

Tudor Life

THE
TUDOR
SOCIETY

The Tudor Society Magazine

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The Princes in the Tower

Leanda de Lisle

Sandi Vasoli *on*
Hunting by ladies in
Tudor England

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Thomas Cranmer &
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Mary I

Welcome

November 2014

Welcome to November's edition of **Tudor Life** magazine which is jam-packed with wonderful articles on Anne Boleyn, Mary I, the Princes in the Tower, Hans Holbein and Thomas Cranmer, and much more. Thank you so much to **Sandra Vasoli**, **Roland Hui**, **Leanda de Lisle**, **Beth von Staats** and



Melanie Taylor for their feature articles this month. I'm thrilled that so many historians and authors want to share their knowledge and expertise with us.

This month we welcome Beth von Staats as a regular contributor. She runs QueenAnneBoleyn.com and is also a historical fiction writer, so we're honoured to have her onboard. Beth is our "Tudor Tidbits" regular columnist.

Enjoy this month's magazine and the November talk by historian **Karen Bowman** entitled "Bonaire and Buxom in Bed and at Board".

See you next month!

CLAIRE RIDGWAY

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THOMAS CRANMER: WERE HIS RECONTATIONS OF FAITH DRIVEN BY STOCKHOLM SYNDROME?

BY BETH VON STAATS

Almighty God, whose beloved Son willingly endured the agony and shame of the cross for our redemption: Give us courage, we beseech thee, to take up our cross and follow him; who liveth and reigneth with you and the Holy Spirit, one God, now and for ever. *Amen.*

Thomas Cranmer

Thomas Cranmer, British history's first Protestant Archbishop of Canterbury, has a tainted and complicated legacy.



THOMAS

CRANMER, BISHOP
& MARTYR

Plucked from obscurity to become Archbishop of Canterbury for the specific role of settling King Henry VIII's "Great Matter", Thomas Cranmer was a cautious religious reformer, content to support Vicegerent Thomas Cromwell. Yes, Thomas Cranmer is deservedly credited with helping to pave the way to the Henrican Reformation's break with the Roman Catholic papacy, monarch supremacy of the clergy, and introduction of an English language Bible, but no, he didn't lead the charge.

Instead, Cranmer worked closely with Thomas Cromwell, 1st Earl of Essex, in a secondary role in arguably 16th century's most congenial and productive working partnership. Together, these two remarkable men -- Cromwell a political mastermind and intellectual genius and Cranmer a religious scholar and creative genius -- set the stage for the Protestant Reformation that would dawn with the ascension of a new king.

With the conservative forces in his way neutralized and Cromwell long tragically executed, during the reign of King Edward VI, England's first truly Protestant monarch, Thomas Cranmer hit his groove. The once cautious reformer aggressively transformed the Church of England to Protestantism, stripping all Roman Catholic trappings inclusive of Cranmer's previous commitment to transubstantiation, and composing his most invaluable gift to the world, a liturgical vernacular written specifically to be read aloud, The Book of Common Prayer.

Thomas Cranmer's intent in composing the Church of England's liturgy was to create an English language doctrine that was universally gossiped throughout all parishes in the realm, one whose beauty laid in its simplicity and scriptural truth. Cranmer's staunch commitment to uniformity in worship later became the religious hallmark of his godchild, Elizabeth, Regina.

Cranmer's primary goal in his religious reformation was to insure every person, whether educated or illiterate, could understand God's

word. Thus, he didn't trifle with originality, but instead celebrated the richness of English religious traditions then only understandable to Latin scholars and translated them with his gifted hand of literary genius. So profound was Cranmer's contributions, he is regarded alongside William Tyndale and William Shakespeare to have shaped the English language to what we know it now to be.

So why then is Archbishop Thomas Cranmer's historical legacy so complicated and irrevocably tainted? Well in a 16th century world where martyrs such as Saint Thomas More, William Tyndale, Saint John Fisher, John Frith, Nicholas Ridley, Hugh Latimer and most remarkably Anne Askew bravely succumbed to their fates, Thomas Cranmer did the unthinkable. While imprisoned and facing martyrdom by burning, Cranmer recanted his faith. The man who so steadfastly brought Protestantism to England and Wales suddenly began attending Mass and celebrating the Eucharist.

If we are to believe most historical scholars and even the very Church of England he founded, Thomas Cranmer wrote and signed his name to the recantations and began outwardly worshipping as a Roman Catholic because he lacked courage and resolve through personal weakness. In short, Cranmer simply capitulated in an attempt in his words, "to save my life, if it might be." Even the subsequently revised Book of Common Prayer teaches its Anglican flock of Cranmer's human frailty in the following Collect.

“Merciful God, who through the work of Thomas Cranmer didst renew the worship of thy Church by restoring the language of the people, and through whose death didst reveal thy power in human weakness: Grant that by thy grace we may always worship thee in spirit and in truth; through Jesus Christ, our only Mediator and Advocate, who liveth and reigneth with thee and the Holy Spirit, one God, for ever and ever. Amen.”

Did Thomas Cranmer actually lack courage? Did Cranmer’s recantations result from fear of death as he confessed in his remarkable final sermon? Did the circumstances surrounding his death demonstrate God’s “power in human weakness”? Or was something else going on? The answer may actually lay in the scholarship of contemporary mental illness through the now commonly understood psychological condition Stockholm Syndrome.

In August 1973, two gunmen rushed into a bank in Stockholm, Sweden. Blasting their weapons, one shouted out, “The party has begun!” From there, these criminals held four people hostage for the next 5 ½ days. Terrifyingly, the hostages were strapped with dynamite and confined within a bank vault until rescued. The victims’ behavior was bazaar to say the least. During the successful rescue operation, they feared the police there to save them, believing their captors were protecting them. After their release, the victims supported their captors in television interviews. One of the victim went so far become engaged to marry one of the criminals, while another organized a defense fund.

While the presenting psychiatric condition common in hostage situations resultingly became known as Stockholm Syndrome, it really was nothing new. Psychiatrists had known for years that emotional bonding of a victim towards his or her abuser sometimes presented, particularly with abused children, abusive and heavily controlled relationships, incest victims – and most interesting relative to our exploration of Thomas Cranmer’s final months of imprisonment, religious cults, hostage situations and concentration camp prisoners.

Just how can one suspect that Thomas

Cranmer suffered from Stockholm Syndrome? Well three of the situations that consistently present themselves in the onset of this rare but commonly understood psychological condition were present from the day Nicholas Ridley and Hugh Latimer perished, two present from the day of Cranmer’s arrest and imprisonment. By the time Cranmer signed his recantations, all situations laying a foundatio for onset of the disorder were clearly evident. The common situations that lay the foundation to the development of Stockholm Syndrome are as follows:

The presence of a perceived threat, or in Cranmer’s case, actual threat to one’s physical or psychological survival, combined with the belief that the abusers will carry out the threat and murder the victim;

The presence of a perceived or real small kindnesses from the abusers to the victim, leading the victim to inflate the abusers’ small gestures as a sign of actual care and concern;

Isolation from perspectives other than those of the abusers; and

The perceived, and in Cranmer’s case reality, of an inability to escape the situation.

In all cases, Stockholm Syndrome is established conclusively to be a survival and coping mechanism for a victim to endure highly pervasive stress and terror. Though even with all presenting situations Stockholm Syndrome does not always result, there is a strong probability that in Thomas Cranmer’s case, his long imprisonment, advanced age, probable painful discomfort, gross deprivation, profound traumatic experiences and stark isolation from all outside support to a man long reliant on relationships, left him exceptionally vulnerable to the onset of this pervasive psychological condition.

Did the obvious escape us in determining the true reason for Thomas Cranmer’s recantations of faith? Well, let’s now look at how each presenting situation that lays the foundation of Stockholm Syndrome pervasively impacted Britain’s first Protestant Archbishop of Canterbury, symptomatology that became obvious particularly after the burnings of Hugh Latimer and Nicholas Ridley.

FEATURE ON THOMAS CRANMER

As previously highlighted, one main foundation for the onset of Stockholm Syndrome is a threat to the victim's physical and/or psychological survival, combined with the victim's belief that the abusers will carry the threat out. There is no real dispute to this assumption to be true in Thomas Cranmer's case. Cranmer's arrest, imprisonment,

condemnation for treason, and processed attainder established him as legally a dead man awaiting execution at the queen's order very shortly after his initial arrest. Consequently, from November 13, 1553 forward, Cranmer's execution was simply Queen Mary's command away.

The foundation of Stockholm Syndrome



that Thomas Cranmer believed threats to kill him would be carried out is indisputable. Beyond the executions of Jane Dudley, John Dudley, and Guilford Dudley for treason, the former queen and her husband condemned to death at the same trial as Cranmer himself, both Nicholas Ridley and Hugh Latimer were executed by burning with Cranmer forced to witness. Thomas Cranmer could hardly believe he would be spared execution.

Queen Mary, in her aim to completely discredit Protestantism, decided that she wanted Thomas Cranmer, along with Nicholas Ridley and Hugh Latimer and other high ranking evangelicals, tried and condemned for heresy. Consequently, Thomas Cranmer was not executed after his treason conviction and was instead transferred to Oxford. After his condemnation for heresy, much is made that Cranmer recanted his faith to avoid execution, as under British law, a subject who recants in good faith is not burned at the stake and is instead pardoned. (It is conceded that he wouldn't know Queen Mary would order the heresy burning in any case.)

The stark reality of Thomas Cranmer's situation, however, was he had already been condemned for treason. Therefore, he could not escape his execution one way or the other, a fact he was clearly aware of. To argue the mode of execution drove the recantations also is also illogical, given a traitor's death was hanging until half dead, cutting off the genitals and burning them before the victim, drawing, and quartering for all non-royal subjects unless commuted to beheading by the monarch. This simple reality establishes a second foundation of Stockholm Syndrome, the perceived or real belief that there is no escape.

The third foundation of Stockholm Syndrome speaks to the complete isolation of the victim from the perspectives of anyone besides the abuser. This dynamic presents itself in a very intriguing way with Thomas Cranmer, as it speaks directly to the timing of his recantations of faith and his active worship in Roman Catholic Mass.

Upon Thomas Cranmer's original arrest and imprisonment at the Tower of London

in September 1553, Cranmer was far from isolated. In fact, his imprisonment was relatively comfortable. Not only was he allowed to bring small comforts, clothing, bedding and reading material, but due to over-crowding at the prison, he shared living accommodations with John Bradford, Nicholas Ridley and Hugh Latimer. By all accounts, the men worshiped together and supported one another. Hugh Latimer recalled, "There we did together read over the New Testament with great deliberation and painful study."

In March 1554, Thomas Cranmer, Hugh Latimer and Nicholas Ridley were transferred to Bocardo Prison in Oxford, allowed to bring only what they could carry. The purpose of the transfer was first to establish heresy through staging of a tribunal, actually a large conference of debates, to gather the evidence needed for later heresy trials, with Cranmer, Latimer and Ridley singled out primarily to publicly dispute all the new Roman Catholic regime despised.

Shortly after arriving at Bocardo Prison, the men were separated, Cranmer receiving the tightest security. He remained at the prison, while Latimer and Ridley were placed separately under house arrest. During the tribunal debates, Cranmer also was afforded better accommodations, all men even allowed servants and some outdoor exercise. All books, paper, ink and quills were taken from him unless offered to complete a specific purpose related to the ongoing depositions, but when allowed, he enjoyed full use of the privilege. Once the tribunal debates were over, however, Cranmer was once again at Bocardo, relatively isolated.

Although one may assume this equates to the isolation defined as a foundation of Stockholm Syndrome, Cranmer endured his early imprisonment in Oxford with dignified civil disobedience. By all appearance, his handling was stricter than afforded Ridley and Latimer. We see evidence of Ridley and Latimer sneaking correspondences out of their confinement, where with the exception of one remarkable letter written on a small scrap of paper that somehow made it all the way to Peter Martyr Vermigli in Brussels, Cranmer is silent. From early 1555, we hear from Cranmer only

FEATURE ON THOMAS CRANMER

once more.

In June 1555, the mandate for Thomas Cranmer's heresy trial was issued by Rome. Ridley's and Latimer's joint trial would wait, Cranmer the priority to prosecute. The actual hearing held would commence in Oxford, with evidence sent to Rome for judgment. Cranmer endured the heresy hearings with no legal assistance, but he was kept in house arrest during the proceedings, likely for appearance sake. Unlike the theological debates held earlier, the heresy hearing focused instead on his career as Archbishop of Canterbury.

Given Thomas Cranmer's immediate violation of papal deference after taking oath as Archbishop, evangelical religious beliefs, annulment of King Henry VIII's marriage to Catalina de Aragon, betrayal of the Pope's trust, theoretical inconsistencies in his beliefs regarding the Eucharist, uncanonical marriage to Margarete Cranmer with children born, and Reformation activities during the reigns of King Henry VIII and King Edward VI, the questioning throughout the proceedings was aggressive, resulting in evidence presented to Rome that was damning.

Throughout the heresy trial proceedings, Thomas Cranmer again showed staunch civil disobedience. Cranmer gave no deference to the panel members questioning him, leaving his cap on and actively pontificating his theoretical positions, including his insistence of the Pope being the Anti-Christ. He openly admitted to every fact that was put to him, while denying the implication of heresy. After all, Cranmer's Protestantism in his mind reflected the true religion. It is obvious by his testimony, actions, attitude and demeanor at the heresy trial that Thomas Cranmer at this point was steadfast in his resolve and was showing no outward symptomatology of Stockholm Syndrome or overt psychological distress.

So what changed? After the proceedings, Thomas Cranmer composed a comprehensive letter to Queen Mary detailing his evangelical theological views. Whether she read the letter is unknown, but she certainly learned of the contents. Queen Mary's reaction was immediate. Cranmer was imposed with solitary

confinement, all contact from the outside world strictly enforced. In addition, the heresy trials of Hugh Latimer and Nicholas Ridley proceeded in late September 1555, leading to their burnings before Cranmer's eyes. Also significant was the introduction of identified Roman Catholics primarily responsible for all communication with Cranmer, initially Spanish Dominican theologian Pedro de Soto. The intense pressure and profound stress and torment soon commenced.

Completely isolated, Thomas Cranmer was debating his religious beliefs with de Soto and his associates when Hugh Latimer and Nicholas Ridley were paraded by Cranmer's prison. Once the men were tied to their stakes and the heresy ceremonies began, however, de Soto discontinued the verbal pressure and escorted Thomas Cranmer to a tower at the Bocardo Prison Gatehouse to watch the spectacle. Hugh Latimer died quickly, but Ridley's brother-in-law tried to hasten his death by adding fuel to the flames, a tragic error that greatly lengthened his agony. By all witnessed accounts, Cranmer was visibly traumatized. He pulled off his hat, dropped to his knees, and in desperation began wailing.

Throughout Thomas Cranmer's career, history teaches us that this man was highly reliant on his relationships with others, while at court first with Thomas Boleyn, Anne Boleyn and Thomas Cromwell, then with Edward Seymour and an assortment of other people in his life, including his secretary Ralph Morice, Anthony Denny, John Dudley, Peter Martyr Vermigli, Nicholas Ridley, his wife Margarete and others. This is a man who thrived when working with a team, but floundered when left to his own. This shows plainly in Henry VIII's reign during the Prebendaries' Plot of 1543 and again in 1546. The manipulations of conservative factions gunning for Thomas Cranmer were not defeated by him, but instead by others on his behalf, including King Henry VIII himself.

Thomas Cranmer, as brilliant and accomplished as he was, always showed a pronounced need to have other strong people around him. Consequently, the deaths of Hugh

Latimer and Nicholas Ridley created huge terror, trauma, and profound stress on several levels. In short, from the day Thomas Cranmer was forced to witness the last two important people in his life die in torment until the morning of his martyrdom, Cranmer was left in complete isolation from all perspectives other than those of his abusers. Thus, yet another key foundation for the onset of Stockholm Syndrome was established.

Initially after the deaths of Ridley and Latimer, Thomas Cranmer remained defiant. Neither Cardinal Reginald Pole's lengthy sermonizing admonishments, nor Pedro de Soto's direct interventions could sway him. Cardinal Pole ended one lengthy plea to "the wretched man" Cranmer with "I say if you be not plucked out by the ear, you be utterly undone both body and soul." Rather than capitulate, Cranmer attempted unsuccessfully to appeal to the Roman Catholic Church's legal system. Although he resourcefully was able to sneak out a letter to Oxford lawyer Richard Lyell, nothing fruitful came from his efforts.

Perhaps through the intercession of his Roman Catholic sister in appeals to the queen, in December 1555, Thomas Cranmer was transferred from isolation in Bocardo Prison to confinement within the college of Oxford at the Deanery at Christ's Church. This decision by Queen Mary and Cardinal Pole began a series of "small kindnesses" from his abusers, the final foundation of Stockholm Syndrome. Consequently, beginning December 1555, Thomas Cranmer's torment included all foundations common to the onset of this psychological condition.

From stark physical isolation, Thomas Cranmer was suddenly treated like a "guest" of his captors. No attempt to convince him to recant commenced for at least two weeks. Thus, Cranmer was thrust suddenly into complete immersion into his abusers' Roman Catholic point of view, laden in an environment filled with small kindnesses. When pressure began to be placed upon Cranmer once more to recant his faith, the mission was assigned to Juan de Villagarcia, chosen specifically due to his esteemed expertise in doctrine and foreign

nationality.

De Villagarcia began expertly debating the now exhausted Thomas Cranmer at length about topics such as papal primacy, the existence of purgatory, and most troubling for Cranmer, his double edged quandary between separating out obedience to the monarchy versus obedience to the Pope. Although Cranmer came to acknowledge his disobedience to Queen Mary in spite of the God-given nature of her authority as he believed it to be via the Supremacy, he was steadfast in his belief that the Pope was the Anti-Christ. De Villagarcia, however, effectively chipped away, bit by bit, session by session, scholarly tract by scholarly tract, scripture by scripture, Cranmer's confidence that this was in fact the case.

In January 1556, perhaps in conjunction with Rome's final deposing and degrading of Thomas Cranmer, Juan de Villagarcia traveled to London on business. With others taking over his role, Cranmer caught his wind and held out on his beliefs regarding papal power, reportedly obstinate. This stated, one final huge influence suggestive of the onset of Stockholm Syndrome soon took hold in an exceptionally powerful way. One of his guards, a devout Roman Catholic named Nicholas Woodson, became very friendly with Cranmer and supportive of him, obviously extending kindness that led Cranmer to believe the man cared about him personally. Cranmer's complete psychological surrender to cope under the enormous stress he was under after more than three long years finally took hold. Pleasing Nicholas Woodson would lead to Cranmer's complete surrender to his abusers.

Initially, even before de Villagarcia's return, Thomas Cranmer did the unthinkable. Through Woodson's influence, he attended Mass at the Cathedral. This pleasantly surprised de Villagarcia, and upon his return, he immediately debated Cranmer about the primacy of the Pope. This turned into a literal shouting match between the two men. In response, Nicholas Woodson broke off all contact with Cranmer, who was devastated. Thomas Cranmer then literally begged Woodson to at least visit, with the response that this could only happen if, in Woodson's words "you pull yourself together

and choose to be counted among us.” Believing Cranmer would finally capitulate, Nicholas Woodson visited once more. Finding some courage, Cranmer begged for time and hesitated, leading Woodson to angrily leave again.

Thomas Cranmer was utterly alone. Likely now in the full throws of Stockholm Syndrome, his collapse to his abusers was complete. Under great physical strain, Cranmer fainted. Upon arousing, Cranmer sobbed uncontrollably, overhead by his guards. Hearing this turn of events, Nicholas Woodson returned, and Thomas Cranmer agreed to sign his first written recantation of faith. This recantation was “wish-washy” at best, but soon after a second was written, more acceptable to his abusers, along with his attendance at Our Lady of Candlemas religious services in February 1556. At another service soon thereafter, Thomas Cranmer, founder of the Protestant Church of England, was witnessed singing at a requiem mass.

Sent back to Bocardo Prison to quell rumors that Thomas Cranmer was soon to be pardoned, the small kindnesses ended for now. Somehow even after writing two recantations and worshiping at Roman Catholic services, Cranmer subsequently found the wherewithal to show defiance once more, this time by making a scene at his formal degrading ceremony from the ministry, insisting on appeal to a General Council. This must have been quite an entertaining event for observers. Beyond Cranmer’s repeated belligerent protests that he was entitled to defend himself in Rome, he was dressed up in differing

versions of his former archiepiscopal robes, which were then ceremoniously stripped off him. In short, the whole ceremony was a circus, an embarrassment to all involved, both Thomas Cranmer and his staunch rival Bishop Edmund Bonner included.

Returned to Bocardo Prison, the pressure soon became unbearable. Now John Harpsfield, Archdeacon of London joined Juan de Villagarcia, both badgering Thomas Cranmer with arguments about the Eucharist. Expert in debate and theology, de Villagarcia especially was successful in wearing the elderly and physically ill Cranmer down into the belief



he was incorrect in his argument, leading to another written recantation. After being told this recantation was not sufficient in detail, he wrote yet another. Again the recantations were “wish-washy”, but once his heresy burning was scheduled, Thomas Cranmer was commanded to sign his name to a damning recantation clearly written by another person. In complete surrender, he did.

With this full recantation of faith complete, Thomas Cranmer found his abusers once again showing him small kindnesses. For example, Pedro de Soto thoroughly congratulated him and begged for Cranmer’s

prayers. Others also extended friendly and inclusive gestures. All four foundations of Stockholm Syndrome again back in play, Cranmer capitulated completely, reading Dialogue of Comfort, by Saint Thomas More, attending mass, and even requesting and receiving sacramental absolution.

As the March 7th date of his planned execution approached, however, Marian authorities began feeling pressure from the public in disbelief of Thomas Cranmer’s fifth recantation, leading to gatherings outside his prison with the supposed goal of setting him free. This and a request from Cranmer to delay the burning resulted in a postponement and resulting time for what authorities believed would enable another statement to be made by Cranmer to illustrate to the realm’s subjects his sincere recantation and belief in Roman Catholicism.

The reality of Thomas Cranmer’s situation was made concrete in no uncertain terms by Queen Mary through Dr. Henry Cole, Prevost of Eton that he would die at the stake on March 21, 1556 with no further delay. Cranmer was calm until he began thinking of the ramifications to his young son. In tears, Cranmer was in a complete state of nervous collapse. After suffering night terrors, he wrote his sixth and most damning recantation of faith, likely copied from a draft composed by one of his abusers. From there, Cranmer confessed in full to all his “crimes”, one after the other, and requested requiem masses.

On March 20th, 1556, Thomas Cranmer planned his final sermon to be given at University Church before



his burning. His written final words became available for review. Authorities found this a great advantage, as they could be circulated after the events unfolded. With both wine and ale at Cranmer's dinner table, he enjoyed a last meal with his "companions" late into the night before sleeping soundly, yet one more last small gift from his abusers. Stockholm Syndrome apparently still consumed him.

On the morning of Thomas Cranmer's remarkable martyrdom, by all outward appearance he remained fully in line with the expectations of his abusers, reciting the litany, signing 14 additional copies of his final recantation, and requesting that his "friend" Nicholas Woodson arrange special prayers on his behalf. What happened then that pulled Cranmer out of his complete collapse and capitulation at his final hour? Remarkably, two of the four foundations leading to the onset of Stockholm Syndrome were suddenly lifted, and clearly the two most important for him personally.

While Thomas Cranmer was in the midst of signing the 14 recantation copies, he was interrupted by a messenger. Handed to him was a ring and a letter with regrettably unrecorded instructions from his sister, not the Roman Catholic sister referenced previously, but his staunchly evangelical Protestant one.

The gift of a ring at Cranmer's hour of most deperate need was highly significant. In 1543, King Henry VIII gifted Thomas Cranmer his signet ring with the purpose that it be used to save the Archbishop if conservative detractors had him cornered. Soon after, Cranmer pulled out the ring to show the king's support when attempts were made to arrest him at a Privy Council Meeting.

Though the actual intended significance of the ring and the message itself is lost to history, the results are telling. With this final small act of kindness, both Thomas Cranmer's complete isolation from the perspective of anyone besides his abusers and his inability to escape his fate were lifted. Thus, in his final historic moments, Thomas Cranmer heroically found his courage to hold true to his convictions. Cranmer told those present at the University Church words now etched for all eternity...

"And now I come to the great thing that troubleth my conscience more than any other thing that ever I said or did in my life: and that is, the setting abroad of writings contrary to the truth. Which here now I renounce and refuse, as things written with my hand contrary to the truth which I thought in my heart, and writ for fear of death, and to save my life, if it might be: and that is, all such bills, which I have written or signed with mine own hand, since my degradation; wherein I have written many things untrue. And forasmuch as my hand offended in writing contrary to my heart, therefore my hand shall first be punished. For if I may come to the fire, it shall be first burned. And as for the Pope, I refuse him, as Christ's enemy and antichrist, with all his false doctrine."

From the strength Thomas Cranmer was gifted by the loving support of his evangelical sister, Britain's first Protestant Archbishop of Canterbury kept his word and thrust his right hand first into the fire that consumed him. In so doing, Thomas Cranmer finally escaped his unfathomable torment with the full knowledge that his ultimate salvation was justifiably earned through his faith and his faith alone.

BETH VON STAATS

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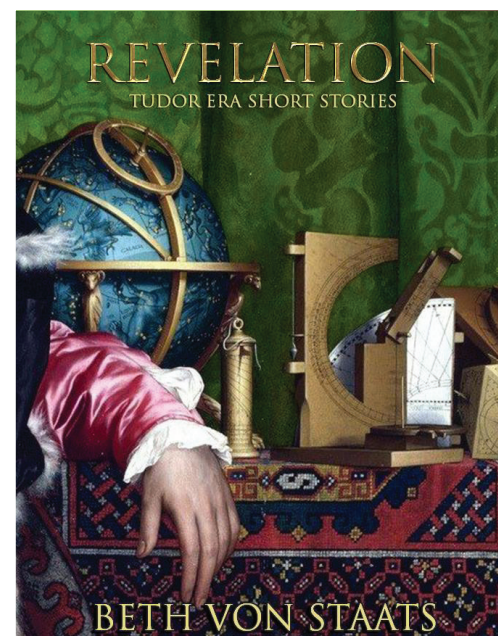
*MEET
BETH VON STAATS,
our new regular
columnist ...*

Beth von Staats is an American online short story historical fiction writer and blogger from Cape Cod, Massachusetts. Beth has a passion for Tudor Era English and Welsh history, particularly the reigns of King Henry VIII, King Edward VI and

Queen Mary I.

Beth's most pronounced interest is with the men and women who drove the course of events and/or who were most poignantly impacted by the English Henrican and Protestant Reformations. She is the administrator of **Queen Anne Boleyn Historical Writers**, a website dedicated to enabling historical biographical and fiction writers, poets, online historical reenactors and bloggers of all abilities an attractive forum to showcase their work.

Beth's online short stories are found by Googling "**Revelation: Tudor Era Short Stories**". Her non-fiction blog posts can be found by Googling "**English Historical Fiction Authors**".





The Tudor Roses St. James's Palace



HENRY VIII'S HIDDEN GEM OF A PALACE

It's amazing how many Tudor places
are still in existence today...

Today we're taking you to St James's Palace in London. Sadly the palace itself is not open to the public because it is still a working palace and the official residence of the reigning monarch. It is, however, still worth adding to your itinerary when visiting London. When you go there, you can see the outside of the Friary Court and then, around the corner, the original gatehouse of Henry VIII's palace of St James, with gates leading to Colour Court. A bit further down the road you will find another set of gates that bar the way to Ambassadors' Court.

St. James's Palace has been the setting for some of the most important and significant events in Royal history. For over 300 years the palace has been the official residence of England's kings and queens, and it saw its largest construction period between 1531 and 1536, during the reign of Henry VIII. Despite the fact

that Britain's monarchs have used Buckingham Palace as their main residence since Queen Victoria came to the throne in 1837, St James's is still the official residence and if you want to send Queen Elizabeth II a letter it is to that address you should really send it. It is for this reason that High Commissioners still present letters, and ambassadors are still accredited formally to the Court of St James's Palace.

Thankfully, much of what Henry VIII had built in the 16th century still stands today. Surviving parts include the classic Tudor red brick buildings and walls, the gatehouse, two rooms within the State apartments, turrets and the lovely Chapel Royal.

St James's history, though, goes back further than Henry VIII's reign and its history begins with another Henry, Henry II. It was that Henry who granted a charter to the sisters in charge of the Hospital of St James, a leprosy

hospital, in the 1100s. This hospital was in the parish of St Margaret's in Westminster. It is quite possible that the hospital pre-dates the 1100s on this site but this cannot be confirmed. Henry II's gift of the charter was for the benefit of women suffering from the disease. We know this because it was written that "maidens that were leprous" would be the beneficiaries of this act of charity. It was not a totally man-free zone, however, because eight "brethren" were attached to the hospital to discharge the "cure of souls" and solemnise religious services carried out within the walls.

During the reign of Edward I, the hospital benefited from gifts of land and woodland and the King also allowed the hospital to benefit from any profits made at the fair that was "to be kept on the eve of St. James, the day and the morrow, and four days following." This was to become the once famous May Fair that was held in fields near to Piccadilly. These privileges and profits would have greatly enhanced the quality of life for the inmates of the hospital.

The area around St. James's Park was also part of the medieval leper hospital and the burial ground would later be drained to be stocked with deer for hunting. This land is now Green Park.

Despite its original use, Henry VIII decided that the area was worthy of royal attention and so set out to procure it for his own use when the sisters were relatively defenceless. Being the king, he got his way and he pulled down the original buildings "and there, made a faire parke for his greater comoditie and pleasure;" – in the words

of chronicler Raphael Holinshed. Henry was also to build himself a grand mansion described by John Stow as "a goodly manor." At this point Henry was not averse to upsetting the church as it was 1533, the year he married Anne Boleyn and set in motion the break with Rome.



At this point though, St. James's was classed as more of a country seat than the city residence we know today. This was the case more so than of the other Royal residences within the London area, with perhaps the exception of Kennington which was abandoned due to a move by the monarchy to the Middlesex side of



the River Thames from the Surrey side. It could be assumed that Henry had all intentions of replacing Kennington with St. James's.

St. James's was surrounded by fields and provided ample shade from its many trees. Henry enclosed the land for the personal use of the manor and stocked it well with hunting game. We can still see this land today because it is the park of St. James's. As was his wont Henry ensured that there were plenty of distractions away from court business by having a cockpit and a tilt-yard built in an area in front of Whitehall, pretty much where Horse Guards stands today.

An extract from *The Life of Anne Boleyn* (by Elizabeth Benger) confirms Henry's pursuit of pleasure, "Henry VIII delighted, on a May morning, to ride forth at daybreak, having risen with the lark, and with a train of courtiers all gaily attired in white and silver, to make his way into the woods about Kensington and Hampstead, whence he brought back the fragrant May boughs in triumph."

Despite using St James's as his residence, Henry still carried on holding court at Westminster and Whitehall (formerly York Place), after relieving Wolsey of the latter. Things have reversed today, with St James's being where Court is held but not the monarch's residence. It still has the Throne Room included in its list of state apartments. For Henry VIII, St. James's was a hunting lodge close to his main official residence of Whitehall Palace and the Royal deer park.

By the time Henry finished St James's, it covered the area of four courtyards which we now know as the Ambassadors', Colour, Engine and Friary Courts. On the impressive Tudor gatehouse, to be found at the southern end of St. James's Street, you can still find the HR cipher of Henry VIII, which is surmounted by his crown. You will find this above the original foot passage that takes you through to Colour Court. The Tudor presence chamber still carries on its fireplace walls the initials of Henry and Anne Boleyn in the customary love knot.

We now move on to events that took place within the walls of the palace. We shall start with Henry Fitzroy, Duke of Richmond and Somerset, and Henry VIII's illegitimate son by his mistress Elizabeth (Bessie) Blount). At one point, it appears that Henry was considering making Fitzroy legitimate and naming him his heir as he was failing to produce a legitimate male heir. It was at St. James's Palace that Fitzroy was living when he died there at the age of seventeen in 1536. After this, St. James's Palace (then known as St. James's House) was host to

to celebrate her marriage to Henry VIII and it bears the word Cleve in its decoration.

Moving forward a few years to 1558 we find Mary I, Henry VIII's eldest daughter, signing the treaty that surrendered Calais to the French within the walls of St. James's. Thirty years later, her half-sister Queen Elizabeth I was residing at St. James's when the Spanish Armada was discovered and it was from there that she was to ride out in her armour and give one of her most famous speeches to the assembled army at Tilbury Fort.



a list of royal occupants, many of whom played significant parts in English history. Queen Anne Boleyn spent the night following her coronation at St James's and the presence chamber's fireplace still bears the initials HA, for Henry and Anne along with a lovers' knot motif. Another Anne with links to the palace is Anne of Cleves. In 1540, the Chapel Royal's ceiling was redone

A number of Royal births have taken place at St. James's and a number of royal baptisms in the Chapel Royal. This illustrious list includes Charles II, James II, Mary II, Queen Anne and the Old Pretender, James Francis Edward Stuart. A number of modern royals have also been baptised there, including little Prince George.



His grandmother, Diana, Princess of Wales, lay in state within the Chapel after her tragic death in France in August 1997.

St. James's became more frequently used by the English monarchy following the destruction of the Palace of Whitehall in the 1698 fire. It was the part time residence of all the monarchs until in 1809 when fire once again played a part in the architectural history of England, destroying most of the south and east ranges of St. James's Palace. By 1813, however, the State rooms had been restored and were again in use. William IV, who was king from 1830 until his death in 1837, was the last monarch to use St James's as his residence. Following William's death, it did not fall into disuse though, as its State apartments were enlarged by Christopher Wren and embellished by William Kent, and it continued to be used for Court functions. William Morris was later commissioned to redecorate some of the rooms of St. James's. The Chapel Royal was also in use again in 1840 when Queen Victoria married her beloved Prince Albert there. Right up until 1939 Court levées, or receptions, continued to be held

at St. James's Palace.

Though sadly we cannot see them for ourselves, St. James's state apartments are home to many beautiful furnishings, including the Mortlake tapestries commissioned by Charles I, when he was the Prince of Wales, which are found in the Presence Chamber. There is also an impressive display of fine arms and armour in the Armoury.

The Palace also has an important collection of royal portraits from the reign of Henry VIII, and paintings by artists such as Daniël Mytens, Paul van Somer, John Michael Wright and Willem Wissing. George IV commissioned portraits of military and naval heroes from Joshua Reynolds and John Hoppner, which also form part of the collection along with a portrait of George IV by Sir Thomas Lawrence. Battle scene paintings by John Wootton and George Jones can also be found within the walls of St. James's Palace.

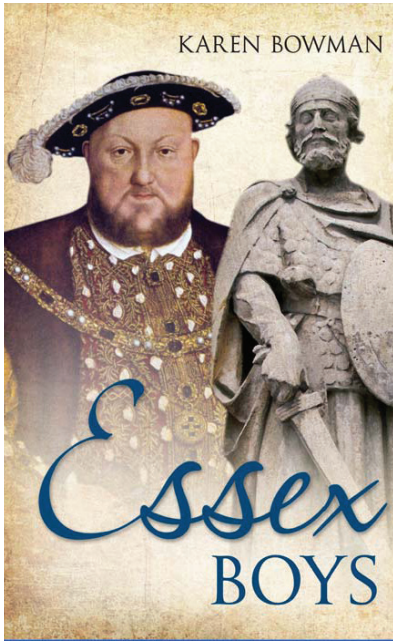
St. James's Palace is well worth a visit despite not being able to see inside as you can still see fine examples of Tudor architecture in the exterior of the surviving buildings. You

can also walk along passage ways and through parks that Henry VIII, Anne Boleyn, Henry Fitzroy, Mary I, Elizabeth I and others would have walked and rode in. It is also worth remembering that within short travelling distances are other important Tudor related buildings and exhibitions.

**DARREN AND EMMA
THE TUDOR ROSES**

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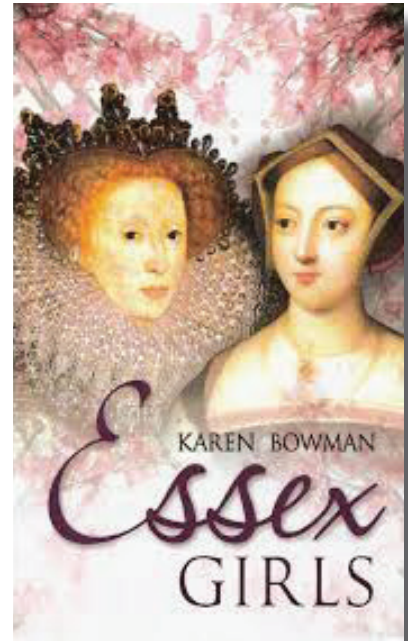




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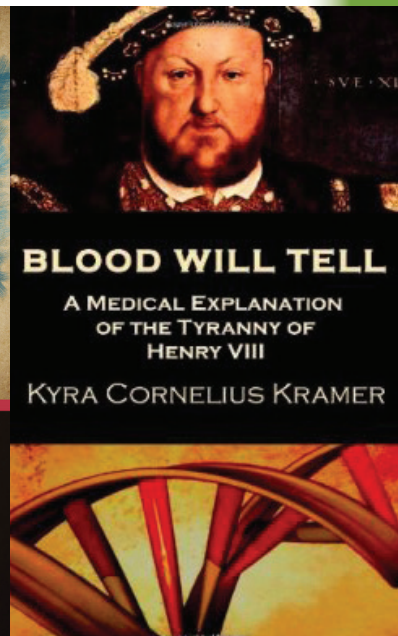
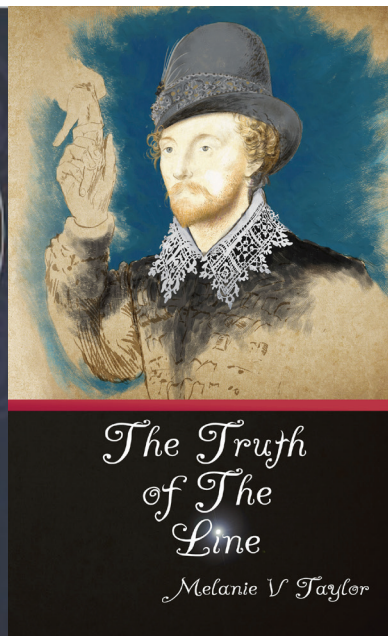
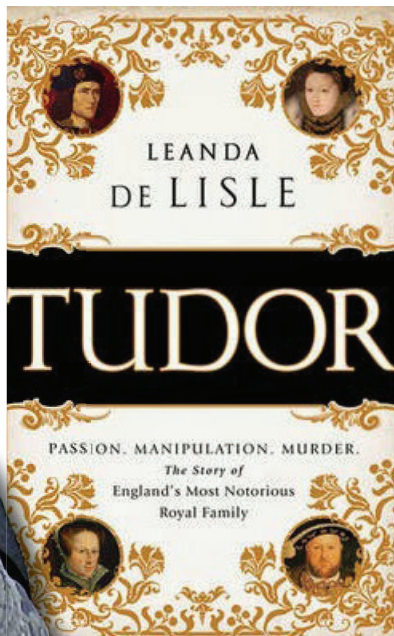
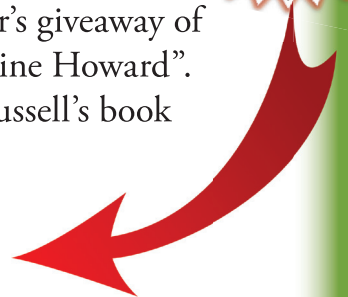
NOVEMBER Giveaway!

Don't miss it!



Congratulations to member **Leslie McClain** the winner from October's giveaway of "Essex Boys", "Essex Girls", "The Light in th Labytinth" and "Katherine Howard". Also congratulations to **Lynne Mclachlan**, the winner of Gareth Russell's book "An Illustrated Introduction to the Tudors"

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!**



ANNE BOLEYN, 16TH CENTURY HUNTRESS

“The King commanded the Queen to be removed out of the court, and sent to another place; and his Highness rode in his progress, with Mistress Anne Boleyn in his company all the grece [stag-hunting] season.”

*Cavendish, The Life and Death of
Cardinal Wolsey*



The small band of horses and riders set off as one on a fair May morning in 1530. Mists rose from the lush fields, the sun burned away the dew, and the wisps of clouds dissipated, promising a strong sun for the remainder of the day. Anne was mounted on her chestnut mare; nearby, conferring with the Huntmaster rode the King, astride his huge and powerful dark grey hunter. Anne adjusted her stirrups and sat more deeply in the saddle, readying herself for the call of the Huntmaster, who would momentarily cast the hounds and riders to cover the countryside in search of stag.

That day, she joined Henry and some of his most familiar courtiers – his riding household. Sir Nicholas Carew, Master of the Horse, was amongst them, and the others comprised those who were fit and brave enough to keep pace with Henry and his royal hunt. Anne was the only woman riding out; next to her, though, mounted on a dark bay Barbary gelding – one

of Henry's prized stable of horses he had imported from Mantua - was Cardinal Jean du Bellay, the ambassador from France. They were to ride in one of Henry's favorite parks, the grounds around Ewelme Manor, west of London, near Woodstock.

One of the many shared passions of Henry VIII and Anne Boleyn was the pursuit of sport: vigorous, competitive, physically demanding. And most loved of all was the hunt. That Anne was an accomplished horsewoman, and fearless enough to join Henry on his many outings in the parklands and fields where he hunted for hours on end, is an often underestimated aspect of the mystique in their unique bond.

Hunting represented, in 16th century England, a noble activity performed by the chivalrous knight. The idyllic King Arthur hunted with his Knights of the Round Table, legendarily in pursuit of the magical white hart, a mature stag. Hunting was the chief

enterprise of other heroes as well, such as Bevis of Hampton, all who were familiar to the English King and his nobles. Henry aspired to be a model of kingship, and in demonstrating his chivalry, strength, nobility, and wealth, he avidly pursued the 'sport of kings'.

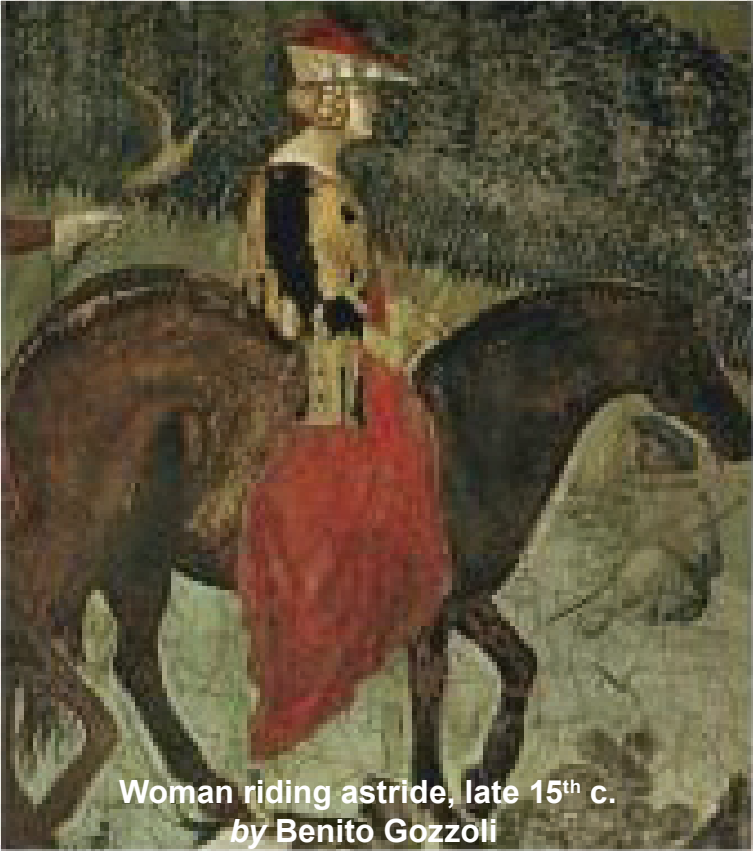
The fields and forests of the hunt provided an alluring setting for romance. It was often depicted in medieval tales of knightly chivalry that huntsmen met beautiful damsels in their travels, often resulting in *amours*, sometimes erotic.

In writings, as in real life, the huntsman, who was male, pursued his female prey. *The Passetyme of Pleasure* by Stephen Hawes, written in 1509, details the education and deportment of the knight, Graunde Amour. Chief among his learning was the ability to hunt with grace and aptitude, as he sought La Bel Pucel.

In terms of hunting imagery, both Henry and his courtier poet (and love rival),



Deer hunt 16th c. Woman riding astride



Woman riding astride, late 15th c.
by Benito Gozzoli

Thomas Wyatt, directly spoke of Anne Boleyn. Henry, in one of his early love letters to Anne, described the stag he had brought down and offered to her:

“And to cause you yet oftener to remember me, I send you, by the bearer of this, a buck killed late last night by my own hand, hoping that when you eat of it you may think of the hunter; “

Oh, that lusty Henry!

The Wyatt poem, which is quite famous, *Whoso List to Hunt*, describes a hind (a female deer), pursued by two huntsmen. The hind, of course, represents Anne being pursued by both Wyatt and Henry.

Thus, their shared fervor for the hunt must have incited in Henry an even greater ardor for the woman he adored – and sought relentlessly.

Anne, herself, embodies an exclusive entity: the hunted, and the hunter. What does her penchant – and her ability – for the hunt tell us about her? There were, indeed, royal women who hunted regularly, but not many of them. It was a strenuous and exhausting recreation. Furthermore, it was highly dangerous. Dreadful accidents could, and did,



Women hawking and hunting - early 16th century tapestry



Early 16th c. German 16th woodcut

occur during the chase. Knowing this, it is even more captivating and revealing to consider how Anne's desire to spend days on horseback afield with Henry informs us about her physical appearance – and her character.

At the blast of the Huntmaster's silver whistle, the greyhounds, buckhounds, and harthounds fanned out in search of prey. Today it was likely to be red deer, either hind or hart. At times, though, the hounds came upon wild boar – a fierce competitor. As the hounds covered ground, the riders followed, in accordance with their rank. The King and Anne rode at the head of the field, along with the Huntmaster. Anne rode astride as opposed to sidesaddle: her feet in stirrups, her gown designed for the purpose of allowing her to

have one leg on each side of her horse. The hunt was not the time nor the place to ride aside. Every shred of strength and control was required to avoid perilous mishaps on the field, and riding sidesaddle offered little in that regard.

As the hounds gave voice indicating they sighted a stag, the field of riders took off at a gallop, led by the Huntmaster. Flying across hills, clambering down embankments, wading across streams: controlling a galloping horse took strength, wits, and courage. Anne possessed all, and reveled in the thrill. At times, the horses jumped brush or felled trees, and it took a keen expertise and great balance to remain seated. Henry bellowed with delight as they raced headlong across the terrain. His pride in Anne as



Noblewoman on horseback – 16th c tapestry

she galloped near him was unmistakable.

After some time at the chase, the hounds brought the deer to bay. The Huntmaster dispatched the animal with a sword, and Henry leaped from his horse to ceremonially stab the deer, ensuring its death. Anne watched such scenes over and over, displaying no sign of pretentious squeamishness.

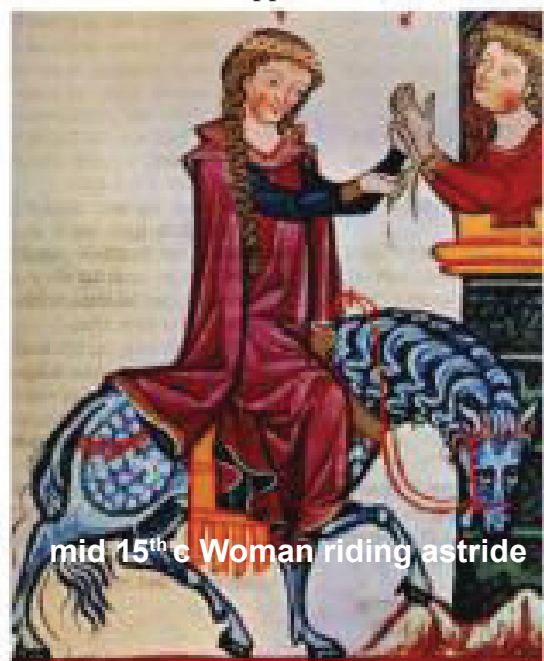
A rest in the shade was warranted, with some refreshment. Ale and food was partaken, and the tired horses were replaced with fresh mounts. After a time, the party positioned themselves on a sunny hillock. The huntsmen produced crossbows, and as a bevy of red deer crossed the meadow below, Henry, Monsieur du Bellay, and Anne took aim. Arrows flew through the hot afternoon air, and a deer fell to the ground, struck by Anne's true aim. She had brought a provender of venison to the royal kitchen! Henry's, and du Bellay's admiration knew no bounds.

Hot, fairly drenched with sweat, Anne stripped off her goatskin gloves. They rode in the golden light of late afternoon, on the return

to Henry's hunting lodge of Ewelme Manor.

They would stay the night there, and tomorrow would travel to Hampton Court as their base of operation. Anne, replete with a sense of accomplishment, greatly looked forward to a bath, a rest, and an evening supping with Henry.

A strenuous day of exercise, to be certain! What, then, can we discern about Anne, knowing how often she hunted with Henry? Riding horseback, especially at the gallop and over fields and hills, as opposed to on roads



mid 15th c Woman riding astride

or trails, is very physically challenging. It is aerobic to a high degree, and controlling a running horse uses every muscle. Therefore, we know that she was very fit, by today's standards. She was undoubtedly lean and had a good deal of strength. This vigour served her well in other sporting endeavours she enjoyed with Henry: archery, hawking, bowls.

While most women wore leather gloves to ride, there is no doubt that the skin of their faces was exposed to the sun and wind. Veils, which would have offered little protection at best, would impede one's vision to the extent that they were probably not worn while hunting. What might this mean for Anne? She most likely had a suntan! It was not fashionable, to be sure, but Anne was not the typical beauty of the English Tudor court. This high colour could very well explain the description given her by the Venetian ambassador:

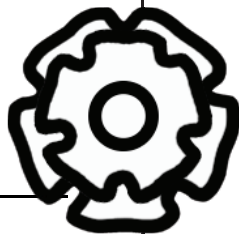
'Madame Anne is not one of the handsomest women in the world. She is of

middling stature, swarthy complexion, long neck, wide mouth, bosom not much raised, and in fact has nothing but the King's great appetite, and her eyes, which are black and beautiful'

And as for a true glimpse at her personality? A woman willing to engage in an arduous and demanding sport – riding alongside men, day upon day? She was without doubt a woman of action, with drive, courage, strength, and the desire to push herself to the limit. These qualities, along with her unique looks, made her irresistible to the powerful Henry, King of England.

This is precisely what we would expect from the charismatic, accomplished Anne Boleyn.

SANDRA VASOLI



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Sandra Vasoli is the author of “Je Anne Boleyn” and has a bachelor's degree in English and biology from Villanova University. While researching the book, she was granted access to the Papal Library and was able to read the original love letters from Henry VIII to Anne Boleyn—an event that contributed greatly to the creation of her fictional memoir.

Visit her website at:

<http://sandrasvasoli.com/>

In praise of Merle Oberon's Anne Boleyn

Merle Oberon was an extraordinary beauty. Born in the British colonies in India in 1911, the twenty-two year-old shot to fame with her performance as Anne Boleyn in the Oscar-nominated 1933 movie *The Private Life of Henry VIII*. The movie, which begins its narrative on the day of Boleyn's execution, shows a ravishing Oberon, hair immaculately coiffed, lips smouldering with the heart-shaped red lipstick of a 1933 *Vogue* cover girl and every word issuing forth from her mouth in a low, hypnotic ripple - her voice, like that of Fitzgerald's fictional socialite Daisy Buchanan, is "full of money" - and her accent is the clipped, note-perfect Received Pronunciation ("R.P.") of the British upper-classes from Queen Victoria to the 1960s. Even as she's being led to her death, Oberon's Boleyn looks like some freshly harvested luscious fruit.

In the eighty years since it premiered, *The Private Life of Henry VIII's* take on Anne Boleyn has been largely forgotten - bulldozed in the viewing public's memory by the fiery brilliance of Geneviève Bujold and Natalie Dormer, and if not by them by Dorothy Tutin, Vanessa Redgrave, Helena Bonham-Carter or Natalie Portman. Oberon's heart-stopping beauty, perfectly-flattering revamped period couture and irrepressibly plummy tones have caused many Tudor *aficionados* to dismiss her take on Henry's second queen as fluff from the inaccuracy-prone Golden Age of Hollywood.

However, I think that Oberon is a fantastic Anne Boleyn. In the first place, despite only being on screen for a few minutes with just enough time to dish out some witty quips about her impending death and then submit to a wisecracking French swordsman, Oberon was obsessed with her role, decorating her Knightsbridge apartment with postcards bought from the nearby National Portrait Gallery, and she researched her thoroughly.

Secondly, while Oberon's take on Anne Boleyn may seem improbably well-mannered to us, she is, I think, one of the only on-screen Boleyns to embrace the fact that, in comparison to the overwhelming majority of people in Henry VIII's England, Anne Boleyn was an aristocrat. If she wasn't, technically, an aristocrat at the time of her birth, she was related to enough of them and raised in that world in a way that meant she was as similar to the aristocracy as the Mitford sisters were when they burst onto the English social scene in the 1920s and 1930s, or the fun-loving Elizabeth Bowes-Lyon, another future queen, was before her father inherited his earldom. The polished tones and the effervescent loveliness of her diction may not be note-perfect for how the sixteenth-century Anglo-Irish nobilities spoke, but by nailing the sociolect of 1930s blue-blooded socialites, Oberon helped convey a point about Anne Boleyn that has often been missed in subsequent dramatisations of her life. This girl, plucky and spirited though she may be, was certainly not entitled to carry a metaphorical "We are the 99%" placard. She was anything but "just like us".

In her ten minutes, Merle Oberon makes more of an impression as Anne Boleyn than most of her other co-stars did in the rest of the motion picture. Her eyes fill with tears, even as she's making jokes; she issues platitudes about the weather, as she mounts the scaffold. There is a simultaneous piety and a worldliness about Anne Boleyn here

and that, at least, rings true to the original.

Merle Oberon's Anne Boleyn reminds me that there is a deeper kind of accuracy than simply getting costumes and dates right.

A dramatisation will always have to simplify the narrative, and there's a huge difference between simplification and evisceration, of course, but in doing so they should strive to convey the essence of the era and people they are portraying. Merle Oberon's Anne Boleyn, hauntingly lovely, relatable yet somehow aloof and otherworldly, and quicksilver in her spirit, does just that.

**GARETH
RUSSELL**

Our regular columnist **Gareth Russell** has been incredibly busy in the world of history in recent years. He has recently published "**An Illustrated Introduction to the Tudors**", amongst other historical books, and was the guest historian for his talk on Jane Seymour in the Tudor Society.

Mary I (1516-1558)

Rule: 1553-1558

Marriages: Philip II of Spain

Issue: None

Mary was born on 18 February 1516 at Greenwich Palace and was the daughter of Henry VIII and his first wife Catherine of Aragon. She was an intelligent girl, was known as a linguist, and loved music and dancing. Mary was made illegitimate and removed from the succession after the annulment of her father's marriage to Catherine of Aragon in 1533 and the subsequent birth of her half-sister Elizabeth, daughter of Henry VIII and Anne Boleyn. She and Elizabeth (who had been also been removed from the succession after the fall of her mother in 1536) were restored to the line of succession, after their half-brother Edward, by Parliament in 1543 but Edward VI chose to remove his half-sisters from the succession as he lay dying in 1553 and chose Lady Jane Grey as his heir. Mary was forced to fight for the throne and was proclaimed queen on 19 July 1553.

Mary sought to bring England back to Rome by repealing all of the Protestant legislation of Edward VI's reign. She also introduced an act undoing the annulment of her parents' marriage and making it valid. She married Philip of Spain on 25 July 1554 at Winchester Cathedral. On 18 September 1554, it was announced at the imperial court that Mary I was pregnant but it turned out to be a false pregnancy. Later, in 1557, it was thought that the Queen was pregnant again but once more it was a false alarm.

Mary has gone down in history as the monarch who lost Calais and of course as "Bloody Mary" due to the burnings of Protestants during her reign. Mary died on 17 November 1558 at St James's Palace. Her health had been declining for some time and she contracted a fever in August 1558 and then "dropsy" in the October. She was laid to rest at Westminster Abbey.

Although Mary's reign has often been seen as a disaster in comparison to Elizabeth I's "Golden Age", Mary achieved much during her short reign. Elizabeth I was able to build on some of her half-sister's reforms and achievements, so Mary can be seen as paving the way for Elizabeth.

The Preservation of the Tudor Succession

Not only did Mary fight for, and win, the throne from the Protestant Lady Jane Grey in July 1553, Mary also passed it on to her half-sister Elizabeth unchallenged. Mary may have failed to provide England with an heir to the throne, a Prince of Wales, but she named



Elizabeth as her heir and Elizabeth became queen on Mary's death on 17th November 1558. Mary had restored the succession to how her father, Henry VIII, had planned it when he had restored his daughters to the line of succession, after their half-brother Edward, in 1543.

The Reconciliation of England and Rome

Mary I turned back time and it was as if the religious changes of Edward's reign had never happened. On 30th November 1554, both Houses of Parliament presented a petition to Mary I and her husband Philip to intercede with Cardinal Reginald Pole, the papal legate, for absolution for the years of separation from Rome and for reconciliation with Rome. Pole then absolved England and restored it to the Catholic fold. This was the beginning of a process which repealed the acts establishing royal supremacy.

By using Parliament this way for her religious settlement, Mary also strengthened Parliament's position.

Establishment of the Gender-free Authority of the Crown

As historian David Loades points out, Mary was a "political pioneer" who established the "gender free" authority of the crown. She became England's first crowned queen regnant and although she married Philip of Spain the 1554 Act for the Marriage of Queen Mary to Philip of Spain ensured that Mary had the most authority. The act allowed the couple to reign together but prevented Philip from appointing foreigners to offices, from taking Mary and/or their children out of England, and from claiming the English crown for himself on the death of Mary. It would have been easy for England to have become a Spanish outpost, but Mary made sure that England retained its power.

Renovation of the Church

David Loades notes that as well as reconciling the English church with Rome, Mary and her archbishop of Canterbury, Reginald Pole, also took steps to reform and renovate the church, re-founding religious houses, establishing chantries and renovating churches, cathedrals and universities.

Improvement of the Navy and Militia

In *The Safeguard of the Sea: A Naval History of Britain 660-1649*, N A M Rodger notes that in 1556-7 "the Privy Council ordered a series of unannounced musters and checks on different



aspects of naval administration” and that reforms were passed in 1557 placing “the Naval Board under the supervision of the Lord Treasurer”. These reforms allowed the Lord Treasurer to improve the efficiency of the navy and in 1557 and 1558 £157,638 was spent on improving and rebuilding dockyards and on “naval victualling”.

The 1558 Militia Act established a proper formal militia system, following the failure to rally enough troops to defend Calais, while the Arms Act of 1558 helped to equip these militias.

Defeat of rebellions

In 1554, Wyatt’s Rebellion sought to depose Mary I and replace her with her half-sister Elizabeth. Thomas Wyatt the Younger and his fellow conspirators were against Mary’s decision to marry Philip of Spain, fearing that England would become part of Spain’s empire. Mary was able to rally her troops by giving a rousing speech at Guildhall and the rebels were forced to surrender. Mary kept her throne and married Philip, thus affirming her power and authority.

Other Achievements

Mary I’s government reformed customs taxes by publishing a new Book of Rates in 1558 and thus increasing the Crown’s revenue. It also drew up reforms for coinage, which were implemented in Elizabeth I’s reign, and encouraged domestic industries through the 1554 Retail Trades Act and 1557 Woollen Cloth Act. Mary also supported the development of new trade routes.

I am in no way condoning Mary’s persecution of men and women she saw as heretics, I am simply saying that there is more to Mary I than the “Bloody Mary” label. For anyone wanting to find out more about Mary’s life and reign, I would recommend *Mary Tudor* by Anna Whitelock, *Mary Tudor: The First Queen* by Linda Porter and *Mary Tudor* by David Loades.

CLAIRE RIDGWAY

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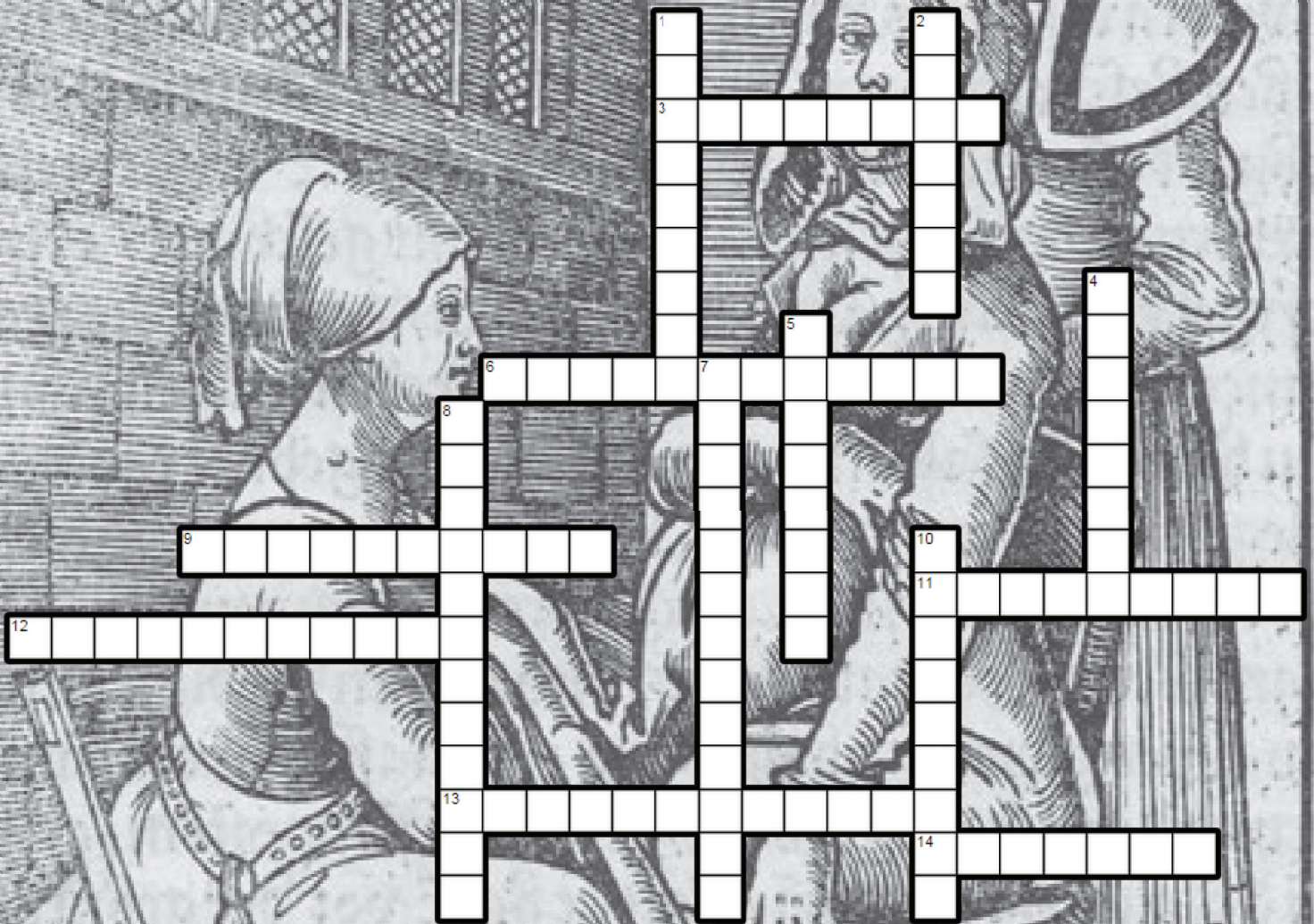
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Claire Ridgway is the author of the best-selling books **GEORGE BOLEYN: TUDOR POET, COURTIER AND DIPLOMAT** (co-written with Clare Cherry), **ON THIS DAY IN TUDOR HISTORY**, **THE FALL OF ANNE BOLEYN: A COUNTDOWN**, **THE ANNE BOLEYN COLLECTION** and **THE ANNE BOLEYN COLLECTION II**, as well as **INTERVIEWS WITH INDIE AUTHORS: TOP TIPS FROM SUCCESSFUL SELF-PUBLISHED AUTHORS**. Claire’s latest release is **SWEATING SICKNESS IN A NUTSHELL**. Claire was also involved in the English translation and editing of Edmond Bapst’s 19th century French biography of George Boleyn and Henry Howard, now available as **TWO GENTLEMAN POETS AT THE COURT OF HENRY VIII**.

Claire worked in education and freelance writing before creating **The Anne Boleyn Files** history website and becoming a full-time history researcher, blogger and author. **The Anne Boleyn Files** is known for its historical accuracy and Claire’s mission to get to the truth behind Anne Boleyn’s story. She is also the founder of The Tudor Society.

tudor births & deaths



ACROSS

- 3 In which palace did Henry VII die?
- 6 In which cathedral is Catherine of Aragon buried?
- 9 Where was Mary Queen of Scots born?
- 11 In which abbey did Cardinal Wolsey die?
- 12 Where is Elizabeth I buried?
- 13 In which palace was Edward VI born?
- 14 Where was Cardinal Wolsey born?

DOWN

- 1 In which cathedral is Arthur, Prince of Wales (1st son of Henry VII) buried?
- 2 Where is Henry VIII buried?
- 4 In which castle was Henry VII born?
- 5 In which park was Jane Grey traditionally thought to be born?
- 7 In which town is Mary, Queen of France (Henry VII's 5th child) buried?
- 8 Where was Mary Queen of Scots executed?
- 10 In which palace was Mary I born?

NOVEMBER'S ON THIS

<p>1 November 1456 <i>Edmund Tudor</i>, 1st Earl of Richmond, died from the plague at Carmarthen Castle.</p>	<p>2 November 1470 Birth of Edward V, son of Edward IV and Elizabeth Woodville, in Westminster Abbey sanctuary during his father's exile.</p>	<p>3 November 1592 Death of Sir John Perrot, privy councillor and former Lord Deputy of Ireland, while imprisoned at the Tower of London.</p>	<p>4 November 1530 Cardinal Thomas Wolsey was arrested for high treason at Cawood Castle.</p>	<p>5 November 1605 Guy Fawkes was caught red-handed with 36 barrels of gunpowder in the cellars beneath Westminster.</p>
<p>11 November 1541 Catherine Howard, fifth wife of Henry VIII, was moved from Hampton Court Palace to Syon House where she was "<i>examined touching Culpeper</i>".</p>	<p>12 November 1555 Death of Stephen Gardiner, Bishop of Winchester and Mary I's Lord Chancellor. He was laid to rest at Winchester Cathedral.</p>	<p>13 November 1553 Trial of Lady Jane Grey, her husband Guildford Dudley, his brothers Ambrose and Henry, and Archbishop Thomas Cranmer at London's Guildhall. They were all found guilty of treason.</p>	<p>14 November 1501 Marriage of Catherine of Aragon and Arthur, Prince of Wales at St Paul's Cathedral.</p>	
<p>17 November 1558 Death of Mary I and accession of Elizabeth I.</p>	<p>18 November 1559 Death of Cuthbert Tunstall, Bishop of Durham, while imprisoned at Lambeth Palace.</p>	<p>19 November 1563 Birth of Robert Sidney, 1st Earl of Leicester, courtier, patron of the arts and poet, at Penshurst in Kent.</p>	<p>20 November 1612 Death of Sir John Harington, courtier, author and inventor of the flush toilet.</p>	<p>21 November 1559 Death of Frances Brandon, Duchess of Suffolk, at Richmond.</p>
<p>24 November 1542 The Battle of Solway Moss between England and Scotland. The Scots surrendered.</p>	<p>25 November 1626 Death of Edward Alleyn, Elizabethan actor, patron, theatre builder and founder of Dulwich College and Alleyn's School.</p>			
<p>28 November 1489 Birth of Margaret Tudor, Queen of Scotland and consort of James IV, at Westminster Palace.</p>	<p>29 November 1530 Death of Cardinal Thomas Wolsey at Leicester Abbey.</p>			

Discovery of the Gunpowder Plot (c. 1823), Henry Perronet Briggs

DAY IN TUDOR HISTORY

<p>6 November 1541 Henry VIII abandoned Catherine Howard, his fifth wife, at Hampton Court Palace.</p>	<p>7 November 1541 Archbishop Thomas Cranmer and the Duke of Norfolk went to Hampton Court Palace to interrogate Queen Catherine Howard.</p>	<p>8 November 1602 The opening of the Bodleian Library (Thomas Bodley's Library), Oxford, to the public.</p>	<p>9 November 1569 The Northern Rebellion, or Rising of the North, which sought to depose Elizabeth I and replace her with Mary, Queen of Scots.</p>	<p>10 November 1556 Drowning of Richard Chancellor, English explorer. Chancellor is known as being the first foreigner to enter the White Sea and establish relations with Russia.</p>
<p>15 November 1527 Death of Katherine, Countess of Devon (also known as Katherine of York) at Tiverton Castle.</p>	<p>16 November 1601 Death of Charles Neville, 6th Earl of Westmorland, nobleman and rebel, at Nieuwpoort in Flanders, while in exile.</p>			
<p>22 November 1545 Death of Sir William Butts, Henry VIII's physician, at Fulham Manor.</p>	<p>23 November 1499 Hanging of pretender Perkin Warbeck at Tyburn. Warbeck had claimed to be one of the Princes in the Tower - Richard of Shrewsbury, Duke of York.</p>			
<p>26 November 1533 Marriage of Henry Fitzroy, Duke of Richmond and Somerset (and illegitimate son of Henry VIII), and Lady Mary Howard at Hampton Court Palace.</p>		<p>27 November 1582 Marriage of William Shakespeare and Anne (Agnes) Hathaway at Temple Grafton, Warwickshire.</p>		
<p>30 November 1554 Birth of Philip Sidney, the poet, courtier and soldier, at Penshurst Place in Kent.</p>				

TudorLife



THE MAKING OF A CORONATION BOOK FOR QUEEN ANNE BOLEYN BY ROLAND HUI

When Anne Boleyn was crowned Queen of England in the summer of 1533, what ought to have been a universal celebration of joy, was dampened by popular reaction to Henry VIII's new wife. Ill feelings towards Anne were high at her coronation. There were few cheers and much snickering, and as the Imperial ambassador put it, the mood was rather that of a funeral than a triumph.

Although the people may not have cared for the new Queen - their hearts were still with Katherine of Aragon - even so they were undoubtedly impressed by the splendour of Anne's coronation procession. She was brought to the City in a magnificent water pageant, and later, as she rode through the streets accompanied by the highest in the land in all their finery, she was greeted by a series of elaborate tableaux doing her honour. Anne, the citizens were told, would bring forth a 'golden world' through England's longed for Prince. Ironically, it would be a girl - her daughter Elizabeth - who would fulfill that promise.

As a graphic designer and a Tudor enthusiast, I combined my two interests in a very unique project - the creation of an illuminated 'Coronation Book for Queen Anne Boleyn'. A deluxe 'souvenir program', one could say, that might have been presented to Anne herself.

The text for the Coronation Book was taken from a pamphlet, published by the London printer Wynkin de Word, entitled *'The Noble Tryumphaut Coronacyon of Quene Anne - Wyfe unto the Noble Kynge Henry the VIII'*. Essentially, it was a 'propaganda piece' to prop up the unpopular Anne, putting a positive spin on her coronation and her queenship.

To create the Coronation Book, I chose to use vellum. Vellum - or parchment as it is also often called - is the skin of a calf (or goat, sheep, deer, etc.) specially prepared for writing upon. It has a luxurious look and feel, and is an excellent surface for scribing. Vellum's inherent qualities and the scarcity of modern day manufacturers make it an expensive material. Nonetheless, I obtained a full hide measuring about 6 square

feet in total, enough to make the individual pages of the book. The vellum was cut into sheets measuring 5" x 8". These were then folded in half to make pages of 5" x 4".

After the pages were ready, I began by lining the sheets with a soft pencil. If an illustration or a 'historiated letter' (a big gold letter in a box) was needed, a space was blocked out for it. The text was transcribed in black ink, and for the font, I chose 'Rotunda', which I thought would be appropriate to the 1530's.

To embellish the illuminations, I used genuine gold leaf. This is fine gold (usually 22K) pressed into tissue thin sheets. Each sheet - or 'leaf' - is extremely fragile. If mishandled, it can easily crumble to nothingness with just a touch. To heighten the effect of the gold leaf, I followed the ages old practice of laying it on a raised surface of gesso. There are many recipes for making gesso, some dangerous as they require the addition of poisonous white lead, but substitutes can be found using safer ingredients. Whatever the recipe, gesso is important. If the gold leaf were simply put flat on the vellum, it would not be as brilliant. However, if it were placed upon a bed of gesso, its shimmer would be heightened as the light is reflected against the raised area.

So how is the gold leaf applied? Firstly, what needs to be gilded (for example, a historiated letter) must be painted in with gesso. Several layers are needed to build up the form, and when dried, it must then be smoothed to give it a nice domed curve on top. When all is ready, the gesso is slightly moistened with puffs of breath. This allows the gold to adhere better. A piece of leaf, cut slightly larger than

the letter to be covered, is then carefully laid over the gesso and rubbed down. The gold will stick to the gesso, and the excess brushed away. To heighten its brilliance, the gold is then gone over with a burnisher, usually tipped with a highly polished stone, such as an agate. If done correctly, the beautiful shiny letter is virtually everlasting. Many medieval manuscripts still have gilding that looks as fresh as the day it was applied.

After the gilding was completed. I worked

When all the illuminations were done, the sixty or so unbound pages were handed over to a professional bookbinder. The Coronation Book was bound in brown leather, and was decorated with stamped borders on the front and back covers, and with raised bands on the spine. As I wanted to incorporate Anne Boleyn's falcon badge on the covers, a metal die was custom-made to stamp it in gold on the front above the impressed 'H' and 'A', and on the back. For the final touch, eight metal book corners



on the illuminations for the Coronation Book. I looked to contemporary images: a miniature portrait of Anne Boleyn; Hans Holbein's drawing of Apollo and the Muses, the Queen's white falcon device, other heraldic emblems, etc. Watercolour and gouache were used, including Shell Gold. This is a dry pigment (looking like a pill) made of very fine gold powder mixed with a binder of Gum Arabic. The term 'Shell Gold', by the way, refers to the medieval practice of using mussel shells to store and to mix this gold paint.

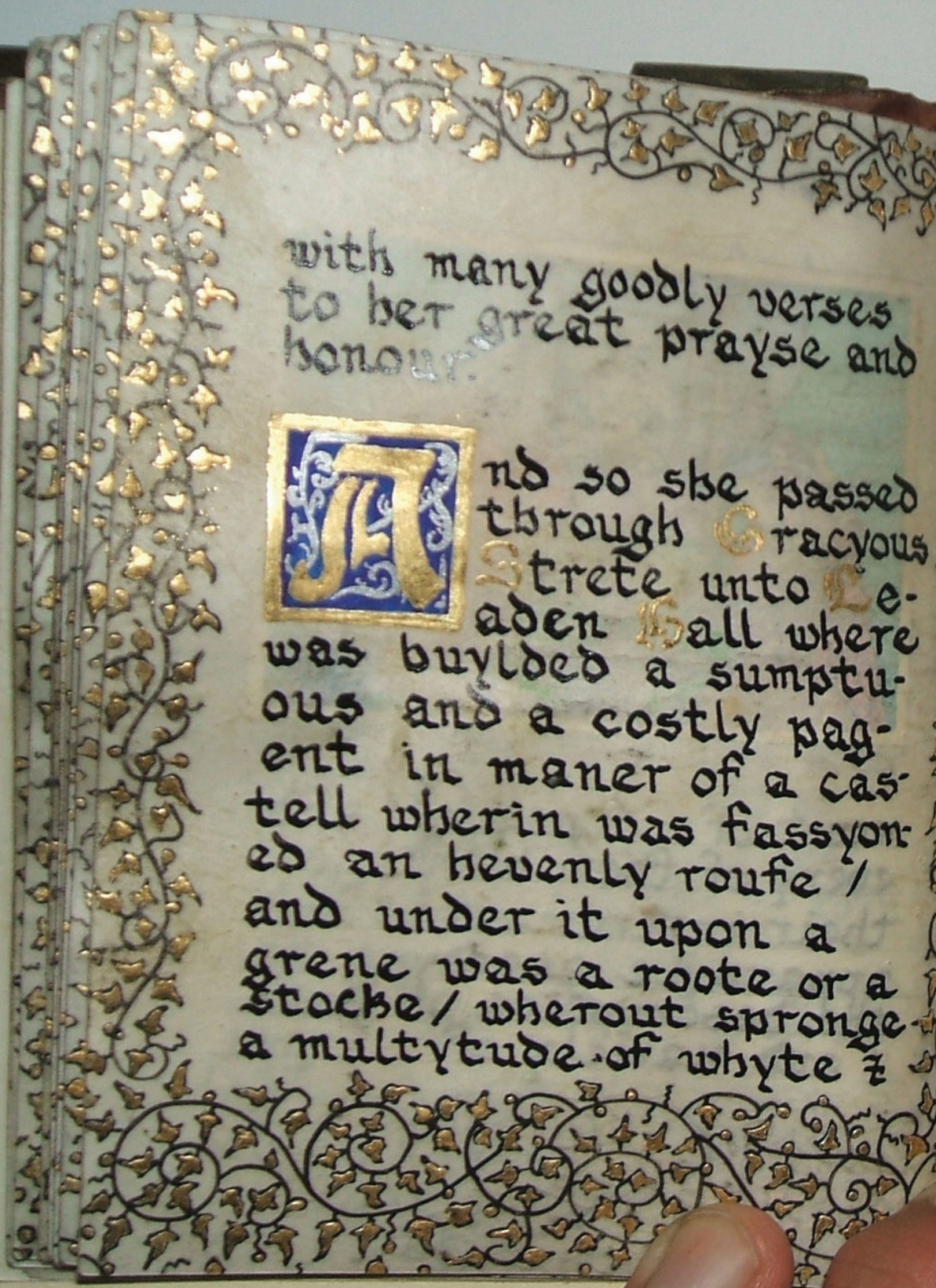
and a hooking clasp, specially obtained from a craftsman in Germany, were added.

The Coronation Book was a time consuming project to say the least, but I am very pleased with and proud of the results. Next up? A Coronation Book for Queen Elizabeth I!

Roland Hui is a graduate in Art History (Concordia University, Canada). His 'Tudor Faces' blog is <http://tudorfaces.blogspot.ca/>



Photos © 2014 Roland Hui



with many goodly verses
to her great prayse and
honour.

And so she passed
through Gracyous
Strete unto Le-
aden Hall where
was buylded a sumptu-
ous and a costly pag-
ent in maner of a cas-
tell wherin was fassyon-
ed an heavenly roufe /
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grene was a roote or a
stocke / wherout spronge
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Photo © 2014 Roland Hui



In this **feature** article Leanda de Lisle discusses an enduring historical mystery...

In the late summer of 1483, two princes, aged twelve and nine, vanished from the Tower of London where they had been imprisoned by their uncle, Richard III. Murder was suspected, but without bodies no one could be certain even that they were dead. Their fate remains one of history's enduring mysteries, but the solution lies hidden in plain sight in stories we have chosen to forget, of English anti-Semitism, the cult of saints, and in two small, broken and incomplete skeletons.

Thus far fiction has provided the best-known answers to what has been turned into a popular 'whodunit', with history trailing in fiction's wake. On the one hand we have Shakespeare's Richard III: a biblical Herod and child killer, whose hunchback is an outward sign of a disfigured soul. This built on a tradition dating back to Richard's death in 1485, with one Welsh poet describing him then as 'the sad lipped Saracen' 'cruel Herod' who 'slew Christ's Angels'. Later came the reaction with Richard's enemies accused in his place. The most influential here work is Josephine Tey's 1951, *Daughter of Time*, voted by the British based Crime Writers Association the greatest crime novel ever written.

In Tey's book a detective lying bored in hospital with

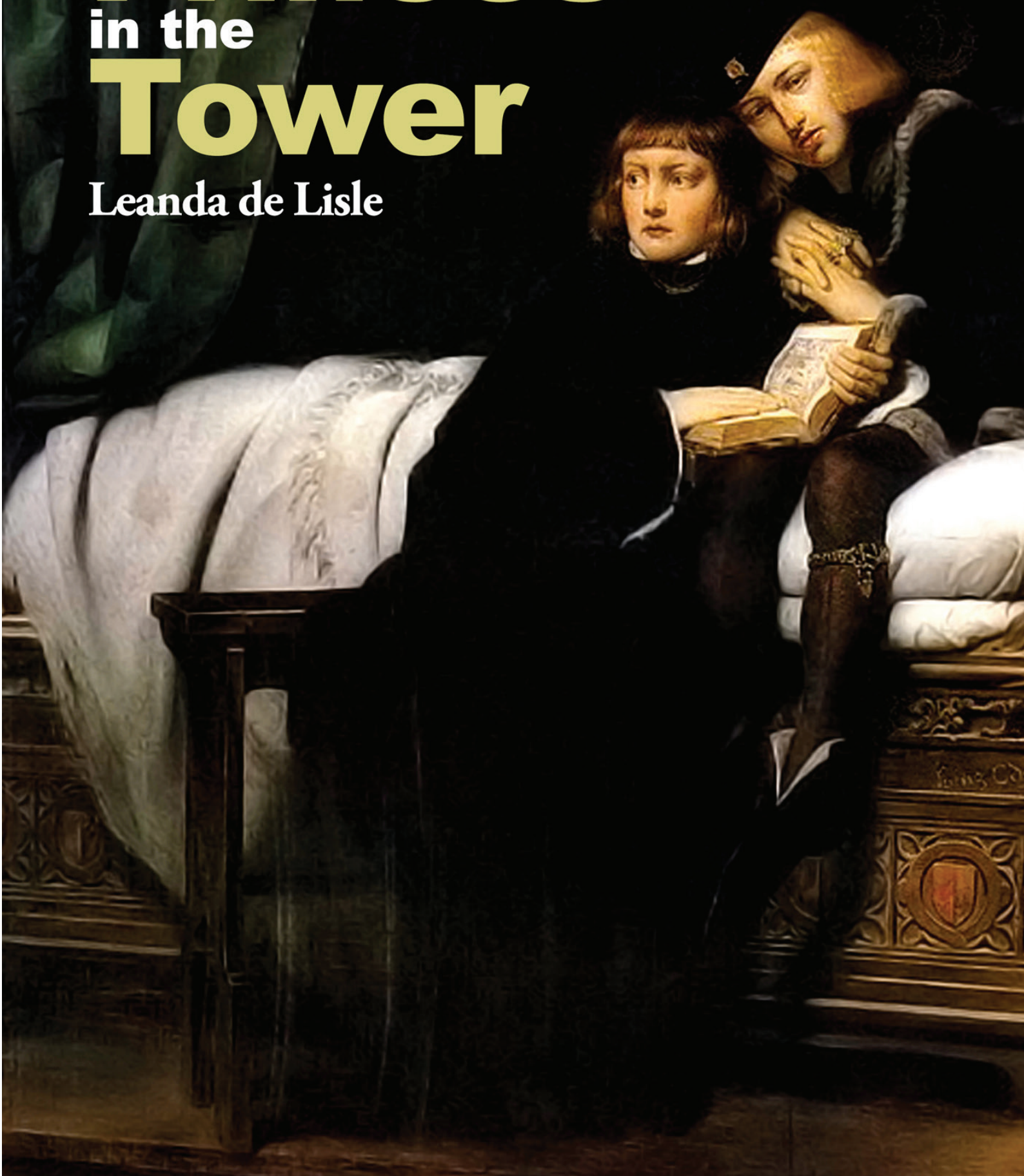
a broken leg, decides to investigate an historical case with the help of his friends and researchers. Given an image of Richard III, the detective is struck by the contrast between the Richard III of Shakespeare's play and the gentle, wise face of the portrait. He later learns that Richard was crowned in July 1483, after the young sons of his elder brother, Edward IV, were found to be illegitimate, and without right to the throne. He believes Richard therefore had no motive to kill the princes. So why had he for so long been depicted as their murderer? Tey's detective is fascinated by how historical myths come into being, and concludes that Richard is a victim of the propaganda of his successful rival, Henry Tudor and his dynasty, while it is in fact Henry Tudor who had the clearest motive to kill the boys.

So what was Tudor's motive? After Richard was killed at the battle of Bosworth, Henry Tudor married the sister of the princes, Edward IV's daughter, Elizabeth of York, and had Edward's children declared legitimate. He had no blood right of his own to the throne and needed his wife to be a rightful queen. But if the princes were alive their right was superior to their sister's. As Tey's detective notes there is no proof the princes were killed in 1483. They might still have been alive in 1485, and Henry Tudor now had both the motive and the means to kill them and to then cover up his deed. Certainly Tudor made no effort to institute any inquest into the deaths of the princes.

Since Tey's novel was published an entire industry has grown up with historians and novelists pointing the

The Princes in the Tower

Leanda de Lisle



THE PRINCES I

finger at the Tudor camp. If only Tey's detective had been given a different portrait than that of Richard III, and if only he had considered the true nature of the myths we still live by, he might have found the genuine solution to the mystery of the boys who disappeared. The portrait I would have chosen to give the detective is of a king who had died a prisoner in the Tower a dozen years before the princes vanished: the frail, childlike, Henry VI.

The last king of the House of Lancaster, Henry VI's mental illness had triggered the so-called Wars of the Roses, with the rival royal House of York. At the battle of Tewkesbury in 1471, the Yorkist claimant, Edward IV, defeated and killed Henry's VI's son. Shortly afterwards Henry VI died in the Tower, 'of grief and rage' over the loss of his only child, it was said. But it seems more likely the large dent later found in the back of his skull had something to do with it, and that this wound was inflicted on the orders of Edward IV. Only his half-nephew, Henry Tudor, a Lancastrian through his mother's illegitimate Beaufort line, was left to represent the Lancastrian cause. He was driven into exile in Brittany, and there he remained in April 1483 when Edward IV died of natural causes, leaving twelve-year old elder son as Edward V.

Child kings rarely made good kings, and by July Edward V had been overthrown by his uncle

Richard III, who kept him in the Tower, along with his nine-year old brother, Richard, Duke of York. It was indeed claimed the princes were illegitimate, but not everyone accepted that, and they judged Richard III to be a usurper. To the modern mind, if Richard was, nevertheless a religious man and a good king, he could not now have ordered the deaths of the children, and much has been made of his supposed good character and abilities as a ruler. But in the fifteenth century it was a primary duty of divinely sanctioned kingship to ensure peace, and rule above the fray of tribal divisions. Deposed kings, who posed a threat to national unity, rarely lived long.

What Richard, the good king, underestimated was the enduring loyalty inspired by Edward IV's memory. In contrast to Henry VI, and other deposed kings, he had been a successful ruler, and his sons had been given no chance to show their mettle. By October 1483 rumours that Richard had killed the princes was fuelling a rebellion. If the boys were still alive, it seems strange Richard did not now say so. But the key question is, if the princes were dead, why had Richard not followed the example of earlier royal killings? In the past the bodies of deposed kings were displayed and claims were made that they had died of natural causes (like grief and rage) so that loyalties could be transferred to the new king.

The fact the princes

simply vanished in 1483 is central to the conspiracy theories concerning their fate. So why were the princes disappeared? That the answer lies in the fifteenth century seems obvious, but this is a world almost outside our imagination. Not only was the monastery church Richard III was buried in destroyed during the Reformation period, so was 90% of English religious art, along with libraries and thousands of unique manuscripts (including most of those at Oxford University). And while the Tudors are no longer with us, England remains a country in which the violent rejection of its medieval Catholic past is not merely embedded in English culture, it is enshrined in law. It forms our perspective and creates blind spots.

In 1483 there were images of Henry VI all over the country, painted in churches and illustrating prayer books, because, as Richard III was acutely aware, there had been an unexpected sequel to the king's murder. Henry VI had been popularly acclaimed a saint with rich and poor alike venerating the mentally ill king as an innocent whose troubled life gave him insight into their own difficulties, and encouraged the hope that he would help them from heaven. Miracles were reported at the site of his modest grave, in Chertsey Abbey, Surrey, and Richard III shared his late brother's anxieties about the growing power of his cult. It had a strong following even in

IN THE TOWER

his home city of York, where a statue of 'Henry the saint' had been built on the choir screen at York Minster.

Richard was to take control of the Lancastrian cult in 1484, with an act of reconciliation, moving Henry VI's body to St George's chapel, Windsor to be buried alongside Edward IV. But in the meantime there was a high risk that the princes, in whom the religious qualities attached to royalty were combined with the innocence of childhood, would attract a still greater cult. Remember the emotion of the vast crowds outside Buckingham Palace after the death of Diana, Princess of Wales, and imagine it focussed on the tombs of two little princes who could respond to your deepest prayers. The nature of the danger to Richard was obvious, not least when he looked at the history of popular child saints in England.

The parish church of Eye in Suffolk boasts a rare survival: a rood screen dating from around 1480 that depicts Henry VI. Although he died a bearded, middle-aged man, he is painted as a beardless boy: a reflection of his 'innocence'. Alongside is another image of a popular saint who did actually die as a child: little St William, who like Henry VI was not recognised officially as a saint by the Catholic Church, but was venerated by popular acclaim. A tanner's apprentice, little William's mutilated body was found near Norwich in 1144. Local Jews were accused of killing him in

a religious ritual: a prototype of the medieval 'blood libel' that was to become associated with Jewish persecution in Europe. The local sheriff protected the Jews from immediate retribution, but the boy came to be worshipped as a martyr sacrificed by the incorrigible Jewish unbelievers. Similar cults followed, and even after the Jews were expelled from England in 1290, child murder retained a powerful biblical resonance.

In the fifteenth century the popular Mystery Plays, acted out around the feast of Corpus Christi, included the New Testament story of the Slaughter of the Innocents. This told how King Herod, after hearing of the prophesy of Christ's reign, ordered the mass slaughter of male infants, hoping to kill Christ. According to the logic of the blood-libel, this was a prelude to Christ's death on the cross, after which Jews who rejected Christ's rule had continued to seek to kill Christ's followers. The Mystery Plays were extremely important in York, where Richard was a member of the Corpus Christi guild. And in the absence of Jews, Richard would have wanted no parallels drawn between himself – the king who had usurped the throne of the dead princes - and Herod.

The vanishing of the princes suited Richard for without a grave there could be no focus for a cult, and without bodies there would be no relics either. Nevertheless, he needed the Edwardian Yorkist

opposition to know the princes were dead in order to forestall plots raised in their name. The Tudor historian Polydore Vergil describes how their mother Elizabeth Woodville was given the news, how she tore her hair and screamed with grief. The stories that later emerged describing the killings were horrible. It was said variously that the boys were suffocated with their bedding, drowned, or bled to death. Elizabeth Woodville wanted vengeance and Henry Tudor's mother, Margaret Beaufort, was the person to suggest how she might get it: a promised marriage between Henry Tudor, and the sister of the princes, Elizabeth of York, would unite the old Lancastrian affinity with Edwardian Yorkists and bring Richard down.

Richard crushed the rebellion that followed in October 1483, and by 1485 Elizabeth Woodville had accepted Richard III as king, as he had hoped she would in 1483. But Henry Tudor had little choice but to fight on, and at the battle of Bosworth in August 1485, he emerged victorious with Richard killed. The princes were revenged, but it soon evident that the new Tudor king, Henry VII, was doing nothing publicly to investigate their fate, or to punish those who had carried out the killings at Richard's behest.

It is possible Henry feared an investigation would draw attention to some role in the fate of the princes

THE PRINCES I

played by a person close to his cause. But contemporaries mention only one name, and it is alongside that of Richard III: Henry Stafford, Duke of Buckingham. The duke, who came from a Lancastrian family, was a close ally of Richard's in the overthrow of the twelve-year old Edward V, but turned against Richard after he was crowned. It is possible Buckingham, a 'sore and hard dealing' man, encouraged Richard to have the princes murdered, hoping to see Richard killed afterwards and the House of York extinguished. But this does not exculpate Richard, and when he executed Buckingham for his part in the rebellion of October 1483, he never accused him of killing the princes.

So why did Henry Tudor not look publicly for the bodies of his little brothers in law, or hunt out the men who carried out the murders? The answer is that Henry Tudor had his own good reasons for wishing to forestall a cult of the princes. As Tey's detective noted, Henry's blood claim to the throne, through his mother's illegitimate line, was extremely weak. He was determined, nevertheless, not to be seen as a mere king consort to his wife, Elizabeth of York. Henry did not base his right on her legitimacy, but on divine providence – that is God's direct intervention on earth to make him king.

Henry claimed to be a 'fair unknown', a true prince who comes from obscurity to claim his rightful crown as

the mythical king Arthur had done. He argued that a few months before the 'saint' Henry VI was murdered, the king had prophesied he would rule and that God's will was confirmed by his victory over Richard at Bosworth. The story is repeated in Shakespeare's play: as the murder of the princes in Tower takes place, Richard recalls how Henry the 'saint' had prophesied Tudor's reign, and realises that, like Herod, he has missed his mark.

It would not have been wise for Tudor to allow Yorkist royal saints to compete with the memory of Henry VI, whose cult he now encouraged. Nothing was said therefore of the princes after Bosworth, beyond the vague accusation in parliament that Richard III was guilty of 'murders in shedding of infants blood'. But the memory of Yorkist glory was hard to suppress, and if the princes were dead, they still had relatives: most significantly, the ten-year old Edward Plantagenet, Earl of Warwick, first cousin to the princes and the last of the male line. A Yorkist uprising in 1486, saw Henry place his own little prince in the Tower, with Warwick imprisoned there. It left Henry's enemies with no effective figurehead to rally round, and so they created them.

In 1487 the Yorkists used a boy – Lambert Simnel - to pose as Warwick. When that failed they found another boy in 1491, Perkin Warbeck, who claimed he was the younger of the princes in the Tower,

smuggled abroad after his brother's murder. It was 1497 before Perkin Warbeck was captured. Henry Tudor kept him alive so that he might publicly confess to his posing as a prince. But in 1499 the Spanish monarchs, Ferdinand and Isabella, demanded further assurance that the Tudor dynasty was secure from any rivals before they would agree to a marriage between their daughter Katherine of Aragon and Henry's son Arthur Tudor. They wanted Perkin Warbeck dead, but still more they wanted Henry Tudor to kill his royal prisoner, the last in the male line of the House of York.

Edward Plantagenet, Earl of Warwick, had grown up in the Tower, so ignorant of the outside world it was said he did not know the difference between a chicken and a goose. It was easy to trick him into discussing a treasonous plot to escape the Tower with the fake prince Perkin Warbeck, and both were executed that November. Warwick's death was widely viewed as an act of judicial murder – even the Tudor historian Polydore Vergil recalled the public disgust. During the next reign it was said that Warwick's death had cursed the Tudor line. No Tudor male born after 1499 ever grew to manhood, and the last Tudor king died aged fifteen with the same skeletal deformity as Richard III (a detail that does not appear in any of Shakespeare's plays).

But for Henry Tudor the immediate blow came in April 1502, when his first

IN THE TOWER

born, Arthur, died shortly after his blood-stained marriage to Katherine of Aragon. It seemed a punishment. Arthur's death rocked Henry's claim that he was God's anointed, and risked prompting the emergence of new pretenders. Perhaps this is why, a month later, a condemned traitor called Sir James Tyrell supposedly confirmed the murder of the princes on Richard's orders, confessing his own part in the killings, before he was executed.

Henry VIII's future chancellor, Thomas More, who recorded what he had heard of Tyrell's confession, wrote that the murdered boys had been buried at the foot of some stairs in the Tower, but that Richard had asked for their bodies to be re-buried somewhere more

dignified. Those involved in the reburial had subsequently died, so their final resting place was unknown - a most convenient outcome for Henry Tudor. While the princes' graves could remain unmarked, like Hamlet's father, with no 'hatchment over their bones', and given no 'noble rite of burial' the tomb of Henry VI had come to rival that of Thomas Becket at Canterbury, one of the top three pilgrimage sites in Europe. Thousands still visited it in 1533, the year Henry VIII broke with Rome to marry Anne Boleyn.

But the Reformation had brought to a close the cult of saints in England and the tomb of Henry VI at Windsor had decayed and disappeared entirely by 1611, while our memories of the saints and

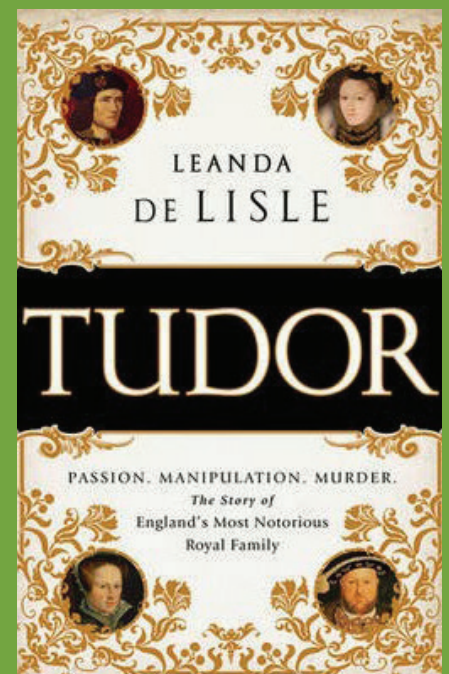
their power faded. The princes were not forgotten, however, and in 1674, two skeletons were recovered in the Tower, in a place that resembled More's description of their first burial place. In 1933 they were examined by two doctors; and judged to be two children aged between seven and eleven and between eleven and thirteen. Today the bones of these children are in Westminster Abbey, not far from the tomb of Henry Tudor. DNA testing could establish if they are indeed, close relatives of the skeleton, said to be of Richard III found under that car park in Leicester, and give us the final piece of the puzzle of the vanished princes.

LEANDA DE LISLE



Leanda de Lisle read History at Somerville College, Oxford University before moving into journalism. She was a writer for *Country Life* magazine, the *Spectator* magazine, and write a bi monthly opinion and editorial column for the *Guardian* newspaper, amongst other national newspapers.

Her first book *Elizabeth: The Death of Elizabeth & the Coming of King James*, was published in 2005 and was runner up for the Saltire Society's First Book of the Year award. She also wrote *The Sisters Who Would be Queen; The tragedy of Mary, Katherine & Lady Jane Grey*, and her latest book is *Tudor; The Family Story (1437-1603)*.



NOVEMBER FEAST DAYS

Like all good law-abiding
Tudor citizens, we hope you
will be celebrating each day in style!

1 November - All Saints Day

All Saints Day was celebrated on 1st November every year. It was a feast day in honour of all the saints and martyrs and was established because there were not enough days in the year to commemorate the lives of all the saints. Pope Urban IV said of it: "Any negligence, omission and irreverence committed in the celebration of the saints' feasts throughout the year is to be atoned for by the faithful, and thus due honor may still be offered these saints."

2 November – All Souls Day

The day after the Feast of All Saints was the Feast of All Souls, a time to remember the souls in Purgatory who might not have masses or prayers being said for them. Bells would be rung the night before All Souls Day to comfort the souls and to let them know that they were being remembered and then masses were said for them on All Souls Day. Bread was baked in honour of these troubled souls and it was given out to the poor in the hope that the act of giving on behalf of these souls would help them get out of Purgatory.

11 November – Martinmas

Martinmas was the feast day of St Martin of Tours. One story about him tells of how, when he was about eighteen years of age, he cut his woollen cloak in half with his sword and gave half to a beggar to keep him warm. He then had a dream where he saw Christ surrounded by angels and wearing the half of the cloak that Martin had given to the beggar. Christ then turned to his angels and said, "Martin, as yet only a catechumen, has covered me with his cloak." This dream caused Martin to be baptised and to give his life to God as a monk.

Martinmas was the time in the farming calendar when animals such as pigs and geese were slaughtered. The goose would have been enjoyed roasted and the pig's meat was preserved for families to enjoy throughout the winter.

17 November – Accession Day

Accession Day was celebrated throughout the reign of Elizabeth I and the reigns of many of her successors, and commemorated the day that Elizabeth I came to the throne in 1558. As well as Accession Day, it was also known as Queen Elizabeth's Day or Queen's Day and was celebrated with the ringing of

1 NOVEMBER

The Feast of All Saints

2 NOVEMBER

The Feast of All Souls

11 NOVEMBER

Martinmas or the Feast of St Martin of Tours.

17 NOVEMBER

Accession Day (Commemoration of the accession of Elizabeth I in 1558)

30 NOVEMBER

The Feast of St Andrew

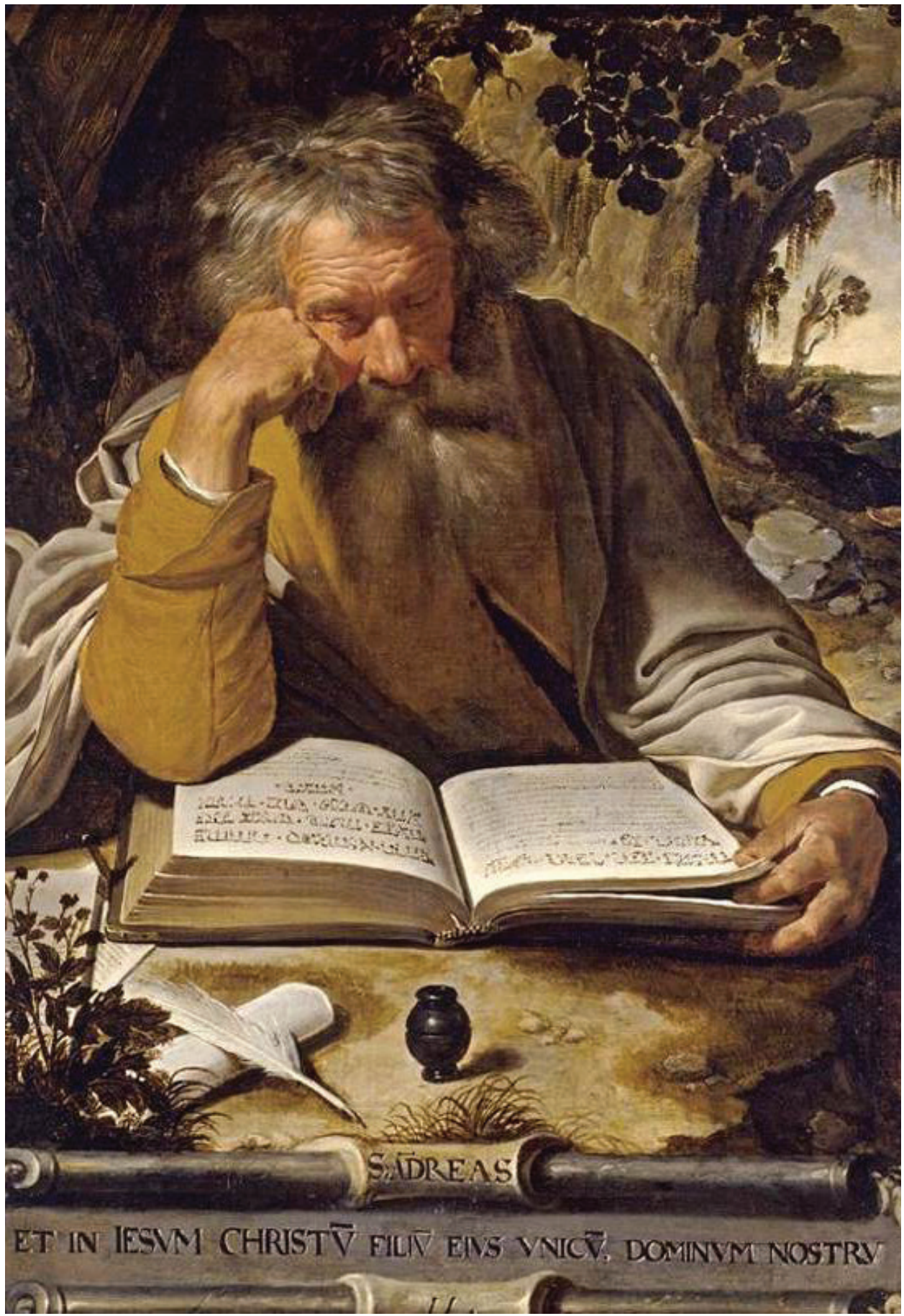


bells, processions, the burning of an effigy of the Pope, and special tilts in which knights not only jousted but also dressed up and took parts in special pageants involving poetry and theatre. Here is an account of the Accession Day tilt at Whitehall in 1584:

“Now approached the day when, on November 17, the tournament was to be held. ... About twelve o'clock the Queen with her ladies placed themselves at the windows in a long room of weithol [Whitehall] palace, near Westminster, opposite the barrier, where the tournament was to be held. From this room a broad staircase led downwards, and round the barrier stands were arranged by boards above the ground, so that everybody by paying 12d. could get a stand and see the play. ...

Many thousand spectators, men, women and girls, got places, not to speak of those who were within the barrier and paid nothing. During the whole time of the tournament all who wished to fight entered the list by pairs, the trumpets being blown at the time and other musical instruments.

George Clifford attired as the Knight of Pendragon Castle for the Tilt of 1590.
Nicholas Hilliard



St. Andrew by Artus Wolffort (1581–1641) from the Web Gallery of Art

The combatants had their servants clad in different colours; they, however, did not enter the barrier, but arranged themselves on both sides. Some of the servants were disguised like savages, or like Irishmen, with the hair hanging down to the girdle like women; others had horse manes on their heads; some came driving in a carriage, the horses being equipped like elephants; some carriages were drawn by men, others appeared to move by themselves; altogether the carriages were of very odd appearance. Some gentlemen had their horses with them, and mounted in full armour directly from the carriage. There were some who showed very good horsemanship and were also in fine attire. The manner of the combat each had settled before entering the lists. The costs amounted to several thousand pounds each. When a gentleman with his servant approached the barrier, on horseback or in a carriage, he stopped at the foot of the staircase leading to the Queen's room, while one of his servants in pompous attire of a special pattern mounted the steps and addressed the Queen in well-composed verses or with a ludicrous speech, making her and her ladies laugh.

When the speech was ended he in the name of his lord offered to the Queen a costly present, which was accepted, and permission given to take part in the tournament. In fact, however, they make sure of the permission before preparing for the combat. Now always two by two rode against each other, breaking lances across the beam. On this day not only many fine horses were seen, but also beautiful ladies, not only in the royal suite, but likewise in the company of gentlemen of the nobility and the citizens. The fête lasted until five o'clock in the afternoon, when milurtt [milord] Lester, the royal Master of the Horse, gave the sign to stop. The Queen handed the first prize to the Counts of Ocsenfortt and of Arundel. ... The others got prizes according to their performances."

30 November – The Feast of St Andrew

30th November was the feast day of St Andrew the apostle, who is also the patron saint of Scotland. In Mary I's reign, it became a day to celebrate the reconciliation of England and the papacy due to it being the anniversary of that reconciliation in 1554. On that day in 1554, Cardinal Reginald Pole, papal legate, announced to Parliament and the King and Queen:

"And we, by the apostolike authoritie given unto us by the most holie lord pope Julius the third [...] do absolve and deliver you, and every of you, with the whole realm, and the dominions thereof, from all heresie and schism, and from all and every judgements, censures and pain for that cause incurred. And also wee do restore you againe to the unity of our mother the holie church [...]"

It was decreed that on 30th November every year "a solemn procession shall be held, in which not only the clergy of every place, but also the faithful members of Christ of the secular order, shall gather and renew the memory of so wonderful a blessing received from God... and that on the same day, in the church from which the procession shall set out, during the solemn rites of the mass, a sermon shall be preached to the people in which the reason for this solemnity shall be explained."

CLAIRE RIDGWAY

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In memory of a dog ...

Recently, my family and I suffered the loss of our Yorkshire terrier, Penfold. He was a ripe old age and in poor health, but his death was deeply felt in spite of our preparedness. Losing a healthy pet suddenly to an accident is even more wretched than losing one to a long illness. **Anne Boleyn** knew this first hand after her beloved lapdog **Purkoy** was killed by a fall from a window.

Purkoy is the phonetic spelling of the French word “pourquoi”, meaning “why?”. Rumor has it that the little fellow had a habit of tilting his head in a manner which made him look inquisitive. Anyone who has ever seen a dog performing that kind of head tilt will know how cognizant it makes the dog appear.

Anne had gotten the dog from Lady Honor Lisle (via Francis Bryan), and no one is quite sure what breed it was. There is some speculation it was a Havanese, because the Havanese is marked for this tilting of the head. However, since the Havanese was bred in Cuba in the 1800's, this is unlikely. It is more likely that the dog would have been a breed popular at French court, and accessible for Lady Lisle at her home in Calais. Thus, Purkoy was more likely to have been a Bichon Frise, Dwarf Spaniel (now known as Papillons or Phalenes, or Comfort Spaniel (now known as the Cavalier King Charles Spaniel but Anne's would have had a longer, more narrow snout than the modern specimens). Frankly, I suspect Purkoy was a Papillon. The dog was wildly popular in France, Anne was wildly enamoured of French things, and the breed can certainly pull off the “curious” look:

Anne was truly attached to the small animal. Surrounded by the backstabbing and intrigue of Tudor life, the queen must have sorely grieved from the loss of the one living thing she knew loved her unconditionally. She was certainly upset by the death, so much so that a letter from Margery Horsman to Lady Honor Lisle, as excerpted in Eric Ives's 2004 book The

Life and Death of Anne Boleyn, recorded:

”The queen's grace setteth much store by a pretty dog, and her grace delighted so much in little Purkoy that after he was dead of a fall there durst nobody tell her grace of it, till it pleased the king's highness to tell her grace of it.”

(The Life and Death of Anne Boleyn pages 212-213)

Joanna Denny, in her book Anne Boleyn: a New Life of England's Tragic Queen, suggests that Purkoy's fall may not have been an accident. The Spanish envoy, Eustace Chapuys, hated Anne's guts and wrote a letter stating that Anne and Henry reacted to the news of HRE Charles V's military victory “like dogs falling out of a window”. Had Chapuys recently seen a dog falling out of a window, so that he snidely and naturally equated a great and unhappy surprise with a similar expression to that of the falling dog's? Or was he just being a jerk? Denny speculates that perhaps Anne's enemies hoped to induce the pregnant queen's miscarriage by killing the dog. Certainly Anne's contemporaries would have believed that shock and grief could cause the loss of a pregnancy, so this is not a far-fetched possibility.

What is it about pets that makes us so attached to them, to the point that their deaths make our heart's hurt so much? One hypothesis, (which I personally find the most credible) is that

“humans develop positive feelings and behaviors towards dogs as a side-effect of a mechanism in place that forms the bond between parents and children.

Attachment, or social bonding, is a sort of behavioral regulation system that exists to reduce the risk of harm (e.g. predation) to a young animal ... Oxytocin is a hormone that occurs in the brain, and is important for bonding between mating pairs and between parents and children ...

[it] has even been called “the most important neurotransmitter that is responsible for social bonding.” So you might expect oxytocin to figure prominently in the human-dog relationship ... And guess what? [People with] stronger relationships with their dogs ... had more oxytocin in their urine, compared with [those] who reported weaker relationships with their dogs!”

Okay, so our pets make *us* happy. But do we make *them* happy? Yes. Pets ‘fall in love’ with their owners. Pets, particularly dogs, can read human facial expressions and respond quickly to the mood of their two-legged friend. Likewise, people can tell when an animal has become deeply attached to them. This stimulates a deep-seeded emotional response to want to make them happy because “there’s something deeply fulfilling about knowing that, even in a complicated and often unkind world, you’ve managed to create a pocket of perfect security



and bliss for at least one small creature”.

Perhaps that is why the death of a pet hurts so much. A living being has given us an unprecedented level of trust and devotion, and there is absolutely nothing we can do to resolve the pet’s final problem: mortality. We not only miss the pet and the oxytocin it stimulated, we irrationally feel like we have failed them in some way. We find that although we are their gods we are divinites with feet of very common clay indeed. When the pet dies, we

can but ask:
“Pourquoi”?

KYRA KRAMER



Kyra Cornelius Kramer is the 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.

Charlie

Thomas Cromwell: The Untold Story of Henry VIII's Most Faithful Servant *by* Tracy Borman

Thomas Cromwell is a difficult man to understand. People think they understand him, but then can't explain his motives for some of the things he does. So who was the real Cromwell? Was he a cruel, calculating man who plotted the downfall of Henry VIII's second wife? Or was he just a misunderstood minister who did the King's bidding? That is what this book, along with many other issues, tries to tackle. *Thomas Cromwell: The True Story of Henry VIII's Most Faithful Minister* was released recently (September 2014) and of course Hilary Mantel's book and play *Wolf Hall* has been enjoying its success for a while before that, but this book tries to explain Cromwell's personality, no mean feat.

Borman starts off by talking about Cromwell's humble origins. As the reader gets further into the book, she frequently compares him to Wolsey. Borman goes into a lot of detail about Cromwell's mentor, Cardinal Wolsey, and shows the qualities and skills that Cromwell



Borman Books

probably learned from Wolsey, as well as how similar their personalities were. She describes them as 'two peas in a pod'; they were both self-made men of humble origins. Perhaps that was why most of the court ended up despising them so much.

Borman goes into significant detail on Cromwell's relationships with different people, sometimes more than his actual actions. She goes over his relationships with men like Thomas Wyatt and Thomas More - one was 'devoted' to him but became well known as Anne's lover, the other was Cromwell's enemy. More and Cromwell were similar in some ways, but also drastically different in others. They both were intelligent and well read, but More did not care for material goods and was deeply religious. Cromwell wanted to attain as much as he could and go up in the world. As Borman says, "they have traditionally been cast as adversaries: the sainted More and the villainous Cromwell".

It was the small things that I found I did not like about this book. For example, I did not like that Borman gives credit to the Anne

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 also writes monthly book reviews for the *Tudor Life Magazine*

Boleyn six-finger myth. At first, she says that Anne's 'slim, petite stature gave her an appealing fragility', then she says that she was not 'a conventional beauty', before going on to say that she had 'most famously, the appearance of a sixth finger on one of her hands'. She was not quoting anyone else and did not dispute it. Another thing that did start to annoy me was that she went into a lot of detail on other people at court, Cranmer and Wolsey in particular. Yes, those men were close to Cromwell and so a little has to be said about them, but there are almost mini biographies of them in this book.

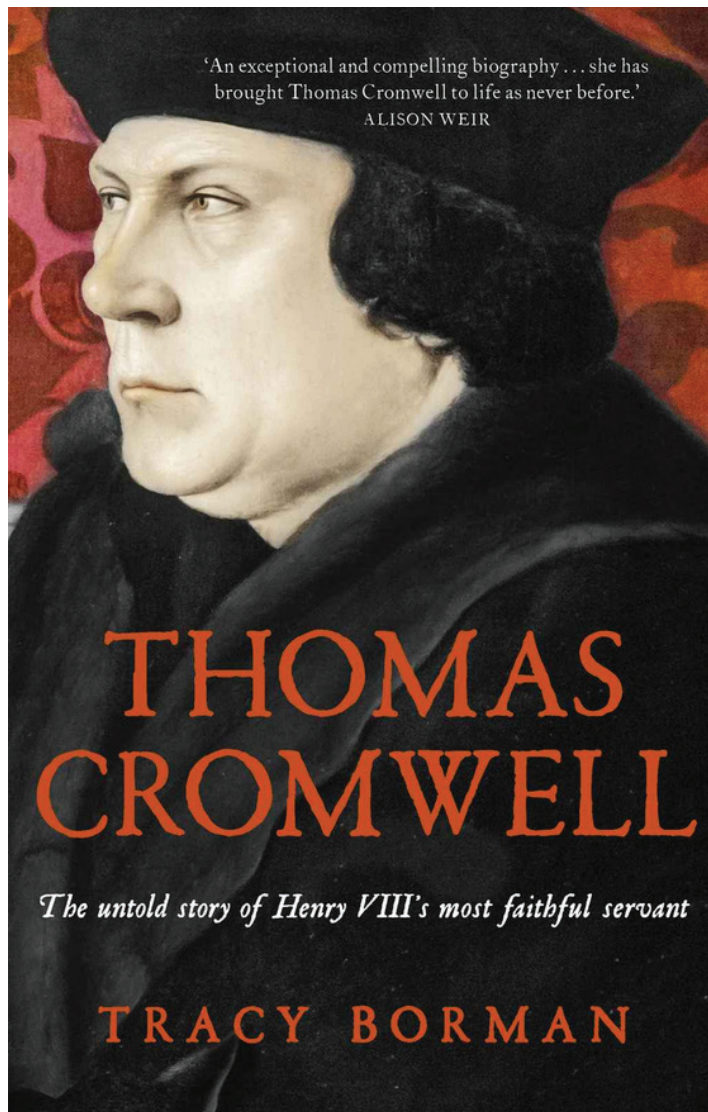
To her credit, Borman did include a few surprises in this book. She went into detail about Cromwell's earnings, land and houses; even giving us detailed floor plans for the houses. I think this was a nice little addition. She also wrote about Cromwell's relationship with the Lady (Princess) Mary. Even though they had differences - Mary being a Roman Catholic and Cromwell a reformist, she being the daughter of Henry's first Queen and him engineering the King's marriage to the second - they were still polite to each other. Cromwell apparently even went so far as to say to her that 'not only did the King cherish the Princess, his daughter, immensely, but he loved her 100 times more than his last born [Elizabeth].' Borman says that this, of course, may just be flattery and have

no real meaning. Cromwell had to keep on her good side in case he ever needed her support.

I think Borman paints one of the most accurate portraits of Thomas Cromwell. She does not say he was a monster, but she also does not say that he was a saint. He was very intelligent

and, as a result of that, made many enemies. But he also tried to stay on people's good side, knowing that he might need them at some point. Although he did that, he was, as the title says, Henry VIII's most faithful servant. His enemies took advantage of the Anne of Cleves fiasco, just as Cromwell had with Anne Boleyn. Borman is very straightforward with his story, although she does sometimes say 'maybe' and 'perhaps', which many historians tend to do with confusing figures and events.

It is not the easiest book to read, so I would only really suggest it to those interested in Cromwell in particular, or those up for a challenge. It has a lot of information in it and is not a book you can read in just one sitting. Do we know who the real Cromwell was? No. Are we any closer to understanding him and his actions? Maybe.



CHARLIE FENTON





HANS HOLBEIN

Melanie V. Taylor gives an insight into the life and works of this master artist

Ask anyone to describe or draw an image of Henry VIII and instantly they have an image of a large man standing with his legs apart with his hands on his hips, wearing magnificent clothes at the forefront of their mind. Immediately anyone says the name, Henry VIII, the portrait created by Hans Holbein is what we see with our inner eye. This version in the Walker Gallery, Liverpool is described as being by the workshop of Hans Holbein. David Starkey has described it as the first portrait of a fat man. Had Henry been alive today, Dr Starkey may well have regretted that comment despite its veritas.

But what of the man and the time Holbein was born? Ask these questions and it is unlikely you will get such a universally single answer.

The end of the 15th century was a time of political, religious and technological expansion. In 1497 England John Cabot set sail from Bristol (under a commission by Henry VII) across the Atlantic and is the first European to set foot on North American soil since the Vikings. Various other explorers from other nations are sallying forth to find new lands, and Magellan has yet to circumnavigate the globe. Europe is a mass of kingdoms, principalities and duchies constantly fighting each other. The Holy Roman Emperor is Maximilian I; in Rome, Alexander Borgia wears the papal tiara. In Florence the Dominican friar Giralomo Savonarola was preaching against the corruption within the Church and called on the citizens to bring forth their carnival costumes, their lewd paintings and books and pile them on to a bonfire that is eight metres high by twenty metres circumference. This is remembered as The Bonfire of the Vanities. In the imperial city of

Augsburg, the second son of a painter called Hans Holbein enters the world and his parents call him Hans, after his father.

Technologically, the greatest invention until the World Wide Web had been created in Germany during the middle of the 1400s and printing was becoming the means for disseminating information quickly and cheaply to a mass audience. In the city of Basel two particular printing houses are started. In 1488 the Swabe publishing house founded by Johannes Petri (and is still in existence today) and one Johannes Froben also sets up his own publishing house.

In the 15th century, the artist, Martin



Schongauer, had pioneered the art of engraving and woodcut, which presented new opportunities for artists to have their work widely known. Publishers and pamphleteers wanted illustrations for their works thus creating another opportunity for the jobbing artist. Artists creating altarpieces and frescoes could create prints of these individual, expensive creations for wealthy patrons enabling men and women of more modest means to buy copies. After Schongauer, the artist who was the greatest exponent of the engraving is Albrecht Dürer whose work marks the transition from the late medieval to the modern period.



**“Portrait of the Artist holding a Thistle”
Albrecht Dürer, 1493**

It is Dürer who first uses his self-portraits as a means of creating the Dürer brand. The concept of an artist including an image of himself within a painting was not unknown. For example, Botticelli and Domenico Ghirlandaio both included their portraits in their versions of Adoration of the Magi (1475 & 1488 respectively), but the 1493 stand-alone portrait of the twenty-two year old Dürer is a totally new concept. Dürer is the first artist who celebrates his own genius by painting images of himself, which leads those who can



**Panoramic view of Augsburg from the
Nuremberg Chronicles, Wolgemut 1493**

afford it, to commission their own portraits from him. It is an art form that becomes very popular with the rich and powerful. We must remember that the status of the artist at this period is still that of an artisan.

In 1497, Hans Holbein the Elder is living and working in Augsburg. Thanks to the artist and printmaker Michel Wolgemut, who created this panoramic view of Augsburg for the Nuremberg Chronicles (1493), we have an idea of what the city may have looked like at the end of the 15th century. Augsburg stands on the confluence of the Lech, Wertach and Singold rivers, had been granted the status of ‘free Imperial city’ in 1296 (and remained so until the 19th century) and was the home to two great banking families, the Fugger’s & the Wesler’s.

In 1502 monastery records show that the Abbot of Kaisheim ordered decorative improvements to the church and the three best craftsmen in the city were employed, among them the painter Hans Holbein the Elder.¹ Despite being much in demand, Hans Holbein the Elder had difficulty making ends meet. Even though the economic times fluctuated, from the existing records it is difficult to conclude anything other than the older Hans being a bad manager of money.

1 P10 Wilson, Derek: Hans Holbein – portrait of an Unknown Man



In 1503 Veronica Welser, secretary to the Convent of St Catherine in Augsburg (and a member of the Welser banking family) commissioned a panel painting depicting incidents from the life of St Paul. In the right hand section of this three-panel painting, Hans Holbein the Elder has painted himself with his two sons, Ambrosius (the older of the two) with long blond curly hair, and Hans, which has given us a lovely family portrait of the Holbein men. The artist looks directly out of the painting as if to draw our attention away from the focus of the painting and to his two boys. From the way the father and brother are positioned, Ambrosius holding his brother's left hand and with his right hand on young Hans's shoulder, the father with his right hand on Hans's head and his forefinger of his left hand is pointing towards his younger son, are we being asked to remember this small boy, and if so, why?

With the benefit of hindsight we know of the younger son's later fame as an artist, so the only logical conclusion is that Hans junior was already showing signs of artistic genius at the age of seven. Holbein the Elder sketches his two sons (1511) when they are in their teens and again 1514 when his son Hans is 16. These silverpoint sketches are a window into the family life of the elder artist and, the one showing the skyline of the city is as if he is making a visual diary note that they are about to leave home and make their way in the world. Is the small image of the older



Hans Holbein the Elder, *The Basilica of St Peter*
detail of self-portrait with sons Hans and Ambrosius



“Prosy” and “Hanns” Holbain
Holbein the Elder 1511

man Hans the Elder?

In 1515 our brothers travel together to Basel and join the atelier of Hans Herbst. The city of Basel sits on the Rhine, and is a bustling university city, full of intellectuals debating humanist ideals and more importantly, print shops and publishing houses. Being members of Hans Herbst studio would have given them an intro to various printing houses where artists could earn a steady living. However, the boys also had letters of introduction to various intellectuals. From what we know of the boys’ education, their ability with Latin was minimal and with Greek, non-existent, therefore, they would not have been engaging in the scholastic debates, yet Hans becomes a member of the humanist circles.

The scholar and philosopher, Desiderus Erasmus, had written his essay, *In Praise of Folly*, in 1509 while staying in England with his friend Sir Thomas More. Highlighting the shortcomings of the Catholic Church, this essay is a prime example of political and religious satire. The references to various classical texts are mainly lost on a modern



Ambrosius and Hans Holbein
Hans Holbein the Elder, 1514

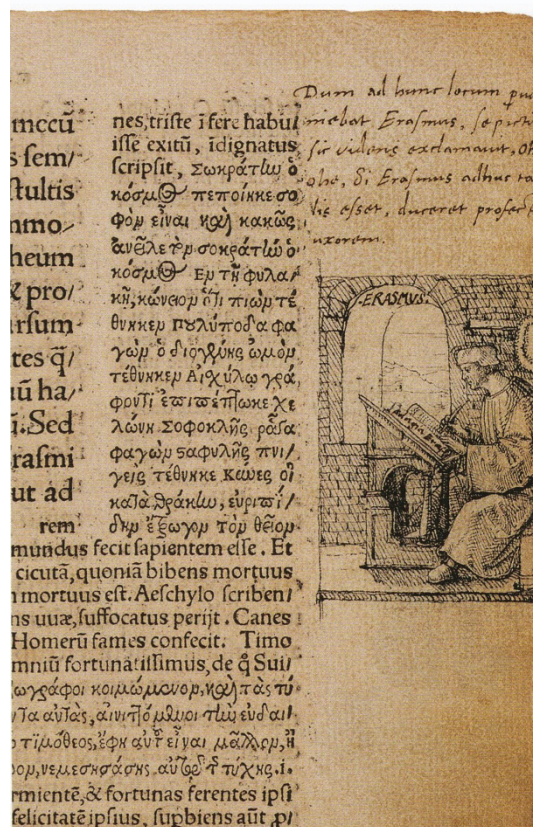
audience, but would have been well understood by a 16th century one. Johannes Froben was producing Erasmus’s Greek New Testament and the production costs were high. As a way of supporting the esoteric publication of such a

work, Froben had struck a deal with Erasmus to produce editions of some of the scholar’s other works and in 1516 *In Praise of Folly* is published.

An admirer and disciple of Erasmus, called Oswald Molitar (better known as Myconius) bought a copy of the first edition when he first arrived in Basel from Lucerne. Myconius was a schoolmaster and theologian and having read the satire, Myconius, decided to commission a series of marginal drawings in his copy and then present this to Erasmus.

Derek Wilson suggests that perhaps the idea of the illustrated version may have come from the Holbein brothers themselves, as a parody of

another book that had just been published in their home city of Augsburg. Johannes Schonsperger had commissioned Durer, Burgkmair, and



Portrait of Erasmus, Holbein the Younger, 1515

Baldung among others, to create marginal drawings in a prayer book for the emperor, Maximilian I. In 1515 a limited edition of this magnificent, expensive book came off the presses. An illustrated version of *In Praise of Folly* would be a spoof of the Augsburg prayer book that the humanists of Basel would find very amusing. These various illustrations for *In Praise of Folly* are famous and are still being published in copies of Erasmus's essay. For those not wishing to go to the expense of purchasing a copy, The Gutenberg Project has online editions showing the complete text and the illustrations that have been copied from the original. Importantly for our young artist, Hans Holbein, it brought him to the notice of the Erasmus and contains the first of many portraits of the famous scholar.

At the first sight of this portrait evidently made Erasmus burst into laughter and declare that if he really looked as Holbein had portrayed him, he would be searching for a wife! We know that Erasmus was very concerned with various portrayals of himself, as he did not like the engraving done by Durer in 1526, which also showed him seated at his desk.



Erasmus of Rotterdam, Albrecht Dürer, 1526.

Wer jemand hier der gern welt lernen durch schreiben und lesen vñ dem aller kürzisten grundt den Herman Eßdrucken kan do durch ein jedes der vor nit ein büchßaben kan der mag künstlich vñ bald begreifen ein grundt do durch er mag von jm selber lernen sin schuld vñ schreiben und lesen und wer es nit gelernt hat so vngelchickt were Den will ich vñ mit vñ vñ geben gelernt haben und gantz nit von jm zu lon nemen er syg wer er will burger durch handwerkß gefellen frowen und junkfrowen wer sin bedauff Der küm har in der wirt dreiwlich gelert vñ ein zimlichen lon Aber die jungen knaben vñ meißt lin noch den frouwalten wie gewonheit ist Anno mccccxv



Painted dining table
Hans Holbein the Younger, 1514

Another item that has somehow survived war and the ravages of time is a painted dining table Holbein painted for Hans Baer and his fiancée in 1515. A painted table was not unusual for the well to do to have as a piece of furniture and Hans was commissioned to paint scenes of jousting knights, hunters, young men and women picnicking, dancing and playing games in a grassy glade. In the centre a pedlar sleeps by a roadside and a troop of monkeys have come and wrought havoc with his goods. St Nobody, then a popular figure in German mythology, sits among an assortment of household items. St Nobody shouldered the blame for all those domestic accidents that ‘just happen’. Holbein took the opportunity to demonstrate his virtuosity by painting various trompe l’oeil items across the table surface. Scissors, a letter, a pen, playing card, spectacles were all painted as if to appear real. It was painted as a marriage piece for Hans Baer and his fiancée, but sadly, three months after their wedding, Hans Baer, as standard-bearer to a troop of Swiss mercenaries, was killed at the battle of Marignano.

Hans completed various private commissions, interior and exterior decorative paintings, even a sign for a teacher (now in Basel Museum). The text translates as “*For whoever wants to read and write German in the shortest possible time, even those who cannot read a single letter, who want to be able to write down and be able to read their debts. Satisfaction guaranteed. Will take on burghers, journeymen, women and*

*maidens, whoever needs to learn. Reasonable prices for instruction. Young boys and girls only accepted after the ember day fast.*²² This extraordinary sign demonstrates how education was becoming desirable. Printing had brought books to the masses; ideas, theories, education was now within the reach of everyone, which was one of the humanist ideals. The portrayal of two fashionably dressed adult men seated with their teacher demonstrates their lack of education as children and is visual evidence of the desire to learn to read what is being printed and then discussed in the taverns, houses and elsewhere. Here is an advertisement for a service, which was clearly in demand and demonstrates how the young artist was moving in circles dedicated to education.

In his last religious work Hans painted the burgomaster Jacob Meyer and his second wife, Dorothy Kannengiesser, portrayed in what is now known as the Darmstadt Madonna and is in Schlossmuseum, Darmstadt, where there are surviving sketches for this altarpiece demonstrating how Holbein studied his subject in depth. Patrons were notorious for being slow



**Study of the hands of Erasmus
Hans Holbein the Younger**

2 p43 *ibid.*

in paying, or not paying at all because they did not like the final composition and it is clear from the number of surviving sketches for various works that our artist endeavoured to ensure satisfaction. Perhaps Hans was haunted by the difficulties that his father had experienced and was determined not to suffer a similar lack of money by ensuring agreement for the final composition before embarking on the last stage.



**Portrait of Erasmus
Hans Holbein the Younger, 1523**

It is his friendship with Erasmus that brings Hans the Younger to England in the mid 1520s. In the intervening time, Holbein travelled and matured and during 1522 – 23 he painted the esteemed scholar several times, making engravings and copies of the original portraits. Sketches survive in Basel showing how the artist studied Erasmus's hands. These sketches are beautiful observations of nature and in the final portraits (in Basel, the Louvre and London's National Gallery) we see how they are painted showing the ink stains that have been caused by the scholar's work. In this small portrait (in the Louvre, 43 x 33 cms) we are allowed to observe Erasmus at work. Erasmus used portraits as

gifts and this image was probably composed after long deliberations between the sitter and the artist. We are not intruding on Erasmus; he wants us to know that he is hard at work.

Holbein was lucky to have the support of such a towering personality as Erasmus and this support is shown in the words that appear in another of his portraits. The following was devised by the scholar and, despite some of the letters being illegible to us, the words appear to read:

“Ille ego Joannes Holbein, en, non facile ullus. Tarn mini minimus erit quam mihi momus erat.” And translates as *“I am none other than the celebrated Johannes Holbein. My critics will become my emulators.”*³

It is not surprising that the recipient for one of these portraits was the long-standing friend of Erasmus, Sir Thomas More. So it is that our artist arrives in England in the mid 1520s with a portrait by his hand and letters of introduction from Erasmus.

London was attracting talented craftsmen and merchants from across Europe. It was not long since the Field of the Cloth of Gold episode where Henry VIII and Francis I of France had unashamedly tried to outdo each other with lavish displays of excess. Henry had also undertaken extensive

building and refurbishment of hunting lodges and palaces and Cardinal Wolsey was also building suitable premises for a prince of the Church so England was a place where work abounded for artists and craftsmen.

It is Holbein’s portrait of Sir Thomas More (now in the Frick Collection, New York) that we all know. From the chain of office as Chancellor of the Duchy of Lancaster with the Beaufort portcullis and the Tudor Rose, a splendid fur-lined robe and those expensive red velvet sleeves we immediately recognise this as a man of privilege, authority and from his expression, serious about the responsibilities of his position. If we look closer, More’s eyes are red-rimmed

as if he has been burning the candle late into the night with the pressure of work. His face shows stubble as if he has not had time to shave, underlining the pressures on his time. More appears to be deep in thought and since the date of this portrait is 1527, he had a great deal to think about.

Another courtier quick to take advantage of Holbein’s talents was Sir Henry Guildford, Master of the King’s Horse (until 1522) and Comptroller of the Royal Household.

Painted in the same year as the portrait of Sir Thomas, it is apparent that certain members of the Court were keen to have their portraits painted and so be remembered by future generations. The



**Portrait of Thomas More
Hans Holbein the Younger, 1527**



**Portrait of Sir Henry Guildford
Hans Holbein the Younger, 1527**

portraits of Sir Henry and his second wife, Lady Mary Guildford are both in the Royal Collection, Windsor Castle. Sir Henry appears wrapped in thought and since he was the king's comptroller of the royal household, perhaps he was contemplating just how he was going to balance the royal accounts.

Lady Mary appears stern and unforgiving, dressed in her expensive gown, holding her book and standing next to a pillar decorated in Renaissance motifs. Is that book a devotional one, or perhaps of a secular subject? Is it an expensive hand-scribed unique book, or perhaps it is printed? The Renaissance pillar could suggest that Lady Mary is interested in Renaissance humanist thinking. What we do learn for certain from the inscription above the decorated capital, is that she is aged 27 and the year the portrait was painted was 1527.

The longer you look at this portrait I find her expression becomes less forbidding. It appears to change, as if she is wrestling with something she has just read and it is puzzling her. This is the genius of Holbein. He not only captures an accurate likeness of his sitters, but also the inner spirit. They appear still to be

thinking and their character is clearly visible - if you have the time to look carefully.

Clearly Holbein was painting Lady Mary to a very specific brief because his sketch of her (in the Kupferstichkabinett, Öffentliche Kunstsammlung, Basel) shows a woman who has a definite love of fun. If you wait long enough, I am sure she will burst out laughing.

These portraits would have hung on the walls of the houses of Sir Thomas More and Sir Henry Guildford and since they were both intimates of the king, did he not see them when he came to visit? Perhaps not! We know from the royal accounts that Sir Henry employed Holbein to decorate a temporary banqueting hall at Greenwich in 1528, but perhaps the king was more intent on the event than the decoration.



**Sketch of Lady Mary Guildford
Hans Holbein the Younger, 1527**

This is a very brief look at the early work of Hans Holbein the Younger and how he came to England. There was no painter of his talent then currently in England, so for a king so keen on display, why did Holbein not come to the notice of Henry VIII earlier than the late 1530s?

Perhaps that answer lies more in the humanist ideals that Holbein subscribed to, than the recognition of his talent. He was, after all, only an artisan, a mere painter and decorator.

MELANIE V. TAYLOR



Portrait of Lady Mary Guildford, Hans Holbein the Younger, 1527

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 where she regularly writes about her research on the art of the Tudors.





TUDOR ERA STORYTELLING

by Beth von Staats

Throughout ancient, medieval and early modern history in England and Wales, as was true in the remainder of Europe, the vast majority of subjects in the realm were illiterate. Consequently, a very rich tradition of oral history and storytelling, passed one generation to the next, evolved, leading to our current love of the medieval exploits of King Arthur and Robin Hood, stories that eventually were committed to writing. Oral history and storytelling during the England and Wales Tudor Era of history was no different.

Perhaps the most humorous Tudor Era stories were conjured up and told by Roman Catholics during the reigns of King Henry VIII through Queen Elizabeth I, some taking hold so pervasively, many people and even some historians later believed the plots to be historical fact. Yet other humorous Roman Catholic oral history lessons provided great jovial fun-making because they were based on truth.

Beth's Tudor

Did Archbishop Thomas Cranmer hide his wife Margarete in a large wooden box?

Exactly when Margarete Cranmer stepped on English soil from Nuremberg is not known, but all indications are that she arrived after her husband's return in 1533. Where did she live? A closely guarded secret successfully kept, her location was and still is unknown. Margarete certainly was not either at Lambeth Palace, where a German woman's presence would elicit curiosity -- nor as humorously and commonly believed, hidden in a large wooden box.

In December 1543, Thomas Cranmer endured the personal tragedy of his palace at Canterbury being destroyed by fire. One of his brothers-in-law and several of his faithful servants were killed. Saved from the fire was a precious box owned by the Archbishop, the contents within unknown. This in turn evolved into a story commonly enjoyed and told repeatedly by Roman Catholics during the reigns of Queens Mary and Elizabeth Tudor. Margarete was hiding in that box. Well, of course she was!

Shortly after Thomas Cranmer's martyrdom, detractors published a widely distributed and humorous story weaving a plot where during the reign of King Henry VIII, Cranmer traveled throughout England with his wife, carefully hidden in a large crate with breathing holes. Later versions of the story portray Cranmer anxiously praying for the safe retrieval of a precious wooden crate during the Canterbury Palace fire, the box of course containing "this pretty nobsey".

Tidbits

This delightful story told during the reigns of Queens Mary and Elizabeth Tudor took such hold of the realm that for centuries many people believed it truth.

Was courtier, statesman and diplomat Sir Ralph Sadleir's wife a laundress and bigamist?

Sir Ralph Sadleir was a very lucky man. Placed by his father with a London merchant and banker when he was age 7, Sadleir was well positioned to learn a respected trade. Through his hard work and careful apprenticeship, Sadleir's future in the merchant class was set. Sadleir's father could never envision when he set up the arrangement just how fortunate and esteemed his son would become. Not only did the merchant and banker come to love the boy, but he raised Sadleir alongside his own children. As his fortunes grew, so did Sadleir's. Just who was the man who took Ralph Sadleir as his ward? Thomas Cromwell, 1st Earl of Essex. Talk about winning the lottery!

Sir Ralph Sadleir was a quick study, hard-working, trustworthy, and very gifted intellectually and socially. As such, he became not only Thomas Cromwell's most trusted servant, but later also a highly trusted and effective servant, courtier and knight to King Henry VIII, King Edward VI and Queen Elizabeth I. Sadleir, an eminently qualified expert in Scottish diplomacy, was a staunch Protestant. As agent to Reformists and Protestants throughout his career, he often engaged in activities in stark opposition to Roman Catholicism. Thus, like Thomas Cranmer, Sadleir's marriage choice became a story of legend. Unlike the "tall tale"

of Cranmer's dearly beloved, however, the oral history of Sadleir's wife among Roman Catholics was based on truth.

Sir Ralph Sadleir married a widow named Margaret Mitchell. Very little is known of Sadleir's wife beyond records that list her as the daughter of John Cromwell and Jayne Smith. Thus, it is believed that Margaret was a relative of Thomas Cromwell, most likely the child of a cousin. In any case, what is known as fact is the woman was a commoner and a widow with two children. As the more "positively painted" story goes, Margaret's first husband, Ralph Barré, abandoned her, traveled to Europe and presumably died there.

Well, like in our modern era when "friends" and "relatives" appear only when we come into money, install a new in-ground swimming pool or move to a tropical climate, Ralph Barré made a quite unexpected appearance. According to Roman Catholic lore, Margaret was a lowly laundress working at Cromwell's home at Austin Friars. Hatching a plan with her husband, he made himself scarce, reappearing after she successfully seduced Sadleir, married the man, and then birthed children by him.

What was the truth of the matter? The details are not clear, but Ralph Barré factually was Lady Margaret Sadleir's first husband, and he turned out to be very much alive. Was he paid handsomely to accept an annulment and leave the couple in peace? The records do not tell us, but historians firmly established that in 1546 an act of Parliament was passed on Sir Ralph Sadleir's behalf to legally legitimize his children.

With a true story as colorful as that, how could the Roman Catholics resist retelling the tale with a few embellishments? After all, as the fictional character Don Quixote teaches us, "All is fair in love and war."

BETH VON STAATS

THE
CLOSET

Of the Eminently Learned
Sir *Kenelme Digbie* K^c.
OPENED:

Whereby is DISCOVERED
Several ways for making of
Metheglin, Sider, Cherry-Wine, &c.

TOGETHER WITH

Excellent Directions
FOR

COOKERY:

As also for
Preserving, Conseruing, Candyng, &c.

Published by his Son's Consent.

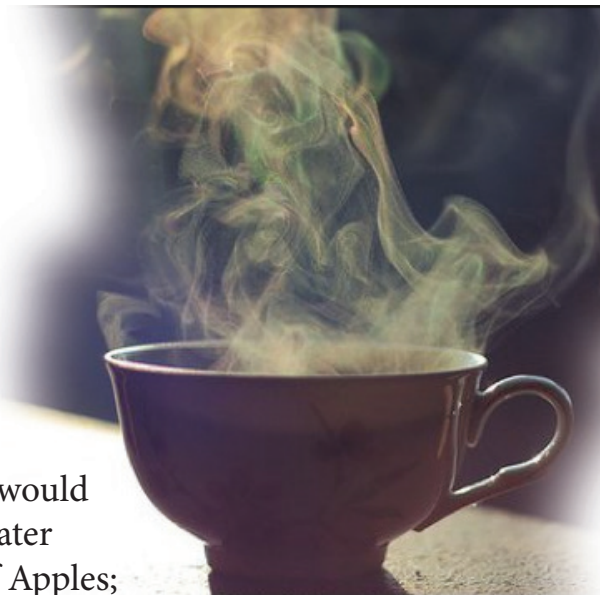
*London, Printed by E. C. for H. Brome, at
the Star in Little Britain. 1669.*

November's Tudor Drink Recipes

These recipes are from a book published in the reign of James I but similar drinks would have been made in Elizabeth I's reign and earlier:

APPLE DRINK WITH SUGAR, HONEY, &c

A very pleasant drink is made of Apples, thus; Boil sliced Apples in water, to make the water strong of Apples, as when you make to drink it for coolness and pleasure. Sweeten it with Sugar to your tast, such a quantity of sliced Apples, as would make so much water strong enough of Apples; and then bottle it up close for



three or four months. There will come a thick mother at the top, which being taken off, all the rest will be very clear, and quick and pleasant to the taste, beyond any Cider. It will be the better to most taste, if you put a very little Rosemary into the liquor, when you boil it, and a little Limon-peel into each bottle, when you bottle it up.

TO MAKE HONEY DRINK

To two quarts of water take one pound of Honey. When it boileth, skim it clean as long as any scum ariseth; boil it a pretty while; then take it off the fire, and put it in an earthen pot, and let it stand till the next day; then put it into clean bottles, that are throughly dry, rinsing first every bottle with a little of the liquor; Fill them not too full, and put into every bottle four or five Cloves, and four or five slices of Ginger: and stop it very close, and set it in Sand; and within ten or twelve days it will be ready to drink.

(from The Closet of Sir Kenelm Digby Knight Opened by Kenelm Digby (1603-1665))

Events Calendar

November/December 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>

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/>

1 November – 7 December

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

1-2 November 2014

Tudor and Georgian chocolate cookery with a 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 November

Leanda de Lisle speaks at St Albans Literary Festival. See <http://www.stalbansliteraryfestival.co.uk/content/evening-tudor-literature>

5-8 November

Shakespeare on Film Festival, Stratford-upon-Avon. See <http://www.shakespeare.org.uk/visit-the-houses/whats-on/shakespeare-on-film-festival.html>

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/>

15-16 November 10.30am-4pm

Christmas Market, Weald and Downland Open Air Museum, West Sussex. See <http://www.wealddown.co.uk/Events-Information/Christmas-Market>

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/>

22 November 11am-4pm

Christmas Craft Fair, Selly Manor, Birmingham, UK. See <http://www.sellymanormuseum.org.uk/our-events/christmas-craft-fair/>

27 November

Hever Christmas Fair at Hever Castle, entry £3, all proceeds go to Hever Primary School and St. Peter's Church, Hever.
See <http://www.hevercastle.co.uk/whats-on/hever-christmas-fair/>

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>

29-30 November 11am-5pm

Preparing for Yuletide, Little Moreton Hall, Cheshire. Enjoy a weekend of craft activities to help decorate the hall for Christmas. See <http://www.nationaltrust.org.uk/little-moreton-hall/things-to-see-and-do/events/>

29 November – 24 December

The Magic of Christmas Past, Hever Castle, Kent. See <http://www.hevercastle.co.uk/whats-on/magic-christmas-past/>

1-3 December

Christmas Decoration Workshop, Haddon Hall. See <http://www.haddonhall.co.uk/special-events/christmas-decoration-workshop1/>

4-7 December

Pirates in Paradise, Key West, Florida.
See <http://www.piratesinparadise.com/>

5 December

Christmas Wreath Making, Kenilworth Castle, Warwickshire. See <http://www.english-heritage.org.uk/daysout/events/christmas-wreath-making-Keni-05-12-2014/>

5-7 December

Utah Winter Faire, Farmington, Utah.
See <http://www.utahwinterfaire.com/>

5-7 December

Fort Taylor Pirate Invasion, Key West, Florida.
See <http://www.forttaylorpirates.com/>

5-7 December

Dickens on the Strand Festival, Galveston, Texas. See <http://www.galvestonhistory.org/events/dickens-on-the-strand/dickens-on-the-strand>

6-31 December

Christmas quiz and prizes included in the price of the ticket at Ye Olde Tudor World (Falstaff Experience), Stratford-upon-Avon. See <http://www.falstaffexperience.co.uk/page.php?linkid=5&sublinkid=220>

6-7 December

Tudor Christmas Weekend, Haddon Hall.
See <http://www.haddonhall.co.uk/special-events/tudor-christmas-weekend/>

6-7 December

Yuletide Wollaton Tudor Christmas Celebrations, Wollaton Hall, Nottingham. See <http://www.experiencenottinghamshire.com/whats-on/yuletide-wollaton-tudor-christmas-celebrations-p633101>

6, 7, 13, 14, 20 and 21 December

Christmas shows about some of the legends and traditions of Christmas at Ye Olde Tudor World (Falstaff Experience), Stratford-upon-Avon. See <http://www.falstaffexperience.co.uk/page.php?linkid=5&sublinkid=220>

7 December 12.30-4pm

Tree Dressing, Weald and Downland Open Air Museum, West Sussex.
See <http://www.wealddown.co.uk/Events/What-s-On-at-the-Museum-Full-Calendar/>

10 December

Leanda de Lisle is speaks about Richard III, Henry VII and the Princes in the Tower at Bosworth Battlefield Heritage Center. See <https://www.facebook.com/events/1447858192148624/>

9-11 December

Christmas Candlelight Tours, Haddon Hall.
See <http://www.haddonhall.co.uk/special-events/christmas-candlelight-tours-2014/>

12 December 5-8pm

Selly Manor Traditional Christmas, Selly Manor, Birmingham, UK.

12-23 December

Light Up the Palace, Hampton Court Palace.

See <http://www.hrp.org.uk/HamptonCourtPalace/WhatsOn/ChristmasLightTrail>

13 December

Tudor Christmas, Ravenwood Castle, New Plymouth, Ohio. Join King Henry VIII and his royal court for dinner and entertainment! Call (740) 596-2606 now for reservations. See <http://www.ravenwoodcastle.com/event/tudor-christmas>

13-14 December

Visit Santa, Haddon Hall. See <http://www.haddonhall.co.uk/special-events/visit-santa-2014/>

13-14 December

Christmas at the Castle, Kenilworth Castle, Warwickshire. See <http://www.english-heritage.org.uk/daysout/events/christmas-weekend-at-kenilworth-castle-Keni-13-12-2014/>

13-14, 20-21 December

Meet Green Father Christmas, Weald and Downland Open Air Museum, West Sussex.

See <http://www.wealddown.co.uk/Events/What-s-On-at-the-Museum-Full-Calendar/>

13-14 December

Ingleside Renaissance Faire, Ingleside, Texas.

See <http://www.inglesidetxchamber.com/index.php/ingleside-calendar-events/renaissance-faire.html>

15 and 19 December

Christmas Lunch at Shakespeare's Birthplace, Stratford-upon-Avon. See <http://www.shakespeare.org.uk/visit-the-houses/whats-on/christmas-lunch-shakespeares-birthplace.html>

16, 17, 21, 22 and 23 December

Courtyard Carol Singing, Hampton Court Palace.

See <http://www.hrp.org.uk/HamptonCourtPalace/WhatsOn/CourtyardCarolSinging>

19 December 6.30pm

Charity Christmas Carols at the Castle, Sudeley Castle.

See <http://www.sudeleycastle.co.uk/event/christmas-carols-castle/>

24 December

Christmas Ghost Tour, 6pm, Ye Olde Tudor World (Falstaff Experience), Stratford-upon-Avon. See <http://www.falstaffexperience.co.uk/page.php?linkid=5&sublinkid=220>

26-28 December

Tudor Christmas, Weald and Downland Open Air Museum, West Sussex.

See <http://www.wealddown.co.uk/Events/What-s-On-at-the-Museum-Full-Calendar/>

27 December – 1 January

Winter Walks, Hever Castle.

See <http://www.hevercastle.co.uk/whats-on/winter-walks/>

27 December – 1 January

Tudor Christmas, Hampton Court Palace. Celebrate the festive season in style by joining King Henry VIII and his courtiers for Tudor Christmas entertainments. - See <http://www.hrp.org.uk/HamptonCourtPalace/WhatsOn/TudorChristmas>

31 December

New Year's Eve Ghost Tour, Ye Olde Tudor World (Falstaff Experience), Stratford-upon-Avon.

See <http://www.falstaffexperience.co.uk/page.php?linkid=5&sublinkid=220>

KNOW AN EVENT NEAR YOU?

**LET US KNOW THROUGH THE CONTACT PAGE AND WE'LL
MAKE SURE IT GOES IN FUTURE EDITIONS OF**

Tudor Life

NOVEMBER'S GUEST SPEAKER KAREN BOWMAN

“Bonaire and
Buxom in Bed and
at Board”

Karen Bowman is an author with a life long passion for history and the powerful characters, who have shaped our society over the centuries. Be they high-born or commoner, witch, queen, vagabond or king, her home county of Essex has provided British life with many of its most colourful and influential people. In her latest books, *Essex Girls* and *Essex Boys*, Karen brings these characters to life with her highly readable style, coupled with an instinctive sense of time and place.



Karen's talk and live chat this month *(date to be announced)* will be looking at the role of **women in society** with specific examples of **Tudor women**... we can't wait to hear her!



New and Upcoming Books

NON FICTION

***London and the Reformation* by Susan Brigden**

Release date: 20 November

London and the Reformation (1989) was the first book by Susan Brigden (later to win the prestigious Wolfson Prize for her Thomas Wyatt: The Heart's Forest). It tells of London's sixteenth-century transformation by a new faith that was both fervently evangelised and fiercely resisted, as a succession of governments and monarchs - Henry VIII, Edward VI, and Mary - vied for control. London's disproportionate size and wealth, its mix of social forces and high politics, and the strength of its religious sectors made the capital a key factor in the reception of the English Reformation. Brigden draws upon rich archival sources to examine how these religious dilemmas were confronted.

Paperback: 688 pages

Publisher: Faber & Faber (20 Nov 2014)

ISBN-10: 0571322603

ISBN-13: 978-0571322602

***Elizabeth: Renaissance Prince* by Lisa Hilton**

Release date: 13 November

'We are a prince from a line of princes.'

Lisa Hilton's majestic biography of Elizabeth I, 'The Virgin Queen', provides vibrant new insights on a monarch who continues to compel and enthral readers. It is a book that challenges readers to reassess Elizabeth's reign, and the colourful drama, scandal and intrigue to which it is always linked.

Lisa Hilton uses new research in France, Italy, Russia and Turkey to present a fresh interpretation of Elizabeth as a queen who saw herself primarily as a Renaissance prince, delivering a very different perspective on Elizabeth's emotional and sexual life, and upon her attempts to mould England into a European state. Elizabeth was not an exceptional woman but an exceptional ruler, and Hilton redraws English history with this animated portrait of an astounding life. Her biography maps Elizabeth's dramatic journey from timid, newly crowned queen to one of the most powerful and vivid monarchs ever to rule England.

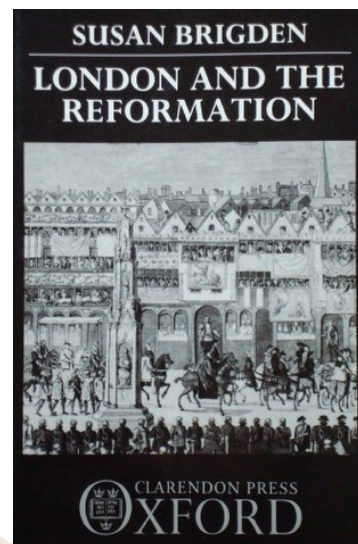
Hardcover: 384 pages

Publisher: We&N (13 Nov 2014)

Language: English

ISBN-10: 0297865226

ISBN-13: 978-0297865223



Henry VIII: The Quest for Fame by John Guy

Release date: 4 December

Charismatic, insatiable and cruel, Henry VIII was, as John Guy shows, a king who became mesmerized by his own legend - and in the process destroyed and remade England.

Said to be a 'pillager of the commonwealth', this most instantly recognizable of kings remains a figure of extreme contradictions: magnificent and vengeful; a devout traditionalist who oversaw a cataclysmic rupture with the church in Rome; a talented, towering figure who nevertheless could not bear to meet people's eyes when he talked to them.

In this revealing new account, John Guy looks behind the mask into Henry's mind to explore how he understood the world and his place in it - from his isolated upbringing and the blazing glory of his accession, to his desperate quest for fame and an heir and the terrifying paranoia of his last, agonising, 54-inch-waisted years.

Hardcover: 160 pages

Publisher: Allen Lane (4 Dec 2014)

Language: English

ISBN-10: 0141977124

ISBN-13: 978-0141977126



Edward VI: The Last Boy King by Stephen Alford

Release date: 4 December

Edward VI, the only son of Henry VIII, became king at the age of nine and died wholly unexpectedly at the age of fifteen. All around him loomed powerful men who hoped to use the child to further their own ends, but who were also playing a long game - assuming that Edward would long outlive them and become as commanding a figure as his father had been.

Stephen Alford's wonderful book gives full play to the murky, sinister nature of Edward's reign, but is also a poignant account of a boy learning to rule, learning to enjoy his growing power and to come out of the shadows of the great aristocrats around him. England's last child monarch, Edward would have led his country in a quite different direction to the catastrophic one caused by his death.

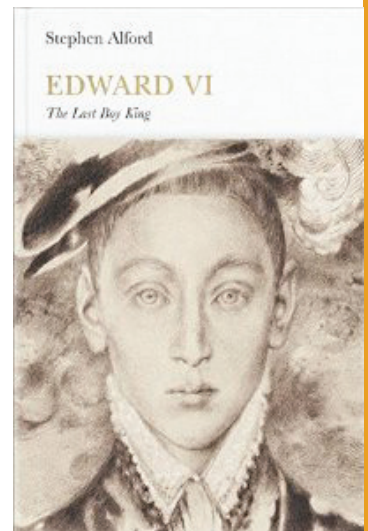
Hardcover: 112 pages

Publisher: Allen Lane (4 Dec 2014)

Language: English

ISBN-10: 0141976918

ISBN-13: 978-0141976914



Tudors: The Illustrated History **by Richard Rex**

Release date: 28 November

The Tudor Period is regarded by many as England's golden age, and still casts a spell over the public imagination. Whether it is the glittering rule of Elizabeth, the ruthless power of her father Henry VIII, or the bloody and radical reign of Mary, the Tudors remain the most fascinating English dynasty. Richard Rex looks at how the public and private lives of the Tudors were inextricably linked, and how each Tudor monarch exuded charisma and danger in equal measure. The visual culture of the period was equally spectacular, from Holbein's brooding portraiture to the architectural magnificence of the chapels of St George at Windsor and King's College. Alongside the authoritative and approachable story of the Tudor monarchs, beautifully reproduced, are the iconic - and the lesser known - images of Tudor England.

Hardcover: 256 pages

Publisher: Amberley Publishing (28 Nov 2014)

Language: English

ISBN-10: 1445643715

ISBN-13: 978-1445643717

The Oxford Illustrated History of the Reformation **by Peter Marshall**

Release date: 1 January 2015

The Reformation was a seismic event in history, whose consequences are still working themselves out in Europe and across the world. The protests against the marketing of indulgences staged by the German monk Martin Luther in 1517 belonged to a long-standing pattern of calls for internal reform and renewal in the Christian Church. But they rapidly took a radical and unexpected turn, engulfing first Germany and then Europe as a whole in furious arguments about how God's will was to be discerned, and how humans were to be 'saved'.

However, these debates did not remain confined to a narrow sphere of theology. They came to reshape politics and international relations; social, cultural, and artistic developments; relations between the sexes; and the patterns and performances of everyday life. They were also the stimulus for Christianity's transformation into a truly global religion, as agents of the Roman Catholic Church sought to compensate for losses in Europe with new conversions in Asia and the Americas.

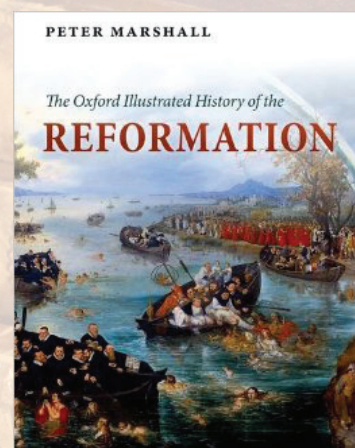
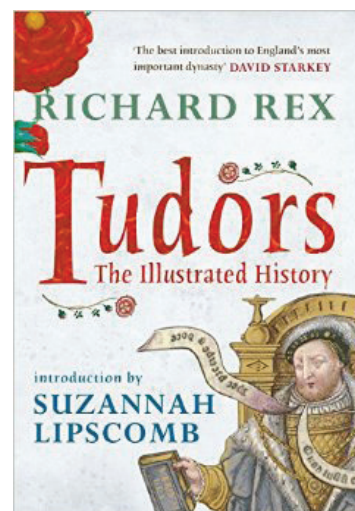
Covering both Protestant and Catholic reform movements, in Europe and across the wider world, this beautifully illustrated volume tells the story of the Reformation from its immediate, explosive beginnings, through to its profound longer-term consequences and legacy for the modern world. The story is not one of an inevitable triumph of liberty over oppression, enlightenment over ignorance. Rather, it tells how a multitude of rival groups and individuals, with or without the support of political power, strove after visions of 'reform'. And how, in spite of themselves, they laid the foundations for the plural and conflicted world we now inhabit.

Hardcover: 320 pages

Publisher: OUP Oxford (Jan 2015)

ISBN-10: 0199595488

ISBN-13: 978-0199595488



Sir Henry Lee: Elizabethan Courtier **by Sue Simpson**

Release date: 28 November

A favourite of Queen Elizabeth I, Sir Henry Lee was known as 'the most accomplished cavaliero' in England. This handsome, entertaining and highly convivial gentleman was an important participant in life at court as Elizabeth's tournament champion. He created the spectacular Accession Day tournaments held annually before London crowds of more than 8,000 people, was Lieutenant of Elizabeth's palace at Woodstock, and Master of the Armoury at the Tower of London during the Spanish Armada. This is the only biography of Sir Henry Lee in print, and explores the interaction of politics, culture and society of the Elizabethan court through the eyes of a popular and long-serving courtier. Indeed, few other courtiers managed to live such a long and satisfying life, and although this study of Sir Henry's life shows a diverse nature typical of many Elizabethan gentlemen - his travels to the courts of Italy, his knowledge of arms and armour, his delight in the world of emblems and symbolism, his close association with Philip Sidney, and his intimate relationship with a notorious woman at least thirty years his junior - it also questions what it meant to be a courtier. Was the game actually worth the candle?

Hardcover: 276 pages

Publisher: Ashgate; New edition edition (28 Nov 2014)

Language: English

ISBN-10: 147243739X

ISBN-13: 978-1472437396

The Golden Age of Arbitration: Dispute Resolution Under Elizabeth I **by Derek Roebuck**

Release date: 15 January 2015

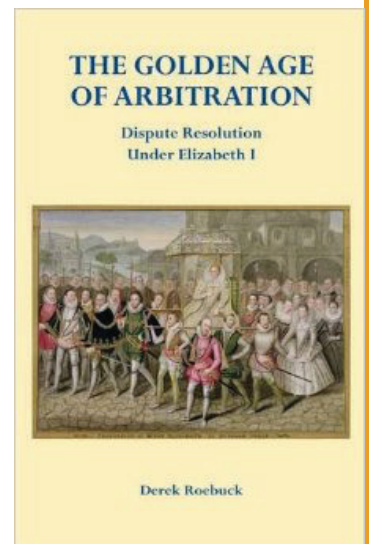
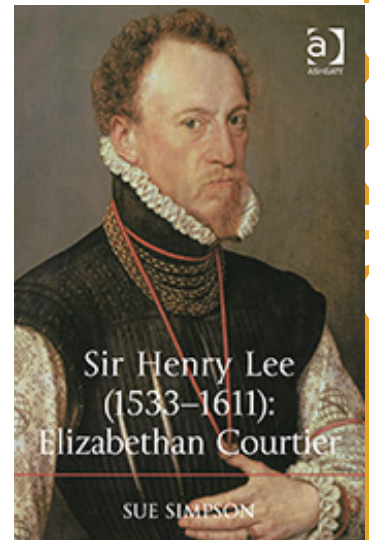
Elizabeth I consciously and determinedly provided a Government mediation and arbitration scheme. A wealth of primary sources show that she had a special concern for women, the poor and anyone disadvantaged by the costs and delays of the law. Her Privy Council arranged arbitrations with no fees and with free legal aid for those who needed it. The archives are voluminous, not only in the Acts of the Privy Council but in the National Archives and local collections. Her arbitration scheme dominates this book, but the background was private arbitration, arranged by the parties. In Elizabethan England arbitration was the ordinary way to settle a dispute the parties could not end themselves. Each side chose one or more arbitrators and that even number would try to mediate a settlement. If they failed, they would at least try to get the parties to agree on whom they would appoint to decide for them. The arbitrators include well-known personalities: Cecil and Walsingham, Raleigh and Hawkins, Coke and Bacon. Women are shown participating at all levels, as claimants and defendants, in matters of title to land, commerce and all kinds of family squabbles. They could even act as arbitrator or mediator. Elizabeth I herself did both.

Unknown Binding: 365 pages

Publisher: Holo Books The Arbitration Press (15 Jan 2015)

ISBN-10: 0957215304

ISBN-13: 978-0957215306



Political Culture, Military Power and Lordship in Tudor England (Warfare, Society and Culture) by Alan Bryson

Release date: 1 December

Cover image
not available

Focusing on crown-locality relations between Henry VIII's accession and the excommunication of Elizabeth I, this study is concerned with the way in which power was exercised in early modern England. Noble lordship (local and military power), and the way it was established and maintained through affinities, was central to medieval and early-modern government, politics and political culture, but this changed after the death of Henry VIII. After this point, a new Protestant polity emerged, which sounded the death knell for medieval kingship and saw the creation of a more symbiotic relationship between monarchy and nobility. Bryson takes an interdisciplinary approach, encompassing Art History, History, Literature and Geography, broadening the scope of the study beyond regular political and social histories. In this way Bryson offers a new framework for studying the sixteenth century, looking at the various ways in which loyalties and affinities can be seen via literature and portraiture, as well as documentary sources. The book is split into three sections on affinity, polity and locality with chapters covering the careers of the major nobles of the era examined in the context of their influence both at Court and in the counties.

Hardcover: 256 pages

Publisher: Pickering & Chatto (Publishers) Ltd (1 Dec 2014)

Language: English

ISBN-10: 185196665X

ISBN-13: 978-1851966653

Bishop Richard Fox of Winchester: Architect of the Tudor Age by Clayton J. Drees

Release date: 30 November

Bishop Richard Fox of Winchester (1448-1528) was an important early modern English prelate whose tireless service to his church, to his king and to humanist studies single him out as one of the great shapers of the Tudor age. This book examines his life and career, taking as its theme the "corporate" nature of the worlds in which Fox lived and worked: the corpus Christi mysticum of the late medieval church and the emerging "body politic" of the early Tudor monarchy. His service to these institutions, along with his foundation of the humanist Corpus Christi College at Oxford, linked him to "bodies most politic and holy" during a transitional period in English history. Also responsible for launching the careers of other more famous prelates and statesmen, such as Thomas Wolsey and John Fisher, Fox deserves to take his place among the great luminaries of the Tudor age.

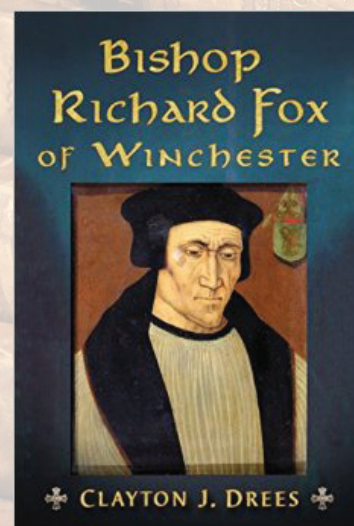
Paperback: 277 pages

Publisher: McFarland & Co Inc (30 Nov 2014)

Language: English

ISBN-10: 0786495790

ISBN-13: 978-0786495795



Isabella: The Warrior Queen **by Kirstin Downey**

Release date: 28 October

Born at a time when Christianity was dying out and the Ottoman Empire was aggressively expanding, Isabella was inspired in her youth by tales of Joan of Arc, a devout young woman who unified her people and led them to victory against foreign invaders. In 1474, when most women were almost powerless, twenty-three-year-old Isabella defied a hostile brother and a mercurial husband to seize control of Castile and León. Her subsequent feats were legendary. She ended a twenty-four-generation struggle between Muslims and Christians, forcing North African invaders back over the Mediterranean Sea. She laid the foundation for a unified Spain. She sponsored Columbus's trip to the Indies and negotiated Spanish control over much of the New World with the help of Rodrigo Borgia, the infamous Pope Alexander VI. She also annihilated all who stood against her by establishing a bloody religious Inquisition that would darken Spain's reputation for centuries. Whether saintly or satanic, no female leader has done more to shape our modern world, in which millions of people in two hemispheres speak Spanish and practice Catholicism. Yet history has all but forgotten Isabella's influence, due to hundreds of years of misreporting that often attributed her accomplishments to Ferdinand, the bold and philandering husband she adored. Using new scholarship, Downey's luminous biography tells the story of this brilliant, fervent, forgotten woman, the faith that propelled her through life, and the land of ancient conflicts and intrigue she brought under her command.

Hardcover: 544 pages

Publisher: Nan A. Talese (October 28, 2014)

Language: English

ISBN-10: 0385534116

ISBN-13: 978-0385534116

Everything You Ever Wanted to Know about the Tudors but were Afraid to Ask **by Terry Breverton**

Release date: 7 October

The Tudor family is the most intriguing royal dynasty in British history. Their era took us out of the Middle Ages through the Renaissance, founded the British Empire and made Britain a world power for the first time. The flowering of literature and music was unprecedented in British history. And what a family! From Henry VII who usurped Richard III at the Battle of Bosworth, through his famous son whose multiple marriages led to the break with the Roman Church, to the brilliant reign of Henry VIII's and Anne Boleyn's daughter, Elizabeth I, we see over a century of people and events that sometimes seem more fiction than reality. Did Henry VIII compose Greensleeves? We all know the old nursery rhyme: Mary, Mary, quite contrary, How does your garden grow? With silver bells and cockle shells, And pretty maids all in a row. Did you know that this is Mary Tudor, and her garden is an allusion to graveyards which were increasing in size with those who dared stay Protestant? The silver bells and cockle shells were instruments of torture, and the maids were a form of guillotine.

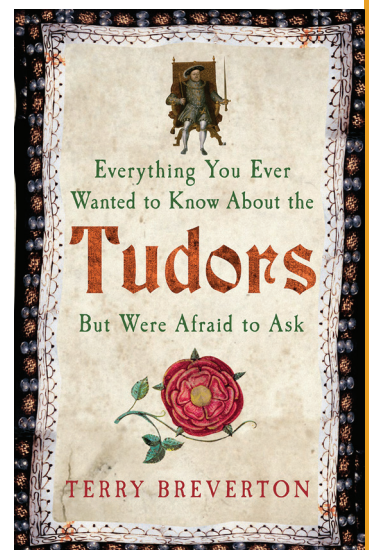
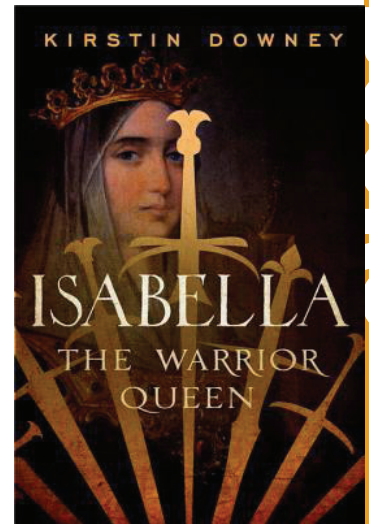
Hardcover: 336 pages

Publisher: Amberley Publishing (7 Oct 2014)

Language: English

ISBN-10: 1445638401

ISBN-13: 978-1445638409



FICTION

Red Rose, White Rose by Joanna Hickson

Release date: 4 December

In fifteenth century England the Neville family rules the north with an iron fist. Ralph Neville, Earl of Westmorland, a giant of a man and a staunch Lancastrian, cunningly consolidates power by negotiating brilliant marriages for his children. The last betrothal he arranges before he dies is between his youngest daughter, nine-year-old Cicely, and his ward Richard, the thirteen-year-old Duke of York, England's richest heir.

Told through the eyes of Cicely and her half-brother Cuthbert, *Red Rose, White Rose* is the story of one of the most powerful women in England during one of its most turbulent periods. Born of Lancaster and married to York, the willowy and wayward Cicely treads a hazardous path through love, loss and imprisonment and between the violent factions of Lancaster and York, as the Wars of the Roses tear England's ruling families apart.

So nearly queen herself, Cicely Neville was the mother, grandmother and great-grandmother of kings – and her descendants still wear the crown.

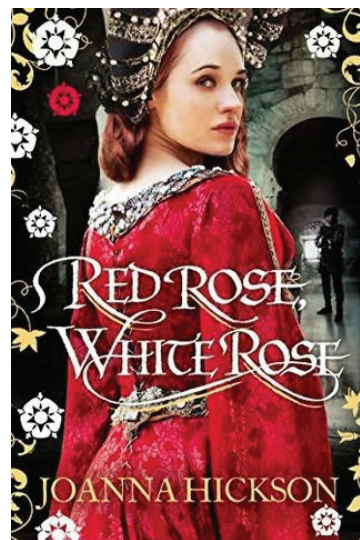
Paperback: 544 pages

Publisher: Harper (4 Dec 2014)

Language: English

ISBN-10: 0007447019

ISBN-13: 978-0007447015



Tudor Life

Have your say...

We'd love to include a "writers letter" into the Tudor Life magazine. If you've got something that you want to add to the discussions, something that you've got a particular interest in, maybe something you want others to know then we would love to hear all about it!

So, please send any letters you have to our society secretary to the email address gill@tudorsociety.com with the title "Magazine Writers Letter" and we'd be pleased to include it.

The Tudor Society Team.

The Queen's Man (John Shakespeare 6) by Rory Clements

Release date: 20 November

It is 1582, and the conflict between Protestant and Catholic threatens to tear the country in two. While Queen Elizabeth I holds the reins of power, there are those whose loyalty lies with her imprisoned cousin, Mary Queen of Scots.

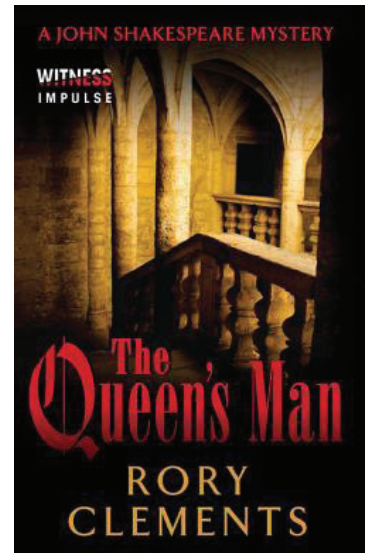
On his first major mission for Sir Francis Walsingham, the young John Shakespeare is ordered to discover a conspiracy to free the Stuart queen from Sheffield Castle. All too soon, he realises that the tentacles of the plot reach deep into his native Warwickshire and threaten his own friends and family. His duty lies with Elizabeth - but how far will he go to protect those he loves?

Paperback: 496 pages

Publisher: Hodder Paperbacks (20 Nov 2014)

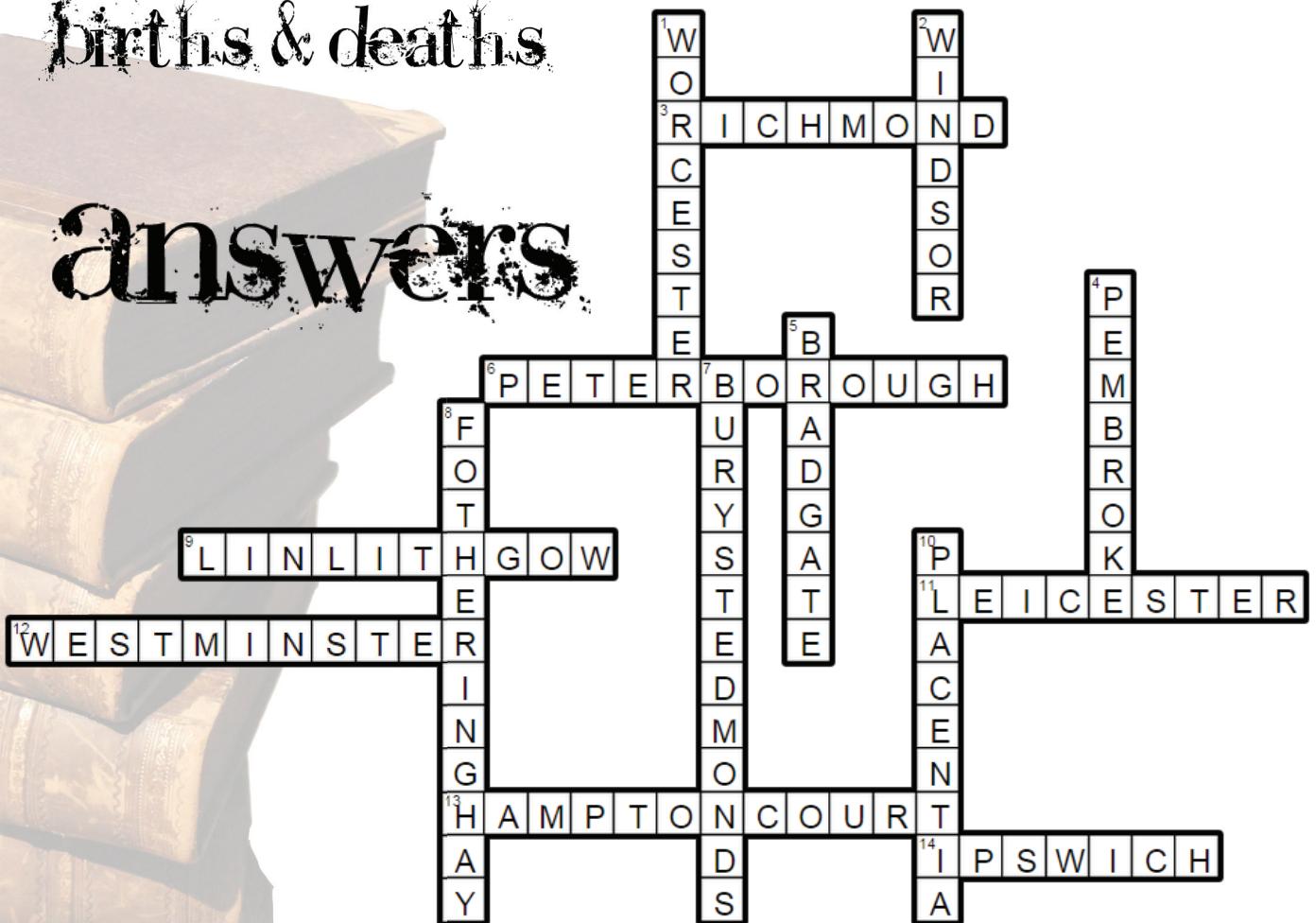
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