

Tudor Life

THE
TUDOR
SOCIETY

The Tudor Society Magazine

Members Only

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August 2019

THE STEWARTS

Arbella Stewart and
the Greys

Mary, Queen of
Scots

Catherine of
Braganza

Mary of Guise

The fourth
Horseman

AND
MUCH MORE



*EXCLUSIVE 10 PAGE
PHOTO JOURNAL OF SUDELEY CASTLE*



The Anne Boleyn Experience 2020

17th - 21st May 2020

The Anne Boleyn Experience has proven extremely popular in 2018 and 2019 and so it's back again in 2020!

This tour explores the life and death of the ill-fated second wife of Henry VIII and mother to Elizabeth I, Queen Anne Boleyn.

You will stay at Anne's childhood home, the magical Hever Castle, for 4 nights and enjoy exclusive access to the entire Astor Wing including music room, billiard room, lawns, tennis court and outdoor swimming pool.

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Tour Highlights

Jonathan Foyle - Guest Speaker

Private After Hours Tour of Hever Castle

Expert History Talks

Dinner in the Castle Dining Room

Visit to Hampton Court Palace

Visit the Tower of London on the anniversary of Anne Boleyn's death

Private use of the Astor Wing of Hever Castle including our own Private Lawn next to the moat, Tennis Court, Billiards Room and Outdoor Heated Pool.



THE STEWARTS

CONTINUING IN our series of profiles on powerful Tudor-era dynasties, we turn our attention northward to the clan who arguably became the supreme victors of the tortured century – the royal House of Stewart who, having ruled as monarchs of Scotland since 1371 inherited the English and Irish thrones upon Elizabeth I’s death in 1603, uniting Britain until Queen Anne’s death in 1714. Through her successor, George I, the Stewarts/Stuarts remain the ancestors of the current British royal house, the Windsors. The Stewart journey was, of course, epitomised by the triumphs and tragedies of Mary, Queen of Scots and her failed bid for the English throne at Elizabeth’s expense. But the kin-based turmoil started long before that – her father, James V, and her grandfather, James IV, both unsuccessfully attempted to invade England. Researching the latter was one of the most exciting unexpected features I spent months looking at while writing my biography of Queen Catherine Howard and I am delighted to share an excerpt from “Young and Damned and Fair” about the Battle of Flodden, James IV’s army, Stewart tragedy, and the Howard presence on the battlefield. The Stewarts’ journey is a crucible of brilliance and brutality, a splendid story of a tortured yet glittering dynasty.

GARETH RUSSELL
EDITOR

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THE SCOTTISH INVASION OF 1514

by Gareth Russell

We start this month's magazine with an extract from *Young and Damned and Fair*, a biography of Catherine Howard, Queen of England and Ireland. Catherine's grandfather, the 2nd Duke of Norfolk (then the Earl of Surrey), led the English armies against James IV's invasion and in the battle, Catherine's father Lord Edmund was decorated for his bravery...

WHEN HENRY VIII went off to war against France he did not invite Lord Edmund to accompany him. Henry VIII's dreams of recapturing the martial glory days of Edward III or Henry V proved costly to the Howard family—Edmund's elder brother Edward, who had become a favourite of the King's, drowned in a naval battle against the forces of Louis XII. Despite the attacks Edward had led against Scottish ships, King James IV chivalrously told Henry VIII in a letter that Edward Howard's life and talents had been wasted in Henry's pointless war. Edmund's brother-in-law and former jousting companion Thomas Knyvet was likewise lost at sea when his ship went up in flames at the Battle of Saint-Mathieu. Knyvet's widow and Edmund's sister, Muriel, died in childbirth four months later. Another of Edmund's brothers, Henry, seems to have died of natural causes the following February, and been buried at Lambeth, less than a year after the death of another brother, Charles.

The war that took his brother's life provided Edmund Howard with the opportunity to achieve the high point of his career. In the King's absence, the northern English province of Northumberland was invaded by Scotland, France's ally, who "spoiled burnt and robbed divers and sundry towns and places." It was quite possibly the largest foreign army ever to invade English soil—four hundred oxen were needed to drag the mammoth cannon across the border. Queen Katherine [of Aragon], left behind as regent, "raised a great power to resist the said King of Scots," and placed it under the command of Edmund's father. Katherine had been forced to marshal an army quickly, and

they were bedeviled by the war's ongoing problem of poor supplies. By the time they actually engaged the Scots, many of the twenty-six thousand English soldiers had been without wine, ale, or beer for five days. In an age when weak ale, or "small beer," was often supplied to prevent people drinking from dubious or unknown water supplies, its absence as the army moved north was felt keenly.

At the Battle of Flodden, which took place on September 9, 1513, Edmund was given command of the right flank on the "uttermost part of the field at the west side," with three subordinate knights serving as lieutenants over fifteen hundred men, mostly from Lancashire and Cheshire. When they were "fiercely" attacked by the soldiers of Lord Hume, Edmund's personal standard, and his standard-bearer, were hacked to pieces on the field, at which point most of Edmund's men turned and fled. If his talents as a leader failed, his courage did not. With only a handful of loyal servants remaining by his side, Edmund was "stricken to the ground" on three separate occasions. Each time, according to a contemporary account, "he recovered and fought hand to hand with one Sir Davy Home, and slew him." A wounded soldier called John Heron returned to fight at Edmund's side, declaring, "There was never noble man's son so like to be lost as you be this day, for all my hurts I shall here live and die with you." Edmund's life was only saved by the arrival of cavalry headed by Lord Dacre, who rode in "like a good and an hardy knight" to rescue Edmund from annihilation and bring him through the cadavers to kneel at his



KATHERINA • VXOR • HENRICI • VIII •





father's feet, where he learned that "by the grace, succour and help of Almighty God, victory was given to the Realm of England" and received a knighthood, an honor bestowed on about forty-five of his comrades who had also shown exceptional bravery in the melee.

The scale of the Scottish defeat stunned as much as their mighty guns had when they first crossed the border—the corpse of King James was found "having many wounds, and naked," lying in egalitarian horror with over ten thousand of his subjects, including nine earls, fourteen lords, a bishop, two abbots, and an archbishop. There was hardly a family in the Scottish nobility who escaped bereavement after Flodden; particularly heartbreaking was the example of the

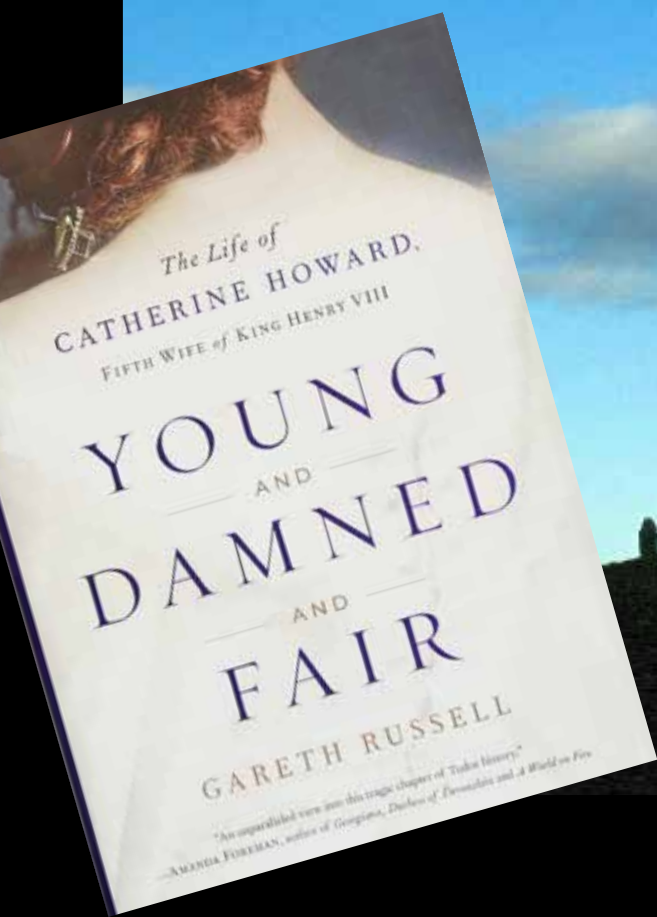
Maxwell clan—Lord Maxwell fell in combat within minutes of all four of his brothers. In the immediate aftermath of the carnage, many English soldiers were spotted wearing badges that showed the white lion, the Howards' heraldic crest, devouring the red lion, an ancient symbol of Scotland. English writers later praised the Scots' "singular valour," but at the time soldiers on the field were so repulsed by the violence that they refused to grant amnesty to the captured prisoners. Queen Katherine shared the attitude of the troops with the victorious lion badges. Edmund's father wanted to give King James's remains a proper burial; he, and several councillors, had to talk the Queen out of her original plan of sending the body to Henry as a token of victory. The Queen

relented. She dispatched James's blood-soaked coat to her husband instead of his body and jokingly cast herself as a good little housewife in the accompanying letter, which contained the rather repulsive quip—"In this your grace shall see how I can keep my pennies, sending you for your banners a King's coat. I thought to send himself unto you, but our Englishmen's hearts would not suffer it."

Flodden provided the exorcism for Bosworth, and a few months later, on the Feast of Candlemas, the Howards' dukedom was restored to them. Edmund's bravery was commented upon by his contemporaries, but an anonymous and spiteful letter, regaling the King with the story of how Edmund's men had deserted him, "caused great heart burning and many words." The King was furious, and it took a lot for his courtiers to calm him down to the point where he ruled that

no one should be punished for the crime and humiliation of flight from the field. Nonetheless, the deliberately leaked news meant that there was no escaping the fact the Edmund's division had been the only section of the English forces to sustain a defeat at Flodden. This might explain why Edmund's sole reward from the Crown was a daily pension of three shillings and four pence, an amount that could generously be described as nominal. Still, he was able to bask in the reflected glow of his father and benefit from the general climate of exultation, or relief, after the battle. In the autumn of the following year, the government gave Edmund £100 to equip himself in suitable finery for jousting at another major royal event, the marriage of the King's youngest sister to King Louis XII of France, as the living seal on the postwar treaty.

GARETH RUSSELL



ABOVE: The modern memorial on the battle site at Flodden.

August's Expert Talk is...

The life of
William Shakespeare
by Cassidy Cash



ALL
FULL MEMBERS
WELCOME!

THE ROYAL HOU

[1371 -

BY GARETH RUSSELL

Several historians believe that the shift from “Stewart” to “Stuart” was solidified by the half-French Mary, Queen of Scots, who felt the latter spelling was more easily pronounced by the French, with whom she spent most of her childhood, and later by her second husband, Lord Darnley, who also frequently used the “Stuart” spelling. During their time as Scotland’s ruling family from 1371 to 1603, the dynasty generally used variants on the “Stewart” spelling, although the variant caveat must be stressed as medieval spelling was a decidedly idiosyncratic affair.

The royal line’s origins are shrouded in the mists of antiquity. From what we can tell, they began as stewards in the household of a Breton bishop and crossed over to England with the armies leading the Norman Conquest of 1066. Later, they backed the wrong horse in the dynastic civil war known as the Anarchy, by pledging allegiance to the rightful heiress Matilda against her usurping cousin, King Stephen. As the conflict dragged on, members of the clan spent time north of the border. Even on this point, there is debate over how much of this is legend. All that can be said with certainty is that by the fourteenth century the Stewarts had risen far in the Scottish court, serving as stewards to the Scotch kings, hence their familial name. Their prominence reached such a level that one of the High Stewards, Walter Stewart, was granted the great honour of marrying Marjorie Bruce, daughter of Scotland’s famous King Robert I. When the last of the Bruce kings, David II, died without legitimate children in 1371, it brought his Stewart nephew to the throne as King Robert II.

The Stewart story is just as fascinating as the Tudors’, with whom they intermarried and eventually succeeded in England and Ireland.



HOUSE OF STEWART

- 1714)

ROBERT II

- Born:** March 1316
- Reign:** 1371 – 1390
- Parents:** Walter Stewart, High Stewart of Scotland and Marjorie, Princess of Scots
- Spouse(s):** 1 - Elizabeth Mure
2, Lady Euphemia de Ross
- Fun fact:** King Robert had to marry his first wife, Elizabeth, twice. There was a second nuptial Mass in 1349, after a Papal court ruled that their first service had been canonically invalid. By obeying the Pope's commands for a second wedding, the couple were able to have the legitimacy of their children preserved under the "good faith" clause.
- Died:** Of natural causes at Drummond Castle on 19th April 1371
- Further reading:** Robert II features as a prominent character in the novel *Courting Disaster* by Nigel Tranter
- Image (left):** King Robert II and his first wife, Elizabeth, mother of Robert III

ROBERT III

- Born:** c. 1337
- Reign:** 1390 – 1406
- Parents:** Robert II, King of Scots and Elizabeth Mure
- Spouse:** Lady Anabella Drummond
- Fun fact:** Robert III struggled with deep depression after a horse-riding accident left him physically disabled. To what extent is unclear, however, most government duties fell to his wife Queen Anabella, who won much praise for her intelligence and tact. Robert once tragically told his wife that he wanted his epitaph to be, "Here lies the worst of kings and the most miserable of men."
- Died:** Of natural causes at Rothesay Castle on 4th April 1406
- Further reading** *The Early Stewart Kings* by Stephen Boardman (non-fiction)
- Image (below):** Robert III with the brilliant and admired Queen Anabella



JAMES I

- Born:** c. 1394
- Reign:** 1406 – 1437
- Parents:** Robert III, King of Scots and his queen, Anabella
- Spouse:** Lady Joan Beaufort
- Fun fact:** As a prince, James was captured by the English army and spent much of his formative years in honourable captivity as a hostage there, even fighting for the English armies against France. This cost him much popularity when he returned to Scotland where he was eventually betrayed in a coup led by his uncle, the Earl of Atholl.
- Died:** Murdered at Perth on 21st February 1437
- Further reading:** *James I* by Michael Brown (non-fiction)
- Image(below):** King James I



JAMES II

- Born:** October 1430
- Reign:** 1437 – 1460
- Parents:** James I, King of Scots and his queen, Joan
- Spouse:** Mary of Guelders
- Fun fact:** He had a large birthmark on his face, which gained him the nickname “Fiery Face”, since his subjects believed the birthmark alluded to their king’s notorious temper.
- Died:** Killed by an exploding cannon at the siege of Roxburgh Castle on 3rd August 1460
- Further reading:** Rona Munro’s 2014 play *James II: Day of the Innocents* (fiction)
- Image (below):** James II, shown without his famous birthmark





JAMES III

- Born:** c. 1452
- Reign:** 1460 – 1488
- Parents:** James II, King of Scots and his queen, Mary of Guelders
- Spouse:** Margaret of Denmark
- Fun fact:** James III is popularly credited as the monarch who introduced the Renaissance to Scotland. However, at the time this cost him much of his popularity, since he was portrayed by his enemies as effete and extravagant. His grave was neglected after his death and further damaged during the iconoclasm of the Reformation. It was finally repaired then properly marked on the orders, and at the personal expense, of Queen Victoria in 1865.
- Died:** Killed at the Battle of Sauchieburn on 11th June 1488
- Further reading:** *The Unicorn Hunt* by Dorothy Dunnnett
- Image (above):** James III with his Danish queen, Margaret



JAMES IV

- Born:** March 1473
- Reign:** 1488 – 1513
- Parents:** James II, King of Scots and his queen, Margaret of Denmark
- Spouse:** Margaret Tudor, Princess of England
- Fun fact:** James IV was known for his many mistresses and bastards, but he also wore a hair shirt beneath his robes to mortify his flesh in penance for his sins.
- Died:** Killed at the Battle of Flodden while leading an invasion of England on 9th September 1513
- Further reading:** *James IV* by Norman MacDougall
- Image (above):** James IV

JAMES V

- Born:** April 1512
- Reign:** 1513 – 1542
- Parents:** James IV, King of Scots and his queen, Margaret of England
- Spouse(s):** 1 - Madeleine de Valois, Princess of France
2 - Marie de Guise, Dowager Duchess of Longueville
- Fun fact:** James V and Queen Marie were due to travel to York in the autumn of 1541 for a state visit as guests of Henry VIII and Queen Catherine Howard, but James's advisers feared it was a ruse for Henry to kidnap James and the proposed visit was abandoned.
- Died:** Of natural causes at Falkland Palace on 14th December 1542
- Further reading:** *James V, King of Scots* by Caroline Bingham
- Image (below):** King James V



MARY, QUEEN OF SCOTS

- Born:** The Feast of the Immaculate Conception, 1542
- Reign:** 1542 – 1567
- Parents:** James V, King of Scots and his queen, Marie de Guise
- Spouse(s):** 1 - François II, King of France
2 - Henry Stuart, Lord Darnley
3 - James Hepburn, 4th Earl of Bothwell
- Fun fact:** Along with inheriting the Scottish crown before she was one week old and also claiming the English and Irish crowns after the succession of her Protestant cousin Elizabeth I in 1558, the legendarily beautiful Mary was also Queen of France, the country where she spent most of her childhood, through her marriage to the future François II.
- Died:** Beheaded at Fotheringhay Castle on 8th February 1587
- Further reading:** *My Heart is My Own* by John Guy
- Image (below):** A later sketch of Mary, Queen of Scots, testifying to her prominence as a British cultural icon.



The ties between the two British royal houses were increasingly, if torturously, interwoven as the sixteenth century progressed. Mary, Queen of Scots' life was shaped, plagued, and ultimately ended by the dynastic inheritance bequeathed both to her and to her kinswoman, Elizabeth I of England. The sectarian tensions created by the Reformation and solidified by the Counter-Reformation added a new flavour to the quarrel between the Stewarts and the Tudors, yet it had arguably been gathering momentum since the Stewarts first came to power in Scotland and accelerated over the centuries. James I and James IV had both married Englishwomen, although the latter's marriage to Henry VIII's eldest sister did not stop him leading the largest army ever to invade English soil in 1513. This invasion cost James IV his life and unsettled Scottish politics for a generation, due to the number of noble and ecclesiastical casualties at the Battle of Flodden. When his son, King James V, attempted to honour the Franco-Scottish alliance and avenge his father's fate by invading England in 1542, he too led his kingdom to a devastating military defeat, one so horrific it precipitated a nervous breakdown in the King which many believed hastened his death that December.

The generous dose of English blood from her grandmother Queen Margaret Tudor gave Mary Stewart a strong claim to the English and Irish thrones, one which she fatally proclaimed upon the accession of the Protestant Elizabeth in 1558. This set the cousins on a collision course which ultimately saw Elizabeth victorious, if emotionally traumatised by the cost of her victory. With Elizabeth's death in 1603, Mary's son James VI became James I of England and Ireland. He had even more English blood than his late mother, thanks to his half-English, half-Scottish father, Lord Darnley. He had his mother's belief in royal absolutism, something he passed to his son, Charles I. The anglicised spelling of Stuart, which both Mary, Queen of Scots and Lord Darnley had increasingly used, became the more popular spelling of the royal house's name.

The Stuarts presided over the only collapse of the English monarchy when sectarian and political quarrels, brewing for a century, were allowed to escalate to the bloody horror of the English civil war or "the War of the Three Kingdoms" at it was often known in Ireland, Scotland, and Wales. After eleven years of theocratic republicanism, the monarchy was restored in 1660 but it wobbled again in 1688 when the Catholic James II, or James VII as he was in Scotland, was driven from his throne to make room for his Protestant daughter, Mary II, and her husband, the Prince of Orange who was installed as her co-sovereign William III, in return for agreeing to the evisceration of the monarchy's political prerogatives in favour of Parliament's.

In 1714, after losing over a dozen children to miscarriage, the agony of the gout-ridden Queen Anne came to an end. She refused to repeal the laws prohibiting the inheritance of the throne by her Catholic half-brother, Prince James Francis Edward Stuart, who had spent his life living in exile in France after their father's flight. The throne thus passed to the German House of Hanover, who themselves descended from a late Stuart princess. Through them, their collateral branches, including today's House of Windsor, came to the throne. Two failed attempts in 1715 and 1745 to see the Catholic line of the Stuarts restored to power were the last serious involvement by Stuarts in British politics.

JAMES VI AND I

Born:	June 1566
Reign:	1567 – 1625 (Scotland) and 1603 – 1625 (England and Ireland)
Parents:	Mary, Queen of Scots and her consort Henry, Lord Darnley and Duke of Albany
Spouse:	Anna of Denmark
Fun fact:	James was a gifted intellectual who helped finance the superb King James translation of the Bible. He was also so obsessed by fears of witchcraft that he wrote a book against it. Recently, symbols to ward off dark magic were found etched into the rooms once occupied by the King and his lover, the Duke of Buckingham.
Died:	Natural causes at Theobalds House on 27th March 1625
Further reading:	<i>After Elizabeth</i> by Leanda de Lisle
Image (right):	James VI/I, who survived the Gunpowder Plot and patronised Shakespeare



CHARLES I

- Born:** November 1600
- Reign:** 1625 – 1649
- Parents:** James VI & I and his queen, Anna of Denmark
- Spouse:** Henrietta-Maria of France
- Fun fact:** Charles overcame a severe speech impediment and a small physical disability in his leg that caused him great pain in his childhood. Mocked for it at the time, and by many historians since, his most recent biographer has cited it as an example of his tenacity and courage.
- Died:** Beheaded at the Palace of Whitehall on 30th January 1649
- Further reading:** *White King* by Leanda de Lisle
- Image (below):** Charles I, who is still venerated as a martyr by many Anglican Christians following his execution in 1649.



CHARLES II

- Born:** May 1630
- Reign:** 1640 – 1685 (de jure) and 1660 – 1685 (de facto)
- Parents:** Charles I, King of England, Scotland and Ireland and his queen, Henrietta-Maria of France
- Spouse:** Catherine of Braganza
- Fun fact:** Charles was nicknamed “the Merry Monarch” for the extravagance of his court and his many mistresses. However, he was also a shrewd politician who was determined to preserve the monarchy after its restoration.
- Died:** Natural causes at St. James’s Palace on 6th February 1685
- Further reading:** *King Charles II* by Antonia Fraser. Fans of royal costume dramas may also enjoy *Charles II* from the BBC, starring Rufus Sewell as the King and Shirley Henderson as his overlooked Portuguese wife.
- Image (below):** Charles II, when he was born in 1630 his mother Henrietta-Maria described him as the ugliest baby she had ever seen.





JAMES II & VII

- Born:** October 1633
- Reign:** 1685 – 1688 (1685 – 1701 according to Jacobite loyalists)
- Parents:** Charles I, King of England, Scotland and Ireland and his queen, Henrietta-Maria of France
- Spouse(s):**
1 - Anne Hyde
2 - Mary of Modena
- Fun fact:** James's conversion to Catholicism during the reign of his brother Charles II sparked a series of political crises. However, his new burst of religious faith did not stop James's womanising. Court wits quipped that James's mistresses were so ugly they must have been imposed upon him as a form of penance by his confessor. Natural causes in exile at the Château de St. Germain-en-Laye on 16th September 1701
- Died:**
- Further reading:** *The Last Royal Rebel* by Anna Keay is a biography of James's nephew, the Duke of Monmouth, but a superb account of the unravelling of James's rule
- Image (above):** Britain's last Catholic king



MARY II

- Born:** April 1662
- Reign:** 1689 – 1694
- Parents:** James II & VII, King of England, Scotland, and Ireland and his first wife Anne Hyde, Duchess of York
- Spouse:** William III, King of England, Scotland, and Ireland and Prince of Orange
- Fun fact:** Mary II's co-rule with her husband did not start until the year after her father's deposition as, for the first and last time, the Royal succession had to be ratified by parliamentary legislation
- Died:** Natural causes at Kensington Palace on 8th December 1694
- Further reading:** *Ungrateful Daughters: The Stuart Princesses who Stole their Father's Crown* by Maureen Waller
- Image (above):** Queen Mary II

WILLIAM III

(WILLIAM II IN SCOTLAND)

- Born:** November 1650
- Reign:** 1689 – 1702
- Parents:** William, Prince of Orange and his wife Mary of Britain, the Princess Royal
- Spouse:** Mary II, Queen of England, Scotland, and Ireland
- Fun fact:** Despite his affectionate relationship with his wife, William III was almost certainly involved in two long-lasting romances with a general, who helped him win victory at the Battle of the Boyne in 1690, and later with a young male Dutch courtier, who he made an earl and who is the ancestor of Camilla Parker-Bowles, Duchess of Cornwall.
- Died:** Complications arising from a fall off his horse, at Kensington Palace on 8th March 1702
- Further reading:** *William and Mary* by John van der Kiste
- Image (below):** The foreign-born king, William III



QUEEN ANNE

- Born:** February 1665
- Reign:** 1702 – 1714
- Parents:** James II & VII, King of England, Scotland and Ireland and his first wife Anne Hyde, Duchess of York
- Spouse:** Prince George of Denmark
- Fun fact:** As the recent biopic *The Favourite* made clear, Queen Anne suffered agonies in her attempts to produce a healthy child. Only one, William, lived past infancy and he died aged eleven. This destroyed Anne's mental and physical health.
- Died:** Natural causes at Kensington Palace on 1st May 1714
- Further reading:** *Queen Anne: The Politics of Passion* by Lady Anne Somerset
- Image (below):** The last Stuart monarch, Queen Anne



GUESS THE TUDOR LOCATIONS!

For this month's quiz you should use the clues to work out each of the Tudor related locations - some are not just famous for their Tudor connections, so why not look each up to find out more about them? The initials of the locations are in brackets to help you - some are easy, others are hard!

1. Home of St George's Chapel, burial place of Henry VIII and Jane Seymour (WC)
2. Location housing a 'Catherine of Aragon Room', visited several times by Henry VIII and Catherine of Aragon, including on their way to the Field of Cloth of Gold (LC)
3. Built by Sir Edward Phelps at the end of Elizabeth's reign, this location was used in filming many scenes in the television dramatization of 'Wolf Hall' (MH)
4. Visited by Henry VIII and Anne Boleyn during their summer progress in 1535, and owned by Nicholas Poyntz (AC)
5. Location used for Robert Dudley's final attempt to woo Elizabeth I (KC)
6. Location of the 'Tournament Gallery' which contains some of Henry VIII's armours (RAL)
7. Home of the famous 'Rose Window', commemorating the union of Henry Tudor and Elizabeth of York. (YM)
8. Place of the marriage of Mary Queen of Scots and Lord Darnley (PoH)
9. Originally in the hands of the 3rd Duke of Buckingham before his execution, this is now a hotel where guests can stay in the Duke's bedchamber, the room slept in by Henry VIII and Anne Boleyn during their visit in 1535 (TC)
10. Elizabethan building created by Bess of Hardwick (HH)
11. Location of Elizabeth I's famous 'I may have the body of a weak and feeble woman...' speech to her army (TF)
12. Site of the defeat of Richard III and the birth of the Tudor dynasty (BB)
13. Family seat of the Greys before their fall from favour (BH)
14. A location where Catherine Howard secretly met Thomas Culpepper (LC)
15. Birthplace of Henry Tudor (PC)
16. Home of the Shrine of Thomas Becket, stripped of its treasures on the orders of Henry VIII (CC)
17. Country house mostly associated with the Knollys family (GC)
18. Birthplace of Edward VI and the death of his mother, Jane Seymour (HCP)
19. Central London holds a life-sized replica of this famous ship associated with Sir Frances Drake (TGH)
20. Home of the Oxford Martyr Archbishop Thomas Cranmer (LP)



ARBELLA STEWART AND THE GREYS

Tamise Hills discusses this enigmatic English noblewoman, someone who was even a possible successor to Elizabeth I...

In the summer of 2015, Hardwick New Hall in Derbyshire held an exhibition to commemorate the 400th anniversary of the death of one of its inhabitants. The exhibition was not about Bess of Hardwick (the builder of Hardwick New Hall and the second richest woman in Elizabethan England), nor Bess's famous prisoner, Mary Queen of Scots.

The woman in question was Arbella Stuart, whom the exhibition called 'forgotten by history, commemorated by Hardwick.' Granddaughter to Bess, niece to Mary Queen of Scots, Arbella had royal blood in her veins as a great-great-granddaughter of Henry VII.

Banners explaining who Arbella was were displayed on the approach to the Hall. Inside were other banners with Arbella's name and pictures of Arbella, Bess and the Queen. The exhibition included a portrait of Arbella as a toddler, a quote from Elizabeth I was painted on the main staircase, portraits of Bess, Queen Elizabeth and Arbella were in the high great chamber and another portrait of Arbella was in the green velvet room.

Once viewed as a potential heir to Elizabeth, Arbella died in the Tower of London aged 40, during the reign of her cousin James I (and VI of Scots). Her downfall had been brought about by her clandestine marriage to another descendant of Henry VII, from the rival Grey/Seymour line.

The birth of Arbella was the result of the match making plans of her two grandmothers. In November 1574, as Margaret Douglas (niece to Henry VIII, daughter of Margaret Tudor from her second marriage) and her son Charles, travelled to their northern estates, they were invited to break their journey at Rufford Abbey, where Bess and her daughter Elizabeth were staying. Upon arrival, Margaret fell ill and 'with Bess in close attendance'¹, this left 'the young people to each other's company.'²

Charles and Elizabeth were married soon after and Arbella was born in the autumn of the following year. After her father died in 1576 and her mother in 1582, Arbella was raised by her maternal grandmother.

As a possible heir to the throne and therefore a focus of plots, Arbella was an

ARBELLA STUARTA
COMITISSA LEVINIAE:
ÆTATIS SVÆ 13. ET ½
ANNO DÑI 1589.



infrequent visitor to court and was used by Elizabeth to keep the king of Scots' aspirations in check. During Arbella's first visit, it was reported that the Queen said to the wife of the French Ambassador, 'Look to her well: she will one day be even as I am and a lady mistress. But I will have gone before.'³

Spending most of her time living with her grandmother in Derbyshire, De Lisle writes that 'Arbella was trapped in eternal childhood, with no prospect of a husband, and increasingly obsessed with the stories her grandmother had told her of her parents' secret marriage and the marriage of her mother's godparent, Katherine Grey.'²

To plan her escape from Hardwick and her grandmother, it was to one of Katherine Grey's grandsons that Arbella now turned. However, Arbella's links to the Grey family began long before this.

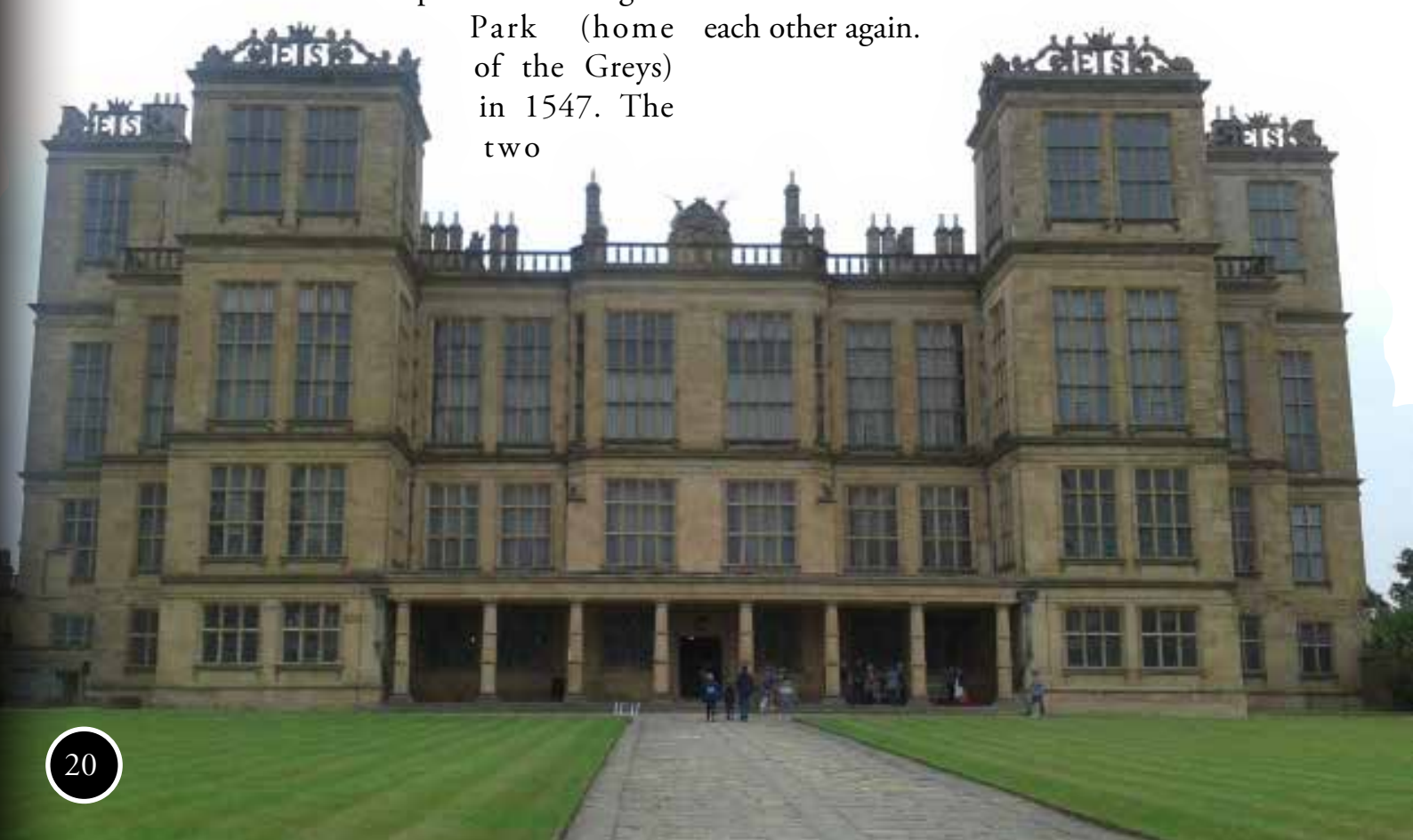
Bess had been a lady in waiting to Frances Grey (eldest daughter of Mary Tudor, youngest sister of Henry VIII). Bess's second marriage to William Cavendish had taken

place at Bradgate Park (home of the Greys) in 1547. The two

families were also joined through the role of godparent with 'at least four members of the Grey family' playing this role to Bess's children.⁵

A portrait of Frances's daughter Jane (the nine day queen), is listed in the 1566 inventory of Chatsworth⁶, which Bess kept 'in her bedchamber... for the rest of her life.'⁷

Katherine Grey, Jane's younger sister, who under the terms of Henry VIII's will was heir to Elizabeth, secretly married Edward Seymour, nephew of Henry's Queen Jane, with Edward's sister Jane, as witness. While Edward was abroad, Katherine discovered she was pregnant and when the angry Queen found out, both were sent to the Tower. Unable to locate the priest and with their only witness dead, they could not to prove the legality of their marriage and it was declared invalid. Their son, Edward was born in the Tower in September 1561⁸, followed by a second son, Thomas in February 1563⁹. After which the couple were placed under house arrest at different locations and never saw each other again.





In December 1602, Arbella tried to escape from Hardwick by proposing marriage to Edward Seymour, eldest grandson of the Earl of Hertford and Katherine Grey. She sent one of her grandmother's servants with a message to the Earl, asking him to send Edward to Hardwick with 'some picture or handwriting of the Lady Jane Grey, whose hand I know'¹⁰, as proof of identification. However, the Earl informed the queen and Privy Council and Arbella's plans came to nothing.

Once James I inherited the throne of England, Arbella was welcomed at court. She was linked to the July 1603 conspiracy to replace James on the throne but did not lose the king's favour for this. But Arbella's place in the line of succession meant a reluctance on James's part to allow her to marry.

At court she met, William Seymour, (younger brother of the Edward she had previously tried to wed). The Seymours, in 1608 'had been...proved royal'¹¹, when

Edward Seymour had finally found the priest who had married him to Katherine Grey. Even though James's parliament had repealed the will of Henry VIII, William Seymour was still 'one of the men James would never, ever permit her to marry.'¹²

Although well acquainted with the story of the ill-fated nine day queen, shown by her comments about being familiar with Jane Grey's handwriting and her picture, Arbella failed to learn from the tragic fates of those whose lives were blighted by their closeness to the throne. She decided to follow in the footsteps of Katherine Grey and risk all for personal happiness.

On 2nd February 1610, she and William shared 'some sort of betrothal ceremony'¹³ but the Privy Council heard rumours about their relationship and warned them against it. In June, after the investiture of Henry Stuart as Prince of Wales, Arbella married William and in doing so 'immediately condemned herself.'¹⁴



James quickly learned of their marriage and separated them. Arbella was placed under house arrest and William was sent to the Tower. Sarah Gristwood writes, James 'had spent much of his life under the shadow of a contested succession, and had indeed some reason to fear the bogey of a child from this union – a child who had the blood of both Margaret and Mary Tudor.'¹⁵

Arbella's house arrest was not overly

strict and she managed to still visit her husband. When the King found out about this, Arbella was ordered to be moved to the north but she became ill and this was delayed. In 1611, she managed to escape from where she was being held and dressed in men's clothes, she rode to rendezvous with William, who had escaped from the Tower. However, William was late and Arbella had to continue to the ship without him. Not wanting to leave

him behind, Arbella further delayed her departure but by this time their escape had been discovered by the authorities and Arbella's ship was on was stopped before it could reach France. Aboard another ship, William managed to make it safely abroad but Arbella was sent to the Tower in her husband's place.

With no hope of release and suffering from ill health, it is thought that Arbella starved herself and she died on 25th September 1615. She was buried in Westminster Abbey. Now a widower, William returned to England and later married again. He named one of his daughters Arbella.

Arbella was and is remembered. As well as the exhibition at Hardwick, her letters were published in 1994¹⁶ and Sarah Gristwood's biography of 'England's Lost Queen' in 2004¹⁷. She was a main character in Elizabeth Fremantle's 'The Girl in the Glass Tower'¹⁸ and played a minor role in

'Revenger' by Rory Clements¹⁹. Arbella's tragic fate in the Tower was featured in the National Geographic 2012 TV series, 'Bloody Tales of the Tower' presented by Suzannah Lipscomb and Joe Crowley.

What was forgotten over the centuries was the importance of Arbella's royal blood, her place in the succession, the potential new royal dynasty that might have been created through her marriage and the threat this posed to the ruling Stuarts.

Hardwick New Hall stands as a reminder of this, as well as the wealth and ambition of its famous builder. The guidebook asks:

'What was Bess aiming at?...Elizabeth splendidly received and feted at Hardwick. Arbella declared her heir, further royal visits and the subsequent glorification of the Cavendish family – something like this may lie behind the great echoing rooms at Hardwick, waiting, as it turned out, for a Queen who never came, and a royal succession which never materialised.'²⁰

TAMISE HILLS

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MARY QUEEN OF SCOTS (THE 2018 FILM)

BY ROLAND HUI



The year 1998 marked a resurgence in Tudor themed films. In that year, two movies were released to critical acclaim and commercial success - *Shakespeare in Love* and *Elizabeth*. Both featured Queen Elizabeth I - though quite differently portrayed by Judi Dench and Cate Blanchett respectively. So popular was *Elizabeth* that at the 1999 Academy Awards ceremony, host Whoopi Goldberg made her entrance costumed and made-up as the great Queen herself to the delight of the audience.

That Elizabeth Tudor was box office gold was not lost to movie producers. In the wake of *Shakespeare in Love* and *Elizabeth's* triumphs, there were plans to bring her to the big screen again. Perhaps because Shekhar Kapur (the director of *Elizabeth*) was hinting at a sequel, other options were considered. A project with great potential was a film, not of Elizabeth herself, but of her ill-fated cousin Mary Queen of Scots. The life of Mary Stuart (1542-1587) was the stuff of legend. Queen of Scotland and briefly Queen of France, she had aspired to be Queen of England as well, only to end up losing her head as a prisoner of Elizabeth. Apart from Mary's final tragedy, there were other great dramatic components to her story, including murder, scandal, and conspiracy. Mary was tailor-made for cinema, so much that one of the first short films ever to have been made was of her execution by Thomas Edison in 1895. Subsequently, she was the subject of three biopics: *Mary of Scotland* (1936), *Das Herz der Königin / The Heart of the Queen* (1940), and *Mary Queen of Scots* (1971).

For the remake, and there were plans to cast the great Meryl Streep in the lead, with the equally talented Glenn Close as Elizabeth. But then shortly afterwards, Streep bowed out, and French actress Isabelle Huppert was in talks as her replacement.¹ Unfortunately, the movie did not come to fruition. Even when popular actress Scarlett Johansson was later attached to the project in 2007,² it failed to be made.

Although a new major motion picture on Mary Stuart remained in 'development hell', there was interest in her nonetheless from other quarters. In 2004, Mary (played by Clémence Poésy) and her son King James (played by Robert Carlisle) were the subject of a BBC dramatic miniseries *Gunpowder, Treason and Plot*. Then in 2013, Swiss director Thomas Imbach released his 'art house' *Marie Reine D'Ecosse* starring Camille Rutherford. Television also looked to Mary for inspiration in the fanciful series *Reign* (2013-2017).³

With the revival of Mary over the years, in 2017 it was finally announced that the long delayed

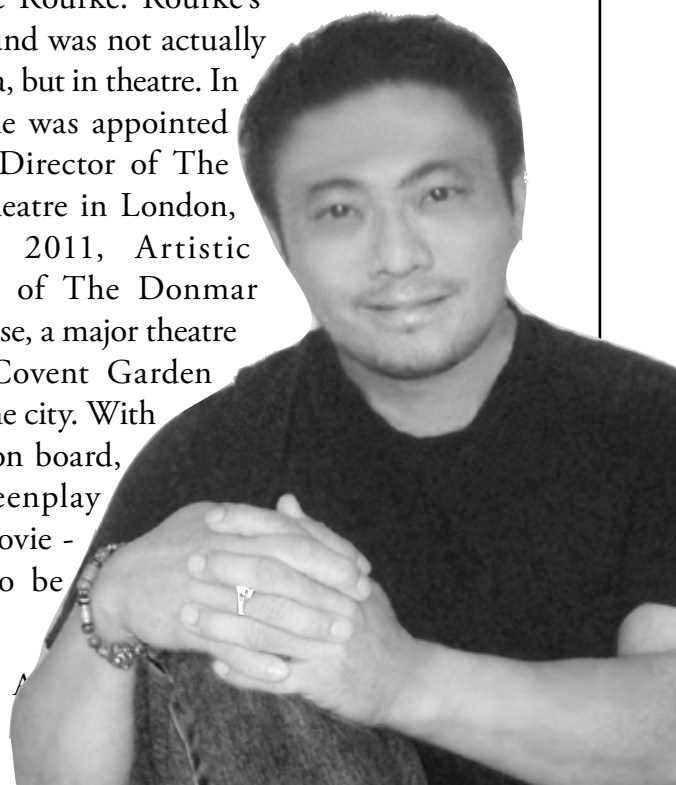


film

was in production.

Replacing Scarlett Johansson in the lead role was Saoirse Ronan. The young Irish actress was already making a name for herself in highly praised films such as *Atonement* (2007), *Brooklyn* (2015), and *Lady Bird* (2017); all three for which she received Academy Award nominations. As a formidable actress was needed as Mary's antagonist Elizabeth of England, Margot Robbie was cast. The Australian actress was another rising star for her performances in movies including *Suicide Squad* (2016) and *I, Tonya* (2017) for which she got an Oscar nomination.

Directing the movie was Josie Rourke. Rourke's background was not actually in cinema, but in theatre. In 2008, she was appointed Artistic Director of The Bush Theatre in London, and in 2011, Artistic Director of The Donmar Warehouse, a major theatre in the Covent Garden area of the city. With Rourke on board, the screenplay of the movie - simply to be





Margot Robbie as Elizabeth Tudor

called *Mary Queen of Scots* - underwent a change in direction. When the film was to star Meryl Streep, the intention was to adapt Friedrich Schiller's celebrated play *Mary Stuart*, first performed in 1800 and still often revived. But then when Scarlett Johansson was cast as Mary, Jimmy McGovern, the creator of the popular *Cracker* television series, and who had written *Gunpowder, Treason and Plot*, was set to do the screenplay. However, with a new production team and cast in place, Beau Willimon, best known for adapting the British political thriller *House of Cards* for American viewers, was announced as the new scriptwriter.⁴

Mary Queen of Scots is told in flashback. The story begins on the morning of February 8, 1587. Mary Stuart - still young and beautiful as imagined by her rival Queen Elizabeth of England - is brought to the great hall at Fortheringhay Castle. There she makes her way to a scaffold where she lays her head upon the block. As she awaits the descent of the axe, she remembers the circumstances that brought her to her end. Mary recalls returning to Scotland as a young widow after the premature death of her husband King Francis II of France. The Scottish court

is an unfriendly one as it is dominated by her half-brother the Earl of Moray (James McArdle) who is reluctant to share power with her, and by the fiery Protestant preacher John Knox (David Tennant) who hates Mary as a Catholic. To secure her position, Mary seeks the friendship of her cousin Queen Elizabeth of England. She also looks for a new husband, but unfortunately falls for the dissolute Lord Darnley (Jack Lowden) with whom she bears a son James. When Darnley proves unfit as King, he is later murdered by the ambitious Earl of Bothwell (Martin Compston). Bothwell then takes control of Mary, only to have her lose her kingdom. Mary is forced to flee to England and seek the protection of her royal cousin. However, at their secret meeting, Mary's view of herself as one more regal and superior angers Elizabeth, who then makes the exiled Queen her prisoner. Many years later, when Mary allegedly plots her relative's assassination, she is sentenced to death. Mary goes to her execution dressed as a martyr, and she is comforted that it is *her* son James who will rule a united Britain after the barren and ageing Elizabeth.

While *Mary Queen of Scots* is broadly historically accurate - there are some important

errors and omissions, for example such as the meeting of the two queens, Mary's dramatic escapes from Holyrood Palace and Loch Leven, and Lord Darnley's illness before his murder - its take on Mary Stuart's life unmistakably incorporates modern touches. What had attracted Josie Rourke to signing on to the film in the first place was to tell the legendary Scottish Queen's story in a fresh contemporary manner. As she explained it, she wanted to 'take away pieces of the past that we thought we knew very well, and put them back together again in a new way that... speaks to the present'.⁵

Rourke's approach to making the film relevant to today's audiences was not without controversy, particularly in her casting choices. This was not a 16th century Scotland and England populated by Caucasians as expected, but by people of different ethnicities. Actress Gemma Chan was given the role of Queen Elizabeth's confidante Bess of Hardwick, while Izuka Hoyle appeared as one of the 'four Marys' Mary Seton. And then there were Adrian Lester as Lord Thomas Randolph, Adrian Derrick-Palmer as George Dalgleish, and Ismael Cruz Cordova as David Rizzio. When asked about her innovative casting, Rourke was insistent in having faces that reflected a modern multicultural Britain. Actors and actresses, she felt, should not be hampered by the colour of their skin when taking on roles. "I was not going to direct an all-white period drama", Rourke said firmly. "It's not a thing that I do in theatre, and I don't want to do it in film".⁶ Gemma Chan too defended her right to play an English noblewoman. "Why are actors of colour, who have fewer opportunities anyway, only allowed to play their own race"? she asked. "And sometimes they're not even allowed to play their own race. In the past, the role would be given to a white actor who would tape up their eyes and do the role in yellow-face. John Wayne played Genghis Khan. If John Wayne can play Genghis Khan, I can play Bess of Hardwick".⁷

Not only was Rourke's envisioning of the Tudor era diversified in colour, but also in sexuality. Though anachronistic, *Mary Queen*

of Scots has a very enlightened view towards homosexuality. In truth, 'buggerie' was a criminal offense in 16th century England, punishable by death since the reign of Henry VIII. The situation in its neighbouring kingdom was no different. In 1570, two Scotsmen were executed for the 'wild, filthy, execrable, detestable, and unnatural sin of sodomy'.⁸ While the attitude of the historical Mary herself towards same sex attraction is unknown, she would have likely shared the opinion of her time that it was 'contrary [to] the laws of God, and all other human laws'.⁹ However, as Beau Willimon wrote her, Mary is extremely tolerant and accepting. She is very fond of her Italian musician David Rizzio, and she and her ladies like to dress him up in women's clothes in which he too takes pleasure. As Mary tells Rizzio, "Be *whoever* you wish with us".

Like Rizzio, Lord Darnley is interested in men too. He openly flirts with the musician, and then later takes a male lover when he is exiled from court. While the Darnley's actual sexuality is a matter of debate, the film follows precedents of him as a gay (or bisexual) character as seen in *Mary of Scotland* and *Mary Queen of Scots* (1971).¹⁰ While Darnley is hardly likeable - he sleeps with Rizzio on his wedding night instead of his wife the Queen - he is not the violent brute as was played by actor Timothy Dalton in the earlier film. In the 2018 version, his shortcomings are that he is weak and easily manipulated. It is suggested that Darnley has been subjected to a life of verbal and physical abuse because of his sexuality. His father Lord Lennox (Brendan Coyle) does not hide his contempt of him, and in a scene where he angrily strikes his son in the face, Darnley's response is of one who has long been used to such treatment.

Regarding Mary's supposed part in Darnley's murder, the movie takes the view that she was entirely innocent. It also rejects the notion that the Queen connived with the Earl of Bothwell to have herself raped by him, thus obliging her to marry him. Unlike *Mary of Scotland* and *Mary Queen of Scots* (1971) where Bothwell was depicted as a heroic figure - Mary's great and one true love - in the 2018 version,

he is a power hungry aggressor who sexually assaults Mary to make himself King-Consort of Scotland. As a film helmed by a director who wanted to showcase women as sympathetic, strong, and independent, it would have been unthinkable - especially in light of the current #MeToo movement - to have a Mary who wickedly 'pretended herself ravished' as some of her contemporaries thought.¹¹ At the same time, to make Mary a believable rounded character, she was admittedly not without her flaws. She could be overly proud as in her dealings with her cousin Elizabeth. For all her talk about amity and sisterhood, she looks down upon her relative as an inferior. When they finally get to meet, and it is Mary who is reduced to being a suppliant, her arrogance is her undoing. As well, Mary is a poor judge of character. She easily succumbs to the charms of the ill-suited Darnley, and it is her trust in Bothwell that leads to her ruin.

Mary Queen of Scots received generally good reviews upon its release in 2018. Saoirse Ronan was given especial praise for her strong willed and feisty Mary,¹² as did Margot Robbie for her interpretation of Elizabeth Tudor, a woman at the height of her powers, but privately is emotionally insecure and jealous of her younger and more attractive Scottish cousin, even more so after she is left scarred by a bout of smallpox. The

film did respectable box-office, earning back its production costs and then some.¹³ While it was up for a number of awards, *Mary Queen of Scots* did fall short. Most of the nominations - with no wins - were for technical/creative categories (for example 'Best Makeup and Hairstyling' and 'Best Costume Design' at the Oscars), rather than for performances. Of the leads, only Margot Robbie was in the running for a BAFTA and for a Screen Actors Guild Award. That year, more moviegoers and critics were drawn to another historical picture, the acclaimed *The Favourite* by director Yorgos Lanthimos. Interestingly, it was about another Stuart monarch and a descendent of Mary Queen of Scots no less, Queen Anne (reigned 1702-1707).

Still, with its mostly good reviews and good returns, *Mary Queen of Scots* proved that there was still a vibrant market for Tudor themed productions. This year, 16th century enthusiasts are tuning in to the television adaptation of Philippa Gregory's *The Spanish Princess* (about the life of Katherine of Aragon). It has proved popular enough that a second season of new episodes has been announced. Meanwhile, at The Stratford Festival in Ontario, Canada, a play about Queen Mary I, entitled *Mother's Daughter* by playwright Kate Hennig, will run from June to October.

ROLAND HUI

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5. Josie Rourke, DVD commentary for *Mary Queen of Scots*.
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7. Jessica Chia, 'Gemma Chan Wants to End Whitewashing - In Hollywood and in History Books', *Allure*, March 19, 2019.
8. David Hume, *Commentaries on the Law of Scotland, Respecting Trial for Crimes*, Edinburgh, 1797, Vol. 2, pp. 335-336.
9. *ibid.*
10. While Darnley is obviously homosexual (or bisexual) as played by Timothy Dalton in *Mary Queen of Scots* (1971), it is only suggested by actor Douglas Walton in *Mary of Scotland* (1936). That his sexuality could only be implied was due to the moral restrictions imposed by the Motion Picture Production Code then enforced in Hollywood.
11. George Buchanan, *Ane Detection of the Doings of Marie, Queen of Scots*, Edinburgh, 1571, p. 30.
12. There was some criticism directed at Saoirse Ronan's use of a Scottish accent. While Ronan as Mary did converse in some words of French (as the historical Mary Stuart had spent her formative years in France) it was assumed that she ought to have spoken English with a French accent in the film. However, as it was noted by Sir Francis Knollys, an English courtier who met Mary in 1568, she indeed had 'a pretty Scots accent' (*Calendar of State Papers, Scotland*, II, p. 409).
13. <https://www.boxofficemojo.com/movies/?id=maryqueenofscots.htm>

THE TUDOR SOCIETY



MEMBERS' BULLETIN

It's a great month to be a Tudor fan. The Battle of Bosworth Field took place on 22 August 1485 and marked the start of the Tudor era. On that fateful day, Richard III was killed in battle and Henry Tudor became King Henry VII. It's still possible to visit the battlefield and there is a wonderful visitor centre plus walks to show the site of the battle and where the various forces gathered before the battle itself. You may have noticed in the press, and on the Tudor Society website, that the battlefield is under siege once again - this time with a possible modern construction eating away at the edge of the protected area. The Tudor Society opposes this construction as we feel that even a small encroachment would set a disastrous precedent. It may "just be a field" but it's vital it is protected.

This year the Bosworth Medieval Festival is on 17 & 18 August. There will undoubtedly be Tudor Society members attending, so why not post in the Tudor Society Forum to say when you'll be there and you could meet up! The more Henry VII supporters there are, the better! And, of course, you could then share your photos and stories with us here and we'll do a "Member Spotlight" feature on YOU!



Tim Ridgway



**CATHERINE
OF BRAGANZA**
c. 1696



CATHERINE OF BRAGANZA

Catherine of Braganza, a Portuguese princess, married Charles II in 1662 and became the merry monarch's Restoration queen. Yet life for her was not so merry - she put up with the king's many mistresses and continuous plots to remove her from the throne. She lived through times of war, plague and fire. Catherine's marriage saw many trials and tribulations including her inability to produce an heir. Yet Charles supported his queen throughout the Restoration, remaining devoted to her no matter what.

Catherine was the daughter of the wealthiest nobleman in Portugal, the Duke of Braganza, and at a time when her betrothed, Charles II, was strapped for cash she brought to England a huge dowry. It was in the region of 500,000 pounds sterling and included the ports of Bombay and Tangier as well as trading rights. But Portugal was not as wealthy as it had made out and when it came to loading the dowry on the ships that would carry Catherine to England

the captain was surprised to find sacks of sugar and spices such as cinnamon, cloves and pepper being loaded instead. Catherine's mother explained these could be sold to raise cash – the situation wasn't ideal but the English captain could not back out now and leave Charles bride-to-be behind.

Catherine arrived in Portsmouth about three weeks after leaving Lisbon on 14 May 1662. She was greeted by James, the Duke of York, and had to wait several days before Charles II arrived. On meeting her Charles thought:

Her face is not so exact as to be called a beauty, though her eyes are excellent good, and nothing in her face that in the least degree can disgust one. On the contrary she has as much agreeableness in her looks as I ever saw and if I have any skill in physiognomy, which I think I have, she must be as good a woman as ever was born. Her conversation as much as I can perceive, is very good, for she has wit enough, and a most agreeable voice; in a word, I think myself very happy, for I

am confident our two humours will agree very well.

On 21 May 1662, there were two weddings at Portsmouth, one private and one public. As Catherine was Catholic a secret ceremony was held in the morning in keeping with her faith whilst an Anglican public ceremony was held in the afternoon at the Great Hall of the King's House. Catherine made no response during the service. Perhaps she felt it not appropriate or more likely her lack of English was a problem. Feeling unwell, she clambered into bed that night with the king taking his rest elsewhere. She would spend many such nights alone in the coming years.

The couple honeymooned at Hampton Court Palace, where Catherine was a source of amusement with her Portuguese hairstyle and dress. Her farthingale dresses had wide hooped skirts, a fashion by now outdated in England. She was always surrounded by her 'duennas' dubbed the 'Six Frights'! Their sombreness and piety stuck out in a court rich with pleasure and scandal.

Not the least Charles II's attachment to his mistress,

Barbara Villiers, Lady Castlemaine, who had already given birth to two of Charles's children.

Barbara had Charles wrapped around her little finger. He frequently gave her money and jewels – really anything she wanted Barbara inevitably got including her appointment as Lady of the Bedchamber.

Whether Catherine knew of Barbara before she set sail from Portugal we don't know but she quickly came up to speed regarding the king's mistress. When Charles gave her a list of ladies to approve for her household she crossed out Barbara's name and refused to have the woman anywhere near her. But Charles persisted even bringing Barbara into meet the queen. In a scene from a story book Catherine hadn't realised who the lady was until one of her duennas whispered in her ear. Tears welling in her eyes, blood streaming from her nose, she collapsed in a dead faint. It would lead to the first of many arguments with her husband.

Barbara was a hard woman to come up against. She had the king's favour, her own supporters at court and she was mother to his children. Catherine was an outsider and all three things she struggled with. Her main aim, and what was expected of her, was to provide Charles with an heir but it proved impossible. Whilst she became pregnant on several occasions, she

never reached full-term and Charles was often pressured to divorce his barren wife.

But for all his mistresses, he wouldn't. Charles loved women and in a strange way he loved Catherine too. He didn't really find her attractive but she was a reprieve from the demands of his many mistresses and somehow they found a balance to their days. When she was severely ill he spent hours at her bedside but left at night to return to Barbara or one of his other mistresses.

When Charles lay dying on his deathbed in 1685 Catherine was called for as was the Duke and Duchess of York who later recalled 'I hastened to the chamber as soon as I was informed of his majesty's state. I found there, the queen, the duke of York (who is now king), the chancellor, and the first gentleman of the bedchamber. It was a frightful spectacle, and startled me at first. The king was in a chair — they had placed a hot iron on his head, and they held his teeth open by force. When I had been there some time, the queen, who had hitherto remained speechless, came to me, and said, 'My sister, I beseech you to tell the duke, who knows the king's sentiments with regard to the Catholic religion as well as I do, to endeavour to take advantage of some good moments.' These words would lead to the suggestion that Catherine was responsible for

Charles' death bed conversion to the catholic faith.

Catherine then fainted and had to be escorted to her rooms. When Charles regained consciousness, she was the first person he asked for. For the moment she was unable to return to him and sent a message begging his pardon. Charles exclaimed 'She begs my pardon! I beg hers with all my heart.' He had asked Catherine for her forgiveness but by then it was all water under the bridge. Catherine had learned to live with him and his mistresses as well as their children.

Seven years after her husband's death it was finally her time to shine. Catherine had weathered her tempestuous relationship with Charles II and James I, who succeeded his brother, eventually gave her permission to return to Portugal where she was regent in 1701 and between 1704-5.

Her happiness at being home in the country she loved so dearly was not to last. She died unexpectedly at her palace at Bemposta in Lisbon on 31 December 1705 after suffering stomach pains. Catherine had wanted to be buried at Belem monastery, built on the spot from which Vasco de Gama had sailed on his great voyage of discovery and her wishes were honoured in a huge outpouring of grief and respect for this often forgotten Queen-consort of England and Queen-regent of Portugal.

SARAH-BETH WATKINS



KING
CHARLES II





MARIE DE GUISE, STEWART QUEEN CONSORT

BY SUSAN ABERNETHY

Scotland and France had a systematic and long-standing association called the Auld Alliance. Commencing in 1295, the alliance was initially formed to ward off numerous invasions of Scotland by the English and would play a significant role in relations between Scotland, England and France for nearly three hundred years. The Auld Alliance stipulated that if either country was attacked by England, the other would invade English territory. It would be renewed by all the French and Scottish monarchs except King Louis XI of France and by the late fourteenth century, the renewal occurred whether or not either France or Scotland was at war with England.

DUE TO the close relationship between Scotland and France, it would stand to reason that eventually a king of Scots would look to France for a bride. There were several French women who married into the royal family of Scotland but today we will examine the brides of James V, son of Margaret Tudor and James IV. James V broached the subject of a French marriage with King Francis I. Francis offered to pay for the

dowry of Mary of Bourbon as if she were his own daughter. Mary's father was the first Prince of the Blood after the king's own sons.

James met Mary of Bourbon and was not impressed. Alternative candidates included the two daughters of King Francis, Madeleine and Marguerite. When James met Madeleine, it seemed to be love at first sight, even though Madeleine was probably gravely ill at the time. The couple were married and after a brief honeymoon, travelled to Scotland where Madeleine promptly died after a few months. James V was a widower and once again sought a French wife.

Marie de Guise herself had recently become a widow. She was the daughter of Claude, Duke of Guise and Antoinette of Bourbon. The Guises were one of the most powerful families in France due to their intelligence and shrewdness regarding political and military concerns. This family would dominate Scottish and French affairs for the next fifty years. Marie herself would learn the fundamentals of politics and apply them to her rule in Scotland.

Marie was the oldest of many children and when she was eleven, she was sent to live with her grandmother Philippa of Guelders at her home in Pont-à-Mousson where she was educated. Marie may have been destined for a convent but her uncle Antony, Duke of Lorraine met her when she was fourteen while visiting his mother and was so impressed by her, he decided she should not be shut away. She was tall, attractive, had auburn hair, a regal manner, confidence, dignity, maturity and intelligence and was affable to all classes of people. She easily inspired loyalty. At sixteen she went to live at court where

she was admired for her appearance, wit, prudence, high spirits and wisdom.

In 1534, she was married to one of three Dukes in France, Louis, Duke of Longueville. The marriage was very successful and Marie gave birth to her first son Francis in 1535. She witnessed the wedding of Madeleine and James V in early 1537. After the celebrations, she returned to her home of Châteaudun and was pregnant again. Then disaster struck. Her husband died, probably of smallpox. She gave birth to her second son in August but the child would die four months later.

King Francis informed Marie that he had chosen her to be the second wife of James V. Marie was dismayed. Her husband had died only two months before and she had a young son she would be forced to leave behind to rule his Longueville estates alone or forfeit them. With her family urging her to relent, Marie inserted herself into the negotiations of her own marriage contract. She reached favourable terms, guaranteeing the well-being and inheritance of her son and the wedding contract was signed in March 1538. A proxy marriage was performed at Châteaudun in May and she arrived safely in Scotland in June.

The actual marriage ceremony took place at St. Andrews and magnificent celebrations ensued. Marie's influence on the Scottish court was obvious early on. She was a formidable person in her own right and had many ideas. She succeeded in charming her mother-in-law Margaret Tudor. She accepted the fact that James had many mistresses and even cared for his illegitimate children. She began restoration and remodelling projects on castles, Linlithgow and Falkland Palace being her personal favourites.



James VI of Scotland

James waited until Marie became pregnant in September 1539 before staging her coronation in February 1540. Marie gave birth to a son named James. By March of the following year, she was

pregnant again. During this time, her husband was exhibiting signs of paranoia and depression. Marie's son Robert was born on April 12. On April 21, Prince James died and shortly thereafter, Robert

died too leaving their parents distraught. The two children were buried in Holyrood Abbey next to Queen Madeleine. Marie was pregnant again the next year.

That autumn, James was informed that King Henry VIII of England was preparing to attack Scotland and James decided he was going to fight back. On November 12, 1542, James' army met Henry's troops at Solway Moss and the Scots were decisively routed. The defeat was a huge blow to James, humiliating him personally and significantly damaging his forces. He went to Linlithgow to see Marie in her confinement and travelled to Falkland Palace, retiring to his bed with a fever. On December 8, Marie gave birth to a daughter named Mary. Seven days later, King James died, leaving Marie a widow once again.

The death of James V and the birth of Marie's daughter set in motion events placing Scotland in the middle of a conflict between France and England. Both countries wanted physical custody of the baby Mary in an effort to dominate Scottish affairs. But Marie saw it as her duty to safeguard her daughter's birthright and to maintain the Scottish alliance with France. James died intestate so the regency for the infant Mary was contested between David Beaton, Cardinal-Archbishop of St. Andrews who was pro-French and James Hamilton, Earl of Arran who was pro-English. Arran was named regent and although Marie was in no position to question the appointment, she didn't trust him. Arran named Beaton as chancellor but had him imprisoned two weeks later. Arran seized all the royal castles except Stirling which was Marie's by right and began to cultivate ties with Henry VIII.



**Mary, Queen of Scots,
was the fifth child of
Marie de Guise**

Henry VIII wanted to dominate Scotland and proposed a marriage between his son Edward and Mary Queen of Scots. Marie agreed to the marriage with the Treaty of Greenwich and got the support she needed from Beaton, who escaped from prison and also from Matthew Stuart, Earl of Lennox who was representing Francis I of France. Arran agreed to share his position as regent and Mary was removed to Stirling

Castle. Marie was to head the council and she was now in control of the government. The Treaty of Greenwich was annulled, infuriating Henry VIII. The “Rough Wooing” began and lasted from December 1542 until March of 1550.

After years of sieges and battles, the English abandoned the fight and a peace treaty was signed. In the meantime, a contract was negotiated with the French, highlighted by the betrothal of Mary Queen of Scots to the French dauphin. The six-year-old queen left Scotland for France in August of 1548 to be brought up in the French court. After the peace treaty with England, Marie felt secure enough to visit her daughter in France and she stayed for a year. Her eldest son was dying and she nursed him until his death. On her return, she stopped in England and visited King Edward VI.

In December 1552, Marie was back in Scotland and by the following May, her power increased to the point where she could challenge the Earl of Arran. She achieved the regency in her own name in the spring of 1554 and kept her position until her death. During her years as regent, Marie promoted French interests, alienating many Scots and those who were in the pay of the English.

There was fighting off and on with the English and with the Scottish Protestants led by the Lords of the Congregation. Throughout the fighting, Marie would appear before the troops, urging them on and putting herself in danger. Her confidence never flagged. During a round of negotiations to end the conflict in May of 1560, Marie became ill. She suffered from congestive heart failure and dropsy. Realizing she was dying, she called the Lords to ask forgiveness. Some of them were in tears. In the throes of illness, her mind began to wander. She made her will on June 8 and died on June 11.

Marie’s body was taken to France and buried in the church at the Convent of Saint-Pierre in Reims. Shortly after the death of Marie de Guise, the Treaty of Edinburgh was negotiated between the Commissioners of Queen Elizabeth I of England with the assent of the Lords of the Congregation and the French representatives of King Francis II, husband of Mary Queen of Scots. The treaty concluded the Siege of Leith and replaced the Auld Alliance with France with a new Anglo-Scottish accord which maintained peace between England and France.

SUSAN ABERNETHY

Further reading

“Mary of Guise: Queen of Scots” by Rosalind K. Marshall

“The True Life of Mary Queen of Scots” by John Guy

“Princelie Majestie: The Court of James V of Scotland, 1528-1542” by Andrea Thomas

“Scottish Queens, 1034-1714” by Rosalind K. Marshall

entry on Marie de Guise in the Oxford Dictionary of National Biography written by Rosalind K. Marshall

HENRY TUDOR AND HIS FINAL APPROACH TO THE BATTLE OF BOSWORTH

Eddie Smallwood takes a detailed look at the days before Henry Tudor and Richard III clashed on the battlefield...

Since 1485, countless articles and books have been written about the journey Henry Tudor took from his exile in France to the throne of England in the summer of 1485.

This article concentrates on the final part of that quite incredible, perilous and dangerous journey, from the outskirts of Atherstone, Warwickshire in the morning hours of 22nd August, through to his unlikely victory at Bosworth Battlefield by mid-afternoon the same day.

It is widely believed that during Sunday 21st August, Henry and at least some of his army and supporters arrived in the vicinity of Merevale Abbey, just a short distance outside the town of Atherstone. Today, there is only a small stone enclosure which was the Abbey Refectory still standing, which is within the grounds of the privately owned Abbey Farm Bed and Breakfast Guest House.

The site of the Abbey is no more than a quarter of a mile from the now A5 Watling Street, which at the time of the battle would have been one of the best maintained, fastest and safest routes to use, being a Roman road. Roman roads are the equivalent of the motorways of today, providing fast transport routes around the country.

I suggest that Henry and his army did not arrive at Merevale Abbey by accident, but as a planned stop before the battle that would see him become king. Merevale Abbey was second only in size to Tintern Abbey. All around the Abbey perimeter walls would be fields of crops, animals, in particular sheep, fish ponds and a good supply of clean safe drinking water. All of these items are vital to Henry as unlike his enemy King Richard, he could not command or order supplies to be available to his men. I think that in return



Fields near Fenn Lane. Photo © Andrew Tatlow

for a promise of payment should he become King, Henry was offered not only food and liquid, but areas for his men and indeed Henry himself to pitch camp for the night before the battle, although it is doubtful that much sleep was taken during that night - without the modern light pollution of today, it would be possible for Henry to see the campfires of his enemy, camped around Ambion Hill. At night, views from Ambion Hill include aerial masts 18 miles away

Another possible major factor for Henry choosing Atherstone as the area to stop was the potential influence of his principle surgeon, who not only lived in Atherstone but was also a surgeon to Thomas Lord Stanley (who later became a surgeon to Henry's son, Henry VIII).

Sunrise on Monday 22nd August was about 5.00am and at the rising of the sun,

it was time for Henry to prepare for battle. To arm a knight with a full harness of armour, comprising over 20 pieces of made to measure metal and weighing about 40 kilos (84 lbs) takes some time, even with help by his staff.

So, after taking breakfast, he would have needed to get the captains of his households together to ensure that all his men knew what they would be confronted with. We can, therefore, estimate that Henry is ready to make his way towards where he knows Richard is camped, leaving Merevale by 7.00am and travelling towards the Roman road that leads directly to London, his future seat of power.

The route Henry took to the battlefield is not recorded on any map or written in any description of the battle, but here is my well-reasoned suggestion as to the route he took:



St Mary, Athersone. Photo © Dave Kelly

Departing Merevale and joining the Roman Watling Street, Henry would have turned right and entered the town of Athersone, travelling along what is now called Long Street. There is even a story that Henry went to a pub called the 'Three Tuns', before entering St Mary's church in the market place, to say prayers. Obviously, this cannot be confirmed, but then again, it has never been proven that Richard said mass at St. James Church Sutton Cheney prior to the battle.

Henry and his army left the Church before leaving the town via what is now called Ratcliffe Road, moving towards the village of Ratcliffe Culey. Just prior to entering the village is a footpath that cuts

across fields and joins an ancient green lane that runs directly to the outskirts of Fenny Drayton. This lane crosses what is now an A class road and continues until it joins the Roman road now called Fenn lane. Turning left, Henry was now at the very edge of the Bosworth Battlefield.

The route described above still exists today and I have walked it. From Merevale Abbey to the actual battlefield site on the Fenn Lane is a total distance of 5 miles (8 km) and takes two and a half hours on foot. Therefore, assuming Henry left Merevale around 7.00am, he would be approaching the battlefield around 9.30 am. We know that at the end of the battle, Henry made his way to the slopes behind



St James, Sutton Cheney. Photo © Christine Matthews

Stoke Golding Church of St Margaret's of Antioch, where he was supposedly crowned Henry VII. Stories abound that he entered the church but yet again, no documentary evidence exists. There is certainly no evidence of a benefactor paying for any stained glass.

After the battle and the 'crowning' ceremony, Henry made his way to Leicester where he is claimed to have said mass at vespers, by 8.00pm.

I have walked the quickest route that Henry could have taken to Leicester and it took me five and a half hours, meaning that for Henry to be in Leicester by 8.00pm, he could NOT have left Stoke Golding any later than 2.30pm. This means that the actual battle, the aftermath and the 'crowning' could not have lasted more than five hours.

What makes this story even more interesting is that in 1503, Henry returned to Merevale Abbey and authorised a small stained glass window in the form of St. Armel, who Henry thought had saved his life following the abortive attempt to take the throne in October 1483, to be installed

Henry also authorised the payment of money to not only the Abbey but all the surrounding villages affected by damage caused to their fields on what Henry described as 'Their late victorious journey'. A barn, built at Sheepy Magna in 1506, which still stands today, is thought to have been built from money paid to the Abbey.

At the Church at Merevale, there is not just the stained glass window to St. Armel, but a rood screen from the Abbey Church, as well as fragments of floor tile, monuments of 13th-century knights, brass rubbings, and



St Margarets, Stoke Golding. Photo © Stefan Czapski

much more.

As if that wasn't enough visits, in 1511, Henry's son, Henry VIII and his wife, Catherine of Aragon, visited the Church before going to Dadlington Church to authorise the purchase of a parcel of land to raise funds to pay for a priest to say prayers for the dead of the battle.

The route Henry took to Bosworth can be undertaken by experienced walkers or can be visited in vehicles.

Merevale Church is normally closed to the public. The barn at Sheepy Magna and the Abbey ruins are on private property,

but I can arrange a walking or vehicle-based tour to visit not only the Church at Merevale but the barn and ruins of Merevale Abbey, before visiting the actual site of the battle and going on to the only recorded burial site of some of those who died fighting. The walking tour takes all day and incorporates an 8-mile walk. The vehicle tour takes 4 hours.

Catering and accommodation can be arranged beforehand I can offer bespoke walks, talks and tours to the area, sites and information.

EDDIE SMALLWOOD

Before becoming a tour guide at Bosworth Battlefield Heritage Centre, Eddie was a Police Officer, retiring in 2002. Living in the village of Dadlington, the only recorded burial site for some of the dead from both sides of the battle, he became more interested in the Wars of The Roses battles, in particular Bosworth. The more he found out about the tactics and logistics used, he realised that the 'Oxford Wedge' tactic used by John De Vere was the same tactic that was involved in public order events such as the Miners Strike and riots and was also the same tactic used by the Romans against Boudicca.

During the last 17 years, Eddie has become more interested in Henry Tudor who, despite being the winner at Bosworth and being King from then until his death in 1509 is not held in the same esteem as Richard who lost and who was King for only 777 days. The more he finds out and the more places he visits, the more Eddie becomes intrigued about this man, his dynasty and legacy.'

If you would like to find out more about Henry's trail or on how you can visit these sites, or indeed if there are any sites or areas you wish Eddie to lead a tour of, please contact him as follows:-

Facebook #legionstolegends



THE FOURTH HORSEMAN IN ELIZABETHAN ENGLAND

In the Bible, the final book of the New Testament, the Book of Revelation, chapter 6: verses 1-8, foretells the coming of the Four Horsemen of the Apocalypse as Judgement Day approaches. All good Protestants would have read or heard of these awe-inspiring riders and, in the latter half of Queen Elizabeth's reign, it must have seemed that Judgement Day was fast approaching because the horsemen were at hand.

The first three horsemen were symbolic of Conquest, riding a white horse, War on a blood-red animal and Famine on a black mount. The Elizabethans lived in fear of all of them and with good reason. Elizabeth's England had been at war with Spain in the Spanish Netherlands since 1572, supporting their fellow Protestants – the Dutch – when they rebelled against their Roman Catholic overlords – the Spaniards.

Within a short while, Spain declared

war on England as allies of the Dutch rebels and in the summer of 1588, at the time of the Spanish Armada, conquest of Elizabeth's island kingdom became a very real possibility.

In the 1590s, the third horseman came galloping across the land as famine struck. With the harvests failing year after year, the price of corn doubled then trebled, putting the meagre supplies beyond the reach of the poor. Starvation was a definite prospect for those at the bottom of the social hierarchy. And then came the fourth horseman, riding his pale horse, representing Death by Plague: the most insidious of the four. Steps could be taken to fight off a would-be conqueror, defences prepared and diplomatic efforts made to avoid war. When these measures failed, there was still the possibility of fighting back. Failed harvests could not be prevented but good management of



The Four Horsemen of the Apocalypse, oil painting by Viktor Vasnetsov, 1887.

resources and charitable efforts might help those who were worst affected.

There were explanations for the first three horsemen, even if the harvest failure was put down to the will of God. But plague was beyond reason, arriving unexpectedly and for those unfortunates who were afflicted there was no aid. It struck haphazardly in one town but left another untouched. Plague mortalities usually decreased in the winter months but then, occasionally, they didn't. Catching it was frequently a death sentence but some survived and, so it often seemed, they were neither the fittest nor the most godly. If the Almighty was a rational being – and surely He was – then the plague must defy divine law. Its unpredictability made it all the more terrifying. We know the disease, bubonic plague, was carried by the fleas of the black rat but that realisation lay two centuries in the future.

To the Elizabethans, if there was any explanation at all, it lay in the stars. When the disease had first appeared in France in 1348, more than three hundred years before, the King of France had demanded

that his best physicians and astrologers should discover who was to blame; who or what was the cause of so many of his subjects dying? Foreigners – a minority – or sinners – just about everybody – were suspected but the learned men, perhaps fearing reprisals or that chaos might ensue, checked their horoscopes and astrological tables and wisely concluded that the stars were at fault. A few years earlier, the malignant and, fortunately, extremely rare conjunction of three planets: Mars, Jupiter and Saturn, had released pestilent vapours from the earth and drawn them up in a lethal miasma which spread across the world. This, so they claimed, was the killer of the king's people. And in the sixteenth century, this same explanation was still the best anyone could give: the remnants of that miasma would still blow in, unexpectedly, bringing death and devastation to thousands; as poisonous as ever.

London had the largest population of any city in the kingdom and was also the most crowded: ideal conditions for the spread of any contagious disease. In

TONI MOUNT

1563, more than 20,000 died of plague in the city itself and in Southwark on the other side of London Bridge. This was almost a quarter of the population at the time. Plague struck again in 1592-93, killing just less than 18,000 souls but the worst year for London was 1603, just after Queen Elizabeth had finally lost her fight against old age. In Yorkshire, Lady Hoby was informed that plague in London was so dreadful, the authorities were counting those still living, rather than the number of dead. Figures show that around 30,000 victims were claimed, not only in the city but in the surrounding parishes beyond Aldgate, Bishopsgate and Cripplegate to which the sickness had spread.

Was anyone trying to discover a more relevant cause than the position of the planets over three hundred years ago? It seemed not. The philosopher Francis Bacon – the word ‘scientist’ was invented by the Victorians – was a clever and intelligent man, yet he explained to Lord Burghley that the 1592-93 epidemic was just ‘a gentle reminder’ from God to teach the curious not to look for some natural cause but to submit humbly to divine providence. If the best educated Elizabethans believed that, lesser folk were not likely to question the origins of the plague. The flea-infested rats that teemed in urban areas were never considered as possibly harbouring the disease.

During the outbreak of 1563, Queen Elizabeth quarantined herself, removing her court to Windsor. Nobody coming from London was allowed into the castle, nor were goods brought from the city

permitted within the gates. But lesser folk couldn’t retreat behind great walls.

William Shakespeare’s parents were living in Stratford-upon-Avon in Warwickshire, a small town surrounded by farms, open countryside and the Forest of Arden but they weren’t safe from the plague either which seems to have recurred frequently in local outbreaks. The Shakespeare family were affected personally, probably losing a number of children to the dreaded disease. Their first born, Joan, is believed to have died of plague at the age of only two months in the autumn of 1558. Their next daughter, Margaret, was a year old when she caught the disease and died around the time her brother William was born in April 1664. Fortunately for English drama, he lived until 1616. Gilbert and another Joan were born next and both survived into middle age. Anne was born in 1571 and died aged eight, possibly of plague. Richard was born in 1574 and died in 1613, aged thirty-nine; Edmund, the youngest of Shakespeare’s siblings, was born in 1580 and died aged twenty-seven, it is thought, also of plague. Shakespeare’s own son, Hamnet, died aged eleven, probably of the same affliction. If Shakespeare’s family is in anyway representative of families across England, their sufferings and loss to this dreadful scourge is difficult to imagine.

For those who couldn’t flee from plague, prevention was a wise move. Believing that bad smells, or miasmas, were the sources of disease – and if you consider that sewage, rotting rubbish, etc. not only stink but harbour bacteria, the Elizabethans weren’t too far from the truth – pleasant scents were thought

TONI MOUNT

to ward off contagion. Posies of sweet scented flowers and herbs were carried everywhere and held to the nose as appropriate to overwhelm any nasty stench – of which there were an infinite number in overcrowded, unhygienic towns and cities. Even today, when high court judges go in procession, they carry little posies. The tradition goes back to the time of plague when judges had to hear cases concerning the lowest in society who were reckoned most likely to carry plague, especially if they had been remanded in a filthy gaol cell. It became the custom in the Elizabethan era to give departing guests a nosegay or ‘tussie-mussie’ to keep them safe from infection on their journey home. The tussie-mussie ought to include as many as possible from a list of herbs and flowers, although not all might be available, depending on the season: lavender, thyme, rosemary, sage, marigolds [now known as pot-marigolds], roses, cowslips and gillyflowers [carnations]. A little rhyme accompanied the gesture:

*I pray you keep this nosegay well and
set by it some store
And thus farewell! May God thee
guide both now and evermore.¹*

But if the posies failed, what treatments were available for the unfortunate victims of plague? There was no cure nor a single means of alleviating the various symptoms, so each had to be treated individually. The Elizabethan medical treatment for head pains was to

use those same sweet-smelling herbs and flowers as in the nosegay: lavender, sage, roses, etc. But a good addition to any headache remedy would have been Queen Elizabeth’s favourite herb for strewing on the floor: meadowsweet. It not only has a honeyed perfume but contains a source of aspirin which really would have eased the victim’s pain and fever. Vomiting and stomach cramps were among other symptoms and could have been treated with wormwood, mint, ginger, aniseed and cinnamon. Respiratory problems might be eased using liquorice, sugar, horehound and comfrey. Vinegar was widely used as a cleansing agent, as we would use disinfectant. Bloodletting, or phlebotomy, required the cutting open of the vein nearest the infected part of the body. This was commonly reckoned the best ways to be rid of the disease. In the worst cases of plague – septicaemic plague – the blood appeared black, thick and vile-smelling with a greenish scum, so it might seem that its removal could only improve the victim’s case. It didn’t. Bleeding weakened the patient and septicaemic plague proved fatal in every case. The only hope for those who caught plague was probably prayer and recovery was a matter of good fortune, more than anything else.

No wonder the Fourth Horseman was the most feared when he entered town on his pale steed. Judgement Day was surely at hand in those terrifying times.

TONI MOUNT

1 Researched by the author at Oliver Cromwell’s house in Huntingdon. The recipe dated to c.1650 but the tradition was thought to be a hundred years old at least.



Member Spotlight

OFF TO SUDELEY CASTLE

Some members met up with Kirsty Saul of Sudeley Castle for an incredible visit to Sudeley Castle. They've shared their photo diary of the visit and their thoughts too. Firstly we have Wendy J. Dunn...

When I made my plans for my research trip to England, it soon became a wish list. A wish list of places to visit I had loved in the past, and places I had yet to see. Sudeley Castle was one of my unvisited places. I knew going there would be a special day for me. I was not only going to Sudeley with two longtime friends, but also meeting Catherine Brooks for the first time. In her role as my publisher's assistant, Catherine had regularly emailed me over the last three years or more. We had bonded during her pregnancy with her second child, which coincided with the pregnancy of my daughter, and the subsequent birth of my first grandchild. We also bonded over our mutual love of history. So, what better place to meet for the first time than at place seeped deep with history. Oh – that's not really true. We met first in the car park outside of Sudeley Castle. But perhaps I do not lie. History also exists in car parks in England.

When Catherine asked me to write about my time at Sudeley Castle, my mind returned to the first thirty or so minutes of entering the grounds of the castle. We had walked to the castle's

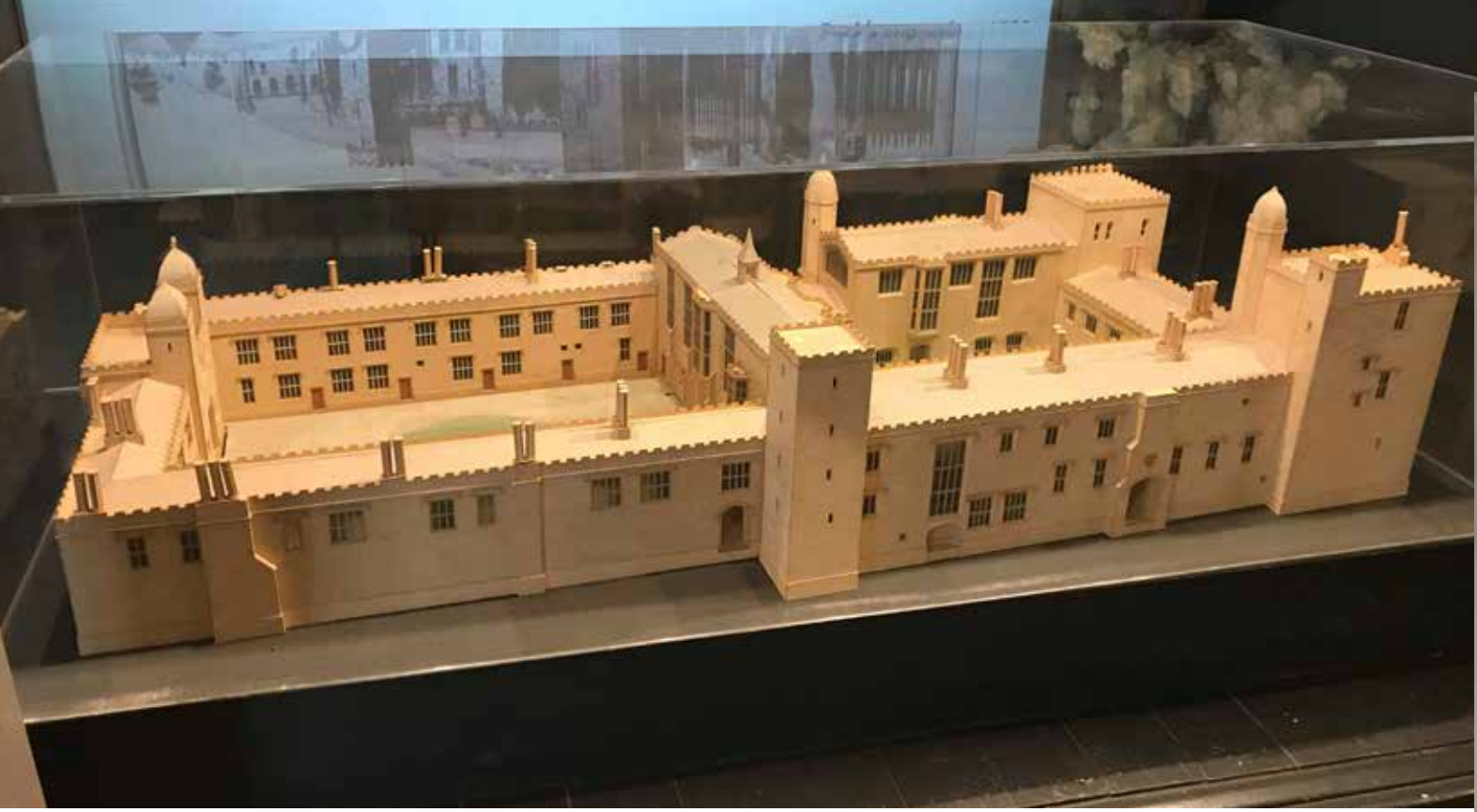
grounds with our friends, but, stopping in the remains of ancient ruins, we realized we were all alone. I could not hear a twitter of a single bird. We walked on. Around us, the light was filtering through green foliage of well maintained gardens and an avenue of beech trees. I turned to Catherine and asked, "Where is everyone? Have we time slipped?" The timelessness of that moment was so strong I would not have been surprised if Catherine had answered yes.

If there is one thing I sorrowed for during my weeks away from my Australian home, it was not having enough time. I had three hours at the Castle before we needed to go to our next stop – an arranged visit of Acton Court. Three hours is not nearly enough time at Sudeley Castle. Three hours only made me hungry for more – more time to soak in the beauties of this gorgeous historical wonder, more time to wander through its rooms, gardens, more time ponder at its layers of history and discover a gold ring dropped by Elizabeth I in the fascinating archaeological dig currently happening on its grounds, and more time to spend with friends like Catherine.











The tomb of
Isabella, first wife of
Richard I



Member Spotlight

Kristie Dean tells us about her thoughts on the visit to Sudeley Castle.

Although I had been to Sudeley on two previous occasions, this visit was unique. Not only did I get to experience a talk about the archaeological dig that is currently ongoing at the castle, I also got to meet new people who quickly became friends.

Since this was not a research visit for me, I was free to explore the castle's exhibits without any time constraints. Worried I might have seen all there was to see previously, I was happy to learn the exhibits had been updated with a fresh eye, celebrating all time periods at Sudeley. As the author of two books on Richard III and his family, I was excited to see the expanded exhibit on Richard. I also

thoroughly enjoyed the exhibit on Emma Dent, who cared for the castle and did extensive construction work during her time on the estate.

Since I appreciate the history of both the Plantagenet and Tudor families, Sudeley is a perfect fit for me. My favorite place is in the chapel where one can see the Victorian effigy of Katherine Parr. I have always admired Katherine Parr and I think that Sudeley does an excellent job of telling her story during her time at the castle. While it sounds like a marketing brochure, Tudor history really does seem to come alive at this castle.







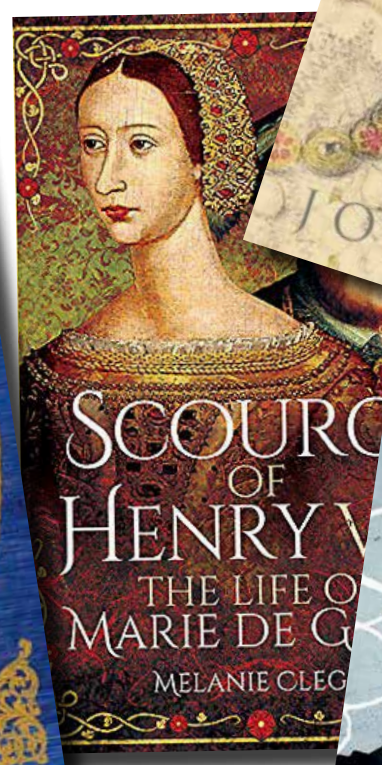
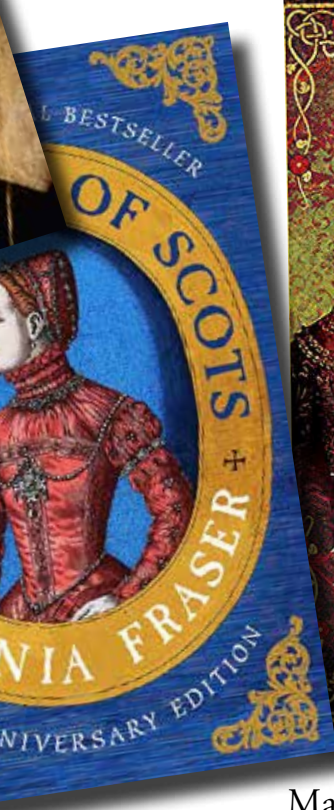
WELCOME TO SUDELEY CASTLE & GARDENS



- | | | | |
|---|------------------------------------|----------------------|----------------------------|
| 1. Visitor Centre, Sudeley Café & Gift Shop | 6. Terrace Restaurant & WC | 40. St Mary's Church | 45. Rare Breeds Pheasantry |
| 2. Tithe Barn | 7. Meeting Point for Talks & Tours | 41. White Garden | 46. Tudor Physic Garden |
| 3. Adventure Playground & Picnic Area | 8. Mosaic | 42. Queen's Garden | 47. Nature Walk |
| 4. Lost in the Willows Maze | 9. Mulberry Garden | 43. East Garden | 48. Herb Garden |
| 5. The Dungeons | 10. Banqueting Hall Ruins | 44. Secret Garden | |

Tudor Life

EDITOR'S PICK



Mary, Queen of Scots is the elephant in the room when it comes to the Stewarts. No-one could, nor should, ignore her. John Guy's acclaimed "My Heart is My Own" inspired the recent biopic starring Saoirse Ronan (for more on which see Roland Hui's article), while the late Jenny Wormald's biography of the same monarch offers a much less sympathetic take on Queen Mary. For many, Lady Antonia Fraser's "Mary, Queen of Scots" remains a classic, as shown by the fact that it has been in print more or less continuously since its publication half a century ago.

For the other Stewarts, Linda Porter's "Crown of Thistles: The Fatal Inheritance of Mary, Queen of Scots" and Leanda de Lisle's "After Elizabeth" provide beautifully-told book-ends to the Stewarts' sixteenth-century experience. Caroline Bingham's "James V, King of Scots" and Melanie Clegg's "Scourge of Henry VIII: The Life of Marie de Guise" offer a rare look at the mid-century Stewart royals.

Novels proliferate, including Margaret George's majestic tome on Mary, Queen of Scots. For many, Dorothy Dunnett's series of novels set in Scotland between 1547 and 1558 are gems of historical fiction – they begin with "The Game of Kings" and conclude with "Checkmate".

An Interview

MEDIEVAL MYSTERY IS ALL AROUND...

You'll know Toni Mount from her regular columns in this magazine, but did you know she is also a well-loved writer of both fiction and non-fiction? This month's 'Interview with...' has Catherine Brooks interview TONI MOUNT...

This month's interview is with Toni Mount, a writer, history teacher and speaker. Toni aims to bring history alive with her books, courses and talks, based on her thirty years of personal and academic study. She lives in Kent, commonly known as 'The Garden of England'. Hello Toni and thank you so much for joining us here at the Tudor Society.

Q: You have a great love for both Medieval and Tudor history – what first got you interested in these periods?

A: Oddly, my interest began because we didn't do these periods of history in school. We covered the ancient civilizations up to the Romans, and then briefly mentioned 1066 before jumping straight to the English Civil War in the seventeenth century. That means we knew nothing of what happened between 400 AD and the 1640s. So much must have changed in the missing 1,200 years, so I taught myself about the Dark Ages, Medieval and Tudor times, reading both novels and factual books. When I put the facts together with the fiction, I began to get a real feel for what life must have been like. The whole period was too vast to cover in minute detail, so I concentrated on the second half of the fifteenth century, the transition from medieval to early modern; Plantagenet to Tudor. Fascinating stuff.



Q: Tell me about ‘the Medieval Housewife’. What made you want to bring her to life and when does she make her guest appearances?

A: I was putting together a short history course for the Workers Educational Association. Women always seem to have got a raw deal in traditional history books back then, so I thought the five sessions would lend themselves to the topic of medieval women. I wanted to use original source material throughout and I had recently transcribed a last will and testament for a project with the Richard III Society, dated to 1480 and drawn up by a London widow. Ellen Langwith was a self-employed businesswoman, running what had been her husband’s tailoring business and training his apprentice while carrying out her own craft as a silkwoman with her own apprentice. In her will, Ellen lists all her possessions, from her clothes to her kitchen equipment, so you can see she lived fairly comfortably but wasn’t wealthy by any means. I felt I could identify with Ellen, being a woman of a certain age and self-employed though, luckily, not a widow. When we began doing medieval re-enactments in costume, I took Ellen’s persona and also did talks on the medieval housewife in the first person, explaining my costume and how to run a medieval household. Ellen appears in six out of the seven Sebastian Foxley medieval mysteries as Ellen Langton. In *The Colour of Lies*, she plays an important role, deciding to retire and hand over her silk business to one of her out-workers.

Q: Do you feel interest in history is growing? What topics do listeners tend to like the most?

A: Interest in history had exploded in the last twenty years. Television documentaries and dramas have helped enormously, introducing history to people who wouldn’t think of opening a book on the subject. Advances in DNA analysis, facial reconstruction and isotope analysis make the dry old bones of history come to life. History used to be dates, battles, kings and acts of Parliament – yawn.

An Interview

Now it's concerned more with the ordinary people and their lives. Topics about 'everyday' things seem to have most appeal: what was the food like in Tudor times; the bathroom facilities; how did Londoners know what was happening in Scotland or Cornwall; how was the language different, and what happened if you fell ill? These are all things we can still relate to and human nature hasn't changed very much, even if technology has. The internet has also made discovery much easier. Mention a manor or a castle and Google will reveal so much more. Online courses mean would-be students don't have to travel farther than their laptop to enrol in intriguing online courses of which a great selection is available from MadeGlobal.com and other education providers. It's easy to get into history in so many more interesting ways nowadays.

Q: How does it feel to become such a successful author?

A: Not easy to answer. When I held my first little self-published book in my hands (*The Medieval Housewife*), compiled from the notes I'd made for the course I mentioned earlier, I was chuffed to bits. It was only intended for sale to my students who'd said they had loved the subject and wanted copies of all my notes. Then Amberley Publishing were persuaded that my writing style would appeal to their reader profile. When my ten free hardback copies of *Everyday Life in Medieval London* arrived, I did a little dance around the kitchen and the broad grin on my face made it tricky to drink the bubbly when my other half took me out for a celebratory dinner that evening. When MadeGlobal said they would publish my first novel – actually my third but 1 and 2 will never see the light of day – I was over the moon and seeing *The Colour of Poison* 'in the flesh' was a huge thrill and well worth more bubbly and chocolate. Every new book is a source of immense satisfaction, a sense of achievement and brings me great pleasure but I've still got a long way to go in my struggle to match Dan Brown or CJ Sansom but I'll plod along. You never know.

Q: The fictional 'The Colour of ...' novels, is a medieval murder series, centring on Sebastian Foxley, a crippled man and also a talented artist. What is Sebastian's story? Where did the idea come from? This was not an easy period for a disabled person to live in.

A: Making Seb disabled was just a way of creating an even more unlikely hero and stacking up the odds against him. I have found little information concerning the attitudes towards disabled people in medieval times. Some were mocked – like Seb – others pitied. Epileptics, for example, were thought to be in touch with God; those who were disfigured, such as lepers, had been singled out by the Devil. Since many disabilities had causes the medicine of the day could not explain, supernatural explanations filled the gap. Life must have been unimaginably difficult for anyone with an impairment.

An Interview

Q: How did you go about researching crime in the medieval period to give these novels authenticity?

A: Court rolls is the short answer. These may be from local manor courts to the records of Lord Mayor's court proceedings. The information is often fragmentary: We may read the details of a crime committed but not the court's judgement, or the other way around but, as a novelist, the gaps are intriguing enough and can be filled in with a bit of imagination, providing ideas for my books. Just occasionally, the rolls do give the whole story but I'll adapt it freely to suit my storyline. This is the case with the events that overwhelm Emily and her fellow silkwomen in *Lies*. I won't spoil it for readers but this is based on a true crime tried at the Lord Mayor's Court in London.

Q: With *The Colour of Lies* being the seventh Sebastian Foxley novel, how many more can we look forward to?

A: At least two more. *The Colour of Shadows* is being worked on at the moment and I have ideas for *The Colour of Evil* after that. Then...

Q: In January 2018, your novel *The Death Collector* was published, but this murder mystery was set in Victorian England. Why the change and how does it compare to Medieval England in terms of how crimes were viewed and investigated?

A: So many unsolved Victorian murders in need of resolution – how could I resist? By the 1880s, we have a proper police force with detectives to investigate the crimes, the use of photography and fingerprinting to help them, but the solving of cases was still down to observation, brain-work and leg-work, as in the past. A new dimension that could help or hinder an investigation was the media. Newspapers could sensationalise crimes, reveal crucial evidence to the public and virtually 'convict' the defendant before the trial came to court. On the other hand, the printing of a mug-shot in a newspaper – 'Have you seen this man/woman?' – might lead to new information from the public aiding the apprehension of a suspect. I will say, though, that I'll never write a modern crime novel. Forensics, databases, CCTV, DNA profiling and 'no comment' interviews etc., have taken the fun out of catching the baddies.

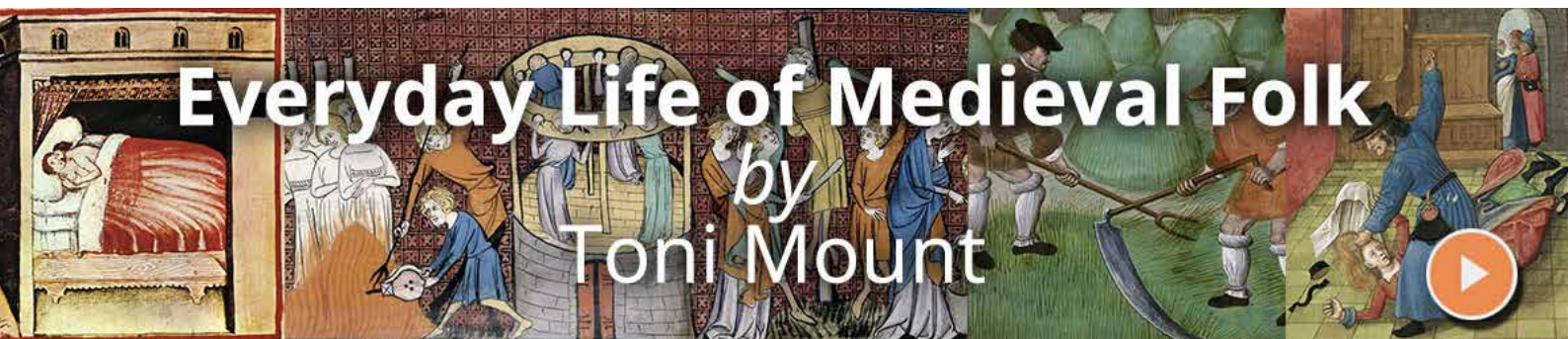
Q: Can you recommend your top three history books?

A: *Top history novel*: 'The Sunne in Splendour' by Sharon Penman. Back in the 1980s, this brilliant novel got me hooked on the later fifteenth century in England. *Top historical crime novel*: 'The Virgin in the Ice' by Ellis Peters is my favourite in the remarkable Brother Cadfael series. I'd never thought about medieval sleuthing until I read Cadfael. *Top factual history book* - I hope I'm allowed to mention two?

The first, 'The Rivals' by Michael White tells how many of our greatest scientific breakthroughs in history came about because Scientist A was determined to beat Scientist B and win the race to discover the next 'big thing'. A brilliant read as a history book and a lesson in human nature, even if science isn't your thing.

The second has only been published recently, 'The Five' by Hallie Reubenhold. She has deeply researched the lives of the women said to have been murdered by Jack the Ripper. Written with sensitivity, the women are revealed as daughters, sisters, wives and mothers, as much victims of circumstance and poverty as of gruesome crimes. A real revelation.

You can find out more about Toni, her talks, courses and books, by visiting www.tonimount.com. You can also follow her on her social media [www.twitter.com/tonihistorian](https://twitter.com/tonihistorian) or www.facebook.com/toni.mount.10. Her 'Colour of ...' series are available to buy on Amazon, published by MadeGlobal Publishing, as are her other works. You can also look at the online courses she produces at www.medievalcourses.com

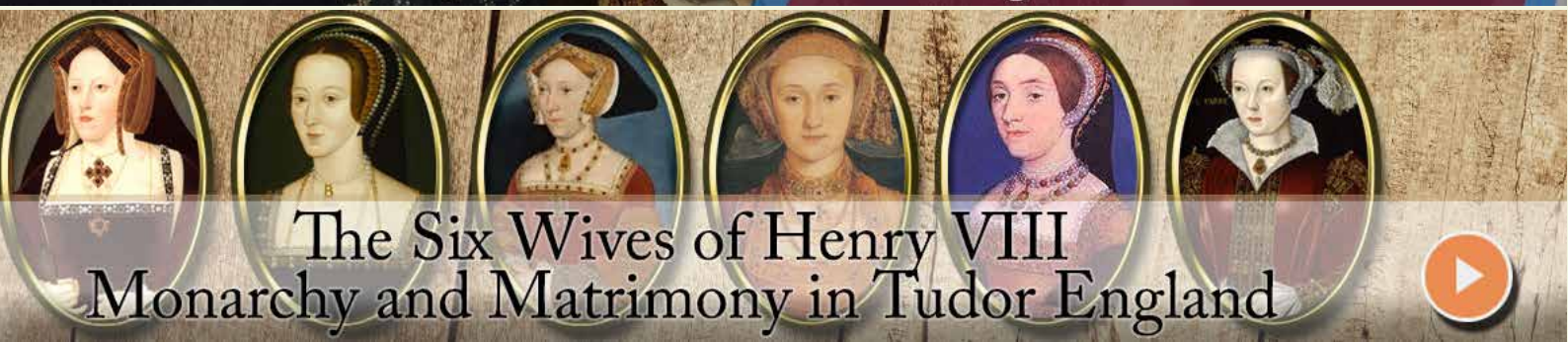
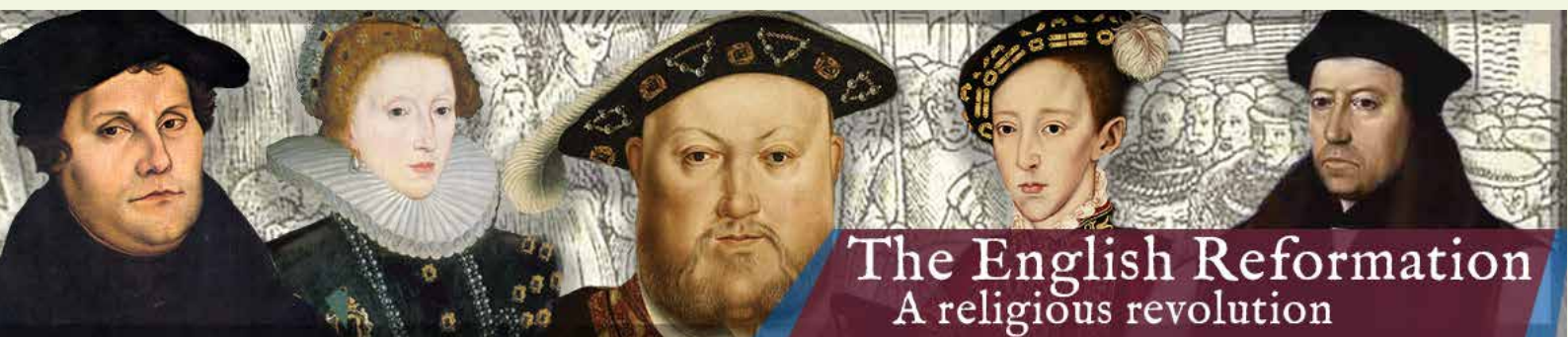


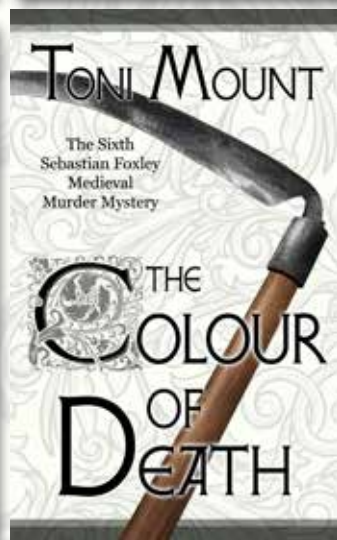
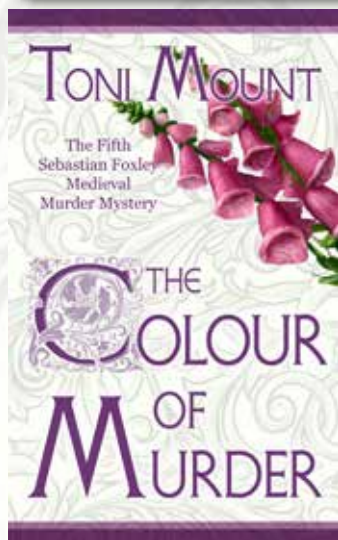
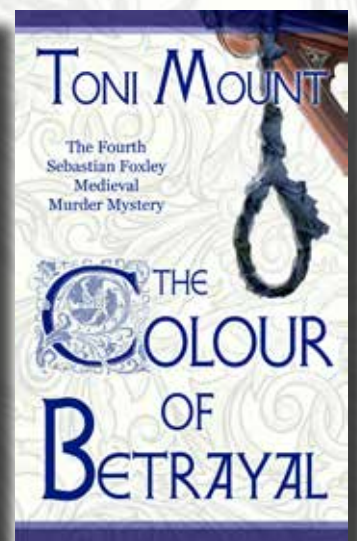
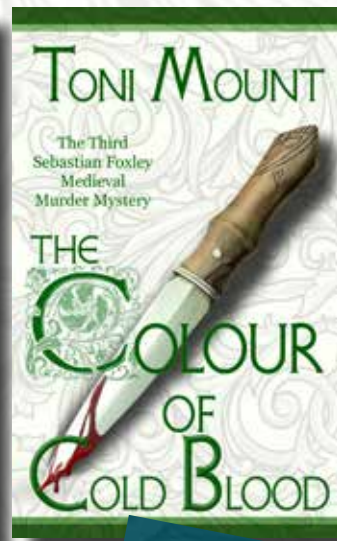
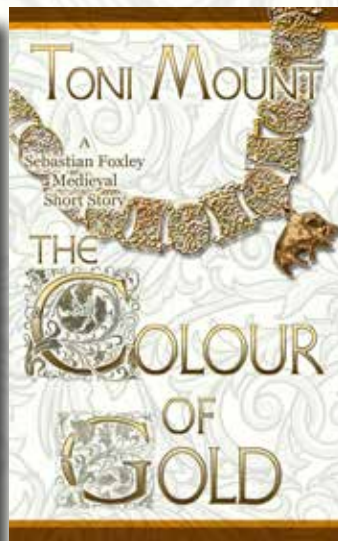
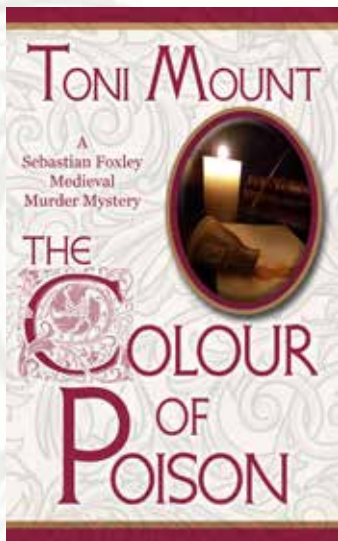
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Toni Mount's Sebastian Foxley Medieval Murder Mystery books are set in the stinking streets of medieval London and feature the talented yet humble artist, Sebastian Foxley.

Charlie Brown Books

THE ALCHEMIST OF LOST SOULS

Mary Lawrence



Getting the right balance between fact and fiction in novels set during the Tudor period is a difficult thing, with many struggling by either reciting facts or seemingly ignoring them completely. Mary Lawrence's Bianca Goddard Mysteries are a good example of how successful novels can be when the balance is right, and her latest book, *The Alchemist of Lost Souls*, is no exception. This is the fourth book in the series, but, that should not put newcomers off, as it can easily be read as a standalone novel.

The Alchemist of Lost Souls is set in London in 1544, during the latter part of Henry VIII's reign. The main character, Bianca, is involved in a mystery where someone who stole her disgraced alchemist father's magical stones is found dead, and the stolen items are missing. The mystery itself is interesting, but the great thing about this book is how well it invokes ordinary life in the Tudor period. The streets of London feel real, with the contrast between the hovels of peasants and the homes of well-off tradespeople being especially poignant. This is different from the court, which we often see in historical fiction, and it makes a nice change to see the different aspects of Tudor society.

It isn't purely historical fiction, as it does have some fantasy in it too, however it isn't completely unbelievable and so doesn't distract from the

feeling of actually being in the period. This is not an unusual mixture of genres, as several other historical fiction novels have included elements of magic, mainly due to people's belief in it back then.

One of my favourite aspects of this novel is the various remedies that are included. There were certainly some interesting ideas on how to treat people for illnesses back then, for instance, here is a conversation regarding morning sickness:

"Of course it is important to include the barbs of a goose feather in the brew."

"Pray you?"

"To help with padding your womb so the fetus doesn't rock."

"Mother, your logic confounds me."

"This is sensible advice and I have found it effective. The softness lines your womb much like a bird lines its nest with plucked feathers. It is the fitful sleep of the child inside of you that unsettles your stomach so."

There are no glaring factual errors, which is often a problem with historical fiction, but it helps with this book that the main character is fictional, so the author has more room to manoeuvre and isn't constrained as much by having to stick to a timeline.

This is an excellent book. It is a well-written and an enjoyable read. The mystery itself is interesting, and the Tudor world springs to life from the pages. Historical fiction can be hit and miss, but this one is definitely a hit. I would recommend this book to fans of the C. J. Sansom series and mysteries in general, as well as those wanting to read about how ordinary people lived in Tudor England.



MARGARET TUDOR

Melanie Clegg



Margaret Tudor has gained more attention from historians and authors in recent years, with several non-fiction and fiction books being released on her. Margaret was the eldest sister of Henry VIII and married James IV of Scotland, yet led an interesting life in her own right and so deserves to be remembered for that. Melanie Clegg's recent biography on her presents her as a woman who was determined to fight for her children and, despite some mistakes which were made out of love and/or grief, should not be seen as lesser than the powerful men that constantly tried to dominate her.

The book starts by briefly covering the rise of the Tudors and what Henry VII did after he took the throne, providing some context. This is handy, especially the information about Perkin Warbeck, as Margaret's future husband, James IV of Scotland, supported his rebellion against her father

for a time. We are told that this is one of the reasons why the match was arranged in the first place.

The author addresses one of the biggest mistakes Margaret made after James IV's death, and that is her marriage

to Archibald Douglas. She tries to explain her actions, suggesting that perhaps 'Archibald had managed to persuade Margaret that he was popular and influential enough to

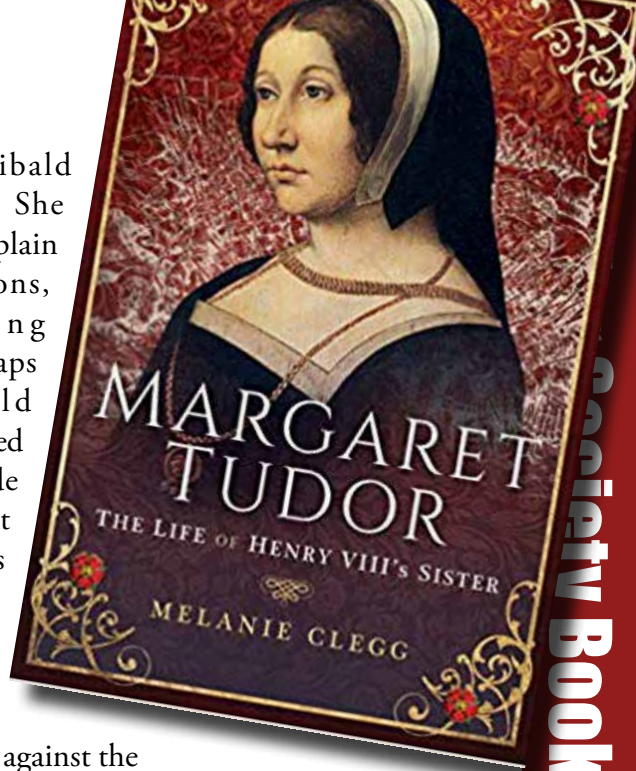
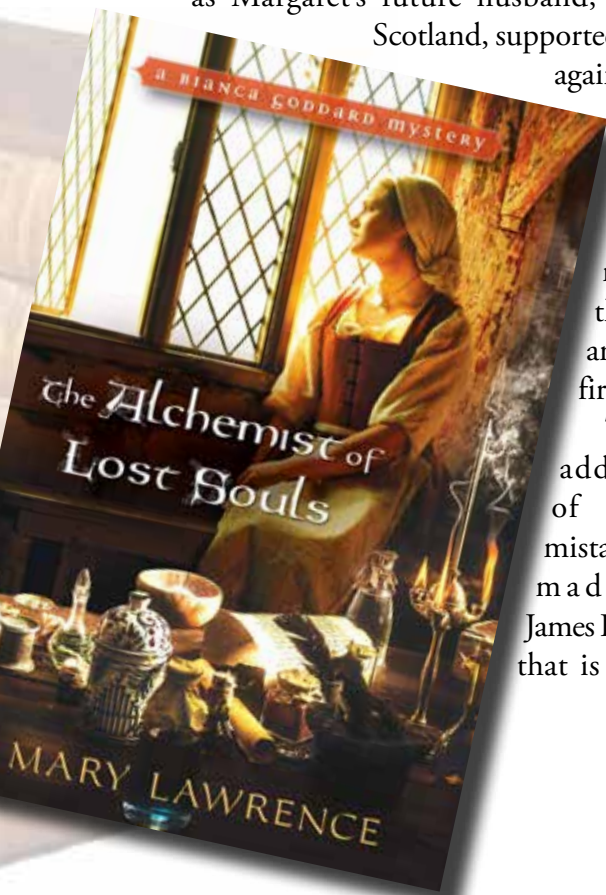
protect her against the storm their marriage would inevitably provoke, then he had grievously misled her'. This is a difficult theory to believe, as Margaret had lived in Scotland and had seen her husband rule long enough to know that Archibald wasn't popular, and she knew full well that she would be overthrown as regent when she married. It seems more likely that it was a rash move on her part, perhaps made out of love.

Melanie Clegg also includes passages from several documents throughout the book, such as Margaret's letters to her brother, which are interesting to read and not that easy to get hold of for the general reader. This makes the reader feel closer to the real Margaret, and each document included supports Clegg's arguments well and does not feel forced.

This is an interesting read, and a detailed one at that, but one problem is the lack of references. However, for a popular history book, it is still a good read, and some readers may find they can overlook this more than others.

This book is a good introduction to Margaret Tudor's life and one I would recommend to anyone wanting to learn more about her. It is readable and so would be one for anyone new to the subject, as well for as those wanting a book that focuses more on Margaret instead of her brother or husband, as is often the case. It is one of only a couple of books on Margaret's life and, for that, it is worth having on your shelf.

REVIEWS BY CHARLIE FENTON





WENDY J. DUNN
ON WRITING

CHARACTER CONSTRUCTION

Dear Reader/Writer,

This month I will be discussing character construction – one of the most vital parts of successful story-writing.

Put your main character in lots of trouble. Otherwise, the story is not worth telling. If your character has been through these trials in the past, he'll know how to deal with them. He must be challenged constantly. Throw only the most surprising and difficult obstacles into his path. Make him sweat. Keep tension and unpredictability alive on every page. You've got to be hard on your protagonist so that he will be forced to change in a significant way during the course of the story' (Straczynski 1996, p. 17).

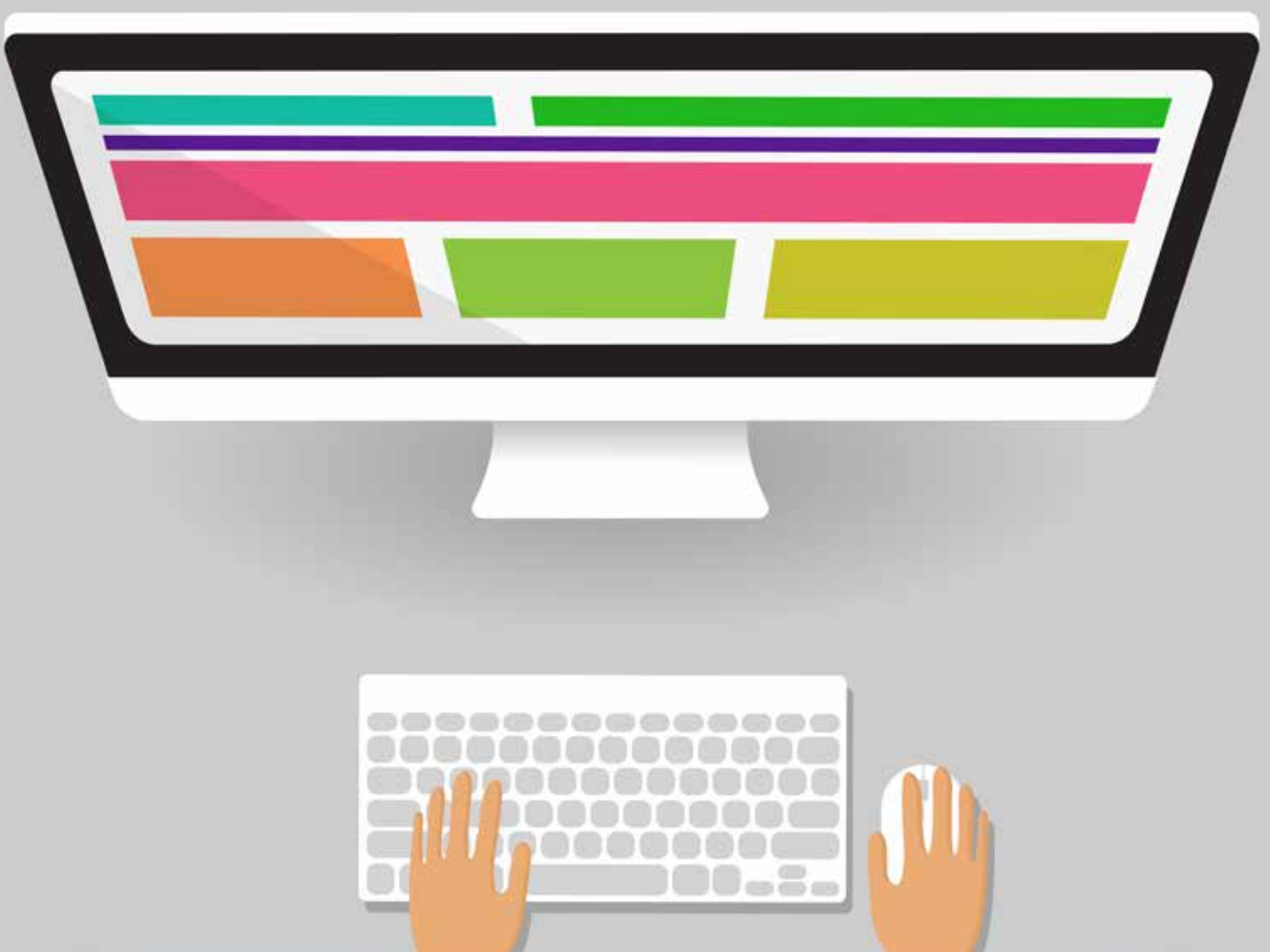
Put your character in lots of trouble, yes, that is excellent advice for all storytellers. But first you must *really* know your character. If you do not know your character, you will not know how they are likely to re-act to trouble, or to "surprising and difficult obstacles". I also believe if we followed only the direction of the above statement without knowing

our characters we risk creating a contrived, formulaic con of a story. While story structure is important it is not as important as constructing believable characters. Give me a character to cheer on and I'll forgive structural weaknesses. A contrived con? Well – that is another story entirely.

The bulk of my own work explores female lives through the prism of Tudor history. I am amazed at what my women achieved despite the constraints imposed by their patriarchal society. Reading history books, I often recognise the cause and effect of strong character pitched against the friction of their world. For example, history tells us Katherine of Aragon, whose life I explore in *Falling Pomegranate Seeds: The Duty of Daughters* (2016) and my work-in-progress, *All Manner of Things*, was a stubborn woman, especially when she believed herself in the right. Garrett Mattingly, who wrote what is still her most respected biography, aptly described her as granite shaping the final course of the stream

(Mattingly 1942, p. 13). Her refusal to bow off the stage and deny her twenty or so years of marriage, which saw her losing baby after baby, excepting for one surviving daughter, changed England for ever. Raised to be queen by her mother, Isabel of Castile, one of the strongest queens ever known in history, Katherine lived, from her sixteenth year, a life of exile. She faced trouble after trouble, mostly troubles of a female kind, closed in between the claustrophobic walls of chambers filled with women at the beck and call of men.

"If you take your characters seriously – as you must to write them well – the words coming out of their mouths will be how you genuinely hear them speak. That's all that matters" (Toscan 2011, p. 75). Research aids me to construct character to the point they begin speaking in my imagination – which is what I want them to do. Research also helps me create well rounded characters. Yes – Katherine could be stubborn, but she was also undeniably intelligent, a woman of deep faith



who wanted to be a good queen for her subjects, and a good wife for her husband. Katherine was well respected by scholars – so I aim to construct dialogue showing Katherine is worthy of this respect. She was also an active player in the politics of these times – yet another aspect of her character I must convey and construct well in my fiction. All these parts of her personality also lend to areas for possible friction in an imagined re-creation of her life. Her life was hard – so of course this causes her to change in significant ways in my fictional story.

While my stories are, of course, informed by history, they are also fictional works driven by character. And my characters do drive my stories. I am always surprised by

them, and, at times, dismayed by where they want to take me in writing their story. By the time I emerge, though, I have gained a deeper understanding about the ‘hows and whys’ of human behaviours. Let’s take Henry VIII for example. Researching him, and writing about him, has not turned me into a fan of this particular English King, rather the opposite. But I still strive hard for objectivity – and to show the human man.

One of the things fascinating me about Henry is how much he wanted to be loved – increasingly on his own terms, yet, this need for love is perhaps what drew women to him and kept them loving him even when he pushed them out of his life. Henry lost his beloved mother in his twelfth year.

I sometimes wonder if the vacuum left by her sudden death resulted in him for ever seeking a love that compared to hers.

I am going to provide here an example of thinking through a story and show how I use character to drive story. I have always been drawn to the comic aspects contained in the story of the first meeting of Henry VIII and Anne of Cleves. Anne of Cleves was the wife Henry rejected...then adopted as his sister. To write this story, I first need to know my characters:

My two main characters:

Anne of Cleves: Speaks English with a German accent. Her lovely portrait shows a gently smiling woman, in her middle twenties, with ‘come hither’ eyes. Later, safely divorced from Henry,

all spoke of Anne's great charm.

Henry VIII: Henry VIII, a man in his late forties. Aging fast, very aware of himself as King. Likes to his ego stroked, *ad nauseam*.

The questions I am thinking about for the creation of this story:

Did Henry VIII reject Anne of Cleves because, in their first meeting, she did not hide her lack of interest in Henry, the man, thus knifed him where he was perhaps most vulnerable, making him doubt his identity as king? Was Henry's anger towards Thomas Cromwell rooted in the fact that Thomas saw his king's vulnerability (aka, Henry the man, not the king) as he emerged from meeting his new bride?

Background for my proposed story:

The idea for this short story centres on Anne's arrival in England. Henry VIII's fourth marriage with Anne of Cleves culminated after months of careful diplomacy. Yet – before and after the wedding to Anne, Henry bellowed his displeasure about his new marriage to Thomas Cromwell who had shifted his king into an alliance with the German Lutheran Princes – an alliance more to Cromwell's own liking as it took England away from the sphere of Charles V, but not to the liking of his monarch, who still saw himself as a good catholic prince.

Henry VIII exhibited his usual impatience waiting for his bride. Within days of Anne setting foot in England, Henry decided to see his bride incognita. The meeting ended up with Henry gaining a new experience: his ego was not stroked, but hurt. The king – in his liking for disguises – decided that this was how Anne would first meet him. But no one told Anne. Perhaps, because of her lack of English, they were unable to warn her. Confronted by a strange, overweight man bearing gifts and wanting to her embrace her in the name of the king, Anne acted bewildered and not really that interested. After taking the gifts, Anne returned her attention to the window, looking out at the bull baiting. Of course, when he returned royally garbed in robes of purple she knew what to do, acting the part of a princess welcoming her king. But the damage was done. Henry VIII liked her not.

Anne of Cleves' dialogue presents me with a challenge in writing this story. Some of my research suggests she came to England barely able to speak English, hmmm – a play calling for a character to interpret the main character's dialogue? An intriguing idea and one lending itself for comedy due to misunderstanding, but one I would probably find too difficult to achieve successfully. This leaves me with my Anne

speaking English with a strong German accent. So, how do I, as a writer, convey a German accent? I like simple solutions to these sorts of problems. For example, this is how I solved a similar problem in All Manner of Things, my work in progress:

María headed to the horses too. She turned to the woman beside her. "How old is Prince Henry?" she said in French, remembering the queen saying Catalina had learnt a more classical Latin than that spoken at the English court. Since she had learnt the same Latin, she breathed a sigh of relief when the woman beside her answered her in fluent French. "Our Prince Hal? He's ten. He's a tall stripling. Takes after his grandfather, Edward IV" (Dunn 2019).

So, finally, what strategies do I use to develop my characters? I know enough about them to start my story, I think a lot, and then let them reveal themselves to me through writing. Well crafted characters will surprise us, both the reader and writer, and drive the story. Stories work by having characters we really feel for – ones that make us journey with them. I also believe if we, as writers, feel for and believe in our characters, then there is a good likelihood that others will feel for them and believe in them, too, wanting to journey with them as well.

WENDY J. DUNN

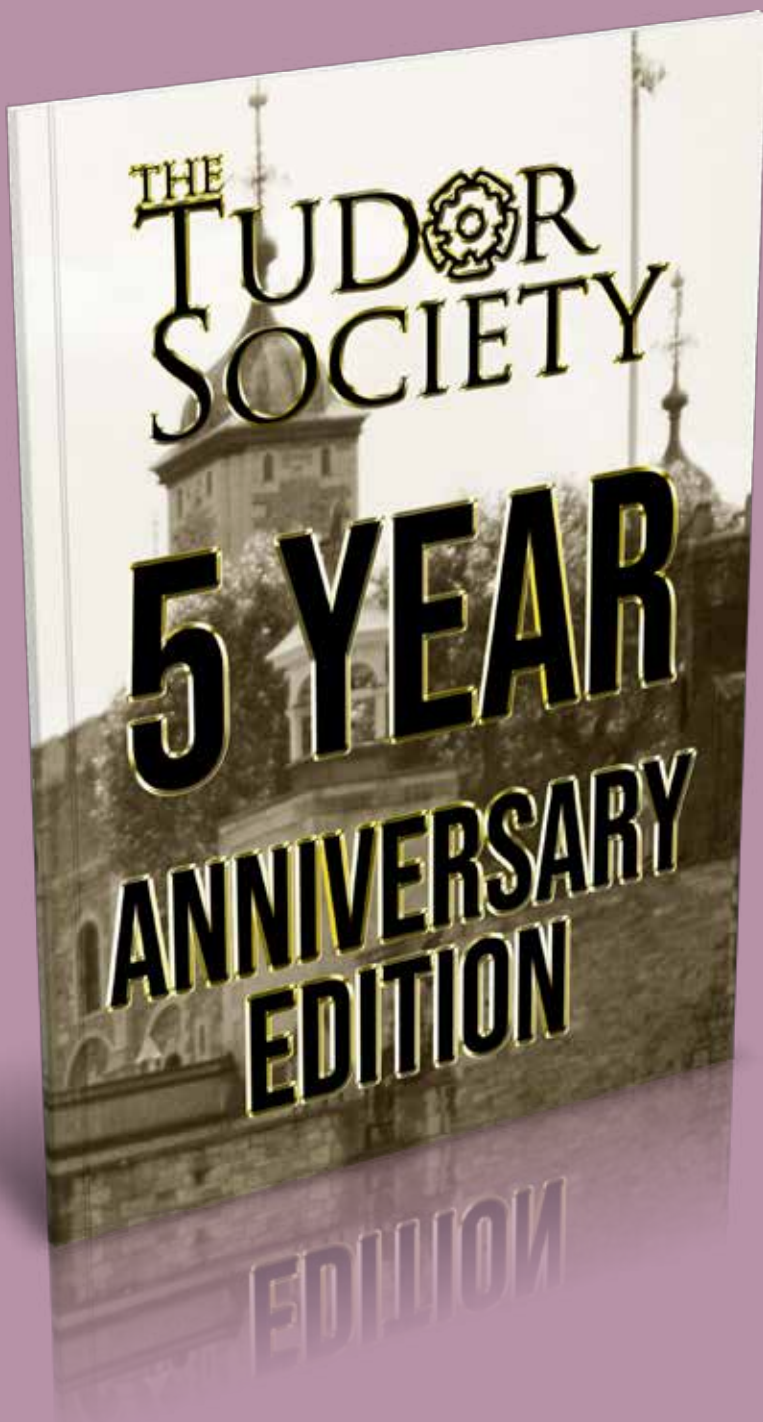
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THINGS TO LOOK OUT FOR NEXT MONTH...

SEPTEMBER MARKS THE TUDOR SOCIETY'S 5TH ANNIVERSARY!

We're putting together a special anniversary **EXTRA ISSUE** focusing on all of the Tudor monarchs. Here's a sneak peek at the cover for this unique keepsake! A paper copy will be sent to all members who have "Paper Quarterly" subscription level, so if you want to get a copy sent to you there's still time to add this to your membership if you want.



HENRY VII

HENRY VIII

EDWARD VI

JANE

MARY I

ELIZABETH I

Join with the
Tudor Society
as we celebrate
this amazing
milestone!



WHAT THE OTHER HALF ATE

Greetings fellow Tudor history lovers! This month, I thought we'd shift focus away from the food the Tudor monarchs and the other members of the Court enjoyed, and look at what the peasantry ate. And if you mistakenly think that the less-gently born lived on slops, please allow me to educate you. I've also included a link in the footnotes to an episode of Jason Kingsley's Modern History TV, on Youtube¹, in which he details a typical midday meal for a peasant during the Middle Ages. The meal consists of rye bread, salmon steaks with sorrel sauce, and pottage of mushy peas², which to my mind is quite tempting.

The saddest thing about being a living history reenactor is the very narrow view of medieval society. For example, the Society for Creative Anachronism (the SCA) makes the assumption that everyone who 'plays' is of noble birth. While reading the imaginary lineages of my fellow SCAdians, the same themes reappear time after time; personas are invariably gently-born, sometimes several times removed from a historical figure, with the occasional bastard thrown in for good measure. The people upon whom the upper classes relied for such items as cloth and gloves, ink and quills, perfumes and plate, are seldom if ever mentioned. It is the same with food.

1 Kingsley, J. Modern History TV, Part 13: Food: What Did Peasants Eat in Medieval Times?, March 2018.

<https://www.youtube.com/watch?v=WeVcey0Ng-wIn>

2 Kingsley, *ibid*

There are many well-documented examples about the different dishes that were served to Henry VII and VIII, their wives, and other family members, but what did the ordinary people who made up over 80% of the population, eat?

A recently published article in the *Journal of Archeological Science* sheds light on the foods that the other more than half of medieval society ate.³ I find this topic fascinating for two main reasons. Firstly, I've never been comfortable in a Court environment, even a make-believe one. I'm a kitchen animal and am far more at home cooking away while wearing simple period garb. I relate far more to the everyday person upon whom the nobility directly and indirectly relied. Secondly, it's not much of a stretch to realise that what the lower classes ate gave rise to the dishes that graced the tables of the Court. How do I know this? Well, we've all heard of modern celebrity chefs who serve up-market versions of simple dishes they've tasted and loved. As such, there is no reason not to assume that the same wasn't true during the medieval, Tudor and renaissance periods

In addition to Kingsley's description of the sort of typical meal a farmer

3 Dunne, J. Chapman, A. Blinkhorn, P. Evershed, R.P. Reconciling organic residue analysis, faunal, archaeobotanical and historical records: Diet and the medieval peasant at West Cotton, Raunds, Northamptonshire. *Journal of Archeological Science*, Vol 107, July 2019, pp58-70 <http://www.medievalists.net/2019/05/what-did-medieval-peasants-eat/>

or peasant might enjoy, the recent archeological findings from the West Cotton (Northamptonshire) site demonstrate that diet of lower class people of the Middle Ages was rather more than first thought, or portrayed by Hollywood. According to the evidence, a typical farmer or miller's meal would have included meat-based stews such as beef and mutton⁴, supplemented by various vegetables⁵, in addition to seasonal fruits and nuts. Dairy products also featured in the peasant diet, including the colourfully named 'green cheeses', aka unripened cheeses.⁶ I really don't understand the point of view that some people have, that the peasantry had very poor diets. This doesn't make sense as a weak and starving peasant can't produce the things that his or her Lord or Lady needed and would pay for.

So how can we experience what a lower class person in the Middle Ages might have eaten? Thankfully there are some records of what was eaten, and some of the best come from Chaucer. Obviously Chaucer predates the Tudor period. However, *The Canterbury Tales* (circa 1390) documents the lives of a

4 Dunne, J. et al, Op cit.

5 Dunne, J. ibid

6 Dunne, J ibid

Apples and Peres

Source: c14th, referenced in both *The Miller's Tale* – "Or hoord of apples, leyd in hey or heeth", and *The Merchant's Tale* – "To eten of the smale peres grene".

Ingredients

Apples and pears, cored (peeled if you prefer)

Cinnamon

Honey

Place whole, cored fruit in a baking dish or pan and bake at 200°C until the fruit has completely turned a deep brown, about 1/2 hour to 45 minutes. Sprinkle with cinnamon & sugar, and eat with honey as a garnish.

group of pilgrims walking from Southwark to Canterbury to visit the shrine of Saint Thomas Beckett. The following recipes come from a cookbook belonging to a living history group I'm a member of called The Company of the Tavern, based in Victoria, Australia. While the Tavern's cookbook is an unpublished work, the recipes are regularly used at events, and are authentic, tried and tested, and absolutely delicious. The recipes include their original source, as well as where they occur in *the Canterbury Tales*.

RIOIGNACH O'GERAGHTY

Mortreux

Source: Form of Cury

Mortreux is mentioned in the Prologue of *the Canterbury Tales*;

“Maken mortreux, and wel bake a pye”

Ingredients for Gode Broth (makes 4 cups):

3 C Chicken broth

1 C Pork broth

1/2 to 1C. Unseasoned bread crumbs

1/2 tsp. each pepper & cumin

pinch saffron (for colour)

salt (to taste)

Ingredients for the Mortreux:

1 C Chicken, cooked and minced.

1 C Pork, cooked and minced

1/4C Pork liver & chicken livers, cooked and minced

4 C Gode Broth)

1/2 to 1C unseasoned bread crumbs

3 egg yolks

1 tsp. Each pepper, cloves, & ginger

1 tbs. Sugar

pinch saffron

salt to taste

a mixture of 1 tbs. ginger & 1 tbs. sugar

To make Gode Broth

Combine broths & bring to a low boil

Add the bread crumbs & spices, return to a boil, then reduce heat and allow to cook for a minute.

Remove from heat and use, or refrigerate it for later.

To make Mortreux:

Bring the broth to a boil; add the chicken, pork, & liver, and return to boil.

Reduce heat, stir in bread crumbs, egg yolks, & spices.

Allow to cook for several minutes.

The final product should be like a thick soup. If too thin, add more bread crumbs. If the mixture is too thick, add extra broth.

Serve in bowls & garnish with the ginger and sugar mixture.

AUGUST'S "ON THIS"

<p>1 August 1555</p> <p>Alchemist and medium Sir Edward Kelley was born. Although he has been viewed as a charlatan, it is clear that he took his work very seriously, as did Elizabeth I's advisor, John Dee.</p>	<p>2 August ✂ 1595</p> <p><i>The Battle of Cornwall.</i> Spanish forces landed at Mount's Bay and the English militia fled.</p>		<p>3 August 1549</p> <p>Lord Russell marched his 1000 men from Honiton to Woodbury and set up camp for the night.</p>	<p>4 August 1557</p> <p>Burial of Anne of Cleves, fourth wife of Henry VIII, at Westminster Abbey.</p>
<p>7 August 1549</p> <p>The five year-old Mary, Queen of Scots set sail from Dumbarton, Scotland, for France to marry the Dauphin.</p>	<p>8 August 1503</p> <p>The formal wedding of Margaret Tudor and James IV of Scotland in the chapel of Holyroodhouse.</p>	<p>9 August 1611</p> <p>Death of John Blgrave, mathematician and land surveyor whose works include "The Art of Dyalling".</p>	<p>10 August 1553</p> <p>Mary I held an obsequy or requiem mass for the soul of her late half-brother, Edward VI.</p>	<p>11 August 1581</p> <p>Death of Sir Maurice Berkeley, Gentleman Usher of Henry VIII's Privy Chamber.</p>
<p>15 August 1552</p> <p>Death of Sir Anthony Wingfield, soldier and administrator, in Bethnal Green.</p>	<p>16 August 1513</p> <p><i>The Battle of Spurs</i> took place at Guinegate (Enguinegatte) in France. The French knights fled on horseback</p>	<p>17 August 1510</p> <p>Henry VII's chief administrators, Sir Edmund Dudley and Sir Richard Empson, were beheaded on Tower Hill.</p>	<p>18 August 1572</p> <p>Marriage of Henry III, King of Navarre (future Henry IV of France), and Margaret of Valois at Notre Dame.</p>	<p>19 August 1561</p> <p>Mary, Queen of Scots landed at Leith harbour, in Scotland, after the death of her husband, Francis II,</p>
<p>25 August 1558</p> <p>Death of John Robins, clergyman, mathematician and astrologer, at Windsor. He was buried in St George's Chapel, Windsor Castle. It is thought that Robins tutored Henry VIII in the subjects of mathematics and astronomy.</p>	<p>26 August 1549</p> <p>The Earl of Warwick received 1,000 mercenaries as reinforcements to fight the rebels of <i>Kett's Rebellion</i>.</p>			
<p>30 August 1596</p> <p>Death of George Gower, English portrait painter and Sergeant Painter to Elizabeth I, in the parish of St Clement Danes in London. He was buried at the church there. Gower is known for his c.1588 "Armada Portrait" of Elizabeth I.</p>	<p>31 August 1545</p> <p>A contagious disease known as the 'Bloody flux' hit Portsmouth, killing many men serving on the ships there.</p>			

DAY IN TUDOR HISTORY

Anne of Cleves by Hans Holbein the Younger



5 August
1549

The Battle of Clyst St Mary during the Prayer Book Rebellion. The Devonian and Cornish rebels were defeated by Lord Russell's troops, and around 900 prisoners were massacred later that day on Clyst Heath.



6 August
1623

Death of Anne Hathaway, wife of William Shakespeare. She was buried in Holy Trinity, Stratford-upon-Avon.

12 August
1596

Burial of Henry Carey, 1st Baron Hunsdon, in Westminster Abbey at the expense of his cousin Elizabeth I.

13 August
1579

Executions of Roman Catholic martyrs Friar Conn O'Rourke and Patrick O'Healy, Bishop of Mayo.

14 August
1473

Birth of Margaret Pole, Countess of Salisbury, brother of Edward IV, at Farley Castle, near Bath.

20 August
1588

A thanksgiving service was held at St Paul's in London to give thanks for the defeat of the Spanish Armada.

21 August
1535

King Henry VIII and his wife, Queen Anne Boleyn, visited Sir Nicholas Poyntz at his home, Acton Court.

22 August
1486

Richard III was defeated in the Battle of Bosworth Field.



23 August
1553

Stephen Gardiner, Bishop of Winchester, was made Lord Chancellor by Mary I.

24 August
1595

Death of Thomas Digges, mathematician and astronomer who championed an "infinite number of stars"

27 August
1590

Death of Pope Sixtus V at Rome.

28 August
1588

Execution of Franciscan friar and martyr, Thomas Felton, near Brentford, Middlesex. He was hanged, drawn and quartered for his beliefs, and for proclaiming that he could not accept a woman as supreme head of the Church.

29 August
1599

Death of Henry Charteris, Scottish printer and bookseller.

TUDOR FEAST DAYS

1 Aug - Loaf Mass

15 Aug - St Bartholomew's Day

29 Aug - Beheading of St John the Baptist

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TudorLife

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5TH YEAR ANNIVERSARY

TUDOR CHILDHOODS

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Henry VIII's Childhood

SUSAN ABERNETHY

The Childhood of
Catherine of Aragon

ALAN WYBROW

Everyday lives of Tudor Children

BETH GUNTER

The progresses of Elizabeth I

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