

# Tudor Life



THE  
TUDOR  
SOCIETY

Special **HALLOWEEN** Edition

Members Only

Nº 2

October 2014

## KYRA KRAMER ALL ABOUT GHOSTS

**PLUS**

Wendy Dunn  
on Anne Boleyn  
&  
Karen Bowman  
on Richard Rich

**Conor  
Byrne**  
on the  
Ages of  
Henry VIII's  
Wives

*Melanie V. Taylor* discusses  
The **Origin** of the **Tudor Miniature**

Discover **Laver Marney Tower**  
& **Charlecote Park**



# HALLOWEEN SPECIAL

## Welcome

October 2014

Welcome to October's edition of *Tudor Life* magazine. We've 'sold out' and gone for a Halloween theme this month, with features on Tudor ghosts and how Halloween was celebrated, but there's also much more.

A big welcome to our new regular contributor, anthropologist **Kyra Kramer**,



who is the author of the excellent *Blood Will Tell: A Medical Explanation of the Tyranny of Henry VIII*. I hope you enjoy her article on ghosts and the ghost of Margaret Pole, Countess of Salisbury. I'm delighted that Kyra has joined our team. Also a big welcome to **Gill Bowman Johnstone**, the *Tudor Society* manager.

I'm thrilled that historical novelist **Wendy Dunn** and historians **Karen Bowman** and **Conor Byrne** are sharing their expertise and knowledge with us this month – thank you! And thank you also to amateur photographer **Andy Crossley** for sharing his beautiful photos of Charlecote Park, and to our regular contributors historian **Gareth Russell**, art historian **Melanie V. Taylor**, book reviewer **Charlie Fenton**, and **Darren and Emma, the Tudor Roses**. We are lucky to have you all on board!

So, grab a soul cake and some buttered beere, snuggle under a blanket and enjoy *Tudor Life* magazine! *CLAIRE RIDGWAY*



# TudorLife



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# The ages of Henry VIII's Wives

**Conor Byrne**, author of “Katherine Howard: A New History” writes this month’s guest article about the ages of HENRY VIII’S WIVES at their times of marriage, with particular reference to Katherine Howard.

**K**atherine Howard was the youngest of Henry VIII’s wives, but as with his other English consorts, we lack definitive evidence for her date of birth. Historians have usually conjectured that she was born between 1518 and 1524.<sup>1</sup> Most writers favoured an earlier birth date, although biographer Joanna Denny, whose study of the queen was published in 2005, suggested that references to the queen’s youth indicated a later birth, probably 1525.<sup>2</sup> Lacey Baldwin Smith, who published a biography of Katherine in 1961, argued in another work that Henry VIII was attracted to older rather than younger women. Four of his wives, according to that scholar, were in their twenties when they married the king, and two of them were aged in their thirties.<sup>3</sup> This article examines Baldwin Smith’s contention by considering the ages of the king’s six wives when he married them in context of early modern attitudes to fertility, marriage and sexuality. It will conclude with a likely date of birth for his fifth queen, Katherine Howard.

Legally, females were able to marry at twelve years of age in the sixteenth century, although this was infrequent and, when it did happen, consummation was usually delayed for

several years.<sup>4</sup> Aristocratic women tended to marry earlier than their lower-class counterparts, for women who were not noble or gentry needed to save earnings from work and stabilise their living conditions before setting up a household and marrying, which often occurred in their late twenties. Tudor noblewomen usually married around the age of twenty.<sup>5</sup> There were, however, exceptions. Katherine Parr, later the sixth wife of Henry VIII, married her first husband in 1529 when she was in her seventeenth year.<sup>6</sup> Contemporaries believed that, as the weaker and frailer sex, women needed to be married to provide an appropriate outlet for their sexual drives that, if misdirected, could cause havoc in society and bring shame and dishonour both to themselves and to their families. Historians have recognised that sixteenth-century honour was inextricably bound up with control and regulation of female sexuality. Men feared being cuckolded by their wives and sought to control their movements. As Laura Gowing related, ‘the force with which women’s unchastity was imagined, ridiculed and proscribed made for a culture in which the possibilities of dishonour seem almost to erase those of honour’.<sup>7</sup>

Women were believed to be so immoral that they provoked rape and found enjoyment in it. One popular rhyme ran thus: ‘un coq suffit a

1 Retha M. Warnicke, ‘Katherine [Catherine, *nee* Katherine Howard] (1518x24-1542), *queen of England and Ireland, fifth consort of Henry VIII*’, *Oxford Dictionary of National Biography* (2008); accessed online at <http://www.oxforddnb.com/view/article/4892?docPos=3> (8 September 2014).

2 Joanna Denny, *Katherine Howard: A Tudor Conspiracy* (London, 2005).

3 Lacey Baldwin Smith, *Anne Boleyn: Queen of Controversy* (Stroud, 2013).

4 Retha M. Warnicke, *The Rise and Fall of Anne Boleyn: Family Politics at the Court of Henry VIII* (Cambridge, 1989), p. 35.

5 *Ibid.*

6 Linda Porter, *Katherine the Queen: The Remarkable Life of Katherine Parr* (London, 2010), p. 45.

7 Laura Gowing, ‘Women, Status and the Popular Culture of Dishonour’, *Transactions of the Royal Historical Society, Sixth Series* 6 (1996), 225.





Holbein, Hans the Younger (1497-1543), Portrait of a Young Woman, 1550-99.  
©2014 Photo SCALA, Metropolitan Museum of Art

dix poules, mais dix homes ne suffisent pas a une femme' (a rooster just needs ten hens, but ten men are not enough for a women).<sup>8</sup> This partly explains why females could legally be married in their teens: it was felt that, if they were not married, they would waste away and suffer from a lingering disease known as 'green sickness', or 'virgin's disease'. Contemporaries were, however, cautious about favouring early marriages. Young girls might not be responsible or mature enough to endure marital life. Katherine Howard later explained her reluctance to sleep with or marry Francis Dereham in 1538, drawing especial reference to her 'youth, my ignorans [and] my fraylnez'.<sup>9</sup>

Kings usually selected consorts, often of foreign birth, whom they believed would be most likely to secure their successions by bearing healthy heirs. This did not necessarily have to mean that the royal bride was in her teens or even early twenties. When Henry VIII married Jane Seymour in 1536, he agreed 'at the humble entreaty of his nobility... to accept that condition [of marriage] and has taken to himself a wife, who in age and form is deemed to be meet and apt for the procreation of children'.<sup>10</sup> Queen Jane, perhaps born in 1508, was then twenty-eight years of age. She proved that the king had made a good decision in marrying her, for she was delivered of a son the following year. When Henry VIII married Katherine of Aragon in summer 1509, he could not have anticipated that it would be twenty-eight years before a son was born to him. Aged almost eighteen that year, he chose Katherine, who at twenty-three was beautiful, measured and seemingly fertile. Unfortunately, her five stillbirths and miscarriages (a healthy daughter Mary was born in 1516) led to the dissolution of her marriage.

In around 1526-7, Henry became attracted to his queen's maid-of-honour Anne Boleyn. Historians have puzzled over her age. A later birth date of 1507 was favoured up until the

late twentieth century, although the majority of scholars now believe that she was born earlier, probably in 1501.<sup>11</sup> References to Anne's youth abound. In 1539, Reginald Pole, who detested her, characterised her as a 'girl', while William Forrest famously described her as 'a fresh young damsel'.<sup>12</sup> This would lend support to the 1507 birth date, although historians have argued that Anne must have been aged at least thirteen, the minimum age of a maid-of-honour, when she departed for the French court in 1514. Certainly, her female relatives tended to marry in their late teens or early twenties. Her mother's date of birth is unknown but has been conjectured to have been c.1480, making her between eighteen and twenty-one when she married Sir Thomas Boleyn in 1498-1501. Mary Boleyn, born between those years, married in 1520, and her sister-in-law Jane Parker, who was perhaps born around 1505, married George Boleyn in late 1524. Certainly, the king believed that Anne was fertile and that she would give birth to his long-desired male heir. During the struggle for the annulment of the king's first marriage, contemporaries remarked on Anne's 'apparent aptness to procreation of children.' Yet does this indicate that she was in her early twenties at this time? As the above quote makes clear, Jane Seymour's fertility was lauded in 1536 when she was twenty-eight. Possibly, Anne too was in her mid-to-late twenties in the late 1520s. Unfortunately, Anne was unable to bear her husband a son, and was executed in 1536 on charges that most historians dismiss as false. Less than two weeks later, her husband had married Jane Seymour, who gave birth to Prince Edward twelve days before her death in 1537.

The fertility of the queen was a central theme at Henry VIII's court, reflecting his desire to strengthen and consolidate the Tudor dynasty through the birth of a male heir to succeed him as king. Although Henry VIII's annulment and

8 Cited by Anne Llewellyn Barstow, *Witchcraze: A New History of the European Witch-Hunts* (HarperCollins, 1994), p. 136.

9 *The Calendar of the Manuscripts of the Marquis of Bath Preserved at Longleat*, Wiltshire II, pp. 8-9.

10 *Lords' Journals*, p. 84; *Statutes of the Realm*, 28 Henry VIII.

11 Eric Ives, *The Life and Death of Anne Boleyn* (Oxford, 2004). Warnicke, *Rise and Fall*, disagrees and contends that Anne was born in 1507.

12 William Forrest, *The History of Grisild the Second: A Narrative, in Verse, of the Divorce of Queen Katharine of Aragon* (London, 1875), p. 53; Joseph Dwyer (trans.), *Pole's Defense of the Unity of the Church* (Westminster, 1965), pp. 185-6.

break with Rome had ushered in the English Reformation, the saints still continued to be invoked to intercede and bless his kingdom with princes. The pageants at Anne Boleyn's coronation, for example, included verses hoping 'may Heaven bless these nuptials, and make her [Anne] a fruitful mother of men-children', and 'Fruitful Saint Anne bare three Maries; the off-spring of her body, by a strange conception, bare the first founders of our holy Faith. Of that daughter was born Christ our Redeemer, foster-father of a vast family. Not without thought therefore, Queen Anne, do the citizens form this pageant in your honour. By her example, may you give us a race to maintain the Faith and the Throne'.<sup>13</sup> When Jane Seymour became queen, the Corpus Christi celebrations indicated hope for the royal couple's 'long life together' and future children born to them.<sup>14</sup>

Fertility, therefore, was a central aspect conditioning Henry VIII's selection of his wives. His marriages invariably broke down because of his wives' misfortunes in childbirth or their perceived barrenness: Katherine of Aragon and Anne Boleyn suffered multiple miscarriages and stillbirths while giving birth to a daughter each; Jane Seymour died from puerperal fever having been delivered of a son; and his fourth consort Anne of Cleves was rejected because the king believed she was not a virgin, having been precontracted to the Duke of Lorraine, and thus was not his wife in the eyes of God. As he explained: 'for I have felt her belly and her breasts and thereby, as I can judge, she should be no maid. [The] which struck me so to the heart when I felt them that I had neither will nor courage to proceed any further in other matters'.<sup>15</sup> To summarise his wives' ages at marriage: Katherine of Aragon was twenty-three (she had been born in December 1485, and married the king in June 1509); Anne Boleyn was between twenty-six and thirty-two (she was born between 1500 and 1507, and married him

first in November 1532 and again in January 1533); Jane Seymour was about twenty-eight (she was born about 1508 and married him in May 1536); and Anne of Cleves was twenty-four (she was born in September 1515, and married him in January 1540). Katherine Parr was thirty-one when she became Henry's sixth consort in July 1543, although she had been married twice before. Taking into account sixteenth-century attitudes to fertility alongside Henry VIII's own desire for a secure succession, how old was Katherine Howard when she became queen of England in the summer of 1540?

My research indicates that she was born

## **“reports circulated on Henry VIII's marriage to Katherine Howard that the king had taken to wife ‘a young girl’**

in 1523, probably in the latter half of that year.<sup>16</sup> I have set out arguments for her age and date of birth in some detail in my book. Suffice it to say that reports circulated on Henry VIII's marriage to Katherine Howard that the king had taken to wife 'a young girl'.<sup>17</sup> The situation in 1540 is essential to understanding Henry's decision to marry Katherine. Although Jane Seymour had borne him a son in late 1537, the succession remained precarious because, as Henry well knew, his son could die at any point. A 'spare' heir was thus essential for consolidating both the succession and more generally the future of the dynasty. This had been demonstrated in 1502 when the king's elder brother, Arthur, months after marrying Katherine of Aragon died of the sweating sickness, plunging his parents into devastation and grief. Henry VIII, a man both superstitious and anxious, would have been fully aware of this. Although he was undoubtedly

13 F.J. Furnivall (ed.), *Ballads from Manuscripts: Ballads on the Condition of England in Henry VIII's and Edward VI's Reign* (2 vols., London, 1868-72), I, pp. 374-6.

14 LP XI 7.

15 Gilbert Burnet, *The History of the Reformation of the Church of England* (1683, 3 vols.), IV, p. 427.

16 Perhaps November 1523 – see Conor Byrne, 'Katherine Howard's Birthday' (2014); <http://onthe tudor trail.com/Blog/2014/08/01/katherine-howards-birthday-a-guest-post-by-conor-byrne/>.

17 See Conor Byrne, 'The birth and childhood of Katherine Howard, queen of England' (2012); <http://conorbyrnex.blogspot.co.uk/2012/11/the-birth-and-childhood-of-katherine.html>.

attracted to Katherine's beauty, charm and youth, the fact that her mother had borne at least three sons surely convinced him of Katherine's fertility and potential for bearing sons. Her age would have supported this, if she was sixteen when he met her and when she married him in 1540.

This article indicates that an understanding of sixteenth-century cultural and social mores concerning fertility, female sexuality, and succession politics explains Henry VIII's desire for a wife who was fertile and, preferably, young. Except the teen-aged Katherine Howard, all of his wives were in their twenties when they married him, with the exception of Katherine Parr (who had been twice married already) and, possibly, Anne Boleyn. This article therefore refutes Lacey Baldwin Smith's assertion that Henry VIII liked older rather than younger women. If twenty was the average age at marriage of sixteenth-century English noblewomen, then his wives were hardly 'old'. Moreover, it should not be forgotten that his mistress Bessie Blount was in her teens, and Mary Boleyn might have been too.

CONOR BYRNE



## Katherine Howard: A New History *by* Conor Byrne



**In this new full-length biography** of Katherine Howard, Henry VIII's fifth wife, Conor Byrne reconsiders Katherine's brief reign and the circumstances of her life, stripping away the complex layers of myths and misconceptions to reveal a credible portrait of this tragic queen.

By reinterpreting her life in the context of cultural customs and expectations surrounding sexuality, fertility and family honour, Byrne exposes the limitations of conceptualising Katherine as either 'whore' or 'victim'. His more rounded view of the circumstances in which she found herself and the expectations of her society allows the historical Katherine to emerge.

Katherine has long been condemned by historians for being a promiscuous and frivolous consort who partied away her days and revelled in male attention, but Byrne's reassessment conveys the mature and thoughtful ways in which Katherine approached her queenship. It was a tragedy that her life was controlled by predators seeking to advance themselves at her expense, whatever the cost.

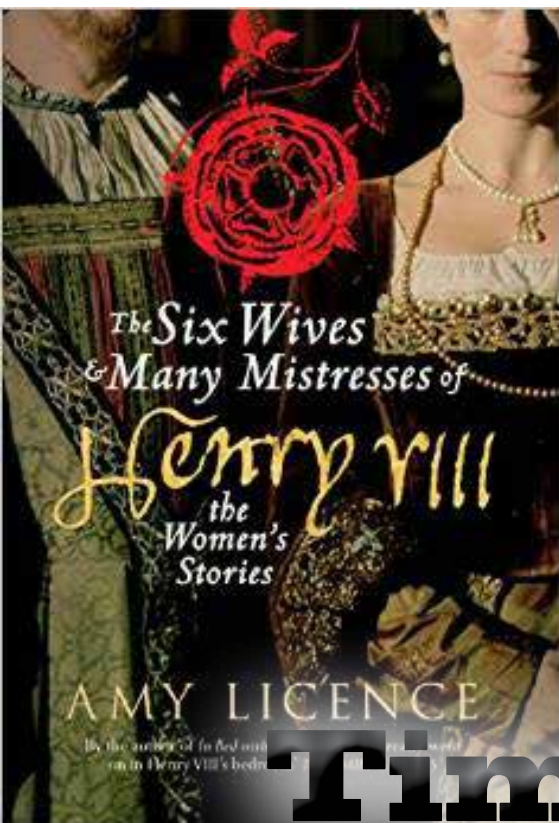


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**The Six Wives & Many Mistresses of  
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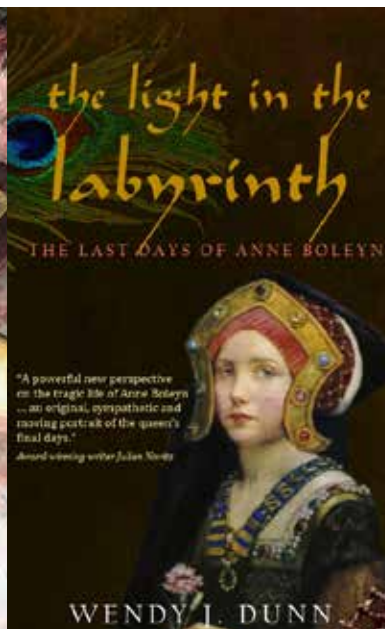
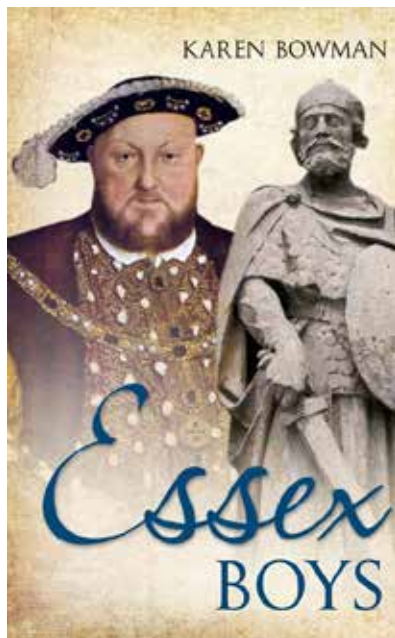


# Time for the October Giveaway!

**And...**

As always, **one lucky member** of the **Tudor Society** will receive a copy of the following  
**four** books as part of our REGULAR MEMBERS PRIZE DRAW!

(Congratulations to member **Lori Adams**, the winner from Septembers' giveaway and  
to **Donna McLean** and **Colleen MacDonald** who both won Conor's book)



# ON THIS DAY IN HISTORY

<p><b>1 October 1553</b>  <b>Mary I</b> was crowned Queen at Westminster Abbey by <b>Stephen Gardiner</b>, the Bishop of Winchester.</p>	<p><b>2 October 1452</b>  <b>Richard III</b>, the last Plantagenet king, was born at Fotheringhay Castle, Northamptonshire.</p>	<p><b>3 October 1518</b>  <b>Cardinal Wolsey</b> sang a mass to <b>Henry VIII</b> and the French ambassadors at St Paul's Cathedral in celebration of the Treaty of London.</p>	
<p><b>8 October 1515</b>  Birth of <b>Lady Margaret Douglas</b>, Countess of Lennox, daughter of <b>Margaret Tudor</b>, Queen Dowager of Scotland and sister of <b>Henry VIII</b>, and <b>Archibald Douglas</b>, 6th Earl of Angus.</p>	<p><b>9 October 1514</b>  Marriage of 18 year-old <b>Mary Tudor</b>, sister of <b>Henry VIII</b>, and 52 year-old <b>Louis XII</b> of France at Abbeville.</p>		
<p><b>15 October 1537</b>  Baptism of the future <b>Edward VI</b> in the Chapel Royal at Hampton Court Palace.</p>	<p><b>16 October 1555</b>  Burnings of two of the Oxford martyrs: <b>Hugh Latimer</b>, Bishop of Worcester, and <b>Nicholas Ridley</b>, Bishop of London.</p>	<p><b>17 October 1586</b>  Death of <b>Sir Philip Sidney</b>, poet, courtier and soldier, as the result of an injury inflicted by the Spanish forces at the Battle of Zutphen in the Netherlands.</p>	
		<p><b>18 October 1541</b>  Death of <b>Margaret Tudor</b>, Queen Dowager of Scotland, from a stroke at Methven Castle, Perthshire, Scotland.</p>	
	<p><b>22 October 1521</b>  Death of <b>Sir Edward Poynings</b>, soldier, administrator and diplomat at his manor of Westenhanger in Kent.</p>	<p><b>23 October 1570</b>  Burial of <b>John Hopkins</b>, poet, psalmist and Church of England clergyman, at Great Waldingfield.</p>	<p><b>24 October 1537</b>  Death of <b>Queen Jane Seymour</b>, third wife of <b>Henry VIII</b> and mother of <b>Edward VI</b>, of suspected puerperal fever (childbed fever) at Hampton Court.</p>
	<p><b>28 October 1479</b>  Birth of <b>Sir John Gage</b> at Burstow in Surrey. Gage served <b>Henry VIII</b>, <b>Edward VI</b> and <b>Mary I</b>, and his offices included Privy Councillor, Comptroller of Calais, Chancellor of the Duchy of Lancaster, Comptroller of the Household, Constable of the Tower and Lord Chamberlain.</p>	<p><b>29 October 1586</b>  Four days after a commission had found <b>Mary, Queen of Scots</b> guilty of conspiring to assassinate <b>Elizabeth I</b>, Parliament met to discuss Mary's fate.</p>	



<b>4 October</b> <b>1539</b> Signing of the marriage treaty between <b>Henry VIII</b> and <b>Anne of Cleves</b> .	<b>5 October</b> <b>1553</b> <b>Mary I</b> 's Parliament repealed the "treason act" of <b>Edward VI</b> 's reign, passed an act declaring the legitimacy of <b>Mary I</b> , reinstated the Mass in Latin, celibacy of the clergy and ritual worship.	<b>6 October</b> <b>1536</b> Execution of reformer, scholar and Bible translator, <b>William Tyndale</b> .	<b>7 October</b> <b>1577</b> Death of <b>George Gascoigne</b> , author, poet, courtier and soldier, in Stamford, Lincolnshire.
<b>10 October</b> <b>1562</b> <b>Elizabeth I</b> was taken ill with smallpox at Hampton Court Palace.	<b>11 October</b> <b>1542</b> Death of <b>Sir Thomas Wyatt the Elder</b> , poet and diplomat, at Sherborne in Dorset.	<b>12 October</b> <b>1537</b> Birth of <b>Edward VI</b> , son of <b>Henry VIII</b> and <b>Jane Seymour</b> , at Hampton Court Palace. He was born on St Edward's Day.	<b>13 October</b> <b>1549</b> The Council abolished <b>Edward Seymour</b> , Duke of Somerset's Protectorate, and his membership of the Council.
<b>19 October</b> <b>1469</b> Marriage of <b>Ferdinand II of Aragon</b> and <b>Isabella I</b> of Castile, the famous 'Reyes Católicos' and the parents of <b>Catherine of Aragon</b> , in the Palacio de los Vivero, Valladolid, Spain.		<b>20 October</b> <b>1536</b> <b>Thomas Maunsell</b> , <b>Robert Aske</b> and the rebels of the Pilgrimage of Grace threatened an assault on Pontefract Castle and its owner, <b>Lord Darcy</b> . <b>Darcy</b> surrendered to the rebels and joined them.	<b>21 October</b> <b>1449</b> Birth of <b>George, Duke of Clarence</b> , son of <b>Richard, Duke of York</b> , and brother of <b>Edward IV</b> and <b>Richard III</b> , at Dublin.
<b>25 October</b> <b>1529</b> <b>Sir Thomas More</b> became <b>Henry VIII</b> 's Lord Chancellor.	<b>26 October</b> <b>1538</b> <b>Geoffrey Pole</b> , brother of <b>Cardinal Reginald Pole</b> and son of <b>Margaret Pole</b> , Countess of Salisbury, was interrogated at the Tower of London regarding letters he and his family had received from his brother, and words which he had uttered showing his support for the Cardinal.		<b>27 October</b> <b>c.1467</b> Birth of <b>Desiderius Erasmus</b> , humanist, Catholic priest, classical scholar and theologian, in Rotterdam.
<b>30 October</b> <b>1485</b> <b>Henry Tudor</b> was crowned <b>King Henry VII</b> at Westminster Abbey.	<b>31 October</b> <b>1491</b> <b>Henry VII</b> 's son, <b>Henry</b> (the future <b>Henry VIII</b> ), was created Duke of York.		



TudorLife





## The first queen consort since Katherine Parr

**L**eeds Barroll and Leanda de Lisle work hard to rehabilitate the reputation of the last queen consort of an independent Scottish monarchy - Anna of Denmark, who became queen consort of England and Ireland when Elizabeth I breathed her last in 1603. I've been re-reading Leanda's sumptuous *fin-de-siècle* saga of the twilight of Tudor rule, "After Elizabeth", and I was struck again by the fascinating and often confusing character of Charles I's mother.

The second daughter of Frederick II, King of Denmark and Norway, and his wife Sophia of Mecklenburg-Güstrow, Anna grew up in the sumptuous and sophisticated Danish court with a childhood which also exposed her to the ambition and intellect of her mother. Queen Sophia had a razor-sharp mind and Anna inherited many of her mother's qualities. Packed off to Scotland at the age of fifteen and nearly shipwrecked en route, Anna found her Lutheran faith an object of controversial contempt to the muscular Presbyterian Kirk which dominated her husband's homeland. Ironically, so intense was the Kirk's pressure that Anna began to secretly gravitate towards their *bête noire*, Catholicism, and there is strong circumstantial evidence to suggest that she may have converted quite early on in her marriage.

The Kirk criticised her for her

extravagance and her love of dancing, which they considered immoral with all the vim and vigour of practiced killjoys. When I was a child, I remember reading Geoffrey Trease's history of English kingship, in which he described Anna as a tasteless dilettante with a passion for dancing and little else. But the more I read about her as an adult, the more I was struck by how utterly ruthless she could be. She may have liked dancing, but she could march with the best of them. Much of her attention was focused on pursuing her extravagant tastes, particularly after her family moved to the much wealthier environments in England, but she had far more charm than her husband and she matched his loyalty to friends. When he entrusted the care of their eldest son, Henry Frederick (named after their respective fathers), to her enemy the earl of Mar, Anne rode to Mar's home one night to reclaim him and when the Mars refused to hand him over to her, she collapsed screaming in rage, beating herself to the point that her servants had to put her to bed where she remained for days to come.

The royal marriage was initially quite close, despite her secret Catholicism and his homosexuality, both of which had to be kept hidden in a closet the size of Hertfordshire, only let out to play only with their closest friends. Like her husband, Anna is often dismissed as being grossly undignified. She and her ladies-in-waiting certainly enjoyed a tippie, resulting in more than one embarrassing incident during her husband's coronation festivities when ambassadors saw the Queen and her women in a state of intoxication. King James's



cousin, Arbella, saw Anna playing children's games, a little worse-for-wear, with her ladies-in-waiting at two or three o'clock in the morning after a party. Yet, Sir Dudley Carleton said that when he first saw Anna in public, she gave 'great contentment to the world in her fashion and courteous behaviour'.

The marriage soured as it grew older, not least because of those around James whispering in his ear about his wife's constant intrigues. Once, while she was in Scotland and he in England, his favourites told him the Queen had fabricated the story of her miscarriage to trick James into feeling sorry for her. When she set off for London, therefore, Anna, with macabre determination, brought the embalmed corpse of her dead baby with her to prove she had not been lying.

In England, her reckless generosity to her friends, her lavish lifestyle (she had some of Elizabeth I's iconic gowns cut up to wear as costumes in a masquerade) and rumoured sympathy for Catholics, cost her much popularity. However, today she is remembered for her patronage of the arts, her shrewd manipulation of court faction, her relentless determination to control her own household and her own finances, and her devotion to her children. I find myself warming to Anna's spirited, but often misguided, quest for independence and the

quote which I think does her justice comes from one of James I's English courtiers. He thought the Queen was, 'full of kindness for those who support her, but on the other hand, terrible, proud, unendurable to those she dislikes'.



**Gareth Russell** is the author of **The Emperors: How Europe's Greatest Rulers were Destroyed by World War One** which was published by Amberley Publishing in August.









## Edward VI (1537-1553)

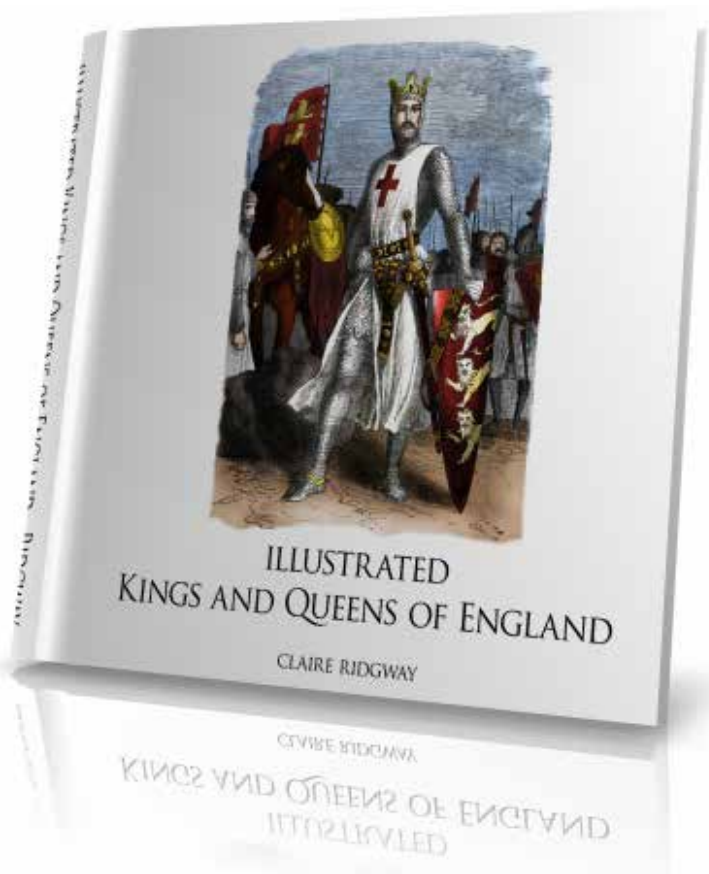
**E**dward VI was born on 12 October 1537 at Hampton Court Palace. He was the son of Henry VIII and his third wife Jane Seymour, who died twelve days after giving birth to him, probably of puerperal fever. He was tutored by scholars such as John Cheke, Richard Cox, Roger Ascham and Jean Belmain, and it appears that he was an intelligent child. By the age of twelve he was undertaking work on religious issues and controversies and had written a treatise about the Pope being the Antichrist.

Henry VIII died on 28 January 1547, making Edward King Edward VI of England. Edward was only nine years old and far too young to rule over the country himself so a Council of Regency was set up, according to Henry VIII's will. Sixteen executors had been named by Henry to act as a regency council until Edward came of age. The council members had been appointed as equals, but Edward's uncle, Edward Seymour, took the lead and became Lord Protector of the Realm. Seymour was not content with just being lord protector. By 1547 he had convinced the young king to sign letters patent giving him the right to appoint members of his choosing to the privy council and to only consult them when he himself chose to.

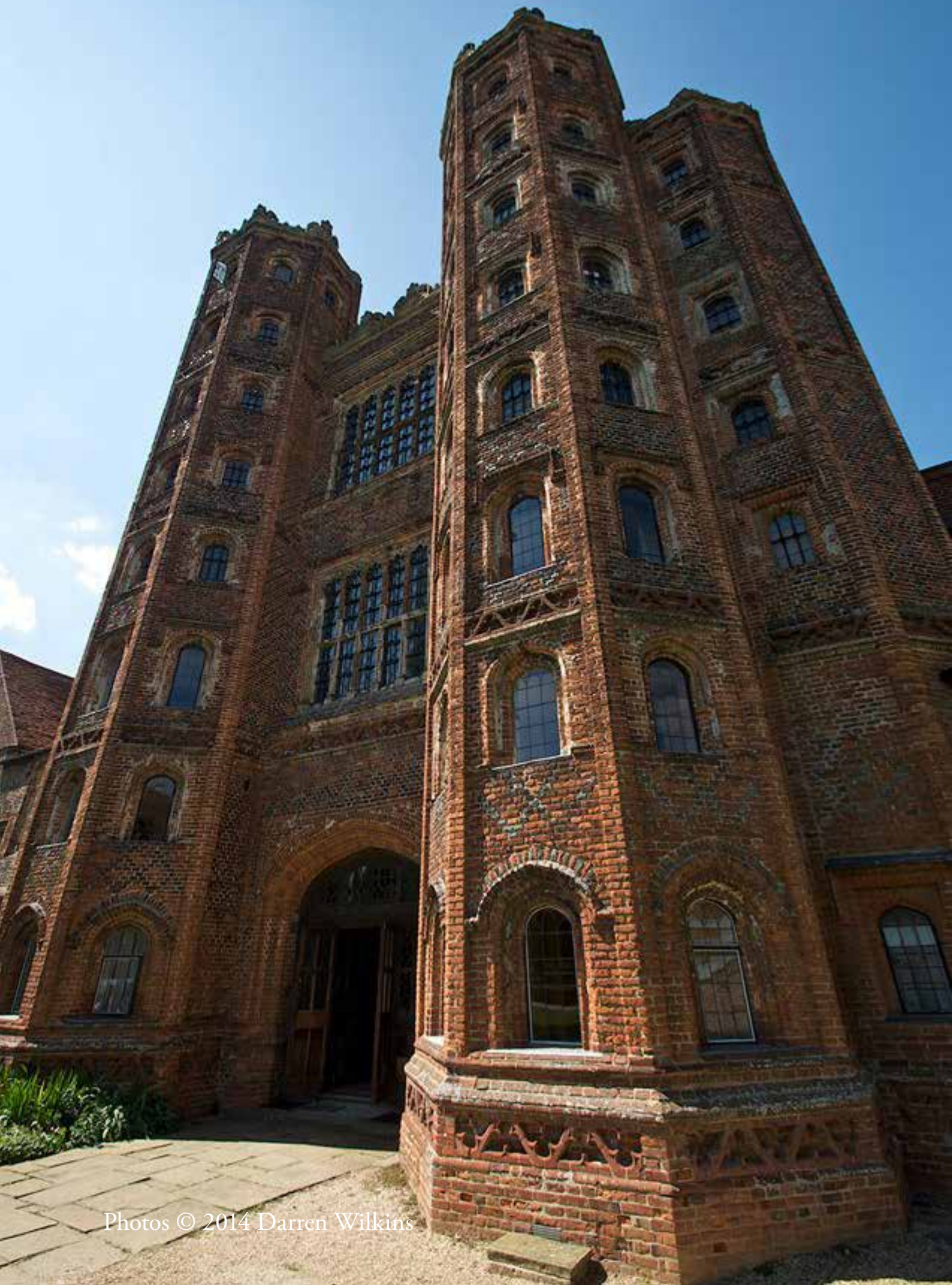
Seymour was a staunch Protestant and so teamed up with Thomas Cranmer, Archbishop of Canterbury, to make the necessary changes to make England a fully Protestant country. His radical reforms, combined with the country's economic problems, led to social unrest in 1548 and 1549, and his council rose against him. Seymour was arrested and by February 1550 John Dudley, Earl of Warwick, was heading the regency council. Seymour was later executed for plotting to overthrow Dudley. Although John Dudley did not take on the title of lord protector, he was the most important political figure in the country and virtually ruled England.

By the winter of 1552/1553, it was obvious that Edward VI was seriously ill. Fearing the succession of a Catholic monarch who would undo all of the religious reforms of his reign, Edward wrote his "devise for the succession", naming Lady Jane Grey as his heir and removing his half-sisters from the succession. He died on 6 July 1553 at Greenwich Palace. The exact cause of his death is unknown, although theories include tuberculosis and bronchopneumonia.

*Excerpt taken from*  
**Illustrated Kings and  
Queens of England**  
*by*  
**Claire Ridgway**







# The Tudor Roses @ Layer Marney Tower

**W**ell here we are, the second of our articles for Tudor Life, the Tudor Society Magazine. Thank you for joining us again on another Tudor trip and this time we are taking you to the stunning Layer Marney Tower, tucked away in the sleepy Essex countryside. Come with us to an architectural wonder resplendent with clever illusions and cutting edge 16th Century design as we explore the building and its history.

Let's start by giving some background of the area and the name of this fine example of a Tudor gatehouse, one that stands taller than Hampton Court. To do this we need to briefly visit Roman and Viking times. The Layer Brook was a tributary of the Colne River during the Roman period and ran through Abberton and Tiptree. The River Blackwater saw many Viking raids along its banks as the first main river after the Thames as you move up England, one of which led to the Battle of Maldon in 991. As the river was prone to raids and attacks the first Norman King of England - William the Conqueror or William I as it should be - made sure to hand out land along the banks of the River Blackwater to those he regarded as loyal and able to defend this artery into England. As a result of this Norman occupation of the area you will find many villages along the route of

the River still with obvious French heritage, examples of which are Tolleshunt Knights, Tolleshunt D'arcy, Layer Breton, Later de la Haye and of course, Layer Marney.

The village was not always called Layer Marney with 'Marney' coming from the family of the same name who we can trace to the area in 1166. With the family's arrival from Marigny via Cherbourg, the Marney name was affixed onto Layer, coming from the then Dean of St Paul's, Hugo de Marini. Unfortunately for us we have no idea what the original manor or house could have looked like as all trace of it disappeared, most probably sometime after 1520 as this is when the family stopped living in it. In situations such as these, when a new and grander house replaces the old, out-dated and usually smaller original building, there remains some evidence for it in the ground, not just in written records. If it was not for these records we would not know that a previous structure stood on the site that Layer Marney Tower now occupies. These records tell us that it was a fairly substantial place with earthworks and a moat to protect it. Without having foundations in the ground or outlines in the grass we shall, it seems, never know what pre-dated the still standing Tower.





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The Marney family started to make its impression on history and climb the ladder of power in the 13th Century. It was in 1236 that Sir William Marney married a King's ward without permission and got away with it, only paying a fine to King Henry III of 20 marks. It was the widow of Thomas de Canville, Agnes, that Sir William married without a Licence. The reason Marney got away with it was that he retained a good relationship with Henry III, who gave him permission in 1263 to put a ditch around his wood and to create a park and hunt the forest... "leave to enclose his wood with a ditch and make a park thereof; also to hunt with his own dogs and hare, fox, badger and cat in the forest of Essex". It was likely that this park would have been in the area to the west of the Church and Tower, reaching all the way to Layer Wood.

We next come across another William of the Marney family who in 1321 was married to Katherine Venables. This Sir William Marney

was responsible for the mustering of soldiers from both Essex and Hertfordshire as and when they were required to fight by the King. This role befell Sir William as he was the Commissioner of Array in Essex and Hertfordshire. Sir Robert Marney was the son of William and served under both Edward III and Richard II as a member of Parliament until his death in 1390.

The 15th Century saw a Sir William Marney in Ireland, accompanying Thomas Duke of Clarence (the King's son) there in 1408. This did nothing to hurt his and the Marney family's ascendancy as it would appear that good service, and meeting the right people, helped to elevate Sir William's standing and wealth. It was during this period that he was appointed as one of five trustees for Crowhurst, a property which was part of the Earl of Richmond's estates in Sussex. He also added to his commissioner roles as a Commissioner for the Peace.

Another of William's sons also makes his presence felt at the court of the King. Sir John Marney did this not by using noble birth but by his hard work, diligence and his loyalty to his King. This would suggest that at this time the King favoured allowing people at his court on their own merit rather than just due to their birth and family standing; maybe evidence of a degree of meritocracy at court? Sir John may have served as King Henry VI's ambassador to the Duchess of Burgundy around 1446 but for us his most important achievement was the birth of his son, Henry.

It was Henry Marney who started the construction of the tower at Layer Marney we see today, the man with the vision and wealth to start the construction of a palace for himself to rival Hampton Court and to impress his monarch. Henry, 1st Lord Marney, Privy Councillor and Knight of the Garter as he was to become, capitalised on the position his family had already forged for itself in the medieval world. He married the third daughter of Sir John Arundell, Thomasine. This was an advantageous marriage for Henry as Arundell managed to marry all of his daughters well and gave Henry as brother-in-laws Lord Daubenay (eventual Lord Chamberlain to Henry VII) and Sir William Capell of Rayne in Essex. Capell was a member

of the Drapers Guild and was very wealthy and influential. Henry and Thomasine were to have three children, two sons and a daughter called Katherine. Sadly for them their second son, Thomas died at a young age, but to offset this his first born son, John, lived to fulfil his role as heir to his father.

Carrying on his family's ascendancy Henry was appointed to the household of Margaret Beaufort, Countess of Richmond. The countess was the mother of King Henry VII and as such her household was held in much regard with all the power afforded to the King's Mother. It is written that he was the Chancellor of the Duchy of Lancaster. His next move on the chess board of the English court was after the Battle of Bosworth in 1485 when he found himself as part of the King's court. It is apparent Henry Marney was not just a player and courtier but also a soldier of some note as he also fought for Henry VII at the Battle of Stoke against the Earl of Lincoln. This vicious battle cost the lives of some 4,000 men and was the end of the Lambert Simnel rebellion. Henry's next foray onto the battlefield came in 1497 putting down the Cornish rebellion with his brother-in-law

Lord Daubenay.

It would not be a great leap of imagination to determine that there was something of a good relationship between King Henry VII's spare, the future Henry VIII, and Henry Marney as he accompanied the young prince to meet Catherine of Aragon as she arrived in England for her marriage to Prince Henry's brother, Prince Arthur. Further evidence of the relationship between the two Henrys can be gleaned from the giving of New Year gifts by the Prince to Marney in both 1508 and 1509. Writing about Henry Marney, Edmund Lodge was to say that "he was the King's (Henry VIII) first favourite and was chosen a Privy Councillor in the late reign (Henry VII's) at his request".

In 1513 the chance to see action on the battlefield once again was robbed from Henry Marney by a horse. Marney was given the command of the Rear Guard at the famous Battle of the Spurs but, one would imagine, much to his disappointment he was not able to do so due to having his leg broken by the kick of a horse. The fact that he was left in charge of the soldiers in Calais is documented in the State Papers along with the horse kicking incident. At





the age of 56, Henry must have seen this as his last chance at glory on the field of battle.

Henry Marney did get to travel to France one last time and this time with his son John. They were part of the impressive retinue of Henry VIII at the Field of Cloth of Gold. It is during this period that a letter exists to the Earl of Shrewsbury from Thomas Alen in which there can be found implications of a less than cordial relationship between Cardinal Wolsey and Sir Henry Marney. It is testament to Henry's standing with the King that this dispute with such a powerful figure as the Cardinal did not diminish his favour in the eyes of the King. It was in 1522 on 14th February that Sir Henry was made Keeper of the Privy Seal, also being made Steward of Sudbury. This same year Sir Henry's efforts paid off and his main aim of building of Layer Marney Tower was fulfilled. On 25th and 26th of August his King, Henry VIII, stayed two nights at Layer Marney Tower showing great honour to Sir Henry and his building project.

In April 1523 Sir Henry Marney became a Baron but unfortunately did not get to enjoy this elevated status long as exactly one month after his baronage was bestowed upon him he died (24th May 1523). It was evident that the Baron knew he was not long for this world as two days before his death he had his Will made out giving full instructions as to his burial and the masses to be said as his memorial. It was in London that he had died but he had given instructions to be buried at Layer Marney along with the rest of his family. Getting his body from London to countryside of Essex in 1523 would be some journey and it was organised by the College of Heralds. The journey involved four orders of friars, several churches where his body was to rest overnight or met by a cortege and money to be paid to the friars and churches. As in most Tudor period funerals the deceased made sure to make provision for his soul in his Will by having 24 poor men holding torches at his burial dirge and mass. We have documented evidence stating that "each to have a black gown and be given 12d of money". The one thing to note from the Will is that there is no mention of a provision for the continuation of the building of Layer Marney Tower. We can only assume that Henry



was confident enough that his son John would continue what he had started as he had made an advantageous marriage and gained enough wealth to finish the project.

So now we move onto the last of the Marney family to own and live in Layer Marney Tower, John, 2nd Lord Marney. John's career seems to have carried on from where his father left off. John was rising through the ranks at court and even acted as Squire of the Body at Henry VII's funeral. He also became the Warden of Rochester Castle for life, a position given to him by Henry VIII after his coronation. It would appear that unlike his unfortunate father, John Marney did have an active part to play in the Battle of the Spurs, as he was Knighted in 1513 in Tournai on Christmas Day following the success of the battle. John Marney's first marriage was in 1510 when on 12th July he married the sole heir of the rich and prosperous Sir Roger Newburgh, his daughter Christian. Not uncommonly their marriage was a short one when Christian died at the young age of 22 on 9th August 1517. It is suspected she died giving birth to their youngest child Elizabeth, sister to their first child Catherine. This left John a widower with a 2 year-old and





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new born baby, but, on a positive for him he now inherited the great estate from his father-in-law.

On the death of his father, John became the 2nd Lord Marney and married his second wife. His bride came from Little Horkesley in Essex and was the newly widowed Bridget Finderne. Again this marriage was short-lived as John was to die on 27th April 1525 leaving Layer Marney Tower still unfinished after only two years' work on it. John started his will on 11th March and amended it on 7th April with the main premiss of it being that he did not want to be buried with too much ceremony and fuss: "with as little pomp as his executors can". He was buried next to his father and William Marney in the new north aisle of Layer Marney Church. John's tomb is a brick-built vault large enough for two with an effigy on top which resembles his father's. John's tomb is lacking the impressive canopy of his father's.

The 2nd Lord Marney's death left two very young daughter's without a father or mother but heiresses to Layer Marney Tower. As they were still minors they were to become wards of the crown and their custody was given to the 3rd Duke of Norfolk, Thomas Howard, who just

happened to be their step-grandfather. There is no evidence as to how well Howard carried out his duties to the girls but he did marry off one of them to his second son. This was a wise move on Howard's behalf as it brought the accumulated Marney family wealth into the Howards' pocket. The Tower itself and the land associated with it was still in the King's gift and it was to be 'passed' to a steward - money changed hands for this 'passing'. Layer Marney Tower was not lived in again after John Marney's death for over 10 years and was left empty and unloved.

Not until 1544 at the earliest was it again a family home, when Sir Brian Tuke purchased the house for the sum of £2,000. We have no evidence that he lived at Layer Marney Tower from that date but we do know that he died there on 26th October 1545. He was, however, not buried there; he was buried with his wife in St Margaret's in Lothbury. Sir Brian Tuke was classed as an intellectual and was a wool merchant and lawyer. He was present at Henry VII's burial and Henry VIII's coronation, acting as a Clerk of the Signet and Squire for the Body respectively. He is most famous for starting the first postal service in 1517 whilst Governor of the King's Post. He had seen to the opening of the Inland routes for the general public by 1535. He is also known for writing a preface for the first Complete Works of Geoffrey Chaucer which was printed by Thomas Godfray. We can state this with confidence as it is a note in Tuke's own hand in the library of Clare College in Cambridge which reads "This preface I Sir Bryan Tuke, knight wrote at the request of Mr Clarke of the Kechyn then being tarying for the tide at Grenewich".

His last achievement worthy of note is getting six Hans Holbein the Younger portraits of himself painted during his lifetime. A copy of one of these portraits (the original is now in the National Gallery, Washington D.C.) can be seen in Layer Marney Tower and is a good portrait for giving us details. It clearly states the sitter's name, his age (57) and his personal motto - 'Upright and Forward'. He is painted pointing to an extract from the Book of Job: "Are not the days of my life few?" A letter he wrote in 1537 states bluntly that "I be sick in Essex" and would

suggest that the painting was likely painted in 1537 just after a serious illness.

After Tuke's death Layer Marney passed to his only surviving son, Sir George Tuke. George bought back a lot of the land in and around Layer Marney in Rockingham, Wigborough and Tolleshunt Knights, bringing back together the old Marney lands. He became Sheriff of Essex in 1567 and was a friend of John Evelyn the writer, diarist and gardener. Evelyn was to become executor to Tuke when he died in 1573. During Sir George's ownership of Layer Marney Tower we find an intriguing chapter in its history where there is a possible visit to the Tower by Queen Elizabeth I. There is no firm evidence that this visit actually happened despite the insistence of some. The strongest suggestion of such a thing is contemporary evidence of preparations in case the Queen decided to invite herself to Layer Marney in 1561 during her summer progress. We can find in the Household accounts a description of "making ready and apparelling" which means that gentlemen ushers had gone to Essex to get everything ready for the progress, ensuring that there were places for the Queen to stay and that they were suitably prepared for the

possible visit. The evidence that Layer Marney Tower was included in these preparations is that Pierce Pennant, Usher, was paid £12 7s 4d for spending 14 days making arrangements at Smallbridge, Colchester, Layer Marney, Lowton Hall and Havering atte Bower. Unfortunately there is no proof that Elizabeth I actually included Layer Marney in her progress.

Layer Marney Tower passed to George's son Peter when he died in 1573 and he sold it to Sir Samuel Tryon in 1580. Sir Samuel was knighted in 1615 and had purchased land near Halstead and built the impressive Boys Hall. This became his principle seat so we can assume that again Layer Marney Tower was not lived in or if it was, not a great deal. Tryon died in 1626 and he left behind his 10 year old son, also Samuel, and his widow Elizabeth. She went on to marry Sir Edward Wortley which was nothing short of a disaster for Sir Edward's new step-son Samuel. Samuel became the ward of Sir Edward and saw his estate whittled away. Worley also married Samuel off, apparently as soon as he could, to one of his nieces, a girl that Samuel had no love for. It can be deemed that it was this experience that turned Samuel into a man who







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was worse than careless with his money and who was very good at wasting it.

We now come to the end of the Tudor period of the history of Layer Marney Tower as it passes through the hands of John Ellys in 1649 into those of the Corsellis family when Nicholas Corsellis II purchased the house in 1667 for £7,200. The Corsellis were a Dutch family and are at present the longest standing owners of Layer Marney Tower, owning it for 168 years. From the Corsellis family, Layer Marney Tower passed to Quintin Dick who was an Irish barrister and bought the Tower in 1836. From Dick, the house went to Mrs Mary Williams in 1859 who paid Dick's Trustees £30,448 for it; this is equivalent to about two million pounds in today's money. According to the 1861 census Rev. Samuel Farman, M.A., lived there with his wife and mother-in-law Mary Williams. The census also showed a Sampson Wood, a farmer, living at the East end of the house and Rev. Farman living in the West wing.

Reverend Alfred Peache bought Layer Marney Tower with his sister Kezia in 1869 but they continued a lease to John Baugh to look after the farms that were part of Layer Marney. The 1881 census lists a Thomas Pilgrim who was a farm bailiff from Doddington living in the Tower with his family. There was a notable earthquake in 1884 and the Peaches had to employ London builders to carry out substantial repairs to the house and to implement a new layout to the gardens. At this point, the gatehouse had a new roof and they added an extension. In 1899, James Courthorpe Peache bought Layer Marney from his father just before Rev. Alfred died in November 1900. James completed the north-west wing of the house and added most of the plumbing in the house and he had even added electricity by 1901. It was James who moved the entrance to the north side of the house during landscaping of the gardens. The south side became formal gardens with terracing on the gentle slopes and steps down to the lower garden.

The next owner of Layer Marney Tower was Walter de Zoete who purchased it in 1904. The de Zoete family were Queen Victoria's stockbrokers and Walter was impressively wealthy in his own right. He was evidently not impressed with the improvements that the Peaches had done to Layer Marney Tower and he embarked on extensive works himself. The gap between the East wing and the Tower was filled in, he imported in a lot of Tudor panelling and created the impressive Long Gallery installing the large window at the end and stepped gable end made from bricks removed to install the windows in the South side. He was responsible for the laying out of stunning formal gardens and the Tea House that you can see on the main view facing the Tower and gardens. Unfortunately for de Zoete he lost the majority of his wealth when the Japanese stock market crashed in 1918 and he had to sell the house he clearly loved.

This was when Dr Campbell and his wife May became the owners of the house. May must have been a loved sister as Layer Marney Tower

was given to her as a wedding present by her two brothers. May was evidently a generous and kind lady as she allowed Walter de Zoete to lease the house back from her in 1918 until he could find somewhere else to live. Once again, in 1949, Layer Marney Tower was back on the market but this time only 900 acres of the estate's land sold, not the property itself. 10 years later, and not having been lived in for 18 years and cared for by caretakers, the house was again up for sale but this time it only had 30 acres of land.

There is a romantic tale to be told with regards to the next owners of Layer Marney Tower, Gerald and Susan Charrington. Having been married in Layer Marney Church, Gerald had said to his new wife that if ever the house came up for sale he would buy it for her as she loved it so much. True to his word, when in 1959 it came on the market and Susan wrote to him on military service in Aden to tell him

that it was for sale he bought it for her. Much of how visitors see Layer Marney Tower today is down to the Charringtons who worked hard to make the house a more manageable 20th Century property by reducing the size of the formal gardens and removing all but one of the 6 green houses. They did however increase their land-holding to 120 acres by purchasing two of the original smaller farms. It was in 1963 that they opened the house up to the public with the aim of raising money for the charity SSAFA, which ended with the Police having to intervene in the traffic problems caused by the popularity of the event. Their eldest son Nicolas and his wife Sheila took over the house when Gerald and Susan handed the Tower over to them in 1989. Nicholas and Sheila live in the house today with their four children and can be seen about the grounds and helping out at events when you visit this amazing example of Tudor architecture.

## Visiting Layer Marney Tower

**W**hen you visit Layer Marney Tower you cannot help but to be impressed by the height of the gatehouse Tower which became the main residence of Layer Marney Tower. The 80 foot tall gatehouse and its East and West wings were the only parts finished by the Marney family, with Henry Marney's dreams of a palace to rival Hampton Court Palace remaining unfulfilled. It can, however, claim to be taller than the gatehouse tower at Hampton Court and is in fact the tallest Tudor tower in Europe. To enhance its impressive height Henry designed it to have double windows on each floor giving the impression of eight floors rather than the actual four and making the tower appear even taller. This is the first architectural illusion of several that we referred to right at the beginning of this article. When viewing the tower you will see a unique feature among Tudor towers and that is the addition of Italianate decorations to the red brick construction favoured by the Tudors. Intermingled in the red brick is Tudor diaper work, black glazed bricks in diamond patterns, which gives the Tower and wings that little something extra. A careful inspection of this diaper work will show up symmetrical errors to

the left and right of the first floor large windows.

Make sure that you pay particular attention to the terracotta crenellations and decoration around the large windows as this was done to impress King Henry VIII himself. The crenellations are made in the shape of dolphins curved over shells with initials intertwined. It is worth noting that in order for Layer Marney Tower to have these crenellations, despite offering no defensive advantage whatsoever, Henry Marney would have had to seek a licence to crenellate from the King as it was deemed as fortifying a property. This is also another very public show of how important Henry Marney was to the King.

When entering the Hall of the house one must remember that this was originally an open archway with large, strong oak doors at the front. As you walk through the much smaller glazed door into the hall and look up through the top of the large window facing you there to be seen is the original Tudor brick arch. Then if you turn 180 degrees and look behind the curtains either side of the doorway you will find the original massive hooks that held the Tudor oak doors. You will not fail to notice the large amount of Tudor wood panelling on the walls but alas this







is not original to the house, though it is genuine 16th Century. As you make your way up the stairs to the top of the tower you will pass the copy of the portrait of Sir Brian Tuke, be sure to pause awhile, catch your breath and admire the work, albeit a copy, of Hans Holbein the Younger. Right, on we go up to Lord Marney's sitting/receiving room with the bed chamber off this room on the left. You must make sure you look up as the ceiling is something not to be missed despite not being Tudor, though it is made up of 24 oak bosses and is totally Tudor inspired...be careful though as you may be standing on the original Tudor trap door! Don't worry, even though it is fully working the door opens up into the room and would be and still is used to bring large pieces of furniture up to the required floor. There is a corresponding trap door on each floor and a block and tackle winch system that can be used.

Now you have rested in the sitting room  
it's

onwards and upwards to the flat roof where you will be presented with an awe-inspiring view of the formal gardens, the knot garden in front of the Long Gallery and all the surrounding grounds and countryside including the Blackwater. From here you can get a sense of how big the palace complex would have been if it had been finished by looking out over the north side of the tower. If you pop into the Surveyor's Room on your way down, you will find maps of Layer Marney and a model representing what the palace would have looked like finished.

The Long Gallery is an beautiful place to behold and does not give a hint of its original purpose and design as a stable block. It would have had two floors when it was built at the same time as the house; look from outside and you can see the filled-in windows of the upper floor. The Long Gallery was created by Walter de Zoete to show off his furniture collection and his fine art paintings. The oak floor of the main room is sprung and raised with the entrance floor being the original floor level. The mural of the Battle of the Spurs on the wall of the balcony was painted in during the 1970s by Priscilla Kennedy. The gallery features wood panelling and a Jacobean fireplace, both of which were added by de Zoete. Despite not looking the way it did during Tudor times this can be forgiven of the Long Gallery; it is a superb, atmospheric room and you could easily be standing in an original Tudor long gallery.

You will not fail to notice the big, black, wooden building that is the barn in the retainers courtyard that actually pre-dates the Tower by at least 50 years. It is thought to be part of the original Marney house which the Tower replaced. It is made of clapboard timber and has been faithfully re-clad over the years to look as it did originally. If you look to the corners you will still see original clapboard that the Marneys would have seen.

A visit to Layer Marney Tower is not complete without a visit to the Medieval church within the grounds and opposite the house and Long Gallery. The layout of the church is still predominately Medieval but with classic Tudor restyling to bring it up to scratch in





terms of Tudor fashion and without spending a fortune on rebuilding the whole church. Lord Marney started the addition of the side aisle for his chantry chapel and re-skinned the whole building. It is in this side aisle that you can find the tombs of William Marney, Henry Marney and John Marney, all three of which are impressive in their own ways; though the canopy over Henry's tomb does give a more grandiose statement. The walls would have been covered in murals, as was the norm of a Catholic church, but have been covered in white wash, which one can assume was done at the onset of the Reformation. We do get to see one of the suspected hidden murals due to an advantageous water leak that uncovered the painting of St Christopher which would have been exactly opposite the original entrance to the church (the door having been moved by the Marneys). As much as the Church's listed building status protects it for future generations it also stops the white wash being removed from the rest of the walls to reveal what could possibly be an impressive set of painted plaster walls. Before leaving the church take time to admire the stained glass windows, though not Tudor as they were removed and hidden to protect them during the Reformation (so well hidden nobody has found them since) and the rather

strange memorial to Nicholas Corsellis II on the Chancel wall. You will not miss it as it is a dramatic piece of marble with an inscription in Latin claiming that that it was the Corsellis family that brought the printing press to England.

It is time to end our journey to Layer Marney Tower but you must do so by wandering through the formal gardens, smelling the roses and lavender, and then around the Pond, Pond Walk, and the Farm and its walk. Once these are done, you will think you have seen all there is at Layer Marney Tower, but we can assure you that if you make return visits you will see things you did not spot the first, second, third or more visits. We can stand testament to this as we only spotted something this last August Bank Holiday despite our many visits Tudoring at Layer Marney Tower.

Thank you for joining us again on our Tudor journey and we look forward to welcoming you all to another location next month.

## DARREN AND EMMA THE TUDOR ROSES





## Blickling Hall, Norfolk

Blickling Hall in Norfolk had been in the Boleyn family since 1452 and Anne's father Thomas lived there with his wife Elizabeth from around 1498/9 to 1505, when the Boleyns moved to Hever Castle in Kent. If we take 1501 as Anne Boleyn's birthdate then it is likely that Anne was born at Blickling.

According to legend, a headless Anne Boleyn returns to the hall each year on the anniversary of her execution, 19th May. She arrives by a phantom coach pulled by six headless horses and driven by headless coachmen, and is seated with her head resting in her lap. On arrival, the headless Anne, dressed in white, enters Blickling Hall and wanders through its corridors until sunrise. Of course, the present Blickling Hall is not the home that Anne would have known, it was not built until the 17th century, so Anne is probably wandering its corridors in confusion.



**CLAIRE RIDGWAY** runs TheAnneBoleynFiles website as well as the Tudor Society. She is a well respected historical expert.

## The Olde King Hemel Hempstead

I recently received a letter from a friend who told me the story of the pub The Olde King Hemel Hempstead, claims to be the place where Anne Boleyn stayed at the Bury. The pub is left of the Bury and is now haunted by the ghost of Anne, and a tall, thin man, said to be Henry VIII.



# BUSY BOLEYN GHOSTS

Anne Boleyn is said to be one of England's most prolific ghosts, haunting at least nine different places in eight different counties – she gets around!

## POST CARD

### Rochford Hall, Essex

*This former Boleyn property is said to be haunted by Anne each year, with a headless woman dressed in white appearing in the hall's grounds in the twelve days following Christmas. Another story tells of how Rochford's nursery walls and floor turned red with blood following Anne's execution.*



## POST CARD

### King's Arms, Old Town, Hemel Hempstead, Hertfordshire

*I received an email from a psychic about the story of Anne Boleyn and King's Arms. The pub, which is in the Old Town area of Hemel Hempstead, is said to have been visited by Henry VIII and Anne when they were courting and living at Gadebridge Park. All that remains is the Charter Tower, but the pub is said to be haunted by a lady in white, said to be the ghost of Anne, and a fat gentleman thought to be*





# POST CARD

## Hever Castle, Kent

Hever Castle in the beautiful Kent countryside is the place Anne would have called home. She lived there until she travelled to Margaret of Austria's court in the summer of 1513 and it was to Hever Castle Anne retreated to escape court and where she fought off sweating sickness.

It is said that every year on Christmas Eve Anne's ghost can be seen crossing the bridge over the River Eden in the grounds of the castle. She has also been seen standing under the oak tree under which Henry VIII is said to have proposed to her.



# POST CARD

## Hampton Court Palace, Surrey

In the 19th century Anne was recorded as appearing to palace staff. She was dressed in a light blue gown and was walking around the palace with a sombre countenance.



# POST CARD

## Windsor Castle, Berkshire

At Windsor Castle, the place where Anne was made Marquis of Pembroke in September 1532, Anne's ghost has allegedly been seen standing at a window in the Dean's Cloister.



HANLOWEN SDEHIA

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# POST CARD

## St Peter and St Paul's Church, Salle, Norfolk

According to a Norfolk legend, after her execution in May 1536 Anne's remains were secretly removed from the Tower of London at night and taken to St Peter and St Paul's Church in Salle, Norfolk, the ancient burial place of the Boleyns, where she was buried at midnight under an unmarked slab of black marble.

Author Norah Lofts, in her book on Anne Boleyn, recorded a visit she'd made to the church to see Anne's tomb. She asked the sexton of the marble slab had ever been lifted and was told that the patron of the church was not in favour having it lifted for investigation. The sexton told her that Anne was said to "walk" the church every year on the night of the anniversary of her execution and that one year on the 19th he had been keeping vigil when "a great light" appeared in the church and led him "a fine

chase". Lofts explained to the man that a hare was one of the forms that a witch was supposed to be able to turn into at will and that Anne "was supposed to be a witch."



# POST CARD

## Marwell Hall, Hampshire

Local legend tells that Marwell Hall, near Winchester, which once belonged to the Seymour family, was where Henry VIII stayed with Jane Seymour while Anne Boleyn was imprisoned in the Tower awaiting her execution, and that it was the location of Henry and Jane's wedding. According to the story, a chain of beacons carried the news of Anne's execution to Henry and Jane, and the last beacon was in the grounds of the hall. Perhaps that is why Anne Boleyn haunts the yew tree walk behind the hall. It is said that her successor Jane haunts the hall itself.

There is no record of Henry and Jane staying at Marwell in Hampshire, it appears that they were both in London and we know that they were married on 30th May in the Queen's Closet at Whitehall.





## Tower of London, Greater London

If Anne Boleyn is going to haunt anywhere then it has to be the Tower of London, the place of her imprisonment and execution in May 1536. There have been a number of alleged sightings of Anne Boleyn at the Tower. In 1864, a soldier from the King's Royal Rifle Corps, who was being court-martialed for falling asleep on duty, claimed that he had been knocked unconscious after being accosted by a woman wearing a Tudor gown and French hood. When he challenged her, the woman carried on walking towards him and he realised that there was no head in the hood. He charged at her with his bayonet out, but he passed straight through her "body". A jolt, like an electric shock, knocked him out. His story was corroborated by two of his colleagues.

A ghostly Anne has also been seen leading a procession of knights and ladies down the aisle of the Chapel of St Peter ad Vincula, the Tower's Chapel Royal and Anne's resting place. This spectacle was seen by a Captain of the Guard in the 19th century, who saw a light in the Chapel but found the door locked. When he took a ladder to the Chapel windows to see what was going on, he saw the ghostly procession, which disappeared after processing down the aisle several times.

In 1817, a sentry is said to have died of a heart attack after being confronted by Anne's ghost on a stairway, and in 1933 a Tower guard fled from his post after his bayonet passed straight through Anne's ghost as she walked towards him.

Tower staff and visitors have give accounts of seeing Anne Boleyn in the White Tower, on Tower Green and in the Queen's House, which was once thought to be where Anne stayed before her coronation and her execution. We now know that Queen's House was not built until after Anne's death and that she stayed in the royal apartments of the royal palace, which no longer stands. It is said that her ghost is a harbinger of death within the Tower confines and she was last seen the night before Josef Jakobs, the German spy, was executed at the Tower on 15th August 1941.

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## Thomas Boleyn and George Boleyn

Anne Boleyn is not the only Boleyn to haunt Blickling Hall, the house is also visited by her father, Thomas Boleyn, Earl of Wiltshire. Legend has it that as penance for the untimely deaths of two of his children Thomas must cross twelve bridges before cockcrow on 19th May every year for 1,000 years. With his ghostly coach of headless horses, he starts at Blickling and crosses bridges at Aylsham, Belaugh, Burg, Buxton, Coltishall, Hautbois, Meyton, Oxnead and Wroxham.

A similar story has Thomas being the headless driver of the coach that delivers his daughter to Blickling Hall on 19th May. He then has to dash off to complete his mission of crossing the twelve bridges while being pursued by screaming demons. Some stories even tell of him having to cross forty bridges! I'm not quite sure why he is headless, when he died a natural death at Hever Castle in 1539; perhaps he was beheaded in the afterlife.

Another legend tells of how Anne's brother, who was executed on 17th May 1536, is seen on 19th May being dragged along by four headless horses and then wandering the hall's grounds and corridors.



## KYRA KRAMER EXPLORES THE THEME OF THE MONTH ... GHOSTS! ... IN HER NEW REGULAR COLUMN FOR TUDOR LIFE MAGAZINE.

**A**h! 'Tis the month of tricks & treats and the e'en of hallows! Thus, like many of my fellow Tudor bloggers, I feel compelled to post about Tudor things that go bump in the night.

Next year, I am writing about the Easter Bunny, just to liven things up.

Tudor ghost stories and purported hauntings have been amply -- one might say even lavishly -- blogged about before. There are blog posts devoted to Anne Boleyn's spectral sojourns, Thomas Boleyn's fire-breathing phantom, Jane Grey's amorphous apparition, and Katheryn Howard's ectoplasmic escapades among many others. One is forced to wonder: how can it be that so many famous Tudors refuse to lie easy in their graves?

What is a ghost, anyway? Theoretically, if there *is* such a thing as a ghost it will be one of two variants. The first is that it is the "trapped" spirit of a dead person, an intelligent entity trying to communicate from beyond the moral veil because he or she is plagued with unfinished business. The second is a "recording" of a person or event left by the intense emotions (joy or sorrow or fright or what-have-you) a person experienced in a particular place.

Many descriptions of Tudor ghosts claim them to be unhappy (even malevolent) spirits who cannot help but return to the scene of their deaths, or are determined to enact a pseudo-revenge by haunting the living, or who are being punished for past crimes by being forced to walk

the night. If, for the sake of argument, there are ghosts then these would be the souls of the deceased "stuck" in the material world. In that case, then most Tudor ghosts would *still* be fictitious.

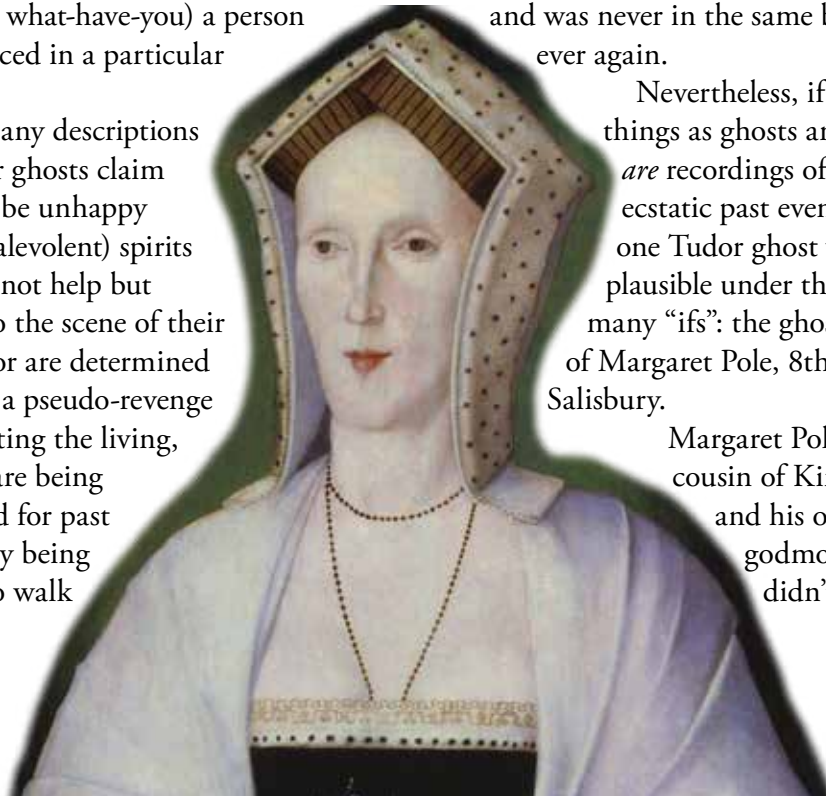
Why?

If there is indeed life after death and a remaining consciousness, the people who died had ample time to prepare for the event, reconcile themselves to it, and all of them had fixed ideas of what the afterlife would be like. Why would they linger? They all had time to give receive last rites, find peace, and be ready to move on. Why would the very religious Anne Boleyn take the time to force headless horses to haul her to Blickling Hall? Why would the devout Jane Grey pop up on the Tower's battlements? Why would Thomas Boleyn stomp around a castle holding his flame-belching head instead of going to find his children? It is irrational even by the 'rationale' of ghost theorists.

That leaves "recording" ghosts of famous Tudors. Katheryn Howard's screaming race to get to Henry would count among these. The only little snag is the fact that no such even EVER occurred. Henry snuck away from Katheryn prior to her arrest and was never in the same building with her ever again.

Nevertheless, if there *are* such things as ghosts and most ghosts *are* recordings of traumatic/ecstatic past events, there is at least one Tudor ghost who would be plausible under the aegis of those many "ifs": the ghostly appearance of Margaret Pole, 8th Countess of Salisbury.

Margaret Pole was a maternal cousin of King Henry VIII's and his oldest daughter's godmother, but that didn't stop Henry





from ordering the elderly Countess's beheading. There are several reports of her grisly death, each one horrible in its own way. One version of her execution claims that Lady Pole was well aware of what was happening to her: "On the morning of 27 May 1541, the now frail 67 year old was informed she was to die within the hour, she replied boldly that no crime had been imputed to her. She was taken from her cell to Tower Green where a low wooden block had been prepared. She proudly refused to lay her head on the block and was dragged to it and forced down. As she struggled, the inexperienced executioner described as '*a wretched and blundering youth* struck, his first blow made a gash in her shoulder rather than her neck. Ten additional blows were required to complete the execution. A second account relates how she managed to escape from the block and that she was hewn down by the executioner as she ran." Another version says that "Margaret did not realise what was happening. When she was told to lay her head on the block she set off to wander slowly and aimlessly around Tower Green. She was forcibly returned to the block, but the executioner was young and inexperienced. Perhaps put off by the advanced

age and obvious senility of the old Countess, he botched the execution. It was not until the third or fourth stroke of the axe that Margaret's head was severed from her body." By all accounts, her beheading was more a butchery than an execution.

Now, each year on the anniversary of her death, Margaret Pole's ghost is rumored to be seen and heard reliving (re-unliving?) her murder on the Tower Green.

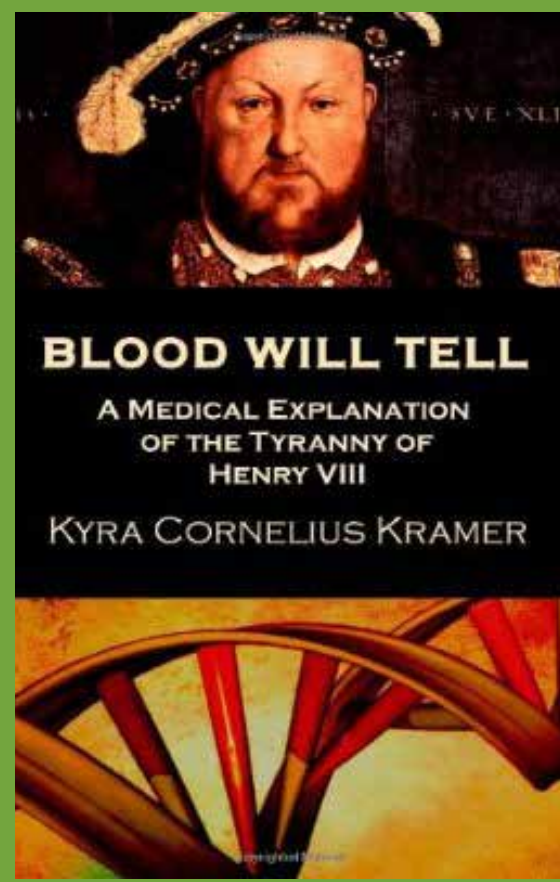
If there is such a thing as a ghostly recording, this is certainly the kind of event that would have inspired it. The place of death was full of strong emotion for both Margaret Pole and the witnesses to her execution. Even the headsman was traumatized, inasmuch as he had to hack an elderly woman to pieces. If anything would ever cause an ethereal imprint, this would be it.

But do ghosts exist? Rationally, no. Evidence of spectral activity is scant. Moreover, there are many, MANY ways to either fake them or dupe yourself into believing you saw/felt one. Then again ... some things are just spooky.

**KYRA KRAMER**

**Kyra Cornelius Kramer**, author of **Blood Will Tell: A Medical Explanation for the Tyranny of Henry VIII**, is a freelance academic with BS degrees in both biology and anthropology from the University of Kentucky, as well as a MA

in medical anthropology from Southern Methodist University. She has written essays on the agency of the Female Gothic heroine and women's bodies as feminist texts in the works of Jennifer Crusie. She has also co-authored two works; one with Dr. Laura Vivanco on the way in which the bodies of romance heroes and heroines act as the sites of reinforcement of, and resistance to, enculturated sexualities and gender ideologies, and another with Dr. Catrina Banks Whitley on Henry VIII.



## October's Special Feast Days

# ALL HALLOWS EVE & MORE...

**First Sunday** - Wakes were held at the end of the summer to celebrate the dedication of the local parish church and in Henry VIII's reign the date became fixed as the first Sunday in October.

**18 October** - Feast of St Luke

**25 October** - Feast of St Crispin and St Crispinian – Celebrations included bonfires, revelry and the crowning of a King Crispin. The day also marked the anniversary of Henry V's victory against the French at the Battle of Agincourt.

**31 October** - All Hallows Eve, the Feast of the Dead. This was a night to mark the passage of souls through purgatory. It was believed that the souls walked the earth on All Hallows Eve so masks were worn and bonfires lit to protect people from evil spirits.

## All Hallows Eve or Halloween

All Hallows Eve, or Halloween as it's more commonly referred to today, is celebrated on the night of 31<sup>st</sup> October, the night before All Saints' Day (All Hallows), the feast day of all saints, known and unknown.

Although it was a religious festival in medieval and Tudor times, like many feast days its roots were actually pagan. It came from Samhain, the Celtic new year festival, which was celebrated from sunset on 31st October to sunset on 1st November. At Samhain, it was believed that the veil between the world of the living and that of the dead was at its thinnest and that the souls of the dead could walk the earth. These spirits had to be warded off so people would light bonfires and wear masks. When Pope Gregory III chose 1st November as a day to remember and honour the apostles and all the saints and martyrs of the Church in the 9th century, the traditions associated with Samhain became incorporated into this and the evening of 31st October became a night to mark the passage of souls through Purgatory, the place where souls resided between death and the Last Judgement.

On All Hallows Eve, poor people and children would go "souling", going door-to-door begging for alms and spiced cakes known as soul

cakes. Each soul cake was said to represent a soul in Purgatory and in exchange for a cake the souler would promise to pray for the dead of that household. Children would sing a song as they walked from door-to-door, and here is a version which was still being sung in the 19<sup>th</sup> century:

*A soul! a soul! a soul-cake!  
Please good Missis, a soul-cake!  
An apple, a pear, a plum, or a cherry,  
Any good thing to make us all merry.  
One for Peter, two for Paul  
Three for Him who made us all.*

Elinor Fettiplace's Receipt Book, which was first published in 1604, contains a recipe for soul cakes:

"Take flower & sugar & nutmeg & cloves & mace & sweet butter & sack & a little ale barme, beat your spice, & put in your butter & your sack, cold, then work it well all together, & make it in little cakes, & so bake them, if you will you may put in some saffron into them and fruit."

The "Gode Cookery" programme from the Food Network modernised this recipe:



## Soul Cakes

- 1/2 cup ale
- 1 tsp. yeast
- 2 cups flour
- 1/3 to 1/2 cup sugar
- 1/4 tsp. each nutmeg, clove, & mace
- 1/2 tsp. saffron
- 3/4 to 1 cup dried fruit
- 1 Tbl. sweet butter
- 1/2 cup dry sack sherry

Dissolve the yeast in the ale (this makes the “ale barme” of the original recipe); set aside.

In a large bowl, combine the flour and sugar. Make a well (a depression, or hollow area in the center of the dry ingredients) in the flour/sugar mixture and pour in the ale barm. Leave these ingredients unmixed so that the ale barm may proof.

In a separate bowl, cream the butter and the spices. When well blended, slowly beat in the sack.

In the large bowl, cover the ale barm with some of the flour/sugar mixture, then add the creamed butter, spices, & sack, and with a large spoon, begin gently blending until the mixture resembles coarse, wet sand. Finish the blending process with your hands, kneading in the bowl until it forms a ball of dough. The finished product needs to be smooth & elastic, and soft but not sticky. Add more flour if the dough is too wet; add more sack if too dry.

Roll this dough out onto a floured surface into a 8”-10” circle. Use a lightly floured 2”-3” round cutter to make the cakes. (The earliest references to Soul Cakes describe them as flat & oval.) Place on a baking sheet lined with parchment paper. Let them rest for 5-10 minutes in a warm spot.

Bake at 375° F for 15 minutes. Remove from oven and when still hot, sprinkle a little sugar on the top of each cake. Let cool on a wire rack; serve. Makes approx. 1 dozen.



Image © www.catholicmissionaryfamily.com

## Buttered Beere

The perfect drink to wash down the soul cakes in “buttered beere” from the 1594 cookbook *The good Huswifes Handmaide for the Kitchin*:

Take three pintes of Beere, put fiue yolkes of Egges to it, straine them together, and set it in a pewter pot to the fyre, and put to it halfe a

pound of Sugar, one penneiworth of Nutmegs beaten, one penneiworth of Cloues beaten, and a halfepenneiworth of Ginger beaten, and when it is all in, take another pewter pot and brewe them together, and set it to the fire againe, and when it is readie to boyle, take it from the fire, and put a dish of sweet butter into it, and brewe them together out of one pot into an other.

If you want to see a modern version of this recipe then go to:

<http://drgateau.com/?p=1419>



# Historic Ghosts

## Henry VIII

A shuffling Henry VIII is said to haunt Windsor Castle, dragging his ulcerated leg and groaning in pain. Witnesses also report a large angry man pacing up and down anxiously and shouting.

## Jane Seymour and Catherine Howard

Henry VIII's third and fifth wives haunt Hampton Court Palace. Jane's white form has been seen carrying a lighted taper and walking through Clock Court's cobbled courtyard on or around 12 October, the anniversary of the birth of her son Edward VI.

Legend has it that Catherine managed to escape from her imprisonment in her chamber at Hampton Court Palace and ran down the gallery to try and speak to the King who was at Mass in his chapel. She was caught before she had chance to explain herself to the King and she was taken back to her chamber screaming. That is apparently why a ghostly form is seen drifting down the gallery, now known as the Haunted Gallery, with a "ghastly look of despair" on its face and making "the most unearthly shrieks." In reality, as David Starkey points out, Catherine was unaware of her husband's departure from the palace and what was going on. There have been reports of visitors to the Haunted Gallery suddenly feeling cold or dizzy, and two ladies even fainted.

## Catherine Parr

Henry VIII's sixth and final wife is said to haunt the place of her death, Sudeley Castle in Gloucestershire. Witnesses report a ghostly figure dressed in a green Tudor-style gown walking through the gardens or gazing through the castle's windows.

Catherine is also believed to haunt Snape Castle, the seat of her second husband John Neville, Baron Latimer, where her blue gowned form brings calm and peace to the rooms she visits.

## Elizabeth I

Elizabeth I's ghost is said to have appeared to Kings George III, Edward VII and George VI at Windsor Castle. Apparently, she appeared to George VI on eight consecutive nights at the beginning of the Second World War. Her ghost, dressed in black with a black lace scarf covering her hair and shoulders, has also been seen in the Queen's Library at the castle.

## Sibell Penn

Edward VI's former wet-nurse is Hampton Court Palace's most persistent ghost and has been haunting the palace as a "lady in grey" since nearby Hampton Church was pulled down in 1829 and her remains were disturbed. Shortly after the demolition, the sound of a spinning wheel was heard from behind a wall in Hampton Court Palace's south-west wing. When the wall was taken down, a room was found complete with an old spinning wheel. Sibell was last seen at the palace in 1986.

HAUNTED WOMEN SPOKE



## The Princes in the Tower

In the late 15<sup>th</sup> century it is said that guards reported seeing the shadows of two children gliding down the stairs of the Bloody Tower. They then appeared to the guards, holding hands and wearing white nightgowns. The guards believed them to be the ghosts of Edward V and his brother Richard, Duke of York, who had disappeared while being held at the Tower of London. In 1674, the skeletons of two children were found at the Tower. They were believed to be the remains of the princes.

## Arbella Stuart

Arbella, or Arabella, Stuart, cousin of James I, was imprisoned in the Tower of London after hatching a plan to allow her husband, William Seymour, to escape from the Tower. After 5 years of harsh conditions in the Tower, Arbella gave up hope and refused to eat. She became ill and died in September 1615. Arbella is said to haunt the Queen's House of the Tower of London.

## Sir Walter Raleigh

It is said that the ghost of Sir Walter Raleigh, who was imprisoned in the Bloody Tower at the Tower of London and executed in 1618, appeared at least three times between 1620 and 1705 "to uphold the honour of his Protestant country against the threat of Catholicism". He has also been seen wandering around the Tower, and every year on 20<sup>th</sup> September, St Michael's Eve, he is said to appear at his home, Sherborne Castle in Dorset, where he strolls around the grounds before settling himself under a tree.

## Lady Jane Grey

On 12<sup>th</sup> February 1557, the anniversary of her execution, two guardsmen saw a white shape on the battlements which they believed to be Lady Jane. Her husband Guildford Dudley has also allegedly been seen, sobbing in the Beauchamp Tower.

Jane is also said to haunt Temple Newsam in Yorkshire as "The White Lady".

## Henry VI

The king who is believed to have been killed on Edward IV's orders in 1471, while imprisoned in the Tower of London, is said to pace around the Wakefield Tower just before midnight on the anniversary of his death. When the clock strikes twelve he gradually disappears.

## Catherine of Aragon

Catherine is said to haunt Kimbolton Castle, the place where she spent her last years and where she died in January 1536.







**Charlecote Park near Wellesbourne, Warwickshire,** is made up of a beautiful Tudor house surrounded by a deer park, where fallow deer have roamed since the 16th century. The Lucy family have lived in a property on the land since the 12th century, but the present house was built in 1558 by politician and magistrate Sir Thomas Lucy. Lucy is said to have clashed with William Shakespeare after Lucy was involved in raiding the homes of the Arden family, Shakespeare's relatives, following their alleged involvement in a plot against Elizabeth I. Elizabeth I visited Charlecote Park, staying in the room which is now





the house's drawing room, and the property's porch is dedicated to her. Although the structure of the original Tudor house remains, the interior is a Victorian tribute to Elizabeth I's reign carried out between 1829 and 1865. The Great Hall is well worth a visit, with its collection of Lucy family portraits which cover 400 years of history. Discover Charlecote Park at:

<http://www.nationaltrust.org.uk/charlecote-park/>



I think it goes without saying that writers of history do so by first researching history. Research doesn't necessarily mean by reading primary sources or non-fiction books – research can take many different forms. Living life is research for all writers – learning to appreciate how and why we interact and connect with one another, and how we are shaped by culture, gender and society, not forgetting the time in which we live. As a fiction writer, I research to enrich my writing and deepen my layers of understanding. I even tried my best to learn how to use a distaff because my storytelling called for vital words that my then life experience failed to provide.

## The Enrichment of Research

BY WENDY J. DUNN

Sometimes, I imagine Anne Boleyn laughing at me, as only Anne Boleyn could laugh, when I deliberately do all these strange things for the sake of research. She is laughing in amusement because she knows she is an enormous part of the reason why my life turned out like it has. Yes – it is true I first decided to be a writer at eight. But my early life shut the door on that kind of narrative. I did what was expected as a daughter of my working class family, choosing the best narrative I thought I could for my life by becoming a teenage wife and mother. Thank God, my passion for the Tudors was already woven into the fabric of my life. Thank God, the stories of Anne Boleyn and her daughter Elizabeth, two strong and determined women, lit a light of inspiration on the road before me.

I was a child when I first watched *Anne of the Thousand Days*. Anne Boleyn's story, as recounted in this movie, left me bound to Anne Boleyn for the rest of my life. It also added more fuel to my desire to learn more about the Tudors, a desire that had first burst into flame when I read a chapter in a children's book of

English history about Elizabeth I. From that time, my imagination was fertilised by the Tudor imaginings of others and formed by a childhood and youth in which I spent either reading or being exposed to Tudor stories – or reading non-fiction books about the Tudors.

My imagination also draws from my story; that is, the context of my own life: a fabric now woven with thick threads of historical and experiential research through the claiming of a *writerly* identity. Filtering my story through the context of history creates the distance and separation I need to be able to tap into my own past for storytelling. Because my fiction also gives voice to real people from the past by the time I finish writing, the story has become no longer mine, but that of my characters.

Experiential research has also been an important part of my writing practice. For

example, in 2012, I went to London to deepen my research for *The Light in the Labyrinth*, my young adult Tudor novel, set in 1535-36. Whilst it does not play a part in my imagined story of Katherine Carey during the last days of Anne Boleyn's life, one of the places I visited was the beautiful, peaceful garden belonging to Syon, once known to the Tudors as Syon Abbey. I remember walking on the footpath, following the man-made lake, engulfed in green, pulsating light, as the water mirrored back the verdant colour of leaves of elms and oaks. Feeling like I had entered into another world,





I reflected about what my Tudor people would have seen coming along this way. The lake was not there then, but it likely marked the spot for a much earlier body of water.

I remembered that, for many years of the Tudors, a religious order ruled over this place – now changed by the passing of many years. *But was it so changed?* The garden's sombre peace was almost tangible, seemingly laden by the centuries when people came to this place to contemplate, just as I was contemplating, strolling beside the lake. Even my footsteps seemed soft and silent, giving homage to the long ago people who once walked this way, too.

Responding to my knowledge of history through the waking dream necessary for writers to construct a textual representation that mirrors reality, I found myself visualising some of my Tudor people in this setting. They were all



women who – despite being followed by other women – walked along the footpaths of Syon Abbey, alone. I saw in my mind Katherine of Aragon, a regular visitor to Syon Abbey (Syon 2003, p. 8) communing with God, praying for help in her battle to save her marriage to Henry VIII. Her image dissolved to become Anne Boleyn, praying for the same reason. Anne Boleyn came to the Abbey in the final months of her queenship, determined to convince the nuns to embrace religious reform and save their order from the destructive force of the reformation sweeping through

England during this time (Ives 2004, p. 256). And then there was another Katherine who likely walked this way, too, Katherine Howard, a frightened girl of perhaps no more than nineteen (Fraser 1992, p. 350). I imagined Katherine, shadowed and guarded by nuns, pulling her fur cloak tighter around her thin, tiny body, the snow shifting and crunching beneath her feet, shivering with the cold of winter, shivering with desperation and the thought that there might be no escape for her, other than death on the scaffold.

Authors Jay Parini, Christa Wolf and Jacqui Ross also write about responding to the past through the practice of experiential research. Parini writes of going to a seaside cave once visited by his character, his fictional reconstruction of the philosopher Walter Benjamin, and imagining “voices echoing off walls” (1988, p. 2). Wolf comments that seeing the fingerprints of the people from the past upon ancient terra-cotta fertility figurines brought home to her that they “were people like us” (1988, p. 197). Evidence of fingerprints fits Ross’s description of “human patina” – “marks and wear that are left on everyday items” (Ross 2012). Discussing her response to viewing nineteenth century costume that showed signs of human sweat and blood, Ross writes:

Suddenly, discarded clothing was imbued with many layers of meaning, for what could show humanity more vividly and intimately than stains on a piece of cloth once worn against the skin? For me, these costumes suddenly became people, who come into the room to stay vividly in my imagination (2012).

For me, it is visiting places known to my historical people that result in a similar impact upon my imagination. I remember the time when I visited the Tower of London in 2007 and stood in the dim chamber once occupied by Sir Thomas More. I rested my palms on the stone walls of his chamber, and thought about Thomas More. I thought about the chill of the chamber and remembered the stories of people who complained about the cold of these dungeons.

The day I visited was in spring. Winter must have been a time of struggle to simply survive. I remembered the words of Alice, the wife of Thomas More, trying to persuade her husband to come home, and live:

“What the good year, Mr. More,”  
quoth she, “I marvel that you, that  
have been always hither unto taken  
for so wise a man, will now so play  
the fool to lie here in this close filthy  
prison, and be content to be shut  
up among mice and rats, when you  
might be abroad at your liberty”  
(Sylvester, Harding et al. 1962, p.  
243).

I walked over to the chamber’s one  
window, my inner eye seeing Thomas More

standing there, watching the monks of the  
Charterhouse going to their death. “Lo,” he  
said to his family, “dost thou not see that these  
blessed fathers be now as cheerful going to their  
deaths, as bridegrooms to their marriages?”  
(Sylvester, Harding et al. 1962: 242).

I consider myself fortunate that I have  
been able to engage in experiential research to  
help construct my stories. By this engagement,  
I have also learned, “Space that has been  
seized upon by the imagination cannot remain  
indifferent space subject to the measures and  
estimates of the surveyor. It has been lived in,  
not in its positivity, but with all the partiality  
of the imagination” (Bachelard and Jolas 1994:  
p.xxxvi).

## WENDY DUNN

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**Wendy J. Dunn** is an Australian writer who has been obsessed by Anne Boleyn and Tudor History since she was ten-years-old. She is the author of two Tudor novels: **Dear Heart, How Like You This?**, the winner of the 2003 Glyph Fiction Award and 2004 runner up in the Eric Hoffer Award for Commercial Fiction, and **The Light in the Labyrinth**, her first young adult novel.



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# SPOOKY

## TUDOR WORD SEARCH

Halloween  
Soulcake  
Ghost  
Purgatory  
Evil  
Spirit  
Mask  
Souling

Saints  
Dead  
Samhain  
October  
Buttered  
Beere  
Judgement

*(answers on page 67)*



# The Origin of the Tudor Miniature

Recently I was asked two questions. The first was: Did an illuminator paint other 'stuff' than religious scenes in Books of Hours and Psalters? And the second was: What was the origin of the Tudor miniature? The questions were from two different people on two different occasions, but it set me thinking.

The art of illumination has fascinated me all my life. The exquisitely painted images in Books of Hours or Psalters and those individual portraits that reach out to us across the centuries. For the casual observer the miniature portrait serves the same function as today's photograph of a loved one on our mobile phone, in a picture frame or perhaps tucked into a locket; but these early miniatures contain so much more.

The correct term for an 'illuminator' is a limner who painted limnings. The words illumination and limner both derive from the Latin, *luminare*, meaning 'to give light'.

Hilliard wrote in his Treatise (1598) that "*Limning, a thing apart . . . which excelleth all other painting whatsoever.*"

Also in 1598, Richard Haydocke translated G. P. Lomazzo's *Trattato dell'Arte de la pittura* in his publication *A Tracte containing the Artes of Paintings, Carvings & Buildings* (Oxford 1598) where

he described limning as follows ". . . the perfection of painting." A few decades later, Edward Norgate's treatise, *Miniatura – or the Art of Limning* introduces the Italian word for an illumination,



*miniare*, which derives from the Latin *miniare*, meaning to colour with red lead. Norgate's use of the word 'miniatura' falls into common usage in English as miniature, meaning 'small'. The miniature portrait, as we know it, is designed to be held in the hand so it is not surprising that this word becomes associated with all things small.

Illuminated book production dates from centuries earlier. They were originally Bibles, then Books of Hours and Psalters, created by scribes and artists slaving away in scriptoria. These books were very expensive, took a long time to create and each one was a unique work of art. They could be given as gifts, even used as part of a ransom. In the early part of the 16<sup>th</sup> century, despite the invention of printing, they were still the ultimate luxury gift.

In about 1540 Henry VIII commissioned a Psalter (BL Royal MS 2 A XVI) from Jean Mallard, a Frenchman living in London. Mallard inscribed folio 2 as follows: *Johannes Mallardus regius orator, et a calamo / Regi Angliae, et Francie Fidei deffensori*





invictis[simo]' (Jean Maillart, royal orator: from his pen to the most invincible king of England and France, and defender of the faith).<sup>1</sup>

In various large illuminations Mallard portrays Henry as a man at his devotions; as the warrior David defeating the giant Goliath; the king playing the harp in the company of his jester Will Somers and finally on his knees in a ruined building, praying and an angel is in the sky as if listening to his plea. Mallard is flattering his patron by comparing him to King David, but all the while he is recognisable as Henry.

We see from the Royal household Accounts there are payments to Mallard 'orator in the French tongue' in 1539 – 40. This would suggest this manuscript was created post the break with Rome. Interestingly, Psalm 80 is illustrated with a scene showing musicians playing the pipe, a drum, a flute-a-bec, the harp, a trumpet and the dulcimer. In the sky we see God wearing the papal tiara and it is suggested that perhaps this psalter was painted prior to the break with Rome.<sup>2</sup> However, Henry's notes in the margins postdate the Break.

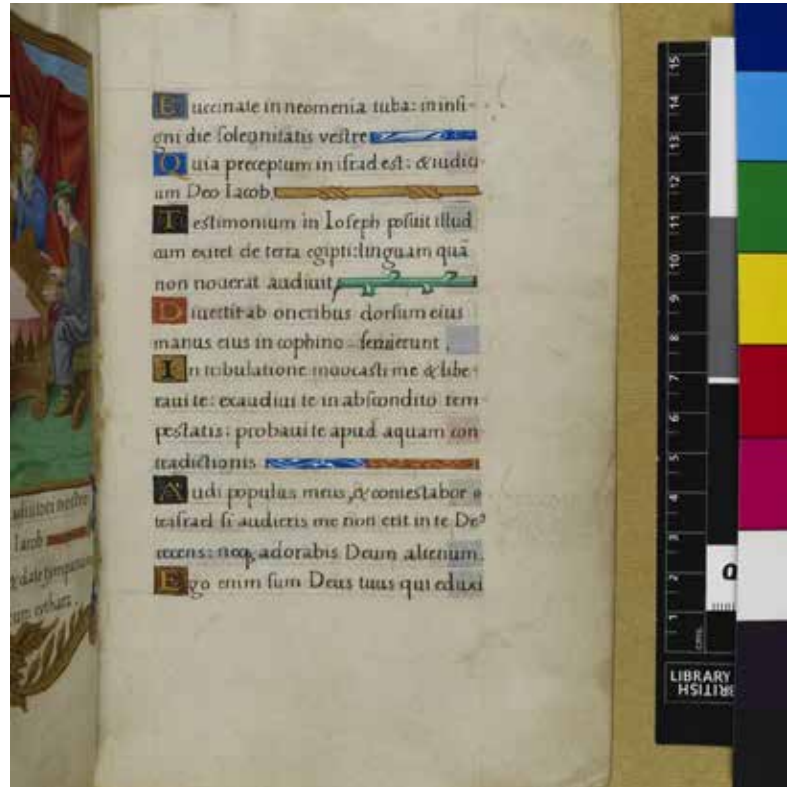
If we look at the words of the of Psalm 80 we have to ask ourselves is Mallard making a plea for restoration to the Catholic faith? I am using the King James version here as it is more familiar to a modern audience

Give ear, O Shepherd of Israel, thou that leadest Joseph like a flock; thou that dwellest between the cherubims, shine forth.

Before Ephraim and Benjamin and Manasseh stir up thy strength, and come and save us.

Turn us again, O God, and cause thy face to shine; and we shall be saved.

O Lord God of hosts, how long wilt thou be angry against the prayer of thy people?



Thou feedest them with the bread of tears; and givest them tears to drink in great measure.

Thou makest us a strife unto our neighbours: and our enemies laugh among themselves.

Turn us again, O God of hosts, and cause thy face to shine; and we shall be saved.

Thou hast brought a vine out of Egypt: thou hast cast out the heathen, and planted it.

Thou preparedst room before it, and didst cause it to take deep root, and it filled the land.

The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars.

She sent out her boughs unto the sea, and her branches unto the river. Why hast thou then broken down her hedges, so that all they which pass by the way do pluck her?

The boar out of the wood doth waste it, and the wild beast of the field doth devour it.

Return, we beseech thee, O God of hosts: look down from heaven, and behold, and visit this vine;

And the vineyard which thy right hand hath planted, and the branch that thou madest strong for thyself.

<sup>1</sup> British Library detailed record for Royal MS 2 A XVI

<sup>2</sup> John N. King, *Tudor Royal Iconography: Literature and Art in an Age of Religious Crisis* (Princeton: Princeton University Press, 1989), pl. 17.

It is burned with fire, it is cut down:  
they perish at the rebuke of thy  
countenance.

Let thy hand be upon the man of  
thy right hand, upon the son of  
man whom thou madest strong for  
thyself.

So will not we go back from thee:  
quicken us, and we will call upon  
thy name.

Turn us again, O Lord God of hosts,  
cause thy face to shine; and we shall  
be saved.

This image is the text page from  
Royal MS 2A XVII for those of you  
who prefer the original Latin.<sup>3</sup>

The image accompanying Psalm 80 is a very prosaic subject for a full page illumination considering how the previous full page illuminations have focused on comparing Henry to King David. This Psalter, created for an aging king, was Henry's very personal possession. The margins are full of his notes, in Latin. Henry was a very devout man and it is unlikely anyone else would have been privy to the pages of this Psalter, therefore, was the subject matter of the Psalm 80 image a collaboration between the patron and the artist? The image makes us focus on the words of Psalm suggesting the content



3 Royal MS 2 A XVII f99

was important. If the date of the entry in the Accounts is correct, it suggests that Mallard did not create this Psalter as a gift and it was a commission. Therefore perhaps Henry wanted an image to focus on as he recited the words of this particular Psalm, but an image that would not attract comment if seen by anyone else. Yes, this is speculation, but we do know that patrons could be very precise regarding the content of commissions.

There are many books written on this particular Psalter and you can find these on the British Library detailed record for the on-line digitised version.

So we have an example of the traditional art of the limner in this beautiful example of a Tudor illuminated manuscript, but that was not their only duty. There was a host of unknown artists and limners in England, attracted by the possibility of work or escaping religious persecution.

In the mid 1520s one of the foremost families of the Ghent-Bruges school arrived in England. Gerard Horenbout (also known as Hornebolte), his son Lucas and his daughter Susannah arrived in London and we see the first payment made to Lucas in the Chamber Accounts of September 1525.<sup>4</sup>

This image of Henry is in the Fitzwilliam Museum and this is the link to go straight to the image in the museum collection.

(<http://data.fitzmuseum.cam.ac.uk/id/object/18035>). From the miniature right (courtesy of Wikipedia) we see that Henry is described as having Anno XXXV. Do we interpret this as Henry being aged 35, or being in his 35<sup>th</sup> year? We cannot be sure, but it dates this image to between June 1524 and June 1526. The portrait is painted on fine vellum, and the red ground surrounding the roundel is filled with angels holding cords that have love knots uniting the initials of Henry and Katharine.

This image fixes Lucas Horenbout as the first painter of miniature portraits in England and gives us a date of the mid 1520s.

Another part of limner's duty would have

4 Page, Hugh 'Gerard & Lucas Horenbolte in England', Burlington Magazine (November 1959; vol CI, pp396-402.





been to limn important treaties. Our National Archives at Kew have the French counterpart of the various treaties that constituted the Peace of Amiens concluded in 1527. Like today, the treaties were signed and exchanged, which is why we have the French versions.

The ratification of the Treaty of Amiens took place on 18<sup>th</sup> August 1527 and currently on display online on the English National Archives is catalogue reference E30/1113, which is a treaty concerning the various privileges of English merchants who traded with France.<sup>5</sup>

It is written on parchment and the margins are decorated with the various symbols of France and England, in particular the lily and the mythical salamander - the personal device of Francis I, represented by the blue fire breathing

snakes<sup>6</sup>. The bas-de-page is a narrative showing the two coastlines of France and England with two coastal towns – Dover and where? Calais was still an English possession, so perhaps Boulogne? The ships fill the sea and there is no attempt at any perspective or realistic portrayal of an actual seascape.

The terms of the treaty are all written by hand, in Latin. In summary, this is a very medieval style document.

The rivalry between Henry VIII and Francis I is well known. In 1527 the English exchanged the final Treaty and for this Francis pulled an ace from his sleeve in the battle of the illuminated treaties.

Francis had a portrait of himself included within the margin of the treaty. He appears to be looking out of a frame with his hands resting on the lower edge. This is a portrait type painted by Jean Clouet.<sup>7</sup>

The margins bristle with symbols of each country and of floral reminders to forget-me-not, blue violets for faithfulness, white violets for modesty. The butterfly represents the resurrection as does the damsel fly.





There are two mythical salamanders flanking the two angels holding the shield edged with the collar and emblem of the Order of St Michael.<sup>8</sup> This document maintained the traditional concept of the medieval illuminated document, but contained the more modern elements of naturalistic marginalia painted on a gold ground, and of course, the framed recognizable portrait of Francis I that was an entirely new concept in the illumination of a treaty.



The French king had won the battle of the illuminated treaties and Henry was not given the opportunity to show that he too embraced

8 The order of St Michael had been founded in 1469 by King Louis XI and the statutes of the order survive in the Bibliotheque Nationale de France. For those who are interested in this 15<sup>th</sup> c illumination, here is the link. (<http://gallica.bnf.fr/ark:/12148/btv1b8427226q/f9.image>)

Renaissance decoration until 1546 when the two old monarchs concluded the Treaty of Ardres.<sup>9</sup>

Henry's portrait is contained in the roundel within the cross bar of the H for Henricus. The whole document is designed to reflect Henry as a wise Renaissance king. Gone are the floral margins, replaced with caryatids on plinths, holding up a decorated lintel where Concordia sits holding her olive branches between the two Royal insignia of England and France.

Two further goddesses sit in the arches at the bottom and the whole forms a frame for the terms and conditions of the treaty.

Lucas Horenbout had died in March 1546 and it is likely that this treaty was limned by the artist recruited to replace him, the woman artist,



9 This document is held in the French National Archives as part of their "Grands Documents d'Histoire de France". Image courtesy of Wikipedia.

10 Photograph © Mell Fraser.





portrayal of her features and more a reflection of her famous jewels and gowns. He created the concept of Gloriana portraying Elizabeth as either Astrea, the virgin goddess of a golden age or sometimes Cynthea (another name for the goddess Artemis) Virgin huntress and goddess of the moon.

Individual miniature portraits, like those created by Lucas Horenbout (and the more famous Hans Holbein) became highly desirable items, being more affordable than the larger panel portraits. The average price of a commission was £3-4 and took a matter of three, or at most, four sittings. This was the other difference as Hilliard tells us that these tiny images were to be painted from life.

His treatise is full of advice as to the status of those who could paint these portraits, how the artist could divert his sitter by having music played or perhaps have someone read to them, but to discourage those who gossiped as their babbling tongues could be a distraction. He was very firm in his conviction that limning was the art of a gentleman, that the portrait was to be painted from life, and most important of all, the artist had to be discreet. In the case of the queen it was rumoured he was so adept at creating her image he could portray her in four lines.

Sometimes these portraits were given as a love token, others to commemorate reaching a certain age as in this Hilliard portrait of an Unknown Lady who has reached the age of 50, which is shown written in gold on the left hand side.<sup>11</sup>

The combination of symbolism and motto, often only understood by the giver and recipient, still taxes our imagination. The Victoria & Albert Museum contains one of Hilliard's most intriguing images, an Unknown Young Man holding a hand from a cloud. This image contains the motto 'Attici Amoris Ergo' and the date of '1588'. A

contemporary educated audience may have better understood the references to Atticus as they would have studied the classical writings of Cicero and probably known more about the social status of the various writers of Rome and Greece. If you are in London then go to the miniature gallery at the Victoria & Albert Museum and see this intriguing image.<sup>12</sup> There are two versions known to be by Hilliard and recently one attributed to the Workshop of Nicholas Hilliard came up for sale at a Christie's auction. The brass label under the frame of that version said it was of Robert Devereux, Earl of Essex. I have another far more arcane theory as to this young man's identity, but that will have to wait for another time.



## MELANIE V TAYLOR

<sup>11</sup> I believe this image to be Mrs Marcus Teerlinc, Levina Teerlinc's daughter-in-law. She appears in Graham Reynolds book on *The Tudor Portrait* and her current whereabouts are unknown.

<sup>12</sup> The image at the end of the article is a low resolution version of the original © V&A Museum, London.

Our regular art history columnist, **Melanie V Taylor**, is an art historian and the author of "The Truth of the Line". She runs [www.TheTruthOfTheLine.co.uk](http://www.TheTruthOfTheLine.co.uk) where she regularly writes about her research on the art of the Tudors.

# Charlie on Books



## The Kingmaker's Daughter by Philippa Gregory

When I started becoming interested in the Wars of the Roses, this was one of the first books I heard about. It is by Philippa Gregory, the author everyone knows and some love to hate, and it's *The Kingmaker's Daughter*, part of a series she's written on the Wars of the Roses. Of course, I was sceptical because she is known to twist facts, but, I am one of those people who likes to picture what happens before I move onto non-fiction. Historical fiction is the key to that, as long as you do some proper research afterwards.

This book was from Anne Neville's point of view and I must admit that this was a new subject for me. I knew about the Wars of the Roses and people like Edward IV, the Princes in the Tower, Richard III etc., but I did not know much about the women. When you do hear about the women, the likes of Elizabeth Woodville and Margaret Beaufort overshadow women like Anne Neville. I underestimated this book and it ended up being one of my favourites in Gregory's series.

I liked how Gregory showed Anne's relationship with Richard III, before he became King. I liked how they were shown in love and happy. Although, of course, this changed nearer the end of the book. I also liked how Anne's

feelings about Elizabeth Woodville changed, from admiring her to hating her, and thinking that she poisoned her sister. Anne did not just instantly hate her, despite what the rest of her family thought of her.

What I disliked about the novel was how Anne constantly said that Elizabeth Woodville was a witch. When she didn't, her sister did. I know that Gregory is taking a different approach with these books and has actually made Elizabeth a witch, but even people that believed it back then probably wouldn't mention it quite so often.

I would recommend this book to people who love historical fiction, or who have read and enjoyed Gregory's other books. Historical fiction can't be 100% historically correct, but as long as you do not take it as fact and maybe research after, it can be enjoyed. If you hate facts being twisted or things being changed, I would not advise reading this book or series. But if you do, enjoy! Anne Neville's life is more interesting than people give her credit for.

Charlie Fenton is writing an Anne Boleyn novel, *Perseverance*, and has started a blog and Facebook page called *Through the Eyes of Anne Boleyn* to document and share her research into Anne Boleyn's life. She is also a student and is currently studying Medieval History in college.

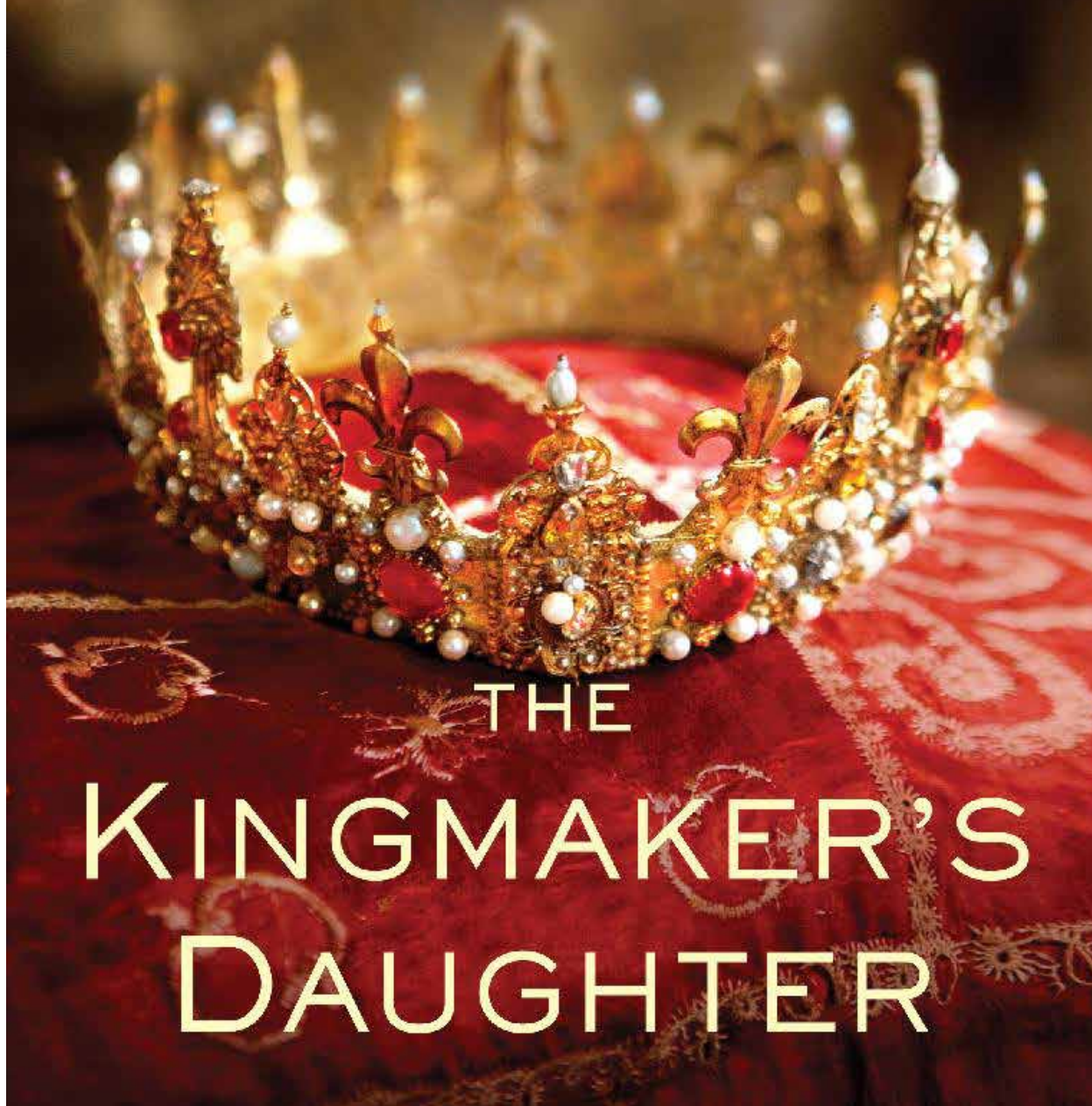
Charlie will be writing monthly book reviews for Tudor Life



REGULAR BOOK  
REVIEWER

# PHILIPPA GREGORY

#1 NEW YORK TIMES BESTSELLING AUTHOR



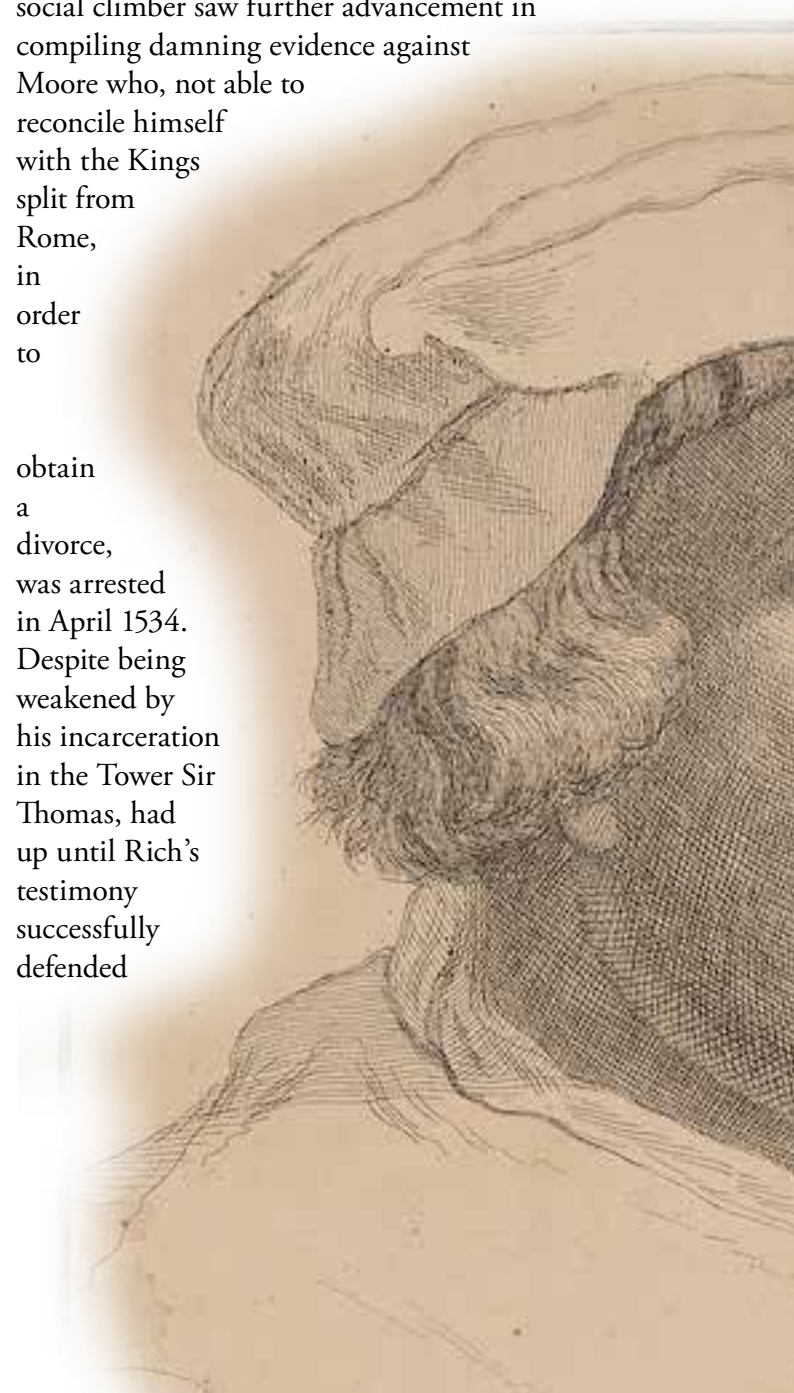
## THE KINGMAKER'S DAUGHTER

# Richard Rich

*'A Man about whom nobody has  
ever spoken a good word.....'*

*It is an early July morning in 1535. Barely nine o'clock the sun has yet to fully rise; shadows still hide in corners and angle across the stone walls of London's Great Tower, yet a man, pale and drawn is making his way under guard to his place of execution. In his hand is a red cross and his eyes, when not lifted skyward look straight ahead, his progress even; steady; it is not his want to stumble. A woman approaches and offers the condemned man a cup of wine. He refuses remarking mildly that Christ at his Passion drank no wine, but Gall and Vinegar, and he continues knowing that each step draws him closer to death. Kneeling upon the scaffold he desires only that he be remembered as having died in the Faith of the Catholic Church, and has been a faithful Servant both to God and the King. Having forgiven the headsman he then urges him not to be afraid to 'do thine office' before placing his neck on the block. Seconds later Sir Thomas Moore is dead: head severed with one blow; later to grace London Bridge as a grisly reminder of a supposed treason.*

**T**he trial of Sir Thomas Moore took place on 7 May 1535 with one of the key factors in the Lord Chancellors downfall being the testimony of Richard Rich, a man of whom it is said '*nobody has ever spoken a good word.*' Rich, as Solicitor General and a shameless social climber saw further advancement in compiling damning evidence against Moore who, not able to reconcile himself with the Kings split from Rome, in order to obtain a divorce, was arrested in April 1534. Despite being weakened by his incarceration in the Tower Sir Thomas, had up until Rich's testimony successfully defended





himself against three of the four counts of treason brought against him. Yet the fourth charge hinged upon a single conversation between Rich and Moore and was nothing less than one man's word against the other. In answer to Rich's libellous testimony Moore replied, "...If this oath of yours, Mr. Rich, be true, then pray I that I may never see God in the face . . . In faith, Mr. Rich, I am sorrier for your perjury than for my own peril, and you shall understand that neither I, nor no man else to my knowledge, ever took you to be a man of such credit as in any matter of importance I or any other would at any time vouchsafe to communicate with you." As if to finally sum up Rich's duplicitous character, Moore then pressed home Rich's lack of credibility both as a witness, and as a man with a damning observation. . . "And you shall understand

*that neither I nor any other man to my knowledge ever took you to be a man of*

*credit in any matter of importance that I or any other would at any time deign to communicate with you. And I, as you know, for no small while have been acquainted with you and your conversation. I have known you from your youth since we have dwelled in one parish together. There, as*

*you yourself can tell (I am sorry you compel me to say so), you were esteemed to be very light of tongue, a great dicer, and of no commendable fame. . ."*

Rich had no qualms stepping into dead men's shoes. Moore's death left the King without a Lord Chancellor and had robbed him of a close friend but with Rich now strategically placed to oversee the dissolution of the monasteries and gather in the spoils for both his majesty and himself, it was a chance to become the king's new right hand man. Yet as Moore had been loved as the most honest man in Christendom, so Rich was detested. In his post as Speaker of the House of Commons he influenced the Commons into accepting the widespread suppression of the religious houses which as a consequence triggered the great northern uprising known as the Pilgrimage of Grace. Grievances delivered to the King suggested that "By the suppression of so many religious houses the service of God is not well performed and the people unrelieved. . ." plus the finger was pointed squarely at Cromwell and Rich suggesting the King 'takes for his council and has about him persons of low birth and small reputation. . .' It became clear after the failure of the rebellion that should it have succeeded Rich would have certainly been on a death list.

As became a man of upward social mobility Rich's home in Essex Leez (Leighs) Priory was one of the first religious houses to be dissolved and was given by the King to Rich as a gift. It was the first of almost a hundred properties acquired by Rich in Essex alone, the general consensus being that when the abbey's passed through his hands many of them 'stuck to his fingers'. In the pursuit of advancement Rich discounted any loyalty he felt for his next benefactor, Thomas Comwell by once again acting as a witness for the prosecution against his one-time friend at his trial. That same year 1540 Rich was created Earl of Essex and with the increased powers his new status afforded him took an active part in the persecution of anyone who would not subscribe to the king's supremacy. As a matter of course he became actively engaged in the examination of those concerned in the accusations against Katharine Howard, namely Thomas Culpeper and Francis Derham.

**Richard Rich, 1<sup>st</sup> Baron Rich**  
after Hans Holbein the Younger

Undeterred by his growing infamy Rich was as comfortable a player at home as he was on the national stage. Even before the suppression of the monasteries and his growing tally of properties in his home county, Rich had a finger in every pie. As early as 1528 he was part of the commission of the peace for Essex and Hertfordshire and with the sponsorship of Thomas Audley, was returned for the borough of Colchester in the parliament of 1529, where Audley was Speaker. In 1530 he served on the Colchester gaol delivery commission, and on 30 September 1532 he was chosen as recorder of Colchester. In later years he was an active justice of the peace, his name along with those of other high ranking Essex gentlemen, Maxey; Mildmay; Maynard, and Sir Anthony Cook of Gidea Hall, appearing on county sessions documents.

In 1553, as a privy councillor he set about organising the New Queen Mary's coronation after the death of her brother the young protestant King Edward and the nine day queen, Lady Jane Grey, and as a Justice of the Peace in Essex he was at the forefront of Mary's catholic backlash. He assisted Bishop Bonner in the burning of heretics and as requested in a letter dated 18 March 1554 was present at the burning '*of such obstinate persons about to be sent down for burning in divers parts of the county of Essex.*' He was also present on 3rd June, 1555, 'at Colchester, Manytree (Manningtree) and Hardwicke at such tyme as the offenders that are already condemned for heresie shalbe there executed'. Rich had also previously been a participant in the only recorded torture of a gentlewoman, Anne Askew at the Tower of London in June 1546. Before her execution she is known to have said of them '...the Lord Chancellor and Master Rich took pains to rack me with their own hands, till I was nearly dead.'

It was his duplicitous nature that saw Rich succeed not just under one but several Tudor monarchs. Despite Rich's religious beliefs remaining nominally Roman Catholic he subscribed to Henry VIII's protestant reforms, and later those of his son Edward VI. It was Rich in 1551, who on the orders of Henry VIII, rode to the Princess Mary at Copped

Hall to forbid mass in her household. He also supported the plot to settle the crown on the head of Lady Jane Grey which was devised to prevent Catholicism returning should Henry's daughter Mary succeed the throne. Perhaps, not surprisingly when the nine day queen was beheaded and Mary rode triumphantly into London to begin a five year reign and persecution of all Protestants Rich re-embraced his old religion.

Rich and his wife entertained Mary on her progress to the capital early in August 1553, but despite his cordial dealings with the Queen, once she had realised how he had greatly profited from the dissolution of '*her*' religious houses, forced him to restore some of the buildings and their lands. Conversely, once Elizabeth I became queen he was able to buy these properties back.

With the accession of the young Queen Elizabeth in 1558, Rich once more subscribed to Protestantism and although by now almost retired from court, was appointed to accompany Elizabeth upon her triumph into London. He never became one of the new Queen's official privy councillors but she retained his services, he being one of those who early in her reign spoke to her on the subject of her marriage and the succession. Rich himself had married Elizabeth Jenks before 1536 and when she died in 1558 at their London residence they had been together for at least 30 years; produced 16 legitimate children, – with a further illegitimate son and three daughters fathered by Rich. Elizabeth was buried in St Andrews, Rochford where it is thought he had the church spire erected in her memory.

Rich himself died on 12 Jun 1567 at Rochford Hall, the property gifted to him by Edward VI, in 1567, his body then transported in a solemn procession across Essex to Felsted where he was buried on 8 July. At his death Rich had an income of around £2,000 which was more than other peers who on average were worth half of that amount. He left a total of 64 manors, two thirds of which were former religious houses bought at favourable rates but which had also seen the Crown enriched to the tune of almost ten thousand pounds. In lieu of any outstanding debts Rich's will left a further



twenty seven manors plus St Bartholomew's fair to his executors, for a period of 7 years. Rich believed that his estate would be solvent within six years and that the seventh year would be pure profit for his benefactors. Most of his considerable estate was given to his son Robert though Richard, his illegitimate was provided for both financially and by a provision in the will for the executors 'to purchase a female ward for marriage with his base son Richard.' His nine surviving daughters shared his movable goods.

It has been suggested that as Rich got older his conscience troubled him. Was he in his waning years afraid the blood on his hands had also stained his soul? Ghosts of those he had wronged throughout his political career about to return to haunt him? Perhaps that is why his will made a £50 pound provision for the founding of an Almshouse in Rochford for '5 poor men and 1 aged woman', plus some years before,

during Mary's reign he founded a chaplaincy with provision for the singing of masses and the ringing of bells in Felsted church. If he was trying to save his soul: buy his way back into heaven, we shall never know. What we do know is that even at his death he could command the hearts and minds of those over which he held sway through 'Advowsen'. This right as lord of the manor to choose the incumbent of a church and so the religion of a parish was a subtle but powerful tool and Rich through his old monastic acquisitions had control of over twenty eight. His choices, it is said were to have provided the basis for the next two centuries of staunch Puritanism in Essex.

## **Karen Bowman**

**Karen Bowman** was born in London and became an adoptive Essex Girl aged 10 attending school and then college near to Southend on Sea. A freelance writer she developed one article into her first book *Essex Girls* (2010) researching the lives of historical Essex women both well known and undiscovered. She has followed this with *Essex Boys* in 2013 a book equally well researched and engaging. She is currently working on her third book to be published 2014.



# Events Calendar

## October/November 2014

### Now until 1 March 2015

The Real Tudors: Kings and Queens Rediscovered, National Portrait Gallery, London, UK.  
See <http://www.npg.org.uk/whatson/realtudors/display.php>

### 2 October

Folk Night with Piva, Tudor and Elizabethan music, Haddon Hall, Derbyshire, UK.  
See <http://www.haddonhall.co.uk/special-events/folk-night-with-piva/>

### From 31 October (various dates)

Ghost Tours at Hampton Court Palace. See <http://www.hrp.org.uk/HamptonCourtPalace/WhatsOn/Ghosttours> Also family ghost tours see <http://www.hrp.org.uk/HamptonCourtPalace/WhatsOn/FamilyGhostTour>

### 4-5 October

Great Bend Renaissance Faire, KS.  
See <http://www.greatren.net/>

### 4-5 October

Sioux City Riverssance Festival. See <http://www.river-cade.com/riverssance/>

### 4-5 October

Fishers RenFaire, IN.  
See <http://www.fishersrenfaire.com/>

### 4-5 October

Spokane Renaissance Faire, Colbert, WA.  
See <http://www.theguild2010.org/spokanerennaissancefaire.html>

### 4-5 October

Texarkana Renaissance Faire.  
See <http://texarkanarenfaire.blogspot.com/>

### 4-5 October

Olde English Faire Stronghold, IL.  
See <http://strongholdcenter.org/englishfaire.html>

### 4-5 October

Tudor and Georgian chocolate cookery, Hampton Court Palace.  
See more <http://www.hrp.org.uk/HamptonCourtPalace/WhatsOn/tudorcookery>

### 4 October

23 November (weekends)  
Carolina Renaissance Festival, NC.  
See <http://www.royalfaires.com/carolina/>

### 6-27 October

Celebrating Smythson, to mark 400 years this October since the death of the architect Robert Smythson. Haddon Hall, Derbyshire, UK.  
See <http://www.haddonhall.co.uk/special-events/celebrating-smythson/>

### 9-12 October

Tybee Island Pirate Fest.  
See <http://tybeepiratefest.com/>

### 10 October, 10am

Textiles Day, Sudeley Castle, Winchcombe, UK - A day with Sudeley's Textile Conservator including refreshments on arrival, a tour, talk and a chance to view unseen textiles from the collection and all rounded off with a beautiful cream tea. See <http://www.sudeleycastle.co.uk/event/textiles-day-2/>

### 10-12 October, 15-19 Oct, 22 Oct - 1 Nov

Scaresville the Haunted Village, Kentwell Hall, Suffolk.  
See <http://www.scaresville.co.uk/>

### 10-12 October

Harvest Faire, VA.  
See <http://www.harvestfaire.org/>

### 10-12 October

Age of Chivalry, Las Vegas Renaissance Festival. See <http://www.lvrenfair.com/>

### 10-12 October

Cambridge Medieval Market Faire, OH.  
See <http://consumer.discoverohio.com/searchdetails.aspx?detail=73550>

### 11-12 October

Idaho Renaissance Faire. See <http://www.idahorenfaire.org/Home.html>

### 11-12 October

A Gathering of Rogues & Ruffians, WI.  
See <http://www.therenlist.com/fairs/a-gathering-of-rogues-ruffians>

### 11-12 October

Magical & Medieval Fantasy Faire, Texas.  
See <http://www.therenlist.com/fairs/magical-medieval-fantasy-faire>



**11-12 October**

Reading Tudor and Stuart Handwriting,  
Oxford University course, Oxford, UK.  
See <http://www.ox.ac.uk/event/reading-tudor-and-stuart-handwriting-0#>

**11 October**

30 November (weekends)  
Texas Renaissance Festival.  
See <http://www.therenlist.com/fairs/texas-renaissance-festival>

**12 October through to 1 February 2015**

Exhibition at Ordsall Hall in Salford,  
Manchester, UK, The Tudor Child:  
Clothing and Culture 1485 to 1625.  
See <http://www.tudortailor.com/news/the-white-lady-plays-host-to-the-tudor-child/>

**15 October, 7pm**

Ruth Goodman - The Tudor Bedtime  
Regime, Haddon Hall, Derbyshire, UK.  
See <http://www.haddonhall.co.uk/special-events/ruth-goodman-the-tudor-bedtime-regime/>

**15-16 October**

Ruth Goodman - The Tudor Housewife,  
Haddon Hall, Derbyshire, UK. See <http://www.haddonhall.co.uk/special-events/ruth-goodman-the-tudor-housewife/>

**16 - 19 October**

BBC History Magazine's History  
Weekend 2014, Malmesbury, Wiltshire.  
Listen to lectures from close to 40 top-  
name historians, authors and television  
personalities. See <http://www.historyextra.com/event/bbc-history-magazines-history-weekend-2014>

**18-19 October**

Folsom Renaissance Faire. See <http://www.folsomfaire.com/>

**18-19 October**

South Mississippi Renaissance Faire.  
See <https://www.facebook.com/southmsrenfaire>

**18-19 October**

California City Renaissance Festival.  
See <http://www.calcityrenfair.org/>

**24-25 October**

Gatalop Renaissance Festival, AL.  
See <http://alabama.travel/upcoming-events/31st-annual-renaissance-festival-gatalop-30>

**25 October - 1 November**

Halloween Events at Tudor World,  
Stratford-upon-Avon, UK.  
See <http://www.falstaffexperience.co.uk/page.php?linkid=5&sublinkid=198>

**25 October - 2 November**

Halloween and Spooky Fun at Half Term,  
Hever Castle, Kent.  
See [http://www.hevercastle.co.uk/events-in-kent/NewsDetails/14-03-05/Halloween\\_Spooky\\_Fun\\_at\\_Half\\_Term.aspx](http://www.hevercastle.co.uk/events-in-kent/NewsDetails/14-03-05/Halloween_Spooky_Fun_at_Half_Term.aspx)

**25-26 October**

Alabama Renaissance Faire. S  
ee <http://www.alarenfaire.org/>

**25-26 October**

East Tennessee Renaissance Festival.  
See <http://www.etrenfest.com/>

**25-26 October**

Gloucester Renaissance Festival, VA.  
See <http://www.medievalfantasiesco.com/Gloucester.htm>

**27 October**

Sudeley Castle, Winchcombe, UK.  
Haunted Half Term. A whole week of  
spooky goings-on at the Castle, including  
ghost tours, arts and crafts and a  
Halloween Magician.  
See <http://www.sudeleycastle.co.uk/event/haunted-half-term/>

**27 October - 31 October, 11am-1pm, 2pm-4pm**

Tudor Games and Pastimes, Mary Rose  
Museum.  
See <http://www.maryrose.org/your-visit/events/>

**31 October - 1 November**

Haddon Hall at Halloween, Haddon  
Hall, Derbyshire.  
See <http://www.haddonhall.co.uk/special-events/haddon-hall-at-halloween/>

**31 October**

Sudeley Castle, Winchcombe, UK,  
Halloween spooktacular evening event,  
Further information to follow at <http://www.sudeleycastle.co.uk/event/halloween/>

**1 November - 7 December**

Louisiana Renaissance Festival.  
See <http://www.larf.org/>

**1-2 November 2014**

Tudor and Georgian chocolate cookery  
Live cookery demonstration in the  
Tudor Kitchens at Hampton Court  
Palace. See <http://www.hrp.org.uk/HamptonCourtPalace/WhatsOn/tudorcookery#sthash.CsWbNntP.dpuf>

**1-2 November**

Renaissance Arts Faire, Las Cruces, NM.  
See <http://www.las-cruces-arts.org/events/renaissance-artsfaire/>

**1-2 November**

South Alabama Renaissance Faire.  
See <http://www.sarenfaire.com/>

**1-9 November**

Lady of the Lakes Renaissance Faire,  
Tavares, FL.  
See <http://www.therenlist.com/fairs/lady-of-the-lakes-renaissance-faire>

**8-9 November**

Golden Leaf Renaissance Festival,  
Sapulpa, OK. See <http://www.therenlist.com/fairs/golden-leaf-renaissance-festival>

**8-23 November**

Sarasota Medieval Fair. See <http://www.therenlist.com/fairs/sarasota-medieval-fair>

**8-9 November**

Kearney Renaissance Faire, Fresno, CA.  
See <http://www.therenlist.com/fairs/kearney-renaissance-faire>

**8-9 November**

Middlefaire Renaissance Festival,  
Hillsboro, TX. See <http://www.therenlist.com/fairs/middlefaire-renaissance-festival>

**15-23 November**

Camelot Days Medieval Festival,  
Hollywood, FL.  
See <http://camelotdays.com/>

**15-16 November**

Nottingham Festival, Simi Valley, CA.  
See <http://www.nottinghamfestival.com/>

**21 November - 4 January**

Hampton Court Palace Ice Rink.  
See <http://www.hrp.org.uk/HamptonCourtPalace/WhatsOn/hamptoncourtpalaceicerink>

**22 November - 21 December**

Great Dickens Christmas Fair, Daly City, CA. See <http://dickensfair.com/>

**29 November, 10.30-13.00 and 14.00 - 16.30**

A Merry Tudor Christmas - family workshop, Hampton Court Palace.  
See <http://www.hrp.org.uk/HamptonCourtPalace/WhatsOn/Familyfunactivities>

**29 November - 24 December**

The Magic of Christmas Past, Hever Castle, Kent.  
See <http://www.hevercastle.co.uk/events-in-kent/NewsDetails/14-03-05/TheMagicofChristmasPast.aspx>

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# TudorLife





# OCTOBER'S GUEST SPEAKER AMY LICENCE

**A**my Licence is an historian of women's lives in the medieval and early modern period, from Queens to commoners. Her particular interest lies in the late fifteenth and early sixteenth century, in gender relations, Queenship and identity, rites of passage, pilgrimage, female orthodoxy and rebellion, superstition, magic, fertility and childbirth.

- "In Bed with the Tudors"
- "Elizabeth of York: The Forgotten Tudor Queen"
- "Anne Neville: Richard III's Tragic Queen."
- "Royal Babies 1066-2013."
- "Richard III: The Road to Leicester."
- "Cecily Neville: Mother of Kings."
- "The Six Wives and Many Mistresses of Henry VIII."



Amy has written for The Guardian, The TLS, The New Statesman, BBC History, The English Review, The Huffington Post, The London Magazine and other places. She has been interviewed regularly for BBC radio and made her TV debut in "The Real White Queen and her Rivals" documentary, for BBC2, in 2013.

Amy's talk and live chat this month *(date to be announced)*  
will be on the  
**Intimate habits of the Tudors and Henry VIII's love life...**  
we can't wait to hear her!

# New and Upcoming Books

## ***At Home with Henry VIII by Rose Shepherd***

*Release date: 21 October 2014*

Delve behind the facade to take an intimate peek at the life and times of this famous Tudor king. Henry VIII is one of the most recognisable of English monarchs, famous for his great weight, and his six wives. But what was it really like to be Henry, or to be married to him? How did he live, and where? Who were his servants and what did they do? What clothes did he and his wives wear, how did they entertain themselves, and who did they choose to spend time with? Behind the well-known image of Henry in his later years lies a fascinating story of a man driven by private passions - the desire for a legitimate son and heir, a compulsion to collect wealth and to spend it - and by the need to control the constant power struggles among his courtiers. Rose Shepherd reveals the day to day life of Henry VIII and his wives: from the young Henry, married to Katharine of Aragon, enjoying hunting, dancing, and music; his marriage to the original power-dresser, Anne Boleyn; happiness at Hampton Court with Jane Seymour; a brief time with Anne of Cleves, so crucially misrepresented by the portrait artist chosen to depict her; and the courtly intrigues and loose morality revealed in his marriage to Kathryn Howard; to his later years of increasingly ill health with Katherine Parr.

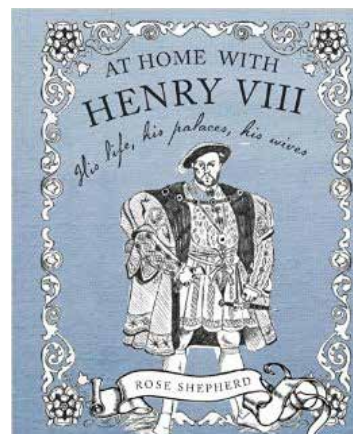
*Hardcover: 160 pages*

*Publisher: CICO Books (21 Oct 2014)*

*Language: English*

*ISBN-10: 1782491600*

*ISBN-13: 978-1782491606*



## ***The Queen's Agent: Sir Francis Walsingham and the Rise of Espionage in Elizabethan England by John Cooper***

*Release date: Paperback, 29 September 2014*

Elizabeth I came to the throne at a time of insecurity and unrest. Rivals threatened her reign; England was a Protestant island, isolated in a sea of Catholic countries. Spain plotted an invasion, but Elizabeth's Secretary, Francis Walsingham, was prepared to do whatever it took to protect her.

He ran a network of agents in England and Europe who provided him with information about invasions or assassination plots. He recruited likely young men and 'turned' others. He encourage Elizabeth to make war against the Catholic Irish rebels, with extreme brutality and oversaw the execution of Mary Queen of Scots.

The Queen's Agent is a story of secret agents, cryptic codes and ingenious plots, set in a turbulent period of England's history. It is also the story of a man devoted to his queen, sacrificing his every waking hour to save the threatened English state.

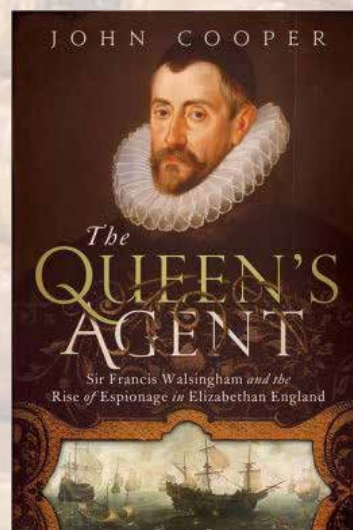
*Paperback: 448 pages*

*Publisher: Pegasus; Reprint edition (29 Sep 2014)*

*Language: English*

*ISBN-10: 1605985333*

*ISBN-13: 978-1605985336*





## **England's First Demonologist: Reginald Scot and 'the Discoverie of Witchcraft' by Philip C. Almond**

*Release date: Paperback, 30 September 2014*

'The fables of witchcraft have taken so fast hold and deepe root in the heart of man, that few or none can indure with patience the hand and correction of God.' Reginald Scot, whose words these are, published his remarkable book *The Discoverie of Witchcraft* in 1584. England's first major work of demonology, witchcraft and the occult, the book was unashamedly sceptical. It is said that so outraged was King James VI of Scotland by the disbelieving nature of Scot's work that, on James' accession to the English throne in 1603, he ordered every copy to be destroyed. Yet for all the anger directed at Scot, and his scorn for Stuart orthodoxy about wiches, the paradox was that his detailed account of sorcery helped strengthen the hold of European demonologies in England while also inspiring the distinctively English tradition of secular magic and conjuring. Scot's influence was considerable. Shakespeare drew on *The Discoverie of Witchcraft* for his depiction of the witches in *Macbeth*. So too did fellow-playwright Thomas Middleton in his tragi-comedy *The Witch*. Recognising Scot's central importance in the history of ideas, Philip Almond places his subject in the febrile context of his age, examines the chief themes of his work and shows why his writings became a sourcebook for aspiring magicians and conjurors for several hundred years. *England's First Demonologist* makes a notable contribution to a fascinating but unjustly neglected topic in the study of Early Modern England and European intellectual history.

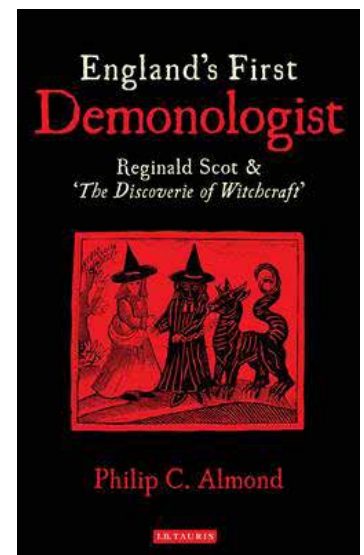
*Paperback: 256 pages*

*Publisher: I.B.Tauris (30 Sep 2014)*

*Language: English*

*ISBN-10: 1780769636*

*ISBN-13: 978-1780769639*



## **The Art of Hearing: English Preachers and their Audiences, 1590-1640 by Arnold Hunt**

*Release date: Paperback, 6 November 2014*

This groundbreaking study of early modern English preaching was the first to take full account of the sermon as heard by the listener as well as uttered by the preacher. It draws on a wide range of printed and manuscript sources, but also seeks to read behind the texts in order to reconstruct what was actually delivered from the pulpit, with due attention to the differences between oral, written and printed versions. In showing how sermons were interpreted and appropriated by their hearers, often in ways that their authors never intended, it poses wider questions about the transmission of religious and political ideas in the post-Reformation period. Offering a richer understanding of sermons as complex and ambiguous texts, and opening up new avenues for their interpretation, it will be essential reading for all students of the religious and cultural history of early modern England.

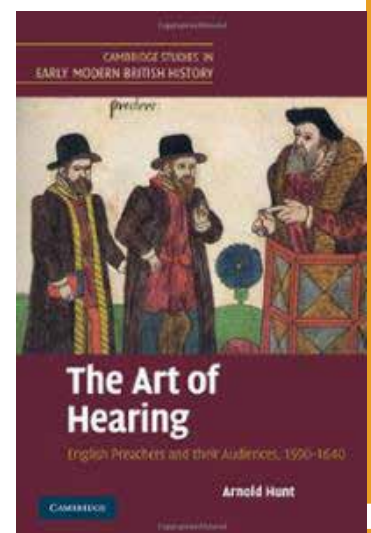
*Paperback: 424 pages*

*Publisher: Cambridge University Press (6 Nov 2014)*

*Language: English*

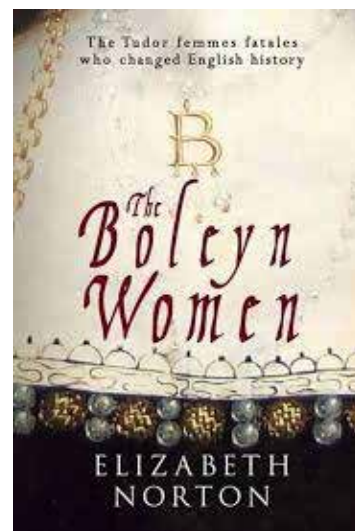
*ISBN-10: 1107679826*

*ISBN-13: 978-1107679825*



# ***The Boleyn Women: The Tudor Femmes Fatales Who Changed English History by Elizabeth Norton***

*Release date: Paperback, 28 October 2014*



EIGHT GENERATIONS OF BOLEYN WOMEN FROM THE FOURTEENTH CENTURY TO 1603. The Boleyn family appeared from nowhere at the end of the fourteenth century, moving from peasant to princess in only a few generations. The women of the family brought about its advancement, beginning with the heiresses Alice Bracton Boleyn, Anne Hoo Boleyn and Margaret Butler Boleyn, who brought wealth and aristocratic connections. Then there was Elizabeth Howard Boleyn, who was rumoured to have been the mistress of Henry VIII, along with her daughter Mary and niece Madge, who certainly were. Anne Boleyn became the king's second wife and her aunts, Lady Boleyn and Lady Shelton, helped bring her to the block. The infamous Jane Boleyn, the last of her generation, betrayed her husband before dying on the scaffold with Queen Catherine Howard. The next generation was no less turbulent and Catherine Carey, the daughter of Mary Boleyn, fled from England to avoid persecution under Mary Tudor. Her daughter, Lettice, was locked in bitter rivalry with the greatest Boleyn lady of all, Elizabeth I, winning the battle for the affections of Robert Dudley but losing her position in society as a consequence. Finally, another Catherine Carey, the Countess of Nottingham, was so close to her cousin, the queen, that Elizabeth died of grief following her death. The Boleyn family was the most ambitious dynasty of the sixteenth century, rising dramatically to prominence in the early years of a century that would end with a Boleyn on the throne.

*Paperback: 336 pages*

*Publisher: Amberley Publishing (28 Oct 2014)*

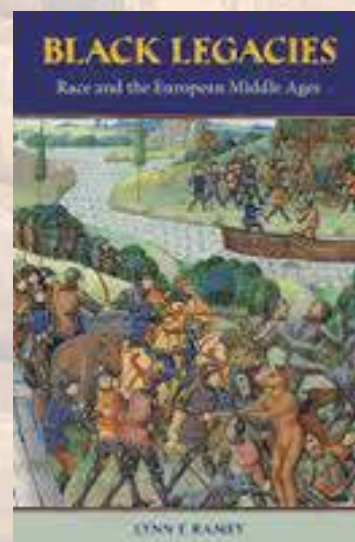
*Language: English*

*ISBN-10: 1445640473*

*ISBN-13: 978-1445640471*

# ***Black Legacies: Race and the European Middle Ages by Lynn T. Ramey***

*Release date: 30 September 2014*



Black Legacies looks at color-based prejudice in medieval and modern texts in order to reveal key similarities. Bringing far-removed time periods into startling conversation, this book argues that certain attitudes and practices present in Europe's Middle Ages were foundational in the development of the western concept of race.

Using historical, literary, and artistic sources, Lynn Ramey shows that twelfth- and thirteenth-century discourse was preoccupied with skin color and the coding of black as "evil" and white as "good." Ramey demonstrates that fears of miscegenation show up in all medieval European societies. She pinpoints these same ideas in the rhetoric of later centuries. Mapmakers and travel writers of the colonial era used medieval lore of "monstrous peoples" to question the humanity of indigenous New World populations, and medieval arguments about humanness were employed to justify the slave trade. Ramey even analyzes how race is explored in films set in medieval Europe, revealing an enduring fascination with the Middle Ages as a touchstone for processing and coping with racial



conflict in the West today.

*Hardcover: 192 pages*

*Publisher: University Press of Florida (30 Sep 2014)*

*Language: English*

*ISBN-10: 0813060079*

*ISBN-13: 978-0813060071*

## ***Cuckoldry, Impotence and Adultery in Europe (15th-17th century) by Sara F. Matthews-Grieco***

*Release date: 28 October 2014*

In Renaissance and early modern Europe, various constellations of phenomena-ranging from sex scandals to legal debates to flurries of satirical prints-collectively demonstrate, at different times and places, an increased concern with cuckoldry, impotence and adultery. This concern emerges in unusual events (such as scatological rituals of house-scorning), appears in neglected sources (such as drawings by Swiss mercenary soldier-artists), and engages innovative areas of inquiry (such as the intersection between medical theory and Renaissance comedy). Interdisciplinary analytical tools are here deployed to scrutinize court scandals and decipher archival documents. Household recipes, popular literary works and a variety of visual media are examined in the light of contemporary sexual culture and contextualized with reference to current social and political issues. The essays in this volume reveal the central importance of sexuality and sexual metaphor for our understanding of European history, politics and culture, and emphasize the extent to which erotic presuppositions underpinned the early modern world.

*Hardcover: 328 pages*

*Publisher: Ashgate; New edition edition (28 Oct 2014)*

*Language: English*

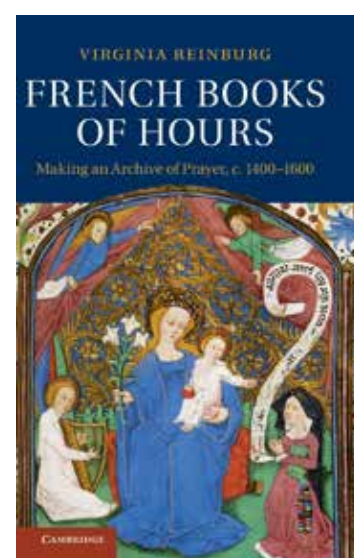
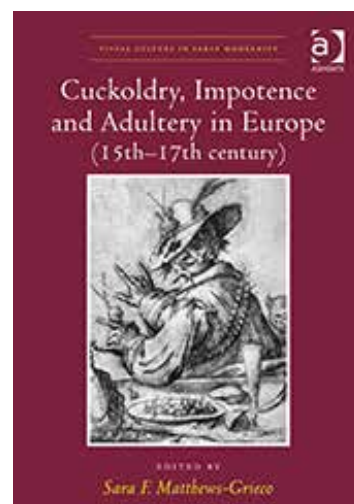
*ISBN-10: 147241439X*

*ISBN-13: 978-1472414397*

## ***French Books of Hours: Making an Archive of Prayer, c.1400-1600 by Virginia Reinburg***

*Release date: Paperback, 6 November 2014*

The Book of Hours was a 'best-seller' in medieval and early modern Europe, the era's most commonly produced and owned book. This interdisciplinary study explores its increasing popularity and prestige, offering a full account of the Book of Hours as a book - how it was acquired, how it was read to guide prayer and teach literacy and what it meant to its owners as a personal possession. Based on the study of over 500 manuscripts and printed books from France, Virginia Reinburg combines a social history of the Book of Hours with an ethnography of prayer. Approaching the practice of prayer as both speech and ritual, she argues that a central part of the Book of Hours' appeal for lay people was its role as a bridge between the liturgy and the home. Reinburg describes how the Book of



Hours shaped religious practice through the ways in which it was used.

*Paperback: 312 pages*

*Publisher: Cambridge University Press (6 Nov 2014)*

*Language: English*

*ISBN-10: 1107460069*

*ISBN-13: 978-1107460065*

## ***An Illustrated Introduction to the Tudors by Gareth Russell***

*Release date: Paperback, 28 October 2014*

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The six monarchs of the Tudor dynasty are phenomenally well known. Henry VII succeeded in ending the Wars of the Roses, Henry VIII formed the Church of England and famously married six times: Katherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, Catherine Howard and Katherine Parr. His three children, Edward VI, Mary I and Elizabeth I, would all ascend to the throne, as would his great-niece Lady Jane Grey. Between them they ruled for an eventful 118 years. This easy-to-follow introduction to the Tudors follows the major events and personalities of the age.

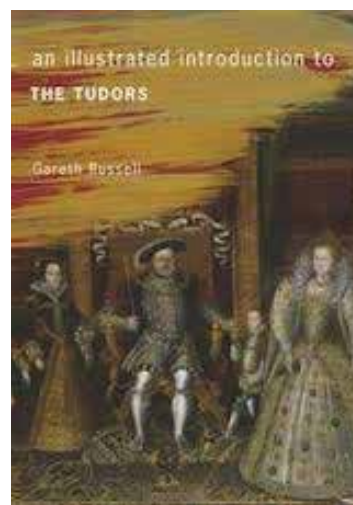
*Paperback: 96 pages*

*Publisher: Amberley Publishing (28 Oct 2014)*

*Language: English*

*ISBN-10: 1445641216*

*ISBN-13: 978-1445641218*

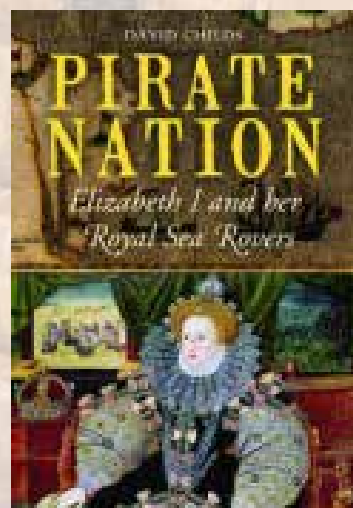


## ***Pirate Nation: Elizabeth I and Her Royal Sea Rovers by David Childs***

*Release date: 30 October 2014*

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For all the romantic mythology surrounding the court of Queen Elizabeth I, the financial underpinning of the reign of 'Gloriana' was decidedly sordid. Elizabeth's policy of seizing foreign assets made her popular at home but drew her into a public/private partnership with pirates who preyed on the state's foes and friends alike, being rewarded or punished depending on how much of a cut the Queen received, rather than the legitimacy of their action. For this reason the rule of law at sea was arbitrary, and almost non-existent. Even those, such as the Lord Admiral and the Court of Admiralty, who were tasked with policing the seas and eliminating piracy, managed their own pirate fleets. While honest merchants could rail and fail, the value to the exchequer of this dubious income was enormous, often equalling, on an annual basis, the input from all other sources such as taxation or customs dues. However, the practice of piracy taught English seamen how to fight and, when the nation was at its greatest peril, in 1588, it was pirates who kept the Armada away from the coast. Effingham, Grenville, Raleigh and Drake, became 'admirals all for England's sake', but this highly original book argues that their deeply ingrained piratical approach to naval warfare almost allowed the Armada to succeed. This is only one of a number of startling insights into the reality of Elizabethan naval policy offered by this honest and eminently





readable reappraisal.

*Hardcover: 320 pages*

*Publisher: Seaforth Publishing (30 Oct 2014)*

*Language: English*

*ISBN-10: 1848321902*

*ISBN-13: 978-1848321908*

## ***Titled Elizabethans: A Directory of Elizabethan Court, State, and Church Officers, 1558-1603 by Arthur F. Kinney***

*Release date: 23 October 2014*

Published over forty years ago, the original edition of *Titled Elizabethans* provided a ready reference source to Elizabethan court, state, and household. This long-awaited revised edition expands considerably upon the original, adding new categories and a host of previously overlooked figures, including the women of Elizabeth's privy chamber and the spouses of the peers. The section on church officers now includes deans as well as bishops, chaplains, and almoners, and new sections provide information on ambassadors and other sixteenth-century world rulers, placing the Elizabethan court in a broader geopolitical context. The book also features a name index containing over 2,000 individuals, cross-referenced from married names and alternate spellings. The product of rigorous and impressively thorough research, this is an indispensable resource for students and scholars across disciplines dealing with all aspects of the Elizabethan world.

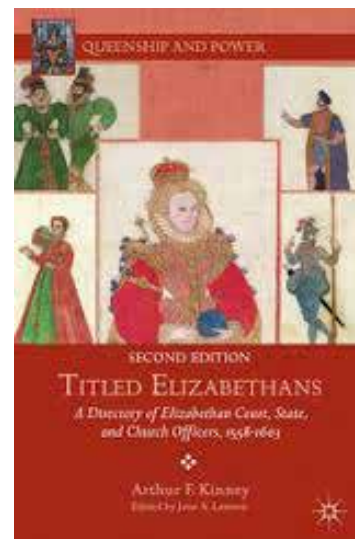
*Hardcover: 288 pages*

*Publisher: Palgrave Macmillan; 2nd edition edition (23 Oct 2014)*

*Language: English*

*ISBN-10: 1137461470*

*ISBN-13: 978-1137461476*



## ***Henry VIII - Tudor Serial Killer: His Victims and Their Stories by Gerald Batten***

*Release date: 13 November 2014*

Henry VIII was a self-centered, psychopath, without conscience or remorse, who did exactly the right thing at the right time for the wrong reasons?

This book by a leading politician looks at the series of political killings carried out by arguably Britain's most ruthless and blood-soaked monarch: Henry VIII.

By studying the reasons for the judicial murders of figures such as Thomas More, Anne Boleyn, Thomas Cromwell and a host of other victims, this book seeks to show why it was the Henry indulged in show trials and summary executions in a way that neither his predecessor nor successors did.

Was Henry VIII just a run of the mill ruthless tyrant who disposed of anyone who opposed him, or was there more to it? Was he a psychopath? This book looks at the evidence that he had a psychopathic personality from the outset but which became more marked with his advancing years and ill health. Did Henry's VIII serious jousting accident in 1536 cause brain damage that lowered his inhibitions and give full reign to an increasingly paranoid and psychopathic personality?

Henry's break with Rome was in the author's view inevitable and beneficial, but examines to what extent was his penchant for killing was the result of purely realpolitik considerations or because of his psychopathic



personality and declining health?

This book traces Henry's career as a killer, explaining what drove him to resort to such actions and whether England became a better or worse place for having had a serial killer as monarch.

*Paperback: 138 pages*

*Publisher: Bretwalda Books (13 Nov 2014)*

*ISBN-10: 1909698954*

*ISBN-13: 978-1909698956*

## ***A Journey Through Tudor England - Hampton Court Palace and the Tower of London to Stratford-upon-Avon and Thornbury Castle by Suzannah Lipscomb***

*Release date: Paperback, 14 October 2014*

Note: This was previously released as *A Visitors' Guide to Tudor England*

For the armchair traveler or for those looking to take a trip back to the colorful time of Henry VIII and Thomas Moore, *A Journey Through Tudor England* takes you to the palaces, castles, theatres and abbeys to uncover the stories behind this famed era. Suzannah Lipscomb visits over fifty Tudor places, from the famous palace at Hampton Court, where dangerous court intrigue was rife, to less well-known houses such as Anne Boleyn's childhood home at Hever Castle, or Tutbury Castle, where Mary Queen of Scots was imprisoned. In the corridors of power and the courtyards of country houses, we meet the passionate but tragic Katheryn Parr, Henry VIII's last wife; Lady Jane Grey, the nine-day queen; and come to understand how Sir Walter Raleigh planned his trip to the New World. Through the places that defined them, this lively and engaging book reveals the rich history of the Tudors and paints a vivid and captivating picture of what it would have been like to live in Tudor England. 16 pages of B&W and color photographs.

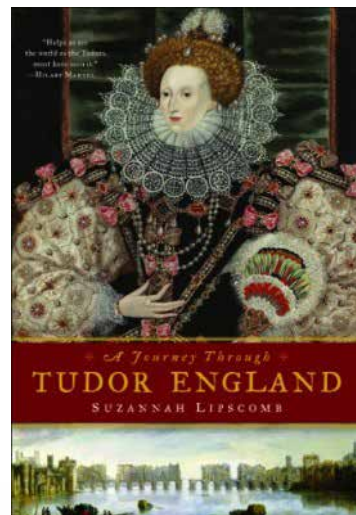
*Paperback: 336 pages*

*Publisher: Pegasus (14 Oct 2014)*

*Language: English*

*ISBN-10: 1605985635*

*ISBN-13: 978-1605985633*



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