a pregnant queen must obey, but this is noteworthy, since the lying-in itself has the potential to create all sorts of issues. Royal ladies spent the last month of their pregnancy in a darkened room, the walls and carpets covered with layers of thick tapestries and carpets. The queen was ordered to rest and conserve her strength in anticipation of the travails of childbirth, spending her time reclining and engaging in light, easy activities such as reading and needlework. The pinnacle of lying-in excitement was a rousing game of cards. Tally that up, and I would be hard-pressed to imagine behaviour less conducive to preparing the body for childbirth! Birthing a baby is a lot of work, natural but incredibly demanding on the woman's body, and the expectant mother spending the last six weeks of her pregnancy sedentary might be comparable to a star athlete preparing for the playoffs by not moving a muscle. Many women experience a phenomenon called nesting; the frantic and obsessive last minute cleaning and arranging of the home in anticipation of the arrival of the baby and an intuitive expression of knowing that, for the next little while, the mother will have other, bigger priorities than whiter whites and spotless floors. Nesting certainly has practical applications regarding the baby's environment but Mother Nature,

in her infinite wisdom, programmed pregnant soon-to-be moms to engage in activities that often find them on their hands and knees, eschewing the usual mop in favour of a bucket and rag. While being exceptionally effective for the state of the floors, the benefits of hands and knees cleaning extend far beyond sparkly hardwood, it's an ideal position to encourage the baby to settle into the perfect position for birth. While absolute conjecture, it's fairly safe to assume that Jane spent little to no time in this position!

Hour after hour, Jane continued to labour. Solemn processions and prayer vigils were held, and finally, after more than 55 hours of labour, the queen was delivered of a son. Despite the lengthy labour, the new prince was healthy and perfect. Jane must have been exhausted, and here another factor comes into

consideration. Given the marathon that Jane's uterus had just been through, it's likely that her uterus would have a reduced capacity to contract and effectively expel the after-birth contents of her uterus; lengthy labours tend to shred the membranes, especially if, like Jane, her membranes had ruptured early in her labour. I believe that here is where the best intentions again contributed to disastrous consequences. Wanting to ensure the best possible outcome, Henry bucked confinement tradition by inviting male physicians into Jane's lying-in chamber. While we might see a physician's help as a good thing, please keep in mind that Tudor-era physicians weren't trained in obstetrics. Had Jane's immediate postpartum been similar to the above description, a physician would likely not have been well-versed in how to manage it. Had the midwives noticed retained tissue, they probably would have known to remove the offending product, manually if necessary, causing Jane further discomfort. To a Tudor physician, this would have been appalling, and protocol dictated that the physicians had seniority. Had they forbade an intervention, it would not have occurred.

The length of time between Jane's delivery and the first indication of complications is also telltale. While other historians opine that the lethal bacteria had been introduced at the time of birth, had that been the case, symptoms of illness would have appeared almost immediately. In short, the retained tissue wasn't dangerous initially but became infected. Jane was able to observe her son's elaborate christening and receive visitors on 15th October, but only two days later, Jane was very sick. Rallying briefly, the queen's health began to fail soon after, and on 22nd she received the Last Rites. Delirious and feverish, the queen lapsed into a coma, dying on 24th October 1537 when her son was 12 days old.

Delirious and feverish, the queen lapsed into a coma, dying on 24th October 1537 when her son was 12 days old.

We know what happened after; the king was inconsolable and fell into deep mourning. Jane was given a royal funeral and installed in a crypt in St. George's Chapel, but what would have happened if Jane had delivered today?

We do our best to monitor pregnancy, offering ultrasounds and diagnostic tests on blood and amniotic fluid, but childbirth itself hasn't changed in millennia. Could Jane's life have been saved? It's very very likely. Stalled labour happens all the time, and it's addressed by administering a protocol of labour-augmenting medicines. Most women whose membranes have ruptured for an extended period are given antibiotics, and failure to progress beyond the 24-hour mark usually necessitates a cesarean section, or surgical birth. Today we have anaesthetics and medications to

address pain; shock and blood loss are usually the exceptions, and the issue of retained product is managed in a 15-minute surgery. Most importantly, we have knowledge and understanding. Given that Queen Jane officially died of septicaemia, and that modern medicine can prevent or address that illness, Jane's survival today would be highly likely.

Of course, this is speculation. Other historians have formed their own opinions, some in consultation with birth professionals and some by looking at the opinions of others, but I've been there, and the watchword of any midwife-assisted pregnancy and birth is normal, and as midwives, we see so much normal that any deviation is usually and immediately obvious. I have been fortunate to practise in an era when I can reach out to other birth and health professionals should there be anything even remotely worrisome. Tests are done, and appropriate measures are taken to continue to provide the best care to the expectant mother and her unborn baby and to ensure a positive outcome. Jane's survival would have changed the course of history, but exactly how is a whole other discussion.

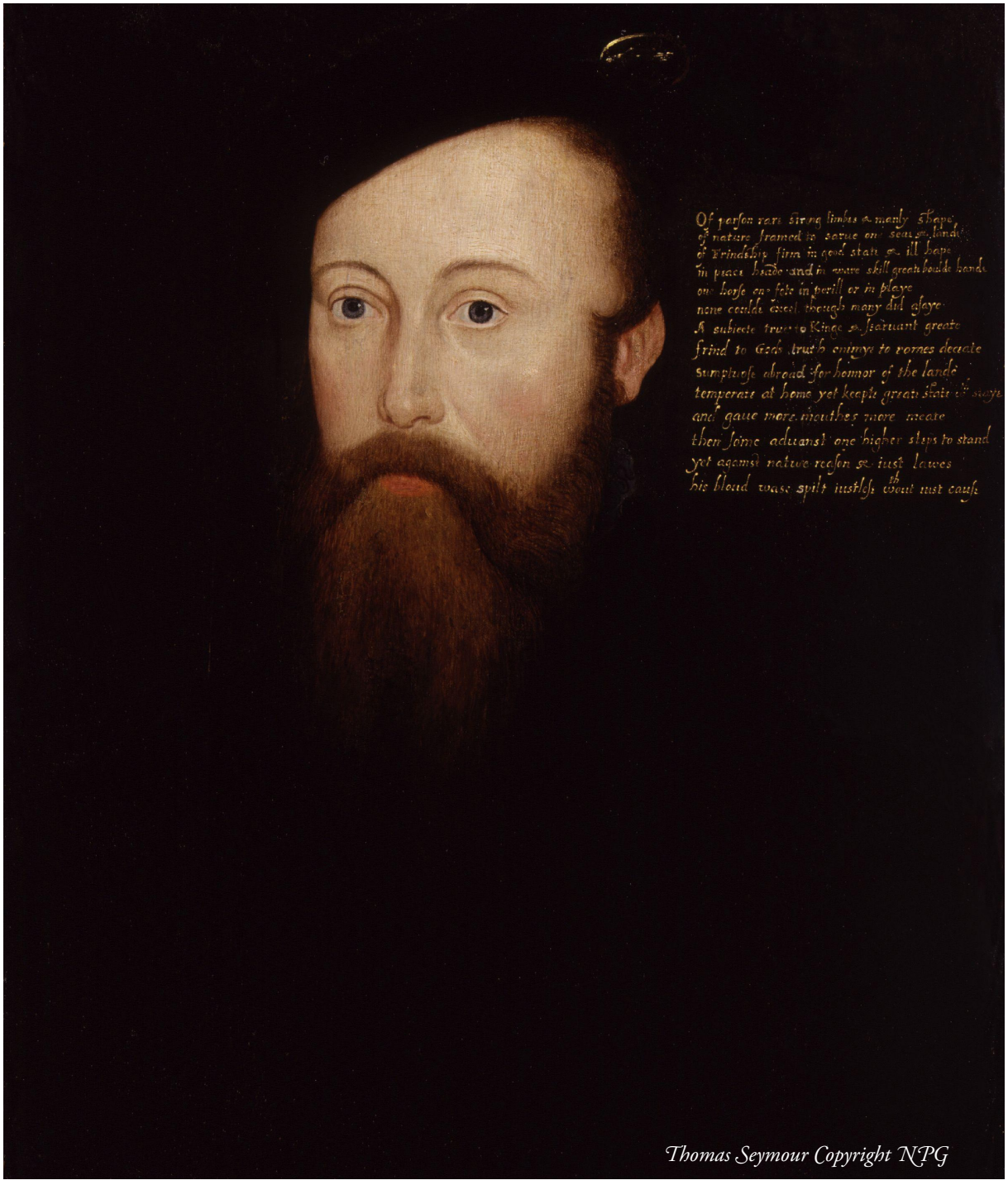
DAYNA GOODCHILD

Dayna Goodchild is a poet, essayist and freelance journalist with publications appearing in Le Monde and Stitches. Her first book, *Damsels in Success*, will hit shelves this fall. She has worked as a Community Midwife, and has over 25 years of experience as a Prenatal and Birth Educator. Currently self-employed as a seamstress of period-accurate clothing, she is the mother of 10 children, grandmother to 3, and married to a man she frightens, especially on a motorcycle! She lives in Winnipeg, Manitoba, in Canada.

THE RISE AND FALL OF THOMAS AND EDWARD SEYMOUR, BROTHERS OF A QUEEN, UNCLES OF A KING

Claire Ridgway discusses the rollercoaster lives of the famous Seymour brothers...

Thomas and Edward, were born at the beginning of 16th century as the sons of Sir John Seymour, a member of the Wiltshire gentry. Edward had made his debut at the court of Henry VIII by 1514 and served in the French campaign led by Charles Brandon, Duke of Suffolk, in 1523. He was subsequently knighted by Suffolk in France and went on to serve the king as an esquire of the king's household (1524) and an esquire of the body (1531). Edward's younger brother, Thomas, had started his court career by 1530, serving the popular courtier Sir Francis Bryan.



Thomas Seymour Copyright NPG

The Seymour brothers' fortunes changed for the better when their sister, Jane, caught the king's eye in early 1536. Henry VIII's second wife, Anne Boleyn, miscarried a male foetus on 29th January 1536, leading the king to believe that he would not have sons by her. What started out as a flirtation with Anne's lady, Jane Seymour, began to develop into something a bit more serious, helped by Sir Francis Bryan and the Seymour brothers advising Jane on how to behave with the king and how to turn him against his wife. In March 1536, Edward Seymour was appointed to the king's privy chamber and he and his wife, Anne Stanhope, were given apartments at Greenwich Palace. A private passageway led to these apartments and meant that Henry VIII could visit Jane, who would be chaperoned by her brother and his wife, in private.

On 19th May 1536, Queen Anne Boleyn was executed after being found guilty of high treason. The following day, Henry VIII became betrothed to Jane Seymour, marrying her on 30th May. On 5th June 1536, Edward Seymour was made Viscount Beauchamp of Hache, and this was soon followed by offices such as governor and captain of Jersey and chancellor of North Wales. By the autumn of 1536, Thomas Seymour had been appointed as a gentleman of the king's privy chamber. 1537 saw Thomas being rewarded with offices and lands in the Welsh Marches, and Edward being admitted to the royal council.

On 12th October 1537, Queen Jane gave birth to a son, Edward. It was a victory for the Seymours; their sister had succeeded where Henry VIII's former wives had failed. A few days after the little prince's christening, Edward was created Earl of Hertford and Thomas was knighted. Sadly, Jane died on 24th October 1537. Her brothers managed to retain royal favour, and in 1541 Edward was elected as a Knight of the Garter, while Thomas carried out diplomatic missions in 1538 and 1542. In late 1542, Edward was made warden of the Scottish Marches and then lord high admiral. In 1543, he became lord great chamberlain and in 1544 lieutenant-general in the north for the Scottish campaign. Thomas served as marshal of the king's army in the Low Countries in 1543 and was then appointed master of the ordnance and admiral of the fleet. Both brothers took part in the capture of Boulogne in 1544. Thomas was rewarded for his naval work in 1545 when he was granted Hampton Place, which he renamed Seymour Place. Edward went on to lead the military in the "rough wooing" of 1545 before commanding forces in France in 1546.

In 1546, Thomas Howard, 3rd Duke of Norfolk, tried to negotiate a marriage between his daughter Mary, widow of Henry Fitzroy, the king's illegitimate son, and Thomas Seymour. Mary declined the match, and the Howards subsequently fell from favour when Mary's brother, Henry Howard, Earl of Surrey, was accused of treason for improper heraldry. The Seymours supported the action against the Howards, which led to Surrey's execution and Norfolk's imprisonment.

On 28th January 1547, King Henry VIII died, leaving the throne to the Seymours' nine-year-old nephew, Edward. Although the king had planned for his young son to be helped during his minority by a regency council of equals, the executors of Henry VIII's will appointed Edward Seymour as lord protector of the realm and governor of the king's person. On 17th February 1547, Edward Seymour was created Duke of Somerset and Thomas Seymour was appointed lord high admiral and created Baron Seymour of Sudeley. This was not

enough for Thomas, who was jealous of his brother's position of power. His brother was king in all but name. Just a few months after Henry VIII's death, Thomas Seymour secretly married the dowager queen, Catherine Parr. However, the marriage was frowned upon, and Catherine was snubbed at court by the lord protector and his wife. Thomas was furious and began a campaign to undermine his brother and loosen his hold on their nephew, the king.

In September 1548, Catherine Parr died shortly after giving birth to Thomas's daughter, Mary. Catherine's last few months had been difficult ones, with her being forced to send away her step-daughter, Elizabeth (the future Elizabeth I), to protect her reputation. Catherine's own husband, Thomas, had been behaving very inappropriately with the teenaged girl, visiting her in her chamber before she was risen and tickling her and stroking her buttocks. Without Catherine's

Edward Seymour

steadying influence, Thomas Seymour entered a downward spiral. He attempted to damage his brother's reputation by criticising the way he was governing the country and using his position as lord admiral to encourage piracy, and he also began trying to worm his way into the young king's affections by sending him gifts of money. He also bribed Sir William Sharington, vice-treasurer of the Bristol Mint, who Seymour learned had been fiddling the books. This was the perfect opportunity for Seymour to get financing for a coup against his brother's protectorship. However, the privy council got wind of Thomas's shenanigans at the end of 1548, and he was called before the council to explain himself. In desperation, Thomas hatched a plot to kidnap his nephew.

It was alleged that on 16th January 1549, Thomas broke into the young king's apartments at Hampton Court Palace. The king's spaniel heard him and barked, so Thomas shot the pet. The shot alerted a guard who confronted Thomas, and he was arrested and taken to the Tower of London. He was then accused of trying to kidnap the king and plotting to marry the king's half-sister, Elizabeth, who would then become queen. All in all, he stood accused of 33 separate counts of treason. On 25th February 1549, a bill of attainder against Thomas was introduced into Parliament, and it was passed on 5th March. On 20th March 1549, he was escorted to Tower Hill and there beheaded. He was laid to rest in the Chapel of St Peter ad Vincula at the Tower.

Thomas had been a popular man with the people, and his execution harmed Somerset's reputation, as did the rebellions in Cornwall and East Anglia in 1548 and 1549. The widespread discontent combined with the great financial costs of campaigns against Scotland and France led to some council members losing faith in the lord protector. In October 1549, Somerset took the young king with him to Hampton Court and then on to Windsor, calling on the people to arms themselves to defend their king. This was the last straw for some members of his council, who called for his removal as lord protector. They

were supported by the lord mayor of London and the city's aldermen, and Somerset had no choice but to surrender. On 11th October 1549, he was arrested and brought in front of Edward VI who summarised his charges as "ambition, vainglory, entering into rash wars in mine youth, negligent looking on Newhaven, enriching himself of my treasure, following his own opinion, and doing all by his own authority, etc." He threw himself on the mercy of the council but was deposed, imprisoned in the Tower and replaced as the leader of the king's council by John Dudley, Earl of Warwick.

In February 1550, Somerset was released from the Tower and pardoned. He was re-admitted to the council in April 1550 and restored as a gentleman of the king's privy chamber. His property was restored, and in the June of that year, his daughter Anne married Warwick's son, John Dudley, Viscount Lisle. In 1551, he was made Lord Lieutenant of Berkshire and Hampshire, but then rumours began to circulate that Somerset was unhappy with the status quo and was seeking to regain his former power. Sir Thomas Power alleged that Somerset planned to invite Dudley, who was now Duke of Northumberland, and the Marquess of Northampton, to dinner and there cut off their heads before seizing the Tower and raising the people in rebellion. There may not have been any truth in this allegation, but it was enough to bring Somerset down once and for all, and on 16th October 1551, after he had finished dining with his nephew, the king, he was arrested for high treason and taken to the Tower of London.

On 1 December 1551, Somerset, who pleaded "not guilty", was tried by his peers. His skilful defence meant that he was found innocent of treason, but he was still found guilty of felony for bringing men together for a riot. He was executed by beheading on Tower Hill on 22nd January 1552 and laid to rest in the Chapel of St Peter ad Vincula.

CLAIRE RIDGWAY

Claire Ridgway, author of *The Fall of Anne Boleyn: A Countdown* and owner of *The Anne Boleyn Files* website, and artist **Dmitry Yakhovsky** have come together to create this beautiful colouring book which will be enjoyed by young and old alike.

The Life of Anne Boleyn Colouring Book tells Anne Boleyn's story through both text and drawings, from her family background, through her rise and fall at Henry VIII's court, to her execution in May 1536, and her legacy: Queen Elizabeth I. Learn all about Anne Boleyn while Dmitry's stunning illustrations and your colouring bring Anne, her story and other famous Tudor characters to life. This book is a fitting tribute to Queen Anne Boleyn.

Relax, unwind and express yourself with these 34 colouring pages. Each colouring is accompanied by a page of text giving an accurate account of Anne Boleyn's life.

Jane Seymour - Photo by Dmitry Yakhovsky

THE EARLY SEYMOURS

by Debra Bayani

The rise of the Seymour family, from an old gentry family to one which had some of the highest-ranking peers after the marriage of Henry VIII to a Seymour woman, is quite remarkable.

According to several sources, the first Seymour arrived in England along with William the Conqueror and the name came from a Norman place name, Mauro or St. Maur. A Roger de St. Mauro lived during the reign of King Henry I, an Almericus de St. Mauro was Master of the Order of Knights Templars and Milo de St. Mauro was a baron during the reign of King John. These men are, according to 'The Peerage of England' written in 1768 by Arthur Collins, all ancestors of the Tudor Seymours we know. Unfortunately, we cannot with certainty trace them back this far. We can, however, follow a trail leading back to the Seymour family of the 13th century, connecting them with the powerful Marshal (Earls of Pembroke), de Beauchamp, Courtenay, le Despenser and St. John families. The earliest information dates from around 1240 when Gilbert Marshal, 4th Earl of Pembroke, assisted William de Mauro 'to wrest Woundy [Undy] out of the hands of the last Prince of Gwent Morgan of Howell, Lord of Caerleon'. When they acquired the manor, they divided it equally so that that the Earl should pay William "lbs. 10 of the whole manorial rent" and, that William should have the ownership. William made alterations and enlarged the castle of Penhow, which he made his manorial residence, and the old tower still stands as it was first built by William. According to the Baronage, William was soon appointed as Master of Woundy and Penhow.

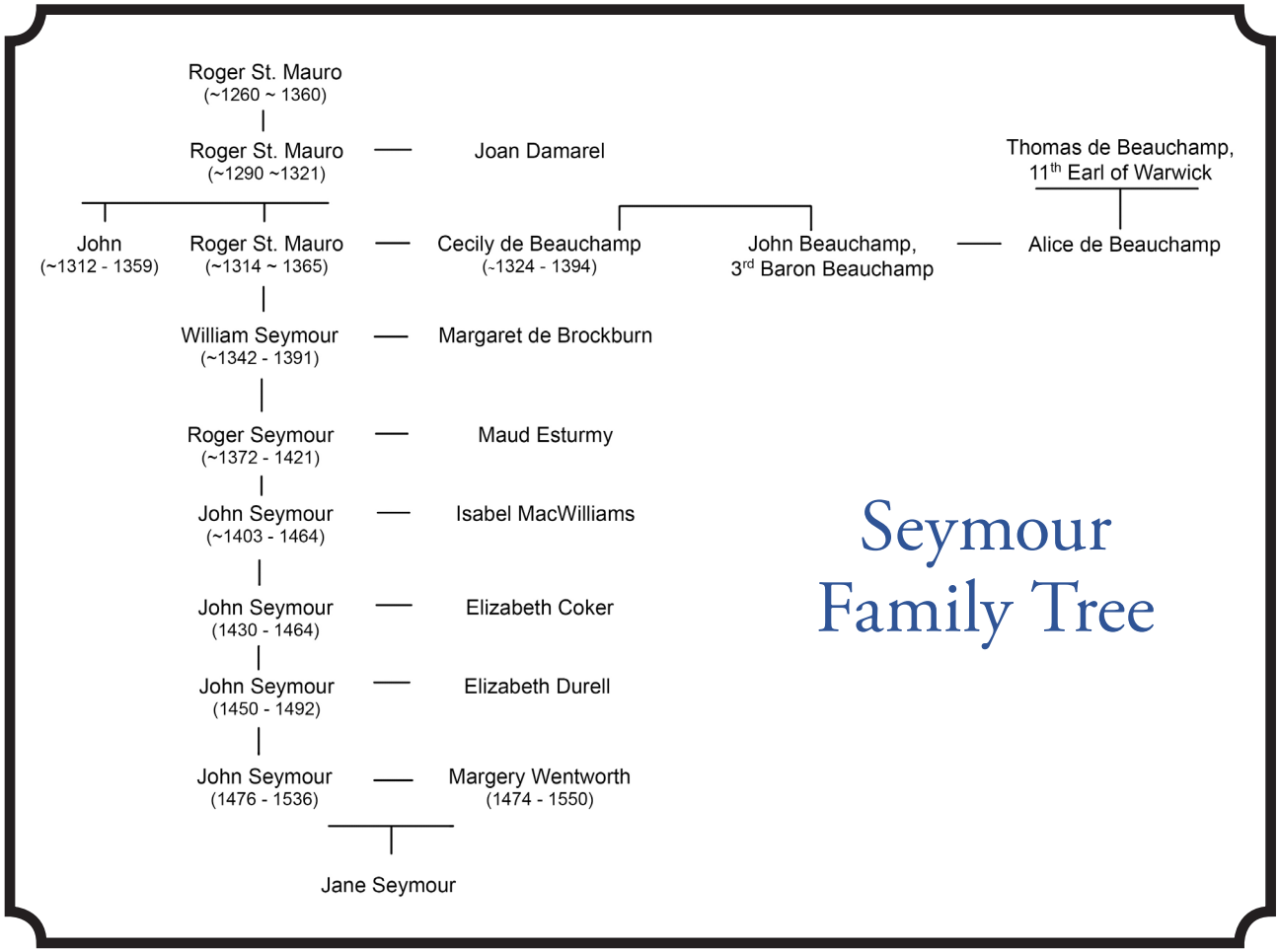
From that time, the Seymours' seat was Penhow Castle and the church there was dedicated to Saint Maur. It is not clear what happened to William after this point, some historians have him marrying Gilbert's (illegitimate half) sister Eva, but this is quite doubtful. A daughter of the powerful and famous William Marshal, 1st Earl of Pembroke, would have been a significant catch and not entirely an appropriate match for this mere knight. In any case, William had at least one son named Roger (c. 1260 – before 1300) who maintained the Lordship of Penhow. The name of Roger's wife is not known, but he had at least two sons. The oldest son, John, died in 1359 and the second son, Roger succeeded him. This Roger St. Mauro married Cecily de Beauchamp, who was the daughter of the English peer John de Beauchamp, 2nd Baron Beauchamp (1304 – 1343), and through the untimely deaths of both her father and brother she became the co-heiress of her brother John, 3rd Baron de Beauchamp, who died in 1461, leaving her a considerably wealthy woman. Her brother had married into another, but much wealthier, Beauchamp branch. His wife

Alice was a daughter of Thomas Beauchamp, 11th Earl of Warwick. Their marriage was without issue, and Cecily inherited their possessions. Roger and Cecily's son William served in Gascony under Edward the Black Prince, was a knight under Henry III, and married Margaret de Brockburn. Their son Roger married Maud Esturmy, daughter and co-heir of William Esturmy, Lord of Wulfhall. It is from this generation that the Seymours acquired Wulfhall Manor (also known as Wolf Hall) and Savernake Forest. Roger was heir to his grandmother Cecily de Beauchamp who died when he was in his 20s.

Roger and Maud had only one son, named John. John was a Member of Parliament, High Sheriff of Hampshire and Wiltshire, and Sheriff of Southampton, Wiltshire, Dorset and Somerset under Henry VI, and was knighted in around 1437. He married Isabel MacWilliams with whom he had a son and a daughter. Their son John followed in his father's footsteps as a Member of Parliament and in his duties as sheriff. He firstly married Jane Arundel and secondly Elizabeth Coker. With Elizabeth, John had three sons. John II died before his own father, so John I was succeeded by his grandson, the third John Seymour. John Seymour III became the heir of his grandfather at the age of around fourteen. He married twice. With his first wife, Elizabeth Darell (Durell), John had eight children, and with his second wife (a daughter of Robert Hardon), he had one son named Roger. His and Elizabeth's youngest son, William, was made a Knight of the Bath at the marriage of Prince Arthur. William died in 1503 and was buried in in Joseph of Arimathea's Chapel in Glastonbury Abbey.

The eldest son of John and Elizabeth was again named John. He was the father of the famous third wife of Henry VIII, Jane Seymour. John was rewarded by Henry VII

Penhow Castle © Jeffrey L. Thomas



Seymour Family Tree

for his service against the Cornish rebels at Blackheath in 1497 after which he was knighted in the field. He continued serving Henry VII's son, Henry VIII, who made him a Knight Banneret in 1513. The list of offices held by John is considerable. He was also present at several sieges, and the meetings between Henry VIII and Francis I: the Field of the Cloth of Gold in 1520 and Calais in 1532. He was also appointed as a Knight of the Body. He married Margery Wentworth, and the couple had ten children. Their eldest son John died at a young age in 1510. Six of their children survived childhood, and four of them achieved prominence at court. Edward became Lord Protector for his nephew Edward IV, Thomas married the queen dowager Catherine Parr, sixth wife of Henry VIII, and Elizabeth became the wife of Thomas Cromwell's son Gregory. However, the most famous of all their children was, of course, Henry VIII's third wife, Queen Jane Seymour, mother of Edward VI.

DEBRA BAYANI

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QUEEN JANE SEYMOUR: STAR OF BALLADS AND THE LEGENDS OF HER DEATH

BY LAUREN BROWNE

Jane Seymour has been remembered as the only one of Henry VII's six wives to have successfully fulfilled her duty and provided him with a son. She is often referred to as Henry VIII's true love, and her legacy is typically bound up in her tragically early death just days after giving birth. This legacy is not a recent phenomenon, and traces of it can be found during Henry VIII's reign, as well as the rest of the Tudor period.

Jane Seymour, Queen of England, died at Hampton Court on the 24th October, just twelve days after giving Henry VIII his longed-for son, and after around a week of illness. There has been fierce historical debate over the exact nature of Jane's death. Until the eighteenth century, it was widely accepted that her cause of death was complications due to caesarean section. This has now been seriously refuted by several historians, who state that she had given birth naturally, and most likely succumbed to child-bed fever. Births by caesarean section were uncommon in the medieval and early modern periods, and they were only used in the direst of circumstances as the mortality rate for the mother was 100%. Historian Jacalyn Duffin in her 2010 book, *History and Medicine,* writes, 'The fatal operation

The legendary Jane Seymour

was conducted without anaesthesia, without antisepsis, and without understanding of tissue planes and suturing.'[1] Although early modern treatises on

1 Jacalyn Duffin, *History and Medicine: A Scandalously Short Introduction,* (Toronto, 2010), p. 281


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childbirth described the procedure, it was rarely used, and when implemented it was generally after the mother had died in order to baptise the child quickly. Duffin observes, 'In 1581 François Rousset published fifteen cases of abdominal delivery while the mother was still alive'; the first documented case of a woman surviving the ordeal was 'the spouse of a sixteenth-century Swiss sow gelder named Nufer, who delivered his child and sewed up his wife.'[2]

The rumour that Queen Jane had died due to complications from caesarean section arose reasonably quickly after her death. The reason why this theory has lasted so long could perhaps be due to the oral and ballad traditions of the Tudor period, in which Queen Jane often featured prominently. Numerous ballads based on Edward VI's birth and Jane's death were penned, and they derived from two different stands within ballad culture. The first strand were penned as poetical works which were subsequently published for purchase as broadsides, and the other originated from the oral tradition which were later written down. Historian Alastair Vannan has shown that the 'question of the caesarean section has become a particularly contentious, and politically loaded, point of discussion,' especially in early modern balladry.[3]

The early eighteenth-century *A Collection of Old Ballads* includes a rather detailed account of the contention surrounding Queen Jane's cause of death in 1537.[4] Francis James Child's *English and Scottish Popular Ballads* also covers the debate surrounding the death of the Queen. However the later, abridged edition, merely states; 'Jane Seymour gave birth to Prince Edward… by a natural process, but in consequence of imprudent management, died twelve days after. There was a belief that sever surgery had been required, under which the queen sank.'[5] Introductions such as these have led historians to believe that Jane delivered naturally, as well as the fact that there is no contemporary reference to a caesarean operation from courtiers or eyewitnesses to Jane's final weeks alive. Nonetheless, as a character in popular ballads, for many years after her death, Queen Jane was presented as the victim of a lethal caesarean operation.

The first ballad I want to examine is 'The Wofull Death of Queen Jane, wife of King Henry the Eight; and how King Edward was cut out of his mother's belly.' It originally appeared the first edition of the *Crowne-Garland of golden roses* (1612). This ballad belongs to the first aforementioned strand of the tradition, the more formal and poetic collection. It was written by Richard Johnston and could have been penned as early as c. 1592. It is entirely possible that it was printed as a broadside, however, no extant copy remains and it was not entered into the stationer's register before the publication of the *Crowne-garland.*

The ballad consists of nine eight-line stanzas, and states that it is to be sung to the tune of 'The Lamentation for the Lord of Essex'. The *Crowne-Garland* in which it featured was a deferential work, written to praise and flatter the monarchy. It describes Jane Seymour suffering through a long labour ('The queen in travel, pained sore/ Full thirty woeful daies and more'). It goes on to describe the panic of King Henry and Queen Jane's ladies-in-waiting as the labour progressed and yet the baby could not be delivered;

> Being thus perplex with grief and care,
> A lady to him did repaire,
> And said 'Oh king! Shew us thy will,
> The queene's sweet life to save or spill.
>
> If she cannot delivered be.
> Yet save the flower, if not the tree.
> Oh! mourne, mourne, mourne, faire ladies,

2 *ibid.,* p. 281

3 Alastair Vannan, 'The Death of Queen Jane: Ballad, History, and Propaganda,' *Folk Music Journal,* xx, iii, (2013), p. 347

4 For the full text see, *A Collection of Old Ballads, corrected from the best and most ancient copies extant, with introductions historical and critical,* 3 vols, (London, 1723-25). This particular ballad is in vol. II, pp. 115-18. To access this resource for free, see archive.org.

5 *English and Scottish Ballads Popular Ballads,* ed. from the collection of Francis James Child by Helen Child Sargent and George Lyman Kitteredge (Boston and New York, 1904), p. 418

Jane, your queen, the flower of
England dies.

The king prays for guidance, and 'Meane while into a sleepe they cast/ His queene, which ever more did last:/ And opening then her tender womb./ Alive they tooke this budding bloome.' The reference made to Jane's sleep could be due to a 'caudle', an elixir which was given to labouring mothers. The *Oxford English Dictionary* describes this as a 'warm drink consisting of thin gruel, mixed with wine or ale, sweetened and spiced, given chiefly to sick people, esp. women in childbed.'

There is also a focus on the Divine Right of Kings and the Tudor dynasty in general in 'The Wofull Death of Queen Jane'. It states remarks on the reigns of all three of Henry VIII's children;

This babe so born, much comfort brought,
And chear'd his father's drooping thought:
Prince Edward he was cal'd by name,
Grac'd with virtue, wit, and fame:
And when his father left this earth.
He rul'd this land by lawfull birth…

But marke the powerfull will of heaven!
We from this joy were soon bereaven.
Six yeares he raigned in this land,
And the obeyed God's command,
And left his croune to Mary heare,
Whose five years' raigne cost
England dear…

Elizabeth raigned next to her,
Europe's pride, and England's starre,
Wonder, world! for such a queen
Under heaven was never seene:
A mayd, a saint, an angell bright,
In whom al princes took delight.

The inclusion of these final stanzas hints at Johnston's motives behind the ballad. He is quite clearly praising Edward VI and Elizabeth, and admonishing Mary I, 'Whose five years' raigne cost England dear'. This is seen throughout the other ballads in the collection, which generally praise the monarchy and tell the story of England's history throughout, except when Johnston's anti-Catholic sentiment is made clear in his descriptions of Mary Tudor's reign (1553-1558). The ballad is therefore more about the monarchy as a whole, than the experience of Queen Jane Seymour. However, it should be noted that the caesarean section is briefly mentioned.

The next ballad I want to discuss falls under the second strand of the tradition, the vernacular. There are over twenty different copies of variations of this ballad, which have been found in England, Scotland, and America. This attests to its lasting popularity, and it appears to have been part of the oral tradition before being copied down in several variations. 'The Death of Queen Jane' is listed as Child 170, and the description of Jane's labour and subsequent death are told more from the perspective of a human tragedy rather than the retelling of a royal event with a political motive:

Queen Jane was in labour full six
weeks and more,
And the women were weary, and
fain give oer:
'O women, o women, as women ye be,
Rip open my two sides, and save my baby!'

'O royal Queen Jane, that thing
may not be;
We'll send for King Henry to come
unto thee.'
King Henry came to her, and sate
on her bed:
'What ails my dear lady, her eyes
look so red?'

'O royal King Henry, do one thing for me:
Rip open my two sides, and save my baby!'
'O royal Queen Jane, that thing
will not do:
If I lose your fair body, I'll lose your
baby too.'

She wept and she wailed, and she wrung
her hands sore;
O the flour of England must
flourish no more!

She wept and she waild till she fell in
a swoond,
They opened her two sides, and the baby
was found.

The baby was christened with joy and
much mirth,
Whilst poor Queen Jane's body lay cold
under earth:
There was ringing and singning and
mourning all day,
The princess Eliz[abeth] went
weeping away.

The trumpets in mourning so sadly
did sound,
And the pikes and the muskets did trail on
the ground. (Child 170 A).

We can see here that the focus of 'The Death of Queen Jane' is placed much more on the anguish of Jane Seymour and her struggle to save her unborn child. As I have mentioned, there are numerous variations of this ballad, however they are all focused on this narrative, rather than on the Tudor dynasty as a whole. They share may key details, such as Jane begging for a caesarean, her falling unconscious, and then dying during the birth. Of course, we know that this was not the case, but it demonstrates the popular information that was being spread about Jane's death, and so Edward VI's birth.

It is interesting to note that the later ballads transfer the decision to perform the caesarean from Henry to Jane herself, thus minimising Henry's apparent responsibility for his another wife's death. In most of the ballads from the vernacular stand of the tradition, Henry explicitly rejects the idea of surgery. In some, he refuses because it will kill both Jane and their child, however a number say he would rather lose the child than his wife. They also soften the horror of the procedure by stating that Jane was either unconscious or dead before the caesarean was performed.

The vernacular ballads deliberately augment the story to produce two interconnected ideas that compliment the monarchy. By showing that Henry objected to the idea of a caesarean the ballads absolve him of the guilt of his wife's death, and thus by stating that Jane was the one who consistently requested the procedure, they show that Jane sacrificed herself for child, and therefore the future of the kingdom.

With access to all of the primary sources we know that a caesarean was not performed, and that Queen Jane died twelve days after the birth of Edward, almost certainly as a result of septic shock. However, this was not commonly known when the ballads were written. They not only support widely held beliefs about the event of Jane Seymour's death, as well as provide positive propaganda in support of the English monarchy, but their popularity created the myth surrounding Jane's demise. This popularity has attributed to the confusion and misinformation surrounding Jane Seymour's death, and shows why the details surrounding event are still of great interest to historians today.

LAUREN BROWNE

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WHAT IF? A Seymour Succession in 1603

Conor Byrne looks at how the Tudor crown could have passed to a Seymour...

The English succession was never firmly settled during the reign of Elizabeth I. Only as her life drew to a close in March 1603 did Elizabeth allegedly intimate to her advisors that she favoured the claim of James VI of Scotland. According to Henry VIII's will of 1546, however, her rightful successor was Edward Seymour, son of her cousin Lady Katherine Grey. James's smooth succession after Elizabeth's death, however, means that it is often forgotten that the Tudor queen's crown could have passed to a Seymour.

The Seymours were a respected knightly family from Wiltshire, with a history of service to the crown, but they rose to prominence in 1536 when Jane, eldest daughter of Sir John Seymour, married Henry VIII at Whitehall Palace. Following the marriage, Jane's brother Edward was created Viscount Beauchamp and was made Earl of Hertford the following year. His younger brother Thomas was knighted and later served on an embassy to the French court. Elizabeth Seymour, younger sister of Jane, married Gregory Cromwell, son of the King's chief minister, in August 1537. Two months after Elizabeth's marriage, Queen Jane gave birth to Prince Edward at Hampton Court Palace, and died twelve days later. By producing a surviving male heir, Jane ensured that her family would occupy

a privileged position at the heart of Henry VIII's court for the remainder of his reign.

As Lord Protector, Edward Seymour was created Duke of Somerset during the reign of his nephew Edward VI, but he and his younger brother Thomas were both executed, in 1552 and 1549 respectively, in a climate of political intrigue at court. Partly due to their deaths, the Seymour family occupied a less prominent role during Mary I's reign, but their dynastic significance emerged arguably from nowhere in unforeseen circumstances during Elizabeth's reign. The Queen's cousin Katherine Grey, sister of the executed 'Nine Day Queen' Jane Grey, clandestinely married Edward Seymour, son of the late Duke of Somerset, at the end of 1560. As a member of the royal family, Katherine was required to obtain the Queen's permission to marry, something which she did not do. When details of the marriage emerged in the summer of 1561, Elizabeth was incandescent with rage. From Elizabeth's perspective, Katherine's actions represented a serious threat because Katherine was Elizabeth's heir-presumptive to the throne, according to the will of Henry VIII drawn up fifteen years previously. Although the Queen had initially shown favour towards Katherine, appointing her to her household, Elizabeth may understandably have distrusted her Grey relations on account of Lady Jane Grey's elevation to the throne in 1553.

Katherine Grey with her Seymour son, Lord Beauchamp. (BBC)

Born in 1539, Edward Seymour was the son of Edward, Duke of Somerset (executed in 1552) and his wife Anne. He was a nephew of Queen Jane Seymour and a first cousin of Edward VI. After marrying in late 1560, Edward and Katherine wasted no time in consummating the union, and by August Katherine was visibly pregnant. Understandably, the childless Queen Elizabeth was disturbed by her cousin's actions and ordered the incarceration of both husband and wife in the Tower of London pending an investigation into their marriage. The circumstances in which the marriage had been made, however, were unfavourable. Firstly, Edward, who had inherited one of his disgraced father's former titles as Earl of Hertford, had travelled from Hampton Court to Sheen in the autumn of 1559 to ask Katherine's mother 'Lady Frances to grant the goodwill that he might marry the Lady Katherine'. When Frances asked her daughter whether she wished to marry

Edward Seymour, Earl of Hertford (1539-1621)

Edward, Katherine responded that she was 'very willing' to wed him. However, the ailing Frances died in November, without writing to the Queen seeking permission for Edward and Katherine to marry. Regardless, Edward and Katherine

proceeded with a secret wedding and spent so much time together that Katherine was forced to deny, when questioned by her cousin Lady Clinton, that she enjoyed 'company and familiarity' with the Earl. But their union could not be kept secret for long, and the court learned of it in the summer of 1561. Aware that 'her being with child was known and spied out', Katherine sought the assistance of her kinsman Robert Dudley, favourite of the Queen. (Robert's late brother, Guildford, had been married to Katherine's late sister, Jane Grey.) But when Dudley informed Elizabeth of her cousin's marriage, the Queen was outraged and ordered Katherine to be taken to the Tower of London.

The half-Boleyn Queen Elizabeth I did not plan to be succeeded by a Seymour.

Matters only worsened for Edward and Katherine. Unfortunately for the newlyweds, the date of their wedding could not be remembered, nor could the priest who had officiated the service be located. Lady Jane Seymour, Katherine's friend and a witness to the marriage, had died in the spring of 1561, which worsened matters because it again meant that the validity of the Seymour-Grey marriage was open to question. Katherine gave birth to a son, Edward, on 21 September 1561. The marriage was declared invalid and the baby was held to be a bastard. Perhaps in defiance of the ruling on their marriage, Edward and Katherine continued to cohabit during their imprisonment and Katherine gave birth to a second son, Thomas, in February 1563. Eventually both Edward and Katherine were released from the Tower and Katherine was placed in the custody of. The couple were never permitted to spend time together after their release. Judith Richards has suggested that 'Elizabeth's resolute stance… is yet another reminder of her consistent opposition to the possible identification of any heir to her throne.'

Despite the ruling that the Seymour-Grey marriage was invalid, Katherine Grey continued to be regarded by some as the rightful heir to Elizabeth's throne, in the event that the Queen failed to marry and produce an heir. The writer and politician John Hales proclaimed in his *A Declaration of the Succession of the Crowne Imperiall of Inglande* that Katherine was heiress presumptive to the

Mary, Queen of Scots. (RoyalGov)

English throne. Sir William Cecil noted that Hales had 'rejected the line of the Scottish Queen, [Mary Stuart] and made the line of the Lady Frances, mother to the Lady Catherine, only next and lawful.' In the autumn of 1562, Elizabeth contracted smallpox and her life was despaired of. In a state of anxiety, her council convened to discuss the succession: 'Some wished King Henry's will to be followed, and Lady Catherine [Grey] declared heiress. Others who found flaws in the will were in favour of the earl of Huntingdon. Lord Robert, the earl of Bedford, the earl of Pembroke, duke of Norfolk with others of the lowest rank, were in favour of this.' This discussion about the succession, in a highly charged political climate, indicated that Katherine was regarded as a plausible contender to succeed Elizabeth if the Queen failed to marry and produce an heir of her own. Elizabeth, however, refused to appoint a successor, and her insistence that the Seymour-Grey marriage was invalid demonstrated her resolute belief that Katherine was not a suitable heir to her throne. In her opinion, neither Katherine nor her younger sister Mary could be queen of England on account 'of their father's forfeiture'. Henry Grey, Duke of Suffolk, had been beheaded for his involvement in Wyatt's rebellion in February 1554, eleven days after the execution of his eldest daughter, Jane. Leanda de Lisle has argued that Elizabeth expressly desired the 'ruin of the Grey sisters and their immediate heirs', because she favoured the claim of Mary Queen of Scots as her heir to the throne.

A few months after the birth of her second son, Katherine Grey was moved from the Tower to the household of her uncle Lord John Grey at Pirgo in Essex. Her baby joined her, while her elder son Edward was sent to live with her mother-in-law Anne, Duchess of Somerset. Lord

John was effectively Katherine's jailor: she was not permitted to receive letters from her husband or from her sister Mary, and she was not allowed 'conference with any person not being of his lordships household'. Before long, Lord John was expressing worries about his niece's health. He reported that she 'eats not above six morsels in the meal' and feared that 'she will not live long thus'. Understandably, Katherine was depressed after being separated from her husband and eldest son, but nonetheless she petitioned Queen Elizabeth for a pardon, confessing 'my most disobedient and rash matching of myself, without your highness's consent'. Shortly after petitioning the Queen, Katherine wrote to her husband expressing her satisfaction that he was in good health, and assuring him that she was his 'most loving and faithful wife during life'. When she discovered, however, that Elizabeth had not forgiven her, Katherine confessed to the Queen's minister William Cecil that she wished 'to be buried, in the faith and fear of Him [God], than in this continual agony to live.' She spent her days in bed, weeping. Later, she and her younger son were moved to the household of her uncle's neighbour Sir William Petre, where they resided until the spring of 1566. In May of that year, they travelled to Gosfield Hall, the home of Sir John Wentworth. Wentworth died in September 1567, and Katherine and Thomas were moved to Cockfield Hall in Suffolk. Katherine's health rapidly deteriorated, and on the morning of 26 January 1568 she expressed her belief that 'my time is come and it is not God's will that I shall live any longer. And his will be done and not mine.' She asked Cockfield's owner, Sir Owen Hopton, to deliver her wedding ring to her husband, explaining that she had 'been unto him…a true and faithful wife', and hoped 'that he will be a loving and natural father unto my children.' She died shortly afterwards and was buried at Yoxford Church, although her remains were later reinterred at Salisbury Cathedral in the seventeenth-century.

When Elizabeth I died on 24 March 1603, her crown passed to James VI of Scotland, who became the first Stuart King of England. According to Henry VIII's last will and testament, however, Elizabeth should have been succeeded by the descendants of Henry's younger sister Mary, Duchess of Suffolk. During the 1560s there was undoubtedly support for the claim of Mary of Suffolk's granddaughter Katherine Grey, but when Katherine recklessly married Edward Seymour in 1560 and gave birth to two children by him, she incurred Elizabeth's wrath. Although Henry's will favoured the claim of the Greys as heirs to the Tudors, subsequently upheld and accelerated by Henry's son Edward VI, Elizabeth differed from her father and brother in refusing to recognise her Grey relatives as heirs to her throne. Both she and her half-sister Mary had been displaced from the throne in 1553 in favour of Jane Grey, which hardly endeared Elizabeth to the family. The growing unlikelihood of a Grey

succession was exacerbated by Elizabeth's personal dislike of Katherine Grey and her desire to nominate Mary, Queen of Scots as her heir, in opposition to Henry VIII's wishes.

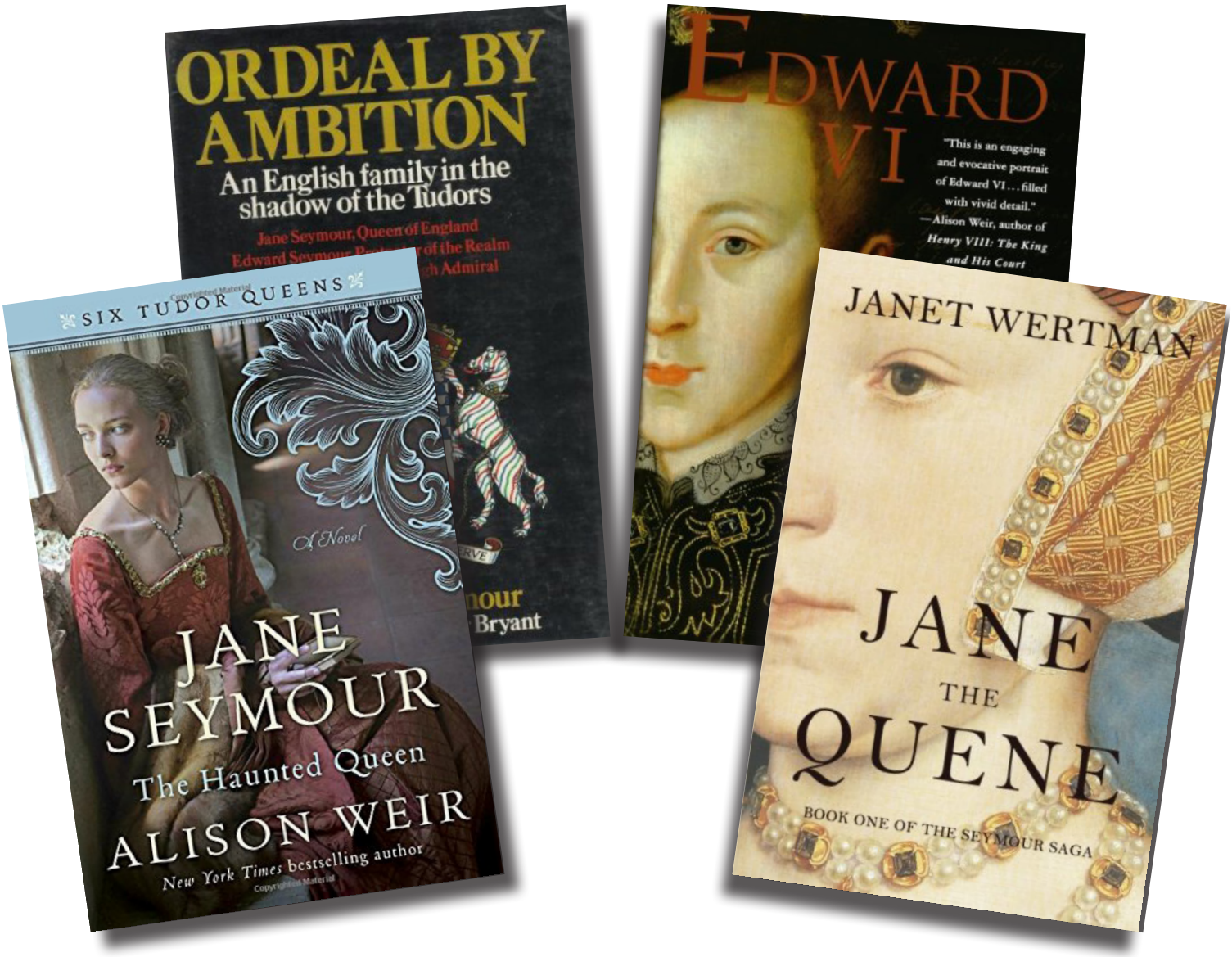
If Elizabeth had honoured the wishes of her father, she would have been succeeded as monarch by Katherine's son Edward, born in 1561. Instead, Edward married Honora Rogers, by whom he had three sons and three daughters. His second son William, Duke of Somerset, married Arbella Stuart in 1610. Arbella was the daughter of Charles Stuart, Earl of Lennox, and thus a granddaughter of Margaret Douglas, Countess of Lennox, and a great-granddaughter of Margaret Tudor, Queen of Scots. Understandably, King James reacted negatively to the marriage of two prospective claimants to his throne, and both were imprisoned in the Tower of London. Arbella died in 1615, having allegedly starved herself to death. William eventually became a Royalist commander in the English Civil War.

The Seymour family had begun their rise to prominence during the reign of Henry VIII. When Henry's second wife Anne Boleyn suffered a miscarriage in 1536, her attendant Jane Seymour, eldest daughter of Sir John, began a flirtation with the volatile king that culminated in Anne's execution and Jane's marriage into the royal family. When she gave birth to a legitimate male heir, Edward, in 1537, Jane ensured that her family would continue to be rewarded by the king. Her brothers Edward and Thomas enjoyed political success, and the former was created duke of Somerset and Lord Protector during the reign of his nephew Edward VI. Both brothers were executed, but the Seymours once again enjoyed a position of significance during Elizabeth I's reign when her cousin Katherine Grey, viewed by some as the queen's heir to the throne, secretly married the duke of Somerset's son Edward Seymour. Katherine and Edward were imprisoned and separated, and the marriage was declared invalid. Both of their sons were declared bastards. Not everyone, however, accepted the ruling, and those sympathetic to Katherine believed that Elizabeth I should have been succeeded on her death in 1603 by Katherine's son Edward. Prior to the reign of Henry VIII, a Seymour king of England would surely have seemed an impossible prospect. When Jane Seymour gave birth to a son, a Tudor-Seymour succession seemed likely, but that son's unexpected death in 1553 put paid to the possibility of a Tudor-Seymour monarch inheriting the throne. If Elizabeth had followed her father's wishes, however, then a Tudor-Seymour succession would have occurred exactly fifty years later, in 1603.

CONOR BYRNE

Tudor Life

EDITOR'S PICKS



Although it is now unfortunately out of print, a fine history of the Seymours' rise to greatness is given in *"Ordeal by Ambition"*, first published in 1972 and written by their descendant, William Seymour. For those looking for in-print biographies of the first prominent Seymour, Queen Jane, she is the subject of two, one by Elizabeth Norton and the other by David Loades.

England's half-Seymour king was recently the subject of a very well-received biography by historian and Tory MP, Chris Skidmore, in *"Edward VI: The Lost King of England"*. There is also the instalment in the Yale English Monarchs series, *"Edward VI"*, written by the late Jennifer Loach and edited for publication after her death by George Bernard and the late Penry Williams.

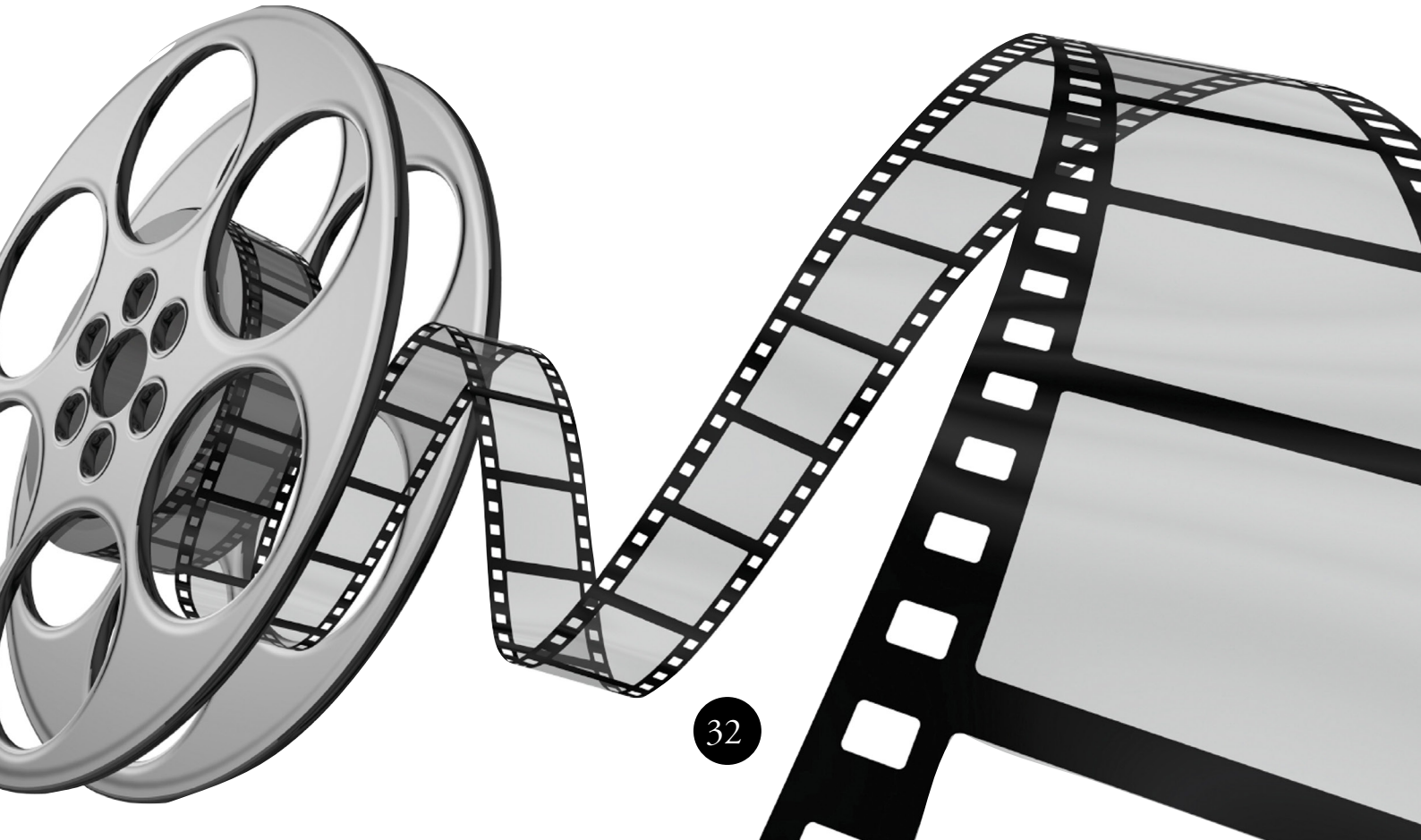
For those interested in the Seymours in fiction, Queen Jane's life has inspired two recent novels. Best-selling historian and novelist Alison Weir has just released *"Jane Seymour: The Haunted Queen"* and American novelist Janet Wertman is the author of *"Jane the Quene"*, which is the first instalment in her trilogy, *"The Seymour Saga"*. Its first sequel, *"The Path to Somerset"*, which follows the career of Jane's brother and the future Lord Protector, Edward Seymour, will be published soon.

THE EDITOR

'THE KINDEST SOUL I EVER MET'

The Representation of Jane Seymour in 1972's Henry VIII and His Six Wives

By Emma Elizabeth Taylor



Jane Asher as a demure Queen Jane (BBC)

A woe-stricken King Henry VIII declares, 'I shall never marry again', mourning the death of his third wife Jane Seymour, in the 1972 film "*Henry VIII and his Six Wives*". Of course, anyone with knowledge of England's most infamous royal family know this to be untrue. Henry would indeed marry again, three more times, becoming perhaps the most famous serial monogamist in world history.

In this article I will not be focusing on Henry, but instead looking at the presentation of one of Henry's wives who is often forgotten in the grand saga of the Tudor era: Jane Seymour, who served as queen from May 1536 to October 1537. During Jane's short tenure as Queen of England, she provided Henry with a son and heir that he had desired for many years, the future Edward VI, who would reign as the next King of England. In doing so, Jane became Henry's most honoured wife. Henry would not marry for two years after Jane's death and, after his death is 1547, was buried next to her. Jane's legacy, especially within popular culture, is often overshadowed by her predecessor, Anne Boleyn. Anne and Henry's marriage shook the political and social structures of England to their very core, and their fiery, tempestuous relationship, which ended with Anne's execution at the hands of a French swordsman, is perfect dramatic inspiration for film, television, and stage adaptions alike. Anne also was the mother of Elizabeth I, one of the most iconic monarchs of world history. However, Jane Seymour had a major role to play within the narrative of the Tudor family, and it is one that is often overlooked. However, *Henry VIII and his Six Wives,* a 1972 BBC production, places Jane at the very centre of its storyline, and does an admirable job in representing this often-neglected queen.

A glamorous and decadent Anne Boleyn, as played by Charlotte Rampling (BBC)

In this production, directed by Waris Hussein, the tyrannical monarch Henry VIII is played by Keith Mitchell, an accomplished Shakespearean actor who was only 33 at the time, making his portrayal of a middle aged and elderly Henry truly admirable. Anne Boleyn is played by Charlotte Rampling, an English actress, model and singer, who is often quoted as one of the icons of the Swinging Sixties. Jane Seymour is played by Jane Asher, another 1960s icon, who is an accomplished actress and author. Although this production is now 46 years old, it stands the tests of time very well; it is a fantastically produced film, offering a concise and compelling view of Henry's long and tumultuous reign. A dying, elderly King Henry is on is deathbed, recalling stories from his life and his many marriages, offers snapshots of important parts of his life involving his wives, children, and the religious turmoil of the time. The timeline of events is chronological, but almost entirely from Henry's perspective, making it an interesting watch for fans of the Tudor period, as we experience Henry's life from his eyes, something not often explored in popular culture around the Tudors.

The character of Jane is introduced at a masque which is performed by Anne and other members of the Court. In a loud, bawdy presentation, the masque features

the late Cardinal Wolsey being dragged to hell. It is a garish, grim form of entertainment, and Henry's displeasure is clear to see. The court is clothed in opulent jewelled dresses and tunics of red and black, and they drag the cardinal to hell with swords, screeches and fake sword fighting. Henry voices his clear displeasure with Queen Anne and snubs her in front of the entire court, ignoring her and walking straight over to Jane Seymour. It is, here, important to note, that from the outset, Jane and Anne are shown to be opposites in almost every day. Anne is clothed in black and red, with opulent jewels, a blackened face and wearing a harsh, garish headdress. Jane, by comparison, is clothed in a simple, modest gown of grey and cream, with a pale grey gable hood, framing her petite face and showing her pale blonde hair. They regard each other from opposite ends of the hall, and it is clear here that Queen Anne sees Jane as her direct competitor. It's important to note here, as well, that Henry's clothing is much more similar in colour and tone to Jane's, rather than Anne's – Henry and Jane look like a matching pair, whereas Anne looks much like the odd one out.

In a later scene, Queen Anne storms into Henry's rooms, garbed in red velvet, low cut gown, and her signature jewels, demanding that Jane be removed from court. She calls Jane a 'pallid bitch', raging with jealousy, and Henry reminds her to know her place. Contemporary reports of Jane's appearance from the diplomat Eustace Chapuys note that Jane was indeed 'very pale', and the anti-Boleyn courtier Sir John Russell stated that she was 'the fairest of all the King's wives'; so, in regards Jane's appearance, this adaption rings true.

Anne Boleyn is always seen in reds, ochres and black; colours of wealth, anger, lust and love. She is swathed in jewels and court artifice, and is shown to use this to hide a wen on her throat and a deformed little finger, which were considered marks of witchcraft by some. Anne is shown as artificial, a creature of the court, and her purported physical imperfections are focused on by Henry, and the camera, as he makes the decision to destroy her. By contrast Jane is, throughout all her appearances, clothed in the colours of nature. Tones of grey, blue, brown and green are used in very muted forms, and we rarely see expensive adornments such as fur or opulent jewellery. She is a natural, fresh beauty, untouched by any artifice of the court, whereas Queen Anne is cloaked in decadence and colour. It's another example of the contrast between them, but it is also cinematic shorthand for Jane's purity and goodness. Frequently seen in whites and creams, we naturally come to associate Jane and her character with the traits that these colours imply. Considering this film has a runtime of just over two hours, it is important that these characters and their nature are established quickly. Henry and Jane are similar in their colour palettes at the beginning of their relationship, but as Jane starts to display her opposing opinion on the nature of religion, we see their colour palettes begin to change and clash somewhat, signalling a disruption in their relationship.

Throughout this movie, Jane is a brave, admirable character and a very positive representation. She stands up for her religious beliefs, asking Henry to pardon the participants of the Pilgrimage of Grace, and she also helps to return the estranged Princess Mary to royal favour. Before mar-

Keith Michell and Jane Asher and Henry and Jane (BBC)

rying King Henry, she encourages him to make up with Queen Anne, noting that her presence was causing a rift between the two. She expresses genuine affection and concern for both Anne and Henry, very much living up to Henry's assertion that she was the 'kindest soul' he ever met. She is also shown to be very pious and faithful to her religion; an admirable quality in a time of such religious turmoil. Often, in film and television set around the Tudor time, religion can be side-lined, as the complex nature of the Reformation is often too complicated to explore in such a short time, and the all-encompassing influence that religion exerted over the lives of the Tudors may seem somewhat strange to modern audiences. *Henry VIII and his Six Wives* successfully portrays how important religion was within the context of the story, and Jane's pious nature and strong belief in the Church would have been commonplace at the time.

Despite the fact Jane only receives roughly twenty minutes of screen time, her character makes a huge impact on the story, and shows her influence on Henry until the very end. Henry calls out for Jane on his deathbed, and as a sign of his affection for Jane, names her brother Lord Protector of young King Edward after his death. In Henry's flashback, we see his utter devastation after her death, when he declares that he shall 'never marry again'. We know that, in reality, Jane was hugely important to Henry, as the mother of his son, Edward, and her premature death in giving him a son meant that Jane died untouched by any imperfection that he had perceived in his other wives; she continued to hold a special place in his heart until his death. She was the only wife of Henry to be given a queen's funeral, and on her tomb, there was placed an inscription, which read: -

Here lieth a Phoenix, by whose death
Another Phoenix life gave breath:
It is to be lamented much
The world at once ne'er knew two such.

The Portraiture of Queen Jane Seymour

by Roland Hui

As Henry VIII's only wife who provided him with a living and thriving son, Jane Seymour (c.1509-1537) had won the King's eternal affection and gratitude. Though the marriage was short-lived ending with the Queen's premature death shortly after giving birth, her achievement as a royal mother was commemorated in Tudor visual arts long after she was gone. Unlike her disgraced predecessor Anne Boleyn whose surviving likenesses are scarce, Jane's exist in relative abundance. She is only outdone by Katherine of Aragon who was Henry VIII's Queen Consort for far longer, and by Katharine Parr who was enthusiastically engaged in disseminating her own portraiture.

Above: Jane Seymour (attributed to Lucas Horenbout)

As Queen, Jane Seymour had access to Lucas Horenbout (or Hornebolte), a Fleming who served as the 'King's Painter'. A likeness of Jane was taken by him sometime after her marriage at the end of May 1536 **(Fig. 1)**. As seen in her miniature - and in other pictures - Jane evidently had a preference for English fashion as exemplified by the native gabled hood that she was never without. As Queen, she even insisted that her all ladies-in-waiting wear sedate English style dress. Perhaps it was a response to her former rival Anne Boleyn's Francophile tastes. When Anne Bassett, the stepdaughter of the Lord Deputy of Calais, journeyed over to England to serve the new Queen, she was told that her French clothes (particularly her rounded caps) were unacceptable in the royal household. As well, Mistress Bassett was made to adopt English style bodices in her attire, implying that the dresses she brought with her from France, like her headdresses, were inappropriate.[1]

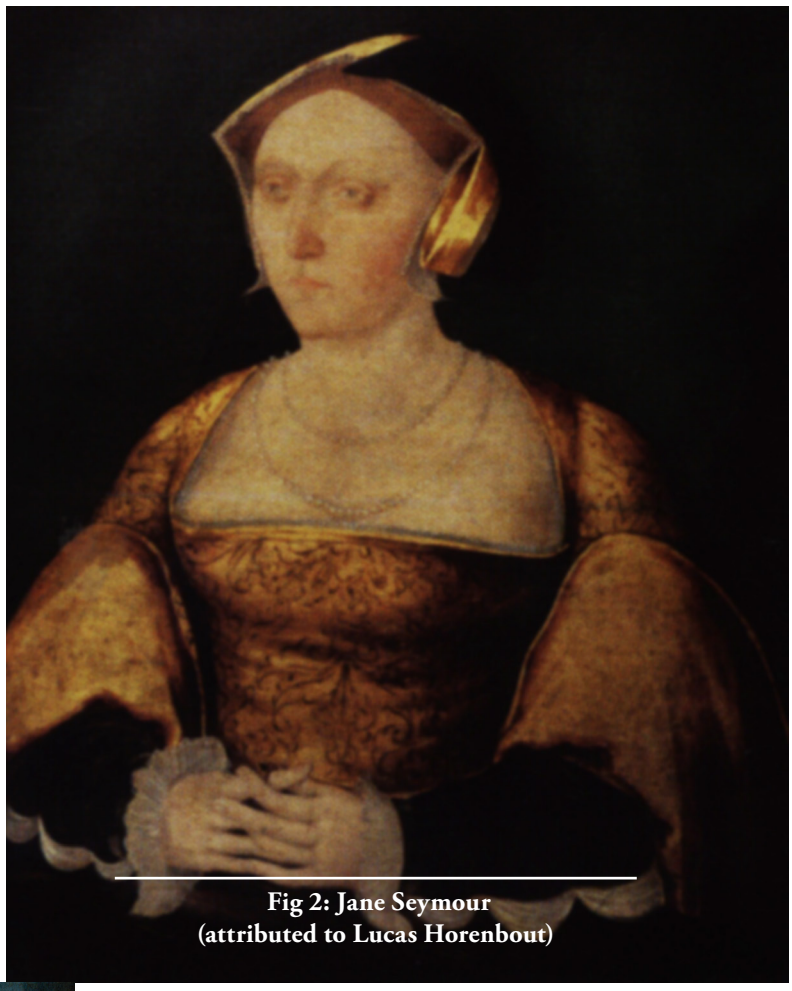


Fig 2: Jane Seymour (attributed to Lucas Horenbout)

Fig 3: Jane Seymour (by Hans Holbein)

While Lucas Horenbout was a competent artist and may also have been responsible for a panel portrait of Jane dressed in cloth-of-gold **(Fig. 2)**,[2] he was surpassed by the German Hans Holbein who entered into royal service in the early 1530s. Among Holbein's depictions of Henry VIII's third wife were two paintings, one in the Kunsthistorisches Museum in Vienna **(Fig. 3)** and the other in The Mauritshuis in The Hague **(Fig. 4).** The likenesses are identical except for differences in the sitter's jewellery and in parts of her dress. Whereas Horenbout was limited to showing only the Queen's face and upper chest in the given space of a circular miniature, Holbein working upon a 'table' was able to portray much more of Jane. She was depicted in half length with particular attention directed to her tightly clasped hands. With her rich dress, her formal pose, and her impassive expression, Holbein presented his client as an icon of stateliness and majesty. That is not to say that he was uninterested in rendering her as a woman of real flesh and blood too. The paintings are undoubtedly excellent observations of Jane's actual features, matching a contemporary report that she

was not particularly beautiful and was 'so fair that one would call her rather pale than otherwise'.[3]

Although these 2 portraits were almost certainly meant for the King's private pleasure and were probably displayed within his private chambers, another version of Jane was more public. In a work at Whitehall now lost (destroyed by fire along with the rest of the palace in 1698), Jane was included in a great mural depicting Henry VIII with his parents Henry VII and Elizabeth of York. According to a small scale painting **(Fig. 5)** capturing the mural before its destruction, on one side stood the younger Henry in all his magnificence with his arms akimbo and his legs astride. Above him was his father, the founder of the Tudor dynasty. Across from them was the King's mother with a demure looking Jane beneath her. Based on the surviving cartoon for the left side of the mural, the painting is estimated to have been 9 x12 feet in size.[4] Before the destruction of the palace, it was situated in the King's Privy Chamber and was thus seen by only a select number - servants, courtiers, and family members allowed close access to the King at court, along with visiting dignitaries welcomed into the King's inner sanctum. A visitor

Fig 4: Jane Seymour (by Hans Holbein or his Workshop)

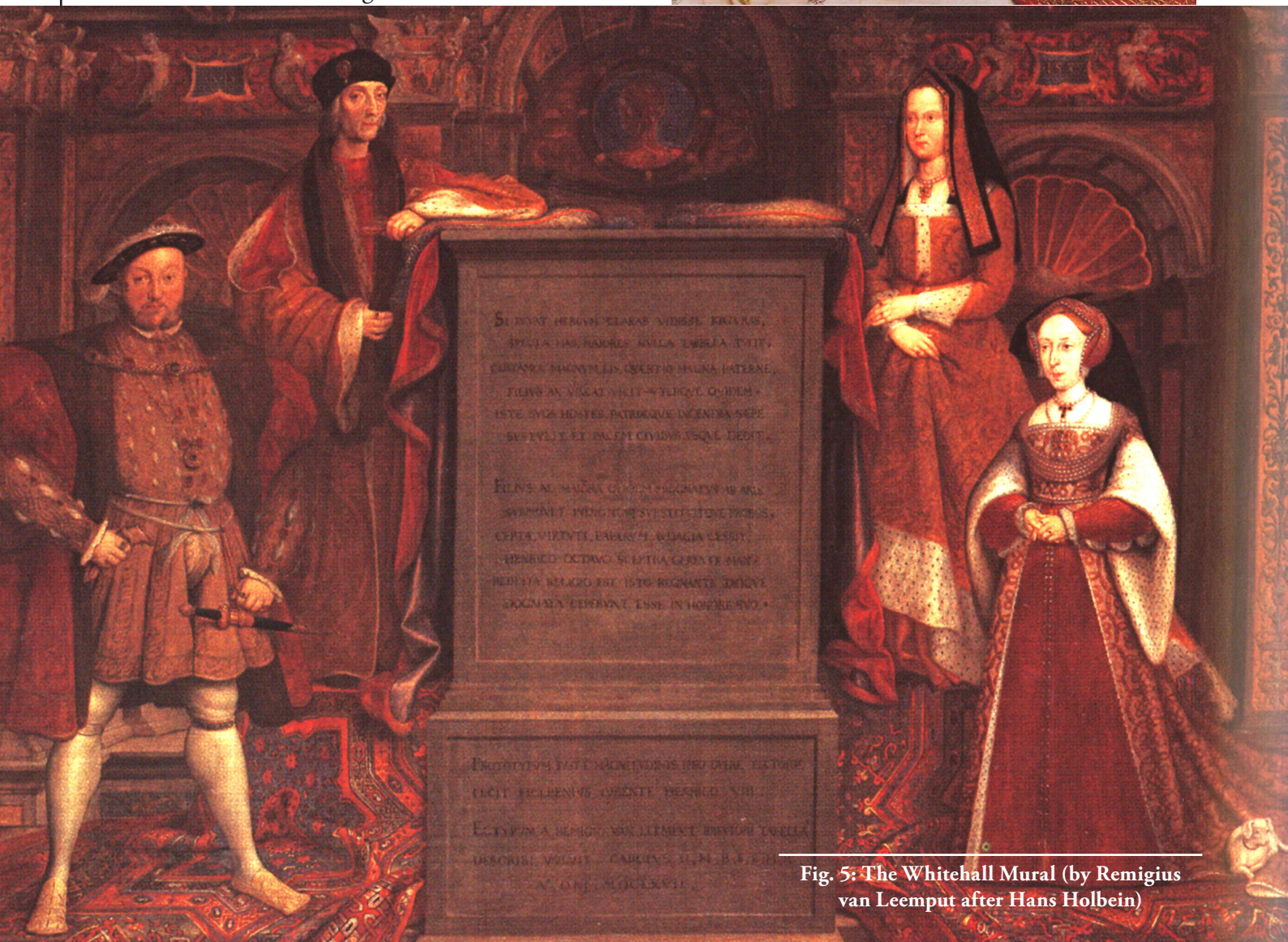


Fig. 5: The Whitehall Mural (by Remigius van Leemput after Hans Holbein)

Fig. 6: Henry VIII and His Family (by an Unknown Artist)

to Whitehall in 1604 described the mural as being 'life-sized and so lifelike that anyone who sees it gets a fright for it seems as if it is alive'.[5] Jane's inclusion in the painting was her very apotheosis as the mother of King's longed for heir Edward Tudor. Most likely, the mural was commissioned after the safe delivery of the child born on October 12, 1537. Sadly, Jane would not have seen Holbein's masterpiece and her place in it as she died just twelve days afterwards.

After her tragic passing, the King held his late wife in remembrance. In a family portrait done in the mid 1540s showing him with Prince Edward and his daughters Mary and Elizabeth, it is the deceased Jane who sits beside him, not the current Queen, Katharine Parr **(Fig. 6).**

Even after Henry's death in 1547, Jane was still honoured. As the mother of King Edward VI, she appears with her son in a painting from his reign **(Fig. 7)**. As well, copies of her individual likeness (based on the Holbein panel pictures) were widely circulated at this time. Many still exist today.

There was continuing interest in Queen Jane even in the time of Edward's sister Elizabeth. A fabulous piece of jewellery made during her era was the so-called Bosworth Jewel. Unfortunately, it no longer exists in its entirety - only the miniature portraits (of Henry VII, Henry VIII, Edward VI, and Jane) by the artist Nicholas Hilliard survive. However, one can imagine what it looked like by a description of it from the reign of Charles I:

'a golden Jewell whereon a pendant pearle hangeth and 4 pictures in severall Cases one over another wch said Jewell as alsoe: ye 4 pictures and at the Topp ye out side being enamuld ye Battaile of - Basan ffeild betweene King Hen: the 7th & king Richard ye: 3: als Crookback Richard, and at the other side

Fig. 7: Edward VI and Jane Seymour (by an Unknown Artist)

Fig. 8: Jane Seymour (by Nicholas Hilliard)

ye red and - white roses ioin'd togeither done in enamuled worke'.[6]

As the dynastic jewel culminated with the person of Edward VI - as opposed to the current sovereign Elizabeth I oddly enough - Hilliard included a limning of his mother Jane **(Fig. 8)**. Admittedly, her features are rather bland and there are inaccuracies in the rendering of her costume as seen in the puffed up sleeves and the scalloped collar, but Hilliard's stylized approach was due to the fact that he was taking Jane's likeness second-hand from an old existing painting. This probably made him less careful and attentive then if he were drawing her *ad vivum*.

That there was further demand for pictures of Jane Seymour is evident from another miniature of

Fig. 9: Jane Seymour (by Nicholas Hilliard)

her done by Hilliard **(Fig. 9)**. Along with her standing as Edward VI's mother, Jane was also still celebrated as one of Henry VIII's spouses. While the Elizabethan period naturally created a want for pictures of Anne Boleyn to hang in portrait sets of 'the Kings and Queens of England' - favoured by the well-to-do as expressions of loyalty to the Crown - Jane was not neglected in such collections. A painting of her, dating from the late 16th century, has an inscription (*Ieana Uxor Henricus VIII*) identifying Jane in the context of being Henry VIII's wife **(Fig. 10)**. In succeeding where his other five Queens did not, she had secured herself an enduring place in Tudor portraiture.

ROLAND HUI

NOTES

(Endnotes)

1 *The Lisle Letters*, (edited by Muriel St. Clare Byrne), Chicago: University of Chicago Press, 1981, 4, no. 895 and no. 896.
2 Roy Strong, *The English Renaissance Miniature*, London: Thames and Hudson, 1983, p. 42.
3 *Letters and Papers of Henry VIII*, X, no. 901.
4 Simon Thurley, *Houses of Power: The Places That Shaped the Tudor World*, London: Bantam Press, 2017, p. 215.
5 K. van Mander, *The lives of the illustrious Netherlandish and German Painters*, (edited by H. Miedema), 1996, i, p. 145.
6 O. Miller, 'Abraham Van der Doort's Catalogue of the Collections of Charles I', *Walpole Society*, Vol. XXXVII, 1960, p. 116.

Roland Hui received his degree in Art History from Concordia University in Canada. After completing his studies, he went on to work in Interpretive Media for California State Parks, The U.S. Forest Service, and The National Park Service

Roland has written for 'Renaissance Magazine' and regularly writes for 'Tudor Life Magazine'. He is the author of *The Turbulent Crown: The Story of the Tudor Queens* and blogs about 16th century English art and personalities at 'Tudor Faces' (tudorfaces.blogspot.com).

Fig. 10: Jane Seymour (by an Unknown Artist)

ANASTASIA ROMANOV: THE RUSSIAN JANE SEYMOUR?

Another family launched to stratospheric heights when their inscrutable daughter married into royalty was the House of Romanov. Born into a noble (*boyar*) family in 1530, Anastasia Romanovna was sent to the Kremlin fortress along with hundreds of other well-born young women in 1546, for the Tsar to select a wife from the well-born crowd. The whole set-up reminds one of Henry VIII's attempts to get his prospective French brides sent to Calais in 1539 so he could inspect them personally, before proposing; a suggestion so outrageous that the French ambassador icily compared it to a horse market for aristocratic women.

Having made himself the first tsar in Russian history (previous rulers from the Rurik royal line had been styled Grand Dukes of Muscovy), young Ivan IV, or Ivan the Terrible as he was known later, was able to get his equestrian-style meet-and-greet, from which he selected Anastasia as his bride and Russia's first tsarina or tsaritsa, depending on which translation one prefers. They married a few weeks after Henry VIII's death in far-off London.

Unlike Jane Seymour, whose status as the great of love of Henry VIII's life is almost certainly exaggerated, Tsarina Anastasia's marriage to Ivan IV was close and happy. She had considerable influence over her volatile husband, something which was noted by one of Elizabeth I's representatives in Moscow, Sir Jerome Horsey, who wrote that the young Tsarina "ruled him [the Tsar] with admirable affability and wisdom". A further significant difference in the two royal women's lives were their children - Anastasia was pregnant within a year of her marriage, later giving birth to her daughter Anna, followed over the next few years by Maria, Dmitri (who sadly died in infancy), Ivan, Eudoxia, and Feodor.

However, just as Jane Seymour's ascent brought her family close to the English epicentre of power, so did Anastasia's in Russia. There were more similarities between the queens, nearly all of them miserable in their nature. They died at almost exactly the same age, twenty-nine. In Anastasia's case after a long, lingering illness that permanently shattered her husband's already fragile sense of stability. The

Anastasia Romanovna, Tsarina of Russia

Ilya Repin's haunting later imagining of Ivan IV, cradling the body of the son he had killed.

Tsar was convinced that nobles, jealous of the Tsarina's influence over him, had poisoned her. When she died, on 7th August 1560, Ivan suffered a nervous breakdown from which he arguably never recovered.

Paranoid and vicious in his grief, Ivan later reached such a nadir that, in a fit of rage, he accidentally killed his and Anastasia's eldest surviving son, Ivan. This horrific tragedy left the throne to their son, Feodor I, who like Jane Seymour's son Edward VI, died without heirs of his body. His death precipitated a generation-long succession crisis, known later in Russia as "the Time of Troubles". It ended in 1613 when a national council voted to offer the crown to Mikhail Romanov, the late Anastasia's great-nephew, thus gifting the Russian throne to the House of Romanov, which they would hold for over three centuries until they were destroyed by the revolutions of 1917. Conor Byrne's article in this issue shows that the Seymours were briefly in contention to succeed the royal line they had married into; for the Romanovs, that possibility became a reality. As it had begun with an Anastasia, there was also a certain sense of a Romanov ending with an Anastasia - when the former reigning family were butchered by Communists in a cellar in July 1918, the last of the ex-emperor's children to be slaughtered was his youngest daughter, the 17-year-old Grand Duchess Anastasia, who bore the name of the tsarina who had indirectly brought their family to power in the first place. Inaccurate rumours of the Grand Duchess's survival proliferated for most of the 20th century, immortalised in Oscar-winning movies, Broadway musicals, television series, documentaries, cartoons, and countless publications.

Cut adrift and unstable after Anastasia's death, Ivan the Terrible eventually beat Henry VIII's record as Europe's most-married monarch. By the time of his death in

1584, he had almost certainly been married seven times. His last consort, Maria Nagaya, survived him by nearly a quarter of a century.

There was one last twist, however, in the tale. When the Tsarina's body was exhumed and examined in the late twentieth century, scientists discovered a shocking amount of mercury still in the body's hair. Their conclusion was that the most probable cause of Anastasia's death may have been poisoning, suggesting that the paranoia that crippled Ivan the Terrible may, in fact, have been based on an accurate suspicion.

GARETH RUSSELL

"It came with a lass...": The tragic Grand Duchess who shared a name with the first Romanov tsarina.

Member Spotlight

RACHEL MCNEIL ON BEING KATHERINE PARR

Over many centuries human curiosity has changed relatively little in relation to the royal family, and towards the attire that they chose to adorn themselves in. Whether consciously or unconsciously, we all have an opinion on the design, cut, colour, expense and suitability of their clothing, and we might even choose to pass comment on it. Its intrigue lies in the fact that they can afford a quality of clothing that is out of reach to us, and therefore use this as another means in which to display their royal status and promote their kingship/queenship to all who see them.

It is hardly surprising therefore that in Tudor times the records of the clothing worn by the king and his immediate family (and the materials bought to make clothing items,) feature quite heavily in the state papers, letters, and dispatches of noblemen and foreign envoys etc. Due to their importance, Tudor monarchs also had their own individual wardrobe accounts, which acted as an inventory of the clothes, jewels, materials, and furnishings that they owned. However, what is surprising to us is the relatively small amount of surviving Tudor clothing. The items that have survived have helped us piece together what the clothing described in the records looked like, but there is still plenty of room for guesswork.

All the unsolved mysteries are just one of the reasons that I find Tudor clothing so interesting, and I am constantly fascinated by the beauty and expense of the different fabrics that go into making up each individual garment, which is eventually pieced together to create one impressive and imposing outfit.

Member Spotlight

Member Spotlight

Back in the tail end of 2009, I had caught an episode of the Showtime series 'The Tudors'. Anne Boleyn portrayed by Natalie Dormer looked beautiful in a dark blue floor-length gown with matching tiara and earrings, and her hair let loose in long tamed waves. As she moved gracefully around the screen I remember being in awe of her clothing - I couldn't believe Anne Boleyn dressed like this. This was not how I recall Anne Boleyn being dressed when I was back at school in my History lessons, and I thought this to be a true representation of what the queen had worn over 500 years ago (of course, nowadays I know this not to be the case - but hey, I was young and somewhat naive). I now wanted to look this good too. So, I searched on eBay for a Tudor gown, and found an ex-theatre costume for £200 - it didn't even have a French hood, but I thought it a good deal. I first wore it to a Tudor banquet held by the Medieval Banquet in St Katherine's Dock, London.

At the time, I knew I wanted to wear the gown more frequently than I had been, and it would have been a dream come true to wear it in a historical setting. There was a group made up of like-minded individuals called 'The Tudor Roses', and I politely asked them if I could join their group, and they agreed. I quickly had a matching French hood made - the Natalie Dormer, Anne Boleyn would have been proud. Together, we wore our costumes at many amazing venues such as Hever Castle, Leeds Castle, Sudeley Castle and Hedingham Castle, and played the roles of Henry VIII's wives / immediate family. I very much enjoyed meeting and speaking with

all the visitors who asked such enlightening questions about the Tudor monarchs and our clothing. It was a perfect way to spend my spare weekends.

As the months went by I had been studying all about Tudor clothing, and the relevant layers and materials that went into an outfit - my £200 ex-theatre costume no longer fit the bill. What I was showing people thinking to be true and accurate was precisely the opposite - it horrified me. I was now set on wanting to show the public what accurate clothing looked like. My mantra soon became this 'If you're going to do something, you need to do it properly and well, otherwise there is no point in doing it at all.' A dream soon formulated in my head, I wished to wear authentic Tudor clothing (that one of Henry VIII's wives would have recognised), at Hampton

Member Spotlight

Court Palace. Desiderius Erasmus, the great Humanist scholar once said 'There are some people who live in a dream world, and there are some who face reality, and then there are those who turn one into the other'. So I set about turning my dream into reality.

I contacted Ninya Mikhaila of The Tudor Tailor. Ninya is a historical costumier specialising in Tudor clothing. Previously she had worked at Hampton Court Palace dressing their costumed interpreters, so I knew she would be the right person for the job. It was now time to choose which outfit I wished to be dressed in. I chose the gown worn by Catherine Parr in the portrait by Master John. My reason for this is because it's one of the first full-length portraits of a Tudor queen, so we know exactly what the bottom of the gown looked like, not just the top half, and that I had always found it to be a beautiful ensemble.

It took Ninya a painstaking four months to complete (she carried it out in her spare time), and the reason for this is because it is entirely handsewn - I bet her hands hurt afterwards. With the clothing completed, and special permission from Historic Royal Palaces obtained, the time drew near (to the 4th May 2014), when I would be able to wear it at Hampton Court Palace - my dream was really going to happen, I couldn't believe it - I was ecstatic!

On the morning of the 4th, I got up early. How I had slept the night before I do not know and made my way to Hampton Court Palace with my mum (who accompanies me in all my Tudor travels), her partner, and a whopping 9.5kg's worth of Tudor clothing - these queens don't travel light let me tell you! The weather couldn't have been better either; the sky was relatively clear, and there wasn't a rain cloud in sight to ruin the train of my new fur-lined gown with dirty water.

It takes my mother and me just over an hour to get me dressed in the ensemble. Soon enough I was fully robed and took my first step out of the changing room into Henry's palace. I remember walking under the hammer-beam roof in the Great Hall thinking if only the real Catherine Parr could see me now, wearing a copy of her clothes - it was a very surreal feeling. Soon the time came for me to disrobe into my modern day (and rather boring might I add), clothing. My dream fully completed I was on cloud nine. I spent the rest of the day wandering around Hampton Court Palace, looking at the paintings etc. I didn't want to leave - I'm still like that now every time I visit.

Little did I know back then that this wouldn't be the only time that I would get to dress in Tudor clothing at one of my favourite places in the world. I was also asked to play the role of Lady Mary Tudor (the daughter of Henry VIII and his first wife Catherine of Aragon), at the reproduction of Edward VI's christening procession, featured in Dr Lucy Worsley and Dr David Starkey's BBC TV production 'A Night at Hampton Court Palace'. A whole team of experts and volunteers went into researching, organising and making the programme, and in my opinion, they did a superb job. I also wore another gown made by Ninya at the Hampton Court Palace sleepover. I'd never tried blowing up an air bed in a Tudor gown before, but let

me tell you it's quite an achievement. It makes you fully appreciate their need for servants.

Back in 2014, I was also volunteering at Sudeley Castle in Gloucestershire - the final home and resting place of Catherine Parr. When I spoke to the Visitor Services Manager about my new gown, she was rather excited and wished me to walk around the grounds meeting their visitors, informing them about the clothing I was wearing / Catherine's life. A new event called "Katherine Parr Day' was created. I have portrayed Catherine Parr at this event for the past 3 years - it is always a pleasure to portray her. She was a woman ahead of her time. If only gender equality had existed back then...

Nowadays (due to time constraints), rather than belonging to a specific group, I tend to help out groups who lack numbers for certain events, alongside carrying out my own individual research into the court of Henry VIII. Who knows what the future holds for me, but it has certainly been eventful, and I have met some amazing friends whilst on my Tudor adventures.

RACHEL MCNEIL

Member Spotlight

ANTHONY HILLMAN LEARNS TO DRAW LIKE HANS HOLBEIN

Hans Holbein had a gift of bringing his sitters to life not only in the well known oil paintings he did but in the drawings he made to capture the likeness of the subjects.

I was truly inspired and I have been lucky enough to have viewed two of these copies in real life and although alot smaller than what I imagined, the detailing and way they gaze out at you is beautiful. These three portraits are copies I made using a variety of art tools, pencil, chalks, crayons and charcoal. I hope to produce more in future. Let me know your thoughts and more of my work is on Instagram; **anthony111isevilok**

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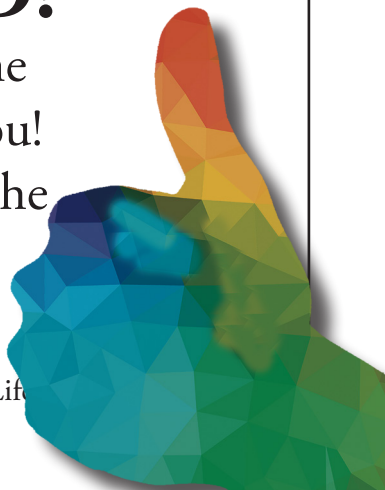
WANT TO BE FEATURED?

Tell us what you do and we'll set aside some space in an edition of Tudor Life just for you! Wherever you are, and whatever you do in the Tudor-sphere, we'd love to know!




Anthony Hillman


Anthony Hillman


Anthony Hillman

THE TUDOR SOCIETY

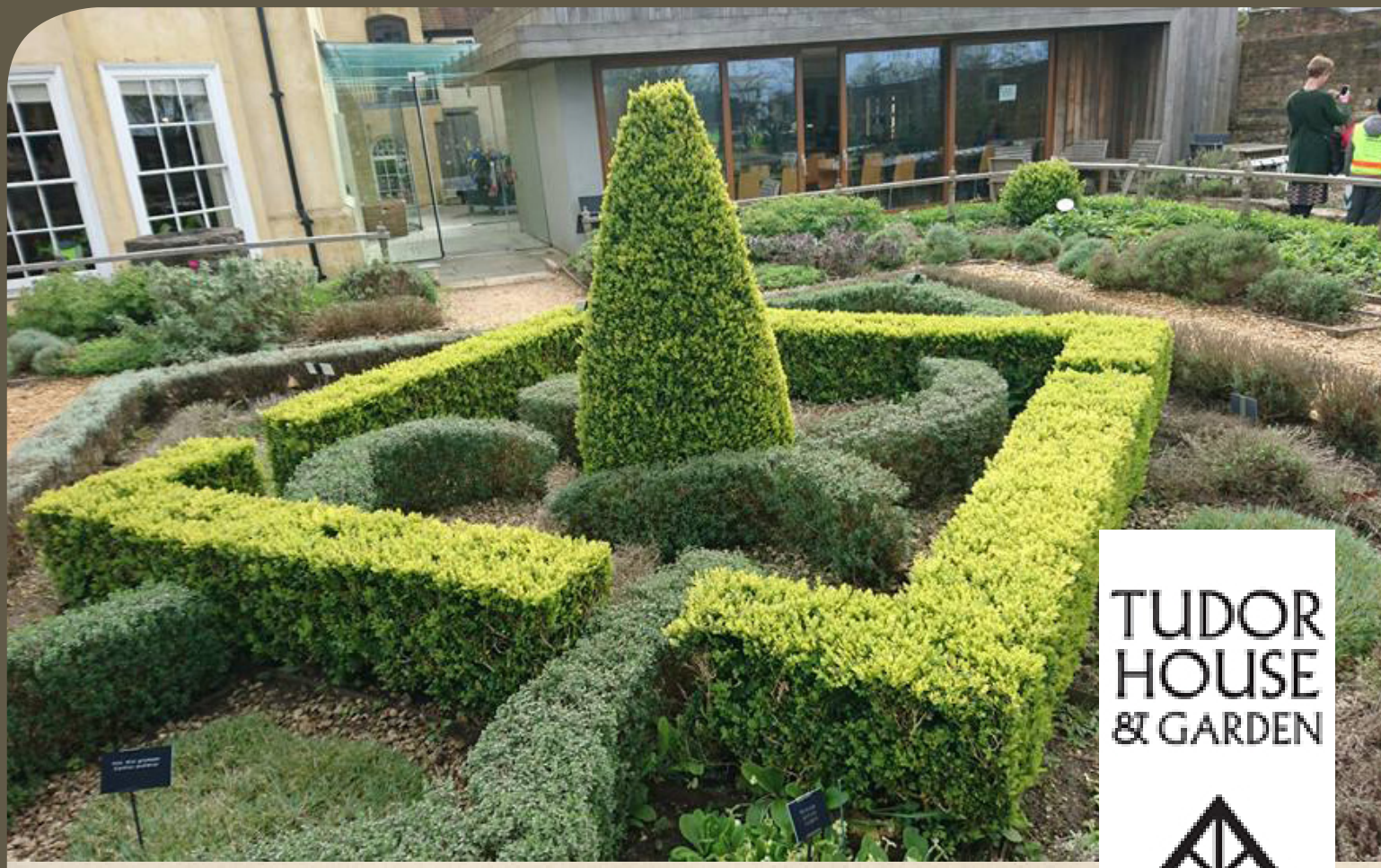
MEMBERS' BULLETIN

Firstly, the team members of The Tudor Society have been asked to commemorate the passing of Simon Anderson two years ago. Simon was a wonderful and fun loving historian whose first novel was also, sadly, his last. "The Claimant" is a great book set in the Wars of the Roses. Our thoughts go out to Sarah and the rest of his family.

Now, on to something much happier - The Tudor Society would like to express our huge congratulations to Debra Bayani and Dmitry Yakhovsky who got married at the beginning of May. As long term members will know, Debra is one of our regular magazine contributors and her knowledge of Jasper Tudor and the Wars of the Roses is invaluable to us. Many will also know that Dmitry regularly draws images for the covers of the magazines. His skills are incredible and we love all the work he does. The incredible thing for the Tudor Society is that it was through working with us that Dmitry and Debra got to know each other in the first place!

Here's to many blessed years for the happy couple.

Tim Ridgway



TUDOR HOUSE AND GARDEN MUSEUM

Thanks to member **Samantha Morris** for this wonderful overview of an aptly named museum on the south coast of England...

Nestled within the heart of Southampton's Old Town is a building that you honestly wouldn't expect to be there. Whilst Southampton is full to bursting of all kinds of history, the modern buildings outweigh the old – you have the modern day West Quay shopping centre, built atop the old Saxon town of Hamwic, whilst just outside the doors you can still see the remains of the old city walls. Truly if you're not paying attention then you can easily miss them, and just walk right on by. Less easy to miss however is the Bargate, situated in the centre of town. The Bargate was built in around 1150 and was the main gateway into the city. Heading through the Bargate towards what is now known as the old town, you find yourself in what was once the main city centre and it is here where the majority of Southampton's history can be found.

Tucked away from the main road and situated just opposite St Michael's Church, is a beautiful timbered building known as Tudor House. Today, this beautiful building is a museum within which is told the story of the house's amazing 900 year history.

The façade that we see today is, of course, not the original. The site was originally established in the 1100's with the building of a magnificent stone built house. The ruins of this house, known as King John's Palace, can still be seen today in the gardens of the museum. The house as we know it today was established in 1491 when Sir John Dawtry, the Controller of Customs and overseer of the Port of Southampton, for King Henry VII decided to merge together three smaller houses that had been inherited by his wife. The house was a magnificent undertaking with the very best oak and glass windows being used – probably from Sir John's contacts within the ship building world.

When Sir John passed away in 1518, his widow Isabel married Sir Richard Lyster. Lyster was a judge and Chief Justice of the King's Bench, who rode in the Coronation procession of Queen Anne Boleyn in 1533.

Together he and his wife worked to make the house even grander – Isabel herself became an important merchant in her own right and after the death of Sir John she exported both wool and millstones.

The history of Tudor House is, of course, not simply just Tudor. When Southampton became a fashionable spa city in the 18th Century, the town became a playground for the most prominent members of society. The artist George Rogers brought the house for £800 and lived there between 1763 and 1796 and there the two lived in style, entertaining guests. They also made significant alterations to the house, plastering over many of the original Tudor beams.

During the Victorian era, Tudor House was divided up into smaller tenements and rented out to families and businesses. Part of it was used as a dye works, ran by

George
Pope and his family.
Right next door to the dying works was Cawte's bookbinders. Other tenants included a bonnet maker, a boot maker and a Spanish guitar teacher. Sadly, the end of the Victorian era the area surrounding Tudor House became a hodge-podge of poverty and crime – whilst Tudor House remained as an island of the upper class, the area around it became a slum and was condemned for clearance during this time. But in 1886, Tudor House was saved by William Spranger. Had he not stepped in at the last minute then Tudor House would be put a mark on the page of a history book. Instead he restored it (changing things and adding things that he thought were more Tudor, such as the minstrel's gallery and wood panelling within the banqueting hall) and it is because of him that we now have Tudor House museum. Spranger originally opened a small museum in the remains of King John's Palace but campaigned to have the house itself turned into a museum – 12 years later he got his wish and the Southampton Corporation brought Tudor House from him. In 1912, Tudor House opened to the public for the first time.

The museum that we see today is different, in some ways, to the original museum. By the 1900's it had become very run down and was in desperate need for restoration and refurbishment. The museum was closed to the public and a massive project was undertaken to preserve the house – this restoration is an event very close to my heart as I myself was part of a team of archaeologists who worked on the site during its restoration.

With such an extensive history, Tudor House is one of the most popular tourist attractions in Southampton today. The museum itself is relatively small however it is packed full of history.

As you head into the museum, you are first taken into the Banqueting Hall – today you are treated to an audio visual show that tells visitors of the history of the building and the renovation works that were carried out in the early 1900's by William Spranger, a man who literally saved the house from ruin. It is particularly interesting to note that the Banqueting Hall you see today is nothing like it would have been back in Tudor Times. For instance, the minstrels gallery was added by Spranger – it did not exist in the original building at all, rather it was simply just a corridor connecting the upper rooms. From there you are then taken into the Tudor Garden – it was designed by Dr. Sylvia Landsberg and shows visitors how the garden may have looked. You are then taken into replica kitchens, showing both Tudor and Victorians kitchens and the sort of food that would have been cooked during these eras. You then head through a reconstruction of Tudor and Victorian kitchens before making your way into the house again – if you look carefully on the wall as you head inside, you can see a strange little mark carved into a wooden beam. This is labelled as a potential 'witch mark', a symbol to protect the house from evil, or a merchants mark. Upstairs there is an exhibition of archaeological finds from excavations of Southampton castle, a building which sadly no longer exists. I was particularly amused with a little case talking of 'the demon drink' and full of alcohol bottles – drinking was apparently a massive problem in Southampton during the 19th Century. On the wall close to this case is a map showing the sheer amount of taverns within the City – the number was certainly large and I wonder how it compares to drinking establishments in the City today!

Heading along the Minstrels Gallery, you then find yourself in other rooms which include a number of other cases showing items dating from Roman times right up to more modern day. Rather disturbingly there's also a little stuffed Spaniel dog held within one of the cases – the little thing looks as if it's sleeping peacefully and I have expected it to wake up and start yapping! Within these rooms are also walls that are covered with graffiti, uncovered by archaeologists during the restoration of the museum – these carvings are mainly of ships and date to the 1600's, when the house was owned by wealthy shipwrights. Then heading downstairs towards

the exit, you are taken right by a number of portraits (sadly not Tudor) of owners of the house.

It's very easy to lose track of time in this wonderful little museum, and very easy to find yourself transported back in time. The atmosphere of the place is just incredible and it's so easy to imagine people dressed in Tudor costume sweeping across the wonky and creaky floorboards.

If you have a few hours to spare in Southampton then do head down to the old town and visit Tudor House museum. At £5 for an adult ticket it truly is excellent value for money.

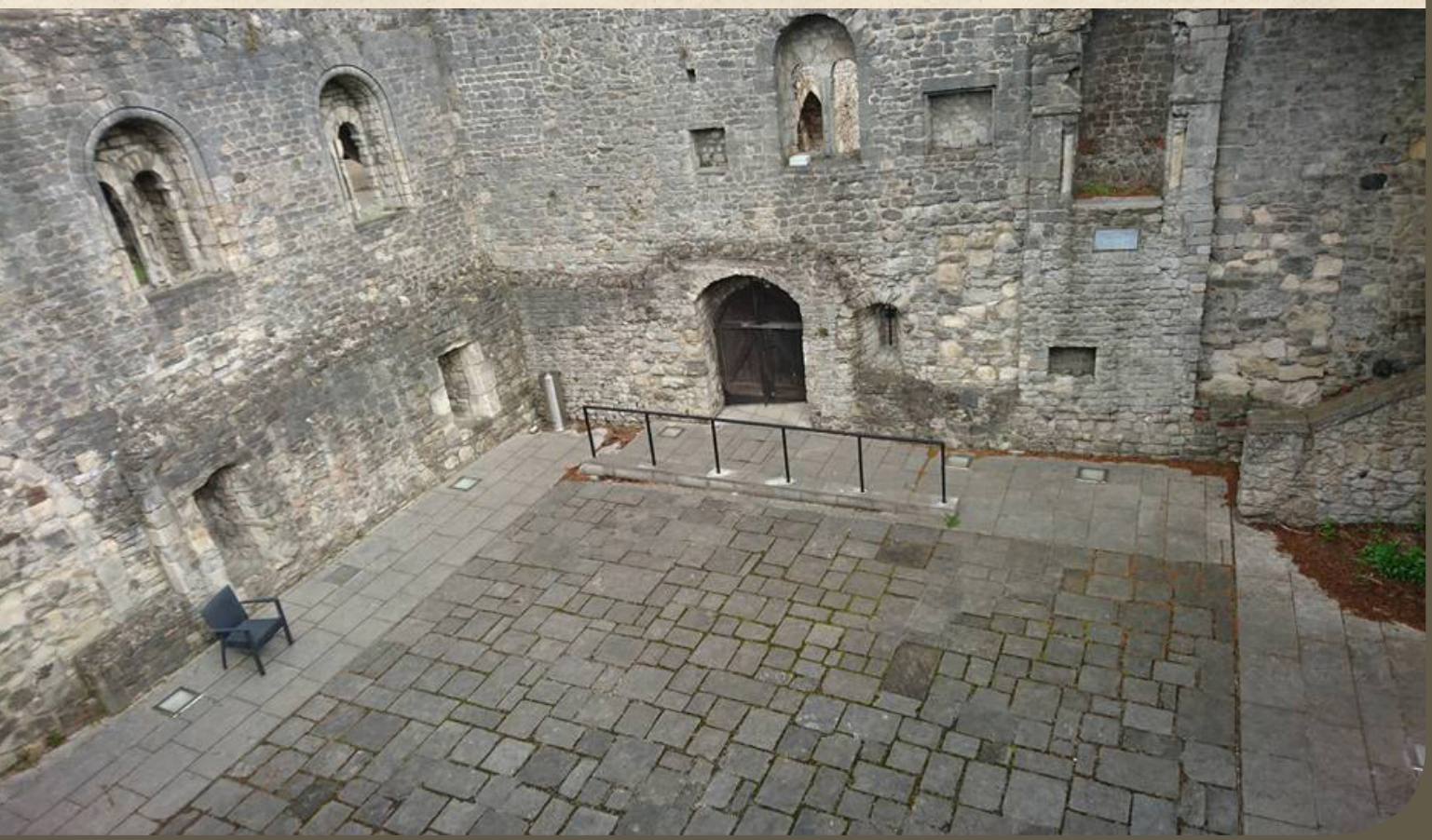
SAMANTHA MORRIS

Tudor House is open Monday – Thursday 10am-3pm and closed on Fridays. Saturday and Sunday they are open 10am-5pm.

Entry is £5 for adults. Children over 5 are £4 and under 5's go free.

Tudor House museum website - https://tudorhouseandgarden.com/

Tudor House on twitter - @TudorHseGarden



Tudor Science
The Tudor Universe

In my previous article, we considered how the geography of the world had changed from our Tudor gentleman's perspective since the discovery of new lands, unknown peoples and strange cultures. Now we will expand his horizons further, setting the earth in an entirely different universe. The Roman Catholic faith taught that God created the earth and set it at the centre of a universe consisting of a series of concentric crystal spheres – like the layers of an onion – purely for the benefit of mankind. Rocks, plants and animals were all servants of man. Such things as devious, poisonous snakes served as examples of immoral behaviour to be avoided by man and biting insects, like annoying fleas, were humbling reminders that flesh was mortal. Everything held a lesson to be learned. The planets and stars served mankind by foretelling the future – for those trained to read them. In fact, the word 'disaster' comes from the Latin dis astra, meaning 'against the stars' and therefore not foretold[1]. Catholics also believed that, whenever He wished, God could intervene in everyday life and perform miracles.

Opposed to this, Protestantism declared the Age of Miracles was ended long ago and that God was allowing mankind to continue on its chosen path, heading for an imminent apocalypse. Yet Protestants and Catholics did agree that studying nature was the way to understand God's creation, as the Bible explained: 'The heavens declare the glory of God and the firmament sheweth his handywork' [Psalm 19].

With conflicting doctrines as a backdrop, a revolutionary new concept would upset the traditional view of the cosmos. Surprisingly, the radical idea that the sun, rather than the earth, might be at the centre of the universe, was proposed by a Catholic theologian and astronomer, Nicolaus Copernicus. Copernicus had struggled with the traditional system of an earth-centred universe, worked out by Ptolemy (whom we heard about in the previous article) convinced it was too clumsy to be a true representation of God's creation. He tried to simplify the matter, and a sun-centred universe solved some problems, though not all. He wondered at the arrogance of man in believing himself to be at the centre of everything: 'For who would place this

lamp [the sun] of a very beautiful temple in another better place than this [the centre] wherefrom it can illuminate everything at the same time?'

However, Copernicus was a cautious man and stated that his new ideas were merely 'theoretical' and, in case the pope should still take exception to them, he only gave permission for the publication of his writings as he lay on his deathbed in 1543. The book, *De revolutionibus*, was slow to have an effect and probably wasn't read in the backwater that was England until a few years later. But there were difficulties in believing Copernicus' ideas because, if the sun sat still at the centre, it must be the earth that moved. But that seemed absurd and counter-intuitive. If it was true, why didn't clouds and birds get left behind as the earth moves?

Fortunately, a good analogy was used to explain the problem: if you ride in a cart, it seems the world moves past you, but you know it is the cart that is moving. Likewise, if you toss a coin while riding in the cart, it still falls back into your hand as it would if you weren't moving. The coin doesn't fall behind you. [This is the concept of 'inertia' but it wasn't explained for more than another century, when Isaac Newton worked it out.] This explanation may have helped our Tudor gentleman to understand how the earth could be moving but the analogy failed on one point: you can feel the cart moving but not the world beneath your feet. That still required a leap of faith.

Once the idea of a sun-centred universe was released, other people began to see how it could work. Robert Recorde, a Welsh mathematician in England, read Copernicus' book and gave the theories much thought, noting his favourable conclusions in *The Castle of Knowledge*, published in 1551, agreeing that the new 'heliocentric' universe fitted the calculations more nearly and made more sense. Recorde was the first 'popular science' writer, as we would call him today. Though he knew Greek and Latin, he taught and wrote in English so anyone who was literate could understand his work. In 1542, his textbook on arithmetic, *The Grounde of Artes,* first introduced the plus, minus and equals signs [+, -, =] that make the writing of equations so much quicker. In 1551, he published *The Pathway to Knowledge,* the first geometry book in English.

Returning to the analogy of riding in a cart, this could also be used to explain another of Copernicus' astounding ideas: the possibility of an infinite universe, very different from the medieval view of the cosmos. Unlike the apparent daily passage of the sun across the sky, the other stars were termed 'fixed stars' because they kept to their constant patterns: the constellations, and maintained their positions. Yet, if the earth was moving, surely the stars should appear to travel past it, displaying what astronomers call 'parallax'. There was only one explanation: just as a tree beside the road would quickly seem to pass by the cart, a distant hill apparently moved by far more slowly. Therefore, since the fixed stars never varied, the only answer was that they were infinitely far away, at an unimaginable distance from the earth.

Surprisingly, a thirteenth-century astronomer had calculated long ago that the planet Saturn was 73 million miles away – a staggering distance to the medieval mind, though wildly inaccurate, and the stars even farther. This in an age when it was believed the universe existed for mankind's

benefit. Incredibly, medieval philosophers had already argued that an omnipotent God could have created as many worlds as he wanted, yet he had decided to make just one: earth[2]. Now Copernicus' universe made the Solar System a tiny part of an endless cosmos and, as he wrote: 'How astonishing if, within the space of twenty-four hours, the vast universe should rotate, rather than its least point [the earth]!'

By 1580, a Frenchman, Michel de Montaigne, was ridiculing a human-centred cosmos as laughable in that 'a wretched creature that cannot master himself should call himself master and emperor of a universe'. But not everyone agreed with Copernicus. An English astronomer, Thomas Blunderville, writing in 1594, fifty years after Copernicus published his book, referred to the helio-centric view of the universe, 'that the earth turneth and that the sun standeth still' as a 'false supposition'[3]. Another Englishman, Thomas Digges, who was a pupil of John Dee (the Elizabethan 'magician' and mathematician whom we met in an earlier article) and a keen astronomer, had other opinions. When he read Copernicus' *De revolutionibus*, Thomas had no doubts that the helio-centric version was right and he translated the important chapters into English 'so that Englishmen might not be deprived of so noble a theory'. In his book, *A Prognostication Everlasting* [1576], he included a large fold-out diagram with the translation, showing the earth and other planets orbiting the sun with the 'fixed stars' scattered to infinity.

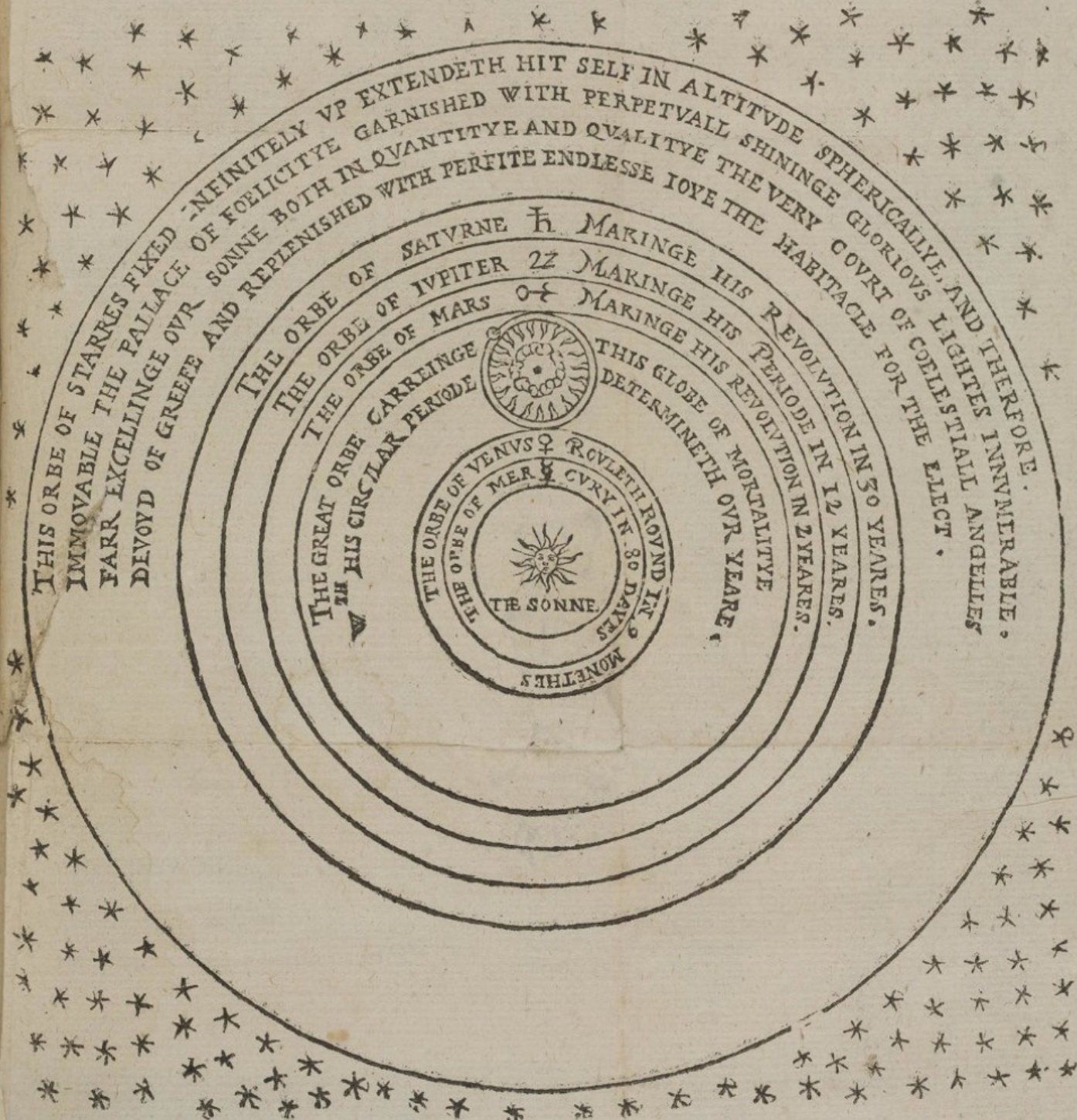
It was fortunate that Digges lived in Protestant Tudor England since the Italian Giordano Bruno was condemned by the Catholic Church and burned at the stake in Rome in 1600 for agreeing with Copernicus[5]. Our Tudor gentleman would have to tread warily if he discussed these revolutionary ideas in parts of Europe. However, as we will see next time, in some countries, Denmark for example, such ideas were wholeheartedly encouraged by the authorities, and new inventions would add support to Copernicus' theories.

TONI MOUNT

(Endnotes)

1 *The Science of Shakespeare,* Dan Falk, [Thomas Dunne Books, New York, 2014], p.59.
2 *The Science of Shakespeare,* Dan Falk, p.48.
3 *Before Galileo,* John Freely, [Overlook Duckworth, London, 2012], p249.
4 Image from The Wellcome Trust, London, EPB 1757/B, Photo number: L0049132, available on Wikimedia commons.
5 *Before Galileo,* John Freely, pp.242-43.

A perfit deſcription of the Cœleſtiall Orbes, according to the moſt auncient doctrine of the Pythagoreans, &c.



A PER-

Thomas Digges's diagram of the helio-centric universe
[*A Prognostication Everlasting*, **1576**][4]

Charlie on Books

HENRY VII'S NEW MEN

by Steven Gunn

The reign of Henry VII is often neglected by historians in favour of his successors, particularly the infamous Henry VIII. His government and those involved in the running of the country is even more ignored, with people preferring to read about Thomas Wolsey and Thomas Cromwell instead of Reynold Bray and Richard Empson. After many years in the making, Steven Gunn has finally addressed this lack of scholarship on Henry VII's government and the men who ran it. Henry VII's New Men and the Making of Tudor England covers both the well-known - in looking at Reynold Bray and the notorious Richard Empson - and some lesser known but still important men, including Thomas Lovell, Henry Wyatt, Robert Southwell, Andrew Windsor, John Hussey, Edward Poynings, Thomas Brandon and Henry Marney.

Gunn takes a thematic approach with his latest book, dividing it into chapters on 'Service', 'Power', and 'Wealth'. This works relatively well, and the author is mostly able to avoid repeating himself, although the book does expect the reader to have some background knowledge already.

The men who ran Henry VII's government were very skilled and often had to multi-task, something that should have brought admiration but often resulted in discord between them and the people of England, as Gunn makes clear:

> *'In parliament, as in court and council, the ubiquity of the new men gave Henry's regime its characteristic air of purposeful, if not always popular, activity. Their versatility was striking: the same men presented political advice and argument in council and parliament, organised household hospitality and display, kept the king company, participated in court ceremonial, and brokered the relationship between the king and his subjects in a multiplicity of institutional contexts. They were equally important in more specialised areas of government, judicial and financial.'*

The majority of Henry VII's 'new men' had a bad reputation and were blamed for the harsh nature of Henry VII's government, with many viewing them as upstarts who were taking the place of men of noble birth. Gunn explains this very well and sets the record straight, saying that, despite perhaps taking advantage of their positions from time to time, they would have always been targeted by disgruntled subjects, as men in important positions tended to be.

Overall, this is an informative academic book that covers an area of Tudor government that is often neglected by historians. It is on the expensive side (£40 for the Kindle edition at the time of writing) but is a worthwhile addition for anyone who is researching Tudor government and Henry VII's reign. I would not, however, recommend it for the casual reader, as it requires background knowledge and is not an easy read by any means.

THE KING'S PEARL
by Melita Thomas

The lives of both Henry VIII and Mary I have been explored by historians, but rarely together in one book. Mary's later life as 'Bloody Mary' is often given priority over her past, so it is refreshing to finally have a book that focuses solely on her early life and her relationship with her father. Melita Thomas is the author of *The King's Pearl: Henry VIII and His Daughter Mary*, which does just that, looking at Mary's troubled relationship with Henry VIII.

The author makes some sound points throughout her debut work, including one in which she argues that Mary's status as Henry VIII's heir was *'more than informal'*. She states that:

> *'From mid-1525, government documents do refer to her as Princess of Wales... So, while Henry did not issue formal Letters Patent, the title was used in documents and grants, Mary was referred to as Princess of Wales and, by inference, was his heir. Similarly, a despatch from the Imperial ambassador in Rome, the Duke of Sessa, dated 25 August 1525, called her Princess of Wales.'*

This is interesting and is something that has sometimes been overlooked in other works on the subject. On the other hand, I do not agree with everything Thomas proposes - for instance, she suggests that Henry was considering discarding Anne Boleyn in the summer of 1535, but there is no real evidence for that, even Chapuys said they were 'merry together' during that time. On top of that, he was unable to discard her while Katherine of Aragon was alive and so would not have been able to consider it. Even after Katherine's death, his decision to discard Anne came several months later and seemed very sudden.

One thing that people often judge Henry VIII on is his treatment of Mary once she was made illegitimate, especially when he places her in Elizabeth's household. Thomas clears this up by stating that a lot of what was done to Mary was normal, for instance, illegitimate royal children were often placed in the household of their half-siblings. This meant that illegitimate offspring could be provided for and the legitimate children were generally assured of their loyalty with no rivalry for position.

This book presents an interesting insight into Henry VIII's with his daughter Mary and how she wanted to stand up for herself but couldn't help but seek his approval as well. Henry loved his daughter in his own way and, in the midst of the annulment proceedings, tried to convince her of his love for her, but also would not take any defiance from her. He would, in modern terms, go from 'hot to cold' and back again, acknowledging her as his heir and then taking it away, arranging marriages for her and then backing out at the last minute. In this book, there is only a little space allocated to their personal bond, such as their shared love of music, unlike what a book of this nature, looking at a father and daughter, suggests. However, it is still an interesting read and a fairly easy one at that, something for both the casual reader and those interested in the complex relationship between two of the most infamous Tudor monarchs.

CHARLIE FENTON


Enjoy my wordsearch
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D R P H L U D X R D U T L E H
E J U B I W M I Z Q L Q A L V
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HERTFORD
JANE
JOHN
LORDADMIRAL
LORDPROTECTOR
SEYMOUR
STANHOPE
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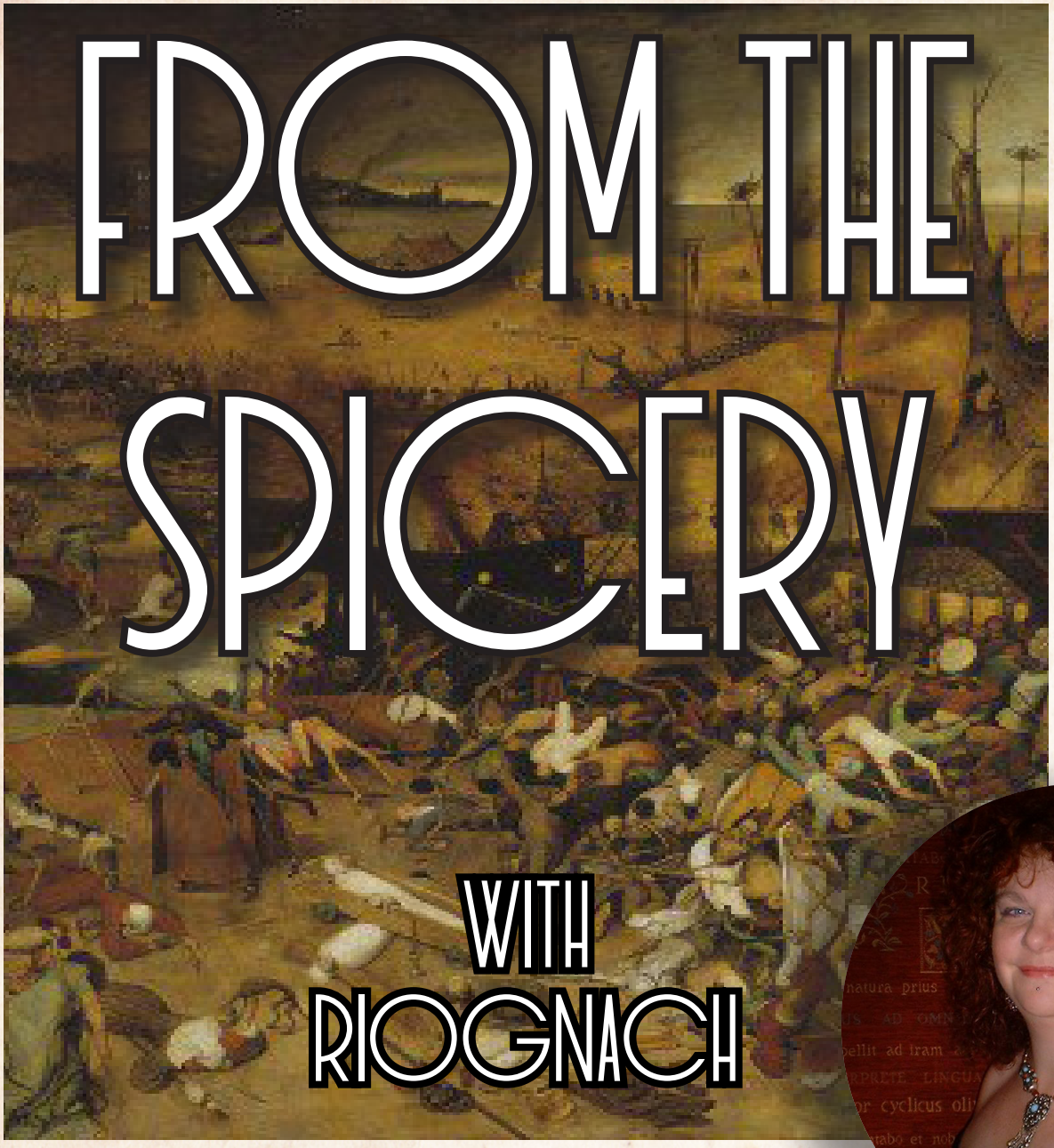
RIVALS AND MISTRESSES

ENGLAND'S MEDIEVAL QUEEN CONSORTS

PART THREE of our exclusive series

JUNE'S TUDOR SOCIETY GUEST SPEAKER

LAUREN BROWNE has a masters in History at Queen's University, Belfast and is now studying for her PhD. She has completed a dissertation on the reputation and importance of Queen Elizabeth of York in shaping the Tudor dynasty's perception of itself.



ON THE PLAGUE

IMAGE ABOVE: The Triumph of Death.y Pieter Brughel the Elder (1562)

PLAGUE. IF EVER there was a single word that struck real terror into the heart of our medieval forebears, then 'plague' is undoubtedly it. So what do medieval herbs and spices have to do with plague (if indeed, anything)? As it turns out, quite a lot, particularly given the absolute infancy of medical knowledge.

But first a disclaimer. Should you ever find yourself unfortunate enough to be diagnosed with plague, go straight to a hospital. Medieval plague 'remedies' are acknowledged as incredibly ineffective. Despite its deservedly fearsome reputation, the bacterium responsible for plague, *Yersinia pestis* (formerly known as *Pasteurella pestis),* is a somewhat fragile organism, and highly susceptible to antibiotic therapies.

So how did our ancestor's contract plague, and what could they do about it? We know that *Y. pestis* readily used rats and their fleas as their preferred method of infection. Given the dirty and overcrowded reality that was medieval urban living, it's not too hard to make the connection. And *Y. pestis* wasn't fussy about what it killed; dogs and cats, chickens and pigs were all on its hit list. We, humans, made matters worse by wrongly believing that cats were to blame, thus killing off a potential method of control.

How you were treated largely depended on your position within society, and the depth of your purse. If you were a member of a Royal Court, you could choose to pack up and leave until the epidemic had passed, and this is what many people did. The fear of contagion was so pervasive that it wasn't uncommon for entire households to move to the country through fear of infection. If you couldn't vacate your home but still had a bottomless purse, you could attempt to pay for the best medical care available at the time. This was a hit and miss affair as some of the standard treatments for combating plague had the potential to kill. Such therapies included bloodletting, lancing of the ubiquitous buboes, and self-flagellation (if you were so inclined or were attended by monks). There is evidence to support the notion that in some circumstances, dismemberment was the best treatment! Antipestilential kinds of vinegar (e.g. *Four Thieves Vinegar)* were popular amongst the masses as recently as the late Eighteenth Century, as was herb-infused alcohol known as *Carmelite Water,* or *Eau de Melissa*. I have included recipes for both *Four Thieves Vinegar* and *Eau de Melissa* at the end of this article.

The vast majority of noninvasive plague remedies originated in the kitchens and herb gardens of monasteries and farmhouses. Herbs with purple flowers were thought to be of great benefit as a remedy, some with greater success than others. Belladonna (*Atropa belladonna*), Monkshood (*Aconitum*), and Datura (*Datura stramonium*) were thought to reduce pain and fever and to calm heart arrhythmias and nervous behaviours, all of which are present with the plague. The use of these plants was akin to medieval Russian roulette. Rosemary (*Rosmarinus*

officinalis) and Yarrow (*Achillea millefolium)* were employed to purify the blood, and as incense or perfume against air-borne contagion. Rosemary is also one of the traditional ingredients in *Four Thieves Vinegar.*

On the culinary side of things, people were encouraged to eat foods that caused the body to sweat as a method of ridding the body of plague. Foods containing different kinds of garlic, onions and mustards (greens and seeds) were popular, as were dishes containing horseradish and peppercorns, bay and sage, as well as hyssop and calendula flowers. Other plague remedies included a mixture of vinegar with chopped wormwood, figs, walnut kernels, green rue and salt, compressed and eaten each morning '*the quantity of a prune*' or for children or the infirm '*as much as a hasel nut*'. I do not have a direct source for this information as it came as part of an information pack for a plague collegium I attended several years ago. If anyone does know the origins of this remedy, I'd love to hear from you.

One of the best extant collections of plague remedies comes to us from Antonio de Medici who spent a considerable amount of time and effort gathering the information. These are some of the more unusual ones.

This recipe creates a gum-based pomander or rosary, although why it uses laudanum as a fixative (and not as a pain reliever), I do not know.

Half an ounce of fine purged laudanum, 3 ounces of fine calamite storax, myrrh, and 5 drachms of cloves, one drachm of Valerian juice, fine musk, and one carat of imbracane (?*) and the things to be blended should be carefully crushed, and sifted, and the gums*

should be put in a hot mortar, then add lemon balm juice, and bugloss, and make the ball, and keep it in your hand, it will be of great benefit.[1]

This is easily one of the more extreme remedies I've come across to date, given the toxicity of sulphur, arsenic and peony leaves. Ruining my shirt while wearing this would be the least of my worries!

Take 6 ounces of sulphur, 2 ounces of arsenic, 6 ounces of Palestine incense, 9 cloves. One nutmeg, 2 scruples of mace, 1 scruple of St Peter's leaves, 2 scruples of radish leaves, 9 laurel berries, 1 scruple of knapweed leaves, 5 grains of myrrh, verbona root and ginger in equal quantities. Orange peel, peony leaves in equal quantities of 2 scruples, 5 grains of mastic, 30 rue seeds. Grind everything together and reduce to a rough powder. Put in a little bag made or red satin or damask and wear around the neck on the side of the heart, and in the summer put it over your heavy coat, and in the winter over your shirt so sweat does not ruin it.[2]

There are numerous different versions for *Four Thieves Vinegar* available to the modern medievalist. Legend has it that the vinegar was concocted by the aforementioned thieves to protect them as the robbed plague victims. Contrary to what one might expect, there is a substantial body of evidence that suggests that the vinegar was more effective than we might suppose. The reason for this lies in the use of plants that contained natural insect repellants, such as sage (*Salvia officinalis)* and cloves (*Syzygium aromaticum)*, camphor (*Cinnamomum camphora)* and rosemary (*Rosmarinus officinalis)*, meadowsweet (*Filipendula ulmaria)* and wormwood (*Artemisia absinthium).* The Four Thieves Vinegar recipe I have chosen comes from the Secret of Thieves website[3], and recommends the following herbs:

Rosemary tops dried, sage flowers dried, lavender flowers dried, rue fresh, camphor dissolved in spirits, garlic sliced, cloves bruised, distilled wine vinegar strongest. [4] The ingredients are left to macerate in a sealed jar for between 5 to 7 days with 'occasional agitation". The concoction is then strained and the liquid bottled ready for topical application before committing nefarious deeds.

If smelling of vinegar, garlic, camphor and herbs isn't your thing, then I'd suggest making up a batch of *Eau de Melissa*. To a bottle of white wine (or vodka if you prefer), add a cup of well-washed lemon balm leaves (*Melissa officinalis), ½ a cup of* Angelica leaves and stem *(Angelica sylvestris*), the zest of a lemon, and a large pinch of grated nutmeg.[5] The container is sealed and placed in a cold environment for anywhere between 6 hours to 6 days. The longer it is stored, the more potent it becomes. I tend to macerate mine for 6 hours in the fridge and have found it to be a particularly refreshing drink on hot days.

RIOGHNACH O'GERAGHTY

1 Fornaciai, V, *Toilette, Perfumes, and Makeup at the Medici Court,* Sillabe, 2007, pp75-86

2 Fornaciai, ibid

3 https://secretofthieves.com/?p=412

4 *ibid*

5 http://mother-earths-servant.blogspot.com.au/2011/06/carmelite-water-it-comforts-heart-and.html

JUNE'S "ON THIS

Henry Fitzroy

1 June 1533
Whit Sunday, a pregnant **Anne Boleyn** was crowned Queen at a ceremony at Westminster Abbey.

2 June 1536
Jane Seymour's first appearance as Queen at Greenwich.

3 June 1536
Richard Sampson was nominated as Bishop of Chichester by Henry VIII.

8 June 1536
Henry Fitzroy, Duke of Richmond, made his last public appearance (at Parliament) before his death.

9 June 1563
Death of **William Paget**, diplomat and administrator.

10 June 1584
Death of **Francis, Duke of Anjou and Alençon**, a suitor whom Elizabeth I dubbed "Frog"

16 June 1487
The Battle of Stoke Field between **Henry VII**'s forces and the Yorkist forces of **Lord Lovell** and **John de la Pole**, Earl of Lincoln, who had had pretender **Lambert Simnel** crowned King **Edward VI** in Dublin on 24th May 1487.

17 June 1497
The Battle of Blackheath which ended the Cornish Rebellion. **Henry VII**'s forces were triumphant.

18 June 1558
Proving of the will of **Robert Recorde**, a Welsh mathematician He is known for introducing the "equal to" sign, "=".

19 June 1566
Birth of **James VI and I**, King of Scotland, England and Ireland, at Edinburgh Castle in Scotland.

22 June 1528
Death of **William Carey**, distant cousin of **Henry VIII** and husband of **Mary Boleyn**. He died of sweating sickness.

23 June 1576
Death of **Levina Teerlinc**, court painter to **Edward VI**, **Mary I** and **Elizabeth I**.

24 June 1509
On the death of his father, **Henry VII**, **Henry VIII** became king.

25 June 1533
Death of **Mary Tudor, Queen of France**, the thirty-seven year-old sister of **Henry VIII**.

26 June 1568
Death of **Thomas Young**, Archbishop of York, at Sheffield. He was buried in York Minster.

28 June 1461
Coronation of **Edward IV** and his consort **Elizabeth Woodville**.

29 June 1540
Bill of attainder passed against **Thomas Cromwell** for the crimes of corruption, heresy and treason, stripping him of his honours and condemning him to death.

30 June 1559
Henry II of France suffered a mortal head wound while jousting at the Place Royale at the Hôtel des Tournelles against **Gabriel Montgomery**, Captain of the King's Scottish Guard. The joust was held to celebrate the P*eace of Cateau-Cambrésis*. The King died 10th July.

Background image: Priest's House and St John The Baptist Church, Smallhythe Photo © Marathon

DAY IN TUDOR HISTORY"

4 June 1536
Jane Seymour was proclaimed Queen at Greenwich Palace.

5 June 1536
Edward Seymour was created Viscount Beauchamp of Hache, Somerset, following the wedding of his sister, **Jane Seymour**, and **Henry VIII**.

6 June 1522
Grand entry of **Charles V**, Holy Roman Emperor, into London, accompanied by **King Henry VIII**.

7 June 1536
A water pageant was held in honour of **Jane Seymour**, the new queen, on the Thames.

11 June 1544
Bishops ordered by **Henry VIII** to ensure that the new litany was "in our native englysshe tonge".

12 June 1553
Edward VI's council told the judges of the King's Bench to turn Edward's "*Devise for the succession*" into a legal will.

13 June 1587
Death of actor **William Knell** in a pub brawl in Thame.

14 June 1557
William Peto was made cardinal and papal legate, replacing Reginald Pole, Archbishop of Canterbury, as legate.

15 June 1536
Henry VIII sent members of his council, to bully the **Lady Mary**, into accepting him as supreme head of the Church in England

20 June 1540
Anne of Cleves complained to her brother's ambassador, **Karl Harst,** about **Henry VIII**'s attraction to **Catherine Howard**.

Cardinal Thomas Wolsey

21 June 1529
Henry VIII and **Catherine of Aragon**, appeared in front of **Wolsey** and **Cardinal Campeggio** at the Legatine Court.

27 June 1505
Henry VIII renounced his betrothal to **Catherine of Aragon**, his brother's widow, claiming that it had been contracted without his consent. It was the day before his 14th birthday, the day on which the marriage was due to be solemnised.

TUDOR FEAST DAYS

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

Tudor Life

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