Tudor Life

THE TUDOR SOCIETY

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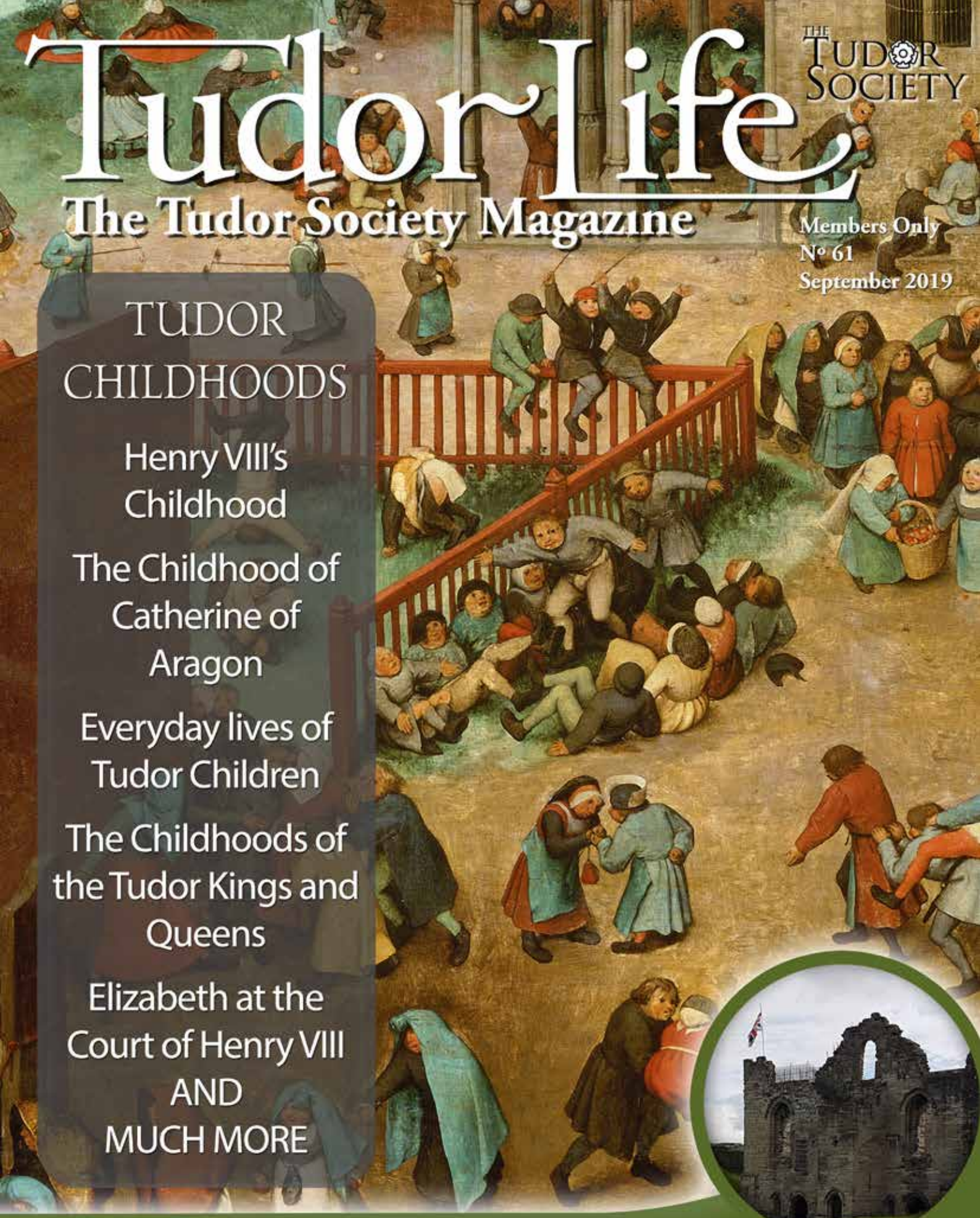


TUDOR CHILDHOODS

Henry VIII's Childhood

The Childhood of Catherine of Aragon

Everyday lives of Tudor Children

The Childhoods of the Tudor Kings and Queens

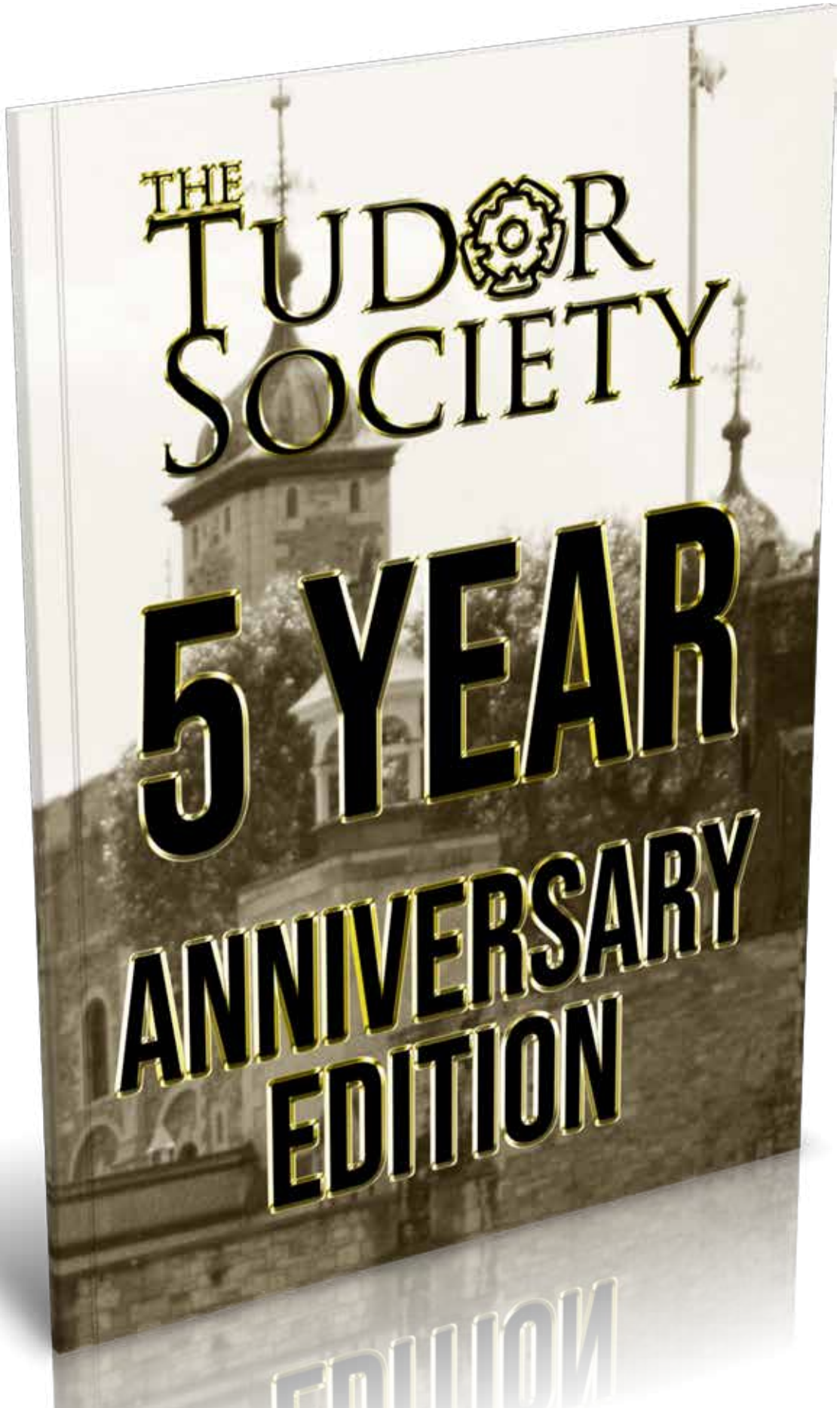
Elizabeth at the Court of Henry VIII

AND

MUCH MORE

Tutbury Castle

A prison for Mary, Queen of Scots



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TUDOR CHILDHOODS

WHEN WRITING my biography of Catherine Howard, one of the things that struck me most forcefully was how limited the general perception of medieval and early modern childhood have become. The late Philippe Ariès's theory that pre-modern children were treated essentially as "little adults" has been comprehensively debunked in recent years, with the excavation of medieval toys and proof of the lively devotion in families to the Virgin Mary and Saint Nicholas, patron saints of childhood. Tudor families could, of course, be brutally decimated by infant mortality and, as illustrated by the tragic deaths of three Tudor queens – Elizabeth of York, Jane Seymour, and Katherine Parr – childbirth could end many lives. Perhaps the most abiding theme which emerges from a study of Tudor childhood, however, is that of the eternal rather than the contextual. In this case, the abiding love in families, with all the hope and grief that brings.

GARETH RUSSELL
EDITOR

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A YOUNG HENRY VIII c. 1520

SARAH-BETH WATKINS

THE CHILDHOOD OF HENRY VIII

Henry was born on 28 June 1491 at the Palace of Placentia in Greenwich. His parents Henry VII and Elizabeth of York had already had two surviving children, Arthur and Margaret born in 1486 and 1489 respectively. Mary would follow in 1496. Whilst Arthur was in line to be the next king and had his own household, Henry was the spare heir and brought up with his sisters in the nursery.

The nursery at Greenwich was a feminine world. Anne Oxenbridge was paid £10 a year to be his wet nurse and she was accompanied by two 'rockers' of his cradle – Frideswide Puttenham and Margaret Draughton. There were two cradles – the one he slept in and the more elaborate cradle of estate for when he received visitors. This was an impressive cradle, 5 ft long and 3 ft wide, covered with crimson cloth of gold and lined with ermine fur. Henry VII made sure his son had everything he could possibly wish for.

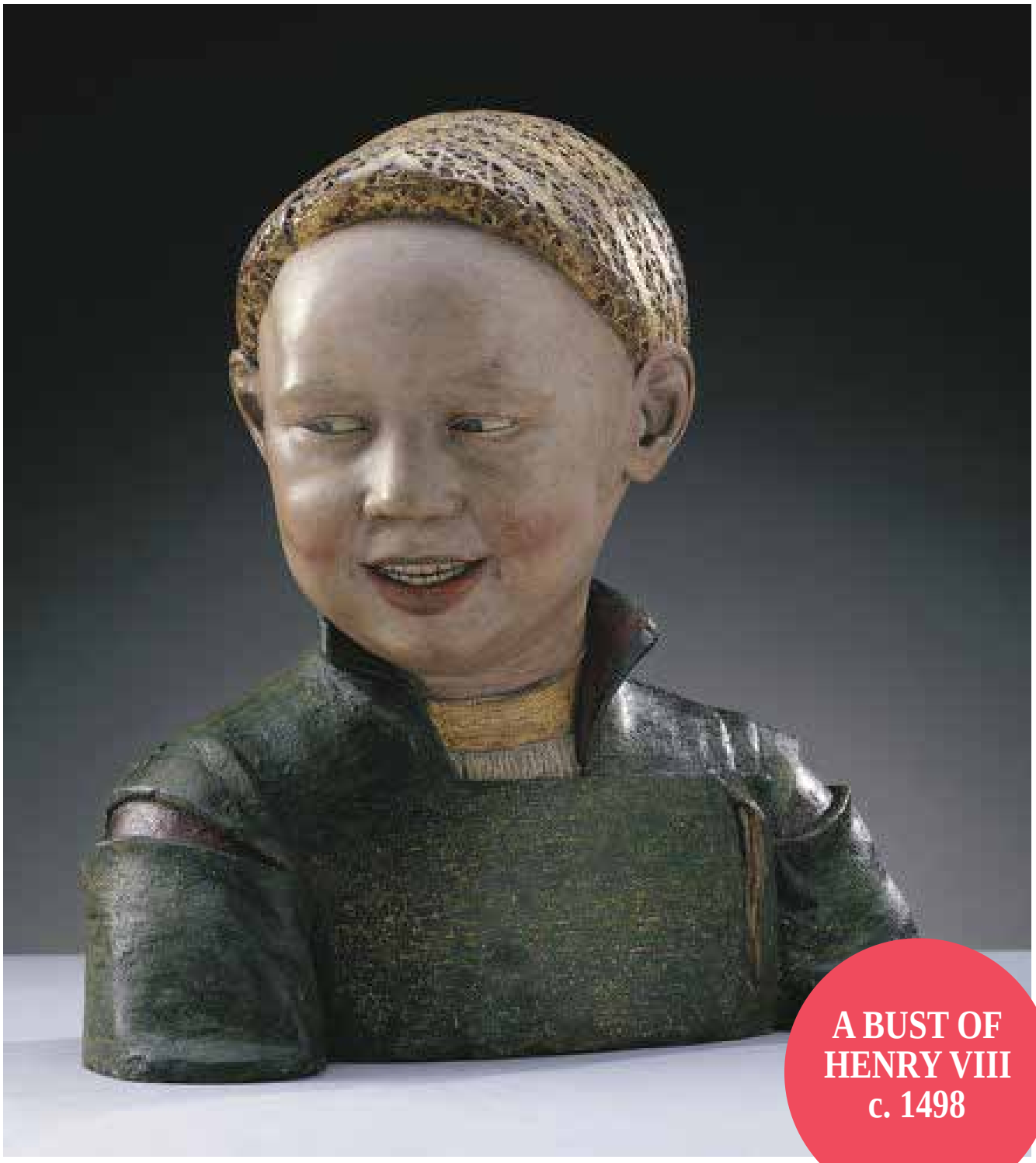
In 1492 Henry was moved with his sisters Margaret and Elizabeth (born in 1492 but died in 1495) to Eltham. Their care and attention was supervised by their grandmother, Lady Margaret Beaufort and mother Elizabeth. Being a boy Henry was spoilt more than his sisters and his doting attendants pandered to his every whim. Anne Oxenbridge would be replaced by Elizabeth Denton in time and both women would be remembered and richly rewarded when Henry grew up.

Bruce writing in *The Making of Henry VIII* believes Henry would have been given a little bronze horse on wheels to encourage his walking. Topped with a knight carrying his shield and lance, it was a play thing but also introduced him to the world of combat. He may have been a second son but still needed to be trained in military skill and horsemanship and would soon go from walking to riding. Some historians have even suggested that he could ride before he could walk. In January 1494 his father bought horses for him at a cost of fourteen shillings so he was obviously having early lessons.

Henry was appointed Constable of Dover Castle and Lord Warden of the Cinque Ports when he was two years old. The appointments of Earl Marshal of England and Lord Lieutenant of Ireland soon followed. In 1494 when he was three, he was made a Knight of the Bath and created Duke of York. To become a knight he had to learn the oath of fealty and be able to recite it. No mean feat for one so young.

Then there were the ceremonies. First the little prince had to ride into the city to Westminster Palace on a warhorse. The next day he had to serve his father at dinner, washing his hands before and after the meal and handing him a cloth for drying. Following the meal, he had to bathe in a wooden tub. Each knight that was joining the order bathed too and Henry VII visited each of them including his son to make the sign of the cross on their shoulders.

After his bath Henry was led to the chapel to confess his sins and hear mass. Early the next morning he rode with the other men to Westminster Hall but at this stage was carried by Sir William Sandys and presented before the King. The



A BUST OF HENRY VIII c. 1498

Duke of Buckingham attached a spur to his right heel, the Marquis of Dorset to his left and then the king knighted his son. The ceremonies were steeped in tradition but must have seemed tedious for a three-year-old yet their culmination ended in a three day joust at Westminster – the first Henry would see and his love of the joust would remain with him through life.

He may have been a second son but his education was important. His mother may well have begun his lessons in reading and writing but in July 1495 the Poet Laureate, John Skelton was employed as his tuto[illegible] to learn English grammar and Latin writing with a feather and parchment and he learnt well with Skelton referring to him as a brilliant pupil. Later other subjects would be added – arithmetic, geometry, astronomy, rhetoric and logic. The poet would write

Speculum Principis (A First Mirror) for Henry in 1501 as a guide to 'proper princely behaviour'. He saw a future for Henry that could be clouded and dark and hoped his book would guide him. John Skelton was a poet and a priest and although some have believed that Henry, as a second son, was destined for the church it was never really on the cards.

Giles D'Ewes taught him French as well as how to play the lute. Another musical tutor taught wind instruments and there was a dancing master too. Although we would frown on it now Henry liked watching bear-baiting and cock-fighting from an early age. He loved sports; tennis, archery, hawking and hunting. He would learn the art of horsemanship, how to joust and wield a sword. The accounts show he frequently played cards with his father and lost!

Erasmus famously recalled meeting the young Henry and his sisters. Henry 'then nine years old (sic) and having something of royalty in his demeanour, in which there was a certain dignity combined with singular courtesy' challenged Erasmus to write something from his pen. It took Erasmus three days to come up with his long poem *Prosopopeia Britannia*. Henry would have a life-long love of books and fervently studied the classics.

But with all of his education there were still other things to learn – how to dress, how to eat, how to conduct himself at court as well as an awareness of who was who, court etiquette, statesmanship and the politics of the day. Although he did not know it then but they were the skills he would learn that would be important when he became king.

His father however decided he didn't want to keep Henry so close and in 1501 he bought Codnore Castle in Derbyshire for his son's residence. Catherine of Aragon would soon be on her way to marry Prince Arthur and the focus was on the heir to the throne but Henry would never take up residence at the castle and his brother's wife would later be his. But that was all in the future. For now he was the Duke of York and he had a role to play.

A ten-year-old Henry, dressed in white satin, escorted Catherine on her formal entry into London, riding by her side through the cheering crowd and it was Henry who escorted her up the aisle for her wedding with his brother. There was great rejoicing for Prince Arthur and Catherine's wedding on 14 November at St Paul's Cathedral. After the ceremony there were days of feasting, jousts and entertainments. Henry took to the floor with his sister Margaret one evening to show off their dancing skills, until Henry stole the show by flinging off 'his gown, and danced in his jacket with the said Lady Margaret, in so goodly and pleasant a manner, that it was to the king and queen great and singular pleasure'.

He was there too for his sister Margaret's proxy marriage to James IV early in 1502. Henry loved the celebrations and showing off to the best of his ability but he was also moody. He was completely put out when Margaret, as Queen of Scotland, now sat with her mother at the top table of the sumptuous feast that followed her marriage. It was reported that he was so furious he cried tears of frustration and was thoroughly put out by his sister's elevation.

But all the celebration and joyfulness of the past months came to an abrupt end when on 2 April 1502 a messenger rode into Richmond Palace. He had come from Ludlow and the news was grim. Arthur had died at the young age of 15 and that made the 10-year-old Henry next in line. His childhood was over.

SARAH-BETH WATKINS

CATHERINE OF ARAGON'S CHILDHOOD

BY SUSAN ABERNETHY

Queen Isabel of Castile was certainly very forward-thinking when it came to her children's education. Her deliberate decision to give her children a high-quality humanist education would help generate an academic revolution for women across Europe. Isabel's daughters were expected to rule either on their own or in partnership with their husbands and she made sure they were prepared.

CATALINA, ISABEL'S youngest child, was born on December 16, 1485, in the palace in Alcalá de Henares. She was named after her ancestor Catherine of Lancaster and given the soubriquet of Aragon after her father's kingdom. She was baptized by the bishop of Palencia, dressed in a christening gown of white brocade lined with green velvet and trimmed with gold lace. Because she was born near Christmas, there were parties and jousting in celebration.

Fine linen was ordered from Holland and turned into nightshirts, bibs, sheets and pillowcases for Catalina. Thicker linen from Brittany was also made into sheets. Red cloth from Florence was used to make tunics and cummerbunds. There was fresh cotton for her mattress and she had a small brass basin to bathe in and a perfume sprinkler.

Catalina physically resembled her mother and was closest in temperament to Isabel than any of her other daughters. Her brother Juan would be so attached to her, he considered Catalina like a mother. She loved sweets, and quince jelly and sugar and rosewater were ordered for her. At the age of five, she received cloth to make dolls' clothes. When she was six, gold jewellery was purchased including four bracelets and a headband.

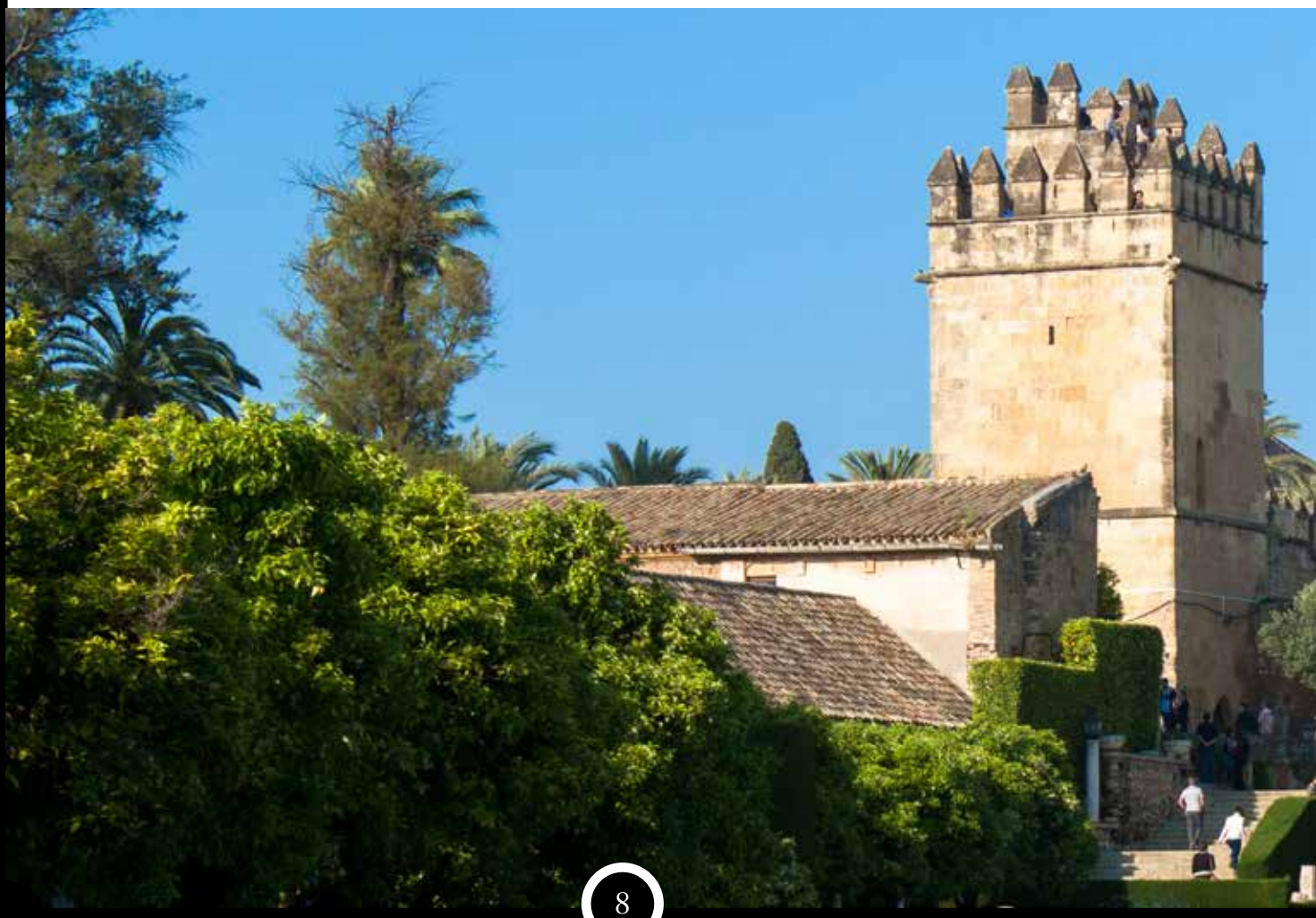
Probably a portrait of Catherine of Aragon aged around 11 years by Juan de Flandes c. 1496

When she was nine, she got a chess set and high heels.

The clothing and appearance of all the children was a source of pride and an imperative of governance for their mother. It was an opportunity to display the family's social status and importance. They were dressed in jewelled gowns made of velvet and brocade. On a particular schedule, all of Isabel's children were required to give the garments they no longer needed to their servants for their resale or use. Isabel would become angry when she found out Juan and Juana were hoarding certain favourite clothing items instead of passing them on to their attendants. Isabel also required the children to distribute uneaten or excess food to the staff so nothing went to waste.

The Spanish court was itinerant, moving constantly, allowing Isabel to administer her kingdom. Each of the children had their own assigned households. Catalina had a staff that included servants and slaves. Early on she had her own maid, bed maker and doorman. Later, uniformed footmen were added along with chambermaids who were managed by her governess. By the time Catalina was eleven, she had a dozen of her own ladies-in-waiting. Shortly before she left for England, she was given her own almoner.

Isabel had received a second-rate education when she was young and had not learned Latin, something she greatly regretted as she had to learn it as an adult. She hired a female scholar, Beatriz Galindo to teach Latin to herself and all the ladies of the court, including her daughters. She was determined her children would not get a lax education as



she had because she intended for them to operate in the most elevated intellectual levels of society.

Their tutor, Peter Martyr d'Anghiera, taught them subjects including the Bible and the works of St. Augustine, Jerome and Gregory along with the classics which included Seneca, Prudentius, and the Roman historians. Isabel viewed humanism as a complement to religion.

The instruction Catalina received was operated in a kind of academy atmosphere. Scholars would lead to Aristotelian debates. Artists and scholars circulated among the nobles and the children, sharing thoughts, writing poetry and songs and painting works of art. All these artists were required to teach the royal children, their pages and attendants. The curriculum would be developed further to include catechism, Latin and Castilian grammar, philosophy, heraldry, drawing, music, singing and religious and secular history. In addition, they were instructed in court ritual and the arts of self-presentation. They were expected to be dignified and make an impressive and decorous appearance.

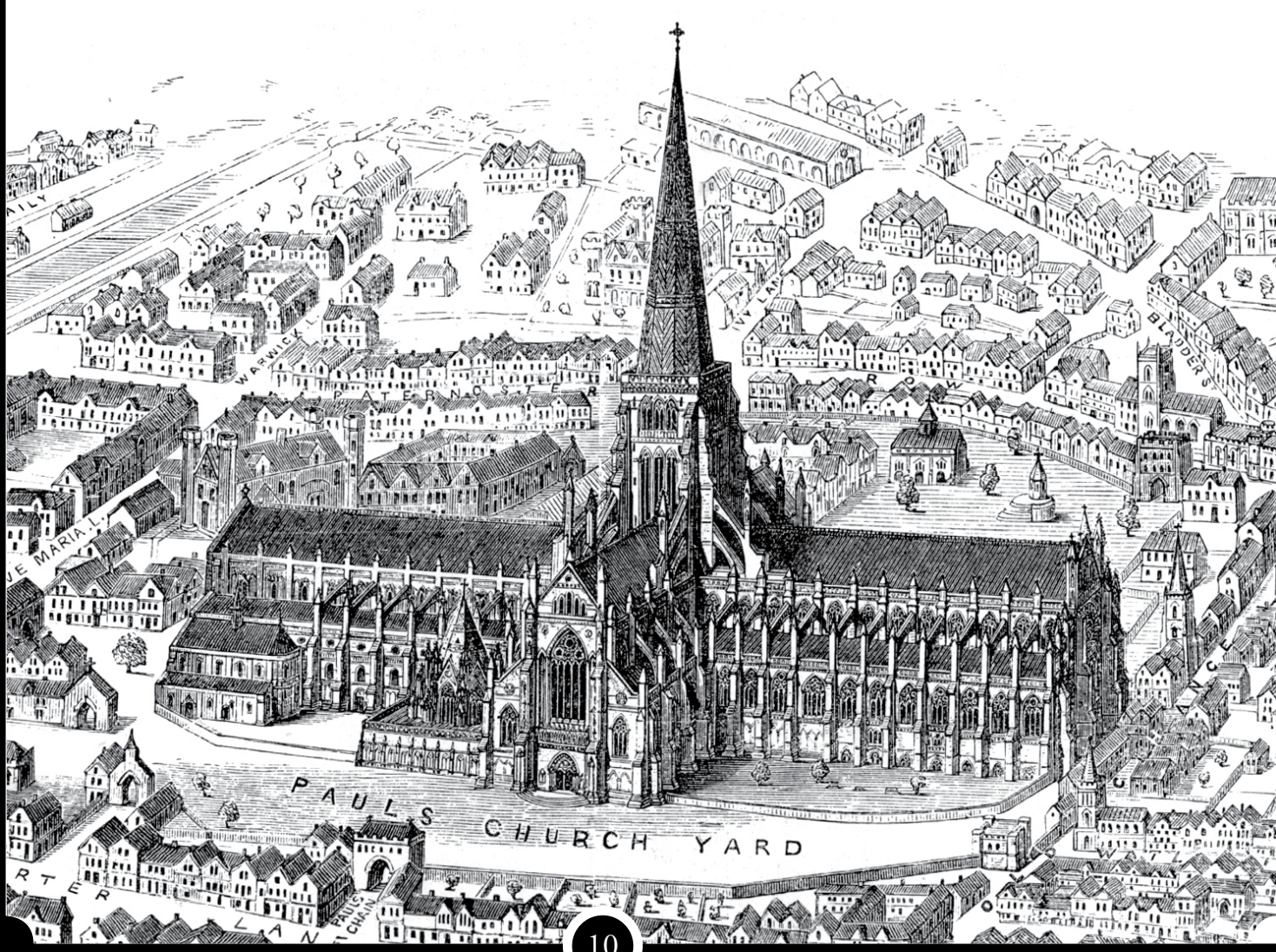
The girls were also taught domestic arts, learning to sew, weave, embroider and bake. Catalina is known to this day for the sewing of her husband's shirts, just as her mother had done. Catalina was proficient in playing the clavichord and harp. She was exceedingly learned in philosophy, literature, and religion and spoke Latin, Castilian, French, English and German. Erasmus would comment that Catalina was 'miraculously learned for a woman', noting she was a better scholar than her erudite husband Henry III.

The Alcázar de los Reyes Cristianos in Córdoba

Foreign diplomats observed and took note of the loving and affectionate relationships between Isabel, Ferdinand and their children, and of their splendid appearances. When English diplomats visited the Spanish court in March 1489 to negotiate Catalina's marriage, they witnessed Catalina and her sister Maria during an evening function. The girls appeared in rich attire, attended by many ladies, all of them daughters of nobles and dressed in cloth of gold. Catalina was too young to dance but her sister Maria delighted the ambassadors, dancing with another girl. The next day the envoy from France, Roger Machado, attended a bullfight where the king, queen and children were present. He especially commented on how Isabel held the baby Catalina in her lap and interacted lovingly with her.

The royal family would spend a lot of time on the road in their campaign to evict the Muslims from the Iberian Peninsula and their lives were immersed in the war. The family travelled by mule and Catherine was able to ride her own mule when she was six years old. These journeys allowed Catherine to see the entire country and to meet people from all walks of life.

They would spend their daily existence surrounded by soldiers who were friends, relations of friends or even their own extended family. Ferdinand would often depart to battle with a contingent of these troops and the family would await their return. Many times,



Old St Paul's Cathedral in London from Early Christian Architecture by Francis Bond (1913)

there were deaths.

The family was constantly at risk during wartime. One night, as they were camped outside Granada, Ferdinand was asleep and Isabel was up, praying through the night in her tent. When she accidentally dropped a torch, it set her bed linens on fire. Isabel grabbed her maps and battle plans and went in search of her husband and son. She found them safe but the fire swept the camp, burning all of the family's possessions. They were forced to borrow clothes to wear and kept up the fight against the enemy.

During the campaign against Almeria, Baza, Moclin, Jaen and Granada, all the children spent quite a bit of time in the command post of the Alcazaba in Córdoba. Catalina was seven when Granada surrendered but was too young to participate in the official surrender ceremonies. The family was always at risk of being the victims of a suicide attack by the enemy and were constantly on the alert. It is a minor miracle none of the family was killed. Ferdinand was stabbed in the back of the neck in Barcelona in December of 1493, narrowly avoiding death because he was wearing a heavy gold chain that blocked the blade. Isabel sent Juan on a ship out to sea and then took her girls to be by Ferdinand's side as he recovered for fifty days after suffering infection and fever.

Catalina's marriage to Arthur Tudor, Prince of Wales was under consideration and negotiation from 1488, with the biggest stumbling block to the discussions being money. During all these years of deliberation over the dowry, Catalina was called Princess of Wales at the Spanish court. In 1499, the Cortes voted to provide the large subsidies needed to pay for the dowries of Catalina and Maria.

Her wandering life was over when the family arrived in Granada. Catalina's brother Juan and sister Isabel had recently died. The materials ordered for her clothes were mostly black for mourning. She spent the rest of her time in Spain in the magical palace of the Alhambra.

A proxy marriage occurred on May 19, 1499. Isabel was loath to lose Catalina and found excuses to delay her departure. The travel plans were finalized in 1501 and by this time Isabel was very ill. Both women knew they would never see each other again when Catalina said goodbye and sailed from Corunna on August 15.

The trip to England was dangerous and took six weeks. Catalina's ship arrived at Portsmouth on October 2, 1501, to the sound of cheering crowds. Henry VII organized a magnificent arrival reception. He wanted to see Catherine face to face before the marriage ceremony. She lifted her bridal veil and he declared he was delighted, writing to her parents to say how much he admired her beauty and her agreeable and dignified manners. Catherine and Arthur were married in Old St. Paul's Cathedral on November 14 with great rejoicing. Catherine was just a month short of her sixteenth birthday.

SUSAN ABERNETHY

Further reading

"Isabella: The Warrior Queen" by Kirstin Downey
"Isabel the Queen" by Peggy K. Liss
"Catherine of Aragon: The Spanish Queen of Henry VIII" by Giles Tremlett

CHILDHOOD FA

TUDOR KINGS

BY GARETH RUSSELL

HENRY VII

After the downfall of the Lancastrian monarchy, the young Henry was smuggled out of the country by his uncle Jasper. The overthrow of Jasper's half-brother and Henry's uncle, King Henry VI, had left all those linked to the royal house vulnerable. The two made it safely to Brittany, but only after their ship encountered a fearsome storm.

ELIZABETH OF YORK

One of the baby Elizabeth's godparents was Richard Neville, 16thEarl of Warwick, the mighty nobleman nicknamed "the Kingmaker". He had helped put Elizabeth's father on the throne as King Edward IV, but four years after her christening he would help depose him to restore Henry VI.

ACTS FOR THE AND QUEENS

HENRY VIII

When he visited England, the famed philosopher Erasmus of Rotterdam was granted an audience with the royal children, including the future Henry VIII. The great thinker was thoroughly impressed with the young prince's confidence and erudition.

KATHERINE OF ARAGON

Two of Katherine of Aragon's sisters, the princesses Isabella and Maria, were married to the same man, King Manuel I of Portugal. To preserve the alliance between Spain and Portugal, Maria married Isabella's widower, a marriage which had echoes of course when their younger sister Katherine married Henry VIII, younger brother of her first husband, Prince Arthur.

ANNE BOLEYN

Whether one thinks Anne was born around 1501 or 1507 makes no difference to the compliments she received at a young age for her manners. The exquisitely mannered Archduchess Margaret of Austria praised Anne's bright, pleasant and well-mannered personality.

JANE SEYMOUR

Jane's childhood home, Wulfhall or Wolf Hall, inspired the title for the bestselling Hilary Mantel novel Wolf Hall, a dramatization of the life of Thomas Cromwell, who is shown as developing strong feelings for Jane in the storyline.

ANNE OF CLEVES

When Anne was still Anna and a child, she was briefly betrothed to Francis, the future Duke of Lorraine who, years later, would marry Christina of Denmark, Dowager Duchess of Milan, one of the princesses courted by Henry VIII before he proposed to Anne of Cleves.

CATHERINE HOWARD

The future queen came from an enormous family. Not only was her father one of the twenty-three children born to the 2ndDuke of Norfolk, but Catherine's mother had five children from her first marriage and had five more from her second, with Catherine's father Edmund. One of Catherine's half-sisters, Isabella, later served as one of her ladies in waiting.

KATHERINE PARR

An old legend claims that, as a child, Katherine Parr hated sewing and refused to do it one afternoon by informing her mother, Lady Maud, that her hands were meant to hold sceptres not spindles. Unfortunately for romantic fable, Katherine's recent biographer Linda Porter has debunked the legend as apocryphal nonsense!

EDWARD VI

The Bishop of Worcester compared the prince's birth to that of Saint John the Baptist, whose birth in the Gospels prefigured Christ but who was also born to parents, Saint Elisabeth and Zechariah, who had long prayed for a son of their own.

JANE GREY

When the scholar Roger Ascham met the young Jane, she complained that everything she did was criticised by her parents which years later saw them depicted as abusive domestic tyrants. However, in her biography of Jane and her two sisters, Leanda de Lisle has queried this by saying Jane's claims were likely those of a melodramatic teenager, as nothing suggests the Duke and Duchess of Suffolk were cruel to their offspring.

GUILDFORD DUDLEY

Jane Grey's future husband got his unusual first name from his doting mother, Lady Jane Dudley, the future Duchess of Northumberland. She had been born into the Guildford family and evidently felt enough pride in her natal name to preserve it by giving it as a first name to one of her sons.

MARY I

The toddler princess saw a visiting Italian cleric and clapped excitedly, "Priest! Priest!" Years later, Protestant propagandists incorporated this anecdote into their histories but subverted it to illustrate that, even as an infant, the woman they would call "Bloody Mary" was already under the "nefarious influence of priests."

PHILIP II OF SPAIN

The future consort of Mary I was only eleven months-old when he received his first gesture of obeisance from the empire he would one day rule. The Cortes of Castile knelt before the baby as they swore to uphold his rights to the Castilian crown, recognising him as the undisputed heir of his father, Emperor Charles V.

ELIZABETH I

The prodigy was in full evidence with Elizabeth Tudor who, by the age of eleven, was writing letters in Italian to her stepmother, Queen Katherine Parr, and translating prayer books written by fellow princesses from their original French.

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THE EVERYDAY LIVES OF TUDOR CHILDREN

Artist **Alan Wybrow** delves into the things that Tudor children did to pass the time...

It seems whenever we view the news on our television sets, we are subjected to stories highlighting the atrocious plight of children around the world.

We view pictures of thousands of children starving in Africa, children being maimed and killed in wars in the Middle East, children caged in pathetic conditions in the southern United States along the Mexican border, children being used as child soldiers, and children wandering aimlessly through squalid refugee camps.

These stories and images tug at our heart strings. We stare at the sheer magnitude of incidents and wonder if our world is rapidly decaying or wonder if they have always existed. Are they more evident to us today as modern technology enables events to be recorded and transmitted around the world in mere minutes.

These images prompted me to wonder what life was like for the ordinary child growing up during the Tudor period from 1485 to 1603. Was their life as perilous and violent as that of many children today or was it better, more secure, more stable and happier?

I decided to research and investigate the life of the lower class and peasant children excluding the children of the aristocracy. Those children with privileged lives raised in mansions, surrounded by servants and all the luxuries of life.

The vast majority of children living during the Tudor period were from the lower class; the children of peasants, farmers, tradesmen, or merchants.

My research indicates life was as frightening, insecure and unstable; in fact life was more so during the Tudor period than for those today. The Tudor period children's lives were characterized by uncertainty, starvation, homelessness, disease and death.

Death rates from disease and accidents were very high in Tudor times with up to 25% of children dying before the age of 5

Children's Games by Pieter Bruegel the Elder

and as many as 40% before the age of 16. Imagine almost half the child population would be dead before turning 16!

Compare that to 3% for children under 5 throughout the entire world today and less than 1% for children under 16.

Children were baptized very soon after birth due to the high incidence and fear of death.

Contrary to our care for infants today peasant children were wrapped in swaddling which resembled long strips of cloth bandages. This method was considered the best the best way to avoid sickness and harm to the child.

Children spent most of their first year in this manner sleeping in wooden cradles. Mothers had many domestic chores and little time for child rearing.

Children learned to stand and walk in whatever fashion they could when about one year old. They endured the pain of teething without medication, as most peasant parents could not afford a piece of corral for the child to bite on as was the

method used by wealthier parents.

The first few years were the most dangerous and accounted for the high child mortality rates as children were left unattended much of the time.

Uneven floors in homes resulting in falls, open fire places, and boiling pots had many tragic results.

When outside young children often wandered off getting lost in the woods, fell into water filled ditches, were struck by galloping horses and attacked by wild animals.

These conditions encompassed a dangerous world for young children contributing to the high mortality rates.

If the Tudor environment wasn't traumatic enough for young children, they also suffered from strict discipline that by today's standards would be classified as child abuse. If a child cried or had a tantrum, they would be physically punished by a beating from a parent, family member, neighbour or even a stranger, This was considered normal societal practice

Imagine the discipline a child would endure during the teething period!

Manuals such as the 15th century "Babees Book" focused on a child's interactions with others and dictated " to speak sensibly when spoken to but otherwise remain quiet".It was a common religious belief that children were born wicked and had to have the wickedness beaten out of them.

Children did play with toys in the Tudor period as children do today. If parents could afford it, wooden dolls called " Bartholomew Babies" purchased at the Bartholomew Fair in London were a favourite with girls, a game of cup and ball aimed at catching a ball tied to a handle into a wooden cup was popular as well as yoyos.

If parents could not afford toys, as was the case for most peasant children, they created their own made from wood, clay, stone or animal bones. Pig bladders were blown up to make footballs, hoops from old barrels afforded much entertainment, and pebbles or cherry stones became a game of marbles.

A child was in his mother's care until about 7 years old were dressed in smocks similar to the girls. They were treated much the same as girls. Following their 7th birthday, clothes for boys became more traditional with knickers and shirts. Also at this time, boys spent more time in male company.

Children were expected to start working at this age.

Most peasant children did not attend school and if so, only boys attended. Girls were expected to stay home and learn domestic duties as training to become a good mother and wife. They were taught the behavioural morals of modesty, charity, and religion.

The peasant boys that attended school were enrolled in what was known as "Petty" schools. They had shorter hours than the normal 7AM to 5PM school day but also went 6 days a week. The shorter hours allowed the boys to return home early and help their parents with the chores.

Studies were done using a "Hornbook" which consisted of a wooden board with a handle and a sheet of paper listing the alphabet and Lord's Prayer. The paper

was held in place by a thin slice of animal horn.

School afforded peasant boys the opportunity to read and write but doing so under very harsh discipline. Punishment for lack of performance or unruliness resulted in a beating of 50 lashes with a birch rod. Many boys simply dropped out for fear of this punishment. The lessons and punishments were administered by the local priest as schools were held in the local parishes.

Some peasant boys may be chosen as an apprentice and be bound to a master for a period of 7 years. In some cases of dire straits, parents would sell their child to a master.

Apprenticeship meant being sent away from home, working long hours for little food or compensation. We would classify this today as slavery.

The boys had to follow strict rules or face dismissal and punishment. Those dismissed often resorted to becoming street urchins selling faggots of wood on the streets of London. (This was characterized by the little street urchin William in my children's book " William of Hampton Court") Some simply begged for scraps of food or a farthing or two.

Gangs of these street urchins would band together and cause much trouble for the citizens of London.

Those boys who stayed as apprentices and did well were rewarded with the ability to read, write and know Latin as well as the intricacies of their respective trade.

Children who remained at home and didn't attend school helped their parents with chores which might include chasing birds from seeded fields weeding, hoeing, and for smaller children, it may involve climbing into the narrow chimney to unblock or clean the chimney.

Girls learned domestic chores in preparation for married life.

These chores and domestic duties prepared the children for their future marriages as boys usually married at 18 to 21 years and girls at 15 to 16 years, even though girls were considered ready to marry at 12 and boys at 14.

Food was never plentiful and due to lack of availability or money, the food available consisted mainly of root vegetables such as carrots and parsnips which were considered fit only for the poor. Meat was scarce and spices and sugar was beyond affordability.

Hunger was not a stranger to peasant children and many of the poor starved in the streets or back alleys of London.

So perhaps the images seen today of starving, beaten and abused children are a reminder to us of the brutal times the children of Tudor England had to endure.

They lived in a world that demanded conformity and was administered and controlled by standards deemed abusive today Slavery was another form of abuse they had to endure.

They lived in a dangerous environment accented by illness, accidents and violence.

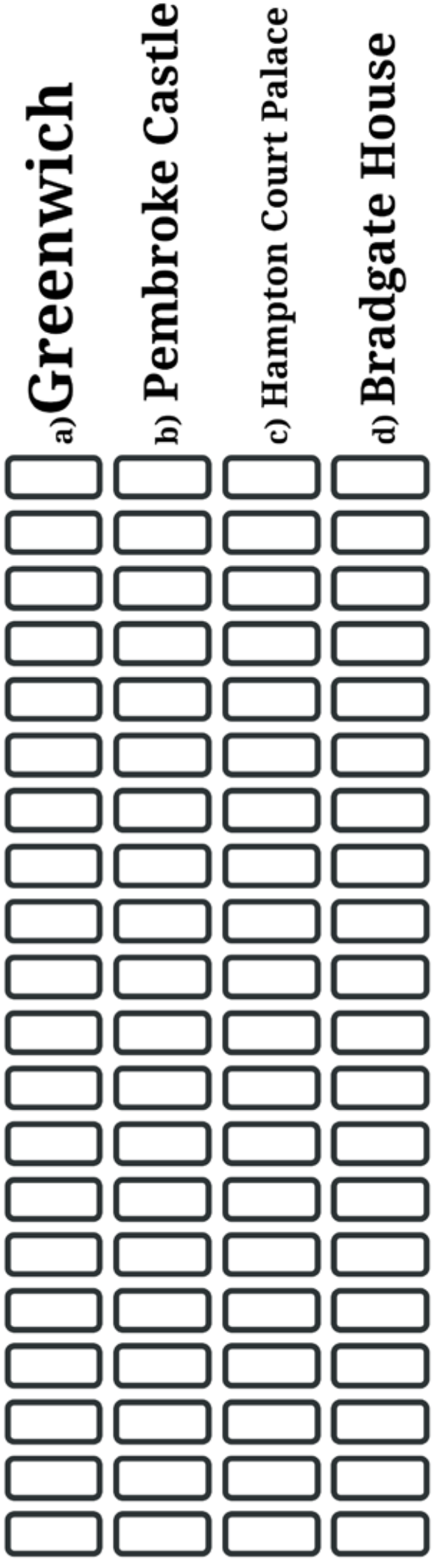
Perhaps those years laid the foundation towards a slow and progressive improvement Perhaps our children are not so down trodden after all!

ALAN WYBROW

Four royal residences saw the birth of a Tudor Monarch:
Henry VII was born at Pembroke Castle,
Henry VIII, Mary I, and Elizabeth I were all born at
Greenwich Palace, Edward VI at Hampton Court Palace,
and Jane Grey at Bradgate House.

Below are 20 facts concerning these
4 wonderful historical locations.
Can you work out which facts
refer to which location? There are five for each site...

by Catheirine Brooks



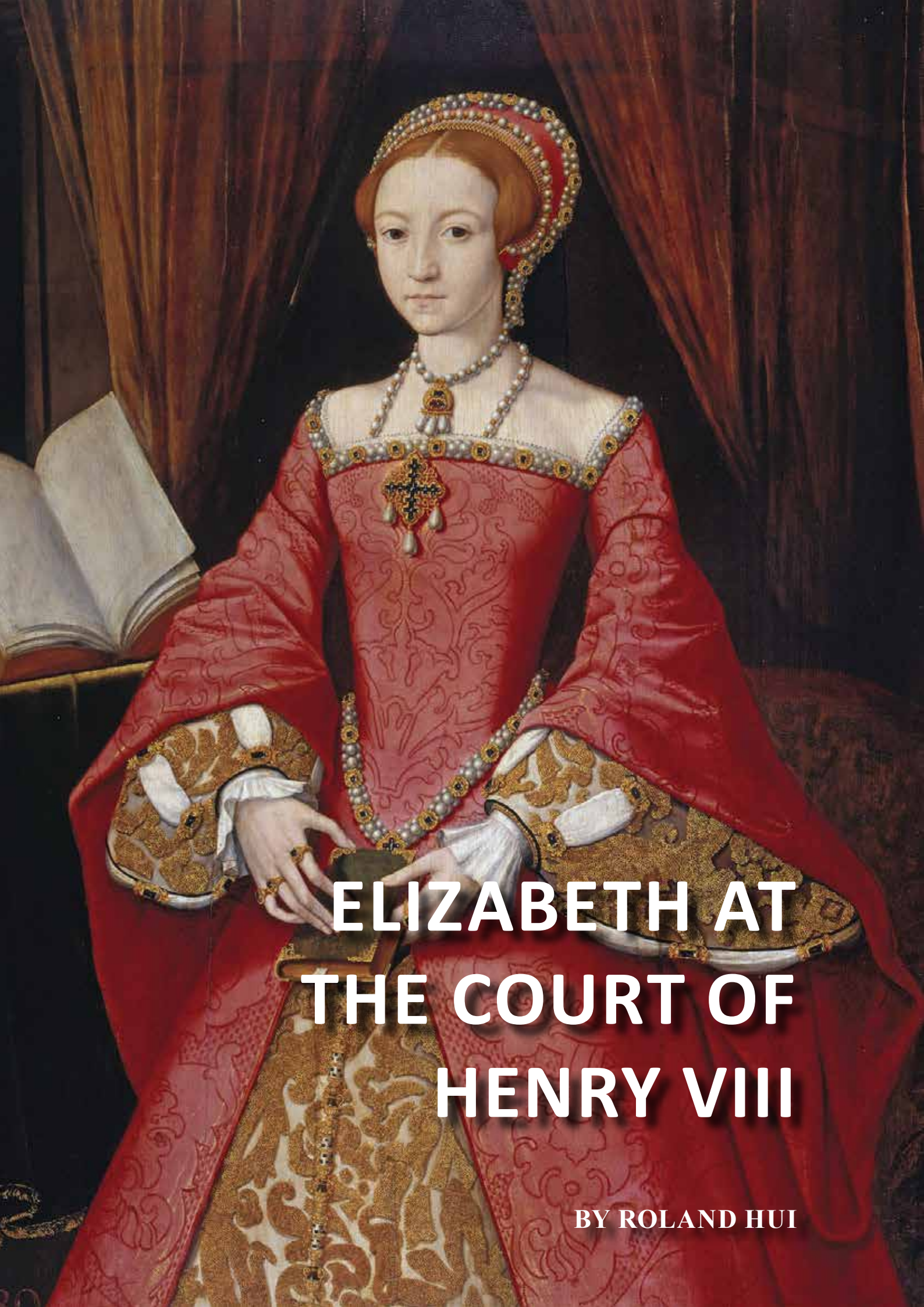
THE TUDOR SOCIETY

MEMBERS' BULLETIN

It's our Fifth Anniversary ... think about that for a moment. Since the Tudor Society started, we have amassed over 2400 articles, 241 weekly videos, 75 full length expert talks, over 216 hours of video, 60 back issues of Tudor Life magazine (this is edition 61!), 258 online quizzes, 26 "ask the expert" questions answered and so much more. We're so amazingly proud of what the Tudor Society has done in such a short amount of time.

As we move into our sixth year we have many exciting plans taking shape. This includes the history tours that Claire and Philippa are running for those who want to visit historical sites with a resident historian. But we are very aware that the main reason we set up the Tudor Society in the first place was to allow people from all around the world to connect with historians, Tudor history research and Tudor sites from wherever you live. We want to bring the world of Tudor fans and experts together. I hope that we are succeeding. In the coming year we'll be reaching out to yet more well-known historians and asking them to contribute their knowledge for our members... it's going to be an exciting year!

Tim Ridgway



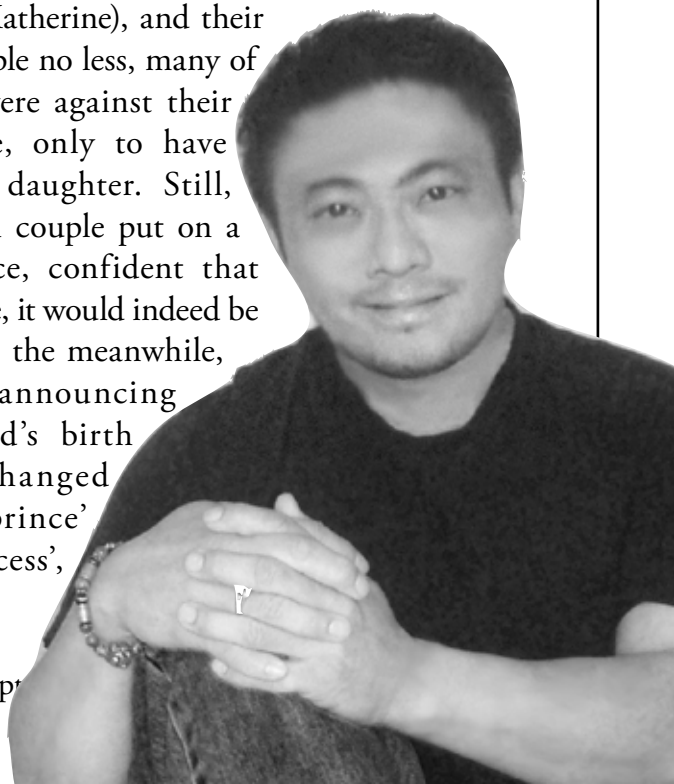
ELIZABETH AT THE COURT OF HENRY VIII

BY ROLAND HUI

By all assurances it would be a boy. According to the royal physicians, the midwives, and 'the astrologers, wizards, and witches' indirectly consulted[1], the child of King Henry VIII and his new Queen, Anne Boleyn, would be a prince. It would undoubtedly be the will of Heaven. After almost twenty five years of marriage - certainly unlawful - to his former wife, Katherine of Aragon, the match had produced nothing but dead sons. Only a daughter, the Princess Mary, survived, but she was only a girl, and thus unfit to rule England after he was gone as the King saw it. When all was rectified with Queen Katherine repudiated, Princess Mary made a bastard, and the authority of Rome rejected, Henry VIII waited anxiously for the new family he was to produce.

On August 26, 1533, Anne Boleyn, in anticipation of her labour pains, retired to her bedchamber at the Palace of Greenwich. Following the dictates laid out by the King's late grandmother, the Lady Margaret Beaufort, the Queen's apartments were shut off from the rest of the court. No man was admitted into Anne's presence, only her women who took over all serving duties. Not only were men denied access, but also the very light itself. To create a peaceful environment for the Queen nearing her time and to ensure the safe delivery for her child, a veritable cocoon was made around her. All the windows were closed and covered over to keep out contagions, except for one to allow in a bit of fresh air. In truth, the mother-to-be was more stifled than she was made comfortable. According to the Lady Margaret's directives, Anne's ladies were also to make certain that their mistress was not to be distressed by any hangings or tapestries with disturbing subject matter, particularly those with great beasts or monsters. The Queen, in her agony or delirium in delivering her baby, might be upset by such images and tragedy would befall the birth. When Anne's time eventually came, no such occurrences were recorded, and on the afternoon of September 7, the child was safely delivered. But contrary to all expectations, it was a girl.

While the baby's sex was certainly no tragedy, it was an embarrassment to the King and Queen. After all, the two had defied the Church itself, the might of the Holy Roman Emperor Charles V (the nephew of Queen Katherine), and their very people no less, many of whom were against their marriage, only to have another daughter. Still, the royal couple put on a good face, confident that next time, it would indeed be a son. In the meanwhile, letters announcing the child's birth were changed from 'prince' to 'princess',



Sept

LEFT: Elizabeth I when Princess (attributed to William Scrots)

Greenwich Palace (an 18th century view)

and her christening - a most grand affair- would proceed as planned.

It was her parents' intention to call her 'Mary'.[2] While some families in medieval and Tudor times had two children bearing the same first name to allow it to be kept in the family[3] - the reason in this case was different. Mary Tudor, the King's elder daughter born in 1516, was still very much alive and had every expectation to remain so. But she was proving difficult. Mary was siding with her mother now banished from court, and she was refusing to call herself anything but 'Princess' in defiance of her father. Thus in giving his second daughter the same name as his first was evidently out of spite. It would be as if the older girl never existed.

Despite the Imperial ambassador's opinion that the christening was a 'dull and disagreeable' affair,[4] - he was after all, a great supporter of Queen Katherine and Princess Mary - it went off splendidly. On September 10, at The Church of the Observant Friars at Greenwich, the child was baptized at a silver font by the Bishop of London, with the Dowager Duchess of Norfolk and the Marchioness of Dorset acting as godmothers, and the Archbishop of Canterbury as godfather. After the child was duly christened, the herald, the Chief King of Arms, cried aloud, "God of His Infinite goodness send prosperous life and long to the high and mighty Princess of England Elizabeth"![5] She was not to have her sister's name after all, but was named after the King's late mother, Elizabeth of York.

As with most royal children, the Princess Elizabeth was given her own establishment. At the end of the year, still a baby, she was taken to Hatfield House under the charge of Lady Margaret Bryan who had once looked after Princess Mary, and another respectable matron, Blanche Parry, who cared for her most intimate

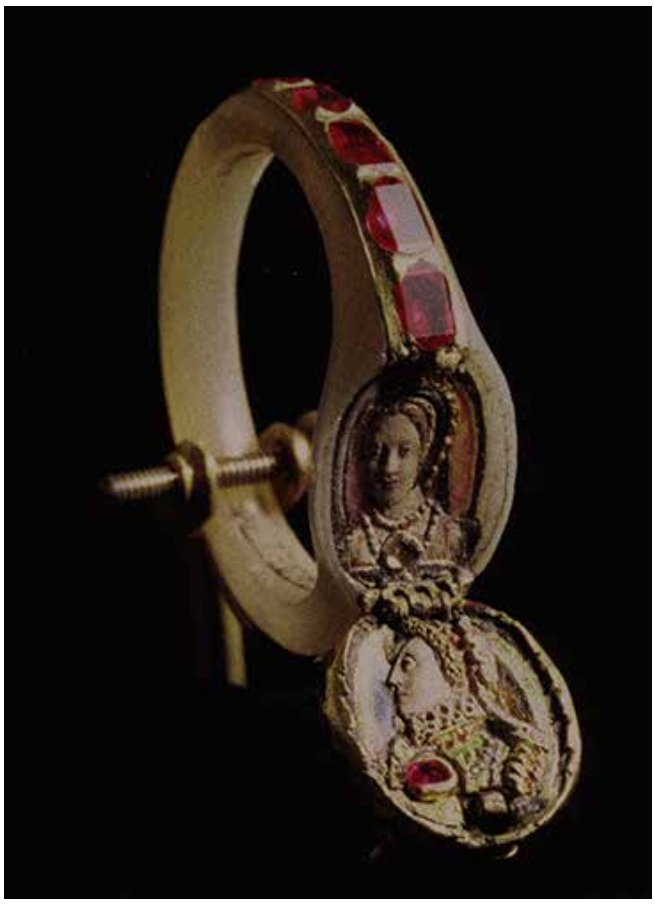
needs. The creation of a separate household was considered an honour to Elizabeth as the King's heiress, but it was a thing of shame to her half-sister Mary. Now considered the King's illegitimate daughter and stripped of her royal rank, she must now join her baby sibling's establishment and live as a subordinate. As Mary boldly told her father's officials who visited her that December, she would call Elizabeth only 'Sister', but in nowise 'Princess of Wales', as the title belonged to herself.[6]

Put in the care of others, Elizabeth's memories of her mother could only have been vague. She must have been too young to remember her mother's visits, or even the great occasion of being brought to court in early January of 1536. Her father's previous wife, Katherine of Aragon, had died, and the court was in celebration. The King and Queen - both dressed in festive yellow - had Elizabeth 'triumphantly taken to church to the sound of trumpets and with great display'. Afterwards, to the delight of Anne Boleyn, Henry VIII 'carried her in his arms, and began to show her first to one, then to another, and did the same on the following days'.[7] Still, all was not well with her mother. Lacking the security of a son, she was troubled by the King's capricious behaviour. One day he could be warm and loving, but then cold and distant the next. When tragedy struck on January 29 with the miscarriage of a boy by Anne, her enemies took their advantage. One of her ladies-in-waiting, Jane Seymour, was paraded in front of the King with the intention of making her his mistress. The ploy was successful, and Anne's destruction was just a matter of time. Sensing the doom closing around her, the Queen, on an April day, carried Elizabeth in her arms and stood beneath the King's window looking up as if in supplication. Henry VIII, obviously irritated, though 'he could conceal his anger wonderfully well', ignored both mother and child. [8] On 2 May, Anne Boleyn was arrested on charges of high treason and infidelity, and seventeen days later, she was put to death.

What Elizabeth's later feelings towards her mother were can only be guessed at. All her life - in keeping with her motto 'video et taceo' ('I see and I say nothing') - she would maintain her silence. Even when she came to power in 1557, Elizabeth made no rehabilitation of her mother's memory. However, she would always revere her late father who had his own wife executed. Still, there are indications that Elizabeth was sympathetic towards Anne Boleyn. Despite the official stance that she had deserved death as an adulteress, Elizabeth did receive assurances that her mother was greatly wronged. The Reformer Alexander Aless for one, when congratulating the new Queen upon her accession, also wrote how he was present at the events of 1536, and was convinced of Anne's 'innocence and chastity'.[9]

During Elizabeth's long reign, there were tangible signs of the Queen favouring her mother. At her coronation procession, a tableau set up at Gracechurch Street showing Elizabeth's family tree included an image of Anne Boleyn fully crowned and sceptred as Henry VIII's consort. Even at court, there were vestiges of her. Napkins

The Chequers Locket Ring.



were made which included an image of the young Queen Elizabeth along with her mother's emblem the white falcon.[10] The falcon also appeared on a set of virginals belonging to Elizabeth.[11] But the most intimate object was a ring. In fact in was a locket, for hidden inside were miniature portraits of sculpted gold coloured with enamels of the Queen herself and her mother. Never allowing herself to actually speak Anne Boleyn's name, was this worn in silent tribute to her?

Almost immediately after Anne Boleyn's fall, the repercussions were felt at Elizabeth's household. Not yet three years of age, the child was precocious enough to perceive the new reduced deference paid to her. When she was suddenly addressed as the King's illegitimate daughter - a consequence of Henry VIII having his marriage to Anne Boleyn annulled - the girl was said to have answered, "Yesterday, my Lady Princess, and today, but my Lady Elizabeth"?[12]

There was also a reduction in her clothes; for the élite, always a sign of wealth and status. With Elizabeth outgrowing her outfits and accessories, Lady Bryan was forced to write to the King's chief minister Thomas Cromwell asking him for 'that which is needful for her'. The new clothes, it is assumed, were duly sent. Her neglect was never malicious. Elizabeth was just overlooked during her mother's sensational downfall and then the King's subsequent marriage to Jane Seymour. That Henry VIII bore no ill-will towards his second daughter - despite rumours at court that he had disowned her as the child of Sir Henry Norris, one of Anne Boleyn's supposed lovers[13] - is evident from Lady Bryan's effusive praise of the little girl to Cromwell: 'so as I trust the King's Grace shall have great comfort in Her Grace. For she is as toward a child and as gentle of conditions, as ever I knew any in my life'.[14]

With her sister bought down in status as she was, even Mary Tudor was able to show some affection for her sibling. After the execution of her hated stepmother Queen Anne, Mary had sought reconciliation with her estranged father. However, the price was still Mary's surrender. She must admit her parents were never legally wed, and that she herself was a bastard. Warned by her own supporters that her very life was in danger if she did not submit, Mary ultimately gave in. In return, she was back in her father's good graces, and she found a friend in Queen Jane. With her improved situation, Mary, despite herself, warmed to her baby sister, a bright little thing with the pale skin and reddish-gold hair of their father and of herself. In a letter to Henry VIII, Mary commended Elizabeth to him, saying she was 'such a child toward, as I doubt not your Highness shall have cause to rejoice of in time coming'.[15] Jane Seymour bore her younger stepdaughter no animosity either it seems. In October, 1536, it was reported how the royal family were all together at court, and that the King was seen to be 'very affectionate' towards Elizabeth.[16]

Her first great ceremony in her father's reign was to attend the christening of her half-brother Edward, born in October 1537. Still too little to have an official role - such as Mary who acted as her brother's godmother - Elizabeth was instead assigned to bear the baby's chrisom cloth. But no more than a child herself, she had to be carried in the arms of Edward Seymour, the Queen's brother. Also present at the baptism was her maternal grandfather Sir Thomas Boleyn, though Elizabeth probably had no recollection of him. Now out of favour with the destruction of his family - his daughter Queen Anne and his son Lord Rochford both executed - he was still obligated as a peer of the realm to attend. What the old man felt in seeing his granddaughter - had she been born a boy, the Boleyns would surely have not fallen as they did - can only be imagined.

The joy of the Prince's birth was tempered by the death of his mother from puerperal fever shortly afterwards. As with Queen Jane, Elizabeth would have little to do with her next two stepmothers. Anne of Cleves, who became Henry VIII's fourth wife, and who spoke nothing but her native German, lasted only six months, while her successor Katheryn Howard, presided at court for only a little over a year. Katheryn (a cousin of Anne Boleyn) it was noticed, took an interest in Elizabeth. She gave the little girl

presents of jewelry, and on one occasion, had her brought to her by boat for a visit. But in November 1541, such gift giving and trips came to an end, when Katheryn, like Anne Boleyn before her, was arrested for adultery. And like Anne, she would suffer the same fate. It was said the young Queen's terrible end left a profound impact upon her stepdaughter. Later, Robert Dudley, the Earl of Leicester and a great favourite of Elizabeth as Queen, would remark how he and had known her since they were children. It was about the time of Katheryn Howard's execution that Elizabeth told him that she would *never* marry.

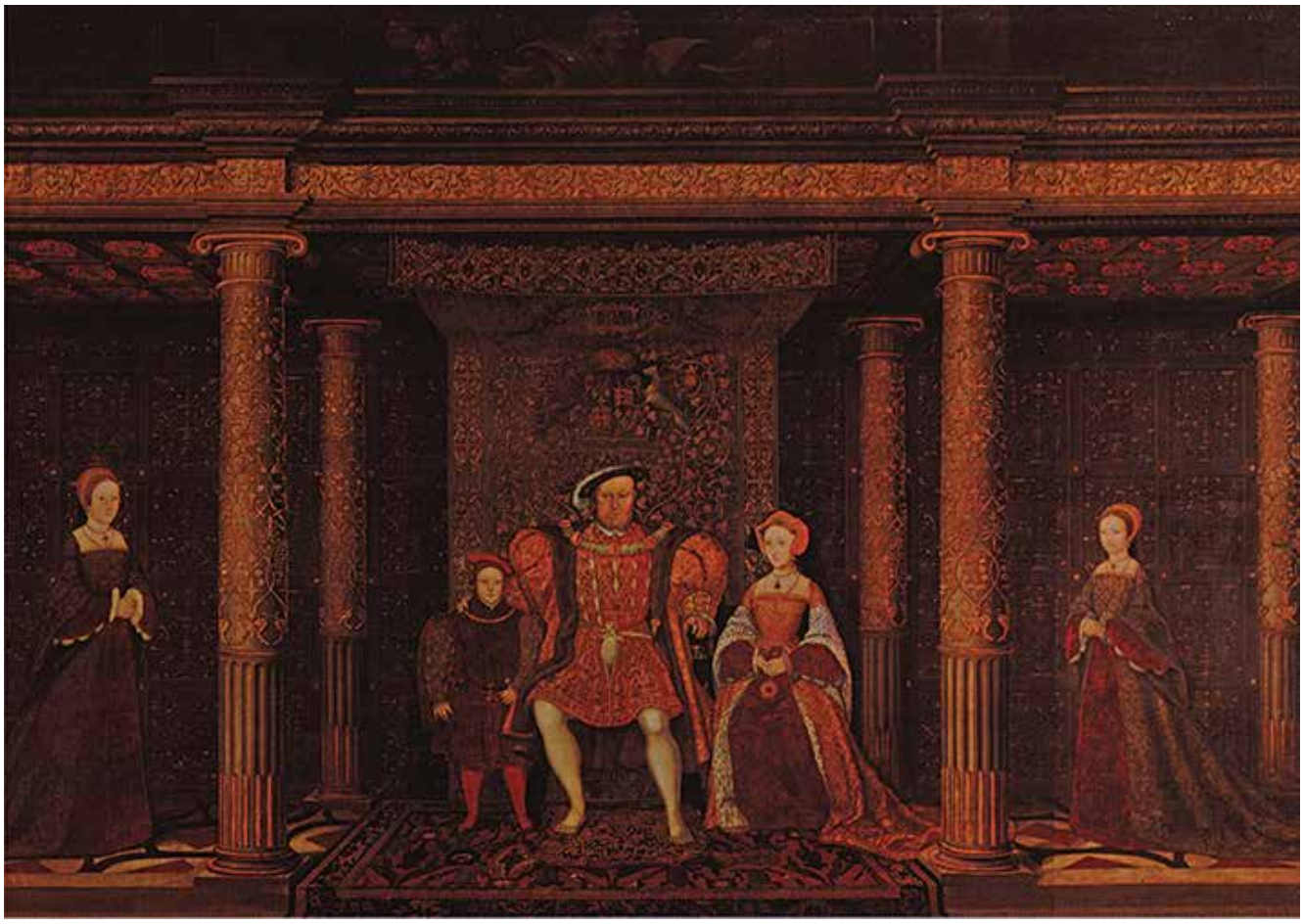
In July, 1543, Henry VIII took his sixth and final wife. Unlike his three previous marriages, Elizabeth had the honour of attending the nuptials. At Hampton Court, with her sister Mary beside her, she watched as her father, an ageing colossus of a man took his wedding vows with Katharine Parr. Already twice widowed, she was a lady in her early 30s with a lively personality, a kindly disposition, and a religious fervour. Inclined towards Reform, Katharine was convinced that God had inspired her to marry the still very Catholic Henry VIII in order to guide him towards the Protestant faith. As well, Katharine saw herself as a dutiful stepmother to the King's three children.

Katharine Parr (by an Unknown Artist)

Katharine had already befriended the Princess Mary before accepting the King's hand, and now as Queen, she looked to form close bonds with Elizabeth and her brother Edward as well. To do this, Katharine, soon after her marriage, arranged for them to come to court. That all three siblings were under one roof for an extended period of time would even come to the attention of Mary of Hungary, a sister of the Emperor Charles. That December, while asking about the royal family's health, she enquired whether 'the Queen's Grace, my Lord Prince, my Lady Mary, and my Lady Elizabeth… continued still in one household'?[17]

A well educated woman herself, Katharine Parr encouraged her stepchildren in their own studies. She was a keen correspondent with Prince Edward, and the two wrote to each other in English, French, and Latin. Having already tasked Princess Mary with doing a translation, from Latin to English, taken from Desiderius Eramus' *Paraphrases Upon the New Testament*, perhaps it was Katharine's suggestion to Elizabeth that she undertake an English translation of *The Mirror of the Sinful Soul*, a devotional poem written in French by Margaret of Angoulême, the sister of King Francis I of France. Like Edward and Mary, Elizabeth was already a keen scholar - she had excellent teachers in Roger Ascham and William Grindal - so she was well up to the challenge. When the work was completed for New Year 1544, Elizabeth had it bound in cloth herself, adding the Queen's initials - *KP*- on the cover in silver thread, and gave it to her stepmother. Perhaps emboldened by its success, Elizabeth then took on another translation, from English to Italian, French, and Latin of Katharine Parr's own composition *Prayers or Meditations*. Again elaborately bound with needlework, probably by Elizabeth herself once again, it was presented to her father at New Year 1546.

The new closeness in the royal family was given expression in a painting commissioned in the final years of the King's reign. In it, Henry VIII is shown surrounded by his family. His son, the most favoured, is of course by his side, while his two daughters are further off. A glaring omission was Queen Katharine. In her place was the mother of the heir, the late Jane Seymour. It has been suggested that the picture was more than just of a family in harmony, but of a reinstatement of the two Princesses.[18] In spring 1544, both



Henry VIII and His Family (by an Unknown Artist)

Mary and Elizabeth, despite their 'illegitimacy' were restored as heiresses to the crown. Should Prince Edward later as King die childless, the throne would go to Mary. And if she passed away likewise, Elizabeth would succeed her as Queen.

In his will, Henry VIII also provided generously for his daughters. Both were to be given a dowry of £10,000, along with an income of £3000 per year before each married.

Given the possibility that she could one day be Queen, Elizabeth was blessed with the opportunity to witness female leadership at first hand. In the summer following her restoration to the succession, Henry VIII went abroad to battle the French. In his absence, he decreed, Queen Katharine would be appointed Regent. Not since Katherine of Aragon in 1513, was this honour given to anyone, much less a woman. Elizabeth watched how her stepmother governed most capably in her father's name. Katharine met regularly with the King's Council on governmental matters, kept a watch on the troublesome Scots to the north, led and composed prayers for the King's safety and for victory over the French, and continued to run her household with a firm hand. During this time, Elizabeth may also have been made aware of her stepmother's interest in religious reform, though Katharine was careful not to be too controversial, as the King remained generally conservative when it came to such matters. In her apartments, Katharine gathered likeminded ladies

around her, and together they would hold daily prayer meetings, listen to sermons, and discuss and debate Scripture. By her piety and goodliness, it was said that the Queen 'made every day a Sunday'.[19]

Although his military campaigns brought new life to Henry VIII, his decline was evident upon his return in the autumn. Even Kings were mortal, but no one dared say so. Around the middle of January 1547, it was obvious that Henry VIII had not long to live. On the 27th, only Sir Anthony Denny, a member of the King's Privy Chamber, had the courage to approach his master, now on his deathbed, to tell him that 'in man's judgment', he would soon face his Maker.[20]

When Henry VIII finally expired the next day, he was not surrounded by his family. The Queen had gone into seclusion expecting the worst, as did the Princess Mary. As for the late King's two younger children, Edward was at Hertford Castle, and Elizabeth at Enfield. Only after custody of the new boy-king was taken to ensure a smooth transition of power was he - joined by Elizabeth - told that King Henry VIII was dead, and long live King Edward VI. It was said that brother and sister both wept and clung to each other in grief, though Edward would make no mention of this in his well kept diary. Whatever their reaction, Edward prepared for his great duty ahead and rode to London to prepare for his coronation. As for Elizabeth, it was decided that she, still a young lady, should be put in the care of her stepmother Katharine, now Queen Dowager.

The death of Henry VIII was an end of an era, and to Elizabeth, the end of her childhood. She had entered into her teens and as history would tell us, towards new tumultuous events in her life. She would face scandal and shame under the roof of the Queen Dowager, and then later, danger and treachery in the reign of her sister Queen Mary. However, the life lessons she had learned early on, as the daughter of the disgraced Anne Boleyn, to always be circumspect in her dealings and to hide her feelings when necessary, and then as the stepdaughter of Katharine Parr to govern wisely and well, left their marks on Elizabeth. She would survive many ordeals ahead becoming the great Gloriana of legend.

ROLAND HUI

1. *Calendar of Letters, Despatches, and State Papers Relating to the Negotiations between England and Spain Preserved in the Archives at Simancas and Elsewhere (CSP Span.),* IV (ii) no. 1124.
2. *CSP Span*., V (ii) no. 9.
3. Just in case the first of the name, due to the high mortality rates at the time, passed away, a sibling would then properly assume it. For example, Thomas Culpepper, who was accused of adultery with Queen Katheryn Howard, had an older brother also named Thomas (still living).
4. *CSP Span*., IV (ii) no. 1127.
5. Edward Hall, *Hall's Chronicle; Containing the History of England, During the Reign of Henry the Fourth and the Succeeding Monarchs,* London: printed for J. Johnson, 1809, p. 806.
6. *CSP Span*., IV (ii) no. 1164.
7. ibid.
8. *Calendar of State Papers, Foreign Series, of the Reign of Elizabeth* (*CSP For. Eliz.*), I, no. 1303.
9. ibid.
10. https://tudorfaces.blogspot.com/2013/06/queen-elizabeths-napkin.html
11. http://www.vam.ac.uk/content/articles/q/queen-elizabeths-virginal/
12. Elizabeth Jenkins, *Elizabeth the Great,* New York: Coward-McCann, Inc., 1959, p. 14.
13. *CSP Span*., V (ii) no. 54.
14. Frank A. Mumby, *The Girlhood of Queen Elizabeth*, London: Constable & Company, p. 18.
15. Thomas Hearne, *Sylloge Epistolarum,* Oxford, 1716.
16. *Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII (L&P),* XI, no. 860.
17. *L&P*, XVIII (ii), no. 501.
18. David Starkey, *Elizabeth: Apprenticeship*, London: Chatto & Windus, 2000, p. 31.
19. *L&P,* XVIII (ii), no. 531.
20. John Foxe, *Acts and Monuments,* (edited by Stephen Reed Cattley), London: R.B. Seeley and W. Burnside, 1837-1841. V, p. 289.

Tudor Gardens

At this time of year, with summer at its best, I wondered what kind of gardens Tudor folk might have enjoyed and made a few interesting discoveries. Today's gardens, often informal and wildlife-friendly, would have a Tudor gardener turning in his grave. It is likely that the sixteenth century saw the 'invention' of weeds i.e. plants that did not belong. In a medieval garden, every plant was reckoned useful, even the gardener's horrors: stinging nettles and dandelions. The soft tips of nettles were boiled and eaten like spinach or added to pottages (thick stews); the old leaves could be boiled up with a mordant (a fixative agent) and used to dye wool or linen a pretty green colour; at the end of the season, the nettle stalks were dried, peeled and separated into lengths of tough 'string'. Dandelion leaves went into salads with the flowers as a garnish and the whole plant was boiled up as a diuretic medicine to treat bladder problems.

Medieval gardens of 'plesaunce' were, in themselves regarded as therapeutic with perfumed flowers and scented leaves being valued as much as beautiful blossoms. Vegetables (called pot-herbs), fruit trees and medicinal plants grew amongst the lavender and lilies and newly self-seeded plants were welcomed where they grew or else transplanted to a more suitable position. God had provided and nothing was wasted.

But in the Tudor garden, things were very different. Here, man ruled and nature must be forced to obey. This was the new Renaissance attitude. Gone was the haphazard, naturalistic medieval look and, in its place were ordered, geometric designs, straight lines and beds given over to a single species, such as roses or tulips, and any other invader was rooted out, mercilessly.

There are no genuinely Tudor gardens in the UK today but we know they were inspired by Italian and French ideas and the designs recreated at places like Kenilworth Castle in Warwickshire and Hampton Court are based on well-researched knowledge, using primary documents, herbals of the time and even paintings. Gardens were now supposed to relate to the house, reflecting and enhancing its architectural style. Formal lines and structure applied to paths, hedges, statues and topiary; symmetry was everything. Knot gardens were popular but there was nothing 'tangled' and irregular about them, as the name might suggest. The OED states that the earliest reference to 'knots' regarding gardens dates from 1502 when someone was paid 'For diligence in making knottes in the Duke's garden. Clypping of knottes and

The reconstructed Tudor knot garden at Little Moreton Hall, Cheshire [National Trust]

sweeping the said garden'. (The 'duke' was the Duke of Buckingham; the garden was at Thornbury Castle[1], Gloucestershire.)

The knot originally referred to a 'foot-maze' of low hedges supposedly based on interwoven embroidery designs known as 'knot-work'. These would be of clipped thyme, lavender, marjoram, rosemary or other suitable fragrant herbs – box-hedging was considered 'to kill bees and corrupteth the aire' being 'of naughtie smell'. Within the pattern, gravel, chalk, sand, red brick dust or mulch was spread between the herb hedges to suppress any vagrant weeds and create a colourful tapestry effect. The hedge itself was the star feature with perhaps a signature piece of topiary, a sundial or a sculpture of a heraldic beast as the centre point.

Henry VII, the first Tudor monarch, had a particular liking for carved heraldic creatures in his gardens, especially those with Tudor significance, such as dragons and greyhounds, gaudily painted. The Tudor colours of green and white – green for virility; white for purity, apparently – were used to paint walls, fencing and woodwork. In 1501, the king's garden at Richmond Palace was noted at having 'royal knots (pre-dating the OED reference), orchards, bowling greens and houses of pleasure with chess tables, dice, cards and billiards, alleyed and herbed with many marvellous beasts as lions and dragons and such other diverse... vines, seeds and strange fruit'. These had been laid out beneath the windows of the apartments for the newly-weds, Prince Arthur and Katherine of Aragon, for their delight.[2] Anthonis van den Wyngaerde sketched the privy garden at Richmond, showing it laid out in 'quarters' or plots. The image can be viewed online on the Ashmolean website but is too faint to copy here, as well as being copyrighted.

Henry VIII also liked to have heraldic beasts in his new garden at Hampton Court. Having taken the palace from

The Rosa mundi or Apothecary's rose which became the Tudor rose

Cardinal Wolsey, who had kept the old medieval garden, in 1529, Henry paid John Chapman £12 per year as head gardener. He then paid Edward More of Kingston just 20 shillings or £1 in 1534, for carving 159 'kinges beastes' for the garden, to include lions, greyhounds, dragons, hinds, antelopes, griffins, leopards, tigers, harts and badgers, some to bear shields with the arms of the king and queen. Another sketch by Wyngaerde shows these in place, high on their plinths, in straight lines across the Hampton Court garden. Sadly, at Hampton Court, the original Tudor gardens were swept away by William III and Queen Mary II, when they remodelled them in the Dutch fashion of William's homeland in the late seventeenth century. Only the imprint of the Tudor fishponds remained, drained and put to use as sunken gardens.

Arbours had been popular in medieval times as lovers' trysting places or for secret diplomatic discussions – walls had ears, as they say, but from an arbour you were safer from eavesdroppers. A bower of intertwined branches or trellis work would support climbing plants such as honeysuckle, summer jasmine and sweet briar roses to create a bower, usually with a bench seat of some kind. In some Tudor accounts, arbours are termed 'roosting places', suggesting they were also ideal for a quiet afternoon nap.

At Kenilworth Castle, Robert Dudley created a 'privy paradise' of a garden for Elizabeth I's three week visit in July 1575. The design included a gillyflower garden, a fountain, heraldic devices and 'sweet bird song'. You may wonder how Dudley could guarantee the birds would be there to charm and serenade the queen but

they were probably kept in cages hung among the trees. Linnets, nightingales and goldfinches were popular as sweet-singing pets. The latter are handsome, colourful little birds, as well as fine songsters, known as King Harry's red caps in Tudor times. There is some dispute as to which flowers were known as gillyflowers. I've seen them referred to as various species, from wallflowers to hollyhocks, but most likely – bearing in mind the month of the queen's visit was July and the gardens had to be at their best – in this case they were carnations and pinks and, perhaps, stocks, all to provide heady perfumes to tantalise the royal sense of smell. Carnations, pinks and sweet Williams are all listed as gillofloures by the Elizabethan physician John Gerard. Incidentally, carnations must have all originally been deep red since their name derives from 'carne', meaning meat.

Towards the end of the Tudor era, in 1596, John Gerard compiled his *Herbal or General Historie of Plantes.* He records all the species known in England and available to grow in gardens, many of them new imports from abroad. Gerard describes daffodils, both the pale yellow wild variety and a species from Burgundy that has a yellow coronet (trumpet) surrounded by purple petals. Whether this really was a daffodil is debatable since he later gives a detailed and unmistakeable description of a snakes-head fritillary yet calls it the chequered daffodil or 'ginny-hen floure'. Tulips were quite new. Originating in Turkey and the Near East, by Tudor times they had arrived in England from the Netherlands where, for a few short years, tulip mania would take hold and a single bulb could change hands for the price of a house[3]. The craze was not matched in England, fortunately, but their vibrant colours and variety of flower shape made tulips popular here as well. Gerard explains that he believes tulips were 'the lilies of the field' so beautifully clothed which were mentioned in the New Testament.

Lilies themselves were favoured for their perfume and Gerard lists white lilies, red lilies, gold-red, mountain, Persian and the crown imperial lilies recently arrived from Constantinople. We cannot think about Tudor gardens without considering the flower that represented the royal house: the rose. According to Gerard:

> *Rose doth deserve the chief and prime place among all floures whasoever; beeing not onely esteemed for his beauty, vertues and his fragrant and odoriferous smell; but also because it is the honor and ornament of our English Scepter, as by the conjunction appeareth, in uniting of those two most Royall Houses of Lancaster and Yorke. Which pleasant floures deserve the chiefest place in crownes and garlands...*[4]

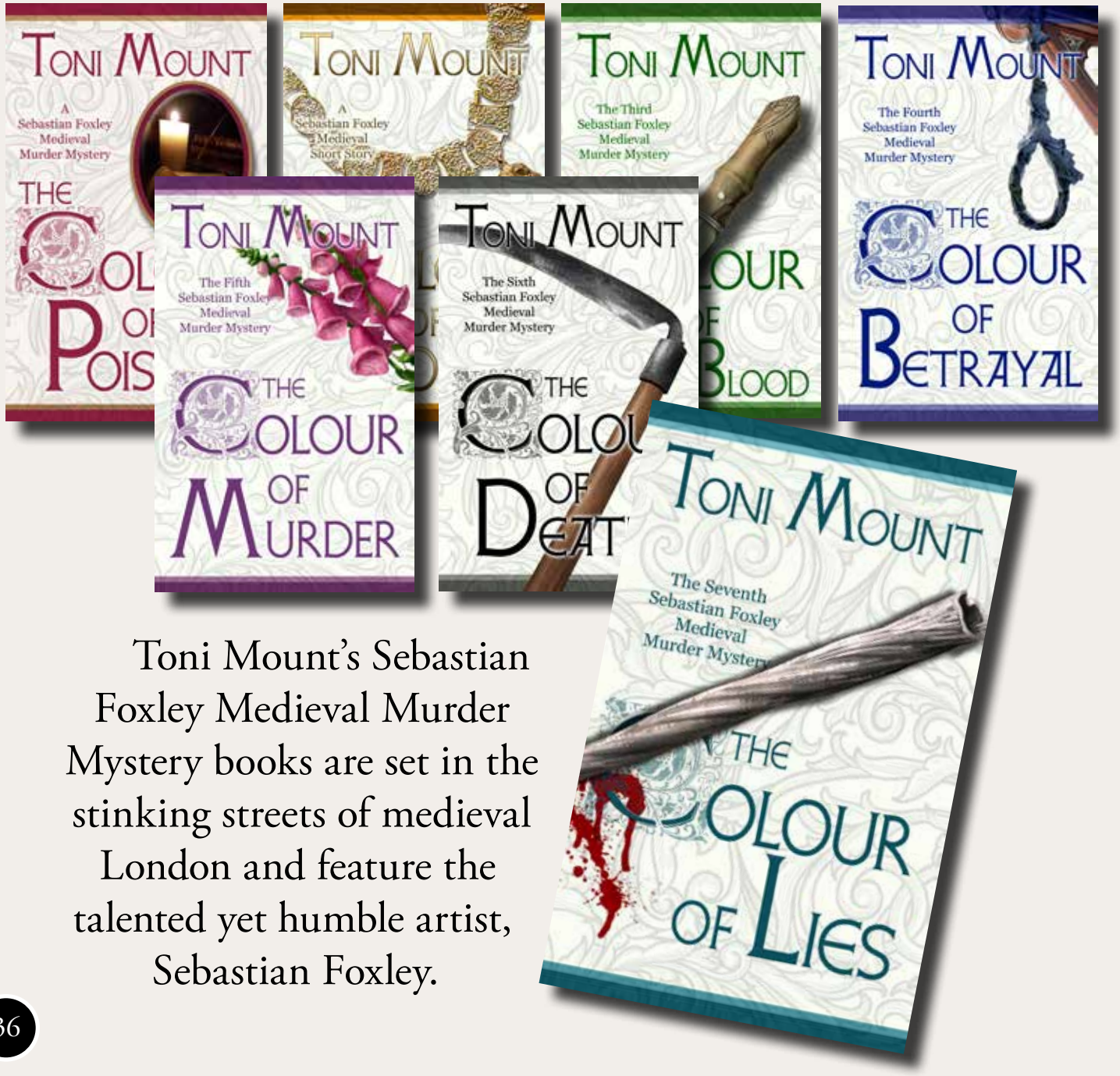
Gerard's list includes the white rose, the red rose, the Damask rose, the *Rosa Provincialis minor,* the rose without prickles and the Holland or Province rose. All are common in London gardens, he says, except the rose without pricks (*sic*) which is 'yet a stranger in England'. He doesn't mention the *Rosa mundi,* the Apothecary's rose, which became known as the Tudor rose, but does list wild roses: the sweet briar which also grows in

London gardens, and the briar bush, *Rosa canina,* the common wild rose, but this last, he tells us, is 'unworthy' of being grown in a garden. Now is probably a good time to visit a recreated Tudor garden or to get out those hedge-trimmers and, with a lion or dragon statue or two, you could begin to create your own.

Next time, considering those houses of pleasure with chess tables, dice, cards and billiards in the gardens of Richmond Palace, I shall be looking at various Tudor 'pastimes in good company', as Henry VIII wrote in the song he composed. How did the Tudors have fun and amuse themselves?

TONI MOUNT

1. The castle is now a hotel and the Tudor garden has been recreated.
2. John Cloake, *Palaces and Parks of Richmond and Kew,* volume I The Palaces of Shene and Richmond, [Chichester, 1995], p.61.
3. Mike Dash's *Tulipomania* is a good read if you want to know more about this craze in the Netherlands.
4. John Gerard, *Gerard's Herbal,* [London, Senate Studio Editions, 1994], p.270.



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.

THE TUDOR SOCIETY

September's Guest Expert is

Sarah Morris

on

The Anne of Cleves Heraldic Panels

PROGRESSES OF ELIZABETH I

Member Beth V. Gunter shares her research into the tradition that the Tudor Monarchs had of visiting their great realm. Here she tells us about the progresses of Elizabeth I.

When an English sovereign toured the kingdom, typically during the summer months, these journeys were called royal progresses. Prior to Elizabeth's reign, these were primarily for political purposes. Elizabeth, however, raised these journeys to "high art", mostly because she made so many and so much theatrical events occurred during her visits to each nobleman.

These progresses, in addition to political purposes, also served economical and very practical reasons as well. London was well known for its summer seasons of illness, of which Elizabeth was justifiably nervous. She was also very frugal, much to many a nobleman's despair. When she started her progress, it was indeed a great honor to be chosen to receive the Queen and the entire Court entourage, but many a noble went nigh unto bankruptcy to provide for the spectacle that was due Her Majesty.

As Elizabeth visited estates, nobles offered lavish hospitality, which frequently lasted over the course of many days, outstanding banquets, dramatic shows, and, of course, riding and the best hunting.

Without a doubt, in 1575, when she visited Kenilworth Castle, the estate of her beloved "Robin" (Robert Dudley), the Earl of Leicester, it was nothing short of magnificent! She stayed at his estates from July 9 until July 27. The night of her arrival was quire spectacular. Elizabeth encountered ten Sybils, a porter resembling Hercules, multitudes of gifts left from various gods upon the bridge, and the Lady of the Lake, who floated on a movable island to greet her on land! Throughout her stay at Kenilworth, mythological creatures would appear to recite poetry in praise of her beauty and wisdom. Later, toward the end of her visit there, the Lady of the Lake appeared again, along with Arion, who rode the back of a mechanical dolphin, inside which of group of musicians performed. As always, Robert was her constant companion. As Elizabeth made her departure from Kenilworth, Sylvanus, appeared and addressed her as he ran alongside her horse, emphasizing the sadness of the gods at her parting.

Mythology and pastoral themes dominated the entire the subject matter of Her entire progress, all designed to honor and praise the sovereign, who in Elizabeth's case, became likened to Deborah, Phoebe, and the Fairy Queen.

In 1602, at Harefield Place, this last and final progress, a pageant celebrated Her Majesty's cosmic power as she met the allegorical figures of Time and Place. A fitting end to the most majestic of all Tudor sovereigns.

Leicester's Gatehouse at Kenilworth Castle. Photo © Chris Allen

For books on the childhoods of high-ranking members of Tudor society, David Starkey's *Elizabeth: Apprenticeship* is a gem. I deal with Catherine's, and Tudor childhood generally, in my book *Young and Damned and Fair*, although it feels odd as ever to include it in on a list compiled by one's self.

Beverly Murphy's *Bastard Prince* is also not to be missed, as well as being a fine biography of the Duke of Richmond. For this keen to invest in an academic tome, Cambridge University Press printed Professor Aysha Pollnitz's *Princely Education in early modern England*. The same stands for Nicholas Orme's magnum opus, the enormous and beautifully researched *Medieval Children*, from Yale University Press. As ever, academic printing houses will be more expensive, so it's a question of what's practical for you and a subject you're passionate about!

In terms of novels about Tudor childhood, how could one skip Mark Twain's fantasy *The Prince and the Pauper*, in which Edward VI switches places with a London urchin? The most recent C. J. Sansom novel, *Tombland*, deals, in part, with the birth of a child to ex-servants living near Norwich on the eve of the 1549 rebellion.

Although it races through her childhood to reach a glamorised form of her adolescence, the 1953 movie *Young Bess* with Jean Simmons as Elizabeth I, Deborah Kerr as Katherine Parr, and Stewart Granger as Thomas Seymour, is a gorgeous old Hollywood biopic of Elizabeth I's life from her christening to her ascent to the throne.

TUDOR HISTORY IS EVERYTHING

To celebrate the fifth birthday of the Tudor Society, I'm delighted that this month, our interview is with the amazing lady behind it – Claire Ridgway. Claire has so many strings to her well-strung bow that we could fill several pages, but I shall let her do the talking…

An Interview

Hello Claire! I'm so excited that Tudor Society members are getting this chance to find out a little more about you. To start with, tell us about your life before the Tudors.

Life before the Tudors? Is that even possible?! OK, I'll be serious… I trained originally as a primary school teacher and taught for a few years before having my children. When my children became school age, and after we had moved to Spain, I started doing freelance writing. I did all sorts of projects – ghost-writing books, copy-editing, product descriptions, web content, blog articles, travel writing… you name it!

The story of how you became so involved in Tudor history is truly unique. Please tell us about it.

I've always loved the Tudors. My very first experience with them was when I did a project at primary school on Henry VIII and his six wives. He was such a larger-than-life character, and I found it amazing that he'd had six wives and had killed two of them. I revisited the subject at A-Level and then again when I studied the Reformation at university. I just couldn't get enough of those Tudors!

But the "truly unique" experience that started me on my present path was a dream I had in January 2009. Like many people around the world at that time, I'd become rather addicted to "The Tudors" series, so that must have sparked off my dream, but I had a very vivid dream about Anne Boleyn's execution. I was present as a member of the crowd, and all I can remember now is my feeling of horror at knowing she was innocent and that there was nothing I could do to stop her execution and to save her. I tried shouting out, but I was so scared that no sound came out. It was horrible. I woke up in quite a state and shook Tim awake. I told him that I needed to start a website called The Anne Boleyn Files and that I needed to share the truth about her. I just knew that that was what I had to do.

People have said to me that I must have been present at Anne's execution in a past life or something, but I believe that it was simply my brain's way of saving me from my present boredom. I'd had a few projects that weren't at all fulfilling and was so fed up of writing about subjects I wasn't interested in. The Anne Boleyn Files stopped me going insane, and it saved my life. Finally, I could spend my days researching and writing about Tudor history. I am so very blessed.

Then, in 2014, I set up the Tudor Society. I had received so many comments and messages from people who wished that they could get to the UK to hear their favourite historians speak and who also subscribed to history magazines and were disappointed that these weren't Tudor focused. "Why don't I connect historians and Tudor history lovers online?" I thought and "Why not produced a Tudor-history focused magazine"? I believe in bringing history to people, so nobody misses out.

Author Interview

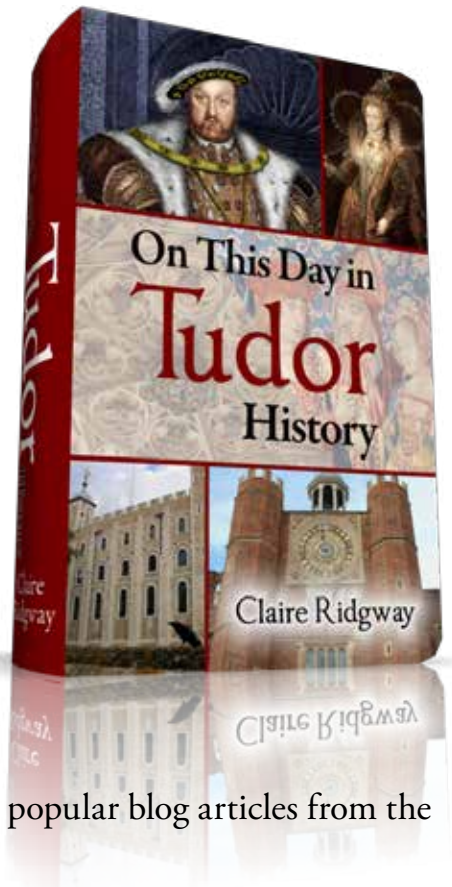
You run the hugely successful Anne Boleyn Files website and social media. Tell us more about that and the video series you are currently running on The Anne Boleyn Files & Tudor Society YouTube channel.

As well as my work for the Tudor Society, I blog about Anne Boleyn on the Anne Boleyn Files website and share my work and the work of others via my social media platforms – Facebook, Twitter and Instagram. I love the Tudor history community on social media.

This year, I've been rather busy on YouTube. I wrote and published "On This Day in Tudor History" back in 2012 and have always shared "on this day" events on social media, but this year I'd thought I'd do something different and so committed myself to doing a video a day. I pick one event each day and then talk about that. It's a lot of fun, and I've even managed to get by when I've been under the weather or been away on tours – phew! People seem to be really enjoying the videos. For those who don't like the video format, I also post the audio as podcasts. 576a28

You have written so many wonderful books. Once you knew you need to bring some justice to Anne's memory, where did you start?

Thank you! When I was a complete newbie, I started by using secondary sources such as biographies of Anne Boleyn. It was good to get a feel of the current views and theories. Eric Ives' biography of Anne blew my mind; it was so detailed. I then realised that good historians like Eric Ives shared their sources in the notes sections of their books and their bibliographies. When my friend Clare Cherry informed me that a lot of archives had been digitised, I got so excited. I spent whole days lost in Letters & Papers, reading ambassadors' dispatches, reading contemporary chronicles, lists of grants and expenses, letters…. It was so very exciting. Finding contemporary sources allowed me to interpret things myself and to come to my own conclusions, and these I shared on the Anne Boleyn Files.



Then, in early 2012, my friend Linda, a wonderful lady who I'd come to know through my Anne Boleyn Experience Tour and the Anne Boleyn Files, told me that I should publish the most popular blog articles from the

Anne Boleyn Files as a book. I did this in February 2012, the third anniversary of the Anne Boleyn Files, and the rest is history, as they say. It became a bestseller.

How do you go about researching your work? It can be very tricky to locate and then interpret historical source material.

It's actually not as tricky as it sounds, and it's something I enjoy teaching others. The notes sections and bibliographies of good secondary sources can lead you on a voyage of discovery. Simply google the names of the primary sources, and you will generally find them. My two favourite websites for primary sources are British History Online - https://www.british-history.ac.uk/ - and Archive.org - https://archive.org/. British History Online has so many digitised documents, and Archive has old and out of copyright books, including the contemporary chronicles of Charles Wriothesley and Edward Hall. Wonderful resources for researchers and historians. You can also find things on Google Books.

Interpreting these sources is a little harder, especially if the spelling is a bit dodgy. I read Tudor works out loud in a Captain Jack Sparrow accent, and that helps me to understand it. Then, it might take a while longer, a bit of thinking and a consideration of other historians' views on the document for me to come to my own conclusion.

Your passion for the Boleyns soon extended beyond Anne herself. Popular fiction can occasionally run the risk of perpetuating the common falsehoods that circulate around historical figures. Have you found the Boleyns to be a good example of this?

Yes, I fell in love with the whole Boleyn family! Fiction and some lazy historians have perpetuated the myths and made members of the Boleyn family caricatures really. We have overly ambitious pimp Thomas Boleyn married to the cold and unfeeling Elizabeth Howard; Mary Boleyn is either a bit flighty and romantic, a woman who chooses love over ambition, or she's Henry VIII's true love; Anne is spitefully ambitious, a social climber and homewrecker who has Henry VIII in some sexual stranglehold and aims for the crown at any cost, and George is homosexual (and this is always presented negatively) and a wife-beater who has a terribly unhappy marriage. There are some days when I feel like I should be wearing armour as I battle against the views that some people hold. It can be very frustrating and tiring to challenge long-held views and perceptions.

Over the years, you have been on a number of Tudor travels. What have been your most memorable trips and which are your favourite places?

Tim and I started doing Tudor history tours in 2010 and did this until 2012, running the Anne Boleyn Experience tour and the Executed Queens tour. However, we became far too busy with other projects and family life so abandoned the idea. But then a friendship with Philippa Lacey Brewell of British History Tours led to us resurrecting the idea and joint-venturing with her. It has worked so well. Last year, we did the Anne Boleyn Experience and the Discover the Tudors Tour, this year we've done the Anne Boleyn Experience and Executed Queens tour, and in 2020 we're doing the Anne Boleyn Experience, Elizabeth I Experience, and Tudor & Stuart Witchcraft & Medicine.

I love these tours. I get to see some stunning places with fellow Tudor history lovers AND get to talk Tudor all the time! Plus, I'm doing it with one of my best mates, Philippa, and we have such fun together. We designed these tours to be "experiences" rather than tours and that's really happening. It's also lovely to see true life-long friendships being made and people coming back again and again.

My most memorable trip? I really can't say. Perhaps this year's Anne Boleyn Experience when we did the Hidden Hever tour for the first time, and then I stayed in the area after the tour and got to hold Anne Boleyn's books of hours. That was a real "pinch me" moment! Hever feels like my second home, I can never get enough of it, so a few days there on the Anne Boleyn Experience is perfect. I get to see my lovely friend Owen, Castle Supervisor, when I'm there too, and the Hever staff are just fabulous.

If an overseas Tudor history lover was to come to the U.K. and could visit only three places, where would you suggest and why?

That is a tough one, and I'm completely biased! Hever Castle, just because it is so intimate, plus the gardens are breathtaking. If you love Anne Boleyn, you get a real sense of her and her family there, and it's amazing to see the books that she wrote in and that belonged to her.

I love Kenilworth Castle too. I'm a soppy romantic, and I get choked up when I visit there because I think of all the work Robert Dudley did there to try and woo Elizabeth, as a last-ditch attempt to make her marry him.

Then I'm torn between Hampton Court Palace, the Tower of London and Penshurst Place. Sorry, I'm not good at making decisions! HCP is huge and beautiful and has so much history; the Tower has served as a royal palace, a fortress, a mint, a prison, a place of execution…. History is just flowing out of its walls! Then

Penshurst is just one of those beautiful properties with lots of portraits, lovely gardens and knowledgeable staff. We had a lovely day there.

Tell us more about your books – of which there are many! Obviously, you began with your work on Anne, but what path did you follow from there?

Ha! Yes! Lots of books. Anne is my first love, and I've written two collections of articles – The Anne Boleyn Collection and The Anne Boleyn Collection II. I'm getting ready to release The Anne Boleyn Collection III at the moment.

I was blessed to get to know Clare Cherry through the Anne Boleyn Files, and I thoroughly enjoyed working with her on "George Boleyn". Clare had done so much research and had actually written a manuscript, but then we wove in my research on Thomas and Elizabeth Boleyn, Anne Boleyn, Jane Boleyn, and the Boleyn's religious views. It was such a fun project, and I'm proud of what we did. It's good to have played a part in rehabilitating George.

"On This Day in Tudor History" grew out of me sharing "on this day" posts and was a huge project. Obviously, everyone knows key Tudor events, but I wanted to share more obscure events. It took a lot of research, but my readers really enjoyed it, and now it's reaching new people through my videos.

Illustrated Kings and Queens of England was a bit of a family project. I loved Cassell's very old illustrated history and thought it would be good to have a modern book giving brief bios of the kings and queens along with coloured versions of Cassell's illustrations, and a few others. I did the writing and Tim and our daughter Verity did the colour work on the engravings.

I've also done a short book on sweating sickness – a very odd illness! - and a book on Tudor properties and places: "Tudor Places of Great Britain".

My very favourite project, though, was "The Fall of Anne Boleyn: A Countdown". I had done a countdown of blog articles, sharing the events which led to Anne's execution in May 1536, but I did more extensive research for the book. Writing it just brought home to me how fast everything happened in 1536 and what an awful miscarriage of justice it had been. It had a real impact on me.

If it's not a secret, can you tell us if you have any writing projects on the go at the moment? It must be a challenge, as you already do so much!

It is a challenge, and one project has been on the backburner since 2012. That project is "The Fall of Catherine Howard: A Countdown". I really must finish it! The research is pretty much done, and I've created the timeline, I just need to get the book written! I'll get there.

As I said, I'm also putting the finishing touches to "The Anne Boleyn Collection III", and then I'm starting a new project, a joint project with my friend Owen Emmerson, Castle Supervisor at Hever Castle. Our book will be a social history of the castle, introducing the people and families who owned it, as well as the castle they knew. I'm looking forward to properly starting it.

I also have a few more ideas, another project with Owen, but I need to focus on these for now.

Your books, and many others, are published through MadeGlobal Publishing, a company set up by you and your husband, Tim. What have you learned from this as an author?

It's been such a learning curve! I chose to self-publish, i.e. use Tim's skills to publish me, rather than go with traditional publishing because I was quite disillusioned with the publishing world and what I was hearing from other authors. I knew nobody would be interested in publishing a collection of blog articles anyway, so we just did it ourselves. It was good to be in control and to actually make some money from it! The success of that book then led to offers from publishers, but the limited print runs, low royalties, lack of control etc. just put me off.

MadeGlobal Publishing was born when authors I had got to know asked about how we did it. We could offer better royalties, a more fair arrangement, so we ended up with quite a few authors on board. As I say, it's been a learning curve, but we've made some good friends along the way and learned a lot. I'm proud of what Tim has achieved and the way he has helped people to get their "baby" out there for readers.

I shall make the question I usually save until last, my penultimate one today: If you could recommend three 'must read' history books, from any period, what would they be?

Ooooh! Tough one! Eric Ives' "The Life and Death of Anne Boleyn", Gareth Russell's "Young and Fair and Damned", and Leanda de Lisle's "The Sisters Who Would be Queen". And because I'm me and I don't stick to rules, I'll add a fourth! "God's Traitors" by Jessie Childs.

Over the years, your writing, websites, social media, and MadeGlobal have brought together authors, researchers, bloggers, and readers from across the world. How does it feel to know that your vision for a fair hearing for Anne Boleyn has forged so many relationships?

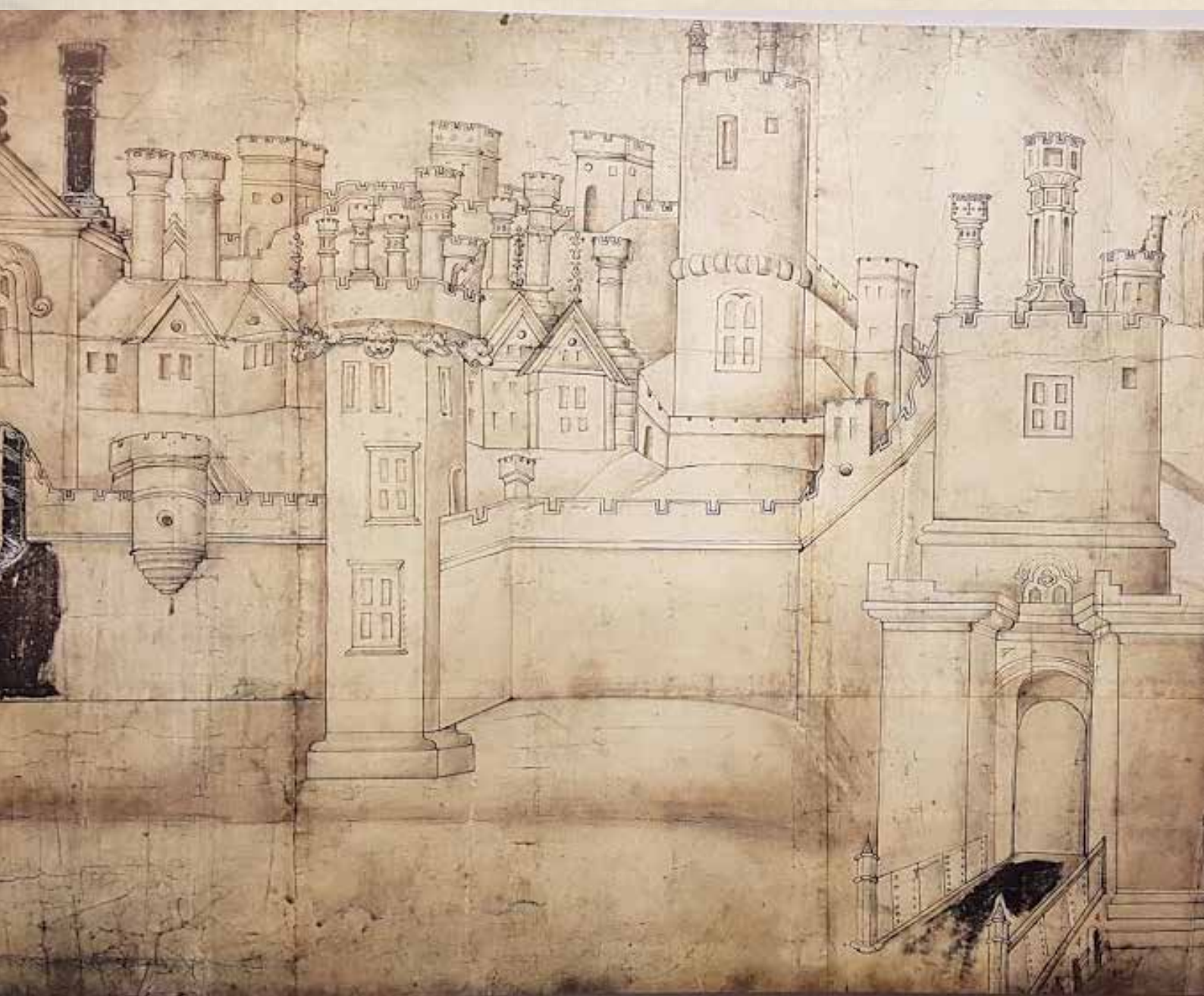
Aaaaggghhh, you've made me go all weepy now! I feel so blessed to have these beautiful people in my life.. Most of my present best friends are people I met on this incredible journey, people who have offered me support and encouragement when I've felt like giving up, and I know I do the same for them. I'm a people person, I just love talking Tudor, listening to people, and engaging with my readers too. I feel incredibly privileged to have a platform where I can share information, receive feedback on it straight away, and just chat with people. And it's just amazing when you hear that people enjoy your work, or they admit that they've changed their views because of something you wrote. I love it.

INTERVIEW OF CLAIRE RIDGWAY
BY CATHERINE BROOKS

A SPIN AROUND TUTBURY CASTLE

Claire Ridgway recently visited this ruined site, best known as being the prison of Mary, Queen of Scots on four occasions. A motte and bailey castle was constructed on the site in 1068-69 and it is mentioned in the Domesday Book in 1086.

Sadly, Tutbury was described as being in great ruin in the late 16th/early 17th century and further destruction happened during the English Civil War. The castle was visited by many English kings and was home to John of Gaunt, 2nd Duke of Lancaster. Here are some wonderful photos from her visit.



Charlie on Books

QUEENSHIP AT THE RENAISSANCE COURTS OF BRITAIN

Michelle L. Beer

In the early sixteenth century, two sisters-in-law were both queens on one island, but on two different sides of the continuous battle between Scotland and England. The two women were Margaret Tudor and Catherine of Aragon, who both acted as regents briefly, Margaret acting for her son and Catherine for her husband. Catherine of Aragon was directly involved in the Battle of Flodden, in which Margaret's husband was killed, and the two had similar styles of queenship, yet they have never really been compared. Michelle L. Beer remedies this with her study of the two queens in her book *Queenship at the Renaissance Courts of Britain.* This is an academic book; part of the Royal Historical Society's Studies in History series, and it is a useful addition to that, exploring fairly new territory.

The book starts with looking at Elizabeth of York, Margaret's mother and Catherine of Aragon's mother-in-law, and how her time as queen influenced how the two women acted when they became queen:

'Elizabeth of York was Margaret's mother and Catherine's mother-in-law, and her reign provided an important precedent for Catherine and Margaret to follow when they established their own courts and households in England and Scotland. Elizabeth's queenship connected Catherine and Margaret beyond their shared family ties. For both women, Elizabeth was the only queen consort whom they had experience observing (Catherine's mother was a queen regnant), and her participation in English court culture influenced Catherine's and Margaret's activities at their own courts.'

The two women learnt a lot from Elizabeth of York and she deserves to receive more of the credit for some of their actions. Both Margaret and Catherine women also kept on a lot of the members of Elizabeth's household, which says much about how their feelings for her and how they valued the experience of the women who served her.

After looking at how Catherine and Margaret were influenced by Elizabeth of York, the book moves on to compare the two women directly and the similarities and differences between their time as queens of England and Scotland respectively. It looks at how they supported their husbands, acted as regents and struggled to keep the peace between the two countries. One of the most interesting acts of both women happens shortly after Margaret visits England. They both presented themselves as acting in passive roles, leaving the decisions to the men around them, and this could be worked to their advantage:

'This meant that Catherine and Margaret could use their relationship with the king to intervene, sometimes publicly, in the ceremonies themselves. For instance, in May 1517 Catherine and Margaret performed a public and deliberately staged intercession before Henry VIII when they pleaded for the lives of a group of London apprentice boys who were about to be executed for their part in the Evil May Day riots. This act may have earned Catherine lasting fame as a champion of London's poor, and it was certainly a calculated decision by Catherine and Margaret to adopt a more active role on this occasion.'

This made them popular with the people of London and still protected Henry VIII's reputation, ensuring that he wasn't seen as weak and only letting people off as his sister and wife had begged him.

In conclusion, *Queenship at the Renaissance Courts of Britain* is an interesting book and full of interesting ideas and theories. However, it is an academic work and so not an easy read, it expects the reader to have some knowledge of the time period, so I would not recommend it to general readers. I would recommend this book mainly to students and those who are researching queenship and/or the two women.

JOHN MORTON: ADVERSARY OF RICHARD III, POWER BEHIND THE TUDORS

Stuart Bradley

Biographies of statesman and councillors are not as popular as those on royalty and prominent courtiers, which results in important figures often being overlooked. John Morton is one of those people, someone who will appear occasionally in other books but not in detail. He had served Henry VI and Edward IV, was an enemy of Richard III and eventually became an important statesman in Henry VII's reign. He was a crucial figure in the establishment of the Tudor dynasty. Stuart Bradley has written the first biography of the man since Victorian times and it is worth the wait, as *John Morton: Adversary of Richard III, Power Behind the Tudors* is finally giving Morton the recognition he deserves.

Morton worked as a government official in England for nearly fifty years and Bradley tells us that he '*attended more sessions than any other of the king's councillors: fifty-one sessions between 1486 and 1500'* and that his *'regular presence in London provided both continuity and consistency'*. Because of this, the book can be a little slow at times, as it is mainly on administration and politics, but it is still interesting and a worthwhile addition to the admittedly sparse amount of literature on Henry VII's court.

The book contains extensive footnotes and is well researched, so it will be of use to students and researchers alike. It also contains several images of beautiful illuminated manuscripts that are associated with Morton.

Stuart Bradley has written a book that the historical community has needed for a long time, as John Morton was such a crucial figure in the Tudor regime. His book may not be the most engaging read, as it is mainly on politics and administration, but it is an important one. This is a book that will be useful to those studying the politics of Henry VII's court, as well as the history of the government in the late fifteenth century. However, it will be of little use to the casual reader and so I would only suggest it to students and those studying the period.

REVIEWS BY CHARLIE FENTON

WENDY J. DUNN ON WRITING

Critical Friendships

Dear Writer/Reader,

Last month, I wrote about construction of character in fiction. I actually planned to return to that subject this month and discuss some strategies that would help you get to know your character(s) for the creation of story. But time kind of disappeared on me – so I thought I would make a detour and discuss critical friendship instead. Critical friendship is a subject I am particularly passionate about simply because I do not believe a writer can grow as a writer in isolation. I also believe a critical friend is a crucial part of our writing journey – one one that is part and parcel of being a professional writer. Critical friends support one another, and want to help each other gain a higher foothold on that steep, demanding climb to success as a writer. It should be a relationship of mutual respect and trust, and one where the critical friends are giving equally.

Nowadays, I feel very fortunate to have a number of trusted critical friends in my life – writing friends who I respect as writers and who also respect my writing.

So – how do I act as a critical friend to them – and how do I want them act towards me? As nurturing and respectfully as possible. I suppose my desire for nurture alongside respect is rooted to the time when I shared one of my babies with a group of writers who, despite knowing it was a young piece, tore it limb from limb. That experience, which had me waking and weeping from a nightmare that same night, taught me the importance of constructive criticism, and also the importance of having critical friends who do not destroy. Writing is an art form. As an art form, we all bring to it something different that belongs just to ourselves and our life experience. All of us bring to the writing world our unique voice – one that deserves respect and an environment in which to grow, and not be trampled on just for the sake of trampling. I believe destructive critiques actually result from critical friends who lacks experience of being critical friends. Inexperienced writers will sometimes attempt to impose their voice onto another's writing. But a critical friend is not the writer, but someone helping the writer speak more clearly to the reader.

> *You see what happens is this, in trying to write I seem to start from one word, from one little picture, a few more words, ideas so slender they hardly seem to matter and then, suddenly, I am exploring human feelings and reasons. Perhaps one day in this exploration I shall step across a hitherto unknown threshold into some deeper understanding (Jolley, 1992 p. 174).*

The critical friends I now have in my writing life do not trample for the sake of trampling – but for the sake and respect of the work. I have had the same critical friends for years now, and those years have not only deepened our knowledge of each other, but also allowed respect and trust to grow. If we go hard at times, we know the hardness comes from the right place. We want the work to succeed for the other writer.

Generally, our style of being a critical friend to one another's work is the praise sandwich approach, which can be described like this:

- **General praise**
  (Find good things to say so a writer feels affirmed as a writer).
- **Examples of the story's strengths**
  (Writer feels encouraged to keep writing).
- **Genuine feedback and suggestions for improvement**
  (remember it is only suggestions because the writing belongs to someone else and the writer is the one to make the last call of what stays or goes.)
- **End stint as a critical friend**
  (returning to praise and/or encouragement

In my experience, this approach results in both the critical friend and writer feeling good when they reach this point. Because the critical friend has first built up the writer before the criticisms and suggestions start flying, the writer is more prepared to listen and acknowledge that there are areas for improvement to help them grow as a writer.

I believe it is also important to remember there is a right time for critical friendship. I see the first stage of writing as the time we dig the clay out of ourselves – the clay from which we make the bricks of narrative, of story. Stephen King says in his book On Writing: "… stories are found things, like fossils in the ground" (2010, p. 163). I suspect what he calls fossils and what I think of as clay are one and the same. Through writing the first draft, we find these stories, the stories waiting to be told. They are within us all.

I always write the first drafts of my works for myself. That's my time to surrender to the muse, to experiment, and play around with ideas. At that stage, my concern is to keep the magical flow of writing. Once I have created the clay, I sculpture it until I have the first draft, the time for me to look at it with harder eyes and its first outing with a critical friend. My preference is only one critical friend at the first draft stage, increasing the number of critical friends as the work becomes more polished. Taking on board their feedback, I keep sculpturing until it reaches its final form. By then, of course, I hope to have sculptured a living and breathing thing. If I am writing with the goal of publication, I engage with later drafts by reminding myself the work has to engage readers other than myself.

This is when having critical friends is crucial to the writing process. When a critical friend speaks, I listen, taking on board the criticism along with the praise. If my critical friend sees areas in need of more work or improvement, I hope they will not only will point it out, but also explain to me why it didn't work for him/her. This kind of critical friendship helps me see my writing with more critical eyes.

Critical friends also make me see my writing through the eyes of a reader – so vitally important if I want my writing read by the reading public. Critical friendship can sometimes make the creation of a novel feel more like a collaborative project. Of course, I am – as other writers should be too – always in the driver's seat when it comes to my work. I am the one who must defend my decisions and take full responsibility for it in its published form.

I feel privileged to have access to critical friends. I also know if I receive critical friendship from another writer then I must be willing to give the same privilege in return by my offering of critical friendship. I must endeavour to give the same respect and nurture to their writing as they have given to mine.

Exposing yourself through your writing is never easy and criticisms are sometimes difficult to take, but those of us who wish to be known as 'real writers' learn to step beyond that point and move on. We move on by growing in our craft – thanks to critical friendship.

WENDY J. DUNN

P.S. Have you a question about writing or getting published you would like to answer? Please email me at wendyjdunn@icloud.com. I would love to hear from you.

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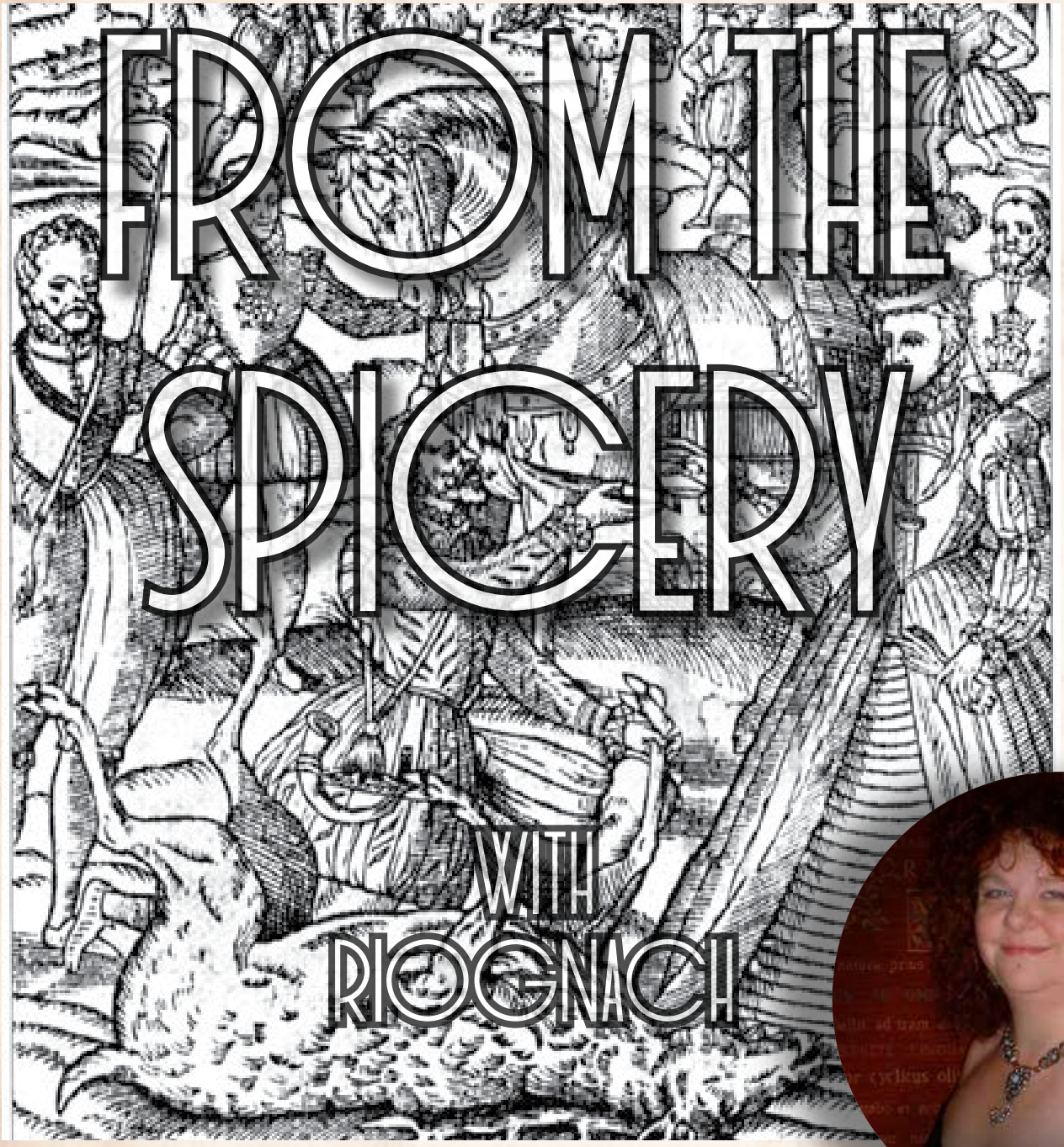

ON GAME

Lamprey Fishing from *acuinum Sanitatis*, circa 1400, folio 82, Lampreys, Bibliotheque Nationale, Paris

Back in 2017, I wrote an article on venison for Tudor Life. As we know, the hunting of deer was considered to be the exclusive preserve of the reigning monarch and not something the other 75% of medieval society had legal access to. The 70-odd medieval royal forests provided several different types of deer and wild boar for the royal table. While it was technically possible for someone other than the monarch or his servants to hunt (via a grant of royal license), the punishments for poaching were extreme.

Being caught with deer or a boar without such a permit would have seen the person punished by hanging, castration, blinding, or being sewn into a fresh and bloody deerskin, only to be chased down by hunting dogs. Bearing these punishments in mind, let's look at what sort of game animals the lower classes could legally hunt, and how they may have been prepared.

Medieval hunting laws stipulate that the peasantry and other lower classes were entitled to hunt animals found on common ground. Unless of course, the monarch had decided otherwise.

The term 'game' is derived from from the Latin venatio - 'the wild', venatus - 'game', and venatura - 'hunt'[1],[2]

The old English word gamen, from which the term game is also thought to have originated from, refers to an amusement or other fun activity or pastime.[3] If you were royal or attached to the court, then yes, hunting would have been such an amusement, in addition to preparation for war. However, probably not so much if you were trying to keep yourself and your family alive.

Technically speaking, game animals are those that are not domesticated and range freely throughout the countryside. For the lower classes, this typically meant rabbits and hares, and birds such as pheasant and grouse, wild geese and ducks. Stealth and cunning were the critical requirements for a successful hunt; dogs would more than likely given the game away.

So, having spent several hours cramped and hiding in the bushes, you succeed in snaring several rabbits, in addition to catching a salmon in the mill stream. That's a decent enough haul, so how to cook them? I've found several recipes that deal with rabbits in a relatively typical medieval manner. Note that while frequently plentiful, rabbit is not the best source of protein during periods of famine. Basically, your body will use more energy (e.g. vitamins etc.) trying to digest the flesh, that it returns; hence, the terms' rabbit starvation', or 'protein poisoning'.

While I have no problem eating rabbit, I know that people do keep them as pets, and are shocked (if not sickened) at the thought of eating them. If you fall into this category, I suggest replacing the weight of rabbit with an equal amount of chicken. The resulting dish will be a little moister and tender than the original rabbit version.

1 Klein, P. Game Meat: A Complex Food Safety and Animal Health Issue. Food Safety Magazine, December 2004.

2 venatus, venatura.

3 https://www.lexico.com/en/definition/game

RIOGHNACH O'GERAGHTY

Connynges in Cryp - Forme of Cury[1] Rabbit served in Wine-Currant Sauce

Take connynges and seeþ hem wel in good broth. Take wyne greke and do þerto with a porcioun of vynegar and flour of canel, hoole clowes, quybibes hoole, and ooþer gode spices, with raisouns coraunce and gyngyuer ypared and ymynced. Take vp the connynges and smyte hem on pecys and cast hem in to the siryppe, and seeþ hem a litel in fere, and serue it forth.

Having dispatched the rabbit, hang it upside down to allow for skinning and the drawing out of the innards. Joint the carcass, and boil it in gode broth (basically whatever type of broth you have, or failing that, whatever stock you may have). The rabbit should be just cooked and never overdone. Being game meat, rabbit is very lean and may require the addition of other animal-based fats, such as wrapping or larding with fatty streaky bacon.

In a large, heavy-based pot or casserole dish, combine wine (in this case any sweet wine), vinegar, spices of your choice (cinnamon, cloves and cubebs would typically be used), fresh currants, and minced or grated ginger. Add the tinted rabbit, and return to a boil. Reduce and allow to simmer until the currants are nicely plump. Remove the rabbit, and place on a warmed serving dish, drizzle with the sauce and currents and serve. The use of vinegar in the sauce is typical of the historical period, it makes the sauce and quite piquant and has some heat thanks to the presence of the ginger.

1 http://www.godecookery.com/mtrans/mtrans01.htm

Salmon Sallet for Fish Days - The Good Huswifes Jewell[1] Salmon Salad

Salmon cut long waies with slices of onyons upon it layd and upon that to cast Violets, Oyle and Vineger.

While this dish sounds as though it would be more at home on the high table of the gentry, there is absolutely no reason why it couldn't have also graced the dinner table of someone less well off.

The modern redaction of this recipe calls for the addition of lemon juice. Place the vinegar, sugar and lemon juice into a bowl and whisk in the olive oil. Check the seasoning, and then add very finely sliced onions. Mix well and leave for an hour or so to allow the flavours to develop. Lightly coat each piece of salmon with the liquid. At this point you may either eat the fish as is - the acidity from the vinegar will 'cook' the flesh in the same way as ceviche, or you may choose to grill the fish until just firm lightly. Whether or not you want to serve the salmon forth with the aforementioned scattering of violets is entirely up to you.

1 https://www.historyextra.com/period/tudor/recipes-from-the-tudor-kitchen/

Conys in Hugepoche
- MS Harley 5401[1]
Rabbit in Wine or Ale Sauce

For to make Conys in Hogepoche. Scald hyr, þan hew hyre in gobets all raw & seth hyr in hyr awne grece, & cast þerto ale or wyne a gode cup full, & mynce onyons small & do þerto, & bole it & serof it forth.

Joint the rabbit, and scald it in boiling water. Remove and drain well on kitchen paper. Heat olive oil or thick cut lardons of bacon fat in a large heavy-bottomed skillet, and fry the rabbit pieces in the hot oil until golden. Add the minced onion and enough ale/wine to only just cover the pieces. Bring to a boil, then reduce the heat back to a simmer. The dish is ready when the onion is thoroughly cooked through and tender.

I have always found this recipe to be slightly odd as it doesn't reference the use of any spices that I'd usually associate with medieval cookery. Unfortunately, I have no idea why this is the case but will admit to using grains of paradise, cinnamon and cardamon in my versions of this dish.

1 http://www.godecookery.com/mtrans/mtrans50.htm

Connynges in Grauey - Form of Cury[1]
Rabbits in Gravy

Connynges in grauey. Take connynges: smyte hem to pecys: perboile hem and drawe hem with a gode broth, with almaundes, blaunched and brayed. Do þerinne sugar, and powdour gynger, and boyle it and the flessh þerwith; flour it with sugur & with powdour gynger & serue forth.

If you like your rabbit prepared with the absolute minimum of fuss, then this recipe is for you! The rabbit is simply joined and parboiled in much the same way as Connynges in Cryp. Blanched and ground almonds, ground ginger, and sugar (surprisingly) are then added, and the dish allowed to simmer until done. The rabbit is then plated up and dressed with more ground or powdered ginger, and you guessed it, more sugar. I know that at first glance the use of sugar seems odd, but if you think in terms of the French classic Lapin aux Pruneaux (rabbit and prunes), the use of a sweetening agent does work

1 http://www.godecookery.com/mtrans/mtrans37.htm

QUIZ ANSWERS

How did you do? Here are the answers to the quiz about the four wonderful historical locations, starting from the top and working down:

A,C,A,B,A,D,A,D,C,C,C,D,B,B,C,A,D,D,B,B

SEPTEMBER'S "ON THIS

1 Sept 1532
Henry VIII made Anne Boleyn Marquis of Pembroke, a title in her own right, to "fit" her for the European stage and in readiness for the couple's upcoming meeting with King Francis I of France. The ceremony was followed by a sumptuous banquet.

2 Sept 1554
Anthony Browne, was created 1st Viscount Montagu as part of the celebrations for Mary I's marriage.

3 Sept 1588
Death of Richard Tarlton, actor and famous clown, in Shoreditch. He was buried in St Leonard's Church, Shoreditch. Tarlton was a member of the Queen's Men, but is famed for his post-play jigs as a clown.

8 Sept 1560
Amy Dudley (née Robsart) was found dead and it appeared she had fallen down the stairs ... who knows!

9 Sept 1543
The infant Mary, Queen of Scots, daughter of James V, King of Scotland, was crowned queen at Stirling Castle.

10 Sept 1533
Princess Elizabeth, was christened at the Church of Observant Friars in Greenwich.

13 Sept 1520
William Cecil, 1st Baron Burghley and Elizabeth I's chief advisor, was born at Bourne in Lincolnshire.

14 Sept 1514
Second proxy marriage of King Louis XII of France and Mary Tudor, sister of Henry VIII.

15 Sept 1500
Death of John Morton, Chancellor to Henry VII, at Knole from the plague.

19 Sept 1560
Baptism of Thomas Cavendish, explorer, navigator and privateer, at St Martin's Church, Trimley St Martin, Suffolk. He is known for his circumnavigation of the globe, which he undertook in 1586, and for being the first Englishman to explore the island of St Helena.

20 Sept 1486
"afore one o'clock after midnight", Arthur, Prince of Wales, was born at Winchester, just eight months after his parents' marriage. Arthur's mother, Elizabeth of York, daughter of Edward IV, got pregnant straight after her marriage to Henry VII

21 Sept 1578
Between seven and eight o'clock, Robert Dudley, Earl of Leicester, married Lettice Devereux (née Knollys)

26 Sept 1580
Sir Francis Drake arrived at the port of Plymouth after his three year voyage around the world.

27 Sept 1540
Birth of Michael Heneage, politician and antiquary. Heneage was a member of Parliament

28 Sept 1553
Mary I travelled in a decorated barge to the Tower of London to prepare for her coronation.

29 Sept 1564
Robert Dudley was made Earl of Leicester

30 Sept 1515
Margaret Tudor, sister of Henry VIII, fled to England. Margaret was pregnant.

Richard Tarlton

Background image: Pembroke Castle Photo © Alan Hunt

DAY IN TUDOR HISTORY"

4 Sept 1588
Robert Dudley, Earl of Leicester died at his lodge at Cornbury, near Woodstock in Oxfordshire.

5 Sept 1569
Death of Edmund Bonner, Bishop of London, nicknamed "Bloody Bonner", in Marshalsea Prison.

6 Sept 1615
Burial of Timothy Bright, physician, clergyman and inventor of modern shorthand, at St Mary's Church, Shrewsbury.

7 Sept 1533
At 3 o'clock in the afternoon and less than two weeks after having gone into confinement at Greenwich Palace, Anne Boleyn gave birth to a little girl who, although a disappointment at her birth, would become one of the greatest monarchs in English history: Elizabeth I.

11 Sept 1572
Pope Gregory XIII ordered a joint commemoration on 11th September 1572 for the defeat of the Ottoman troops by the Holy League at the Battle of Lepanto on 7th October 1571, and for the St Bartholomew's Day Massacre of the Huguenots in France, in August 1572.

Pope Gregory XIII

12 Sept 1555
The trial of Archbishop Cranmer began in the University Church of St Mary the Virgin at Oxford.

16 Sept 1539
Birth of Walter Devereux, 1st Earl of Essex, nobleman, soldier and adventurer, at Chartley in Staffordshire.

17 Sept 1563
Death of Henry Manners, 2nd Earl of Rutland, courtier and soldier, during an outbreak of the plague.

18 Sept 1559
The fifteen year-old Francis II was crowned King of France at Rheims by the Cardinal of Lorraine

22 Sept 1515
Anna von Jülich-Kleve-Berg, or Anne of Cleves, was born near Düsseldorf.

23 Sept 1571
49 year-old Bishop John Jewel, died at Monkton Farleigh Manor after being taken ill while preaching a sermon in Lacock.

24 Sept 1486
Arthur, Prince of Wales and son of Henry VII, was christened at a lavish ceremony at Winchester Cathedral.

25 Sept 1534
Death of Pope Clement VII in Rome from eating a death cap mushroom. He was laid to rest in Santa Maria sopra Minerva.

TUDOR FEAST DAYS

Harvestmas
29 Sept- Michaelmas

Tudor Life

NEXT MONTH IN YOUR REGULAR

Tudor Life

THE YORKS

ELIZABETH JANE TIMMS
Henry VIII and his mother

SARAH-BETH WATKINS
The Daughters of York

SUSAN ABERNETHY
Margaret of York

PLUS
FRANCESCA CASTELLANI
Hampton Court Palace

TONI MOUNT
Tudor Pastimes

RIOGHNACHO'GERAGHTY
On Salats

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

REGULAR CONTRIBUTORS

Charlie Fenton
Rioghnach O'Geraghty
Roland Hui
Toni Mount
Wendy J Dunn
Sarah-Beth Watkins
LAYOUT Tim Ridgway
VIDEOGRAPHER Tim Ridgway

MAGAZINE EDITOR
Gareth Russell

info@tudorsociety.com

CONTACT

info@tudorsociety.com
Calle Sargento Galera, 3
Lucar 04887
Almeria
Spain

ONLINE

www.TudorSociety.com

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