

Tudor Life

THE
TUDOR
SOCIETY

The Tudor Society Magazine

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*There's something
about Mary,
Queen of Scots*
by Mickey Mayhew

The First Tudor Marriage - *Olga Hughes*
Discover Medieval Instruments - *Jane Moulder*
Tudor Style Post-Christmas Recovery - *Toni Mount*
Ludlow and Katherine of Aragon - *Natalie Grueninger*

THE IDEAL
NEW YEAR
GIFT?



Happy New Year!

January 2015

Welcome to 2015, and it's going to be an amazing year.

WE'VE BEEN working hard to make sure that every magazine contains a wide variety of Tudor articles, from those about the high-and-mighty down to the every day people. Our Christmas edition was a mammoth task, and now we're at the start of a very exciting 2015 with another wonderful edition.



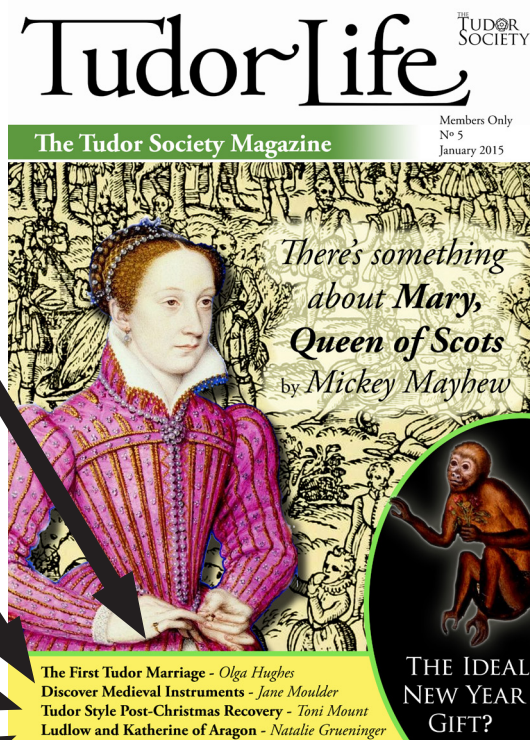
As always I'm incredibly grateful to our contributors and that they are happy to share their knowledge. I'm also thrilled that you're with us for this edition of the magazine. You'll

be learning all about Tudor music, Tudor culture, Tudor traditions, Tudor people and Tudor places. Yes ... we're TUDOR MAD!!!

So, enjoy this edition of Tudor Life magazine and I hope to see you in the livechat area and on the forum sometime soon - maybe in Paris too???

Come

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~BOSWORTH~

THE DAY THE TUDORS CAME

Historian *Mike Ingram* takes time to
explain what happened on
Bosworth Battlefield

In 2010, after a painstaking and detailed survey, the true site of the Battle of Bosworth was finally found. However, it has left more questions than it answered, not least how exactly did a rag tag army manage to beat a vastly superior royal force? The answers lie in a re-examination of the contemporary accounts of the battle in the context of the landscape of the newly found battlefield.

Why Richard III sacrificed his superior position on Ambion Hill may never be known, but he seems to have walked into a carefully prepared trap. The archaeological investigation has shown that the ground on which the battle was fought was damp and boggy with high ground behind, giving Henry Tudor a distinct advantage not only in height, but also because it limited the effectiveness of Richard's superior firepower. Medieval cannon balls did not explode, instead they skipped across the landscape like a

pebble across water, shattering everything in their path. If the ground was wet however, they would simply bury themselves in the ground at the first or second bounce. In an age where everything was recycled or reused, this was probably why so many cannon balls were found on the site during the 2010 excavations.

The Ballad of Bosworth Field tells us that the Stanley's withdrew to a mountain where they looked across the plain and could not see the ground for men and horses. So, it seems likely

that William Stanley was in the area around Crown Hill and Thomas further east near Stoke Golding, or behind his brother. It could be that it is this position to which Virgil refers when he says "...*Thomas Stanley, who was now approchyd the place of fight, as in the mydde way betwixt the two battaylles, that he wold coom to with his forces, to sett the soldiers in array*", because it would have been close to half way between the two armies before they set out. From their position, they dominated the landscape. Once Richard saw them, he

was forced to deploy his army parallel to the Roman road, as whichever way he turned, he could be attacked in the flank or rear. The archaeological survey has revealed a line of battlefield debris, with a broken sword hilt at one end and the boar badge at the other, almost parallel to the road, which suggests that, the battle, and therefore both armies were lined up was west to east. The length of this line of debris is around 914 metres (1000 yards), which also matches Vegetius's recommendation for the frontage of an army. Molinet tells us that:

"King Richard prepared his "battles", where there was a vanguard and a rearguard; he had around 60,000 combatants and a great number of cannons. The leader of the vanguard was Lord John Howard...

Another lord, Brackenbury, captain of the Tower of London, was also in command of the van, which had 11,000 or 12,000 men

altogether."

We therefore have Norfolk is in command of the first line, probably with his son Thomas, Earl of Surrey and Lord Brackenbury. Thomas had served a two year military apprenticeship in Burgundy under Charles the Bold from 1466 to 68 at the request of Edward IV, then fought beside him at Barnet, so like his father, was an experienced commander. It must have been an impressive sight as Virgil describes the vanguard as:

"stretching yt furth of a woonderfull lenght, so full replenyshyd both with foote men and horsemen that to the beholders afar of yt gave a terror for the multitude, and in the front wer placyd his archiers, lyke a most strong trenche and bulwark".

Like the Battle of Towton twenty-four years earlier, it appears that all the archers were brought to the front, including Richard's yeoman archers. Only mentioned in passing, there was also a number of hand gunners. These were probably Burgundians under

the command of Salazar in the first line or on the flanks and may have been in blocks or dispersed throughout the archers.

Behind the vanguard was Richard and *"a choice force of soldiers"*. This was no doubt his bodyguard, household troops, and personal retainers. Behind them was the Earl of Northumberland with what the Crowland chronicler describes as a large company of reasonably good men.

A number of historians have suggested that Richard's three battles were in a line, side by side, with Northumberland on the right. It has also been suggested that the reason that Northumberland does not get involved is because he is pinned in place by the Stanley's. Neither is likely because firstly,

to get to Henry, we are told that



Richard has to move past both vanguards. We have already seen that the vanguard contained archers and foot. There is no mention of him passing Northumberland. Secondly we are told that Northumberland should have charged the French. This would have been impossible if he was on the opposite flank.

We must now turn our attention to the artillery. The *Ballad of Bosworth* hints at Richard's deployment of his guns when it says:

*"They had 7 score
Serpentines without dout,
that locked & chained vpon a row,
as many bombards that were stout;
like blasts of thunder they did
blow".*

Why chain the guns together if they are in the centre of a line? The chains would certainly hamper any movement of the infantry. However, positioning guns on the flank, in enfilade, was a common European tactic as they could rake lines with cannon fire and cause maximum destruction to his ranks. They would also create an effective barrier, protecting that flank against attack. They would also potentially be in danger of being dragged off, so it would make sense to chain them together. There is also some evidence to support this theory, as small groups of cannon balls were found close to the road, just where you would expect the guns to be positioned.

The find of the gilt boar on the edge of the marsh and Virgil's statement confirms the location of the Henry's right flank. We hear from Polydore Virgil that:

*"There was a marsh betwixt
both hosts, which Henry of
purpose left on the right hand,
that it might serve his men instead
of a fortress, by the doing thereof
also he left the sun upon his back"*

And then that Henry:-

*"made a slender ward for the
smaule number of his people ;
before the same he placed archers,
of whom he made captane John
erle of Oxfoord ; in the right wing
of the vanward he placed Gilbert
Talbot to defend the same ; in the
left verily he sat John Savage".*

It is interesting to note that the earliest versions of Virgil only describe Oxford's line as a division and not the *vanward* or main division. As Henry had fewer guns, it makes sense that he would have placed them as far as possible from the enemy gun line and if they were on the left flank, would have helped to protect it, without hampering movement. Having established the approximate positions of the battle lines, by examining the pattern of finds of cannon balls we can estimate the positions of artillery. The natural target for the guns would be the centre of line, so with this in mind, cones of fire emanating from Richard's and Henry's left flanks can be traced. In both cases, this would place them close to the roads. And, as guns were heavy and difficult to move across country, it would only be natural to place them as close to the road as possible.

Key to how the battle unfolded is the location and subsequent actions of the French. There were between 1,000 and 4,000 of these professional troops (depending on the

source) under the command of Philbert de Chandée. All were all trained in the Swiss way of war with pike and halberd and probably came from the defunct camp at Pont de l'Arche. With them was between 500 and 1,000 Scottish soldiers, all who had served in the French army and familiar with their fighting methods. Jean Molinet says that they were not part of the main army and that:

*"The French also made their
preparations marching against
the English, being in the field a
quarter league away...knowing
by the king's shot the lie of the
land and the order of his battle,
resolved, in order to avoid the
fire, to mass their troops against
the flank rather than the front of
the king's battle."*

The second half of this statement also reinforces the idea that Richard had his guns on the flank, because if the French were on the opposite flank to the guns, they would have avoided their fire. Not so if the guns were to the front.

A stanza in '*The Ballad of Bosworth Field*' says:

*Then the blew bore
the vanguard had;
He was both warry and
wise of witt;
The right hand of them
[the enemy] he took'
The sunn and wind of
them to gett.*

A separate attack on the flank, was a common tactic and recommended by Vegetius. So, if the Ballad's 'vanguard' is the main body of the French, then it was these who had the sun behind them, then the east/west battle line makes perfect sense.

The *Ballad of Bosworth* does confuse the issue when it says:

"they armor glittered as any gleed; in 4 strong battells they cold fforth bring; they seemed noble men att need as euer came to maintaine [a] King"

The most likely explanation for this is that the author is referring to Henry's army and the four battles are Oxford's, the French and the two Stanley's. It was a common Swiss and French tactic to form up in four battles, in echelon (obliquely), and was successfully employed by the Swiss at the Battle of Morat nine years earlier.

The Battle

A number of historians have described the battle as a clash between the old style (Richard) and the new, continental style of warfare, also that Richard did not know how to respond to Henry's tactics. Given that many of Richards's men had been fighting on the continent and that Salazar was newly arrived from Europe, this was almost certainly not the case.

Henry must have advanced on Richard first, as the Crowland chronicler says that *"the earl of Richmond with his men proceeded directly against King Richard"*. No doubt Richard's artillery opened fire as soon as they were in range and Norfolk's archers would have followed suit. With the likely amount of firepower arrayed against them, Henry's men had no alternative but to advance or else be destroyed where they stood. Then, when Richard saw Henry's army passing the

marsh:

"... he commandyd his soldiers to geave charge uppon them. They making suddanelly great showtes assaultyd the enemy first with arrowes, who wer nothing faynt unto the fyght but began also to shoote fearcely ; but whan they cam to hand strokes the matter than was delt with blades".

Norfolk's archers shoot as they charge to meet Henry's men. Henry's archers shoot back. Then, as they near, grasping their bucklers, many of the archers draw their swords ready for the hand to hand fighting to come. Medieval warfare was bloody and brutal. With a resounding crash the two sides meet: swords slash, bills and halberds chop and stab. The archers still with their bows, taking pot-shots where they can. The fully armoured knights with their retinues following behind, carve their way through the lightly armoured men with sword or pollaxe, looking for equals. Small groups of lightly armoured men pin down heavily armoured opponents looking for chinks in their armour so they can deal the *coup de grâce*. The noise must have been deafening as metal clashing with metal mingled with shouts and cries, and the roar of cannon and handgun. The whole scene shrouded in a fog of gunpowder smoke.

The two sides then disengage. Why is not clear. Perhaps it was, as modern research suggests, necessary for both sides to pause for breath as in all medieval battles. It may have been because Oxford's division was being beaten and he was in fear

of being enveloped as Virgil tells us :

"fearing lest hys men in fyghting might be envyrondyd of the multitude, commandyd in every rang that no soldiers should go above tenfoote from the standerds;... with the bandes of men close one to an other, gave freshe charge uppon thenemy, and in array tryangle vehemently renewyd the conflict".

However, reforming them into triangle (wedge) formations sounds more like a pre-arranged plan (once again a tactic recommended by Vegetius). Oxford's division then charged again. It was probably at this point that the French suddenly appeared on Norfolk's right flank, with the sun behind them. Bristling with sixteen foot *longspears* and screened by hand gunners and crossbow men, they crashed into his line. The pikemen began to break Norfolk's line apart. Further evidence of this can be found in a fragment of a letter written by a Frenchman soon after the battle. This long lost letter, which was quoted in an paper written by Alfred Spont in 1897 says that Richard had shouted *"These French traitors are today the cause of our realm's ruin"*. The only way they could have been stopped was either with the artillery, which was on the opposite flank, or the archers and hand gunners; but these were engaged in hand to hand fighting to their front. A third option would have been to charge them with Richard's cavalry, however, against the pikes, the chances of success were slim. The French were, in

effect unstoppable and Richard had been out manoeuvred.

And where was Northumberland whilst the battle was raging? The Crowland chronicler wrote that:

"In the place where the earl of Northumberland was posted, with a large company of reasonably good men, no engagement could be discerned, and no battle blows given or received".

Molinet also adds:

"The earl of Northumberland... ought to have charged the French, but did nothing except to flee, both he and his company, to abandon his King Richard, for he had an undertaking with the earl of Richmond, as had some others who deserted him in his need".

Was it his men in the third battle, that the chroniclers refer to as traitors? Northumberland was arrested and spent a short period in captivity after the battle, so it is unlikely that he had struck a deal with Henry. It is much more probable that seeing the French flank attack and the collapse of Norfolk's line or when Richard was killed, he panicked. Deciding that they did not want to suffer the same fate, they simply ran. Molinet reports, that the vanguard which was led by the grand chamberlain of England, seeing Richard dead, turned in flight. It was Northumberland, not Norfolk, who was the chamberlain, and one version of the text actually says rearguard. So it is probable that there was an error in translating or transcribing the document at some point.

The situation must have been dire. Norfolk's

vanguard was collapsing and Northumberland's men were fleeing. Virgil says that:

"king Richard might have sought to save himself by flight ; for they who xver about him, seing the soldiers even from the first stroke to lyfc up ther weapons febly and fayntlye, and soome of them to tiepart the feild pryvyly"

By forming his men into wedges, Oxford had created gaps in his line. And it was through one of these gaps that Henry's standard was spotted close to the marsh. Richard saw that it was Henry himself with a small body of mounted knights and infantry. If he could just reach Henry and kill him, then the battle would be over. So, Richard gathered his household cavalry and infantry around him and launched the last charge of the Plantagenets.

We do not know which route the charge took, however, the ground to the east of the marsh was boggy. Also, at least one stream had to be negotiated which would slow the impetus of any charge to a trot. And then there was the Stanley's, they had still not committed and could block the cavalry before it reached Henry if they went east of the marsh. Speed was of the essence, so they must have taken the shortest route - through the gaps in Oxford's line, west of the marsh. Virgil supports this when he says: *"he strick his horse with the spurres, and runneth owt of thone syde without the vanwardes agaynst him"*.

Gathering momentum, Richard and his supporters' crash into Henry's bodyguard. Richard kills William Brandon,

Henry's standard bearer and the standard falls to the ground only to be picked up by a Welshman, Rhys Fawr. Henry must have been close, because we are told by Virgil that next in Richard's path is:

"...John Cheney a man of much fortitude, far exceeding the common sort, who encountered with him as he came, but the king with great force drove him to the ground, making way with weapon on every side".

Richard's personal standard bearer Sir Percival Thirwall, is also unhorsed and his legs cut from under him. As Henry's men begin to buckle under the weight of the charge, up to three thousand fresh troops charge down from the hill into Richard's cavalry and infantry who were still trying to fight their way through to Henry. William Stanley had finally decided to intervene and rescue Henry.

One by one, Richard's followers are cut down in the melee that follows. Then Richard was killed. According to Virgil, he was *"killyd fyghting manfully in the thickest presse of his enemyes"*. Molinet, on the other hand writes that *"His horse leapt into a marsh from which it could not retrieve itself. One of the Welshmen then came after him, and struck him dead with a halberd"*. In one version of events, it was later claimed that Rhys ap Thomas was the Welshman who killed him, although he was not a halberdier. Another version is that it was Ralph of Rudyard, which is near Leek in Staffordshire that dealt the fatal blow. Leek was part of

the Stanley's territories, so it was more likely he who killed him.

Richard's courage during his last moments is unquestionable. Even his detractors are in agreement on this, as John Rous says, he "*bore himself like a gallant knight and acted with distinction as his own champion until his last breath*". And the Crowland chronicler writes that "*King Richard fell in the field, struck by many mortal wounds, as a bold and most valiant prince*". Exactly where Richard died is not known although a proclamation by Henry soon after the battle, says it was at a place known as Sandeford. Where this was, has been lost in time, although it was most likely south of the marsh at a crossing point on one of the streams that fed the marsh.

Another fragment of the letter quoted in the Spont paper says that "*he [Henry] wanted to be on foot in the midst of us, and in part we were the reason why the battle was won*". Without the rest of the letter, we do not know in what context this was said, however it is generally accepted that it implies that Henry retired behind a wall of French pikes when Richard charged. This is most unlikely, as Henry's Standard Bearer would have been right beside him, and if Henry was behind a wall of pikes then so too was Brandon and Richard would have been unable to kill him. As the French were fighting on the flank, it probably means that Henry simply wanted to be part of the main flanking attack and it was because of this attack that the battle was won.

With Richard's death, any remaining resistance quickly ended. There is archaeological evidence in the form of a trail of battlefield debris heading north east away from the battle site, and towards Ambion Hill. Some of the fugitives may have reached Daddlington Mill, well over a thousand yards away, as livery badge of an eagle with wings, probably once owned by a member of Norfolk's or John Lord Zouche's household was recently found close by. It may have been in this area that the remains of the Royal army made its last stand. Some, such as Lord Lovell and the Stafford brothers managed to escape completely and managed to reach sanctuary at St John's in Colchester. Catesby was not so lucky, he was captured either at the battle or soon after, and executed three days later along with two yeomen named Bracher from the West Country.

We do not know who else died that day. Virgil puts the numbers of dead as a thousand from Richard's army and scarcely one hundred from Henry's. Molinet says only three hundred on either side whilst the Castilian Report says ten thousand in total. The truth probably lies somewhere in between. With the battle over, the victors looted Richard's baggage train, which was probably on the site of the modern day Whitemoors car park. Richard's royal regalia was collected by Henry's officers and loaded onto his baggage train. William Stanley was offered the pick of the rest, and took a set of Richard's tapestries which he

proudly displayed at one of his residencies and Henry's mother was sent his personal prayer book.

According to Virgil, with the battle over, Henry gave thanks to God for his victory and withdrew to the nearest hill. From here he thanked his commanders and nobles, knighted Gilbert Talbot, Rhysap Thomas and Humphrey Stanley and gave orders that all the dead should be given an honourable burial. Thomas Stanley then crowned him Henry VI with Richard's own crown, which according to tradition was found under a thorn bush close to where Richard was killed. We do not know how true this story is, although Henry did take the image of a crown and thorn bush as one of his badges soon after. As to the site of this momentous event, part of the high ground behind Henry's battle line, originally known as Garbrody's Hill and Garbrod Field in the fifteenth century was changed to Crown Hill and Crown Field before 1605, no doubt in reverence to the event.

MIKE INGRAM



LES HAUT ET LES BAS

Jane Moulder from PIVA lets us know about some Renaissance musical instruments and the modern-day challenges of researching them

Even without an in depth knowledge of 16th century musical instruments, most people, when asked what instruments existed in the Tudor period, would be able to suggest a lute, harp or virginals. Other suggestions might be recorder, sackbut or viol. These are just a few of the instruments that are more familiar to us today, however there were in fact many others.

The 16th century saw a huge expansion of the range and type of musical instruments available and there were significant and prolific developments in all of the musical families; strings, brass, keyboard, woodwind and percussion. Some instruments were simply a development of an earlier medieval version such as the recorder or organ but others were completely new and revolutionary, for example the violin and dulcian (early bassoon). Each of the main families of instruments can be broken

down into smaller groups depending on their characteristics. For example, within the string family there were fretted bowed instruments (viols) and unfretted bowed (rebec, fiddle and violin). Plucked instruments could be wire strung



Allegory of Music by Robinet Testard (Bibliothèque Nationale, Paris), c1500. This painting shows the groupings of high and low instruments. The loud instruments are a buisine (long trumpet) shawm and bagpipe and the quiet instruments are a harp, dulcimer, portative organ and recorder. The high instruments are outside and the low instruments are indoors thus emphasising the social divide.



This Spanish painting, dating from c1520, The Engagement of St Ursula and Prince Etherius, shows very clearly the “high” instruments being played from a balcony.

(bandora, cittern, orpharion) or gut strung (vihuela, guitar, gittern). Woodwinds can similarly be subdivided into double reed instruments with a windcap, (crumhorn, rauschpfeife, cornamuse, kortholt) or direct blown reed instruments (shawm, dulcian, doucaine). Other woodwinds include fipple blown instruments (recorder, tabor pipe) or flutes and fifes.

As well as dividing instruments into family types, they were also categorized as either “high” or “low”. These terms do not refer to their pitch but derive from the medieval French “les haut et les bas”. The high (haut) instruments were usually loud and could

either be played outdoors or from up high in the musician’s gallery of a grand hall. High instruments would have included trumpets,



Detail from The Engagement of St Ursula. The instruments include sackbut and shawms. Interestingly, this is one of the earliest known depictions of black musicians in European art.

shawms, bagpipes, sackbuts (early trombone) amongst others. Low instruments (bas), such as recorders and harps, were softer sounding and would have been played in more intimate

and low instruments shown together but it is accepted that this was most likely to have been for illustrative purposes rather than depicting reality.

However, over the course of the century, the clear dividing line between high and low instruments became blurred and there was less demarcation. Certainly by the late 1500's, strings and woodwind were playing together and the mixed or "broken" consort was firmly established.

Many of the renaissance instruments, such as the crumhorn or bandora, simply died out as fashions and tastes changed in the years to come. Other instruments, however, stayed the course and underwent significant technical developments to cope with advances in musical requirements and expectations. The shawm is the ancestor of the oboe and the renaissance flute developed from being a simple wooden tube with just six finger holes to the metal Boehm system flute of today with its many keys.

In researching the wide variety of instruments of the renaissance there are a number of key sources to explore with each of them posing their own particular difficulties and challenges.

Firstly, of course, there are the surviving instruments themselves. There are many museums and institutions throughout Europe which have one or more renaissance instruments in their collections. Whilst some museums may only have a small number of surviving examples or a limited range of instruments, there are major collections in Berlin and Brussels. These specialist museums give a fascinating insight into the vast range of historical instruments that existed in the past. However, it can sometimes be difficult obtaining accurate measurements of the instruments



A display case in the Berlin Instrument Museum showing various lutes and a bandora. A well displayed exhibition can be an invaluable source of information to those interested in early instruments.

settings. Les haut et les bas also suggested a social divide: high instruments were generally played by professional musicians and therefore of lower status whereas low instruments could be played by the nobility and were more genteel.

In the early 1500's whilst there were some instruments that could cross the divide between high and low, generally the two groups never mixed. A lute would never have been played with a bagpipe – for very obvious reasons! There are some paintings and illustrations of high



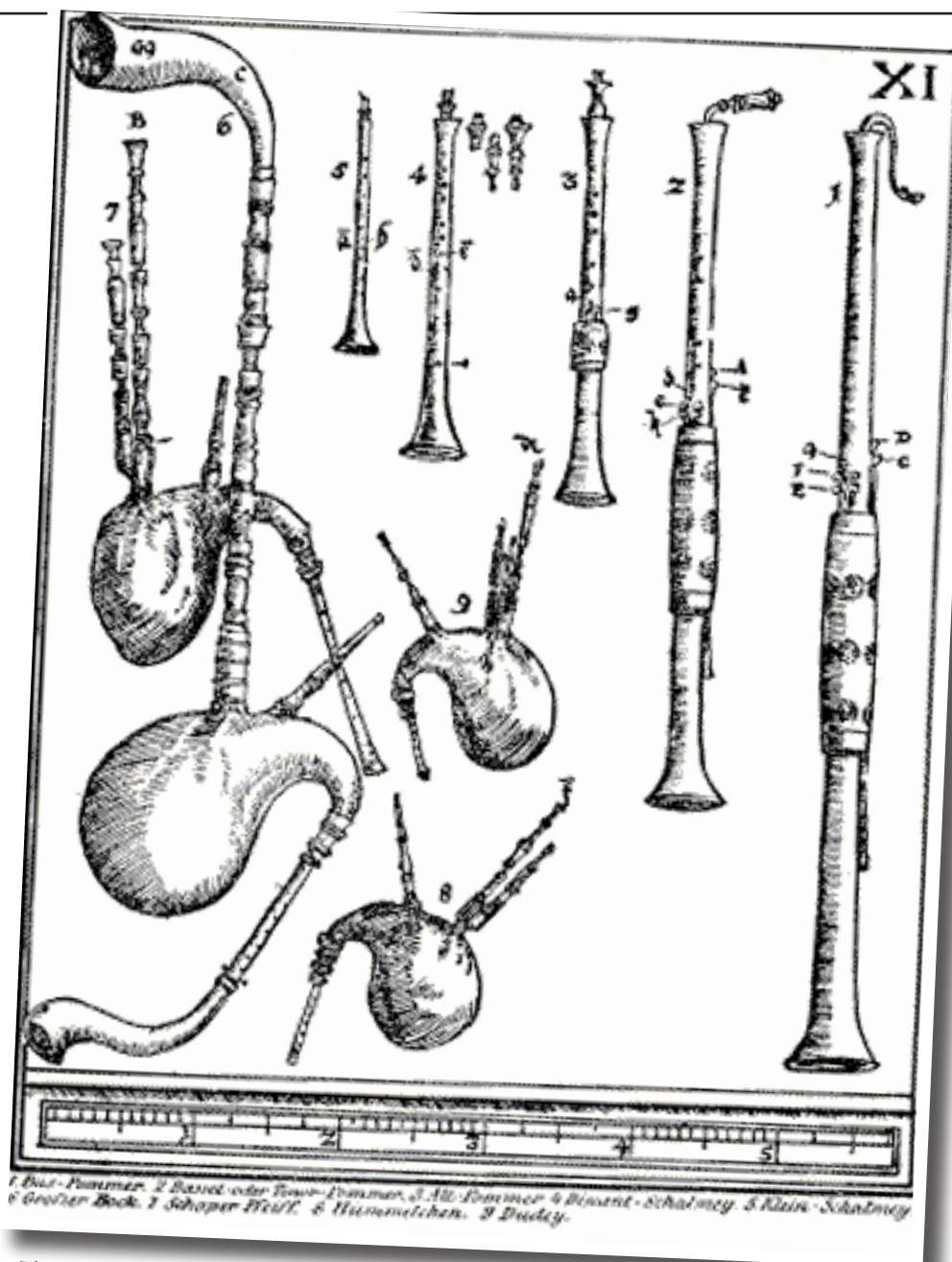
Detail from Andromeda liberata da Perseo, Piero di Cosimo (1462-1521), Uffizi Gallery, Florence. This is a good example of two instruments that were simply a product of the artist's imagination (as far as we can surmise!).

due to damage sustained over the years or the poor condition of the originals. Parts of the instrument can also be missing, such as keys or bocals for a woodwind. Some instruments simply haven't survived at all. Whilst we know from written sources that bagpipes were very common and played throughout England and Europe, there are no surviving examples at all dating from before the 17th century.

Iconography is also of paramount importance to our understanding of instruments and the context within which they were played. There are literally thousands of paintings that contain musical instruments and they can give us valuable information about the instruments themselves, how they were played and also their social or cultural significance. However, in studying paintings or carvings, it is always important to note that just because an instrument is in a painting, it doesn't mean that it is an accurate depiction or even that it actually existed! Some artists were very precise in their reproduction of an instrument and

obviously had the object in front of them, yet others have made critical mistakes in their depiction. Classical errors are the wrong number or placement of fingerholes on a woodwind instrument or misaligned strings or missing frets on a viol or cittern. Sometimes the instruments were simply a figment of the artist's imagination!

Research into instruments and instrumentation can be especially confusing when studying written records. With no standard spellings, some instruments are named in so many different ways that it can be difficult to tell whether a word is just another variant of a spelling or another instrument altogether. Also, different languages add to the confusion. Take the *shawm*, a double reed woodwind instrument, as an example: in English it can be *shawm* or *shalm*, in French *chalemie* and *chalemele*, in Spanish *chirimia*, in German *Schalmey* or *Schalmey*. The French word *chalumeau* can be a



The page depicting bagpipes and shawms. The scale is shown at the bottom of the page. Whilst performing with my group, Piva, at the Gleimhaus in Halberstadt, Germany, I was privileged to be shown a rare surviving example of Praetorius's great work.

shawm or a bagpipe chanter or an early clarinet whilst in Switzerland the same word is used for a rustic reed pipe. The *shawm*, however, can also be referred to as a *bombard*, *pommer*, *hautbois*, *hautboys*, *wait*, *wayte-pipe*. Finally, the term *pipe* or *piffaro* in Italian can be applied to the *shawm* in particular or indeed **any** woodwind instrument in general!

Other important resources that can be referred to are the several books written during the period describing the instruments of the day. The most comprehensive example is *Syntagma Musicum*, published in 1619-1620 by a German, Michael Praetorius. Praetorius writes in detail

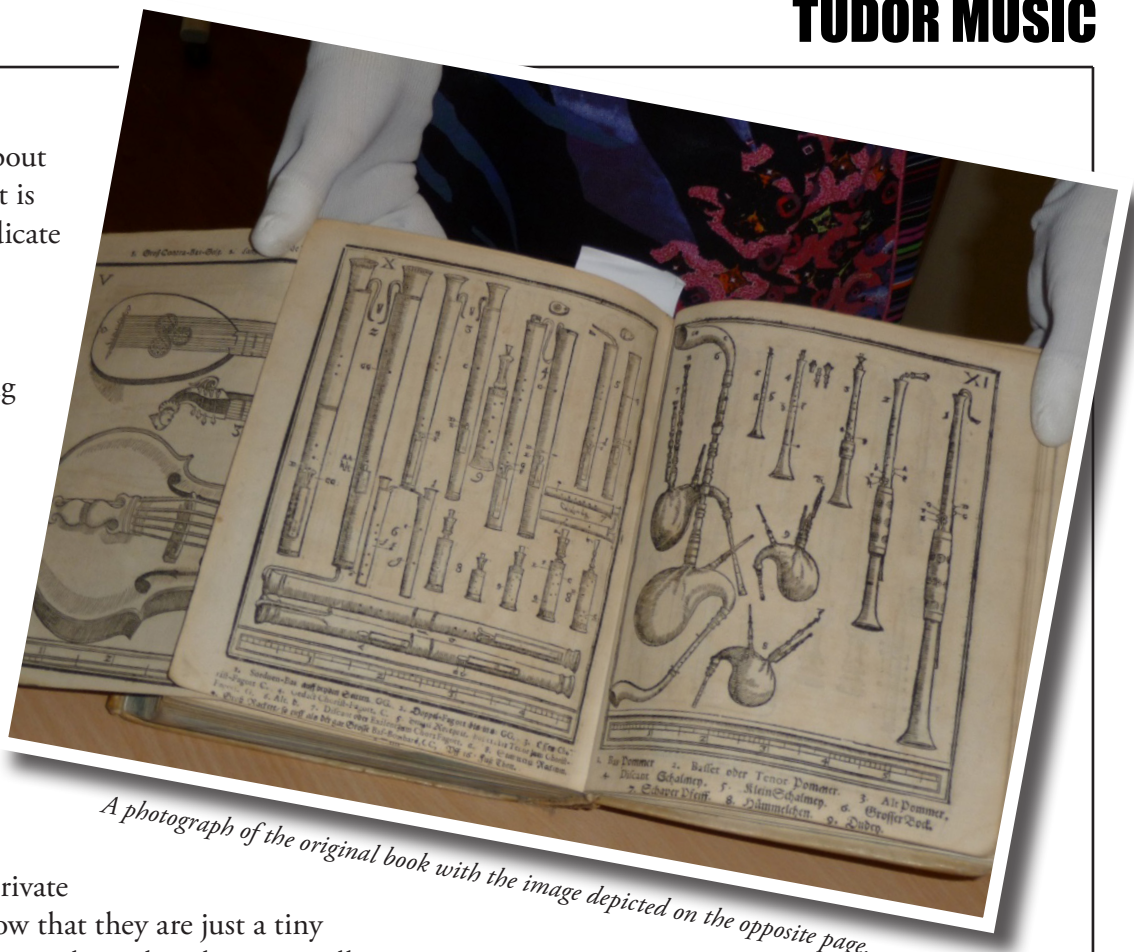
about all the instruments known to him and he illustrates many of them with scale drawings. In fact, these drawings, using the Brunswick foot (equivalent to 11.22 ins today), are some of the earliest scale drawings in existence. Whilst the three volumes of *Syntagma Musicum* are an invaluable resource giving significant detail on performance practice, composition and music theory and technique, Praetorius can be quite frustrating to study as well. For example, today there are still questions concerning the early developmental stages of the violin, Praetorius doesn't help the situation by saying "... since

everyone knows about the violin family, it is unnecessary to indicate or write anything further about it.”! In addition to Praetorius, Virdung (1511), Agricola (1528) and Mersenne (1635) also published works describing and detailing instruments of the period.

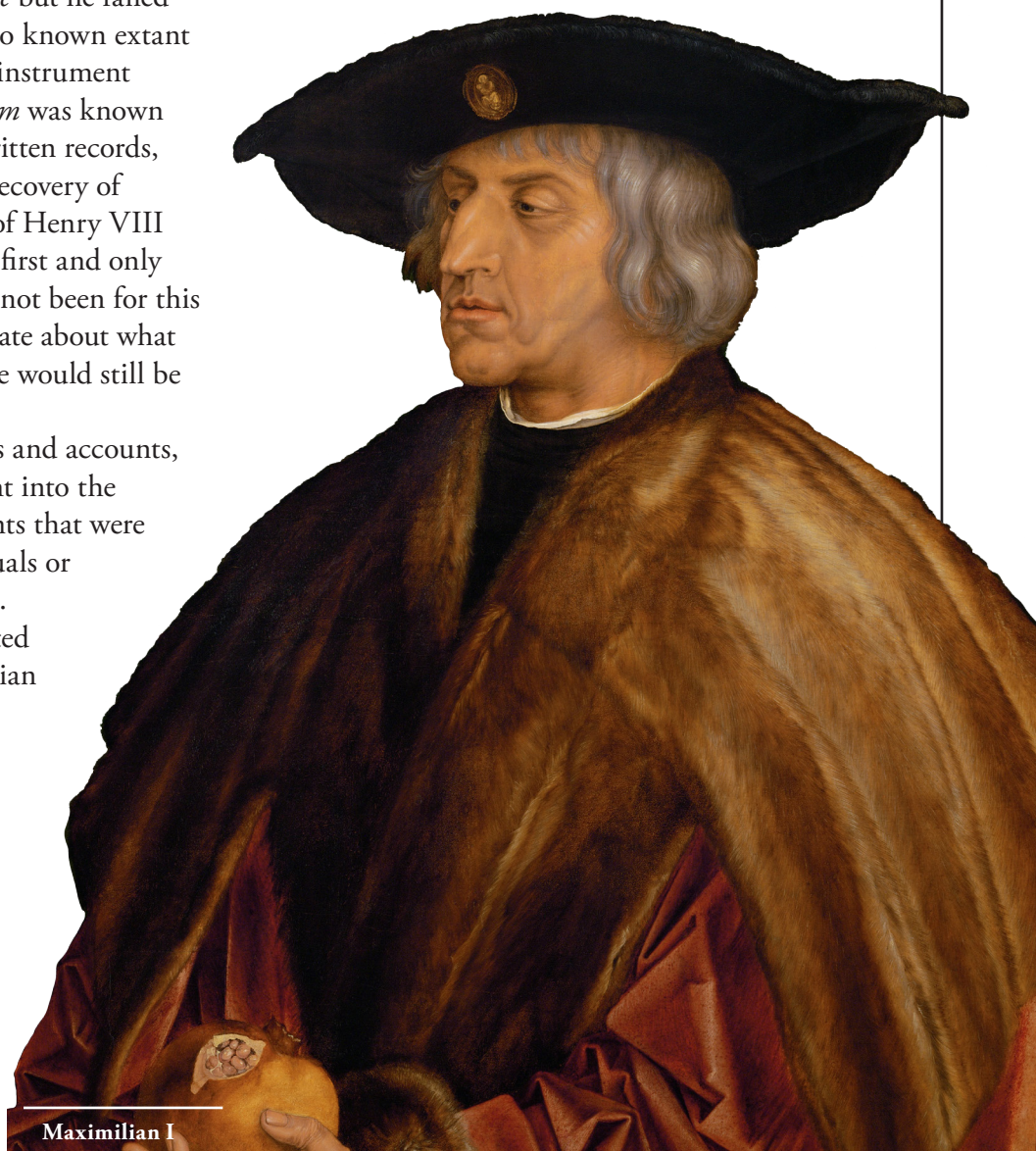
Although there are many surviving instruments in museums and private collections, we know that they are just a tiny fraction of the range and number that originally existed. For example, Praetorius describes an instrument called a *cornamuse* but he failed to illustrate it and there are no known extant examples. Also, although an instrument called a *doucaine* or *still shawm* was known to exist because of various written records, it wasn't until 1982 and the recovery of the Mary Rose, the flagship of Henry VIII which sank in 1545, that the first and only example was found. If it had not been for this remarkable find then the debate about what exactly a *doucaine* looked like would still be continuing.

By studying inventories and accounts, it is possible to gain an insight into the huge collections of instruments that were owned either by rich individuals or possessed by towns and cities.

The instruments depicted in the engraving of Maximilian I can give an insight into the number owned by a wealthy person.



A photograph of the original book with the image depicted on the opposite page.



Maximilian I



From "Der Weisskunig" (1505–1516) an engraving by Hans Burgkmair. depicting the Holy Roman Emperor, Maximilian I, with his instruments. They include both high and low instruments: a positive organ, cornett, harp, viol, flute, recorders, crumhorn, drum, kettle drum, sackbut, tromba marina and virginals. There is also a lute case, presumably containing a lute. (Oesterreichische Nationalbibliothek, Vienna, Collection no 3032)

Inventories of Henry VIII taken in 1542 and 1547 show that he owned a vast range of instruments. This includes (not a complete listing): 5 bagpipes, 2 Clavichords, 18

crumhorns, 77 flutes, 25 lutes, 76 recorders, 19 viols, 15 regals (reed organs) and many others including virginals, organs, gitterns, virginals and tabor pipes. It is clearly stated in the 1542 inventory that some of the instruments were "for the King's Majesty's own use".

It's worth noting that the exact number and type of instruments in Henry's inventories varies depending on the modern source. This illustrates the difficulties in studying the written records as it is not always clear exactly what the instruments were or how to interpret the information.

Whilst it is no surprise that someone of Henry's status and wealth could afford such a huge number of

instruments, large collections were not only a royal prerogative. Roymund Fugger (1528-1569) came from a family of bankers in Augsburg. He was plagued by ill health and so he devoted his life to music. His inventory contains a staggering 141 lutes, 60 recorders, 11 dulcians, plus crumhorns, shawms, cornets, flutes and viols. In England, Sir Thomas Kyston's inventory in 1603 lists 6 viols, 6 violins, 7 recorders, 4 cornets, 4 lutes, a bandora and cittern, 2 sackbuts, 3 shawms, a dulcian and a lysarden (bass cornet), 2 flutes and 2 virginals. Interestingly, the inventory also details the owner's collection of music scores and songs.

By studying all of these resources it is possible to begin to build a clear picture of renaissance musical instruments but because the information can be confusing, unclear, missing or simply wrong, then it is essential to refer to as many sources as possible before reaching a conclusion. Research into the myriad of instruments of the renaissance and how they were used still continues today by the many specialised makers, musicians and historians. Their researches combine together to help build up a vibrant picture of music and society in the 16th century.

Having given this overview of "les haut et les bas" forthcoming articles will focus on particular instruments giving much more detail on their history, design and use.

JANE MOULDER

For more information about Piva and find out where they're performing, visit their website at www.piva.org.uk. Alternatively you can "like" them on Facebook www.facebook.com/PivaRenaissanceMusic

Jane Moulder had produced a series of 4 tune books featuring music from different periods. These, together with Piva's CD can be purchased directly from The Piva Shop. There are also links to download their music via iTunes or CDBaby.



Check out PIVA's latest album:
<http://www.cdbaby.com/cd/piva>



JANUARY'S ON THIS

1 January 1511 Birth of Henry, Duke of Cornwall , son of Henry VIII and Catherine of Aragon.	2 January 1539 Geoffrey Pole, son of Sir Richard Pole and Margaret Pole, Countess of Salisbury, was pardoned after attempting suicide for the third time.	3 January 1521 Pope Leo X excommunicated Martin Luther .	4 January 1568 Burial of Roger Ascham , author, scholar and royal tutor, in St Stephen's Chapel at St Sepulchre-without-Newgate, London.	5 January 1531 Pope Clement VII wrote to Henry VIII forbidding him to remarry, and threatening him with excommunication if he took matters into his own hands.
 <p>Martin Luther by Lucas Cranach the Elder</p>		11 January 1569 The first recorded lottery, "a verie rich Lotterie Generall", was drawn at the west door of St Paul's Cathedral.	12 January 1519 Death of Maximilian I , Holy Roman Emperor, in Wels, Upper Austria. He was buried in the Castle Chapel at Wiener Neustadt.	13 January 1599 Death of Edmund Spenser , poet and administrator in Ireland. He was buried in Westminster Abbey.
		18 January 1486 Marriage of Henry VII and Elizabeth of York .	19 January 1547 Execution of Henry Howard , poet, courtier and soldier, on Tower Hill.	20 January 1569 Death of Miles Coverdale , Bible translator and Bishop of Exeter. He was buried in the chancel of St Bartholomew by the Exchange, London.
24 January 1536 Henry VIII suffered a serious jousting accident at Greenwich Palace.	25 January 1533 Marriage of Henry VIII and Anne Boleyn at Whitehall.	 <p>Pembroke Castle after Joseph Mallord William Turner © Tate</p>		
27 January 1596 Sir Francis Drake , explorer, sea captain and pirate, died of dysentery in Portobelo harbour, Panama.	28 January 1457 Birth of Henry VII at Pembroke Castle in Wales. AND 1547 Death of Henry VIII at Whitehall. Accession of Edward VI			

DAY IN TUDOR HISTORY

6 January 1540 Henry VIII married Anne of Cleves at Greenwich Palace.	7 January 1536 Death of Catherine of Aragon , first wife of Henry VIII, at Kimbolton Castle.	8 January 1543 Burial of King James V of Scotland at Holyrood Abbey, Edinburgh.	9 January 1539 Executions of Henry Pole , 1 st Baron Montagu, and Henry Courtenay , Marquis of Exeter, on Tower Hill.	10 January 1514 Completion and printing of the first section of the " <i>Complutensian New Testament</i> " in Hebrew, Aramaic, Greek and Latin at Alcala, Spain.
14 January 1559 Elizabeth I 's coronation procession from the Tower of London to Westminster.	15 January 1559 Coronation of Elizabeth I at Westminster Abbey.	16 January 1486 The Bishop of Imola , the papal legate, authorised the marriage of Henry VII and Elizabeth of York .	17 January 1541 Arrest of Sir Thomas Wyatt the Elder , courtier, diplomat and poet, for allegedly corresponding with Cardinal Pole , and referring to the prospect of Henry VIII's death.	
 <p>Cardinal Pole by Willem van de Passe</p>		21 January 1542 Bill of Attainder passed against Catherine Howard , Henry VIII's fifth wife.	22 January 1552 Execution of Edward Seymour , former Lord Protector, on Tower Hill.	23 January 1571 Official opening of the Royal Exchange in London by Queen Elizabeth I .
		26 January 1567 Death of Nicholas Wotton , diplomat, Secretary of State and Dean of Canterbury and York. He was buried in Canterbury Cathedral.		
29 January 1536 Burial of Catherine of Aragon at Peterborough Abbey as Princess Dowager.	30 January 1554 Rebel Thomas Wyatt the Younger and his men besieged Cooling Castle, owned by George Brooke, 9 th Baron Cobham.	31 January 1547 Thomas Wriothesley announced the death of Henry VIII to Parliament and Edward VI was proclaimed King.		

Tudor Life

A TOUR OF LUDLOW CASTLE

Natalie Grueninger shows us
around this wonderful and
historic castle in Shropshire

I DON'T REMEMBER the exact moment when Ludlow Castle stole my heart and etched itself in my imagination, but I do know that it was long before I first laid eyes on its grey, ancient walls. This day, I can recall in great detail.

My family and I were on a month's long holiday from Australia, a trip we'd dreamed of for many years and one planned to coincide with the release of my first book, *In the Footsteps of Anne Boleyn*, co-authored with Sarah Morris. My family's love of history meant that we'd organised our itinerary around the historic sites we hoped to visit, close to sixty of them, scattered across England, Wales and Scotland, many of them, including Ludlow, associated with key personalities from the Wars of the Roses and the Tudor dynasty.

While well aware of the many illustrious people in whose footsteps I now walked, the castle's particular appeal and pull, for me, lay in its connection to two young royals who'd experienced both exhilaration and despair within its walls – Katherine of Aragon and Arthur Tudor.

Just months after their extravagant and long-awaited wedding had been celebrated in old St Paul's Cathedral, the couple moved to Ludlow, where Arthur, under the guidance of his tutors and advisors, would continue his schooling in the art of government. As the eldest son of Henry VII and Elizabeth of York, the future of the still shaky Tudor dynasty and the

hopes of a nation, rested firmly on his shoulders. Tragically though, the golden rule his name promised was not to be. On Saturday, 2 April 1502, fifteen-year-old Prince Arthur Tudor died in his chambers at Ludlow. Katherine too was struck down but proved the stronger of the two, in time making a full recovery. Arthur's ten-year-old brother Henry was now heir apparent to the throne of England.

Let us now tour the castle where this pivotal moment in Tudor history – in world history – played out.

The castle's main entrance (*shown on the right*), which was originally constructed in the twelfth century, albeit heavily altered over the following years, formed the principal entrance to the castle from the market square. Pause here a moment and imagine Katherine and Arthur wrapped up against the biting cold, at the head of a great procession of ladies and gentlemen, passing through the gatehouse, in January 1502. While the castle and its harsh climate were new to Katherine, they were all too familiar to Arthur, who'd resided at Ludlow since around the age of seven.

The buildings that now house the castle entrance, shop and tearoom, post-date Arthur and Katherine's time, however, the remains of part of the original curtain wall and a fourteenth century chapel, The Chapel of St Peter, along with the ruins of a thirteenth century tower, Mortimer's Tower, are remnants of the castle that greeted the newlyweds in the winter of 1502.



SHOPS



CASTLE



CASTLE
TEA ROOM

TEA ROOM

CASTLE ENTRANCE

TEA ROOM
& GARDEN TERRACE



The curtain wall



The arms of Sir Henry Sidney



Cross the grassy outer bailey, originally home to stables, storehouses and workshops, and make your way towards the bridge that spans the old castle ditch.

The arms of Sir Henry Sidney, Lord President of the Council of the Marches from 1559 to 1586, can be seen over the gatehouse, surmounted by the royal arms of Elizabeth I.

In the twelfth century, the original entrance to the castle, through the Norman keep, was blocked (note the different-coloured masonry in the bottom left corner below) and an archway cut through the adjacent curtain wall. Then, in the fourteenth century, a lower narrower arch was made, which served as the principal entrance to the inner bailey, as it still does to this day.

Through this entrance we come face to face with the evocative ruins of the buildings Katherine and Arthur would have known.

On the left, are the remains of the 'The Solar Wing, later called Prince Arthur's block,

where Katherine and Arthur stayed while at Ludlow.

Their luxurious apartments offered uninterrupted views of the undulating countryside, and would have been well lit, lavishly furnished and warmed by a fine fireplace.

To the right of the Solar Wing are the ruins of the two-storey Great Hall, where the newlyweds, along with their households, would have dined and entertained important guests on ceremonial occasions. It's possible that the wooden doors that give access to the hall today, are original.

On the right of the Great Hall are the ruins of yet another three-storey residential block, sometimes referred to as 'The Great Chamber Block' and on the far right of this building, are situated the remains of the fourteenth century Garderobe Tower and 'Tudor Lodgings'. The latter was built in the sixteenth century on the site of an earlier building, where

it's traditionally said the ill-fated 'Princes in the Tower', the sons of Edward IV, lived before their disappearance and murder.

The Norman Chapel of St Mary Magdalene pictured in the foreground, is only one of a handful of round churches to survive in Britain today, and in Katherine's day, was the most important chapel in the castle.

No doubt the devoutly religious future queen attended prayers and services in the church on Sundays and holy days. Despite being heavily altered in the late sixteenth century, there are surviving features that Katherine and Arthur would have seen, including the impressive chancel arch that originally led to a square chancel and polygonal apse now demolished, an arcade of seven arches, carved decorative heads, and a stone bench that runs all the way around the nave.

The top of the Great Tower offers breathtaking views of the castle and surrounding countryside.

Just visible in the photo below is the spire



of the medieval Parish Church of St Laurence, where Arthur's funeral cortege stopped on its way to Worcester Cathedral, where the Prince was buried on 25 April 1502.

Arthur's 'heart' (more likely his internal organs removed during the embalming process) is purportedly buried in the chancel. The church is also home to some beautiful Victorian stained-glass windows, depicting many of Ludlow's famous residents, including King Edward IV and Prince Arthur.

A visit to Ludlow would not be complete without visiting Castle Lodge, situated next to the castle.

Although there is no evidence to suggest that Arthur or Katherine ever visited the house, it probably dates from the fifteenth century and is home to some exquisite linenfold



panelling, beautifully carved fireplaces and an extraordinary plaster ceiling believed to date to the sixteenth century.

The house is also home to some modern reproductions of well-known Tudor portraits.

Although the house is privately owned, the owner does open it up to the public for a small

fee. Just knock on the front door!

Since returning home from my holiday, I've spent many hours researching Ludlow's history and reading about Katherine and Arthur's fateful marriage, for my upcoming book, 'In the Footsteps of the Six Wives of Henry VIII', co-authored with Sarah Morris. The more I learn, the more enthralled I become with this magical place, where the walls whisper to you of its past inhabitants, and where Katherine and Arthur step out of the pages of history.

NATALIE GRUENINGER

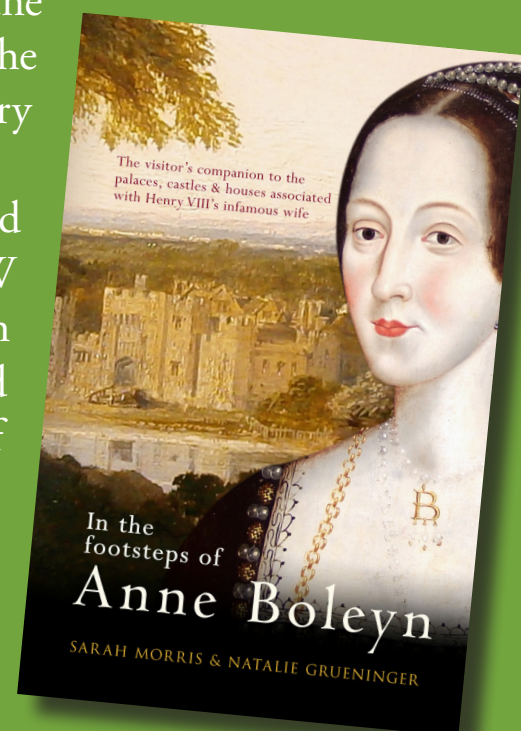




Natalie Grueninger and **Sarah Morris** are the authors of “In the Footsteps of Anne Boleyn” and the upcoming “In the Footsteps of the Six Wives of Henry VIII”.

Natalie Grueninger is a researcher, writer and educator. She graduated from The University of NSW in 1998 with a Bachelor of Arts, with majors in English and Spanish and Latin American Studies and received her Bachelor of Teaching from The University of Sydney in 2006.

Natalie is fascinated by all aspects of life in Tudor England and has spent many years researching this period.



A NOVEL OF THE WARS OF THE ROSES

THE CLAIMANT

SIMON
ANDERSON



The harvest is gathered and the country wears its autumn livery. Four years after the first battle of The Cousins' Wars, later known as The Wars of the Roses, the simmering political tensions between the Royal Houses of Lancaster and York have once again boiled over into armed confrontation.

Nobles must decide which faction to support in the bitter struggle for power. The stakes are high and those who choose unwisely have everything to lose. Sir Geoffrey Wardlow follows the Duke of York while others rally to King Henry's cause, but one in particular company under the Royal banner is not all it seems, its leader bent on extracting a terrible revenge that will shatter the lives of the Wardlow family.

THE CLAIMANT IS AVAILABLE *NOW* FROM AMAZON

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Even queens have flaws

A few years ago, I wrote an article called 'Beyond the Stereotype' about the surprising aspects to the personalities of each of Henry VIII's six wives. A few days ago, a very angry reader took me to task because I pointed out some of the less-than-lovely parts of Katherine of Aragon's character while extolling the softer elements of Anne Boleyn's.

My point was not to damn one queen in order to eulogise another, but simply to point out that the 'nice' queen (Katherine) had more than her fair share of flaws, while the 'harsh' consort (Anne) was, as well as being neurotic, difficult and assertive, often kind, vulnerable and very funny. Human beings are such a thrilling kaleidoscope of interlocking traits that it has often struck me as odd that we seem so protective of our stereotypes for the great, good and damaged of History.

I, for one, love a good flaw and it's the feistiness of Henry's fourth bride, Anne of Cleves, which leaves me with a feeling of warmth towards her. David Starkey summed up the popular perception of Anne as 'the dumb fat girl' in his 2003 book 'Six Wives'. The memorable if inaccurate nickname of 'the Flanders Mare' stands alongside Marie-Antoinette's exhortation to eat more cake and Queen Victoria's lack of amusement as one of History's best-remembered anecdotes that never actually happened.

The last century has certainly been kinder to Anne of Cleves, who still holds the record for the shortest-serving queen consort in English history. Along with Katherine

Parr, she is the only member of the Tudor royal family to emerge with a fairly consistent historical reputation. Even Henry VIII's saintly mother, Elizabeth of York, has her detractors who think her behaviour during her uncle's reign whiffs of someone too sweet to be wholesome, as we say in Belfast. While swords, axes and long-wasting misery cut down her contemporaries, Anne of Cleves emerged from her short marriage to the gargantuan king with a list of properties so impressive it could draw an envious glare from Sotheby's Realty and an annual pension that makes Ivana Trump look frugal. Her amicable relationship with her replacement, Catherine Howard, extended to dancing together at Yuletide and the friendly exchange of gifts. She outlived the rest of Henry's queens by at least a decade. This



has led to a popular view of Anne of Cleves as 'the lucky one', 'the one who got away'.

Two portrayals of her on screen dramatise that interpretation of her – 1933's 'The Private Life of Henry VIII', in which Anne is played by Elsa Lanchester, and the fourth episode in the BBC's acclaimed costume drama 'The Six Wives of Henry VIII', where she was played wonderfully by Elvi Hale. Both productions carry this version of Anne to the extremity that she is actually shown subtly manipulating her terrifying bridegroom into granting her a divorce. Fabulously wealthy and comparatively independent, Anne embarked upon a life that many other sixteenth-century women would envy.

But it is not the whole story. In a society obsessed with rank and etiquette, Anne of Cleves perceived her demotion as a stinging humiliation. She tolerated and even honoured her first replacement, but she indignant and deeply embarrassed by Henry's decision to marry Katherine Parr three years later. Ambassadors reported that Anne had let slip some deeply unflattering remarks about the new queen's appearance. (Anne seemed to firmly believe that

she was more beautiful.) Katherine Parr was about three years Anne of Cleves's senior and far below her in terms of rank.

Anne may have counted herself lucky in comparison to Katherine of Aragon, but even the dreadful fate that befell Catherine Howard could not quite shake Anne's sense that she had been robbed of her crown. Perhaps by 1543, having mastered English and settled into her new home, she was no longer the blushing and terrified girl from Düsseldorf adrift in a strange land. She felt more confident and better-suited, so she believed, to sit on a throne than Katherine Parr.

I do believe that Anne of Cleves was the lucky one, the one that got away, but I'm not convinced she always saw it that way. There was a part of her, and who knows how big or small it was in her heart of hearts, that wondered what might have been and continued to nurse dreams of a crown long after she had been relegated to the fringes of the royal family. I rather like that ambiguity to her, it makes her more interesting, even though I can't help but feel glad for her that her wish never came true.

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, his next book "**A History of the English Monarchy**" will be published by MadeGlobal early in 2015

Mickey Mayhew tells us that

‘There’s something about Mary’

I first became interested in **Mary Queen of Scots** as a direct result of my interest in Anne Boleyn. I thought nothing could top the Tudor queen’s tale of tragedy and trumped-up charges, until on a sunny afternoon in Waterstones in Oxford I happened upon a copy of Jane Dunn’s ‘Elizabeth and Mary’.



I have to confess to completely shallow reasons for buying the book; I liked the cover, the wonderful white and silver design on the slightly dog-eared paperback, but I didn’t know much about either queen beyond what had been fed to me via epilogues and anecdotes in various ‘Henry and his Six Wives...’ books. And so I read all about the flight to France, the Chastelard stalker incident, Rizzio’s murder, gunpowder explosions in the middle of Edinburgh, kidnap, ravishment, rebellion, daring escapes...and well, let’s just say that my jaw was on the floor. There was no looking back, and suddenly Anne’s life seemed, aside from the tumultuous last few months, suddenly rather serene by comparison.

When I was asked to write a book on Mary I naturally jumped at the chance, and turned out over 60,000 words in a little under two months. I think my main intention in writing the book has been, besides documenting the fabulous disaster of Mary’s life, to drag her kicking and screaming into the 21st century; in this endeavour I’m hoping soon to be bolstered by the advent of The CW Television Network’s teen drama ‘Reign’ to our screens. Also I wanted to pen something accessible to modern/media-savvy readers, hence a chapter on ‘Mary’s movies’ and

the like. Sadly the word count for the book prevented me from jotting out a possible idea of what Mary's list of Facebook 'friends' list might have looked like; one can imagine the amount of times she might have sent a 'friend request' to her cousin Elizabeth I over the years, only to have the action politely ignored.

Because let's face it, Mary really ought to be even more famous than she already is; she was a woman who could turn breaking a fingernail into an international incident, and the sort of scandal that finished off my-still beloved Anne Boleyn would barely have occupied her past breakfast. In modern terms Mary might be considered a diva of the highest order, prone to tears when she didn't get her way and given to outright fainting if she found herself face-to-face with downright disagreement. And almost above all else what made me smile so much was the fact that she was utterly outrageous; my dear mother would've called it 'bare-faced cheek'. Any woman who can stand accused – whether she was involved or not – of blowing up her camp conspirator of a husband so that she could marry the butchest bloke on her council deserves to be hauled up to the very top tier of fabulous femme fatales of the last five hundred years or so. And where Mary is concerned that's barely the beginning; mass slaughter (the 'Rough Wooings'), plots, decoys, assassination letters hidden in beer barrels, stalkers, daring escapes... to drag out the that old careworn cliché, if her life was put forward as the possible plot for a blockbuster movie it would probably be thrown out for being 'too far-fetched'. She certainly leaves her mark wherever she went; I've visited more houses with beds she supposedly slept in, monuments, memorials and statues than I thought possible; as my friend's five-year old nephew so succinctly said, 'They'll put up a plaque just 'coz she did a poo there!'

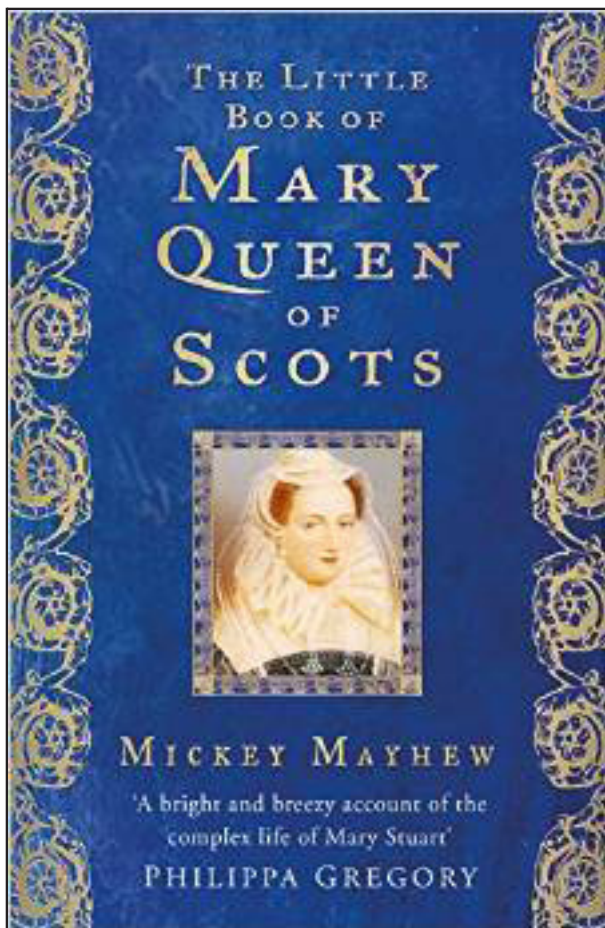
To many people in the past Mary's tale was one of hardship, loss, and woe; to me – and hopefully to my readers – the vagaries of modern life and a certain sense of irony has enabled me to see the amusing side of her story as well as taking in the very real tragedy of someone who was imprisoned against their will for an astonishing *nineteen* years and still managed

to hold her head up high on the day of her execution; child-molesters and murderers get less these days. Despite the way her partisans might protest I nevertheless like to think of her as yes, an incorrigibly plotting personality, and yes, as a woman who, when caught red-handed encouraging all-out invasion, proceeded on more than one occasion to lie her way out of it with a little lathering on of that aforementioned barefaced cheek, and then have a hissy fit when her privileges were revoked as a result. Mary's height – she puts the 'high' in 'high maintenance' – and her sultry Scottish accent (that's what an eyewitness called it, despite the many protestations that she purred in some sort of affected French) meant she was a man-magnet in the way her cautious control freak of a cousin Elizabeth I never was, and to tell the truth too much of the tale of Mary's downfall is due to that special sort of feminine jealousy rather than mere religious rancour. Elizabeth may have been successful, and Mary a failure, but, as Katharine Hepburn said in 'Mary of Scotland' (1936), what a magnificent, dramatic failure her life was; that we could all fumble the ball quite so spectacularly. And the big reason both queens – not to mention Anne Boleyn – have such a hold still in the popular imagination is because of the great 'what ifs' of their lives; was Elizabeth *really* a virgin? Was Anne Boleyn really guilty of incest, even if only to save her own skin?

To my mind Mary has more 'what ifs' than both mother and daughter put together; did she really help do Darnley in? Did Bothwell really ravish her at Dunbar Castle? Did Shrewsbury really love her? Was she really up to her elbows in the Babington Plot? What about the Ridolfi Plot? What did she even really look like!?! Most likely we'll likely never know, like JFK and Jack the Ripper and a million other mysteries, and that's the reason we keep reading, and why she won't ever die, not really.

MICKEY MAYHEW





Author of this month's Mary, Queen of Scots article, **Mickey Mayhew**'s book on Mary 'The Little Book of Mary Queen of Scots' is available on Amazon and in all good bookstores – and maybe even some bad ones! – from January 5th 2015.

Mickey is a lifelong Londoner, currently completing his PhD on the cult surrounding tragic queens Anne Boleyn and Mary Queen of Scots, with the help of Claire Ridgway and the members of the 'Anne Boleyn Files' forum, whilst also spending a not inconsiderable amount of time campaigning for disabled rights; 'Don't set a good example – instead *be* a good example'. In the past he has written film and



theatre reviews for various London lifestyle magazines and had several short stories published. More recently he co-authored three books on the Whitechapel murders, with a view to gaining better understanding and appreciation of the lives of poor women in Victorian London; even more recently than that he penned the 'Barrow Boys of Barking' trilogy, a tale of urban fantasy about another tragic temptress of noble bearing who was locked up for loving the wrong sort of men, and also available on Amazon.

And finally, to top it all off, he's just won a three-book contract to write a series of Tudor tomes, to start hitting the shops at the end of 2015.

<http://www.amazon.com/dp/0750961511/>



!ALERT! PARIS MEET-UP

Sunday 29th March

- Visit the Real Tudors Exhibition
- Meet Claire + Tim Ridgway

FOR MORE DETAILS:

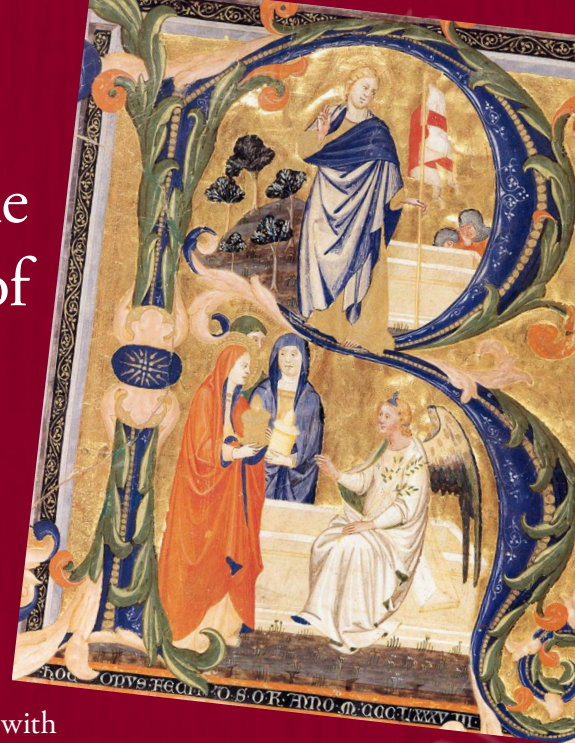
<https://www.tudorsociety.com/?p=1725>

The Centre for the Study of the Renaissance at the University of Warwick

The Centre for the Study of the Renaissance at the University of Warwick, is a large and broadly-based research community, which aims to promote learning and research in the history and culture of the Renaissance. It offers an interdisciplinary graduate programme at Masters and PhD levels, it hosts visiting fellows and postdoctoral researchers, and generally provides opportunities to colleagues within the university and in partnership with academic institutions in Britain and abroad, to mount research projects and organise seminars and conferences to advance and stimulate our understanding of the Renaissance's cultural heritage. Thanks to the breadth and depth of Warwick's expertise in the Renaissance, the Centre has also been home to a broad range of research projects and is well-known for its organisation of international conferences and symposia. In collaboration with the Newberry Library (Chicago) the Centre also hosts workshops and summer schools for American and British advanced doctoral and early postdoctoral researchers.

The Centre offers a taught MA which gives our postgraduate students the opportunity to spend a full university term in Venice, studying the city's art, history and culture. It also accepts postgraduate students for MA (by Research), and MPhil and PhD programmes, all of which can be undertaken on a full-time or part-time basis. It also organises a number of events in Warwick's centre in Venice, which has been housed since 2007 in the fifteenth century Palazzo Pesaro-Papafava; it organises a weekly research seminar (STVDIO), which promotes the interdisciplinary study of the Renaissance in the UK and internationally, and together with the Warburg Institute in London, the Centre provides training to doctoral research students at UK universities via the 'Warwick-Warburg programme' for Resources and Techniques for the Study of Renaissance and Early Modern Culture

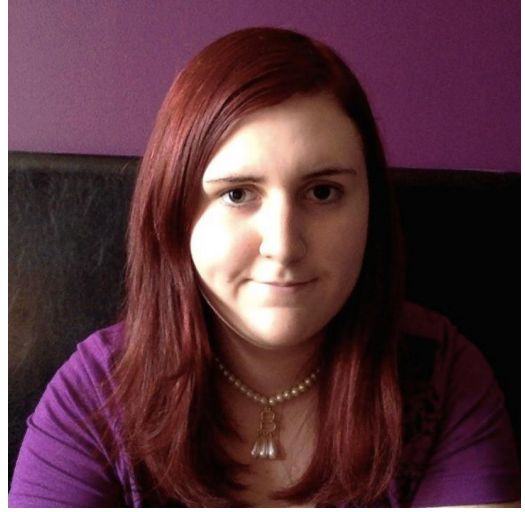
More information can be found on our website at <http://www2.warwick.ac.uk/fac/arts/ren/> or email renaissance@warwick.ac.uk



Charlie

The Boleyn Women by Elizabeth Norton

Our Books



Many people are interested in Anne Boleyn, but not much is known about her family. The Boleyn Women by Elizabeth Norton tells us how the Boleyn family rose from relative obscurity to having one of its own on the throne of England. This was mainly down to the strong women of the family; many just like Queen Anne Boleyn.

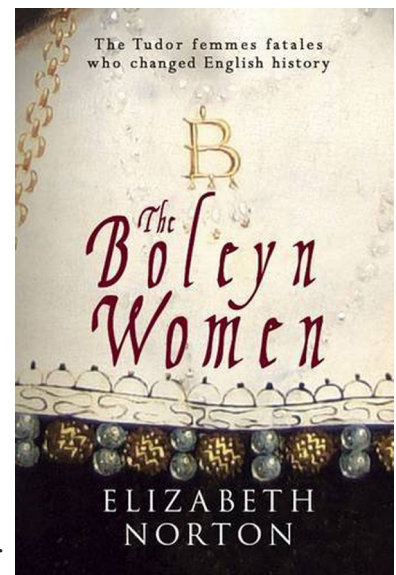
The book starts off by talking about the early Boleyn family, the first members we can identify in the originally obscure family. As Norton says, “an observer in the thirteenth, fourteenth and even fifteenth century would never have dreamed that the family would produce two queens of England”. It goes on to mention some of the women that we don’t know much about, before getting to the first Boleyn woman of nobility, Anne Hoo Boleyn. It talks about her marriage to Geoffrey and their connection with the Paston family, the family that wrote the famous Paston letters. Both families were strikingly similar, with Norfolk connections and common backgrounds.

There were, surprisingly, quite a few women named Anne Boleyn, however none were as interesting as Queen Anne Boleyn. The only one that comes close is Anne Shelton (nee Boleyn), mother of one of the King’s mistresses, Madge Shelton, and there is an interesting section on this Anne Boleyn and Queen Anne’s relationship with her and other family members. Norton also talks about Mary Boleyn, a topic that is more suited to a section in a book like this than a full-length biography. For anyone wanting to find out more about Mary Boleyn, I would suggest this book with the rest of the family almost as an extra if they’re interested.

The book can get a little complicated sometimes, with a lot of names being the same or similar. However, this can easily be said about many history books. I found that it was also hard to get into the book at the very beginning, with little information being known about the early Boleyns and with Norton often having to make a guess as to what happened and when.

While Anne Boleyn was queen, the Boleyn faction became divided. I found Norton’s take on this very interesting, how she talks about Anne’s aunt looking after Princess Mary and being made to treat her badly. This soon turned Anne’s aunt against Anne herself and her hatred for her was shown while she was in the Tower of London.

Norton takes the reader through the Boleyn’s family history and even if it does start off a little slow it quickly turns into an exciting and surprising ride that ends with a Boleyn on the throne of England: Elizabeth I, one of the first queens of England to rule in her own right. I would recommend this to anyone wanting to read about the Boleyn family, not even just the Boleyn women. Some readers, however, may find themselves skipping pages if they have already read books on Anne and her life.



Charlie Fenton has recently published her 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 writes monthly book reviews for the *Tudor Life Magazine*

HENRY VII & ELIZABETH OF YORK THE FIRST TUDOR MARRIAGE



Olga Hughes from *Nerdalicious* discusses some of the motivations behind a vital marriage for the Tudor dynasty...

“ *The root of all was the discountenancing of the House of York, which the general body of the realm still affected. This did alienate the hearts of the subjects from him daily more and more, especially when they saw that after his marriage, and after a son born, the King did nevertheless not so much as proceed to the coronation of the Queen, not vouchsafing her the honor of a matrimonial crown*

- Bacon's History of the Reign of King Henry VII

NOW THAT Henry and Elizabeth were married, it was naturally expected that Elizabeth's coronation would follow. In most cases adult kings were already married and joint coronations of the new king and queen would shortly follow ascension. In the cases of younger kings who were well into their tenure when they married the new queen would be crowned within a matter of weeks. Yet Elizabeth of York would wait almost two years for her coronation. This has led to much speculation on Henry VII's

feelings for his wife and his alleged paranoia over her York ancestry.

One view is that Henry expected Elizabeth to bear him a son before he would see her crowned but this is said with the benefit of hindsight; an idea influenced by the later actions of Henry and Elizabeth's son Henry VIII. It is a fact that Elizabeth of York's ancestral claim to the throne was superior to her husband's, but however popular Elizabeth was no one would have been expecting her to rule as Queen regnant.

HENRY VII & ELIZABETH OF YORK

Another view is political motivation. It is evident that Henry VII wanted to put some distance between his own coronation and that of his wife's. Henry's coronation took place in Westminster Abbey on 30 October 1485. The wedding took place in a hurry, only two days after the dispensation allowing Henry and Elizabeth to marry arrived. The preparations for the wedding has begun in December. So it is clear that Henry planned to put Elizabeth's coronation off for a short time, probably after he returned from a progress to Yorkshire and Lincolnshire where disaffected Yorkist still loyal to Richard III needed to be addressed.

There were some plans for Elizabeth's coronation as early as January of 1486, with numerous payments noted for *for the coronacion of our souverayne lady ye queune*. Payments for made for canopy staves and timber work for two chairs of estate, and several payments noted for furs and cloth, including ermine and miniver for

the 'divers' furring of Elizabeth's robes, white bogy (lambskin) for furring of the henchmen's gowns, plus payments for scarlet and worsted. There was also a payment for the hire of a cart to *carye in ye ranz unto Westminster* - that is Rennes, a fine linen cloth - *and porters wages for to help to lay the same ranz frome Westminster unto the Abbey*.

Thus plans for her coronation were well underway before Elizabeth discovered she was pregnant. Henry's progress to Lincolnshire and Yorkshire was planned and it was decided Elizabeth would stay behind. Elizabeth and her unborn child's safety was of the utmost importance and there was no promise of safety on this progress.

Henry would be gone for three months, leaving just before Easter. Elizabeth rested quietly at her mother's palace of Placentia at Greenwich. Upon his return Henry met with Elizabeth at Sheen and they left for London, staying at Windsor until the end of August when they departed for Winchester, the city believed to have once been the capital of Camelot. It was here Henry wanted his heir to be born. Elizabeth of York secured the future of the Tudor dynasty by giving birth to a boy in Winchester's St Swithin's Priory on the 20th of September 1486. He was named Arthur for the fabled King Arthur of Camelot.

While the kingdom celebrated and poets wrote ballads commemorating the event, little Arthur's splendid christening was held on the 24th of September. Elizabeth was suffering from an 'ague' and was not entirely recovered. After her lavish churching ceremony the court left Winchester in late October, arriving on the October 26th at Farnham, where Prince Arthur's household was now established.

Plans for the coronation seem to have begun again. Yet another payment was made to Sir Roger Cotton, *maister of the horses with oure derrest wif the queune*, on the 17th of December 1486, a sum of forty pounds to purchase *eighte coursers for the chares belonging to oure said wif, to serve ayenst hire coronacioun*. Still, it would be almost another year before



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Elizabeth's coronation went ahead. Rumours had been heard of the pretender Lambert Simnel as early as November but it was not until January that the Simnel rebellion would pose a serious threat to the young Tudor family's security. Henry won a great victory on June 16 at the Battle of Stoke. Preparations for Elizabeth's coronation would again commence in September of 1487.

Events over the first two years of Henry's reign may suggest that the delay behind Elizabeth of York's coronation was not of a particularly sinister nature as is usually implied. Yet whatever the reason Henry, or the couple, had for delay it did cause discontent, such a delay was unprecedented. Henry would make sure the splendour of Elizabeth's coronation surpassed his own. And on the 25 November 1487 England's first Tudor Queen was finally crowned.

My Lady the King's Mother

To examine the marriage of Henry VII and Elizabeth of York we must include a constant presence in their lives, Henry's mother Margaret Beaufort. Novelists have lately delighted in creating a sinister portrait of Margaret Beaufort, a domineering and overbearing zealot with an unhealthy obsession for her son, jealous of her daughter-in-law's place in his affections. And historians have not helped the matter.

There are three accusations against Margaret that have been particularly damaging. The first is her signing herself *Margaret R.* during her son's reign. She was of course using her title of Richmond but it is also assumed that she was alluding to the royal title of *Regina*. This is hardly likely. It is a fact that Margaret was afforded semi-regal status at court, second only to the Queen, but this was not unprecedented.

The second piece of 'evidence' of Margaret's domineering behaviour is her title *My Lady the King's Mother*. This was certainly not an invention of Margaret Beaufort's. Cecily Neville, mother of King Edward IV, was referred to as *My Lady the King's Mother* during her son's reign. After her son Edward IV had captured the throne Cecily revised her coat of arms to include the royal arms of England. This

was a reference that her husband, Richard Duke of York, had been a rightful king during Henry VI's reign and that she was effectively Queen Dowager. When Edward married Elizabeth Wydeville, he built new queen's quarters for her and let his mother remain in the queen's quarters in which she had been living. In the early years of Edward's reign Cecily was a dominant presence at court.

Cecily Neville and Margaret Beaufort held each other in great esteem. Considering Cecily was almost thirty years older than her and it is not inconceivable that Cecily's influential role at court left an impression on a younger Margaret. Both had active political roles in the early years of their sons' reigns. Both were afforded semi-regal status by their sons. Many observations have been made of Margaret Beaufort appearing in similar attire to her daughter-in-law the Queen, taking precedence just a step behind her. A miniature from the Luton Guild Book (c



Elizabeth of York

HENRY VII & ELIZABETH OF YORK

1475) shows Edward IV and Elizabeth Wydeville kneeling before an image of the Trinity. Cecily Neville is depicted in royal robes, placed immediately behind the queen.

There is no evidence Margaret ever tried to have precedence over her daughter-in-law the Queen. One Twelfth Day, for example, Elizabeth and Margaret appeared in “like mantle and surcoat” but then Margaret tended to Elizabeth’s crown as she feasted. An astute politician like Margaret was unlikely to purposely try and diminish her son’s influence, or his wife’s position for that matter, for her own vanity. Margaret, with her famed love of writing ordinances, was careful to cultivate the majestic image of the Tudor Dynasty. She kept her place as the King’s mother, which was satisfying enough.

Henry was Margaret’s only child, born when she was merely thirteen, a difficult birth that nearly killed both of them, and mother and son were certainly close. Their affection for each other when they were finally reunited is plain in the surviving records of gifts and letters. Henry honoured his mother, declaring her *femme sole*, which gave her complete control over her own wealth. She was the greatest landowner in the kingdom only after the King and Queen. This also indicates that while she was at court often, Margaret did not live with her son full-time, she had vast estates to attend to and her own wealth to manage.

It is also assumed that Elizabeth of York resented her mother-in-law. That Margaret was commanding cannot be denied, but then nor can her affection for both her son and daughter-in-law. There is no evidence Henry favoured his mother over his wife. A letter from Pope Alexander warned Margaret that Henry had already promised Elizabeth that he would appoint her candidate as the next bishop of Worcester, therefore Margaret’s candidate had to be dropped.

The third and most oft-repeated accounts of Margaret’s alleged dominance over her daughter-in-law we will discuss are from the Spanish. The first from ambassador Pedro de Ayala is usually repeated in this fashion “*The King is much influenced by his mother...the*

Queen, as is generally the case, does not like it.” These two sentences have been repeated ad-nauseam for decades, yet looking at the entire portion of the letter gives it a slightly different context.

“*The King is much influenced by his mother and his followers in affairs of personal interest and in others. The Queen, as is generally the case, does not like it. There are other persons who have much influence in the government, as, for instance, the Lord Privy Seal, the Bishop of Durham, the Chamberlain, and many others.*”

De Ayala is claiming that many at court held influence over the King, *including* his mother. That “*The Queen, as is generally the case, does not like it*” is speculation and not evidence of Elizabeth’s actual feelings for her mother-in-law, nor that Henry would only listen to his mother in matters of state.

The letter from the sub-prior of Santa Cruz to Ferdinand and Isabella of Spain, the parents of Prince Arthur’s betrothed, Katherine of Aragon notes that “*The Queen is a very noble woman, and much beloved,*” he wrote “*She is kept in subjection by the mother of the King. It would be a good thing to write often to her, and to show her a little love.*” The Spanish were not particularly attuned to the traditional role of an English Queen consort, when their own Queen Isabella had an equal partnership with her husband and was involved in state and military matters. Elizabeth’s patient tolerance of her mother-in-law is admirable, if indeed we are to believe Margaret was such a domineering presence merely from the observations of two ambassadors. Other letters from De Ayala paint a rather different picture of Elizabeth’s role in the family.

Another more obscure account of Margaret’s presence at court is of John Hewyk of Nottingham, who was seeking a position in the Queen’s household “*that he had spoken with the Queen’s Grace, and should have spoken more with her said Grace, had [it] not been for that strong whore the King’s mother.*” It appears Margaret intervened on this occasion, yet she may have simply been assisting in getting rid of an unwanted petitioner, if indeed his manners are anything to go by.

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Publicly Elizabeth and Margaret put on a united front and collaborated on many projects together. It was Margaret who intervened for Elizabeth's younger sister Cecily when she angered Henry with her marriage to a commoner, Margaret who gave Cecily and her husband shelter and negotiated with Henry on Cecily's behalf so Elizabeth would not be placed in a difficult position. It was Margaret who welcomed Elizabeth in the aftermath of Bosworth, newly renovating her rooms to keep her comfortable. Margaret would keep a permanent suite of rooms entirely for Elizabeth's disposal at her estate in Collyweston. It was to Margaret's house that Elizabeth fled with Prince Henry during the Cornish uprising of 1497. It was Margaret to whom Elizabeth turned when she was anxious about her daughter being sent to Scotland. Margaret had, after all, also experienced a dangerous childbirth at a tender age. Henry told the Spanish ambassadors-

"Besides my own doubts, the Queen and my mother are very much against this marriage. They say if the marriage were concluded we should be obliged to send the Princess directly to Scotland, in which case they fear the King of Scots would not wait, but injure her, and endanger her health."

It is clear in this case that Margaret and Elizabeth actively worked together - and it can't be denied the image of Henry VII being brow-beaten by both his wife and mother is rather delightful.

***The king was in his counting house,
Counting out his money;
The queen was in the parlour,
Eating bread and honey.***

One of the more persistent myths surrounding the marriage of Henry VII and Elizabeth of York is that he kept her short of money and forced her to wear threadbare gowns that were mended over and over again. This is an exaggeration born of Henry's 'miserly' reputation and a handful of Elizabeth's accounts.

Elizabeth did indeed have gowns mended. This is not unprecedented, Edward II's Queen consort Isabella also had her gowns

mended. Should we look closely at any noble woman's account we would likely see more of the same. Elizabeth of York's privy purse expenses note -

"Itm the same day to Robert Ragdale tailour for making of two dublettes for twoo fotemen...Itm for lynnyng a gowne of blake velvet for the Quenes grace with wyde slevys with blake sarcenet with an egge of blake sattayne...and for mendyng of divers gownes and kirtelles of the Quenes" Along with the 'divers' gowns she was mending she was also paying her tailor for a new dress and two doublets of velvet for her footmen. The next mention of mending points out two velvet gowns and one of damask. "Itm payed for the hemmyng of a kertelle of the Quenes of damaske...Itm for mendyng of a crymsyn velvet gowne... Itm for mendyng of a gowne of blake velvet..."

Much is also made of the "tin" buckles ordered for Elizabeth's shoes. However wealthy mother-in-law Margaret wore the same, made



Margaret Beaufort

HENRY VII & ELIZABETH OF YORK

from latten, a copper alloy. Was Elizabeth being forced to mend her gowns because of a miserly husband or was she merely mending costly favourites? Expenses show the equivalent hundreds of thousands of pounds spent on furs and fabrics for Elizabeth's wardrobe. Elizabeth's wedding gown of silk damask and crimson satin may have cost a mere £11.5s.6d, the equivalent of £7,480.00. Yet Henry's wedding gift of 49 timbers of ermine for her Easter gown cost £44 2s, the equivalent of a staggering £29,250.00, and this was only to line the sumptuous fabric that would have been used. Her wedding ring, on the other hand, a hefty third of an ounce, cost only the equivalent of £770. Like gold was reused and jewels taken out of their settings to make new jewellery, hand-crafted and expensive fabrics could also be 'turned out', and gowns mended.

Elizabeth's privy purse expenses do show that she was often short of money. Henry and Elizabeth had a somewhat unorthodox arrangement, sometimes he would loan her money - sometimes secured by plate - pay her bills or purchase items for her household from his own income. Elizabeth of York's expenditure tended to exceed her income, but she was not spending it all on her wardrobe.

The reason was more likely her great

generosity. Elizabeth gave away thousands of pounds in gifts and charity. She gave huge tips to her servants and cash to the poor who brought her gifts. Many poor folk came to the palace gates with humble offerings from their homes and gardens. She received gifts of apples, cherries, cheese, cakes, butter; whatever the poor could afford to bestow on their beloved Queen. One man got 13s.4d. [£320] for bringing her a popinjay - or a parrot. No one left Elizabeth of York's presence without a handsome reward.

Elizabeth generously gave to religious houses, supported orphans, liberated debtors from London prisons, and she once paid for the burying of men who 'were hanged at Wapping Mill'. Her household were also regular recipients of her generosity, and her fool Patch did very well for himself bringing her apples, pomegranates and oranges. Much of her income also went to supporting her sisters and their children. That Elizabeth was gentle, kind and loving is plain. Perhaps her own years of suffering during the Wars of the Roses afforded her the great empathy she had with her people. Elizabeth never forgot her family, towards the end of her life she gave a gift of cloth, "by the commandment of the Queen to a woman that was nurse to the prince, brother to the Queen's Grace".

“ *And it is true, that all his life time, while the lady Elizabeth lived with him, for she died before him, he shewed himself no very indulgent husband towards her, though she was beautiful, gentle, and fruitful. But his aversion towards the house of York was so predominant in him, as it found place not only in his wars and councils, but in his chamber and bed.*”

- Bacon's History of the Reign of King Henry VII

A Loving Marriage

Bacon's grim account of the marriage of Henry VII and Elizabeth of York is not grounded in fact. It makes a pretty fiction of a tragically beautiful yet unloved Queen. Bacon, writing during the reign of King James I, was

also influenced by his own king's treatment of Queen Anne.

Henry and Elizabeth had created a sumptuous court in the Burgundian style, no doubt modelled on the glamorous court

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of Elizabeth's famously good-looking and charismatic parents, Edward IV and Elizabeth Wydeville and Henry's own years living in exile. The couple enjoyed music and entertainment together, gaming and hunting, they shared a love of books, learning and theology. The Tudors would entertain lavishly on important occasions, Twelfth Night, Christmas and New Years with performers generously rewarded by the treasurer of the King's chamber. Every summer solstice bonfires would burn through the few hours of darkness, with bold young men leaping over them and often receiving a scorching for their daring.

Elizabeth may have lived the luxurious life of a Queen, but she still enjoyed domestic pursuits. While she employed a French embroiderer, Robinet, she would embroider the King's garter robes herself. Family was of the utmost importance. Elizabeth of York was a hands-on mother, like her own mother had been. Elizabeth, unlike Henry, was the product of a love-match. Her father Edward IV had famously outraged the nobility by taking a beautiful commoner for his wife. Her parents were devoted to each other and Elizabeth was raised in a close and loving family. She would emulate the same family environment. Erasmus described visiting the family home, Eltham Palace, during his first visit to England in 1499 and encountering the royal children in the hall.

"In the midst stood Prince Henry, now nine years old and having already something of royalty in his demeanour, in which there was a certain dignity combined with singular courtesy. On his right was Margaret, about eleven years of age, later married to James, king of Scots; and on his left played Mary, a child of four, Edmund was an infant in arms."

David Starkey has suggested it was Elizabeth who taught her younger children to read and write. On the 2nd of November 1495, Henry VII paid £1 'for a book bought for my Lord of York'. Young Henry was only four and a half and there is no trace of a formally appointed tutor. Young Henry's handwriting was quite unlike that of his known teachers, and in some ways very like his sister's handwriting.

Henry VII and Elizabeth were rarely

parted, he liked to keep his wife by his side when he travelled. When Henry arranged a major diplomatic mission to Calais Elizabeth not only accompanied, him but was at his side during discussions. Much of the discussion in Calais was centred on the proposed marriage between Prince Arthur and the Spanish infanta Katherine of Aragon. Philip, archduke of Austria and Burgundy, had recently married Katherine's older sister, Joana of Castile. Elizabeth was present at this meeting. The Spanish ambassador De Puebla wrote:

"On Tuesday in Whitsuntide the Archduke had an interview with the King of England at Calais. They met in a church in the fields. The Queen of England also went to see the Archduke. The King and the Archduke had a very long conversation, in which the Queen afterwards joined. The interview was very solemn, and attended with great splendour."

Most of De Puebla's correspondence refers to 'the King and Queen' as a couple, showing Elizabeth was heavily involved in the negotiations for the alliance and the preparations for the nuptials. De Puebla also notes an incident where he 'gave the King and Queen two letters from the Princess of Wales. The King had a dispute with the Queen because he wanted to have one of the said letters to carry continually about him, but the Queen did not like to part with hers, having sent the other to the Prince of Wales'. Elizabeth got her way.

The marriage between Henry VII and Elizabeth of York was the only truly successful Tudor marriage. By all accounts Henry and Elizabeth had a deep mutual affection and respect. Elizabeth was beautiful, intelligent, kind and beloved by not only her husband and children, but by all of her peers and subjects. Henry was a faithful husband seemingly never took a mistress throughout their marriage. After several uncertain early years and rebellions their reign was also successful. Henry Tudor and Elizabeth of York had established the beginnings of their dynasty. But the greatest testament to their bond would come after a terrible tragedy struck the family.

OLGA HUGHES

A light-hearted look at surviving the
aftermath of Christmas celebrations
by **Toni Mount**

POST-CHRISTMAS RECOVERY

TUDOR STYLE

HAST THOU PUT ON a few unwanted pounds during Christmastide? Didst thou drink too much in this merry season? Is thy New Year's resolution to eat a more healthy diet? Then the renowned physician Andrew Boorde's new book, *Compendyous Regyment or Dyetary of Health*, emprinted in the year of Our Lord 1542, is exactly what thou requirest.

Dr Boorde tells us that eating too much shortens a man's life – two meals a day should suffice, he says, except for a labourer who may require three. The good physician is particularly concerned for the eating and drinking habits of Englishmen [and women]:

A lord's dish, good for an Englishman, for it makes him strong and hardy: beef, so be it the beast be young and it must not be cow flesh nor over salted. Veal is good and easily digested; boar's meat is a usual dish in winter for Englishmen.

Bread should be of wheat alone, not mixed grains, but Dr Boorde says oatcake is a lordly dish also. Pottage is eaten more often in England than anywhere else in Christendom and it is made by adding oatmeal, herbs and seasoning

into boiling meat stock. Or an Englishman might enjoy a nourishing, strength-building frumenty, made by stewing meat and wheat in milk. Otherwise, milk is only good for old men, melancholy men, children and consumptives.

Didst thou eat turkey for thy Christmas repast? His Majesty, King Henry VIII, may have been served this rare delight from the New World, but the rest of us are not lacking in a choice of birds for the table at any time of year. Dr Boorde advises us that:

A bustard is nutritious meat and a bittern is not so hard to digest as a heron. Plovers and lapwings are not so nourishing as turtle-doves. Of small birds, the lark is best; thrushes are also good, but not titmouses or wrens, because they eat spiders.

Bustards, as thou mayest know, are silly birds that live on the Downlands. They are heavy and prefer to run, rather than fly. If thou wouldst catch a bustard, just take a net out onto the hillside and when thou espy him, stare at the ground as if at something of great interest. The bustard, being a most inquisitive creature, will come close to see this thing of great interest



and then thou flingest the net over him and he is caught. Little wonder then that bustards are more uncommon nowadays than in former times of old.

But I digress. As for carters and ploughmen, bacon is good for them and Dr Boorde says that slices of bacon and eggs are very wholesome for such folk.

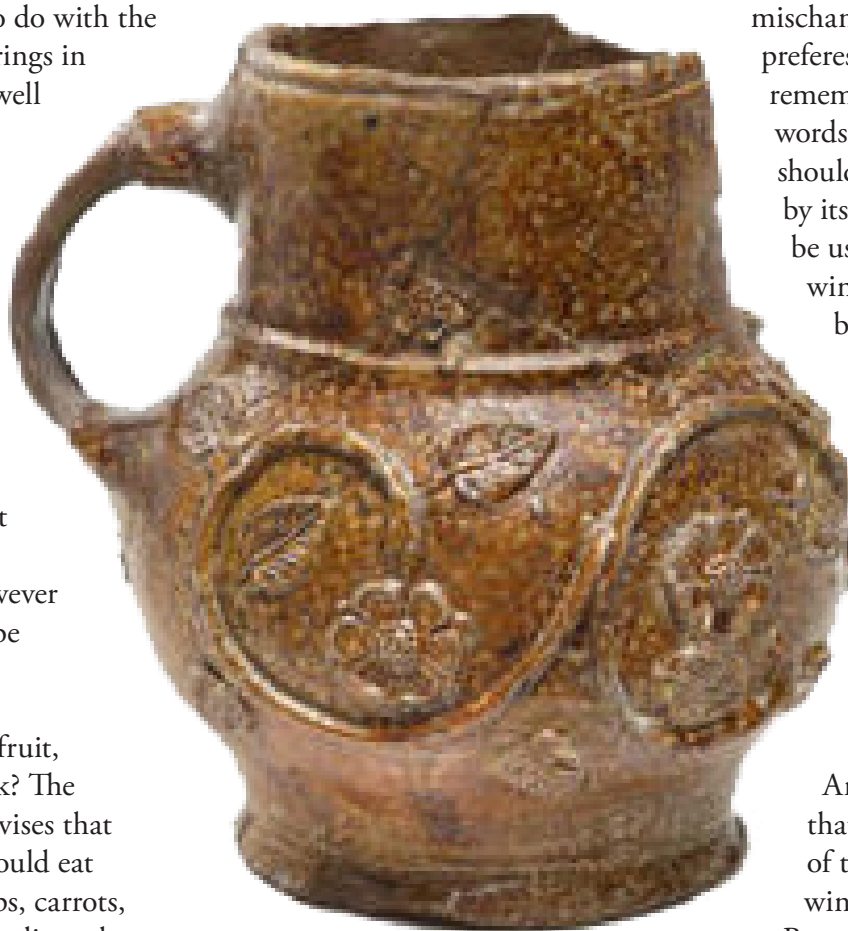
To turn now to Dr Boorde's timely recommendations concerning fish. England, he tells us, has the best fish, not just all manner of sea fish, but also freshwater fish and all kinds of salted fish. Sea fish are more wholesome than river fish, which may taste of mud. Since His Majesty the King ruled that all Englishmen have to eat fish on Saturdays – this because the fishermen of Grimsby know not what else to do with the plethora of herrings in their nets – as well as Wednesdays and Fridays, as the Church tells us, Dr Boorde realises it is as well to remind us that fish and flesh should not be eaten at the same meal, however much we may be tempted.

What of vegetables and fruit, thou mayest ask? The good doctor advises that Englishmen should eat turnips, parsnips, carrots, onions, leeks, garlic and radishes. Mellow red apples are very good, but as we know of old 'beware of green sallettes and rawe fruytes for they wyll make yowr soverayne seke'*. And if such foods will make His Majesty ill, they must surely be unwholesome for all good Englishmen.

Let us turn now to drink. As Dr Boorde

reminds us, some drinks are more suitable for us than others:

Ale for an Englishman is a natural drink. Ale must have these properties, it must be fresh and clear, it must not be ropy, nor smoky, nor it must have no weft nor tail... Beer is made of malt, of hops and water; it is a natural drink for a Dutchman, and now, of late days, it is much used in England to the detriment of many Englishmen ... for it doth make a man fat and doth inflate the belly, as it doth appear by the Dutchmen's faces and bellies.



If by some strange mischance, thou preferest water, remember Dr Boorde's words, that water should never be drunk by itself, but may be used to dilute wine. Rain water is best, next comes running water, and lastly, well water. Standing water engenders illness. Ale is the natural drink for an Englishman.

And if it happens that thou partook of too much ale or wine last eve, Dr Boorde instructs that for 'drunkenness; drink in the morning a dish of milk'.

Shouldst thou feel sleepy during the day after a night of revelry, beware. A healthy man should not sleep by day, but if he must do so, 'let him lean and sleep against a cupboard, or else sitting upright in a chair'. At night, there



must be a fire in the bedchamber to purify the air and consume evil vapours and the windows must be kept closed. Seven hours sleep is enough for a man, says Dr Boorde, but he must sleep on his right side with the head high; have a good, thick quilt and let his night-cap be of scarlet. To counteract fear, use merry company, rise in the morning with mirth and remember God. Recall also, Dr Boorde tells us:

A good cook is half a physician. The chief physick [medicine] doth come from the kitchen wherefore the physician and the cook must consult together.

N.B. The sufferer from asthma should avoid nuts, cheese, milk and fish and should beware dust and smoke.

References

Excepts and quotations freely adapted and taken from Andrew Boorde's *Compendious Regyment or Dyetary of Health*, 1542.

*From the anonymous *Boke of Kervynge*, 1500.

To finish now: hast thou declared at New Year that henceforth thou shalt swear oaths no more? Dr Andrew Boorde has advice on this matter also. 'The head of the house must always punish swearers, for in all the world there is not such odious swearing as is used in England, especially among youths and children.' Perhaps thou shouldst prepare a swear-box?

In following closely the knowledgeable physician's instructions and paying close attention to his book, thou shalt be more healthy, more sober and more respectable in habit for this coming year of Our Lord. May God bless His Majesty, Good King Henry, and all his loyal subjects.

[With apologies to any Dutchmen].

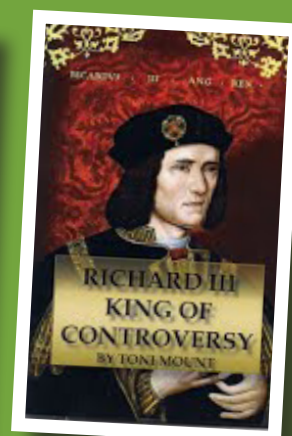
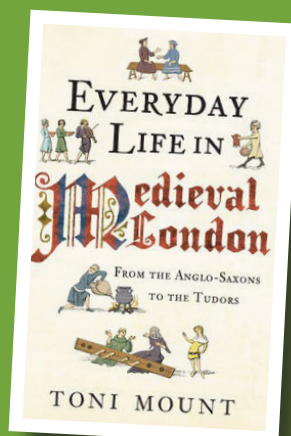
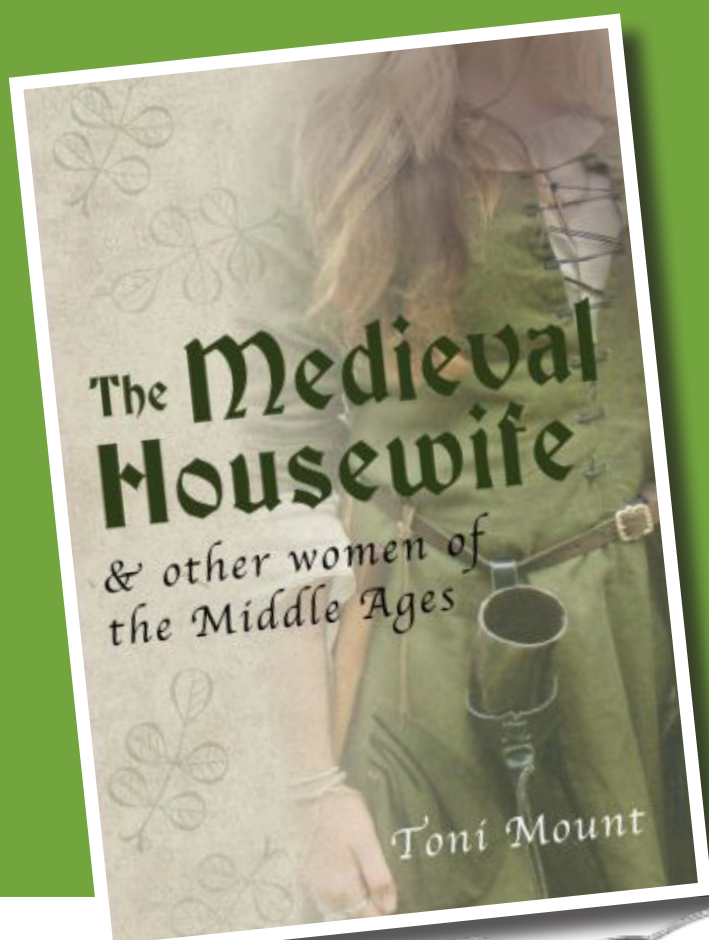
TONI MOUNT



Toni Mount is an author, history teacher, speaker and historic interpreter, based in north Kent who runs a number of history based courses and has published some fascinating books including “**The Medieval Housewife**”, “**Everyday Life in Medieval London**” and “**Richard III King of Controversy**”.



We're so happy that she has taken the time out of her busy schedule for this guest article.



It's
an
interesting
World

Heated arguments and name-calling were the results of people sharing an article entitled “**BREAKING: Vatican To Posthumously Grant Henry VIII Annulment; Queen To Dissolve Church Of England** “ which was published on the Eye of the Tiber website on 26th December 2014. The writer shared how Pope Francis had agreed to posthumously grant Henry VIII an annulment of his marriage to Catherine of Aragon and that once the annulment had been passed that Elizabeth II would “relinquish her claim as “Defender of the Faith and Supreme Governor of the Church of England.””

The article went viral but some people didn't scroll down to the bottom of the website where it said “Disclaimer: all articles contained within this website are pure satire!” Ooops! Still, it did cause some rather interesting debates.

Source: <http://www.eyeofthetiber.com/2014/12/26/breaking-vatican-to-posthumously-grant-henry-viii-annulment-queen-to-dissolve-church-of-england/>

WHAT DO YOU GIVE AS A NEW YEAR GIFT?



Melanie V. Taylor, our regular art history columnist, discusses the use of artwork given as a gift ...

GIVING THE monarch a gift on the 1st January was a tradition. So what would make an ideal present for someone to give the king?

For the likes of Lucas Horenbout and Hans Holbein the answer was simple – a miniature painting of some sort. In the 1520s it may be that both Henry VIII and Queen Katharine of Aragon commissioned Horenbout to paint portraits for them to give to each other, or quite probably to give to those who had been of service. Surviving miniatures of both Henry VIII and Queen Katharine by Lucas Horenbout exist both in the Royal Collection and the collection of the Duke of Buccleugh. In the Royal Collection portrait Henry looks quite portly and older than his thirty-five, giving us a date of 1526 for this image. Henry sports a fabulous fur lined coat (sable perhaps) over a Tudor green doublet and wears a fashionable hat where a Tudor rose is pinned. Queen Katharine is a matronly figure and in one of these small portraits she has a monkey



on a leash. For a 21st century audience most people would consider it to be a portrait of the queen, with her favourite pet and indeed,

marmosets and monkeys were extremely fashionable. Cardinal Wolsey banned them from his Court because of the chaos they caused! There





favourite pet. England was still a Catholic country and the various traditional symbols used in Books of Hours, Psalters and various prayer books would have been understood by an educated audience. The leash would have reminded anyone seeing this that, while Henry could have his fun with the likes of Bessie Blount and Mary Boleyn, she, the Queen, allowed her husband this freedom just as far as her leash allowed.

There is a larger version of the Buccleugh



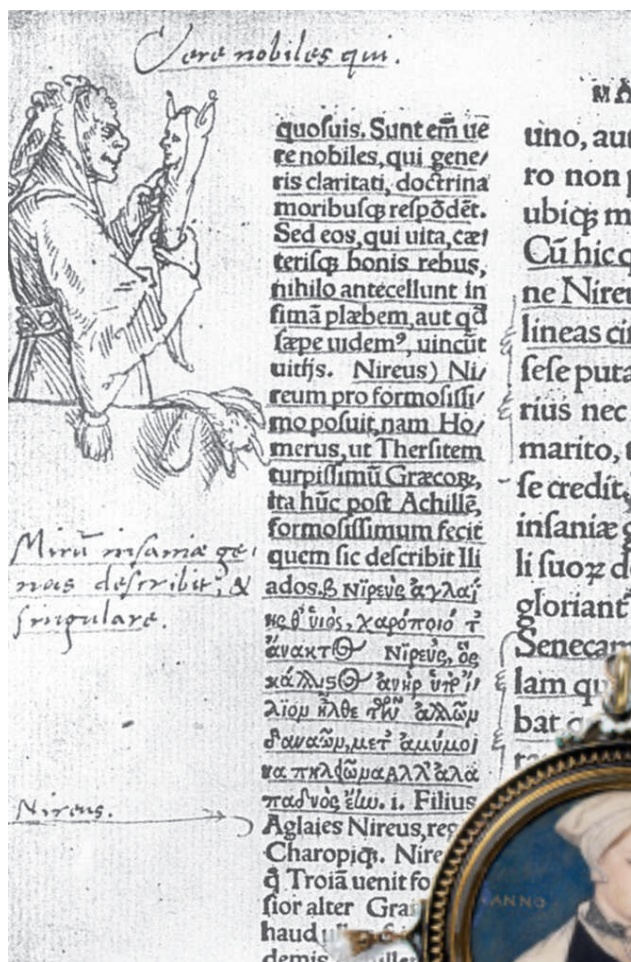
¹ *Image on the Edge* by Michael Camille is a fascinating read and for those wanting to look at original documents, then *The Aberdeen Bestiary* or any of the bestiaries online are in many archives such as The British Library.

miniature that came up for auction at Christies in Sale No 8008. Here is a quote from the description for this lot:

"The present picture probably derives from the Horenbout miniature, but differs from it in that the marmoset is shown reaching for the cross on the Queen's breast, rather than for the proffered coin. In addition to the obvious allegory of the choice of spiritual virtues over worldly gain, the gesture has been interpreted as reflecting the circumstances of the later years of the Queen's marriage to King Henry VIII, during which the King sought various means of ending the marriage, including offering her money; her steadfastness was explained by her piety. It has also been suggested that the choice of a marmoset may lie in the word's near anagramatisation of the name of Sir Thomas More, one of the Queen's staunchest supporters."



I am not convinced this is a marmoset (see left) and also the unfinished sketch of Prince Edward, but it certainly resembles another South American monkey called a Capuchine, so named as they resembled the Order of Friars Minor Capuchine, founded in 1520. A marmoset has a very specific face and mane and sits differently to a monkey.



THE CHRISTIE'S quote demonstrates just how these images are layered with meaning and can be read in so many ways, not to mention the problem with identifying symbolic animals true identities. The suggestion regarding symbol of lust is merely an additional possible meaning for you to contemplate.

This portrait is 19 ⁷/₈ x 16 ⁵/₈ painted on wood and has a provenance as follows: Sir Samuel Wilson KCMG: Sold Phillips, London 28th December 1912 Lot 499 as Hans Holbein "Anne of Cleves" (62 guineas). Then in 2004 an anonymous seller sold it through Bonham's salerooms on 6th July. It is described as English School 1800 with Philip Mould Ltd., London. On the Christie's website they cite the dendrochronology done on the wooden support of this paintings as providing a felling date of c 1531, so just within Katharine's lifetime, but the date given for the 2004 sale through Bonham's is 1800. Perhaps the

anonymous English 19th century artist has used a surviving 16th century painting to paint his version of the Katharine miniature? If so, you have to wonder what may lie beneath these layers of paint.

It has been suggested that Lucas Hornebout taught Hans Holbein how to paint miniatures.² I find it very hard to believe that this master of the Northern Renaissance needed to be taught how to create these particularly since in 1516 he had been commissioned by the scholar Oswald Myconius to create pen and ink marginalia in a printed 1st edition of Erasmus's book, *In Praise of Folly*. This illustrated version was commissioned as a gift from Myconius to Erasmus and introduced Holbein to the man who was to provide him an entrée to members of the English

Court. Seeing these amusing marginal visual interpretations of Erasmus's text, it is clear that Holbein is

clearly able to create tiny images with humour and wit. What

Holbein may have lacked is the knowledge of how to handle tempera on

parchment, which is all part of the illuminator's skill. For this

he may have approached Lucas

Horenbout, but like others before

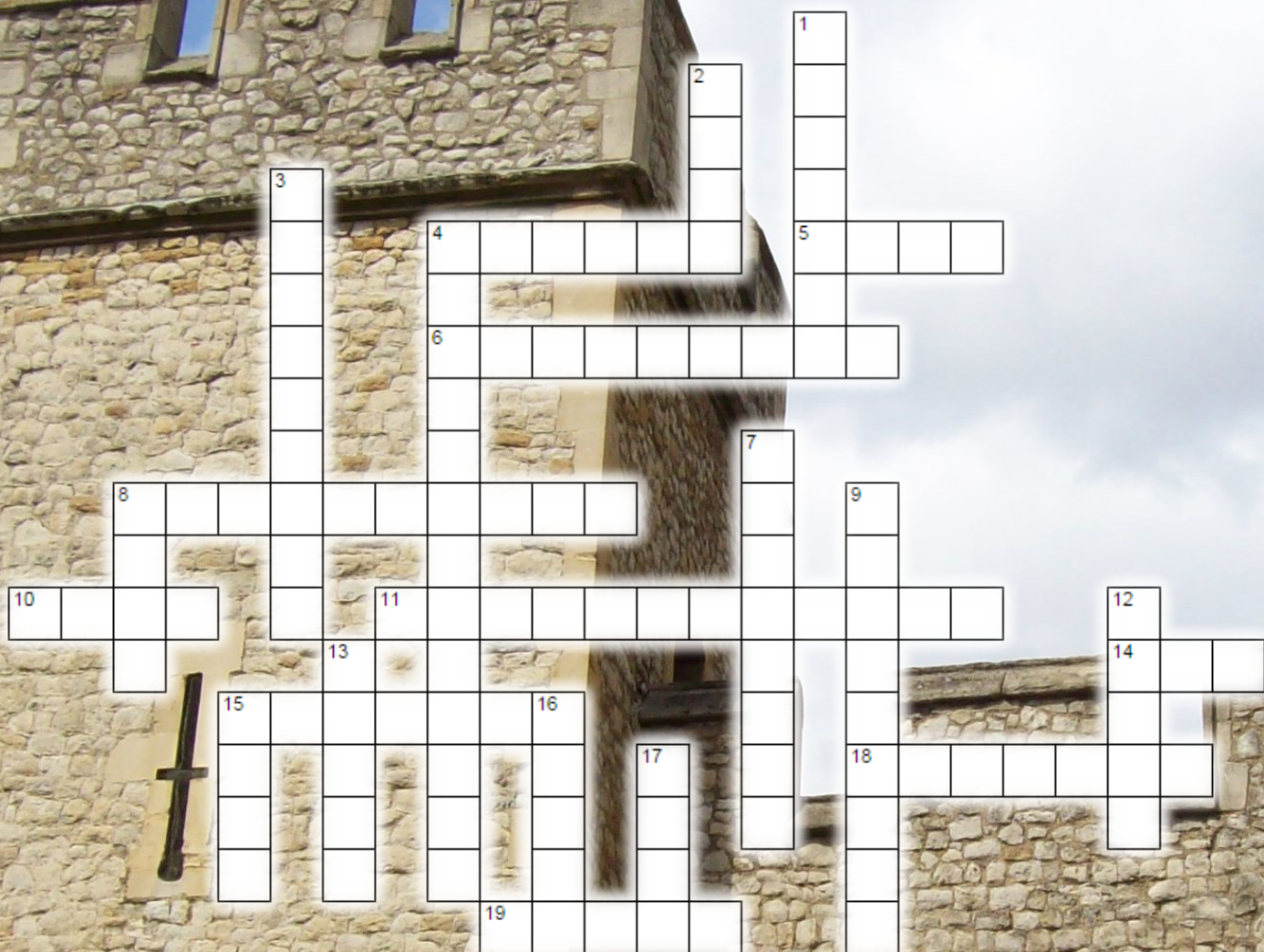
me, this is speculation.

As an art form that delighted both the King and Queen, it was inevitable that the genre would become fashionable for the aspirant members of society to have their portrait painted 'in little'. The image of Jane Small in the V&A is another Holbein portrait that has been the subject of much research and speculation before being identified as Mrs Small. Was she a neighbour of the artist? She certainly was not a member of the royal court. Holbein has painted this young lady as the epitome of the perfect wife and its existence demonstrates how the wealthy were keen to emulate Court fashions.

MELANIE V. TAYLOR

2 The English Portrait Miniature: Dr R Strong.

CROSSWORD



ACROSS

- 4 Fortified home
- 5 Guitar-like Medieval instrument
- 6 Final Tudor monarch
- 8 Heavy vertically-opening gate
- 10 First Tudor queen regnant
- 11 Mixed style of Tudor building (4-8)
- 14 Tudor ____
- 15 A well known Elizabethan knight
- 18 Perhaps the grandest of Henry VIII's building projects
- 19 Boleyn Family Home

DOWN

- 1 Snug Elizabethan attire
- 2 A Tudor queen consort
- 3 Castle where Catherine of Aragon died
- 4 The battlements of a castle or other building
- 7 Mother of Catherine of Aragon
- 8 Katherine, Tudor widow
- 9 Father of Catherine of Aragon
- 12 Elizabethan barmaid
- 13 Famous Elizabethan theatre
- 15 Tudor collar
- 16 Tudor or York
- 17 Elizabethan poet Edward de ____



HOT OR NOT

Medical anthropologists study the way cultures look at illness and healing. I have always been fascinated about societies construct disease and the way wellness. I'm enthralled with books that tell me the way acupuncture is thought to work or why organ donation is less common that the English are focused on bowles, the French the liver, and the Germans though they are all part of the same Western medical paradigm. I just love that stuff.

It is no surprise that I found Tudor medical ideologies absolutely entrancing. The more I studied the more I became amazed at the complexities inherent in humoral theory. How could something so simple be so complicated? It's easy! The human body is made up of four elements -- earth, air, water, and fire. Earth was cold and dry, air was warm and wet, water was cold and wet, and fire was hot and dry. Each element made a different kind of humor, or fluid, in the body. Earth made black bile, air made blood, water made phlegm, and fire made yellow bile. When those were out of whack, you got sick. See? Easy!

Not so much.

The rules governing the humours are labyrinthine. Even something as straightforward as food became

Kyra Cornelius Kramer is an author and freelance medical anthropologist. She had BS degrees in both biology and anthropology from the University of Kentucky, as well as a MA in medical anthropology from Southern Methodist University.

A medical anthropologist is someone who studies how a culture thinks about, deals with, and treats a medical issue.

You can discover more about her research at <http://www.kyrackramer.com/>

circuitous. People were supposed to eat foods that would stimulate or suppress on humour or the other in their bodies, but the element of a food could change depending on the season, the herbs used to flavor a dish, when the plants were harvested, the age of the animal to be eaten, and the method of preparation.

Then there is the connection between a patient's feelings and the elements. The warm/wet air was inherent in courage and playfulness; too much and courage would become foolhardiness. Fire was warm/dry and made people ambitious and quick tempered, but too much made them hateful. Earth made people serious and thoughtful, but too much of its cold/dry influence made a person sad and depressed. Cold, wet water made people calm but lethargic in too high a quantity.

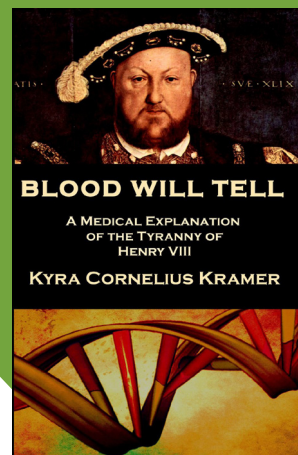
Once I understood more about humoral theory I found myself in the curious position of defending it. Obviously medicine with it's comprehension of germs and whatnot has the benefit of being true, but that doesn't mean the Tudors and those before them were morons for their beliefs. Furthermore, modern research has clues that show the rationales of the Tudor physicians were ... rational.

With limited technology, scientists in antiquity had to formulate theories that fit the facts as they knew them. When blood is left to settle in a test tube or beaker it "fractionates", separating out into a black clot of iron-bearing red blood cells on the bottom, a larger layer of red blood cells on top of the clot, then a "buffy coat" of phlegm-looking white blood cells and platelets, and a yellowish clear liquid serum on the top. Physicians must have reasoned that these were correlated to the four elements and noticed that they were blended in certain healthy proportions in the patient's blood.

Moreover, humoral medicine continues to be practiced in many other cultures. Most of the time the older system is done in conjunction with Westernized biomedicine, but it is still there and still going strong. .

Ayurveda, the traditional medical system of South Asia and India, is formulated on balancing the humours or dosas (Pole, 2012). These humours, which are alternately spelled as doshas, can be conceptualized as bio-energies rather than fluids but the doshas are similarly connected to elemental theory. There are three main types of dosha: vata, pitta, and kapha. Each dosha is likewise made up of two of the five elements, which are air, earth, fire, water, and ether. Vata is represented by the color blue and is a combination of ether and air. People with vata energy are usually thin, active, and creative. Pitta is symbolized by the color red and is the mixture of fire and water. Those with pitta dosha will be a healthy medium in both body type and activity. Kapha is associated with the color yellow and is thought to be a blend of water and earth. Kapha types are heavyset and tend to be lethargic. Practitioners of Ayurveda caution that it "is important to remember that no individuals will display the characteristics of the dominate dosha in 'undiluted' form ... the more balanced they are the more healthy a person is" (Godagama, 2004).

The rural poor of highland Guatemala (and in some other areas of Latin America) classify foods, medicinal plants, illnesses and medicine according to humoral theory based on the counteraction of "hot" against "cold" and vice versa. Everything has a humoral property of either



hot or cold, its calidad (Foster, 1993). When the edible part of a plant grows in the sun it usually has a hot calidad, whereas potatoes and other root vegetables are considered cold because they grew in the 'cold' earth. Fish are also cold because they live in water, which has a cold calidad. Dark foods the color red are 'hot', while light colored foods and the color white are 'cold'. The calidad can be changed by human intervention. For example, fresh corn is cold but dried corn becomes hot due to its exposure to the sun. If one has a 'cold' illness, such as rheumatism, the cure must be 'hot'. The reverse is true for a 'hot' ailment. From the point of view of the rural poor, a "treatment can only be effective if the prescribed medicines or foods are of an opposite temperature quality of his disorder" (Logan, 2008).

Traditional Chinese medicine is also based on oppositional humoral qualities. Disease and illness are the result of an imbalance between yin energies, or those related to water, female, dark, inactive, descending, and cold things, and yang energies which are related to fire, male, light, active, ascending, and hot things (Wang and Zhu, 2011). When yin and yang are not in harmony, the vital life force – known as chi or qi – cannot flow properly. The environment, food, emotions, physical trauma can all interrupt the smooth flow of chi and cause sickness. Acupressure, acupuncture, food, herbal medicines, and the mental/physical exercises of Qi Gong can all be employed to restore chi flow and health. The Japanese traditional medicine called Kempo or Kenpo is a branch of this system.

Considering that biomedical studies often find the treatments prescribed in these humoral systems surprisingly (and unfathomably) efficacious, it is best if we don't write off the whole of Tudor medicine as harmful quackery. The sixteenth century physicians may have been wrong about why a treatment worked, but sometimes the medicine of the time period actually helped or healed a patient. For example, we know that the humoral doctors were right to think that oranges cured scurvy; we just known now that it was due to the vitamin C in the fruit rather than the oranges warming the cold/dry illness.

Then again, they also thought red curtains around the bed would help cure smallpox and that rheumatism could be treated by wearing donkey skin, so clearly humoral medicine is inferior to modern medicine. Nevertheless, many parts of it were not entirely fictitious or baseless tarradiddle!

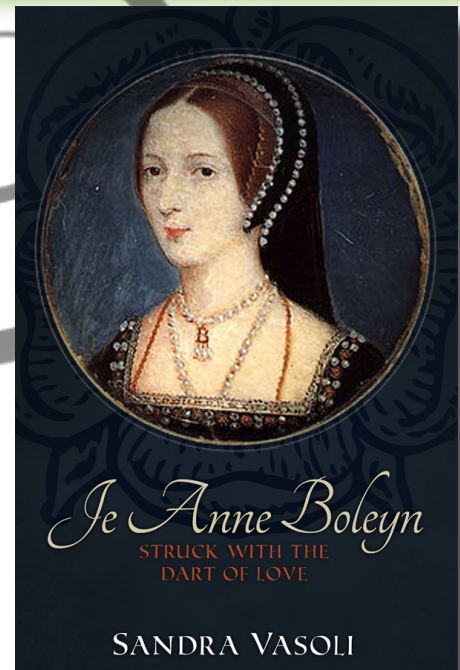
KYRA KRAMER



As always, one person who is on the live chat with
Sandra Vasoli win a copy of
"Je Anne Boleyn".

JOIN *Sandra Vasoli* IN OUR JANUARY LIVE CHAT

*Talk and Chat date and times
will be announced on the site*



FANTASTIC
NEW YEAR

JANUARY Giveaway!

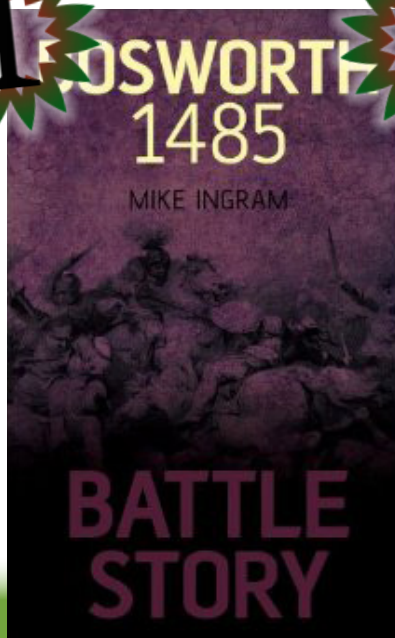
Don't
miss it!

PRIZE
GIVE-A-
WAY

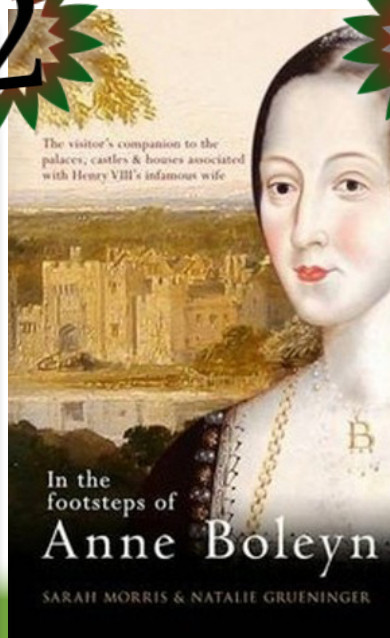
Congratulations to member **Lynne Perruch**, the winner from December's giveaway of
"In the Footsteps of Anne Boleyn", "George Boleyn" and "Bosworth 1485".
Also congratulations to **Beth Gunter**, winner of Linda Porter's book "Crown of
Thistles", picked randomly from those who were on the live chat.

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

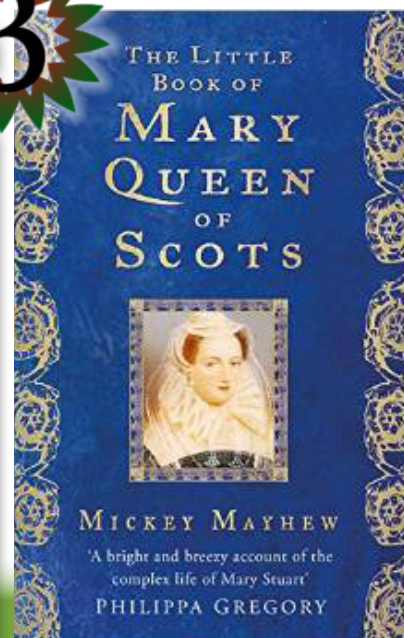
1



2



3



JANUARY FEAST DAYS

Start off **2015** the way it's
supposed to be...

I JANUARY NEW YEAR'S DAY AND THE FEAST OF THE CIRCUMCISION OF CHRIST

This feast day was in celebration of the circumcision of the infant Jesus Christ and was part of the Twelve Days of Christmas.

1st January was also New Year's Day. Although the official start of the new year was on Lady Day, on 25th March, the Roman tradition of New Year was celebrated on 1st January and it was a time for the upper classes and the monarch to exchange gifts.

Historian Alison Sim writes of how gift giving was treated very seriously at the Tudor court, and that gifts had major political significance. There are still records today outlining the instructions for the reception of gifts at the court of Henry VIII. After the King dressed in his chamber, one of the Queen's servants would bring him a gift from the Queen, and then he would receive gifts from other courtiers. While he was doing that, the Queen would receive gifts in her chamber.

The way that a monarch responded to a person's gift was very telling of who was in royal favour. In 1532, Henry VIII refused Catherine of Aragon's gift, while accepting the one from Anne Boleyn, and Elizabeth I famously refused the Duke of Norfolk's gift of a beautiful jewel in 1571, because he was in the Tower of London for being involved in a revolt against the crown. A monarch was meant to respond to gifts by giving the giver something in return, and it was expected that they would give them something more expensive than the item that had been given to them.



Janus - Roman god of beginnings



6 JANUARY EPIPHANY

Epiphany brought the Twelve Days of Christmas to a close and was the feast day celebrating the visit of the Magi to the Christ child.

Twelfth Night, the eve of Epiphany, was a time for feasting and revelry before life got back to normal after Christmas. People would feast on sumptuous foods and then share Twelfth Night Cake. Inside this cake was hidden a dried pea and the person who found the pea in their slice of cake became the Lord of Misrule at the feast. Games were played, carols were sung and people also went wassailing to spread goodwill throughout their community.

Epiphany is still an important feast day in many Catholic countries around the world today. In my village in Spain on the night of 5th January, the Three Kings go round our village on the back of a truck throwing sweets out to the villagers who process behind and then we all go to the local theatre where the Kings give presents out to the children. The children believe that the Kings bring them presents that night, although if they are naughty they might only get a lump of coal!

We also have a Twelfth Night cake, here it is called a Roscón de Reyes (Kings' Cake). Inside the cake are hidden various things, including a bean and a King figure. Whoever finds the bean has to pay for the cake and whoever finds the King is crowned King of Epiphany (some traditions have it that the bean is actually lucky instead), with the paper crown that comes with the cake, and will have luck for the year.

13 JANUARY THE FEAST OF ST HILARY

The 13th January (sometimes celebrated on 14th) is the feast day of Hilary of Poitiers, who was Bishop of Poitiers and a Doctor of the Church in the 4th century. He was raised to "Doctor of the Universal Church" (Universae Ecclesiae Doctor) by Pope Pius IX in 1851. He is considered by some to be the Patron Saint of Lawyers, and others write of him being the Patron Saint against snakes and for snake bites, and of parents of problem children.

25 JANUARY THE FEAST OF THE CONVERSION OF ST. PAUL

This feast day celebrated the conversion of St Paul on the road to Damascus. In his book *English Reformations: Religion, Politics, and Society Under the Tudors*, Christopher Haigh writes of this feast day in Mary I's reign when "After a great procession and mass at St Paul's, there were bonfires in every parish 'for joy of the people that were converted likewise at St Paul was converted'."

In *The Diary of Henry Machyn Citizen and Merchant-Taylor of London (1550-1563)*, Machyn records St Paul's Day 1555:

"The xxv day of January, being saint Paul's day, was a general procession of saint Paul by every parish, both priests and clarkes, in copes to the number of a hundred and sixty, singing *Salve festa dies*, with ninety crosses borne. The procession was through Cheap into Leadenhall. And before went the chyldryn of the Gray-frers and Powlles skolle. There were eight bishops, and the bysshope of London myteryd, bayryng the sacre[ment, with . . . eym] of torchys bornyng, and a canepe borne [over]; so a-bowtt the chyrch-yerde, and in at the west dore, [with the] lord mayre and the althermen, and all the craftes in ther best leverays. And with-in a wylle after the Kyng cam, and my lord cardenall, and the prynsse of Pyamon [Piedmont], and dyvers lordes and knyghtes; thay hard masse, and after to the court to dener, and at nyght bone-fyres and grett ryngyng in evere [church]."



TUDOR ENGLAND'S NEW YEAR'S PRINCE: Henry, Duke of Cornwall

by **Beth von Staats**

Throughout the Tudor Era, the first day of the calendar year in England and Wales was not January 1st, but instead March 25th. Commonly known as Lady Day, March 25th was the date of the Roman Catholic Feast of the Annunciation, a celebration of when the Virgin Mary was first told of her pregnancy with God's son, Jesus Christ. January 1st was still a very important date of the Tudor Era calendar, however. New Year's Day on the Roman Calendar, January 1st was a day of gift giving – not the general gift giving to family and friends many contemporary cultures celebrate on Christmas Day, but instead a day for the monarch to receive gifts from his family and favored courtiers, and a day for the monarch to give gifts in return.

Although being a cherished courtier in Tudor England was rewarded with power, prestige and closeness to, and thus perhaps influence of the reigning monarch, it was an exceptionally expensive proposition. Not only were courtiers expected to host, feed and house the monarch and traveling court during progresses, but they were also expected to “entertain” the monarch, often at their personal expense. To add icing and gold leaf

Beth's Tudor

to the marzipan, New Year's gift giving was exceptionally competitive and costly, especially during the reign of King Henry VIII. The importance of New Year's gift giving to the era by contemporary opinion must have been significant, as although there are many gaps in historical accounting of important Tudor events, there are exhaustive records of King Henry's presents given and received through the years.

Perhaps the most elaborate and costly gift presented to the king's majesty came from his second wife, Queen Anne Boleyn. In 1534, she gifted her husband a Holbein designed fully functional silver gilt fountain. Decorated with gold, jewels, and disrobed goddesses, it was ornate in all detail. With such elaborate gifts given and received by King Henry VIII on this



Tidbits

especially festive day, his wife already pregnant with their second child, surely a son, was this the king's most joyous Roman New Year's holiday? In short, no – not even close.

January 1, 1511 was perhaps the happiest single day in the life of King Henry VIII, eclipsing his ascension as king, his joint coronation with his Spanish queen – both descendants for John of Gaunt, his successful battles in France, his six marriage ceremonies, and the birth of King Edward VI. Why? Well, on this often overlooked day in history, King Henry VIII was presented with the most cherished New Year's gift of his reign. Catalina de Aragón, his then beloved wife and queen, gave birth to Henry Tudor, Duke of Cornwall. Their first child a stillborn daughter, the young King Henry was elated. Relieved and grateful, the entire realm rejoiced. King Henry VIII, his queen, his courtiers and the realm not only celebrated the birth of a healthy heir, but also the promise of more to follow, and by extension the assurance of the continued Tudor Dynasty.

The Duke of Cornwall was dutifully baptized on January 5th in a glorious ceremony.

Beacons lit in the Duke's honor, he was gifted a gold salt holder and gold cup by King Louis XII of France, one of his godfathers. King Henry VIII was so grateful for the birth of his heir that he made a pilgrimage to Walsingham to give thanks. Queen Catalina de Aragón's churching honoring her return to court was celebrated with a glorious tournament in early February, one so elaborate that it was thought to be the most costly ever held in England. For the King and Queen of England, their days of ultimate glory lay ahead. Given the fertility of the queen's mother, the great Queen Isabella of Castile, and her sister Juana, surely more princes – and beautiful princesses to secure alliances with other realms – would follow.

As history teaches us, the realm's beloved New Year's prince, Henry Tudor, Duke of Cornwall, died, most likely of bronchial failure, on February 22, 1511 at age 52 days. King Henry VIII and his beloved wife, Queen Catalina de Aragón were devastated. Their son was provided with a lavish state funeral at Westminster Abbey. Distraught, Queen Catalina spent endless hours kneeling on damp and cold stone floors praying to the great worry of the King and his courtiers. While she mourned, King Henry VIII prepared for war against France, as well as her father, King Ferdinand de Aragón. His queen would not become pregnant for another two years, the result a stillborn daughter, yet another lost opportunity to Tudor immortality.

BETH VON STAATS

RESOURCES:

- Ridgway, Claire, New Year – A Time for Giving in Tudor Times, The Anne Boleyn Files, <http://www.theanneboleynfiles.com/new-year-a-time-for-giving-in-tudor-times/>
- Weir, Alison, Britain's Royal Family: A Complete Genealogy, The Bodley Head, London, 1999.
- Williams, Patrick, Katherine of Aragon, Amberley Publishing, London, 2014.



Events Calendar

January 2014 / February 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>

Now until 1 February 2015

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

15 December to 9 January

The Burrell Collection (which includes "the ceremonial bedhead made for the ill-fated marriage of King Henry VIII to his fourth wife, Anne of Cleves" and "a silk embroidered bed-valance displaying the monogram of King Henry VIII and Anne Boleyn" is on display at Bonhams New Bond Street, London W1. See <https://www.bonhams.com/magazine/17784/>

1, 2, 3, 4, 10, 11, 17, 18, 24, 25, 31 January

Christmas and New Year Guided Walk, Bosworth Battlefield Heritage Centre, Leicestershire. See <https://www.facebook.com/events/302576636612363>

10, 17, 24 and 31 January, and Saturdays throughout February

William Shakespeare Tour of Stratford, Stratford-upon-Avon, Warwickshire. See <http://www.falstaffexperience.co.uk/page.php?linkid=35>

10-18 January (weekends)

Riverdale Kiwanis Medieval Faire, Fort Myers, Florida. See <http://www.medieval-faire.com/>

24-25 January

The Dragon Festival, Melbourne, Florida. See <http://www.thedragonfestival.com/>

24 January to 1 February

Hoggetowne Medieval Faire, Gainesville, Florida. See <http://www.hoggetownefaire.com/>

25 January - 2-4pm, Tudor Stuff, Queen

Elizabeth's Hunting, Lodge Rangers Road, Chingford, E4 7QH. Costumed guides bring the Hunting Lodge alive. See <https://www.walthamforest.gov.uk/Pages/Events/history-tudor-stuff.aspx> and <http://www.cityoflondon.gov.uk/things-to-do/green-spaces/epping-forest/visitor-information/Pages/queen-elizabeths-hunting-lodge.aspx>

January to 1 February

Two Rivers Renaissance Faire, Yuma, Arizona. See <http://www.tworiversfaire.com/>

30 January - 1 February

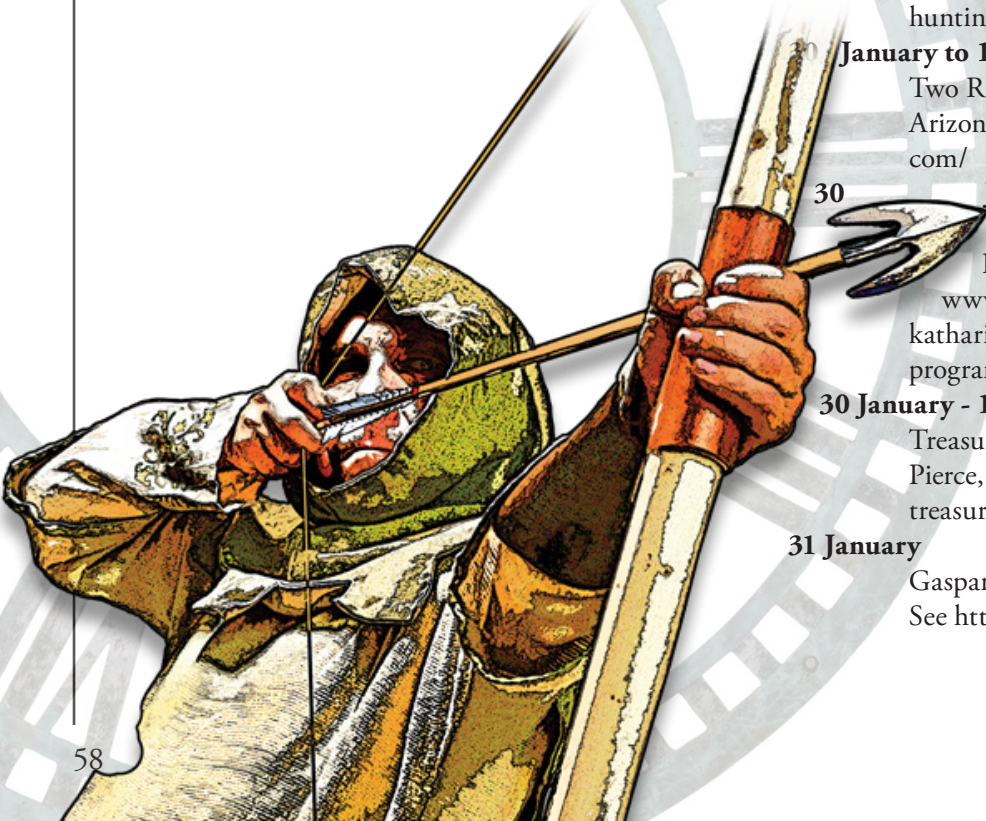
Katharine of Aragon Festival, Peterborough Cathedral. See <http://www.peterborough-cathedral.org.uk/katharine-of-aragon-festival-2015.html> for programme.

30 January - 1 February

Treasure Coast Pirate Fest, Fort Pierce, Florida. See <http://www.treasurecoastpiratefest.com/>

31 January

Gasparilla Pirate Fest, Tampa, Florida. See <http://gasparillapiratefest.com/>



31 January to 1 March

10am - 4pm, Snowdrops at Hodsock Priory, Nottinghamshire. See <http://www.hodsockpriory.com/snowdrops-0>

14 February

Valentine's Dinner in the Castle, Leeds Castle, Kent. See <http://www.leeds-castle.com/What%92s+On/Events+and+Activities>

14-17 February

Candlemas at Little Moreton Hall. Celebrate the beginning of Spring during half term week. Find out what's happening in 2015 and enjoy Tudor games in front of the fire. See <http://www.nationaltrust.org.uk/visit/whats-on/find-an-event/?uuid=6e2d35bc-3ea9-478a-b3b8-761d3ba928d6>

14-22 February

Fairytale February Half Term, Leeds Castle, Kent. See <http://www.leeds-castle.com/What%92s+On/Events+and+Activities>

15, 22 February and 1, 8, 14, 15, 21, 22, 29 March

11am
4pm, Spring Bulbs (and Lambing in March), Kentwell Hall and Gardens, Suffolk. See <http://www.kentwell.co.uk/events/hall-gardens/spring-bulbs>

16-20 February

11am-3pm, Knights and Princesses Academy, Kenilworth Castle, Warwickshire. See <http://www.english-heritage.org.uk/daysout/events/knight-princesses-academy-kenilworth-feb-2015/>

16-20 February

Winter Half Term Family Activities, Weald & Downland Open Air Museum, West Sussex. See <http://www.wealddown.co.uk/events/winter-half-term-family-activities/>



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

JANUARY'S GUEST SPEAKER SANDRA VASOLI

The Love Letters of Henry VIII

Sandra Vasoli grew up in an area just outside Philadelphia, PA, and earned a degree from Villanova University majoring in both Biology and English. She has written all her life: essays, stories, and articles, and is keenly interested in the bold and insightful qualities possessed by Anne Boleyn, a highly intelligent woman, ahead of her time and a leader in so many ways.

As a highlight in the research for her books, she viewed a Book of Hours shared by Anne and Henry in which both of them wrote inscriptions. This gorgeous piece is housed in the Manuscripts collection at the British Library. She also had the great privilege of gaining access to the *Biblioteca Apostolica* - the Papal Library in Vatican City, Italy - in which seventeen love letters which were written by Henry VIII to Anne Boleyn are kept; Sandra was able to spend an entire afternoon poring over them in their original.

Sandra was enchanted by inspecting, so closely, Henry's writing - especially the hearts he drew around Anne's initials. She was amazed by how clearly the nuances of his penstrokes revealed his state of mind as he composed each letter.

In this month's expert talk, Sandra Vasoli talks about her visit to the Vatican archives and some of her findings from that visit.

DATE TO BE
ANNOUNCED



Recent and upcoming books

NON - FICTION

The World of Richard III by Kristie Dean

Release date: 15 February 2015 (April in the US)

Richard III remains one of the most controversial rulers in history. Whether he was guilty of murdering his nephews or not is a mystery that perhaps will never be solved. Even the location of the battlefield where, on 22 August 1485, Richard was struck down has been a matter of debate. This book leads you on a journey through the landscape of Richard's time. Following Richard's trail, you will visit resplendent castles, towering cathedrals, manor homes and chapels associated with Richard. The Middle Ages come alive again as you visit Tewkesbury Abbey, where Richard helped his brother secure his throne. Witness the stunning vista of Wensleydale as you visit Middleham Castle, Richard's adopted childhood home. Each location is brought to life through engaging narrative and an extensive collection of photographs, floor plans and images.

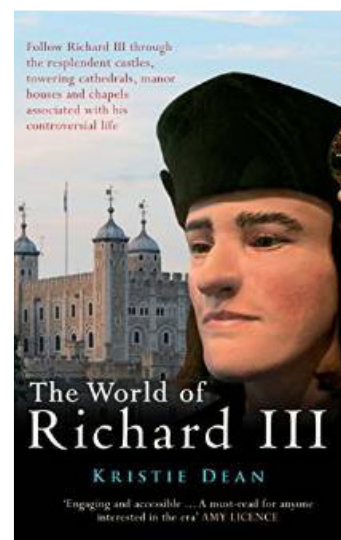
Hardcover: 320 pages

Publisher: Amberley Publishing (15 Feb 2015)

Language: English

ISBN-10: 1445636344

ISBN-13: 978-1445636344



Henry VIII's Last Love: The Extraordinary Life of Katherine Willoughby, Lady in Waiting to the Tudors by David Baldwin

Release date: 15 March 2015

In 1533 Katherine Willoughby married Charles Brandon, Henry VIII's closest friend. She would go on to serve at the court of every Tudor monarch bar Henry VII and Mary Tudor. Duchess of Suffolk at the age of fourteen, she became a powerful woman ruling over her houses at Grimsthorpe and Tattershall in Lincolnshire and wielding subtle influence through her proximity to the king. She grew to know Henry well and in 1538, only three months after Jane Seymour's death, it was reported that they had been 'masking and visiting' together. In 1543 she became a lady-in-waiting to his sixth wife Catherine Parr. Henry had a reputation for tiring of his wives once the excitement of the pursuit was over, and in February 1546, only six months after Charles Brandon's death, it was rumoured that Henry intended to wed Katherine himself if he could end his present marriage. This is the remarkable story of a life of privilege, tragedy and danger, of a woman who so nearly became the seventh wife of Henry VIII.

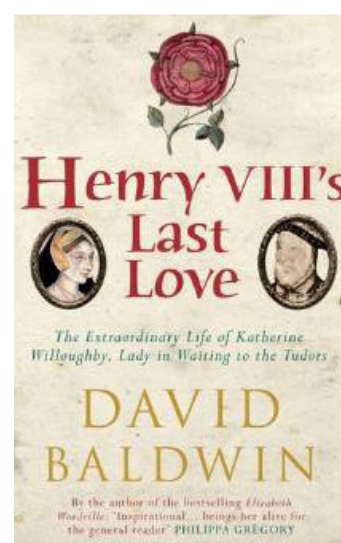
Hardcover: 288 pages

Publisher: Amberley Publishing (15 Mar 2015)

Language: English

ISBN-10: 1445641046

ISBN-13: 978-1445641041



Shakespeare and the Countess: The Battle that Gave Birth to the Globe by Chris Laoutaris

Release date: 5 March 2015

In November 1596 a woman signed a document which would nearly destroy the career of William Shakespeare . . .

Who was the woman who played such an instrumental, yet little known, role in Shakespeare's life?

Never far from controversy when she was alive - she sparked numerous riots and indulged in acts of bribery, breaking-and-entering, and kidnapping - Elizabeth Russell has been edited out of public memory, yet the chain of events she set in motion would be the making of Shakespeare as we all know him today.

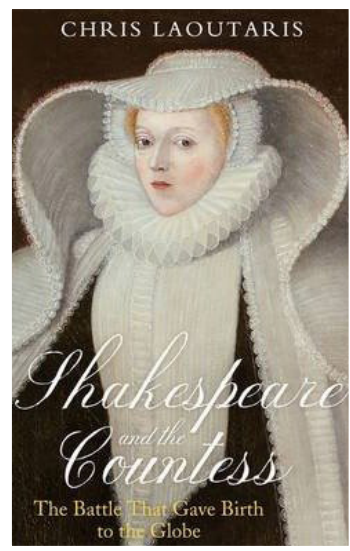
Providing new pieces to the puzzle, Chris Laoutaris's thrilling biography reveals for the first time the life of this extraordinary woman, and why she decided to wage her battle against Shakespeare.

Paperback: 544 pages

Publisher: Penguin (5 Mar 2015)

ISBN-10: 0241960223

ISBN-13: 978-0241960226



Great Tales from British History: The Downfall of Anne Boleyn by P. Friedmann

Release date: 15 February 2015

British history is rich in enthralling stories: pivotal moments that changed the future of the country; moments of drama, suspense, intrigue. Dive right into the heart of the dramatic downfall of Anne Boleyn, the second wife of Henry VIII. The queen's abomination, both in inconvenient living and other offences towards the king's highness was so rank and common that her ladies of her privy chamber and her chamberers could not contain it within their breasts. From Anne's rivalry with Jane Seymour, to her last days and her execution, this account captures the moments at the very heart of Anne's fall from favour. Plunging the reader into the middle of the story, this is narrative history at its most evocative and readable. Charting the events leading up to Anne's death through accounts of several members of the Tudor court, P. Friedmann is able to build up a picture of Anne's final days.

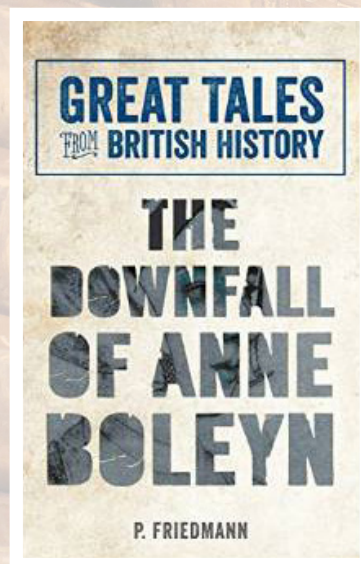
Paperback: 128 pages

Publisher: Amberley Publishing (15 Feb 2015)

Language: English

ISBN-10: 1445644665

ISBN-13: 978-1445644660



William Shakespeare, the Wars of the Roses and the Historians by Keith Dockray

Release date: 14 March 2015

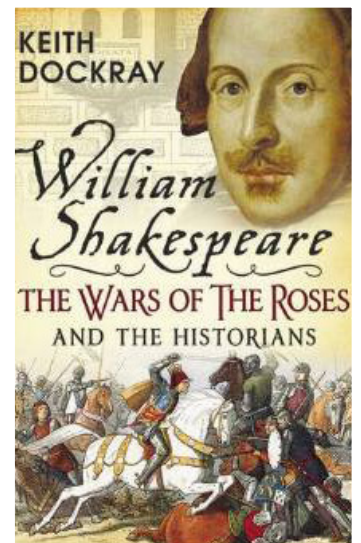
For historians of the Wars of the Roses William Shakespeare is both a curse and a blessing: a curse because he immortalized Tudor spin on fifteenth-century civil wars that helped justify Elizabeth I's occupation of the English throne; a blessing because, without Shakespeare's 8-play Plantagenet history cycle, hardly anyone beyond specialists in the history of the period would know of their existence. Moreover, no mere historian will ever paint a more compelling and dramatic picture of England's Lancastrian and Yorkist kings, and the Wars of the Roses, than William Shakespeare. The book begins with an examination of the context, content and significance of each of the plays from Richard 2nd to Richard 3rd, and then considers the contemporary, near-contemporary and Tudor sources on which Shakespeare drew; how such authors chose to present 15th Century kings, politics and society; and in what ways historians since Shakespeare have sought to reinterpret the Wars of the Roses era. The book ends with a retrospective assessment of Shakespeare's Plantagenet plays, both in performance and as a result of their impact on historical writing. The Plays: Richard II, Henry IV Parts 1 and 2, Henry V, Henry VI Parts I, 2 and 3 and Richard III.

Paperback: 208 pages

Publisher: Fonthill Media (14 Mar 2015)

ISBN-10: 1781554153

ISBN-13: 978-1781554159



The Other Tudor Princess: Margaret Douglas, Henry VIII's Niece by Mary McGrigor

Release date: 5 January 2015

The Other Tudor Princess brings to life the story of Margaret Douglas, a shadowy and mysterious character in Tudor history – but who now takes centre stage in this tale of the bitter struggle for power during the reign of Henry VIII. Margaret is Henry's beloved niece, but she defies the king by indulging in two scandalous affairs and is imprisoned in the Tower of London on three occasions 'not for matters of treason, but for love'. Yet, when Henry turns against his second wife Anne Boleyn and declares his daughters, Mary and Elizabeth, bastards, it is Margaret he appoints as his heir to the throne. The arrangement of the marriage of Margaret's son, Lord Darnley, to his cousin, Mary, Queen of Scots unites their claim to the throne and infuriates Queen Elizabeth. Yet this match brings tragedy, as Margaret's son is brutally murdered. As Margaret reaches old age, her place in the dynasty is still not safe, and she dies in mysterious circumstances – was Margaret poisoned on the orders of Queen Elizabeth?

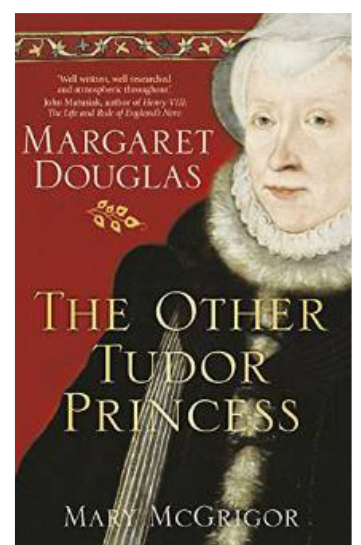
Hardcover: 224 pages

Publisher: The History Press (5 Jan 2015)

Language: English

ISBN-10: 0750961236

ISBN-13: 978-0750961233



The Family of Richard III by Michael Hicks

Release date: 15 March 2015

The Wars of the Roses were quarrels within the Plantagenet family, of which Richard's dynasty, the house of York was one branch. The house of York won the first war, with Richard's elder brother becoming king as Edward IV. In 1483, after decades of family infighting, there was a sudden violent resolution following Edward IV's death. Richard III claimed to be his brother's heir, the Yorkist establishment refused and shared in Richard's destruction. With the recent discovery of Richard III's skeleton and his reburial in Leicester Cathedral, Professor Michael Hicks, described by BBC HISTORY MAGAZINE as 'the greatest living expert on Richard III' reassesses the family ties and entrails of his wayward and violent family. Many thousands of descendants of Richard survive, some more interested in their lineage than others, and the book will conclude with an analysis of Richard's DNA and his 'family' as it exists today.

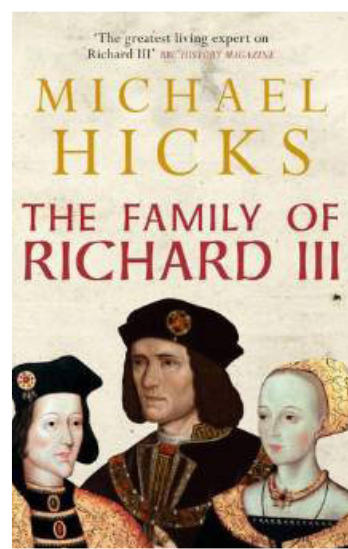
Hardcover: 240 pages

Publisher: Amberley Publishing (15 Mar 2015)

Language: English

ISBN-10: 1445621258

ISBN-13: 978-1445621258



FICTION

The Claimant by Simon Anderson

Release date: December 2014

Perfect reading for fans of Conn Iggulden and Bernard Cornwell

The harvest is gathered and the country wears its autumn livery. Four years after the first battle of The Cousins' Wars, later known as The Wars of the Roses, the simmering political tensions between the Royal Houses of Lancaster and York have once again boiled over into armed confrontation.

Nobles must decide which faction to support in the bitter struggle for power.

The stakes are high and those who choose unwisely have everything to lose. Sir Geoffrey Wardlow follows the Duke of York while others rally to King Henry's cause, but one in particular company under the Royal banner is not all it seems, its leader bent on extracting a terrible revenge that will shatter lives.

Edmund of Calais has a private score to settle and is prepared to risk everything to satisfy his thirst for revenge. Riding the wave of political upheaval, he willingly throws himself time and again into the lethal mayhem of a medieval battle as he strives to achieve his aim. One man is out to stop him: his half-brother, Richard. Born of the same father but of very different minds the two young men find

themselves on opposite sides during the violence that erupts as political tensions finally reach breaking point. Each has sworn to kill the other should they meet on the field of battle. As they play their cat-and-mouse game in the hope of forcing a decisive confrontation, their loved ones are drawn inexorably into the fray, forcing the protagonists to question the true cost of victory...

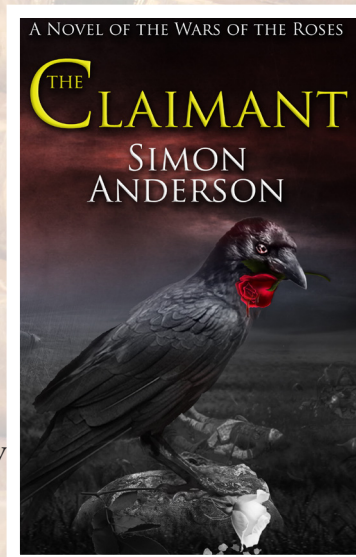
Paperback: 354 pages

Publisher: MadeGlobal Publishing (December 4, 2014)

Language: English

ISBN-10: 8493746495

ISBN-13: 978-8493746490



Holy Spy: the NEW John Shakespeare (John Shakespeare 7) by Rory Clements

Release date: 26 February 2015

In London's smoky taverns, a conspiracy is brewing: a group of wealthy young Catholic dissidents plot to assassinate Elizabeth, free Mary Queen of Scots - and open England to Spanish invasion. But the conspirators have been infiltrated by Sir Francis Walsingham's top intelligencer, John Shakespeare.

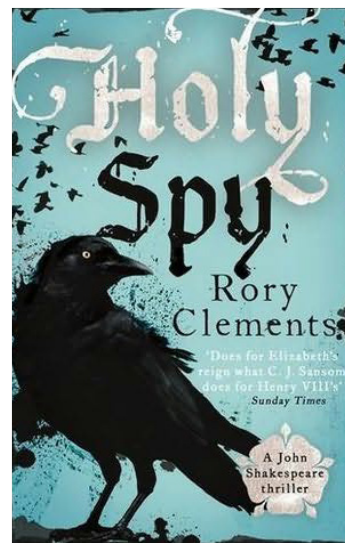
Shakespeare, however, is torn: the woman he loves stands accused of murder. In a desperate race against time he must save her from the noose and the realm from treachery. And then it dawns that both investigations are inextricably linked - by corruption very close to the seat of power . . .

Paperback: 464 pages

Publisher: Hodder & Stoughton (26 Feb 2015)

ISBN-10: 1848548508

ISBN-13: 978-1848548503



Kingmaker: Winter Pilgrims (Kingmaker 1) by Toby Clements

Release date: 26 February 2015

February 1460 - In the bitter dawn of a winter's morning, a young man and a woman escape from a priory.

In fear of their lives, they are forced to flee across a land ravaged by conflict.

For this is the Wars of the Roses, one of the most savage and bloody civil wars in history,

Where brother confronts brother, king faces king,

And Thomas and Katherine must fight - just to stay alive ...

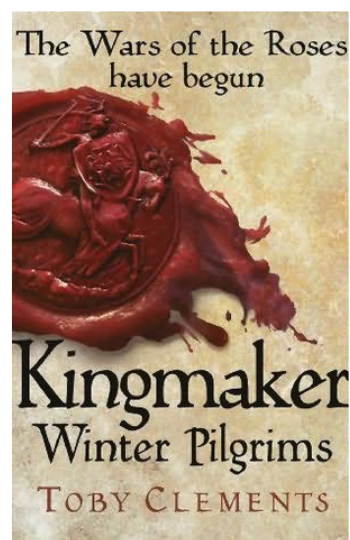
Paperback: 576 pages

Publisher: Arrow (26 Feb 2015)

Language: English

ISBN-10: 0099585871

ISBN-13: 978-0099585879



Tudor Life

Paris Meet

Tim and Claire Ridgway (plus their three children) are going to Paris for a long weekend just before Easter to go to the Real Tudors Exhibition which is part of a larger exhibition at the Musée du Luxembourg from 18th March to 19 July 2015 – see <http://museeduluxembourg.fr/expositions/expositions-0> for more information.

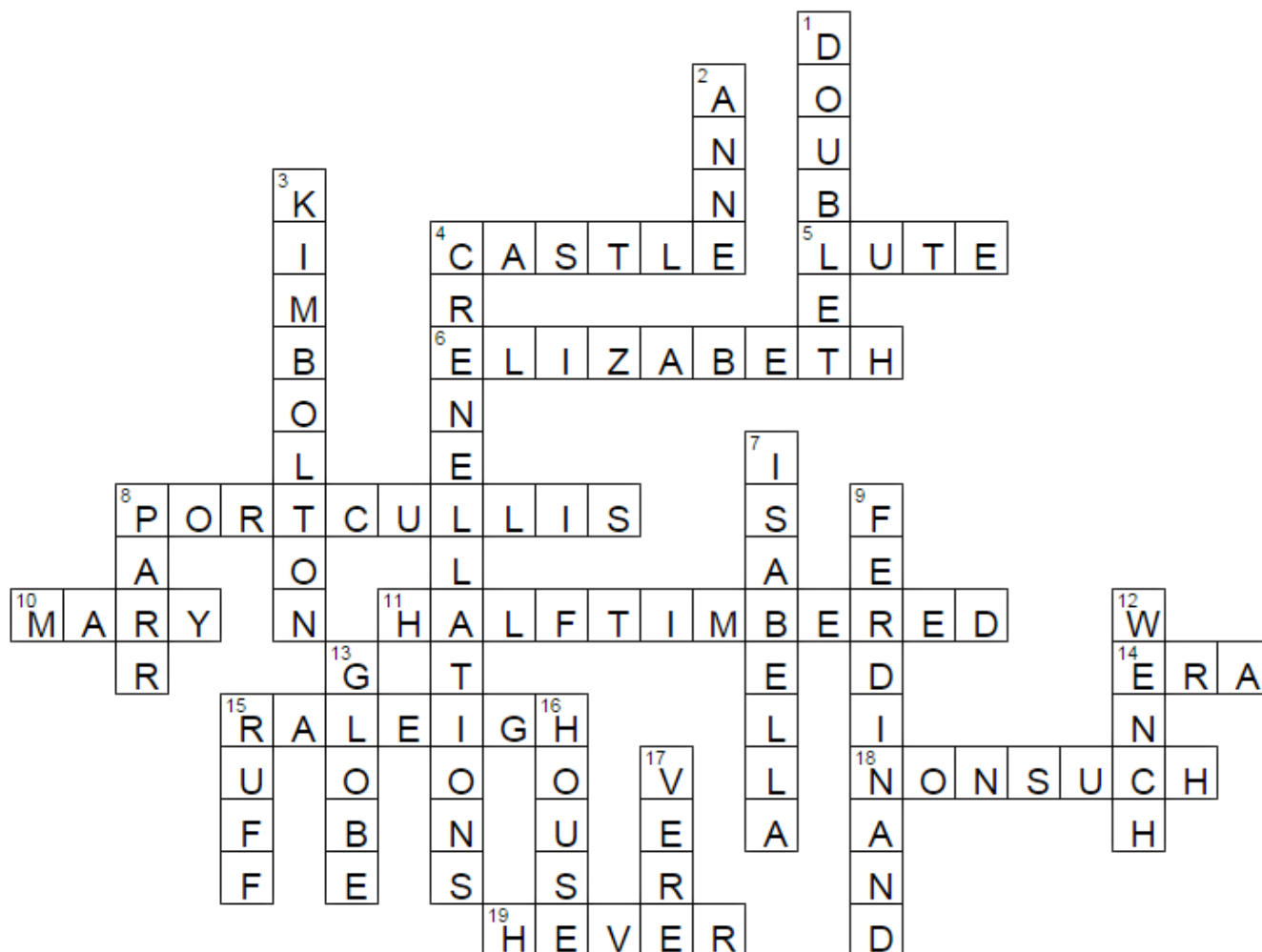
We arrive in Paris late on Saturday 28th March and leave the evening of Tuesday 31st March, and are thinking of visiting the exhibition on Sunday 29th. Is anyone interested in meeting up and attending the exhibition together?

Please express your interest in the comments on this page:

<https://www.tudorsociety.com/?p=1725>

THE
TUDOR
SOCIETY





CROSSWORD Answers

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.



TudorLife

REGULAR CONTRIBUTORS

Claire Ridgway
Gareth Russell
Charlie Fenton
Melanie V. Taylor
Kyra Kramer
Beth von Staats
Jane Moulder

ART

LAYOUT Tim Ridgway

VIDEO

VIDEOGRAPHER Tim Ridgway

SOCIETY MEMBERSHIP

Gillian Bowman Johnstone
gill@tudorsociety.com

CONTACT

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

ONLINE

www.TudorSociety.com

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FEBRUARY'S TUDOR LIFE MAGAZINE

LADY JANE GREY SPECIAL EDITION

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Henry VII and Elizabeth of York

AND ... OUR REGULARS

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Gareth on History
Beth's Tudor Tidbits
Recipe of the Month
Tudor Feast Days
Character of the Month
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DON'T MISS
THIS MONTH'S GIANT
GIVE-AWAY & EXPERT TALK!