

TudorLife

The Tudor Society Magazine

THE
TUDOR
SOCIETY

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THE
LANCASTERS

Nicholas Udall

Anne Boleyn at the
French Court

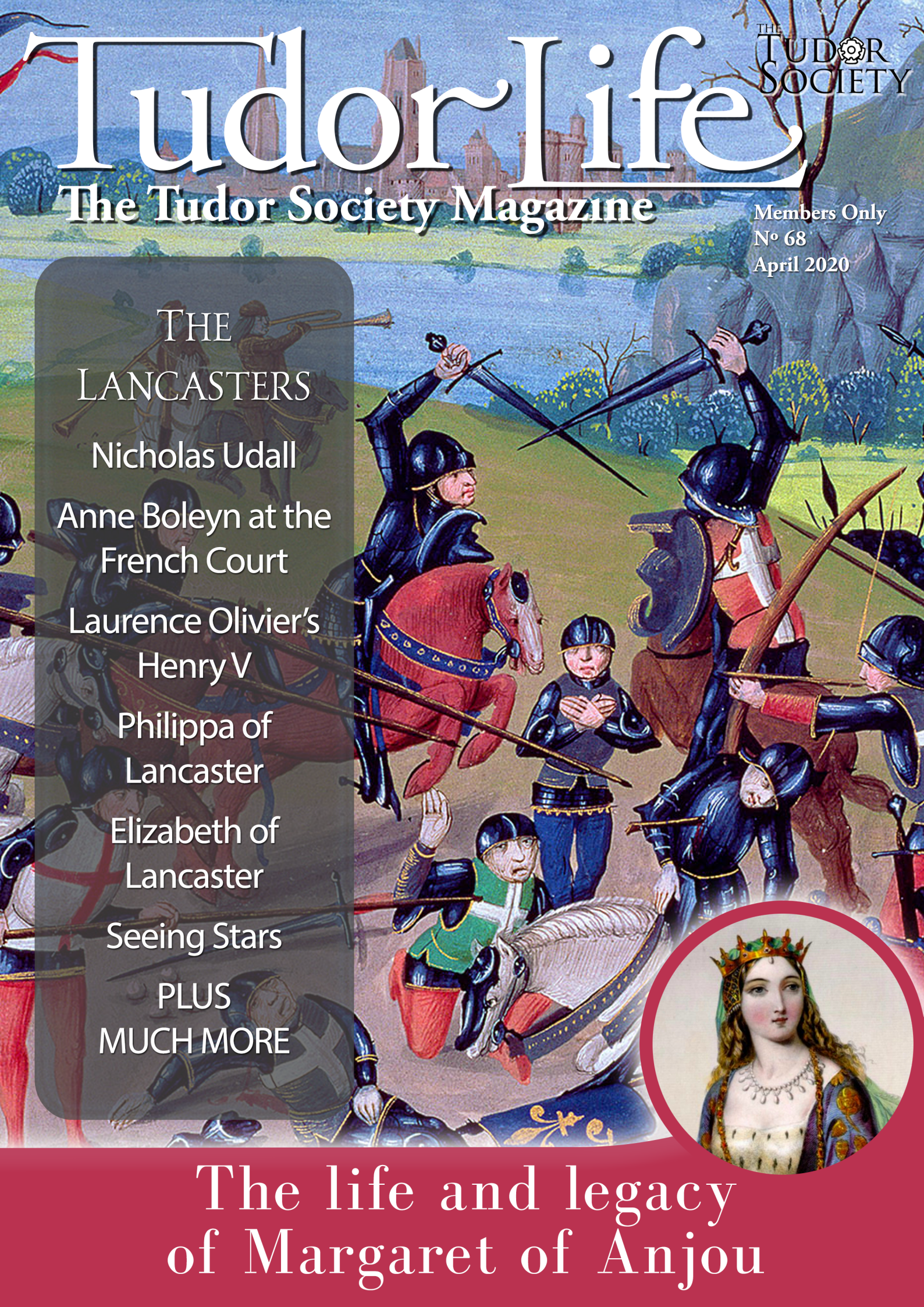
Laurence Olivier's
Henry V

Philippa of
Lancaster

Elizabeth of
Lancaster

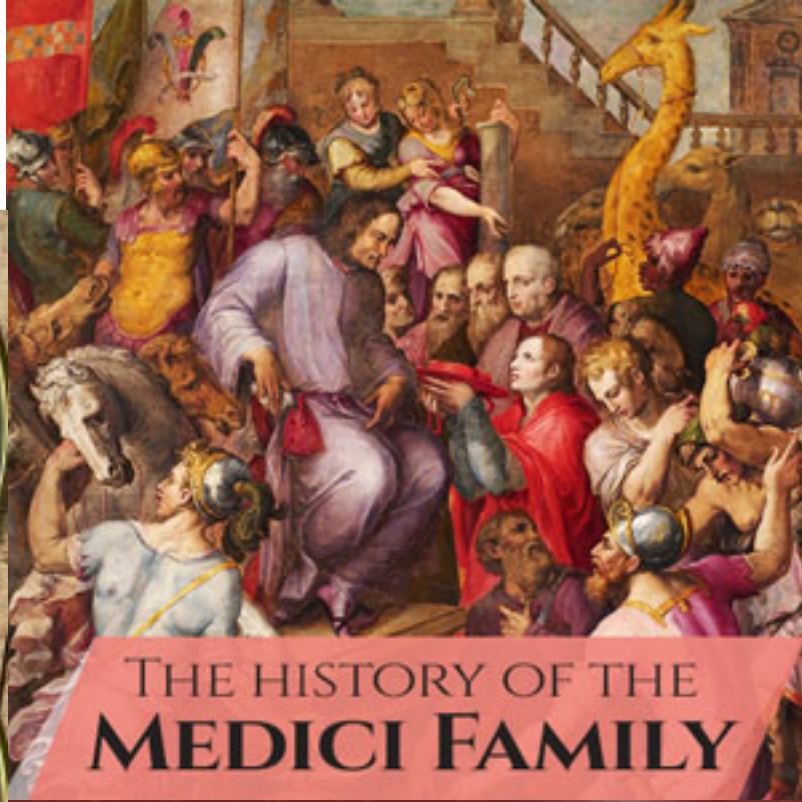
Seeing Stars

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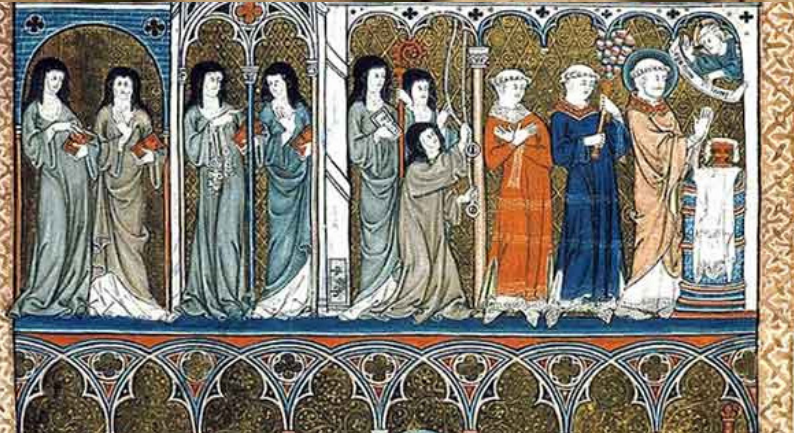


The life and legacy
of Margaret of Anjou

Medieval COURSES

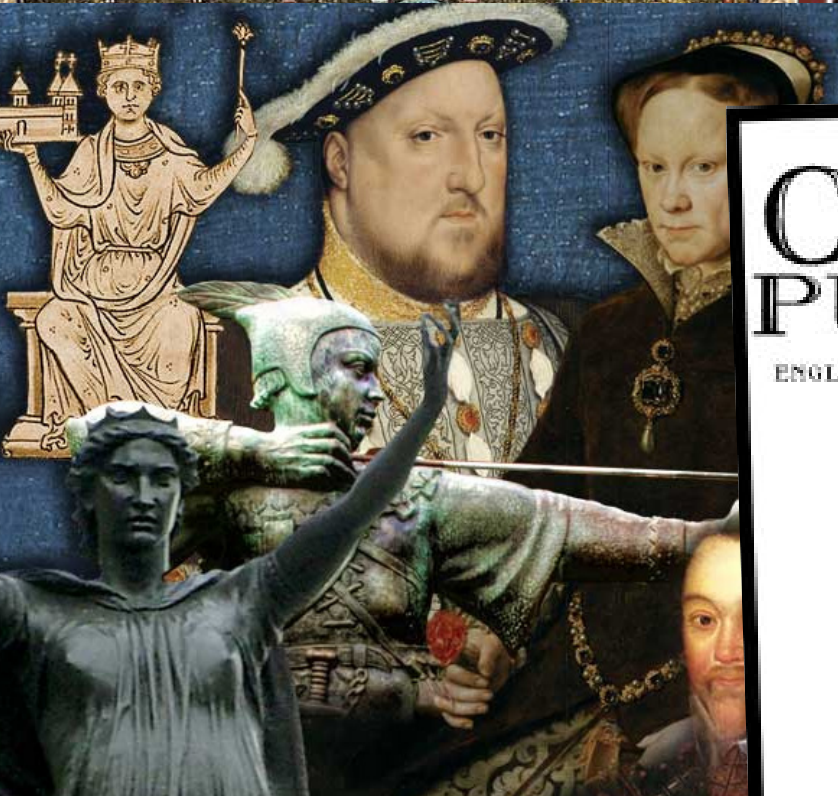


THE HISTORY OF THE MEDICI FAMILY



Medieval COURSES

The life of Anne Boleyn



CRIME & PUNISHMENT

ENGLAND'S CRIME AND PUNISHMENT THROUGH THE AGES





THE LANCASTERS

The Tudors came to power as the last surviving piece from the shipwreck of the Royal House of Lancaster. The Biblical dictum that those who live by the sword shall also perish by it came true for both the Lancasters and their cousin-rivals, the Yorks. The dynasty came to power by a coup in 1399 and lost it with another in 1461. This issue of “Tudor Life” explores the glory and tragedy of the Lancasters in our series on the dynasties of Tudor Britain, for which our regular contributor Lauren Browne has penned a thrilling, lead article on the Lancastrian queen, Margaret of Anjou. Lauren is an expert in early modern presentations of queens, so I am sure you will find much of interest in her piece on how Queen Margaret’s reputation was destroyed. Six centuries after they shuddered on and off the throne, the Lancaster dynasty retains its ability to fascinate.

GARETH RUSSELL
EDITOR

ABOVE: John of Gaunt, painted c.1593

COVER: The Battle of Agincourt from the St Albans chronicle

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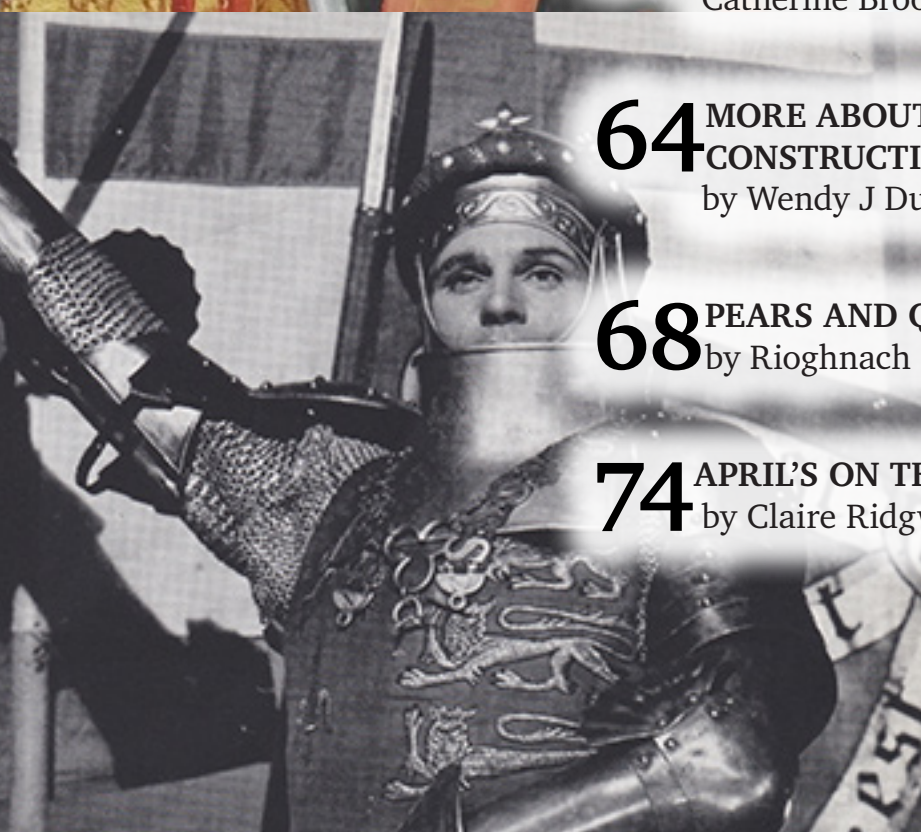
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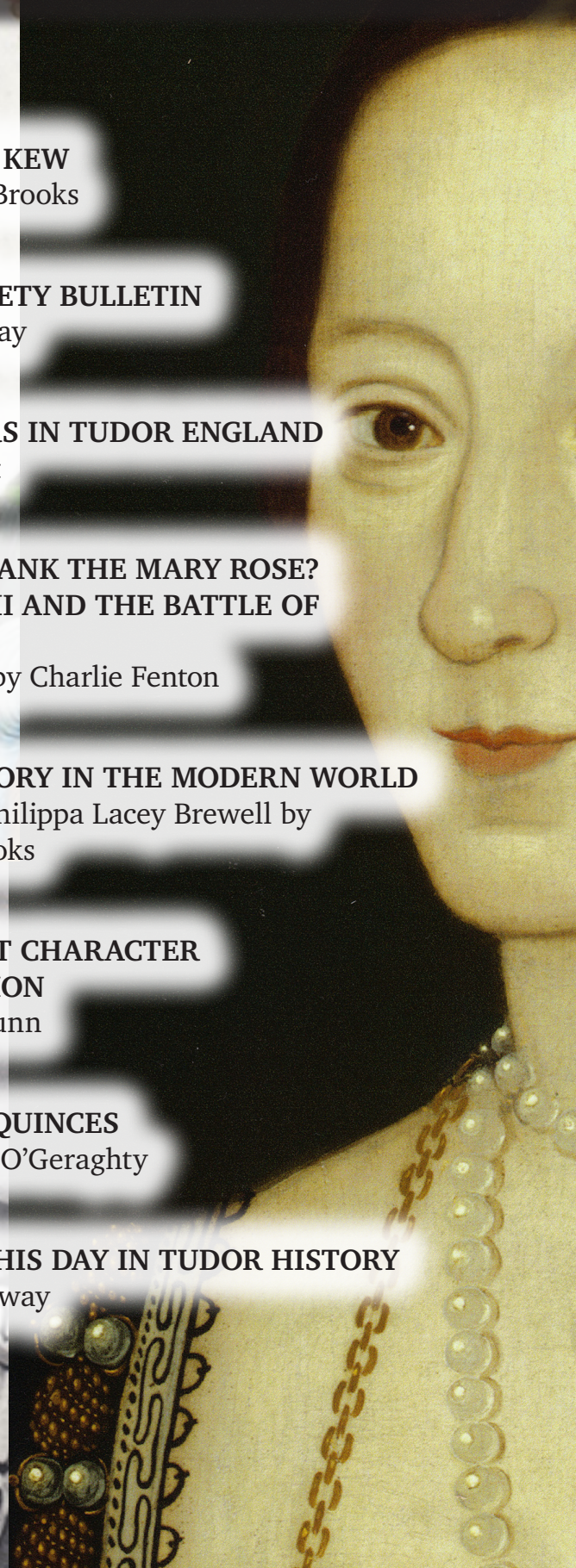
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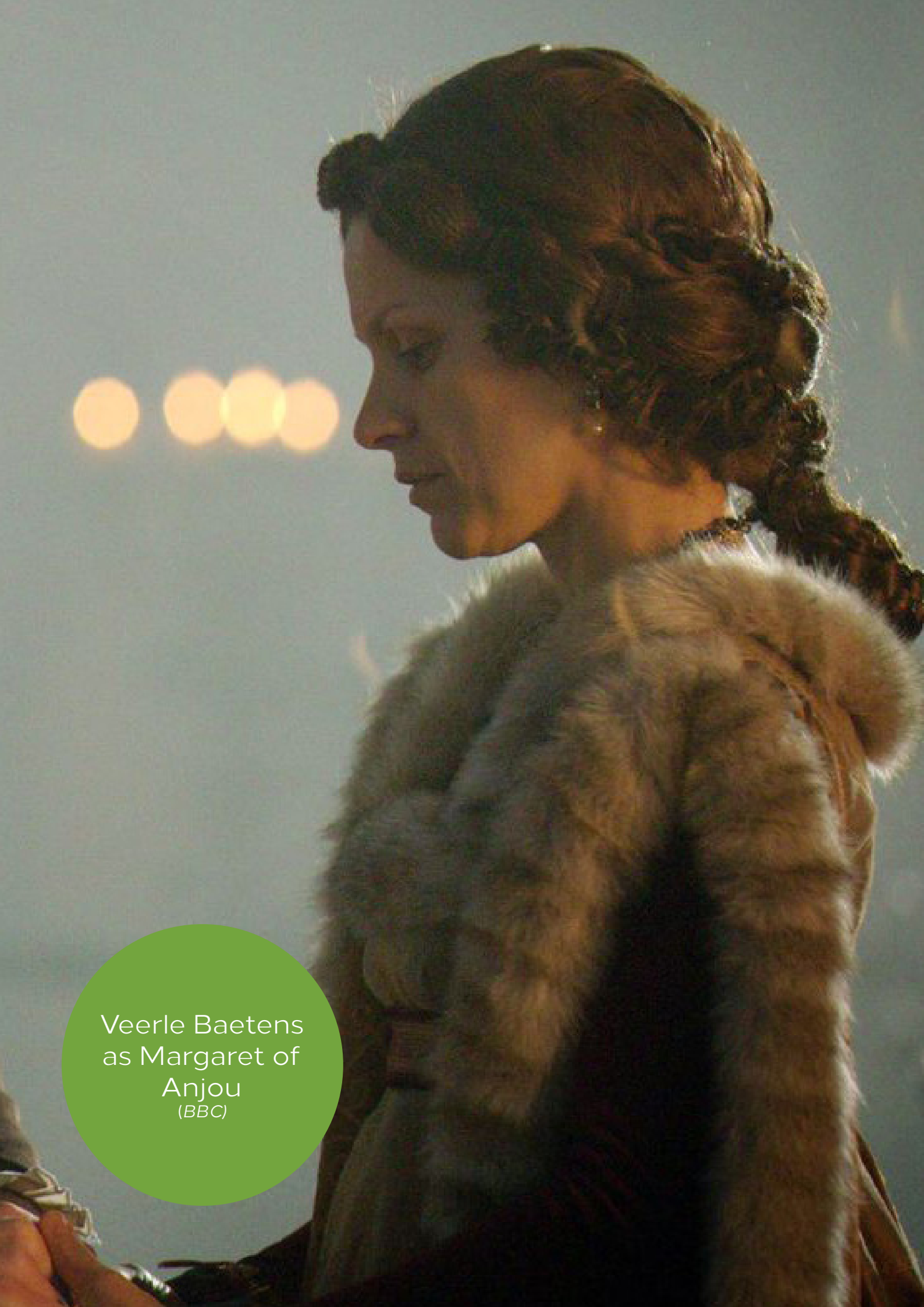


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Veerle Baetens
as Margaret of
Anjou
(BBC)

Margaret of Anjou

Who lives, who dies, who tells your story?
by Lauren Browne

A quick internet search for 'Margaret of Anjou' yields numerous articles relating to modern depictions of the Lancastrian queen-consort. Most of the pages focus particularly on the television series "The White Queen", based on Philippa Gregory's trilogy "The Cousins War", and almost all of them paint a negative picture. Descriptors such as 'villainess', 'she-wolf', 'scandalous', 'devious', and 'fierce' leap from the screen. Blog articles and fan pages describe her as a vengeful and ambitious queen; the femme fatale of the Wars of the Roses. Her Tudor representation, most notably in four of Shakespeare's history plays, is similarly damning. But is this reputation justified?

Margaret came to England as Henry VI's consort in 1445, when she was just fifteen years old. Their marriage represented a treaty between England and France, one which England hoped would end the Hundred Years' War. But the match was not as prestigious as England might have hoped. France had been in a dominant position for some time, and therefore had the upper-hand in the negotiations. It was out of the question for Henry VI to marry one of Charles VII's daughters, as Henry still maintained his right to the French throne in Charles's place. An alternative match was needed to seal the treaty, and keep both sides happy. Margaret of Anjou was that alternative.

In theory, Margaret's pedigree was

impressive. She could trace her lineage all the way back to William the Conqueror, and she was the niece of Charles VII. Her father, René, was Duke of Anjou but though he 'was rich in grandly empty titles, he was poor in practical power. Second son of the duke of Anjou, he styled himself duke of Lorraine through his marriage to the duchy's heiress, and king of Sicily, Naples and Jerusalem through his ambitious grandfather's accumulation of paper claims to far-flung crowns.'¹ René spent the majority of Margaret's childhood in pursuit of these hollow crowns, in captivity, and engaged in costly exercises in futility.

The marriage treaty was a disappointment to England, who eventually ceded the provinces of Maine and Anjou as a result of it. Margaret's dowry was also essentially non-existent. She brought no real financial gain to England, only her father's claim to the islands of Minorca and Majorca. As the physical embodiment of the supposed peace, Margaret was often blamed for the English losses. This was the first, though certainly not the last, point of contention against her.

Margaret's new husband was as unlike his father as he could have possibly

1 Helen Castor, *She Wolves: The Women Who Ruled England Before Elizabeth*, (London, 2010), p. 321

A has-been or
a never-was?:
Margaret's
father,
"King" René I



been. Where Henry V was a strong-willed warrior king, his son was content to be led by councillors and never appeared to take initiative in affairs of state. Henry VI's nobles lined up to seize the reins of power, which the king held limply in hands more suited to prayer than war. In this power vacuum three nobles in particular became extremely prominent; the Duke of Suffolk, the Duke of Somerset (both successively the leading ministers of the court), and Richard, Duke of York who was the leading opponent of the government. York was the wealthiest nobleman in England, and held strong powerbases in the North and in the Welsh Marches. He was also heir presumptive to the English throne after Henry VI's uncle, the Duke of Gloucester, died in 1447.

Margaret is most often represented as a power-hungry consort, discontent with her weak and pious husband, and the dominant force in his court. But in the early days of her marriage, she tried her best to fulfil the usual duties of queen-consort. Indeed, Margaret appears to have attempted to forge good relations between the various

factions of nobles. Both Margaret and Suffolk were politically aligned, and when Somerset became the leading noble – after Suffolk's fall from grace and eventual death – she gave him a large annual annuity. Records also show that she gave gifts to York and other leading nobles during New Year celebrations. So it appears that during this time Margaret functioned like any other consort, interceding on behalf of petitioners, giving some political advice but not overstepping the bounds of her official role.

However, in these early years, Margaret did fail in one of her crucial duties – the provision of heirs. The Lancastrian line had become extraordinarily sparse and tensions began to rise around the succession. Although Henry VI was still a young man, and by all appearances rather healthy, the succession was always a source of concern. It took Margaret and Henry eight years to conceive an heir, and so during this time the Duke of York stood as heir presumptive. It is impossible to state why it took the couple so long to conceive – though some have

suggested Henry's piety was a factor, or that they had a similar issue to that of Marie-Antionette and Louis XVI, with the marriage being not consummated due to the bride's youth or the early sexual incompatibility of the young royal couple. I think it is important to note here that Margaret and Henry's situation was not that unusual. None of Henry V's brothers had managed to conceive legitimate children, and their great rival Richard, Duke of York had taken ten years to have children.

One of the most enduring rumours about Margaret of Anjou is that she was an adulteress, and that her son may not have been legitimate. Rumours about the queen circulated during her lifetime, but this was not an uncommon occurrence. Throughout the course of my PhD research, I have encountered rumours about nearly all of the queens-consort I am examining, and even about Elizabeth I. In the historical context, questioning a woman's chastity was an easy way to question their moral character and political credibility in general. This is especially true in relation to women who seemingly stepped outside of their prescribed gender role. In Queen Margaret's case, these whisperings were immortalised in Shakespeare's "Henry VI" (parts II and III). She is explicitly shown to have had an affair with William de la Pole, the Duke of Suffolk. While he was a great ally to Margaret during her early years as queen, they were never romantically involved. But by the late Tudor period it was taken as fact that Margaret and Suffolk had been lovers. Their 'affair' is also featured in Michael Drayton's England's Heroicall Epistles, a fictional collection of correspondence between historical lovers.

In 1453, two key events happened almost simultaneously which spurred Margaret's attempt to seize real political power. The first was Henry VI's collapse into a catatonic state, often described as a mental breakdown by modern historians, in August. The second, just two months later, was the birth of

Margaret and Henry's first, and only, child. After a disastrous, and very public, attempt to get the unresponsive king to acknowledge Prince Edward, Margaret was forced to fight for her son's future. In January 1454 she drew up a series of articles which essentially gave her the power to rule over the kingdom in lieu of her husband.

Her actions during this crisis are often cited as the key example of her personal ambition and hunger for power. But really this was a reactive measure to ensure that her son's claim was acknowledged, especially if Henry VI never recovered from his breakdown. It would have also been a very natural thing for her to do. Margaret had two strong role models for female power in her own family. J.J Bagley has observed that 'politics, war, and administration seemed to be the natural vocations of women in [her] family.'² Her mother, Isabelle, had stepped up to claim her husband's rights and fight his wars while he was held captive during much of Margaret's childhood. And while her mother was leading troops in Naples, she was cared for by her formidable grandmother, Yolanda of Aragon, who had been instrumental in putting Charles VII on the French throne. At an early age, Margaret had been taught 'how capable a woman could be when called upon to wield authority for an absent husband or son.'³ There had been no real precedent for this in England, and female power was regarded with something between intense suspicion and abject horror.

Her grasp for power on behalf of her son failed, and the Duke of York became the 'Protector and Defender of the Realm', a title loaded with gendered terms and ideology. It was, however, made explicit that York only held this position until Henry VI recovered or Prince Edward came of age. This seems to have appeased Margaret, as she made no

2 J. J. Bagley, *Margaret of Anjou: Queen of England*, (London, 1948), p. 26

3 Helen Castor, *She Wolves*, p. 322

further attempt to secure power for herself – again implying her motives were geared toward her son’s claim and not her personal ambition. Of course, we know that York was not content with this fleeting grasp of supreme power, and these sparks ignited into the flames of the Wars of the Roses. At the start of the conflict, it appears Margaret was very much in the background. She was not present at the first battle of St Albans, where the Duke of Somerset was killed and Henry VI injured – albeit accidentally. And for much of 1455-6 she worked as an intermediary in rallying supporters for husband and son.

Even after the Duke of York had manoeuvred his way back into the position of heir, ahead of Prince Edward, Margaret was not leading armies. Despite what Shakespeare has led us to think, she was not an Amazon commanding troops, and she certainly did not maliciously taunt the Duke of York before killing him on the battlefield. She was not even present at the Battle of Wakefield. Shakespeare’s dramatic invention has done much to solidify her representation

as a warrior queen, and it was he who coined her the ‘she-wolf of France’.

This is not say that Margaret did not have any dominance or agency. She certainly wielded considerable power for a consort, especially after Henry VI’s deposition. Following the Yorkist take-over, she established a court in exile in her native France and plotted with Warwick, the famed kingmaker and Edward IV’s once right-hand man, to promote the Lancastrian cause.


In 1470, Margaret and her son stayed behind in France as Warwick headed an advance guard to overthrow Edward IV and his supporters. The element of surprise was on the Lancastrian side, and Henry VI was successfully put back on the throne. Edward IV fled the city, and his family fled into sanctuary. With Henry VI re-established, Margaret deemed it safe enough for them to cross the Channel and finally reunite her family. But their journey was delayed by bad weather, giving Edward IV the opportunity to muster an army of supporters from the north. Margaret and Prince Edward finally

Margaret of Anjou, as the embodiment of royal propriety





Margaret has become a figure of myth and conspiracy



The Battle of
Tewkesbury, which
destroyed
Margaret's hopes

stepped on English soil as Warwick lay dead on the battlefield at Barnet. But their hopes had not died with the kingmaker, many Lancastrian supporters had been reluctant to trust Warwick, who had once been Edward IV's leading adviser. With Margaret back in England, they rallied to her side.

Margaret had brought reinforcements from France, as well as her son who now became the rallying force for the Lancastrians. By this time, he was 17, just a year younger than Edward IV had been when he won his decisive victories at Mortimer's Cross and Towton. And just like his rival, Prince Edward led his supporters into battle. The two sides met, and although their armies were evenly matched in size, Edward IV was a much more experienced commander.

Prince Edward, often called Edward of Westminster, was killed in the Battle of Tewkesbury. And with him died all of Margaret of Anjou's hopes for the future. She had spent the battle at a religious house, but was found by Yorkists and

taken to London in a triumphal procession, as a trophy of war. The Lancastrian dynasty finally ended when Henry VI was most-likely murdered in London a few days after his son had died on the battlefield. Margaret was initially kept in the custody of the Duchess of Suffolk, her former lady-in-waiting, but was eventually ransomed as part of a deal with Louis XI France. She died near her birthplace of Anjou in 1482, powerless, penniless, and virtually friendless.

The old adage that history is written by the victors is particularly true for Margaret of Anjou. Painted as a vengeful, unnatural, power-hungry woman by her Yorkist rivals, she fared no better when Henry Tudor took the throne. As a relation of Henry VI, it became politic during Henry VII's reign to paint the deposed Lancastrian king as a saintly figure, and to use Margaret as a scapegoat for the disastrous losses experienced during the conflict. By the late Tudor period, this scapegoat had become a she-wolf, and her negative representation had been solidified.

LAUREN BROWNE



**LIVE IN
APRIL
FOR FULL
MEMBERS**



The Lives of the Brandon Men

an expert talk by

**Sarah
Bryson**





THE RIVAL OF VENUS

**ANNE BOLEYN
AT THE FRENCH
COURT
BY
NATALIA
RICHARDS**

Anne's departure from the court of Margaret of Savoy, in Mechelen, where she had been placed as a *fille d'honneur* (maid of honour) could not have been welcomed. Margaret had found the young girl most promising, and when Thomas Boleyn asked for his daughter to be transferred to the service of Princess Mary Tudor when she married

King Louis of France, the regent must have felt disappointed. After some delay, on November 5, 1514, Anne attended the coronation at the royal abbey of Saint-Denis, on the outskirts of Paris. There she was reunited with her kin, including her older sister, Mary, and seen for herself the French royal family: François, Duc d'Angoulême towering over his small wife Claude, his formidable mother, Louise of Savoy, his elegant sister, Marguerite d'Alençon, and *Madame la Grande*, the Duchess of Bourbon, eldest daughter of King Louis XI. Anne may not have seen old Louis, aged fifty-two, for he had chosen to sit behind a screen so as not to divert attention from his delightful, eighteen-year-old wife.

When Louis died exhausted the following January 1515 – ‘having ridden a spirited horse to paradise’ – the young French queen was sent to the Hôtel de Cluny, in Paris, to ensure she was not carrying Louis child. Secluded in *les chambres de la reine blanche*, fearful she would be forced into another match against her will, she secretly married her real love Charles Brandon, Duke of Suffolk. Anne knew Charles from his outrageous flirting with Margaret of Savoy, at Lille, and although he was a close friend of King Henry – his new wife’s brother – this reckless marriage put Brandon in danger. When the couple were finally allowed to return to England, Anne did not accompany the new duchess and her ladies. Perhaps Thomas Boleyn did not want his daughter residing in the disgraced Suffolk household, and he quickly secured a place for her with Claude. Anne spoke fluent French and Thomas Boleyn may have suggested that his daughter would be useful as an interpreter since Claude spoke Latin, but not English. Perhaps Claude thought his daughter might be an ideal companion

for her younger sister, Renée. However, Claude also retained the English girls, Mary Fiennes and Elizabeth Grey, so we cannot be sure of the truth. Whatever the reason, this was a prestigious appointment for Anne, since Claude’s husband, not yet twenty, now became King François 1st. As to Mary Boleyn, the records do not say if she stayed in France or returned home.

Anne found herself placed in the care of the *Première dame d'honneur*, Madame Jeanne d'Assigny, the highest-ranking woman in Claude’s household of over two hundred staff. This woman supervised the ladies-in-waiting and accompanied the queen wherever she went. The *filles d'honneur*, such as Anne, were placed at court to learn etiquette and good manners. Some might even find husbands. However, the older girls were expected to act not only as adornments to the court but also as intermediaries, conversing confidently with foreign ambassadors. When these men grew tired of discussing politics, hunting, and gambling, they sought – and expected – intelligent conversation from the ladies. So valued were the fairer sex that seigneur de Brantôme, who had been brought up in the household of Marguerite, later reported that the court was not where the king might be, but where the queen and her ladies resided.

Duchess Claude – Anne’s new mistress – was a pious, fifteen-year-old girl with poor vision and a limping, ungainly figure. However, although considered unattractive – she spent most of her short life pregnant – she displayed impeccable taste in dress and loved expensive fabrics, particularly embroidered silk from Lyons. She never appeared gaudy, wore simple jewels such as her Brittany cross, and knew how to make the best of her feeble frame. Less was certainly more. Anne must have noted this,

for Brantôme writing in his *Lives of Fair and Gallant Ladies*, sometime after 1589, described Anne's natural grace in dress as rivalling Venus. Such a sense of style – particularly displaying the Italian fashions that King François preferred – implies that Anne was certainly an asset to the court.

Claude loved a life of contemplation in her gardens at Blois and Amboise but despite being pregnant, she did not remain a recluse at her châteaux in the Loire. We read from Louise of Savoy's journal that she, Claude and Marguerite travelled extensively together throughout France, and Anne would have become familiar with all three women. However, using such *entrées* to show themselves to the people were cumbersome affairs, for everything went with them from hunting dogs to hawks. The court – often thousands of people – did not travel together, but split up into smaller columns so they could move at their own pace. The old and infirm took litters, others rode on horseback, but many trudged on foot finding accommodation where they could. One of the longest journeys took place in

October 1515, when the royal ladies left Amboise for the south of France. They travelled almost five hundred miles to give thanks for François' victory in his Italian campaign, at the shrine of Mary Magdalene, in Provence. Later, Anne watched with Claude as two thousand children, dressed in white with garlands on their heads, greeted the victorious king in Marseille. Anne must have been as fascinated as Claude at the presentation of a rhinoceros – a gift from the King of Portugal – before the court began its long journey back to the Loire, via the Rhone valley. Many such gifts were given on their travels from simple jars of bonbons and raisins to a stuffed crocodile, although Claude often refused such offerings so as not to burden the people.

When Claude was crowned in May 1517, her first tour as queen was to Normandy and Picardy, to visit her duchy of Brittany. Anne, as one of her ladies, would again have accompanied her on the seven-month journey. In November 1518, Anne's father was appointed as one of the English ambassadors to the French court, and they



Amboise



were reunited after an absence of several years. However, she would not see the rest of her family until the Field of the Cloth of Gold, in June 1520, in Calais.

Although now queen, Claude's husband, François, ruled France with his formidable mother, leaving Claude marginalised. Since he was also close to his married sister, Marguerite, the three of them became known as 'The Trinity.' Anne would have observed this strange dynamic and seen how Claude assumed the situation of an outcast with dignity and patience. Claude also accepted her husband's affairs, and when she gave birth to a *dauphin* the following year, she knew none could threaten her position. One wonders if Anne later compared Queen Katherine of Aragon to her. How different Anne's life might have been if Katherine had proved as fertile and forgiving as Claude. Both pious queens endured energetic, boisterous husbands who enjoyed feasting more than fasting, yet Claude retained François's genuine affection and gratitude until her death. François adored the ladies and considered himself a gallant. He was not unkind to his wife and did not flaunt his affairs. If he had enjoyed a dalliance with Anne's sister, Mary, as was later implied, it must have been brief, for in 1515 he was

far too preoccupied with Italy. By 1516, his passion for the married Françoise de Foix, entirely consumed him. Intelligent, high-born, and confident, the affair developed on her terms. And whilst Anne, like everyone at court, accepted that kings have mistresses, she must have been intrigued as to how Françoise kept him interested for so long, remaining *maîtresse-en-titre* for ten years. The more changeable Madame Châteaubriant behaved, the more François became her prisoner. It was a puzzle, but considering the length of Anne's courtship with King Henry, perhaps she picked up more than she realised at the time.

As reformist ideas swept through France, François appeared too preoccupied with hunting to concern himself with religious doctrine. A devout Catholic, Marguerite, however, was fascinated with the subject – although not openly – and Anne would have listened to the arguments concerning Martin Luther. These lively debates attracted scholars such as Jacques Lefèvre d'Étaples, and Anne's later evangelical views were probably formed at this time. This might affect the argument of Anne's age. Had she been born in 1507 – as has been suggested by some authors – and around seven-years-old when she first went to the French court,

interest in Marguerite, a woman eight years older, seems unlikely. However, at 16, Anne could easily have been influenced by such an intelligent and sophisticated woman. The two may even have remained in contact when Anne returned to England since her later concerns for religious reform echoed those of Marguerite in France. As queen, Anne collected French reformist books and offered sanctuary to reformers such as Nicholas Bourbon, French humanist, poet, and reformer, when he arrived in England, in 1534. From these actions, it does seem that Anne admired François's sister. She also admired Claude and based her court along the same virtuous lines as that of the queen, with an emphasis on charitable works and education. She does not appear to have emulated Louise of Savoy in any way.

But it was not only religion that influenced Anne. Marguerite also kept a brilliant literary and artistic court where Anne absorbed the work of poets and writers. She would have admired the

countless paintings and treasures so recently looted from Italy, and possibly watched the avaricious Louise sift through them for herself. As artists flocked to the court, including a new painter from the Low Countries, Monsieur Jean Clouet, Anne may have met Leonardo da Vinci when he took up residence at Amboise. She would certainly have known of him.

By the end of 1521, with the threat of war with France looming and her betrothal to James Butler still to be settled, Anne was recalled to England. As she set sail for Dover, we can only imagine her thoughts. She had come to France as a young girl but was now returning a woman more French than English. Stylish, elegant and cultured, with a bright future ahead of her, she may well have whispered to herself the Howard family motto: 'Now thus, now thus, now thus', as she made her debut entrance at the English court.

NATALIA RICHARDS

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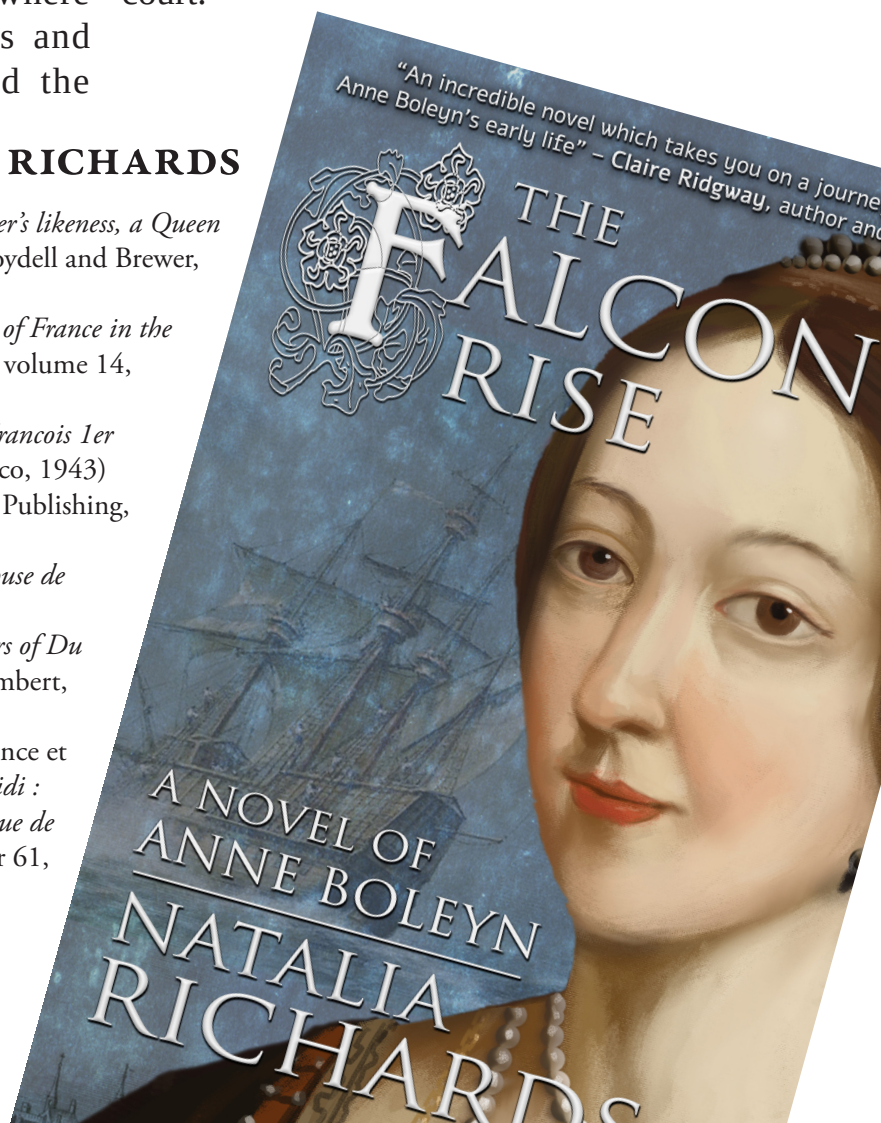
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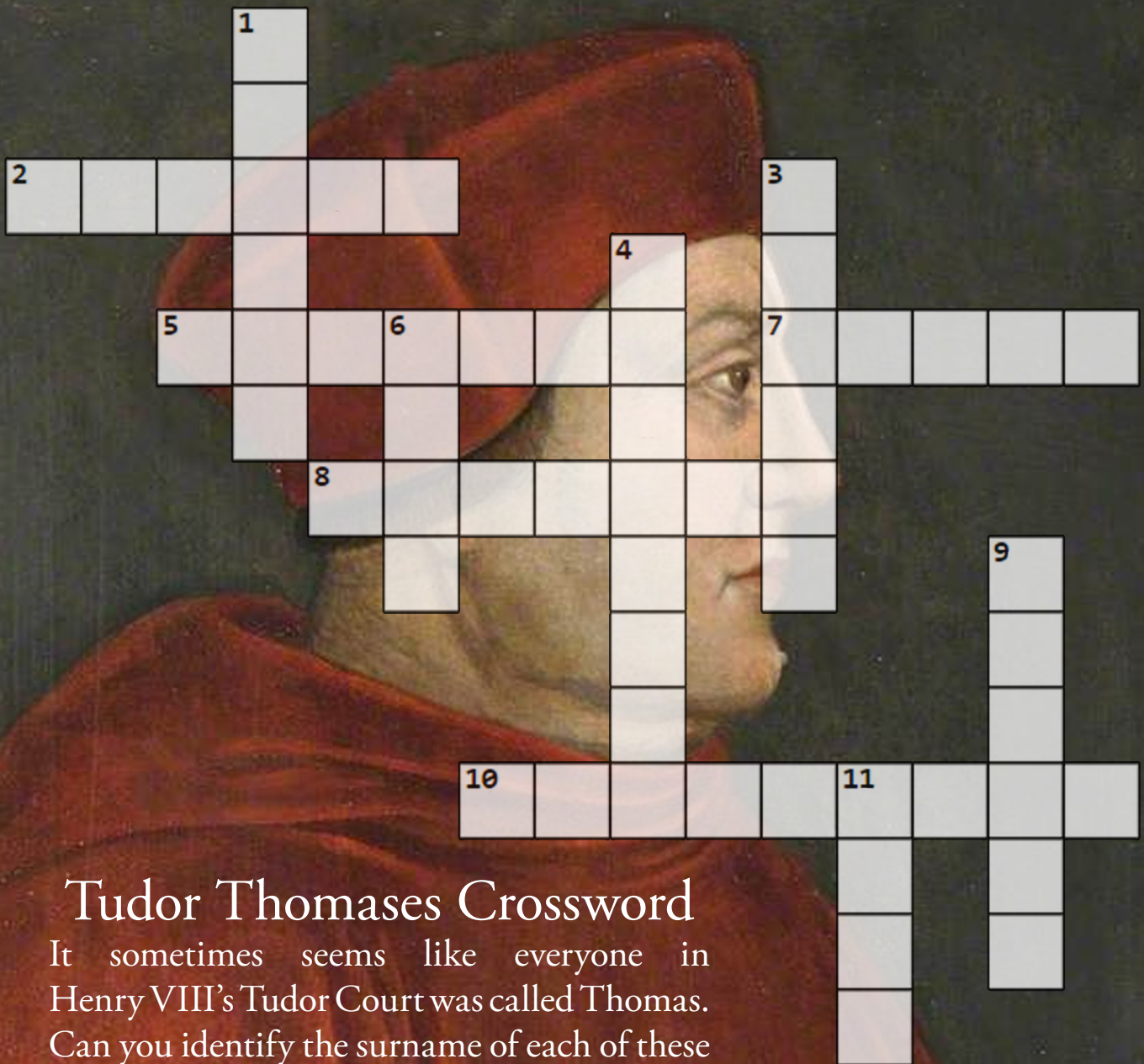
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Tudor Thomases Crossword

It sometimes seems like everyone in Henry VIII's Tudor Court was called Thomas. Can you identify the surname of each of these Thomases and then complete the crossword above from the fact given about them?

DOWN

- 1) Founder of Cardinal's College, now known as Christ Church, in Oxford.
- 3) Uncle of two of Henry VIII's queens
- 4) Lost his daughters, Grace and Anne, to Sweating Sickness.
- 6) Had a daughter called Margaret, who managed to retrieve his head following his execution and was buried with it.
- 9) Married Elizabeth Howard, with whom he had 5 children.
- 11) Maternal Grandfather of Mary Seymour

ACROSS

- 2) Composed and performed for Henry VIII, Edward VI, Mary I, and Elizabeth I
- 5) Had a wife in common with Henry VIII
- 7) His son, also called Thomas, was the leader of the rebellion against Mary I in 1554
- 8) Quoted as saying 'What the heart loves, the will chooses, and the mind justifies'.
- 10) Had a brother also called Thomas

Laurence Olivier's 'Henry V'

by Roland Hui

In the early 1940s, as war raged across Europe, thousands of British citizens were answering the call to serve King and Country to fight against the Axis powers. While the majority were engaged in combat positions, a select few were given opportunities to do their part in very unique ways. The actor Laurence Olivier (1907 - 1989), for one, was tasked to make a film version of William Shakespeare's celebrated play *Henry V*.

The project was conceived as a wartime morale booster and as a propaganda piece - a show of British might against its enemies. Just as the England defeated France at the Battle of Agincourt in the year 1415, so will the United Kingdom and its allies do so in the current war.

Henry V as a motion picture was the brainchild of Dallas Bower, a television producer and director working with *The BBC*. As part of its nascent television development department in the late 1930s, Bower was interested in creating a televised adaptation of *Henry V*. However, the venture was thought too expensive, and with the coming of war, it was entirely abandoned. Bower then moved on to doing patriotic radio broadcasts, and was using thespians such as Laurence Olivier,

now in the military as an aircraft pilot, to read rousing orations such as the famed St. Crispin speech, over the air.

When Boyer approached Olivier with the idea of a film adaptation with him in the lead, he had mixed feelings. In 1936, he had starred in a poorly made and ill-received movie version of Shakespeare's *As You Like It* (which Boyer had co-produced). However, as he had formerly portrayed the renowned warrior-king at *The Old Vic Theatre* in 1937, the thought of translating his King Henry from stage to screen *did* interest Olivier nonetheless.

Interestingly enough, Olivier was originally hesitant even to play the part on stage. In the mid 1930s, when a production of *Henry V* was proposed at *The Old Vic*, Olivier thought contemporary audiences would not



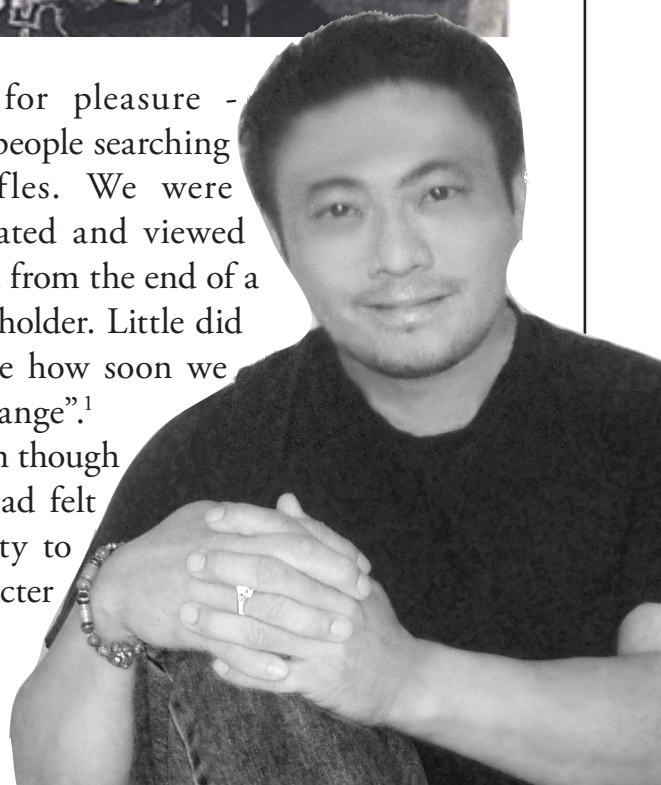
Laurence Olivier as Henry V

go for it. After two decades of peace after the atrocities of the Great War, theatregoers would hardly want to see a play glorifying combat. As Olivier himself explained:

“I panicked. I didn’t think it was the right play for me at the time. It seemed wrong. I was frightened of the heroism. England had completely changed in the 1930s; the whole atmosphere of the Country, which was frequently mirrored in the theatre, was opposed to heroics. We had moved away from all that, heads stuck firmly in the sand,

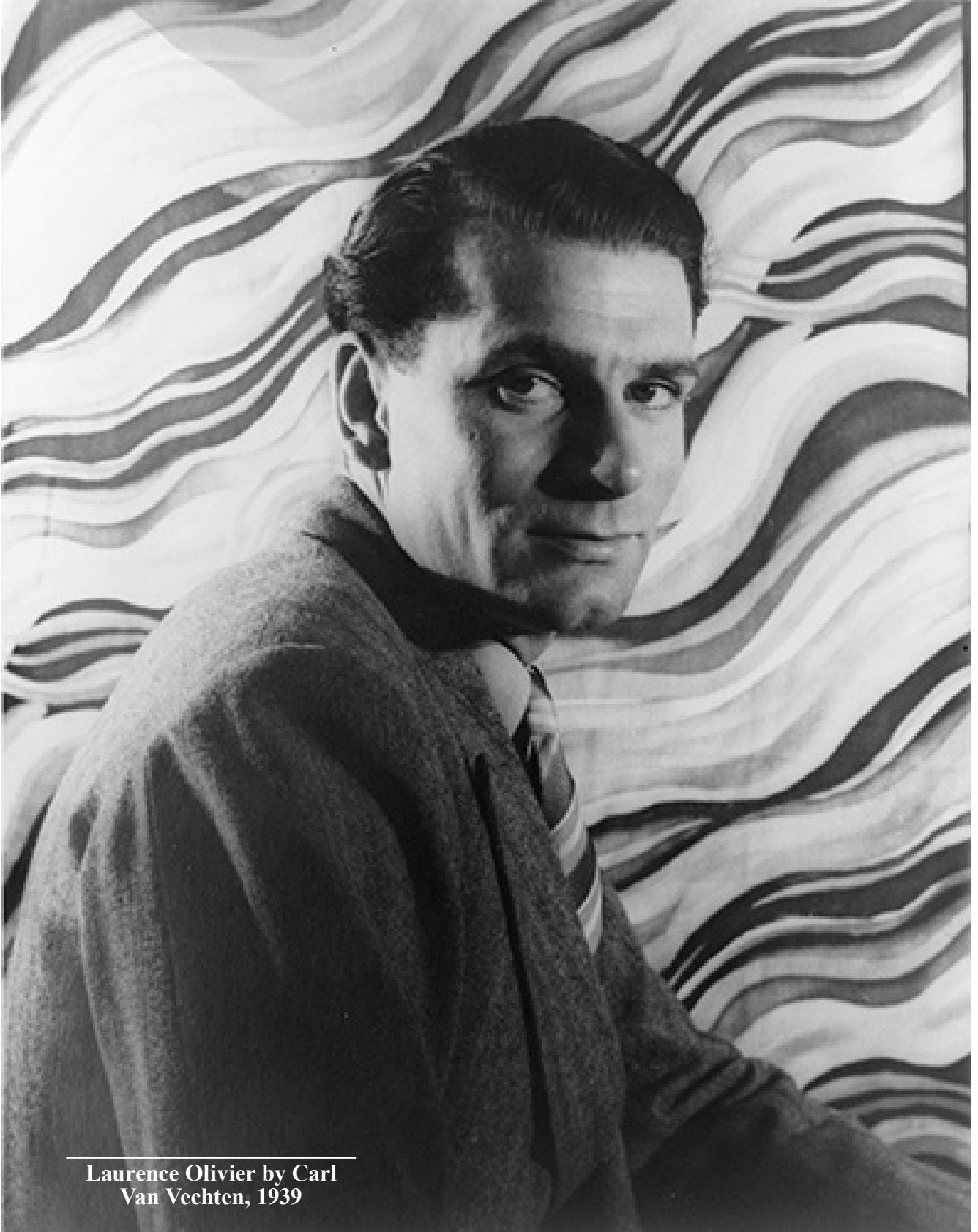
rooting for pleasure - herds of people searching for truffles. We were sophisticated and viewed the world from the end of a cigarette holder. Little did we realize how soon we would change”.¹

Even though Olivier had felt no affinity to the character



of King Henry - a 'scoutmaster' as he referred to him disdainfully - he was convinced to accept the part nevertheless by his friend and fellow actor Ralph Richardson. As Richardson,

who shared Olivier's low opinion of Henry, told him, "He's a scoutmaster. But he raises scoutmastership to godlike proportions, which Shakespeare does. Of course you *must* play



Laurence Olivier by Carl
Van Vechten, 1939

him”!² Richardson’s advice proved sound. *Henry V* was a triumph.

Henry V was at first conceived with Olivier merely as an actor in it. A director was

needed. Olivier himself thought of William Wyler, the respected American director. Olivier had worked with him in *Wuthering Heights* (1939), and Wyler had proved himself



Laurence Olivier made-up to look like the historical Henry V

an effective wartime filmmaker with *Mrs. Miniver* (1941), a motion picture about an English middle class family living through the trials and tribulations of the present war. Wyler, however, turned Olivier down. “No, if it’s Shakespeare, it must be *you*”, he told him.³ Directors Carol Reed and John Ford also declined, but the latter did suggest a talented writer and up-and-coming director named Terence Young. Young was given ten weeks leave from his military service to complete the picture.⁴ However, as the days quickly came and went, it was evident that the time allotted by the authorities was insufficient. Young had to be let go. Without a director, Olivier decided to take William Wyler’s advice and take charge of the film himself. Despite his apparent reluctance to direct in the beginning, it seemed that Olivier had actually been keen to do so. “I was ambitious”, he later admitted. “I wanted the lot”.⁵

One of his first major decisions as a director was to choose the location of the outdoor battle scenes. Ireland was decided upon for three reasons: firstly, as it was politically neutral during the war, shooting could be done efficiently and without interruptions; secondly, labour and production costs would be cheaper than in England; and thirdly, its vistas of open fields were ideal for the staging of Agincourt.

Filming on location began in June 1943 after sufficient funding was secured by the movie’s co-producer Filippo Del Giudice. Shooting was not without mishaps. Before the cameras started rolling, Olivier had told his cast of extras (playing the parts of soldiers), “I may ask some of you to do some dangerous things, but I won’t expect you to do anything that I won’t first undertake myself”. True to his word, Olivier demonstrated stunts he wanted, which resulted in a number of injuries

to himself. He suffered from bruises, sprains, and cuts, the worst being a deep gash when a nervous horse bolted towards a camera which then slammed into the director’s face. From then on, a permanent scar appeared above Olivier’s lip, which he often sought to hide with a moustache.

Apart from the demanding stunt work, another challenge was filming the Battle of Agincourt. Even though it comprised a very short segment of the movie, it was crucial that it was done well and convincingly. For inspiration, Olivier looked to Russian director Sergei Eisenstein’s *Alexander Nevsky* (1938). Its thrilling scenes of charging horsemen and of fighting served as a blueprint for Olivier in how he wanted Agincourt to emulate. For the obligatory shots of English archers releasing a volley of arrows into the air against the enemy, Olivier resorted to special effects. “So these ‘arrows’ never photographed in flight, had to be composed of the simplest ingredients”, he later explained.⁶ Rather than film a stream of flying arrows, a bunch of them - motionless - were photographed from behind, and then optically reduced ‘until they were the right size for the French cavalry about a hundred yards away advancing towards the camera’. Their swooshing sound was merely that of a willow branch being swished in front of a microphone. These tricks created a convincing recreation of Agincourt.

After a fortnight in Ireland, Olivier and his production team returned to England for indoor shooting, which began in August. From his experience working in *As You Like It*, Olivier knew he how did *not* want to approach *Henry V*. As one critic described it, *As You Like It* was tedious and static in its cinematography.⁷ Olivier wanted *his* film to have more creative camera work. One of his great peeves was how many directors

stuck to a convention when shooting great climatic scenes. Invariably, their camera would encroach closer and closer to the performer for a big close-up. Olivier thought this was over dramatic and unnecessary. He referred to the movie adaptation of *Romeo and Juliet* (1936) where actress Norma Shearer had the lens so close to her face that she had to do her death scene 'in a whisper as to avoid distortion or even laughter of the ribald kind'.⁸ In response, when Olivier shot his St. Crispin speech, he had the camera do a close shot of him at first, and then gradually had it go further and further back.

While working in the studio, Olivier had to consider how to present the film as a whole. How would he make a centuries old play - one with archaic English no less - engaging to modern day movie patrons? For one thing, the long length of *Henry V* as a play was deemed too demanding for a film audience, and Olivier made several cuts. Scenes or lines that were superfluous to the overall telling of the story were removed. Those that were thought problematic had to go too. The treason of the English lords Cambridge, Scroop, and Grey was excised, as well as the execution of Henry's old friend Bardolph for thievery. In time of war when national unity was paramount, these scenes played against this sentiment. Furthermore, the violence of the King's speech at Harfleur - where he threatens to ravish the town's womenfolk and to slaughter its elderly and its children - had to be toned down. But as he deleted scenes, Olivier also added a new one - the deathbed of Falstaff. Rather than having it just mentioned as it is in the original *Henry V*, he included it from *Henry IV, Part 2*; a sort of tribute to this beloved character. While this would certainly irk some Shakespeare scholars, Olivier did not care. "The hell with the purists"! he exclaimed.⁹

Also on Olivier's mind was how to make his *Henry* less 'stagy', less claustrophobic. He found his answer in Shakespeare's own text. Olivier was inspired by Chorus' lines in which he muses:

*Can this cockpit hold the vasty
fields of France? Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?*

And how he then asks his audience to envision:

*Suppose within the girdle of these walls
Are now confined two mighty monarchies,
Whose high upreared and abutting fronts
The perilous narrow ocean parts asunder:
Piece out our imperfections
with your thoughts;
Into a thousand parts divide on man,
And make imaginary puissance;
Think when we talk of horses, that you see them
Printing their proud hoofs
i' the receiving earth;
For 'tis your thoughts that
now must deck our kings,
Carry them here and there; jumping
o'er times,¹⁰*

Inspired by Chorus' invitation to visualize one's self far beyond the confines of *The Globe Theatre*, Olivier did likewise. After establishing his movie as being in London in the year 1600, he later shifts to different sets - to different times and to different places. Some locations are real as in the scenes done in Ireland, and some artificial as those taking place in the French royal palace. King Charles' court is a confection of gleaming towers, graceful arches, and lavish furnishings straight out of a fairy tale. No wonder, its design was based on the beautiful illuminated manuscript *Trés Riches Heures du Duc de Berry* made in the early 15th century.

The rich colours of the set were well captured by the use of Technicolor, a costly and often difficult to use process. Olivier's imagination knew no bounds, he even had a miniature set of Elizabethan London constructed. *Henry V* opens and closes with a panoramic view of the sprawling city.

To further emphasise the play's removal from the limitations of the stage, the actors would go through transformations as well. In

the beginning of *Henry V*, Olivier - costumed in an Elizabethan conception of Medieval apparel - appears as an actor playing the King. But as the film progresses, he becomes Henry himself, and is made up to look like him with 15th century dress and the very distinctive hairstyle worn by the King in his portraits.¹¹ As well, supporting characters that were female, but - as the times dictated - played by boys at *The Globe* (the youth dressing up



Laurence Olivier with Renée Asherson (as Katherine)

as the French Princess backstage, and the one playing Mistress Quickly) are no longer so. These roles are then taken over by actual women; Renée Asherson as Katherine,¹² and Freda Jackson as Mistress Quickly. However, when the film ends and we are back at *The Globe* in 1600, Katherine is reverted to a boy in drag. At the same time, Olivier is no longer the King, but an actor playing him.

Released in November 1944, *Henry V* was a hit with both critics and audiences. In London, it was in cinemas for nearly a year. But it was not until April 1946 - months after the war had ended - that it was finally previewed in the United States. Although there were worries that the film - a wartime picture - was passé, and that Shakespeare was too highbrow for Americans, Olivier was unconcerned. "I refuse to believe that this picture won't appeal to the masses", he said confidently. "Anyone who affirms that, underestimates the intelligence of the people. I am certain that it will bring many thousands of new patrons to the cinema".¹³ Olivier was right. *Henry V* was equally embraced in America. At the Academy Awards ceremony in 1947, it was nominated for four Oscars: Best

Picture, Best Actor, Best Score, and Best Art Direction. Although it failed to win in any of the categories, Olivier was given a special prize for Outstanding Achievement for bringing Shakespeare's great work to the screen.

Nearly seventy-five years after its release, *Henry V's* reputation has not diminished. It is still regarded as a prestige picture and a masterpiece by critics and film scholars. *Henry V*, in the hands of Laurence Olivier, proved that Shakespeare still has appeal in modern times. Its success allowed him to make another film based on the Bard's work - 1948's acclaimed *Hamlet*, which he directed. For this, Olivier won Oscars for Best Picture and for Best Actor for himself.

As a play, *Henry V* remains popular, and is performed from time to time in Britain and around the world. Several television adaptations have been made beginning in the 1950s, and in 1989, Kenneth Branagh directed and starred in a new cinematic version of it. More recently, director David Michôd offered his own take of *Henry V* - a historical picture based on the play - in the movie *The King* (2019) with actor Timothée Chalamet in the title role.

ROLAND HUI

1. Laurence Olivier, *On Acting*, New York: Simon and Schuster, 1986, pp. 91-92.
2. Laurence Olivier, *On Acting*, p. 94.
3. Laurence Olivier, *On Acting*, p. 269.
4. Olivier was granted leave from the military to do the picture as well, but for a far longer period than Young.
5. Donald Spoto, *Laurence Olivier: A Biography*, New York: HarperCollins, 1992, p. 167.
6. Laurence Olivier, *Confessions of an Actor*, London: Weidenfeld and Nicolson, 1982, pp. 105-106.
7. For example, film critic Graham Greene thought the movie had 'far too many dull middle-length shots from a fixed camera'; review in *The Spectator*, September 11, 1936.
8. Laurence Olivier, *On Acting*, p. 280.
9. Laurence Olivier, *On Acting*, p. 271.
10. William Shakespeare, *Henry V*, Prologue.
11. The film's costume designers were Roger Furse and his wife Margaret. Margaret Furse went on to do other historical pictures including *Becket* (1964), *The Lion in Winter* (1968), and *Mary Queen of Scots* (1971). She won an Academy Award for *Anne of the Thousand Days* (1969).
12. Olivier's original choice for Katherine was his wife Vivien Leigh. She was unable to do the part due to her contractual obligations to American producer David O. Selznick (who had launched her to fame in 1939's *Gone with the Wind*).
13. John Cottrell, *Laurence Olivier*, Englewood Cliffs: Prentice-Hall, 1975, p. 198.



R. DONA FELIX PRINCIPAL

R. DOM. IOHANNES

FEANTIC

DE. IGRATER

PHILIPPA OF LANCASTER PORTUGAL'S ONLY ENGLISH QUEEN



BY SUSAN ABERNETHY

The Lancaster dynasty was founded by John of Gaunt, the third surviving son of King Edward III and Queen Philippa of Hainault. Gaunt was married three times. The first marriage to Blanche of Lancaster, through the inheritance of her father, brought him the extensive landholdings and income, as well as the title of the duchy of Lancaster. His second wife was a Spanish princess, Constance of Castile, who had a claim to that throne. His third wife was his longtime mistress, Katherine Swynford, a union that would produce the Beaufort family and eventually lead to the Tudor dynasty.

Early on, England and Portugal had unwritten, implicit friendly ties. Portugal was forced into an epic struggle to keep its independence for hundreds of years, narrowly warding off annexation by its next-door neighbour, Castile. England and France had engaged in intermittent hostilities since

the beginning of the Hundred Years War in 1337. In 1369, the English became alarmed when an alliance was made between France and Castile, allowing France to utilize Castilian naval resources against the English. To counter this threat, England sought an alliance with Castile's neighbour, Portugal.

Born out of political necessity, there came a time when both countries wanted to publicly recognize and reinforce these ties with a written treaty. On May 9, 1386, the Treaty of Windsor was ratified between Gaunt's nephew, King Richard II of England and the new King of Portugal of the House of Avis, John I. The terms of the Treaty provided a guarantee for the reciprocal security of both nations and strengthened commercial ties. In addition, the Treaty called for a marriage to seal the alliance.

Gaunt had three surviving children with Blanche: Philippa, Elizabeth and Henry, the future King Henry IV. Philippa was born on March 31, 1360, at Leicester Castle. All the Lancaster children received an education worthy of their rank. When Philippa was six years old, the poet Geoffrey Chaucer married one of Queen Philippa's ladies, Philippa de Roet who began to work in the Lancaster household. Philippa de Roet had a sister named Katherine who also worked for the Queen. Katherine was to marry Sir Hugh Swynford and would come to have an immense influence on the life of the family of Lancaster.

John of Gaunt had gone to Spain to fight. While he was gone, the Black Death swept England. Blanche of Lancaster moved her children and household to Bolingbroke Castle in Lincolnshire in hopes of avoiding the disease. Unfortunately, Blanche succumbed to the plague on September 12, 1369. Katherine Swynford had arrived to visit Blanche and she immediately took charge of Blanche's three children. John of Gaunt returned to England in November and had Blanche's body transported to London where she was buried in St. Paul's Cathedral.

By 1371, Katherine Swynford had become the mistress of John of Gaunt and the official governess to Philippa and her sister. Many offers for marriage were considered for Philippa but nothing ever came of them. John of Gaunt was acutely aware he would never inherit the crown of England so he pursued a crown of his own. He married the Infanta Constance, the rightful heiress of the crown of Castile. From the day of his marriage, he and Constance were called the "King and Queen of Castile". Within a year, they had a daughter named Catherine.

In June of 1376, the Black Prince, heir to the throne, died and the following June, King Edward III died. The Black Prince's son Richard became king at the age of ten. The Lancaster family was present at the coronation and John of Gaunt took on a large role in the government of the young king. In 1385, the English Parliament

approved the sending of an army to Portugal to support King John I and to enforce the claims of John of Gaunt to the kingdom of Castile.

Gaunt took his family to the coast to await the arrival of the Portuguese fleet to transport the English army overseas. They sailed in July and arrived in Portugal where King John greeted them. King John and Gaunt admired each other immensely. Discussions ensued on the terms of the armies helping each other to attack Castile. They also discussed a marriage of the king to one of Gaunt's daughters. Most of the nobles were promoting Catherine but she had ties to Portugal's mortal enemy, Castile. Gaunt left the decision up to John to choose between Catherine and Philippa. He chose Philippa.

Philippa watched as her family departed in November 1386. She had to wait until papal dispensation arrived and the wedding ceremony took place at Oporto on February 14, 1387. The marriage was to be successful. John left to fight in Castile and Philippa organized her court. She had an immediate impact. She was praised for her fair skin, blonde hair and blue eyes. She was described as discreet, pious and modest, walking with her eyes lowered and her neck covered. She had a profound sense of duty. Many writers admired her behaviour, if not her beauty.

As far as possible, Philippa and John went everywhere together. They put forth the image of a loving and happy family. They agreed to name

their first-born child a Portuguese name if it were a boy and an English name if it was a girl and then alternate names, irrespective of sex. Their first child, born in 1388 was named Blanche after Philippa's mother. They are recorded as having a total of nine children of which six survived childhood and they would be known as the "illustrious generation".

Duarte (Edward) was born in 1391. He was a writer and intellectual who succeeded his father as King. Peter was born in 1392. He was the first Duke of Coimbra and a well-travelled man who served as Regent during the minority of his nephew Afonso V. Henry the Navigator was born in 1394. He became the first Duke of Viseu and guided Portugal through the era of the great "Discoveries". Isabella was born in 1397. She married Philip the Good, Duke of Burgundy and was one of the most powerful and admired women in Europe. John was born in 1400 and became the Constable of Portugal. The final child, Ferdinand, was born in 1402. He was known as the "Saint Prince" and died as a prisoner in Morocco.

Philippa supervised the education of all her children and the king taught them riding, hunting, hawking and the art of the tiltyard. Philippa made an effort to be a friend to the common people and no part of the kingdom was too small for her to visit. John relied on her to administer his kingdom when he was away. In September 1399, Philippa's brother deposed King

Richard II and became King Henry IV, the first Lancastrian king. In August of 1400, King John was elected to the Order of the Garter, probably as a reward for being one of the first to recognize Henry as King of England.

The middle years of John's reign were a time of consolidation and growing prosperity for Portugal. In 1409, Philippa and John visited England. Peace was concluded with Castile in 1411. Philippa and her sons began to encourage her husband to act against the Moors in North Africa. John eventually agreed to attack the fortified town of Ceuta on the south side of the Strait of Gibraltar.

Ships were being readied to carry the troops in the hot summer of 1415 when the plague broke out in Lisbon and Oporto. Philippa became gravely ill and the king moved her to the convent of Odivelas, high in the hills to the north of Lisbon in hopes she might recover. Philippa had three jewelled swords made. Her most cherished wish was for her husband to knight her three elder sons in her presence. She soon realized this wouldn't happen so she made John promise he would knight

them, and presented the swords to her sons herself and blessed them all. She called for her daughter Isabella, who kissed her mother's hands and received her blessing. The King arrived and sat by her side. On July 18, 1415, Philippa died at the age of 55, the first and only English Queen of Portugal.

Because of the extreme heat, the children requested Philippa be buried immediately and secretly. She was temporarily buried in the convent of Odivelas and a funeral was held the next day. The whole Portuguese nation mourned their Queen. John and his sons sailed to Ceuta and easily conquered the town. On August 14, 1433, King John passed away in Lisbon. He was seventy-seven, had reigned for forty-nine years and survived Philippa by eighteen years. His will stated he wanted to be buried next to Philippa in the Monastery of Batalha where a specially prepared mausoleum had been built. A year later Philippa was exhumed and they were both re-buried in the Founder's Chapel at Batalha with splendid effigies over them, depicting them holding hands.

SUSAN ABERNETHY

"Philippa: Dona Filipa of Portugal" by T.W.E. Roche

"A History of Portugal and the Portuguese Empire: Volume One: Portugal" by A.R. Disney

"Mistress of the Monarchy: The Life of Katherine Swynford, Duchess of Lancaster" by Alison Weir

RIGHT: A Portrait of King John I of Portugal





A monument to
ELIZABETH
at
St Mary's Church,
Burford



ELIZABETH OF LANCASTER

Elizabeth of Lancaster is known as one of the most headstrong and wilful medieval princesses. She was born around 1363 in Burford, Shropshire; the third child of seven born to John of Gaunt, 1st Duke of Lancaster, and his first wife Blanche of Lancaster. Her beautiful mother died, possibly of the plague, at Tutbury Castle when Elizabeth was only four or five, and buried in St. Paul's Cathedral in London.

Her father remarried in France on September 23, 1371. His new wife, Constance of Castile, was the daughter of Peter, King of Castile and León, after whose death she claimed the title of Queen of Castile. John of Gaunt claimed the title of King of Castile for himself and insisted he was addressed as “my lord of Spain”, but it never truly obtained the kingdom.

Elizabeth was raised in her father's royal household by Katherine Swynford, her father's mistress, with her siblings and half-siblings, both legitimate and illegitimate. They spent their days at Lancaster residences in places like Tutbury, Hertford, Kennilworth, and at the Savoy Palace in London.

At the age of around

seventeen in 1380, Elizabeth married John Hastings, 3rd Earl of Pembroke, although her groom was only eight. The marriage made her Countess of Pembroke and gave her more independence. The wedding took place at Kenilworth Castle but was annulled six years later, amidst some scandal.

In the summer of 1386 she was to accompany her father and step-mother on a royal visit to Castile. Their ship awaited them at Plymouth, and it was here that her father realised his daughter was pregnant. Given that her husband was fourteen by now, it was possible that the child was his but rumours abounded that she had been having an affair with John Holland, 1st Duke of Exeter, or that he had seduced her.

He was known to have been something of a charmer.

There must have been some truth to it as her marriage to Hastings was annulled and she immediately married Holland on 24 June 1386 at Plymouth, making her the Duchess of Exeter. Holland's mother was Joan of Kent, the Dowager Princess of Wales and he was King Richard II's half-brother. He wasn't a bad match for Elizabeth and her father accepted their relationship. So much so that they both travelled to Castile with him and their son, Richard, was born whilst they were away. After she had recovered she travelled on to Portugal.

Back at home they seem to have had a happy enough marriage and Elizabeth had five more children,

three daughters and two sons. Her father would famously marry his mistress Katherine Swynford after Constance's death in 1389. But Elizabeth's marriage would not be a long one.

Elizabeth's brother, Henry, fell out with his cousin, King Richard II. After John of Gaunt, Henry's father, died in 1399, Richard II cancelled Henry's right to inherit his father's lands. Henry rebelled and set off on a military campaign, destroying parts of Cheshire, declaring he wanted his rights as the next Duke of Lancaster.

But he went even further after gaining huge support and declared himself King Henry IV. King Richard was imprisoned and Henry was now king. He was crowned on 13 October 1399 at Westminster Abbey.

Elizabeth's brother was king and her husband was the half-brother of a deposed king. Henry stripped Holland of his dukedom, making him just the Earl of Huntingdon. Holland was not going to let it go and he joined what was known as the Epiphany Rising, a plot to kill Henry. Four hundred men-at-arms and archers were amassed to murder the

king at Windsor after which they planned to restore Richard to the throne. Their plans were betrayed when Henry failed to show at Windsor.

Instead he sent his men after the conspirators who had fled to the north and west. They were all captured. Holland was found at Pleshey in Essex and executed on 16 January 1400. Henry was taking no chances for a further rebellion and King Richard mysteriously died at Pontefract Castle by 17 February 1400.

Elizabeth was now a widow by her brother's hand but she was also the king's sister. She next married John Cornwall, 1st Baron Fanhope and Milbroke, a man around ten years younger than her. This marriage also caused a scandal as they wed without permission. Cornwall was arrested but her brother quickly forgave them and he was soon released. They continued to have a happy marriage and often stayed in a family manor in Burford near Tenbury Wells. Cornwall was a soldier and knight and often away on military campaigns.

They had two children, John and Constance but

Elizabeth lost her son John in 1403. He was fighting in France with his father when he was struck down at the tender age of seventeen. His father watched him die and it affected him deeply. He vowed afterwards to never wage war on Christian princes again. Constance married John FitzAlan, 14th Earl of Arundel but there were no children from the marriage as John had died young, Cornwall was left without heirs.

Elizabeth still visited the court during her brother's reign. She asked her brother to restore to her the properties that had been forfeited on the execution of her husband, John Holland, for treason. Many of them were returned to her including Dartington Hall near Totnes and other properties in Devon.

Her brother, the king, died in 1413, and she attended the coronation of her nephew, Henry V. Little is known about Elizabeth in these later years.

Elizabeth died on 24 November 1426 at Ampthill Castle in Bedfordshire, the property her husband built for her, that would later be home to Katherine of Aragon.

SARAH-BETH WATKINS

She was in her early sixties and was buried at St Mary's Church, Burford, Shropshire. Her husband survived her until 1443 but was not buried with his wife. Instead he was buried

in the cemetery of the Friars Preacher near Ludgate in London – a chapel he had founded.

She was survived by some of her children from her second marriage. Her

two daughters, Constance and Elizabeth who made good marriages and her son, John Holland, 2nd Duke of Exeter.

SARAH BETH WATKINS



The nave at St Mary's Church, Burford
Photo © Fabian Musto

THE RISE AND DECLINE OF THE HOUSE OF LANCASTER

by Gareth Russell



King Henry, first of his line and fourth of his name

The boy who would become the first king from the House of Lancaster was born at Bolingbroke Castle in the spring of 1367. Henry was a younger son of Prince John of Gaunt, and his gorgeous, well-connected wife Blanche of Lancaster. Through his father, Henry was a grandson of the reigning King of England, Edward III, one of the most successful warrior kings in medieval history. Henry's mother Blanche sadly died when he was young, as did his three elder brothers, leaving him as heir to the dukedom as well as the family fortune. Raised mostly by servants, particularly his Irish nurse, Mary Taaf, to whom he was devoted, Henry was close to his sisters too and to the half-siblings born after his father married the Infanta Constanza of Castile.

Any early appearance in public life for young Henry came at the coronation of his cousin King Richard II. Richard, too, was young which meant his uncle, Henry's father John of Gaunt, was appointed regent until the boy-king reached maturity. Three years later, not long after passing the age of consent, Henry was placed in an arranged marriage with Lady Mary de Bohun, one of the heiresses to the vast inheritance of the Earl of Hereford. It was an advantageous match, but since the bride and bridegroom were so young, Henry's father intended that they wait a few years before consummating it. However, Henry and Mary defied him. Their first child, who lived only a few days, was born less than a year after their wedding. After that, Mary was not pregnant for three years. Their second child, Henry, was fortunately born in good health. He

was followed in the nursery by baby brothers – Thomas, John, and Humphrey – then two sisters, Blanche and Philippa. The final pregnancy killed Mary in her early twenties.

Henry's relationship with his cousin the King had deteriorated significantly by this stage. They were almost exactly the same age, but Richard II was developing a lethal sense of paranoia, particularly about his uncles and his attractive, confident cousin Henry. Perhaps tactfully, Henry chose to leave England to travel, even participating in wars in Europe, which only served to heighten King Richard's distrust. For a medieval man, Henry travelled widely. He saw the cities of Frankfurt, Prague, Vienna, Paris, Venice, and Milan, as well as the islands of Corfu, Rhodes, Cyprus and, most impressively, Christianity's holiest sites in the sacred city of Jerusalem.

Back home in England, however, Henry foolishly participated in intrigues against King Richard's favourite advisers. In retaliation, Richard ordered his uncle John to ban his son Henry from participating in any future military campaigns abroad, which John dutifully did. Henry sensibly reconciled himself with the regime, but he showed a certain ruthlessness by betraying his former allies – he informed the King of their plots. One conspirator, Lord Arundel, was beheaded as a consequence of this, while Lord de Beauchamp was sentenced to life imprisonment and housed in the part of the Tower of London that still bears his name. Since he could not execute him publicly, Richard vengefully ordered that their mutual uncle Thomas, Duke of



The Last Plantagenet: Richard II

Gloucester, be murdered by a gang in the failed plot's aftermath.

Still distrustful of Henry, Richard eventually exiled his cousin to France, where Henry was still living in luxurious purgatory when he heard of his father's death and King Richard's astonishing plan to trample over the inheritance laws by permanently disinheriting Henry from his birth-right – the Lancaster dukedom. Enraged by this, and terrified, Henry no longer had anything to lose by committing treason against his cousin. He waited until the King visited Ireland and invaded England where both the commons and nobility supported him. By the time Richard II returned, he could be captured and imprisoned in Henry's splendid fortress at Pontefract Castle. There, the ex-king was either murdered or denied enough food and medicine until he died a year later. Henry had not just won back his dukedom, but seized the throne itself to become King Henry IV.

Parliament put forward multiple arguments to justify the new regime, yet none was fully convincing. Bad omens seemed to haunt the dynasty. During Henry's coronation festivities, which were held on the feast day of Saint Edward the Confessor, the saint-king's crown fell off Henry's head at the banquet. Rebellions erupted in Wales and then the north of England. The alliance with France collapsed after Henry sent Richard's widow, Queen Isabelle, home without her dowry. Seizing Isabelle's dowry was only one of many increasingly desperate measures Henry embarked upon to hold the throne. As the new king chillingly remarked, "Necessity knows no law." The rebellions were crushed on



**The first Lancastrian queen:
Joanna of Navarre**

the battlefield. Their strongholds were surrounded to be starved into submission. The Archbishop of York was publicly executed for his complicity. After spilling the blood of a member of the clergy, Henry was partially paralysed, a clear sign, it was said, of the Wrath of God upon the King. Determined to prove his devotion to the Church, Henry had the bodies of former heretics exhumed from their graves and publicly incinerated. To prevent any further outbreak of heresy, he took the extraordinary step of banning the Bible in any language but Latin, a policy which would last until it was



The ruins of the “fatal prison” and Lancastrian stronghold, Pontefract Castle Photo © Richard Croft

successfully opposed and upended by Anne Boleyn, well over a century later. Henry then married the Dowager Duchess of Brittany, the fabulously wealthy and elegant Joanna of Navarre, who brought a rich dowry and some much-needed international legitimacy to the dynasty.

His health continued to decline until, after a difficult reign of fourteen years, Henry IV died in 1413. His womanising, hard-drinking son became Henry V, but he immediately put his partying ways behind him to devote himself totally to his vocation as a king. To lay the tensions of the past to rest, he ordered Richard II's body to be exhumed for a state funeral at Westminster Abbey. He led a successful invasion of France, seemingly completing the work of his great-grandfather Edward III with his resounding victory at the Battle of Agincourt. The French royal

family surrendered to him, Paris was entered in triumph, and Henry married its princess, Catherine de Valois, with the promise that he would succeed her father, Charles VI, thereby uniting France and England under one monarchy in the next generation. The child to hold this new empire was born at Windsor Castle in 1421 and christened with the good Lancastrian name of Henry. None could have foretold he would be both third and last of the line.

Little Henry was nine months old when the English crown landed on his head. Dysentery had carried the warrior Henry V off into the realms of legend. A council of guardians ruled the realm, while the widowed Queen Catherine eloped with her dashing Welsh servant, Owen Tudor, producing three sons who, within half a century would have founded a much more



Henry V, who became a national hero for centuries after his death



The Martyrdom of Saint Joan of Arc, which was a political decision dressed up in religious intent (painting by Hermann Stilke)

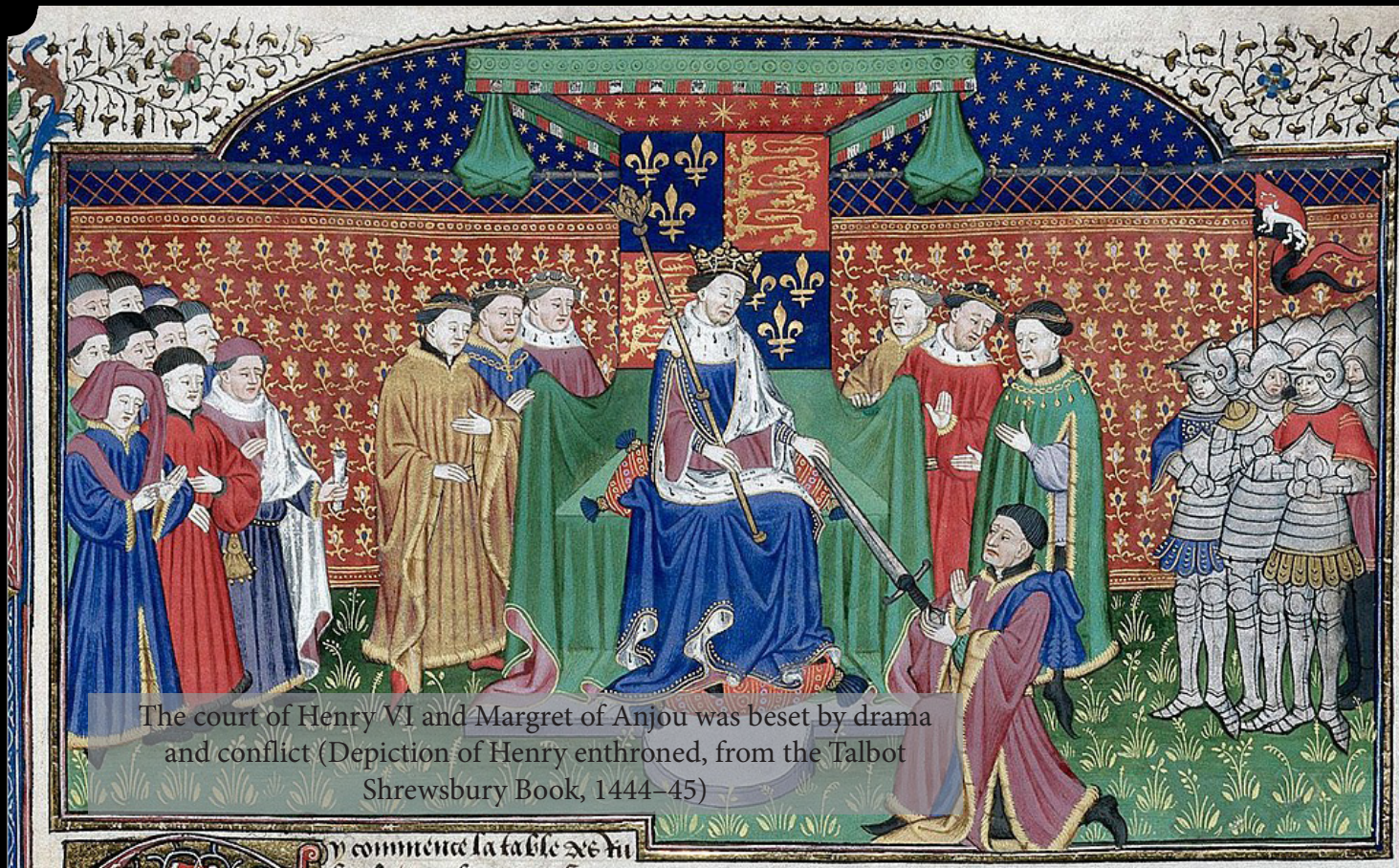


Pope Callixtus III, who overturned the English verdict against Joan of Arc

successful dynasty than the one currently on the throne.

As the gentle and pious Henry grew into adulthood, miraculous visions of Saint Margaret of Antioch and Holy Saint Michael the Archangel appeared

to a twelve-year-old French peasant girl called Jeanne. They allegedly told Jeanne, or Joan as the English called her, to drive the English out of France. Henry VI's disinherited French uncle, Prince Charles, was, so the visions said, to be brought



The court of Henry VI and Margret of Anjou was beset by drama and conflict (Depiction of Henry enthroned, from the Talbot Shrewsbury Book, 1444–45)

to Rheims for his coronation as the rightful King Charles VII of France. Four years later, Joan of Arc, as the girl became known, made good on her vision by pledging allegiance to the French royal court in exile. With Divine help, she said, she became a soldier and with extraordinary success began to undercut English dominance over France. When she was captured by the English, they burned her alive for heresy. The nineteen-year-old's ashes were tossed into the Seine river, but it was not long before Pope Callixtus III overturned the heresy verdict. Today, Joan is a Catholic saint.

Back in England, quarrelling among the young Henry VI's guardians meant there was no unified leadership to face the catalogue of military setbacks. Henry was

crowned King of France at Notre Dame but it was not enough to stop the tide of anti-English victories. As Lauren Browne discusses in her piece for this magazine, and which I won't therefore repeat too much here, Henry's ensuing marriage to Margaret of Anjou was unpopular precisely because it became the living symbol of the kingdom's humiliating loss of its French empire. The new Queen inherited a poisoned chalice of military setback, a dynasty hounded by claims of illegitimacy, and ambitious cousins who thought, "If the Lancasters did it, why couldn't we?"

The stage was duly set for the next great and terrible dynastic conflict, in which Margaret would play such a controversial role – the Wars of the Roses.

GARETH RUSSELL



Henry VI, the last Lancastrian

Talking Tudors

PRESENTS

All Things Boleyn

MAY & JUNE 2020



Weekly episodes, giveaways & more!

TALKINGTUDORS.PODBEAN.COM

Over the centuries, the life of Henry VIII's second queen consort, Anne Boleyn, has been countless re-examined by historians, as much as it's been re-imagined by the novelist. She tantalises and polarises in equal measure, but it's not just Anne that captures our imagination. We're equally intrigued by other members of the Boleyn family, including Anne's father, Thomas, and her siblings, Mary and George.

However, much of what we think we know about the Boleyns is coloured by myth and legend, and does not stand up to close scrutiny. Reinvented by each new generation, the Boleyn family are buried beneath centuries of labels and stereotypes. It's time to move beyond the stories.

Over two exciting months, Natalie Grueninger will host weekly discussions on her podcast, Talking Tudors, with a number of leading experts and Boleyn historians. The rich array of topics will cover everything from Boleyn supporters at Henry VIII's court to Thomas Cromwell's role in Anne Boleyn's downfall. Listeners will gain a fresh perspective on one of the most prominent and misunderstood families of the Tudor era, and come face to face with the people behind the famous family name.

Speakers & Topics

May

Sandra Vasoli (Henry VIII and Anne Boleyn's love letters)

Claire Ridgway (Anne Boleyn's execution and final resting place)

Professor Diarmaid MacCulloch (Thomas Cromwell's role in Anne Boleyn's downfall)

Dr Lauren Mackay (Boleyn supporters at court)

Dr Owen Emerson (The Boleyns & Hever Castle)

June

Sarah Morris (Anne Boleyn's coronation procession)

Dr Alice Hunt (Anne Boleyn's coronation ceremony)

Natalia Richards (Anne Boleyn's European upbringing)

Beth von Staats (Thomas Cranmer & the Boleyns)

James Peacock (Boleyn Treasures)

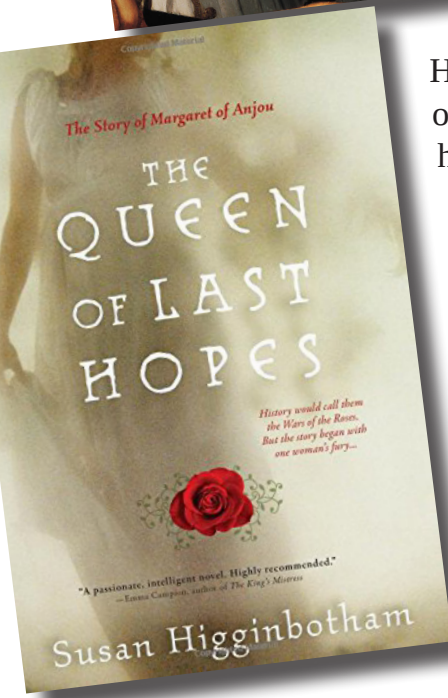
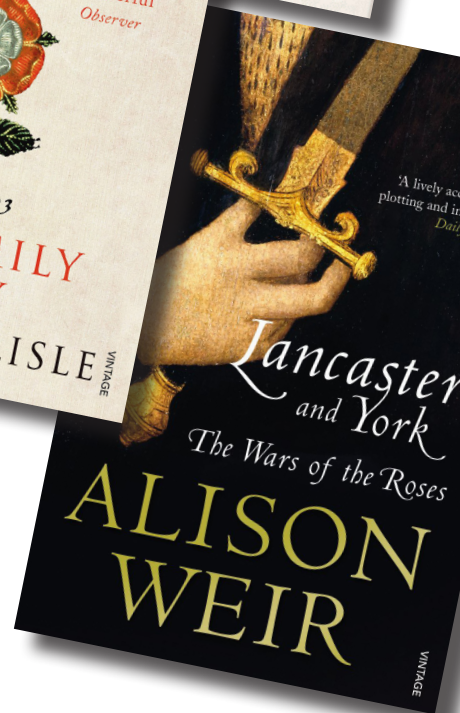
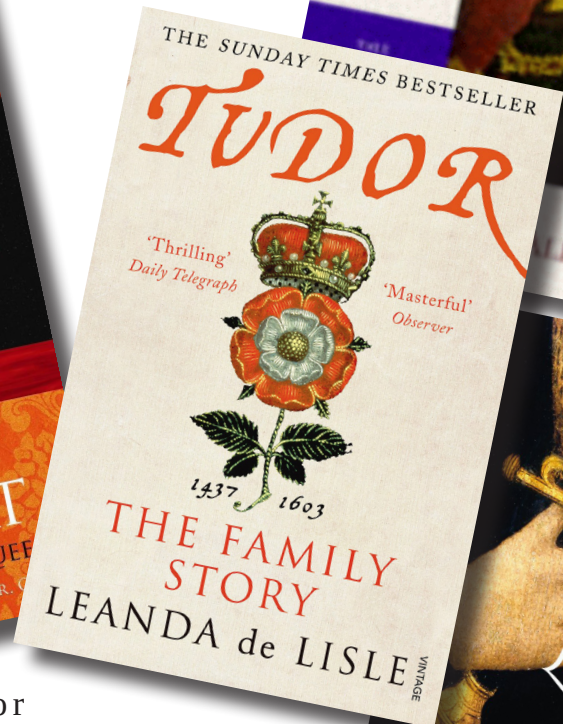
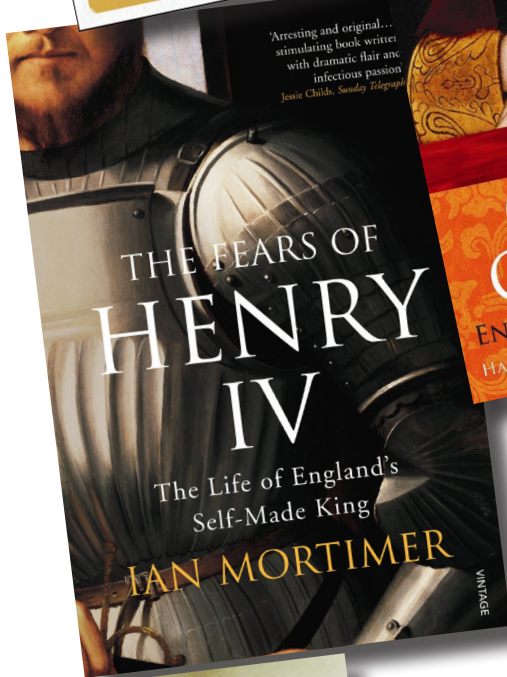
Listen to Talking Tudors on iTunes, Spotify or Stitcher, or via all major podcast apps.

Episodes can also be downloaded from <https://talkingtudors.podbean.com/>

Find out more about the host at www.onthetudortrail.com

Tudor Life

EDITOR'S PICK



For the kings of the Lancaster line, I can recommend Ian Mortimer's biography of Henry IV, Christopher Allmand's on Henry V, and Lauren Johnston's new and impressive take on Henry VI. For a good overview of the period, or rather how it ended, Alison Weir's "The Wars of the Roses" has many fans.

In terms of the queens of this line, there are three superb chapters on them in Lisa Hilton's magisterial "Queens Consort", which examines each of England's queens from Matilda of Flanders until Elizabeth of York. There are also superb opening chapters in Leanda de Lisle's "Tudor". I discuss the Lancastrian experience in my book "A History of the English Monarchy," but please bear in mind as a disclaimer that this too is a general history of the Middle Ages and its monarchy, rather than solely on the House of Lancaster.

For fiction, Susan Higginbotham's "Queen of Last Hopes" is a heart-breaking exploration of Margaret of Anjou's life. The new Netflix drama "The King" has been critically acclaimed, and while it takes liberties as do all dramas, it's gripping drama on the life of Henry V.



ORCHIDS

AT

KEW



by
Catherine Brooks

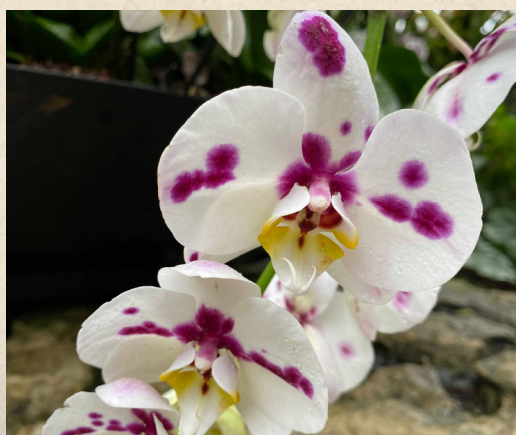
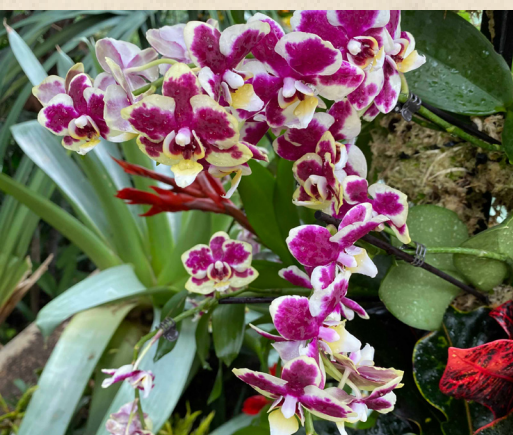
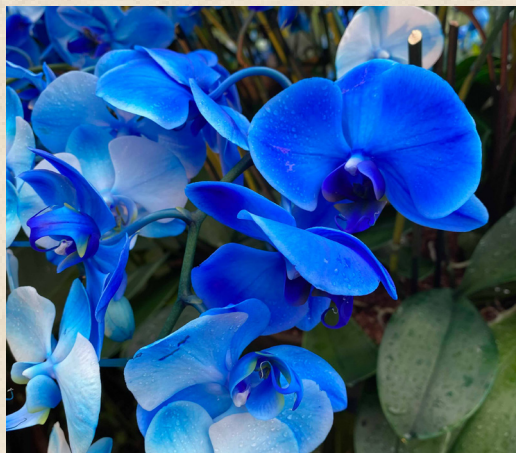
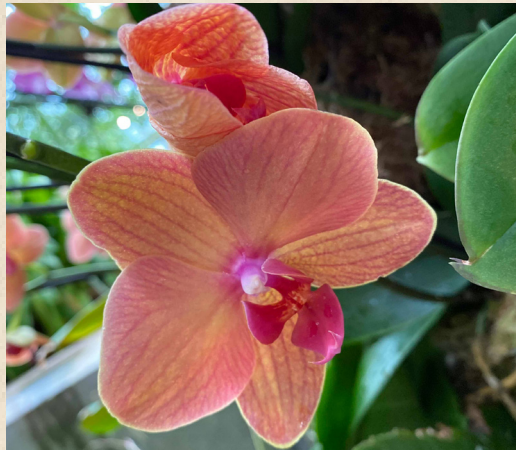
Leonhart Fuchs illustration of
a bee orchid, c. 1543

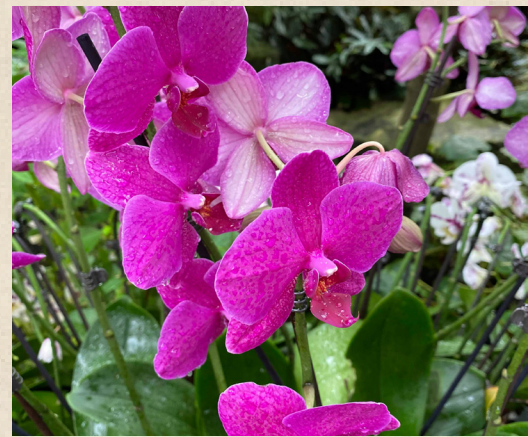
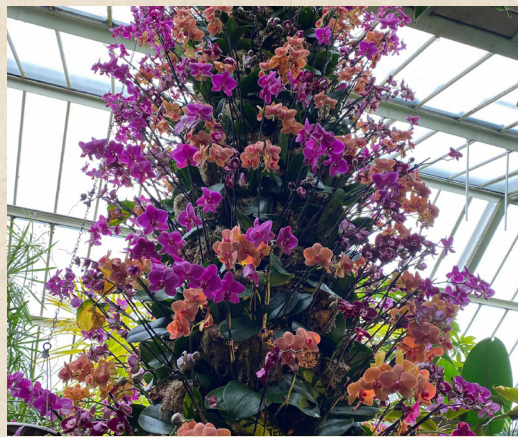
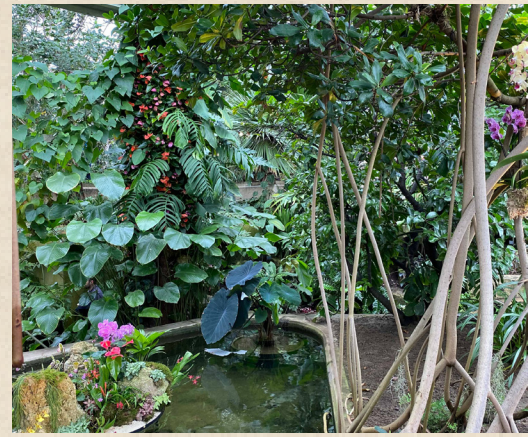
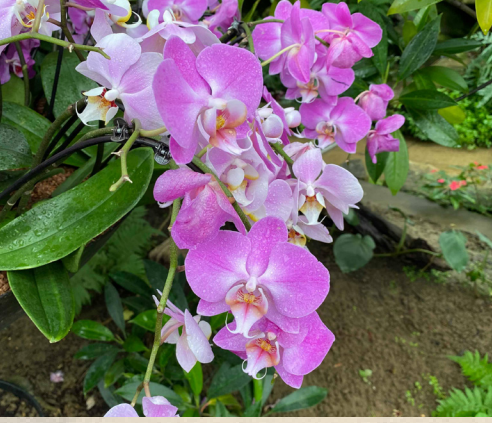
Kew Gardens is a UNESCO World Heritage site, and has an enormous botanical collection of over 50,000 living plants. It's range of outdoor landscapes, houses, water and conservatories means there is truly something amazing and unique about it and what it achieves.

February and March 2020 saw the 25th Kew Orchid Festival, which this year celebrated the spectacular wildlife and vibrant culture of Indonesia. The exhibition was inside the huge Princess of Wales Conservatory. It was simply stunning and I'm afraid the photographs cannot do it justice!

You can find out more about Kew and their conservation work by visiting www.kew.org. Not Tudor, but the Gardens also contain Kew Palace, the Kitchens, Queen Charlotte's Cottage and The Great Pagoda. All of these are closed during the winter months.

CATHERINE BROOKS





THE TUDOR SOCIETY



Members' Bulletin

Hello and I do hope you're safe and well.

We are living in difficult times at the moment, with countries going into lockdown, friends and family and neighbours getting ill. All from the Tudor Society send their love and support to help you get through this. It does make me think how scary things must have been during Tudor times. Plague and sweating sickness come to mind. At least today we have a good understanding of what we're dealing with - in those times anybody's guess was a good one.

I hope that you're making the most of the lockdown to investigate our website and to watch as many videos as you possibly can! One thing that we can always do is to learn new things, and the Tudor Society website is the perfect place to do that. I've been looking back over the amazing magazine back issues we've created. This is edition 68! I have personally been involved in the layout for every single one and have learned so much from all of the contributors we've had over the years. It's amazing that you can lay out a magazine without reading every word - well now I have the time to go back and read what I've missed! How about you? Which is your favourite Tudor Life magazine?

Tim Ridgway



TONI MOUNT

SEEING STARS IN TUDOR ENGLAND

The Tudors even had a word for it. ‘Astounded’ originally meant having suffered a blow to the head that caused you to ‘see stars’.

Today, when much of the country suffers from light pollution from street lighting, neon signs, vehicle headlights, etc. it’s difficult for us to imagine how the night sky would have looked to the Tudors. Unless we go far from towns, cities and motorways, we don’t see the glories of the star-spangled heavens, the stretched veil of the Milky Way or gleaming Venus, our close neighbour in the Solar System to the extent possible in the sixteenth century. Though London and other towns were already shrouded in smoke from coal-fired homes and industry, a journey of just a few miles was enough to escape its influence and see the skies clearly, weather permitting. In the seventeenth century, the Royal Observatory was set up at Greenwich, a few miles down the River Thames from London, because the village was far enough removed from the city’s pollution for astronomical observations to be made through clean air. Stars too faint for us to see today unless we are far from civilisation would be visible to the Tudors even with the naked eye;

a myriad extra points of light to marvel at and wonder about. So what did the Tudors think they were seeing and how did they explain the heavens?

Even stone-age man must have gazed in awe at the night sky, studded with dots of light. Early in our history, the ancients of Persia and Babylon realised there were two kinds of star. One sort seemed never to move but shone with a twinkling light: these they termed the ‘fixed stars’. These fixed stars were imagined to be set in patterns or constellations. We are familiar with Orion, Cassiopeia, Leo, Sagittarius and the rest, named by the Ancient Greeks and Romans from their mythology. Other civilisations saw the shapes quite differently: Chinese tradition divided the night sky into three enclosures. Cassiopeia is part of the Purple Forbidden Left Wall and Sagittarius is seen as the Winnowing Basket.

The other kind of star shone steadily but travelled across the sky, sometimes smoothly but occasionally seeming to slow or even to reverse. These few were termed ‘wandering stars’ or planets and included in those days the Sun and Moon, along with Mercury, Venus, Mars, Jupiter and Saturn, the only planets visible to the naked eye and even then it’s a bit of a stretch, unless you’ve

TONI MOUNT

got incredible eyesight. But questions had to be asked. To what were the fixed stars fixed and how did the heavens revolve? Why did the planets move and look different from the fixed stars?

It had been explained long ago that God had created the heavens and the Earth and no Tudor would have questioned that. God had fixed the stars upon crystal spheres that surrounded the Earth at the centre, like the layers of an onion. The crystal spheres were perfect, transparent and invisible, carrying the stars, set in their eternal designs, circling the Earth, making music too beautiful for man's ears to hear as they revolved. Each planet was attached to its own crystal sphere, closer to the Earth than the star-studded sphere in the order: the Moon, Mercury, Venus, the Sun, Mars, Jupiter and Saturn. This design enabled the planets to move independently of each other but still travel around the Earth at the centre in perfect circles, as God originally intended. Only below the Moon, in the realm where God had given mankind influence and free will, did things change, while the universe beyond remained eternally perfect and constant, as God had created it in the beginning. Beyond the sphere of fixed stars lay the realm of God and his angels. But this view was coming to be questioned in the sixteenth century.

Nicolaus Copernicus [1473-1543] caused a great blow to this view of the universe when he published his book *De Revolutionibus* in 1543. It's said he only gave his consent to publication as he lay on his deathbed – one way of avoiding any repercussions. He wrote of the possibility that the Sun, not the Earth, sat at the



Henry VIII's Astrolabe made for the king by Bastien le Seney, the Royal Clockmaker, c.1545 [now in the British Museum]. An astrolabe was a primitive computer for calculating star positions.

centre of the universe. This was heresy but he insisted it was merely a theory, so the Roman Catholic Church, of which Copernicus was a priest, let it pass and, for the time being, few took much notice of this incredible new idea. The thought that God might not have put mankind on his home world at the very centre of everything was not an easy concept for the average God-fearing Tudor to even contemplate. But another shock was in store and this one was more difficult to ignore.

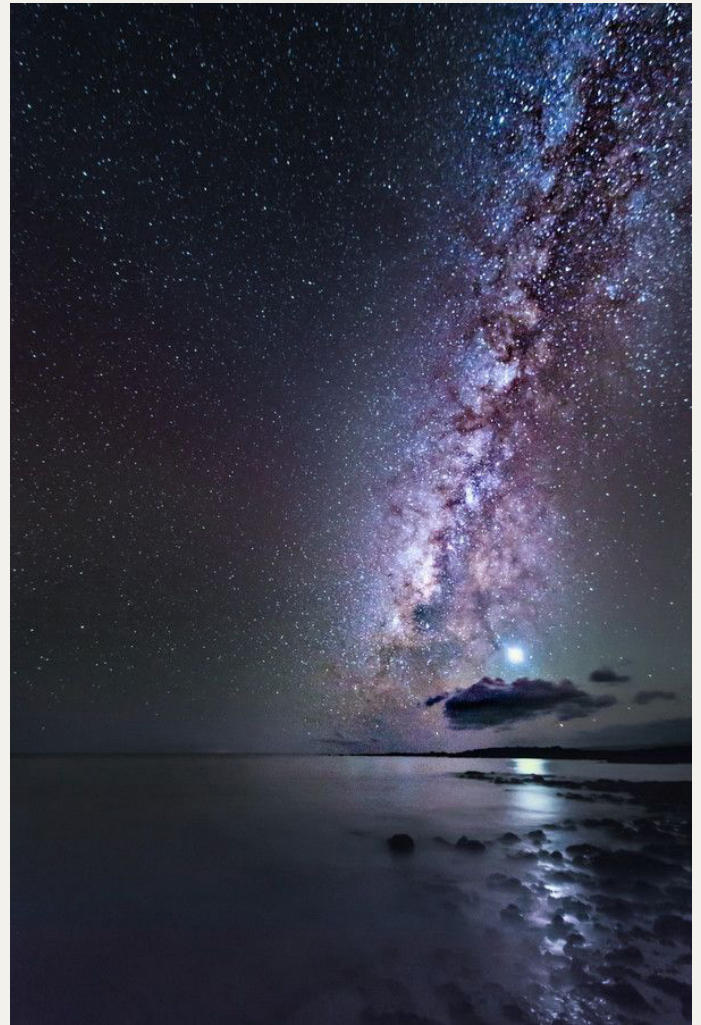
Meteors – shooting stars – and comets were viewed as acts of God but, because they were irregular and, at the time, unpredictable events, they were believed to happen in the skies just overhead, beneath the Moon,

where changes were acceptable. Comets in particular were God's way of warning man of forthcoming calamities, so it was thought.

But then, in the early winter of 1572, something occurred that stunned everyone. God's perfect and unchanging universe changed. A new star, bright as Venus appeared on the crystal sphere of fixed stars, in the constellation of Cassiopeia. How could that be? Had God realised his perfect Creation needed to be improved upon with an extra star? Surely God couldn't have had a rethink of His celestial handiwork? And worse still, the new star began to fade and disappeared again about eighteen months later. What were men to think of an infallible God who now dithered in indecision, tinkering with the universe?

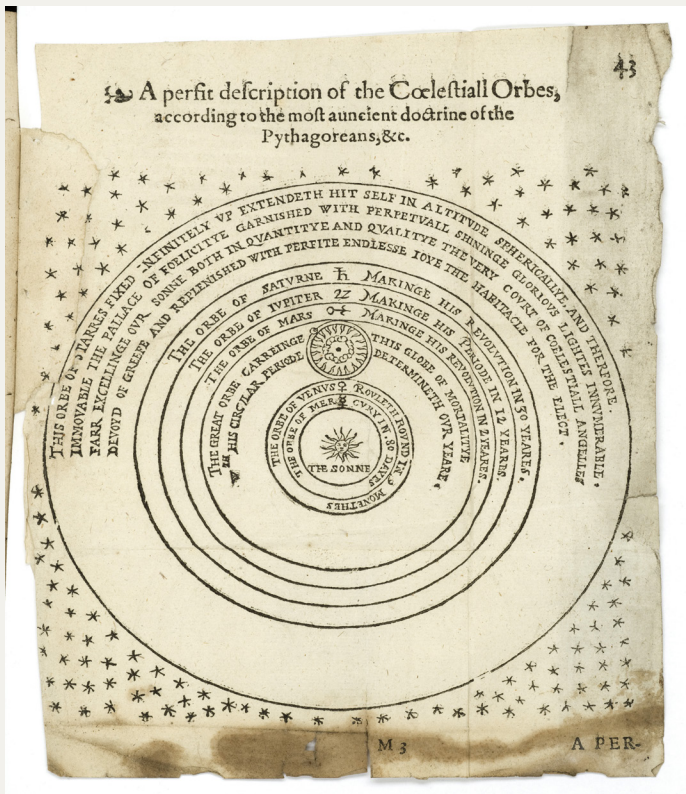
The world had witnessed an exploding star or, as the Danish astronomer, Tycho Brahe, called it in his book on the subject: *De Nova Stella*, [The New Star]. We would call it a *supernova*. Today we know this wasn't a new star but an old one – previously too faint to see – which exploded in its death throes. The remnants of the star, called 'Tycho', can still be seen with modern telescopes in the X-ray band of the spectrum. The astrologists of the day hadn't predicted the phenomenon so it was viewed as a 'disaster', a *dis aster* being any event 'against the stars' or not foretold by them. Worrying as this was, there were those who attempted to rationalise the unthinkable and attempted to explain the universe in new ways.

Thomas Digges [c.1546-95] was one of the first Englishmen to read Copernicus' book. He thought it made more sense mathematically if the Earth and the



The Milky Way with Venus [just above the cloud] as bright as the Tudors would have seen it.

other planets went around the Sun and was a closer fit to explain some of the eccentricities of planetary motion, though not all. Other anomalies would only be solved when another 'imperfection' in the heavens was accepted: that the planets didn't orbit in perfect circles but in asymmetrical ellipses – a discovery made by the German astronomer, Johannes Kepler, early in the next century. In the meantime, so few had read *De Revolutionibus* that Digges published an English translation of the significant sections of Copernicus' book. His fellow Tudors were finally introduced to the idea of the Sun-centred universe thirty years after its first appearance. Digges' book, *Prognostication Everlasting* [1576]



Thomas Digges' idea of the universe, showing stars spreading to infinity [Prognostications Everlasting, 1576]

contained the author's own ideas concerning the universe, as well as the translation and discussion of Copernicus' work.

Whereas Copernicus had been one for theorising, Digges was putting forward ideas founded in observation. His greatest leap into new territory came from looking at the Milky Way. He suggested that the stars were not fixed to an invisible crystal sphere but spread in all directions across the sky, into infinity. An infinite universe was a new concept but Digges had more to say: that the Milky Way consisted of innumerable stars, each one being another sun like our own, implying the possibility of other worlds like Earth.¹ Obviously, Digges had observed the Milky Way by some means never tried before.

The possibility is that Digges had a telescope thirty years before such a thing was officially invented. He

never mentions using such a piece of equipment himself but in the preface to an earlier book, *Pantometria* [1571], he mentions his father, Leonard Digges, using 'proportional glasses'. With these, Thomas says, his father 'discovered things farre off, read letters, numbered peeces of money ... but also seven miles off declared what hath been done at that instant in private places'. Neither Digges, father or son, claimed to have invented the telescope but how else could Thomas have made out that the Milky Way was comprised of individual stars stretching away, into infinity? The naked eye doesn't suffice to do this. Thomas included in his *Prognostication Everlasting* a double page spread – sometimes bound in as a fold out leaf – showing the Sun orbited by the planets, Earth being orbited by the Moon, all on their circular paths, but the rest of the diagram is scattered with random asterisk stars to the edge of the paper. This was a revolutionary view of the universe. No one before had dared suggest God's creation could be haphazard and disorganised nor infinite.

William Gilbert [1544-1603] was a physician and served as Queen Elizabeth's doctor but his hobby was the study of magnets and the magnetism of the Earth which, he correctly believed, had a core of iron that behaved as a giant magnet. His ideas were published in 1600 in *De Magnete* [On Magnets] but his interests stretched much farther. Gilbert copied Digges' diagram of the universe, arguing that it's ridiculous to think that the entire universe of celestial spheres must rotate around the Earth once every day. Is it not far more likely that it's the little

TONI MOUNT

Earth that turns once in twenty-four hours? Though correct, this doesn't advance on Copernicus' theory. However, Gilbert then agrees with Digges that the 'fixed' stars aren't fixed to some imaginary crystal sphere but are remote and vary greatly in their distances from Earth. In fact, Gilbert then advances into new realms, suggesting that those mystical and perfect crystal spheres don't exist at all.

By this time, observers of the heavens had worked out that whereas stars twinkled, planets were of a constant brightness because they shone with reflected light from the Sun. Gilbert took a step back, as it were, to realise that if an observer could ever stand on the Moon and look up, the Earth itself would shine as the other planets do. Perhaps this beautiful image could compensate the poets in their disappointment over the loss of the crystal spheres. But Gilbert hadn't finished his less than romantic changes in how the heavens should be viewed. The Moon was stripped of her mythological glory as a silver deity when Gilbert – still with the naked eye – mapped the surface, showing the brightest areas, reflecting most light, as oceans and darker areas as continents. In the process of his observations, he realised the Moon wobbled a bit as it orbited the Earth: a real phenomenon termed 'libration'. It

was incredible that he saw this without the aid of a telescope but it destroyed the last hope for the crystal spheres.

As we've seen, Digges realised the stars weren't fixed to anything but his model of the Solar System allowed the possibility that the planets circled round the Sun and the Moon circled the Earth still attached to those unseen spheres, keeping them on track. But Gilbert's discovery of the Moon's libration wobbling must mean it wasn't firmly fixed in place. If the Moon was not held by a crystal sphere, then it seemed unlikely that the planets were any different, particularly when their paths were known to wander occasionally and their speeds to vary.

Once this ancient concept of heavenly spheres was abandoned by these Tudor observers, then the way lay open for Kepler to come up with the explanation of the planets having elliptical orbits to account for most of the anomalies of their orbits, removing those perfect circles once and for all. By the time Galileo – now aided by a telescope in 1609 – had seen moons orbiting Jupiter, mankind was teetering on the brink of a very different universe, far from being God's perfectly designed creation. The next generation would have an entirely new way of 'seeing stars', not only using telescopes but with a different and more rational perspective, thanks to the Tudors.

TONI MOUNT

1 This idea had been thought about by medieval philosophers long ago. They stated that God, being omniscient, could create as many other worlds as He wished but, mankind being His special creation, He had chosen to make only one Earth.

John Gribbin, *Science: A History* [Penguin, 2002].

David Wootton, *The Invention of Science* [Penguin, 2015].

Toni Mount, *The World of Isaac Newton* [Amberley, to be published 15 June 2020].

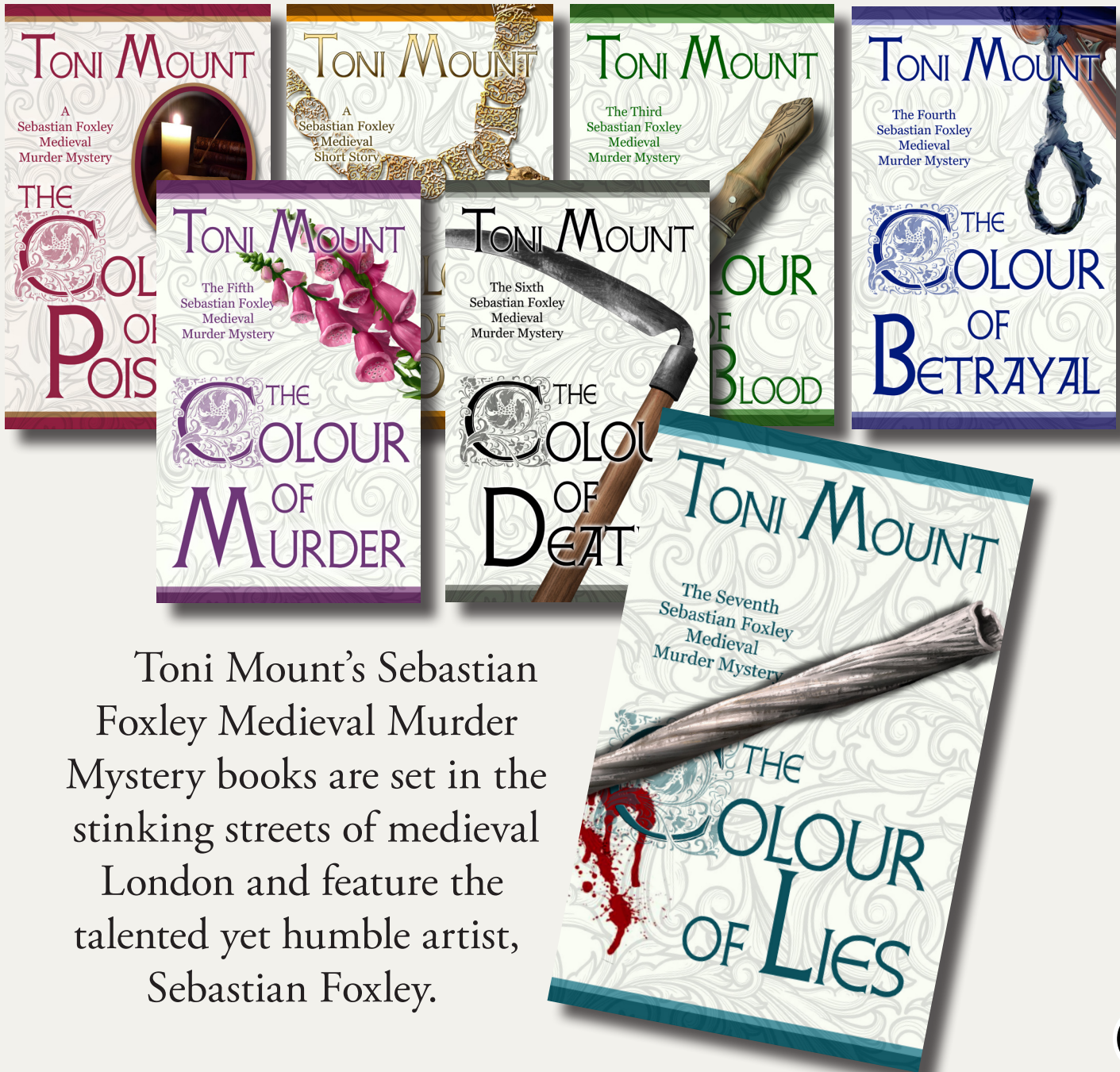
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Charlie Bunce Books

1545: WHO SANK THE MARY ROSE?

Peter Marsden



The sinking of Henry VIII's warship the Mary Rose will always fascinate people. Since it was raised from the seabed in 1982, there have been many attempts to figure out why it sank and several theories have been proposed. One historian, Peter Marsden, has taken a different approach to this mystery, instead looking at not what caused her to sink, but who was responsible. His latest work *1545: Who Sank the Mary Rose* is a brilliant book looking at the events of that fateful year and the history of the ship.

Marsden starts by looking at the history of the Mary Rose, how she was built and what led up to the moment of her sinking. He argues that, in order to find out who was responsible for the sinking, we have to '*delve into her history to examine why she was so successful for so many years, and then why suddenly everything went do disastrously wrong*'. The information is very interesting and, along with it, there are many detailed diagrams and figures included throughout.

Apart from what caused the sinking, one of the most fascinating parts of the book is on those who worked on it when it sank. The skeletons found provide much evidence as to the working conditions on a Tudor warship and the strain that was put on their bodies.

Helpfully, Marsden references each one for anyone who wants to do further research:

'At least eight teenage boys were working in the hold and on the orlop deck when the ship sank... Most of them had noticeably strained spines, arms and legs, and the heights of three of them, 1.63 metres (5ft 4in) [FCS 2 (H4/O4)], 1.68 metres (5ft 6in) [FCS 21 (H7)], and 1.80 metres (5ft 9in) [FCS 36 (O8)], show that their ages were nearer eighteen than thirteen. A few had suffered serious accidents and malnutrition, and came from poor families. FCS 21 had severe unhealed compression of the spine caused by a recent fall, and FCS 28 had healing spondylolysis caused by severe mid-back stress. The legs of FCS 29 were bowed from childhood rickets, and FCS 2 had a fractured left ankle, as well as osteoarthritis and partly severe Schmorl's nodes on his spine, a form of spinal disk herniation, caused by stressed activity.'

It splits up the Mary Rose's final moments into sections, looking at what was going on with the castles and masts in one chapter and on the main gun deck in another, for instance. It includes a compelling conclusion as to who was responsible for the sinking of the Mary Rose, which will not be spoiled here.

The book also goes into great detail as to the various attempts to raise the ship throughout the years, as well as the actual raising in the 20th century. There is some interesting information on some of the early salvage efforts:

'Corsi salvaged the Mary Rose intermittently from 1546 until 1549 and managed to recover some guns, for which he was paid £20 in 1547

and £50 in 1549. But then it was discovered that he had fiddled his reports, for in September 1549, he was arrested for taking 'certain of his stuff out of the sea' in Portsmouth and was imprisoned in the Tower of London by the Duke of Somerset. Pawle seems to have privately sold salvaged goods from the Mary Rose.'

So really this is not a book just on who sank the Mary Rose but would say instead that this may be the definitive book on the ship itself.

This is perhaps one of the best books on the Mary Rose, it is extremely well researched, all conclusions are backed up by compelling evidence and the multitude of diagrams throughout helps illustrate the author's points. I would recommend this book to anyone interested in the ship or even just the history of Henry VIII's navy, it is a must-have and surely soon will become a staple work for any historian in that field.

RICHARD III AND THE BATTLE OF BOSWORTH

Mike Ingram



Helion Publishing have recently started a new book series entitled 'from Retinue to Regiment 1453-1618', which looks at the development of military techniques and organisation throughout history, using specific battles as an example. The first book in the series is *Richard III and the Battle of Bosworth* by Mike Ingram and it is a great read, showing a different side to an event that has been covered by many historians.

The book starts with a quick overview of the Wars of the Roses, before moving onto weaponry and the techniques employed by the different sides. It includes many pictures, especially of weapons and armour, which is very helpful. There is also a lot of in-depth information on the different types of armour, including the types the lower and upper classes would have worn and the difference between the two, how effective they were etc. For instance, this law was in place at the time of the Battle of Bosworth:

'Since the Assize of Arms of 1181, which was updated by Edward I as the Statute of Winchester in 1285, all the free people of England were required by law to carry weapons commensurate with their wealth. There were six different classes, the wealthiest expected to provide a hauberk, a helmet of iron, a sword, a knife and a horse, whilst the poorest providing a bow and arrows. To ensure they were kept in good condition weapons were inspected twice a year by a constable or sheriff. By 1388 everyone was encouraged to practice archery and it became law that all artisans and labourers should practice archery at the butts (a target) every Sunday.'

The author includes estimates as to how much water and food an army would need. This information is often missing from other accounts of the battle and provides a much-needed human dimension to it.

The one downside to this book is that there are no references. It has a bibliography split into sections but sadly no footnotes, despite directly quoting from several sources throughout. This lets it down, as it is clear the author has done a lot of research on the subject.

Mike Ingram has written a fascinating book on Richard III and the Battle of Bosworth, providing a detailed look into the logistics of providing for an army, the journey etc. Despite there being a lack of proper referencing, it is still a great book and I would recommend it to anyone wanting to know how a medieval military force was organised and to learn more about the Battle of Bosworth.



Catherine Interviews...

Tudor history in the modern world

This month's interview is with Philippa Lacey Brewell, who will be known to Tudor Society members as our 'Roving Reporter'! She has so many strings to her bow, so I will hand over to her as I can't do her justice!

Hello Philippa. Thank you so much for joining us here at the Tudor Society today! Please start by telling us a little bit about yourself – both your history work and the other strings to your bow.

I am a historian, writer, history tour creator, social media marketer and presenter who also happens to be a highly organised, incredibly energetic and motivated person (it's a good job!) I also sing, lift weights and am mum to two wonderful human beings.

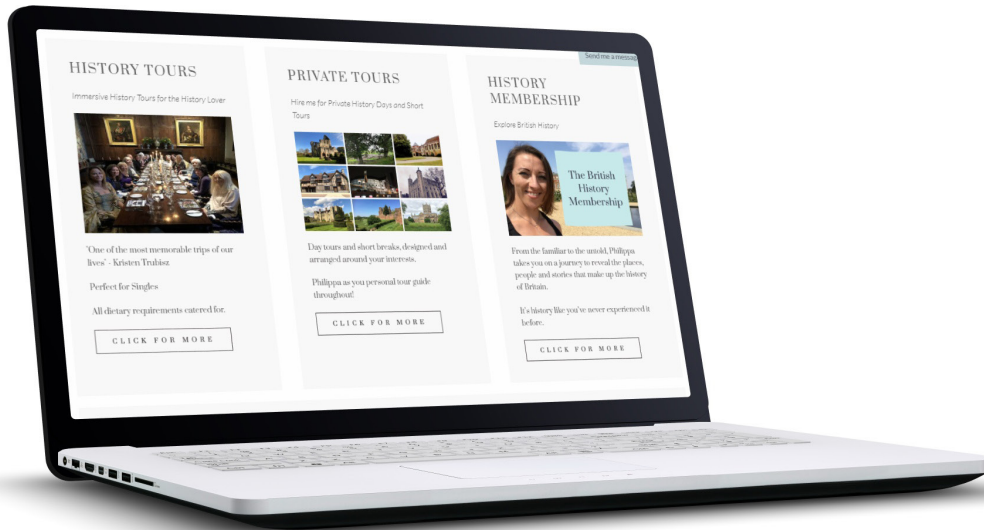
I love reading but fail to give myself enough time to get through the stack of books on my bedside table (thank goodness for Audible and long car journeys!) In the past I've also been a fitness coach, amateur actor and make-up artist!

Wow! You have been busy! It seems history is your biggest love. Obviously we love the Tudors, as do you. What would you say is your favourite period in history though?

It really is! My background is actually psychology, which surprises some people, but it's a very good fit for looking at the behaviour of individuals, groups and societies, in and over time.

Which period? This is such a difficult one. My love of history grew from a fascination with Elizabeth I. I realised that to understand her I had to

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understand the times she was living in, and in turn understand what came before and so forth. So, this interest in unravelling the past, how it interacts with itself and with the present day has consumed me ever since. In my British History Membership group I love covering stories or events, people and developments in the past which we are living with today, mostly unrecognised, and these come from many periods.

Of course, I adore Tudor history and it will always fascinate me. I find myself also drawn toward to the Georgian era, I think because it's a period I would like to know more about.

You have a broad range of historical knowledge. What brought you to being a history lover, and then led to you deciding to make this into a career?

I was actually an undergraduate studying for a degree in Psychology and Business. I felt there was a complete lack of female role models for me to look to in society at the time. I wanted to be able to read about someone really and truly 'kick-ass'. Someone real, fallible but who stood up for what she believed in and probably even when every ounce of her would rather just run the other way - and who did I find? Elizabeth I of course.

I began to literally follow in her footsteps - sounds a bit cliché, but these were the days before social media and the internet was still in its infancy compared to now. I felt that going to the places I knew she had been, helped me learn more about her and that only time, not space, then separated us. As my interests widened, I visited more places. I was always, am always, on the

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trail of understanding something a little better, or piecing things together that is only possible from having a wider understanding.

I started that in 2000 so you could say I've been travelling British History for 20 years.

I would spend ridiculous amounts of time at each place. I'd also have reading a lot before going. I'd see people whizzing though and I'd think to myself "they don't know what they are looking at, they're missing so much". That was when the idea for British History Tours started. I took to Facebook and began sharing my adventures in 2012. In 2014 I officially set up the company and planned to create itineraries packed with detail which told the story of a particular person, period or event in history, to accompany history travellers like myself.

I really wanted to take group tours and my dream was realised in 2018 with the first Anne Boleyn Experience which I ran with Claire.

How do you go about researching new places and projects?

There are two ways I go about doing it. 'Desktop' research which consists of searching the internet and my (lovely and huge) collection of history books for references to the event, person or place I'm researching. The other way, is by visiting the places, it's a fantastic way to gather information about the history of a place but, essentially for my work, knowledge of the facilities too.

You have had a relationship with the Tudor Society for quite a while now. Tell our members about all the different things you have done with us and when to look out for you, and how this partnership came about.

I had admired Claire's work for a long time and struck up the courage to ask her to share some of my early blogs, which she kindly did. We then kept in touch on and off for of couple of years before I wrote an article for Tudor Life magazine.

In the meantime Claire, who used to run tours but had stopped in 2012, was getting lots of requests to run them again. She asked me if I'd be interested in running tours together. I jumped at the chance! We have now completed 4 hugely successful tours with more sell out tours coming soon and even more planned for 2021!

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I'm also the Tudor Society Roving Reporter, an assignment I adore!! Each month I get to take members on a virtual tour of a place related to Tudor history.

That's fascinating. Can you tell us a little bit more about what you and Claire do on the tours?

The tours are something really quite special and Claire and I are really proud of them. In a nutshell they are luxury history tours. They combine visits to historical places, historian talks, luxury accommodation, gorgeous food and high class transport. Beyond that though, the people who come on the tours are simply wonderful. The groups always jell really well and firm and lasting friendships are made. On the first tour we ran I hadn't really expected that and it was such a pleasant surprise that I count that as one of our biggest achievements with the tours; bringing like-minded people together and creating the opportunity for lifelong friendships.

You have visited many places of historical interest. Which have been your favourites and why?

How could I possibly answer? Haha! I would say some of my favourites are Roman ruins, like Wroxeter or Hadrian's Wall, because in many ways the Romans feel quite modern and yet their historical footprints were created around 2000 years ago. I also like those that hold surprises, such as the Commandery in Worcester which was once a monastic hospital and has incredible medieval wall paintings from that time, vivid and covering the walls and ceilings of two of the rooms there. Then there are those places which could be described as time-capsules, places where one day people just up and left; Churchill War Rooms, Bletchley Park, Broseley Pipeworks and Calke Abbey. I will also always return to Hever Castle, Kenilworth Castle and Worcester Cathedral as they hold special places in my heart.

Are there any places you've not visited that are on your list?

Gosh yes, many actually. Peterborough Cathedral, to see the burial place of Katherine of Aragon, was on my list until very recently but I am literally just back from completing a Roving Reporter assignment there as I write this.

Lindisfarne Priory is still on my list because despite making an attempt, our visit was scuppered by my misreading of the tide times so we couldn't

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drive over the causeway! Rievaulx Abbey and Caernarvon Castle are also high up on my list to get to soon.

Are there any projects in the pipeline that aren't too secret yet and that you can tell us about?

Well, the 2021 tour calendar will be being developed very soon so I'd recommend that anyone interested in the tours sign up on my website to 'Hear About Tours' first. Subscribers to that list get the chance to book on tours 7 days before they go on general release. The Elizabeth I tour, going in September this year, sold out before going on general release so it's definitely worth signing up.

My British History Membership is also very exciting this year. We cover all periods of British history but, as is my way, what we cover is always interesting and relates back, in some way, to us and our understanding of our history. Myth busting is one of my favourite things to do and so that features as well as a delve into the archives when I share documents and artefacts.

I've also started a new series on YouTube called 'This Week in British History' which gives a round up of events which happened in that week in Britain, back through time. The series is also available as a podcast on all main podcast platforms.

Anyone interested can find more information about any of these at <https://www.britishhistorytours.com> or the links at the end of this article.

Finally, can you recommend your top three history books which can be from any period?

He'd blush if he read this but I could fill a top 3 with Gareth Russell's books. I'm currently reading 2 of his; 'A History of the English Monarchy' and 'The Ship of Dreams'. I shall give you 1 for here; 'The Ship of Dreams' which is a superbly written narrative of the people and times linked to Titanic's doomed maiden voyage. It's a different and much more in-depth look at an infamous story.

If there was one book I would make compulsory reading across the world, it is this one, 'A Brief History of Everyone Who Ever Lived: The Stories in Our Genes', by Adam Rutherford. This book shows categorically that there is far less that separates us than we think and by demonstrating this, shows prejudice to be the nonsense that it is. I'd also encourage anyone interested in tracing their family history back over a long period to read this because it contextualises individual gene history in that of the overall population. Plus,

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it's so well written, and the science so well explained, that you don't need any previous scientific knowledge to feel suitably clever for understanding it all.

I'm going to give my third spot to a less well known book which links back to my love for challenging accepted and regurgitated history. Excuse the language (but this genuinely is its title), 'Glory and B*lllocks: The Truth Behind XI defining events in British History' by Colin Brown. Tudor Society members may be especially interested in the chapter on the Spanish Armada.

There are so many ways to find out about Philippa and what she does!

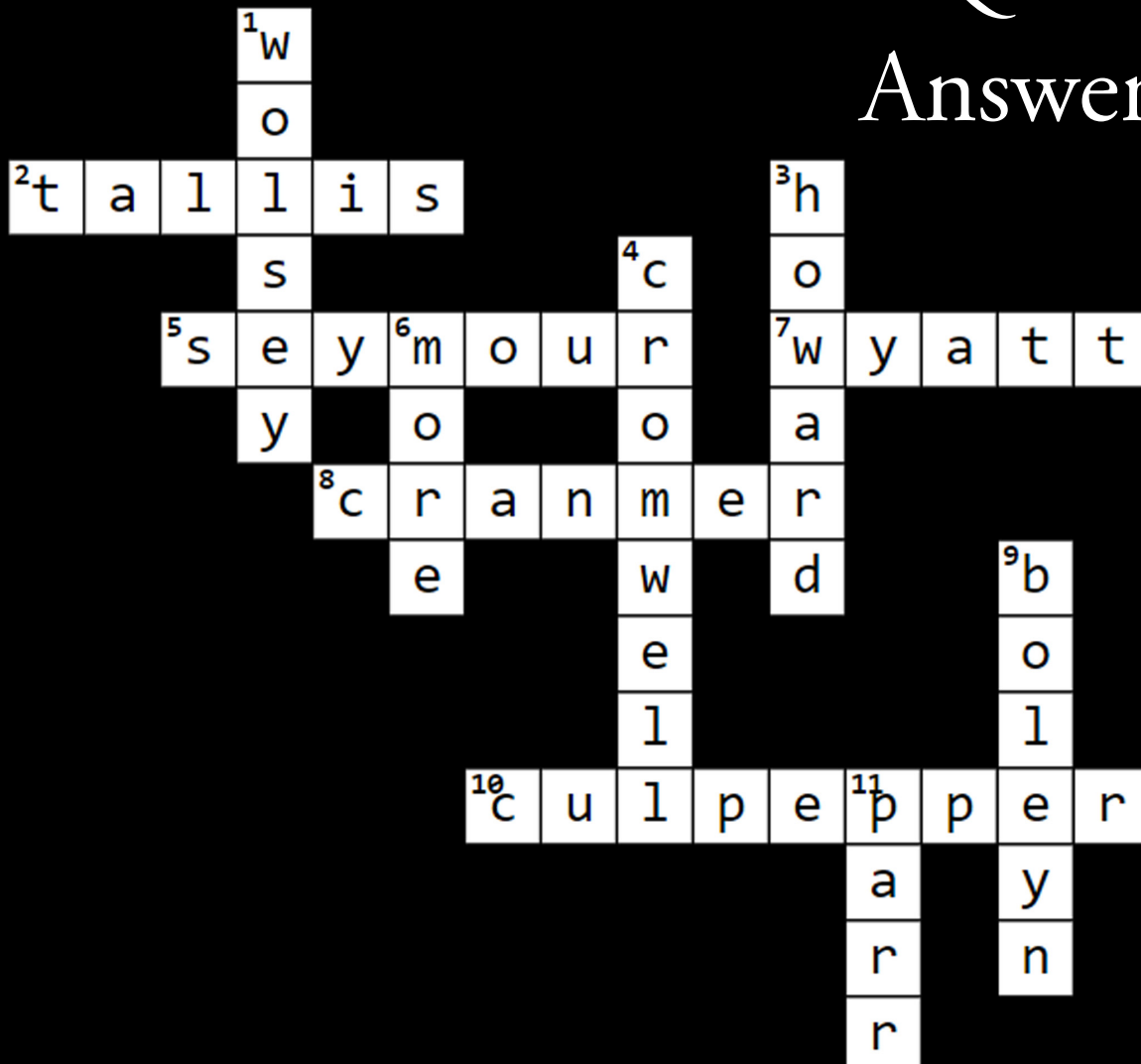
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Quiz Answers





WENDY J. DUNN ON WRITING

MORE ABOUT CHARACTER CONSTRUCTION.

“All novels . . . are concerned with the enigma of the self. As soon as you create an imaginary being, a character, you are automatically confronted by the question: what is the self? How can it be grasped?” (Kundera 2003, p. 23).

My dear Reader/
Writer,

For fiction writers to write successful fiction, we must know the characters driving our stories like the back of our hands. No – more than that. We need to be able to embody our characters – feel what they are feeling, see the world through their eyes. We need to understand their motivations for every decision they make in the story we create. I often suspect one of the real causes of writer’s block is not understanding our characters well enough to narrate their story. This results in our stories reaching a stalemate when we

cannot move forward.

Creating three-dimensional characters is vital if we want to build the bridge of empathy between our characters and our reader. If we fail to make our readers feel for our characters, we fail in writing our stories.

Character construction is the beating heart of writing fiction. I am especially aware of the importance of shaping character through engagement with historical context to write successful historical narratives. I craft character through appreciation that character/or identity is a product of the context of history, culture and

gender.

I want to show you in this column an example of a powerful and fun tool I use to get deep into my character’s motivations, and mindset. So, what’s my tool? I interview the characters in my stories. Believe me, interviewing our characters is a great way to ‘hear’ their voice. I also learn a lot about my characters when I interview them. Every time I have used this tool, I have come away from the experience surprised by what my characters confide to me. I especially love how interviewing them reveals more about their backstories. It is also

a great exercise to solve the problem of 'writer's block'.

Let me now provide you with an example of one of my interviews. I am giving voice to María de Salinas in my yet unpublished novel, *Falling Pomegranate Seeds: All Manner of Things*, the conclusion of *Falling Pomegranate Seeds: The Duty of Daughters*, my Katherine of Aragon story. Of course, there was a time during the drafting

process that I had to interview María to be better able to write her story...

WJD: Thank you for giving me your time, María. Can you tell me why telling this story is important to you?

María: I need to tell it. I must tell it. I am dying. All the signs tell me my heart is failing. My ankles are swollen, and I can no longer wear any of my rings. Even a short walk leaves me breathless. I sit in this chair before

you feeling the pain of my heart.

WJD: But you have studied the healing arts. Surely there are treatments you could use to help you?

María: Perhaps. But I do not believe so – and I have no desire to drag out my life for one day longer than it will take me to write my letter to my Catalina. You ask why telling this story is important to me. I need my daughter



to understand that life gave me no other choice but to give her wardship to Suffolk. Do you think I would have given my only surviving child to others to care for if I had any choice in the matter? I was widowed, and had only the queen's support. When Will, my beloved husband died, the queen's influence with the king, her husband, had waned to hardly anything at all. My daughter's uncle was like a wolf at our door. He was determined to rob my daughter of her inheritance. I knew Suffolk as a friend, and I believed him a good man. As a duke,

he had the necessary power to protect her. He promised to marry her to his son when they were of age. How was I to know it all would go wrong?

WJD: You are saying you're estranged from your daughter?

Maria: Yes – since her wedding to Charles Brandon, the Duke of Suffolk. I had hard enough time understanding why Suffolk decided to marry my daughter only weeks after the death of his wife, Mary Tudor, the White Queen. As soon as I received his letter telling me of his plans, I left my residence in London and rode to his estate. I arrived the night

before the wedding. My daughter began weeping as soon as I managed to get her alone. She was distraught – and confused. She had been raised to be the wife of Suffolk's son – not the man she had been encouraged to call 'Father' since but a small child. She was grieving for the death of Mary Tudor, and grieving for the boy she believed would one day be her husband. She thought I had the power to talk Suffolk out of the marriage. I thought so too, but the man was crazed with grief. He had not only lost his wife, but his physicians had now told him his son had lung disease and was not likely to survive another winter. My daughter had been trained to be the duchess of Suffolk – and was of an age to give him sons. We began our talk still with some semblance of our long friendship in place, but by the end of our conversation we were close to enemies. Then I had to face Catalina again and tell her of my failure. If I had been left raw from my talk with Suffolk, Catalina's words



soon had me bleeding. I will never forget how she said she hated me and called me wicked. She hides this in public, but I know she has not forgiven me.

WJD: So you think telling your story will help you restore your relationship with your daughter?

María: It must restore our relationship. Catalina is all that is left to me in this world. She is all that is left of her father. I love her with all my heart. I cannot die knowing she hates me.

WJD: So, by telling your story, what do you want her to understand?

María: I want her understand many things. I want her to understand that women make the best of the hand dealt to them in life. I want her to understand that all through my life I had tried to live the best life I could. I want her to understand that I am not a woman who would give up her child if she had any other option open to her. I want her to know that I believed Suffolk would keep her safe. He vowed to me he would keep her safe. I was

not to know he would decide to marry her. He betrayed me, betrayed his son, and betrayed my daughter. I thought him my friend – but, like other men I have known in my life, he proved a man unworthy of all trust.

There are other tools you can also use as a writer to help construct your characters. We can do profiles of our characters and include things like their age, height, ethnic heritage, likes and dislikes – and even their birthdate, which will give you their astrology sign. All these things help construct the point of view of our characters. Even a simple thing like height can be important to consider when building up a profile of your character. For example, Katherine of Aragon was no more than 160 cm or five-foot-tall, which means she was far, far shorter than her 1.88 metre or almost 6 foot 2-inch husband, and far shorter than many at the English court. That fact gives me a lot to think about when constructing her character.

I want to leave

you with one more quote from Kundera:

“Indeed, two centuries of psychological realism have created some nearly inviolable standards: (1) A writer must give the maximum amount of information about a character: about his physical appearance, his way of speaking and behaving; (2) he must let the reader know a character’s past, because that is where all the motives for his present behaviour are located; and (3) the character must have complete independence; that is to say, the author with his own considerations must disappear so as not to disturb the reader, who wants to give himself over to illusion and take fiction for reality” (Kundera 2003, p. 33).

What do you think – do you agree with this quote?

Have you a question about constructing characters you would like to ask me? Feel free to email me at wendyjdunn@icloud.com and I hope to put together these questions and answer them in a future column.

WENDY J. DUNN



FROM THE SPICERY

WITH
RIOGNACH

PEARS AND
QUINCES



In Hilary Mantel's *Wolf Hall*, George Cavendish recounts one of Cardinal Wolsey's last meals to Thomas Cromwell.

Some say he meant to destroy himself. I cannot believe it, a Christian soul ... I ordered him a dish of warden pears, roasted with spices - did I do right?¹

Despite his shabby treatment by Henry, the ailing and frail cardinal could still appreciate a fragrant dish of spice-roasted pears; even if (according to the author) he only ate a little of them.

As members of the rose family (Rosaceae), pears (*Pyrus* genus) and quinces (*Cydonia* genus) have been under human cultivation back into the mists of antiquity. They have graced the dining halls of the rich and powerful, and the simple wooden benches of the poor, alike. So much so that Elizabeth II even received quince pies as New Year's gifts on at least two occasions that I am aware of. As I recall, the sender was a member of her court who knew of Elizabeth's fondness of them.

Gilded or silvered, baked or preserved, spice-roasted or served plainly; pears and quinces have been something of a favourite throughout the medieval period.

So how were pears and quinces used in the Middle Ages?

Pears could be cooked in red wine and sometimes mixed with other fruit such as red currants or cherries. In terms of spices, ginger and galingale (galangal), saffron and cinnamon were considered the 'must-haves'. Pears cooked in syrups have persisted into the modern day with such classics as Poire Belle Helene and my personal favourite; pears cooked in the Savoy manner (pictured at the beginning of this article).

One of the earlier pear recipes can be found in the Harleian Manuscript (Harleian MS 279) is Chardewardon, or pear custard, and dates from somewhere in the 1430s.² I'm not a great fan of this particular recipe as I don't appreciate the texture of the dish. Pears have a gritty texture that doesn't always go away with cooking, so eating chardewardon can sometimes be an unpleasant experience. I have found this can depend on the type of pear that is used. Pears that are harder, or ripen later in the season or those which have been placed in cold storage tend to be far more gritty in texture than a freshly-picked ripe summer pear. When the right sort of ripe pear is used in the making of chardewardon, the dish has a silky texture, slightly reminiscent of a very smooth apple puree. This is a perfect vehicle for the addition of roasted and ground saffron, cinnamon, ginger, and other spices. If

1 Mantel, H. *Wolf Hall*, Fourth Estate, United Kingdom, 2009, pg 261.

2 Give It Forth, 27 June 2016, <http://giveitforth.blogspot.com/2016/06/harleian-ms-279-ab-1430-chardewardon.html>

the chardewardon is thickened with freshly made almond milk, it makes a creamy filling for a tart or pie. Baked in the oven, and with thin slices of fresh pear placed on top, such a tart is fit for the summer dining board of any well-to-do household.

To make your own chardewardon, follow the recipe shown

The Good Huswives Jewell (1596) recommends that harder pears, commonly known as wardons, be roasted with spices before being used as a pie filling.³ Baking pears in a slow

3 The Good Housewives Jewell (1596) Tarte of Wardons (folio 7v)
<http://www.medievalcookery.com/notes/ghj1596.txt>

Ripe summer pears, peeled, cored, and cut into pieces.

Sweet wine or mead to cover the pear.

Honey - avoid strongly flavoured honey, and omit altogether if you use mead as the poaching liquid.

Sugar - white sugar works well for chardewardon, but a light brown sugar works even better.

Cinnamon - stick or ground.

Ginger - either freshly grated or powdered.

Egg yolks.

Cook the pears, cinnamon or ginger in your preferred liquid until the flesh is quite soft. Note that you don't have to poach them on your stovetop; you can use a slow oven but remember to cover the pears. Remove the cinnamon stick, and mash the cooked pears with a fork, or pass through a drum sieve, to achieve a smooth (not gritty) paste. Put the pear paste into a bain-marie and add the sugar, honey (if using) and ginger. This is continuously stirred until the pears have reduced to a thick sauce. If the sauce should thicken too far, add in some of the poaching liquid. From this point, you can choose to strain the sauce or leave it as is.

oven allows their flesh to soften, and to take on the flavour of any spices you may care to add. Once spiced and baked, the pears are placed in a sweet-tart case along with sugar (obviously), cinnamon and ginger, to be cooked for as long as it takes the tart case to brown. Once out of the oven, the tart and its contents should be dotted with unsalted butter, sprinkled with caster (fine) sugar, and served forth. Who knows, perhaps this recipe is similar to the dish of spice-roasted wardens that George Cavendish orders be made for Cardinal Wolsey? :-)

Medieval cooks treated quinces similarly to pears. That being said, quinces they take a much longer time to achieve the gorgeous ruby red colour and mouthwatering smell! Quinces are a far harder fruit, and the cooking time will also depend on which variety you are using. Quinces are also inedible raw; the flesh extremely hard. They will make your mouth dry up due to the high concentration of pectin in the fruit (think crabapples). As an aside, Smyrna quinces (*Cydonia oblonga*) are the thinner skinned and far more fragrant variety of quince. They take less time to cook, but aren't often found for sale :-)

In terms of how to prepare a quince to make it fit for a king or queen, they can be poached, roasted or baked with honey. Like its relatives' apples and pears, quinces can be used in both sweet and savoury dishes. One of the more thought-provoking recipes I've come across (from a modern foodies

point of view) is quinces stuffed with marrowbone and sugar.⁴ This is not unlike the 'treat' of blood mixed with sugar, from medieval France.

To make stuffed quinces; marrow bones are poached in a well-flavoured beef broth. The cooked marrow is then scooped out and allowed to cool a little, so it can be cut into pieces and mixed with currants (fresh or dried), sugar, and any spices you fancy. Quinces are then peeled and cored (same principle as preparing an apple for baking), taking care to leave the base intact. The quince is then filled with the marrow/currant mixture, and set in a pan. I deliberately put sugar in with the marrow, rather than on the bottom of an oven dish. I'll then pour a sweetish wine (mead does work best for this, but the original recipe calls for wine) around the quince (never into) until it is almost covered. The pan/dish is then covered with foil and baked in a hot oven to allow the quince to stew. This typically takes a minimum of two hours but is dependant on the size of the quince. The wine/mead used to braise the fruit will take on the colour and fragrance of the quince. The resulting dish is rich and both sweet and savoury; the marrow produces a very slightly meaty and sauce, which thickens as the marrow cools. I've found the best way of eating this dish is to scoop out the cooked quince/

4 Stuffed Quinces (UB Ghent 476 manuscript, 1593)
<https://coquinaria.nl/en/stuffed-quinces/>

marrow/currants and eat with toast soldiers.

If quinces are left to cook long enough, the fruit will reduce down to an almost soft confection known as quince paste. This is a sticky paste that will hold its shape, come what may!

In order to break down the tough fruit fibres, it must be slow-cooked for a very long time to release the pectin which ultimately sets the paste. This would be strained, and fine sugar (shaved from the outside of a sugar cone) would be added. The sweetened quince would be returned to low heat and cooked further (stirring constantly!!) until eventually, it turns into a semi-soft toffee-like consistency. At this point, the quince paste can be placed in an oiled mould and allowed to cook. The result is a glowing red sweetmeat, one of many that would have been served after the main removes had been cleared.

Despite the intense sweetness of quince paste, it is incredible when paired with well-aged cheese, or with game meats. I wonder if Elizabeth experienced the joys ruby red quince paste and a bitey cheese? If she didn't, she was definitely missing out!

RIOGHNACH O'GERAGHTY

RIGHT: Kitchen Scene with Christ at Emmaus by Joachim Beuckelaer c. 1560





APRIL'S "ON THIS"

Background image: Dover Castle Keep, built in the late 12th century © JThomas

Edward Seymour, Duke of Somerset



1 April
1572

Death of John Cawood, Queen's Printer to Mary I, in London.

2 April
1568

Death of Sir Ambrose Cave, member of Parliament, Chancellor of the Duchy of Lancaster and Knight of the Hospital of St John of Jerusalem, at the Savoy. He was buried at Stanford after a funeral at the Savoy Chapel.

5 April
1513

Treaty of Mechlin signed by Henry VIII, Maximilian I, Holy Roman Emperor, Ferdinand II of Aragon and Pope Leo X against France.

6 April
1523

Death of Edward Stanley, 1st Baron Monteagle, soldier, peer and Knight of the Garter, at Hornby Castle.

10 April
1550

Edward Seymour, Duke of Somerset, was re-admitted into Edward VI's council.

11 April
1533

The Royal Council was ordered by Henry VIII to recognise Anne Boleyn as Queen.

12 April
1533

Thomas Cromwell became Chancellor of the Exchequer.

13 April
1534

Sir Thomas More was summoned to Lambeth to swear his allegiance to the "Act of Succession".

14 April
1565

Birth of Edward Gresham, astrologer. He is known for his treatise "Astrostereon".

19 April
1558

Mary, Queen of Scots and Francis, the Dauphin, were formally betrothed at the Louvre.

20 April
1534

Prominent citizens of London were required to swear the "Oath of the Act of Succession".

21 April
1566

Death of Sir John Mason, member of Parliament, diplomat in the reigns of four Tudor monarchs.

22 April
1598

Death of Francis Beaumont, member of Parliament. He died from gaol fever.

23 April
1564

Traditionally marks the birth of the Bard, William Shakespeare, the famous Elizabethan playwright.

27 April
1536

Writs were issued summoning Parliament, and a letter was sent to Thomas Cranmer, asking him to attend.

28 April
1603

Elizabeth I's funeral took place in London. Elizabeth was buried at Westminster Abbey

29 April
1536

Anne Boleyn argued with Sir Henry Norris, rebuking him with the words "You look for dead men's shoes"

30 April
1536

Scottish theologian Alexander Alesius witnessed an argument between Queen Anne Boleyn and Henry VIII, and at 11 o'clock that night, the King and Queen's upcoming visit to Calais was cancelled and arrangements made for the King to journey alone a week later.

DAY IN TUDOR HISTORY

3 April
1578

Burial of Lady Margaret Douglas, Countess of Lennox and daughter of Margaret Tudor and Archibald Douglas, 6th Earl of Angus. She was buried in Henry VII's Chapel of Westminster Abbey.

4 April
1581

Francis Drake was awarded a knighthood by Elizabeth I.

7 April
1538

Elizabeth Boleyn, Lady Wiltshire, wife of Thomas Boleyn, was buried in St Mary's Church, Lambeth.

8 April
1586

Death of Martin Chemnitz, Lutheran theologian known as the "Second Martin" after Martin Luther.

9 April
1483

Death of Edward IV at the Palace of Westminster. His cause of death is unknown.

15 April
1545

Death of Sir Robert Dymoke, champion at the coronations of Henry VII and Henry VIII.

16 April
1521 –

German Protestant reformer, Martin Luther, appeared in front of Emperor Charles V at the Diet of Worms. He had been summoned to the diet to either recant or reaffirm his religious views.

17 April
1554

Thomas Wyatt the Younger's head was stolen in the rejoicing after Throckmorton's acquittal.

18 April
1540

King Henry VIII made Thomas Cromwell Earl of Essex, just three months before he was executed for treason & heresy.

24 April
1545

Baptism of Henry Wriothesley, 2nd Earl of Southampton, at St Andrews, Holborn.

25 April
1557

Thomas Stafford, son of Henry Stafford, 10th Baron Stafford, and Ursula Pole, seized Scarborough Castle, declared himself "The Lord Thomas Stafford, son to the Lord Henry, rightful Duke of Bokingham" then proclaimed himself "Protector of the Realm"

26 April
1540

Marriage of Francis Knollys and Catherine Carey, daughter of Mary Boleyn and William Carey (or Henry VIII)



Margaret Douglas

Giles Fletcher's "The History of Russia"

TUDOR FEAST DAYS

23 April - St George's Day

24 April - St Mark's Eve

25 April - St Mark the Evangelist

TudorLife

NEXT MONTH IN YOUR REGULAR

Tudor Life

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THE VIRGIN MARY

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The Shrine of Our Lady
of Walsingham

RIOHNACH O'GERAGHTY

Worth its weight in gold - pepper

SARAH-BETH WATKINS

Top 10 facts about Elizabeth I

CERI CREFFIELD

Llanciaiach Fawr

GLENN RICHARDSON

The Field of Cloth of Gold

SUSAN ABERNETHY

Sports and pastimes

and much much more...

THIS MAGAZINE comes
out every month for
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