

Tudor Life

The Tudor Society Magazine

THE
TUDOR
SOCIETY

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Tudor Health EDITION

The Health of
King Edward VI

William Byrd

Windsor Castle

Diseases of the
Medieval & Tudor Era

What killed you in
Medieval Times?

Twenty Terrible
Tudor Remedies



Lead Article

Pregnancy in Tudor Art

by Melanie V. Taylor

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Welcome!

Where did October go? OK. Ill let you into a secret ... it's still October as I'm writing this message, we're just getting everything ready for our first ever Tudor Society open day and actually October has been packed with all kinds of things like preparing Janet Wertman's expert talk for November, making sure that we have a really exciting line-up of magazine authors and expert speakers for the coming year, and of course talking about all things Tudor!

Have you been reading the books we published on Henry VII and Henry III? They were a lot of fun to put together, packed with page after page from amazing historians and experts. The Edward VI book is hot on its heels and will be just as good. Then of course we're on to Lady Jane Grey, Mary I and Elizabeth I.

We can't thank you enough for your ongoing support of the Tudor Society. It really is only possible for us to support so many historians in their work through your membership.

TIM RIDGWAY

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Pregnancy in Tudor Art

Melanie V. Taylor looks at
the changing representations of
pregnancy and childbirth through
the Tudor period...

Henry VIII's obsession for a male heir has been the object of discussion for centuries, but there is no portrait of a pregnant Jane Seymour. Was this because there were no paintings of pregnant women or childbirth in England in the early part of the 16th century? We do have examples of portraits of wealthy pregnant ladies dating from later in the century and there is reference to an historic birth in an illuminated manuscript that was in the library of Edward IV.

What is frustrating for an art historian is that we have little surviving religious art from before the time of Edward IV thanks to the zealous iconoclasm of the English Protestants. Religious art would probably had images of nativities and visitations. To have

some idea of similar images that may have been in our English churches we have to look at the surviving pieces from Europe that are now held in museums around the world.

To quote the title of the 1965 film "The Greatest Story Ever Told"¹ begins with the



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birth of the Virgin as shown here (right) in this triptych painted in 1428-39 in the Museo d'Arte Sacra, Asciano by The Master of the Osservanza Triptych.²

Here the artist shows various scenes from the life of the Virgin. To the right he portrays her mother, St Anne, who has been brought to bed as per the story of The Birth of the Virgin in the apocryphal Gospel of St James that dates from the 2nd century AD.³ While St Anne does not appear in the canonical gospels there remain over 100 copies of the Gospel of St James, all of which tell the same story of her pregnancy.

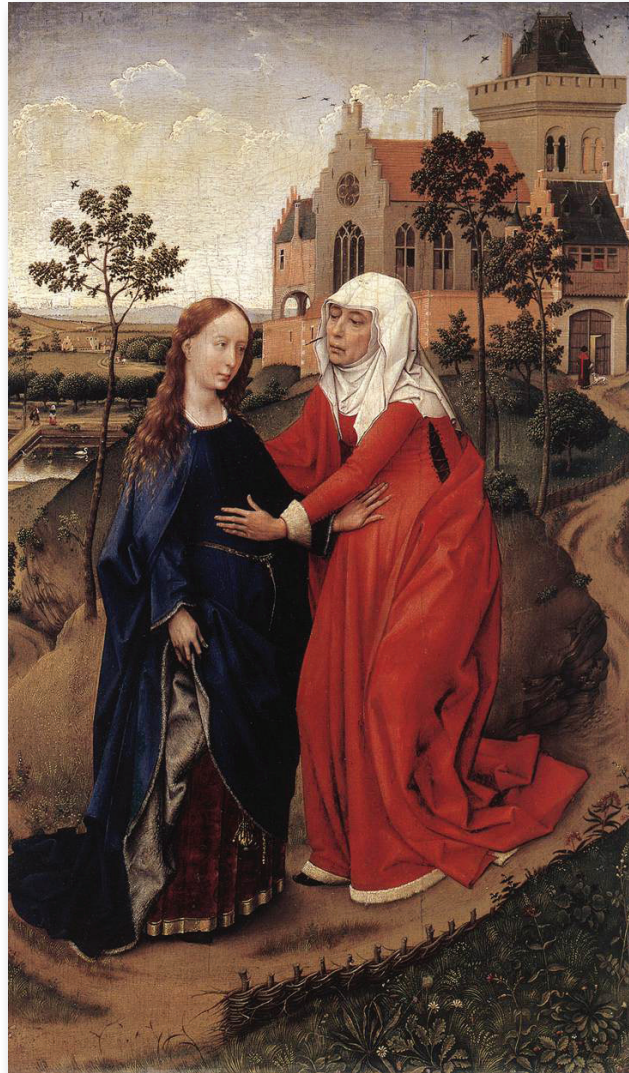
St Anne is revered by the Orthodox Church and is mentioned in the Quran. Like her relative Elizabeth, Anne had been married married, but had not had children. An angel appeared both to Anne and her husband Joachim who told them both that Anne would conceive and bear a child. Anne was surprised because she thought she was too old.

According to Islamic sources (where Anne is known as Hannah), we are told that before the child was born she had dedicated her child's life to the service of God in thanks for the miracle of having finally conceived. So the story goes, she assumed this miracle would

produce a male child. The Quran also tells us that Anne/Hannah's husband died before the child was born. We can only imagine her dismay when that child is a daughter who she names Mary.

In the triptych by the Sieneese Osservanza Master St Anne is seen in bed in the right hand panel.

She is in the process of washing her hands. The central panel shows a woman holding the newborn Mary who has clearly just received her first bath. Unlike in paintings of the Nativity of Christ where Jesus is shown naked proclaiming his masculinity, this child is modestly covered with a white towel. The baby has a halo proclaiming her divinity and as if to reinforce this message, just above the seated woman an angel descends holding a crown representing Mary's future



The Visitation
by Rogier van der Weyden

role as Queen of Heaven.

In the panel immediately above her own nativity is an image of Mary suckling the young Christ. Two angels hold her crown above her head and to the left and right two further angels stand in reverence. The angel to the left holds a blue and white vase containing a cornflower. Cornflowers are an ancient symbol of fertility, majesty and a protection

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against the devil, which became associated as a symbol of the Virgin during the flowering of devotional art during the Middle Ages.⁴

This early Renaissance triptych functioned as a piece of devotional art for the devout as a way to meditate. Even if you are not a Christian, you can appreciate this is a beautiful painting of motherhood and a celebration of two successful births at a time when childbirth was fraught with danger and infant mortality high.

Over the Alps in the Netherlands in 1445 Rogier van der Weyden (1399-1464) painted a single panel (57 x 36 cms) of *The Visitation*, now in Museum der Bildenden Künste, Leipzig. Despite its small size, this is a powerful painting. Van der Weyden has taken St Luke's text from Chapter 1 v 5 – 45 and placed it into a contemporary 15th century Flemish scene. Since the majority of the populace were unable to read and even if they could, the Bible was not available to them. It was the priest who would interpret the Word of God, but it is the images created by artists such as van der Weyden and others that convey the message of the Bible through stained glass, panels and altarpieces.

St Luke tells us that Elizabeth, the wife of the priest Zachary, will fall pregnant. She is not told this directly, but her husband is told by the angel Gabriel. Zachary questions the

angel saying: "Whereby shall I know this? For I am an old man, and my wife is advanced in years".⁵ Because the elderly priest doubts the word of the angel Gabriel he is struck dumb until his wife is delivered. Elizabeth becomes pregnant. Six months into Elizabeth's pregnancy, Gabriel visits her younger cousin Mary telling her that she is blessed among women and she will conceive a son who is the Son of God. As an engaged, but as yet unmarried woman Mary is concerned because how is this to be since she is a virgin and has not known a man. Gabriel assures her that all is possible through God and that her cousin Elizabeth is also pregnant despite having been barren for years. Having accepted the angel's announcement that she will become pregnant Mary hurries to see her cousin Elizabeth. St Luke tells us that the countryside is hilly and van der Weyden conveys this by his use of diagonals, the winding path and general use of perspective.

In this panel we see that Elizabeth has come out of her house and down the path to greet her cousin. The two women place their hands on the abdomen of the other woman as if to confirm the angel Gabriel's annunciations. Even if we did not recognise Elizabeth, we would know who she was because she has her hair covered as was right and proper for a married woman. The



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unmarried Mary is shown with her hair loose as both a visual statement of her unmarried status and her perpetual virginity.

The two women are at different stages of their pregnancies. Elizabeth clearly has an expanding waistline because the lacings down the side seams on her dress are loosened. The Vulgate version of St Luke tells us : *'And it came to pass that when Elizabeth heard the salutation of Mary, the infant leaped in her womb. And Elizabeth was filled with the Holy Ghost'*. As every expectant mother knows that first movement can often be mistaken for wind. St Luke chose to commemorate the moment for the older Elizabeth. Van der Weyden highlights the more important pregnancy

by placing Elizabeth's arm across the Virgin and her hand is highlighted by the blue of Mary's gown. Mary has placed her hand on her cousin's stomach, but this is not so obvious.

St Luke tells us how Mary spent the first three months of her pregnancy with her cousin before returning to her own house and how shortly after her departure Elizabeth gave birth to a son and called him John.

In The Cloisters Collection of the Metropolitan Museum of Art in New York an altarpiece tells the whole story from Mary's visit to her cousin, the announcement of the Tiburtine sybil to the Roman Emperor Augustus, the Nativity itself and the annunciation to the Magi.⁶ The annunciation of the Saviour's birth was thought to have happened simultaneously with His birth. The outer panel on the right depicts the Adoration of the Magi. Above the central scene of the

Nativity are angels and God. If the current outer wings were to be closed they would not cover the central panel. This is because there are two further outer panels that are now in private collections.

Comparing our earlier single panel to that on the left of this altarpiece it becomes apparent that while the background is different, the figures are virtually identical. We know something of the working practices of workshops and for a commission such as this they would have used templates. From the similarity of the figures in the two panels we can conclude this image clearly taken from a studio workbook. What we are not able to determine is just how much of the work was

painted by van der Weyden himself.

So who were these works of devotional art created for? The small panel was probably commissioned by a wealthy family for their private devotions. From the notes on provenance on the Met's website



we know the altarpiece was originally situated in a nunnery northwest of Madrid, Spain until 1843 and then by various sales ended up in New York.

The various altarpieces and illuminations of the birth of Christ are many and celebrate the safe delivery of not only the baby Jesus, but also the survival of his mother. However, the visual reference to the Tiburtine sybil's meeting with August Caesar reminded me that Augustus Caesar's great uncle had not been born naturally.

There is an illumination folio 9 of manuscript Royal 17 F II depicting the birth of Julius Caesar, even though the setting is a

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Folio 9 of manuscript Royal 17 F II depicting the birth of Julius Caesar, contemporary 15th century bedroom.⁷ This manuscript is about the life of Julius Caesar and was originally commissioned by Louis of Gruuthouse, Earl of Winchester (c1427-1492). We know this because there is an underdrawing of the Gruuthouse coat of arms under the Royal coat of arms of Edward IV at the bottom of the page.

The manuscript is beautifully illuminated and would have cost a small fortune.

The central portrayal of the cutting of Julius Caesar from his mother's belly is not medically accurate, but is sufficient to show this was not a natural birth. It is from this procedure we get the term Caesarean section. Instead of midwives we see a male doctor undertaking the procedure.

While this is an interesting illumination, we know that Caesar's mother, Aurelia, gave

birth naturally. In the 1970s television series of Robert Graves *I Claudius* there is a gruesome scene where the Emperor Caligula has impregnated his sister Drusilla and when it comes to the time she is about to give birth he ties her upright between two posts. Taking a sword he slashes her stomach and the child falls out and Drusilla dies. Thankfully in the broadcast version we only see the expression on Caligula's face as he realises the horror of what he has done. Graves admitted he had no evidence for this story and it was pure speculation. The medical procedure had been known in ancient times and was usually only carried out if the mother had died and there was a chance of saving the baby.

I have not yet done any research on Louis de Gruuthouse to discover why he would have commissioned such a manuscript unless he aspirations to the throne. Perhaps he had second thoughts and decided to present it to King Edward IV. What is curious is why Edward IV was so keen to associate himself with the Caesarean birth story.

In BBC 4's production *Illuminated Manuscripts: The Private Lives of Medieval Kings*, the art historian, Dr Janina Ramirez, gives us a wonderful insight into royal propaganda. Her analysis of this particular illumination reveals the subtlety of the hidden messages created by the Netherlandish illuminator.

Starting at the bottom we focus on the royal coat of arms that sits centrally within the base-de-page. From this our eye is drawn upwards through the space between the two sections of writing, which itself is illuminated

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with red and white roses. Above this floral column stands a woman dressed in green with her back towards us. She holds a white towel ready to take the newborn child. The way her hair cascades down her back is like a pillar. This visual device continues to draw our eye upward to where the physician is in the process withdrawing the young Julius from the side of his mother.

The whole image is designed to ensure the viewer associates Edward IV directly with the great Roman military leader so it is not by chance that in the margin directly opposite the image of the baby is a cartouche with the red rose of Lancaster and the motto 'dieu et mon droit'. The manuscript was altered in 1472 in Bruges to show the royal coat of arms.

To return to the theme of pregnancy and childbirth and in particular, unnatural births, Shakespeare makes a reference to such a birth in the Scottish play. In Act IV Macbeth visits the three witches he is told by the first apparition to "*Beware Macduff*". The second apparition, a bloody child, tells him to be "*Bloody, bold and resolute; laugh to scorn the power of man for none of woman born shall harm Macbeth.*" Despite the warning to '*beware Macduff*', Macbeth believes himself safe from anyone who might wish him dead.

When Macbeth is confronted by Macduff in Act V scene VIII he taunts him with the words "*I bear a charm'd life, which must not yield to one of woman born.*" Unfortunately Macbeth has not considered the first apparition's words or appearance very deeply. Macduff tells him to "*Despair thy charm; and let the angel whom thou hast served tell thee; Macduff was from his mother's womb untimely ripp'd.*" Perhaps if Macbeth had thought more about the words and appearance of the second apparition he would have understood the clue to his mortal vulnerability was from someone who had been born by caesarean section. Off stage Macbeth dies at the hand of Macduff and so the prophecy is fulfilled.

Leaving the Bard's gruesome conclusion to the Scottish play, I have found only one

visual reference to a sketch of a pregnant woman before the 1560 and it is in the Royal Collection.

Sir Thomas More's family was painted by Hans Holbein the Younger during the 1520s. The Royal Collection contains the sketches he did of More's family for a group portrait that was sent to Erasmus.

Cecily Heron (née More) is clearly with child as is shown by the way Holbein has drawn the lacings of her bodice. Cecily was the youngest daughter of Sir Thomas More and married Giles Heron on 29th September 1525.⁸ Giles Heron had become the ward of Sir Thomas More after the death of his father in March 1523. Sir Thomas was then under treasurer of the Exchequer. We know that in July 1525 Heron gained 'a livery of his inheritance' and his residence is listed as being in Hackney. In the Holbein sketch (c1527) detailing the composition of the More family painting, the artist has changed the position of Cecily's hand and it now rests on her stomach. The way both of her hands are now placed emphasises her pregnancy. We only have Rowland Lockey's copy of the Holbein portrait of the More family because unfortunately the original Holbein painting was destroyed in a fire in 1772.

It is not until the 1560s that we see a surviving formal portrait of a pregnant lady and it is attributed to the Flemish artist, Steven van der Meulen (d1563/4). After the 1580s Marcus Gheerhaerts the Younger appears to be the artist of choice for anyone wishing to have their pregnant wife immortalised in paint. What unites all the paintings of pregnant ladies is they are wealthy. This is obvious from their dress and that someone has the connections to employ the very best artist available.

So who were Steven van der Meulen and Marcus Gheerhaerts the Younger? Their names suggest they are not English. Indeed, they are both Netherlanders.

This portrait (left), now in the Paul Mellon collection at Yale University, is purported to be of Catherine Carey and by

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Steven van der Meulen. The attribution of the sitter being Catherine Carey, wife of Sir Francis Knollys and cousin to Queen Elizabeth I is not 100% certain, neither is it a definitely known portrait by van der Meulen.

We do not know much about van der Meulen, except that he was probably born in Antwerp; studied under William van Cleve the Younger and was entered into the Guild of St Luke in 1552. The next documentary

evidence we have is his being recorded as a member of the Dutch Church in Austin Friars in June 1562 and his denisation papers of 1563. The



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A° DOM 1567·



Catherine Carey Lady Knollys
by Steven van der Meulen

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academic Elizabeth Goldring found van der Meulen's will in the National Archives at Kew. It was registered on 20th January 1564, which has established that he died between October 1563 (the date the will was signed) and 20th January 1564. It is thought he probably died of plague.⁹

These dates establish that he could be the artist of the Yale portrait.

What can we tell about the sitter from the painting?

The top right hand corner has the legend *Ætitus Suæ 38 Aº Dom 1562*, thus we have her age and the year. This gives us a date of 1524 for this lady's birth, which is consistent for what we know about Mary Carey's (née Boleyn) first pregnancy.

This lady is clearly very wealthy and of very high status. Her jewellery and her clothes are expensive and she is dressed in the livery colours of the queen. Elizabeth I made Catherine her Chief Lady of the Bedchamber on her accession to the throne and she was in post for ten years until her death at Hampton Court Palace in 1568.

Catherine had married Francis Knollys in 1540 and the ardently Protestant couple produced fourteen children, but there has been consistent speculation from her birth to this day that perhaps she was she more than first cousin to Queen Elizabeth I? Despite being married, Mary Boleyn was the mistress of Henry VIII at the time Catherine was conceived, so was she Elizabeth's half-sister? We will never know, but we do know that the queen was very fond of her.

What has puzzled art historians is why would devout Protestants commission such a portrait? The Knollys's had fled to Geneva during the reign of Mary I where they were with fellow Protestant exiles including the fire and brimstone preacher John Knox and his contemporary, John Calvin. It seems odd that a portrait declaring such wealth and status would be commissioned by those with strong Protestant beliefs. On the other hand, perhaps Sir Francis wanted to commemorate the fecundity of his wife. Her last recorded

safe delivery was Dudley Knollys (b 9th May 1562 – d June 1562). Perhaps this painting records her last pregnancy because it was possible that Catherine, now being thirty eight years old, may not survive the birth. It is sad that young Dudley lived only a matter of weeks.

Van der Meulen was a religious exile as was Marcus Gheerhaerts the Elder (c1520 - 1590). Gheerhaerts and his son Marcus (1561/2-1636) are recorded as living in the parish of St Mary Abchurch in 1568. The older Gheerhaerts is recorded as marrying Susannah de Critz on 9th September of 1571 suggesting that his first wife, Johanna (a Catholic who had remained in Antwerp) had died.

It is possible that the younger Marcus learnt much of his art from his father, but we think he may also have been a pupil of another exile, Lucas de Heere. By the 1590s the younger Gheerhaerts was taking Elizabethan portraiture to new heights.

In Tate Britain there is a beautiful portrait of an obviously pregnant unknown lady (see over). What makes this painting so different from other portraits of women of the period is that she is smiling and looking directly at us.

Karen Hearn's entry for this portrait on the Tate website informs us that the reason for women wearing a neutral expression was to portray "an unyielding dignity". The smile seems to be one of Gheerhaert's innovations in as there are several sitters who do not maintain an expression of 'unyielding dignity'.

We know very little about this particular portrait. However, we see she is very wealthy. The ropes of pearls tells us of her purity so we can deduce she is a faithful wife. The *Booke of Matrimony* was published in 1564 and the preacher Thomas Becon tells us about the duty of a wife. "... as the woman's duty is to be in subjection to her husband: so likewise she is bound by the commandment of God to be chaste, pure and honest ... that whosoever beholdeth her, may justly seem to look upon a perfect pearl of precious purity".¹⁰



Unknown woman
at the Tate Britain

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It is tempting to think that there is more to this portrait because of the directness of the lady's gaze. She is looking directly out of the painting as if she is communicating with artist. If the pearls are telling us she is a 'perfect pearl of precious purity' then her flirtatious expression is in conflict with the symbolic meaning of the pearls. We have no idea of the painting's provenance before a mention in an 18th century estate of the cousin of Thomas Waring of Groton in Suffolk. The Tate entry tells us that in 1769 Walter Waring, a gentleman of Shropshire, inherited his cousin Thomas's estate. After Walter Waring's death the painting disappears again until 1934 when it reappears in the collection of a Mrs Walter A.G. Burns. In 2001 it was accepted by the English tax authorities in lieu of inheritance tax and entered the Tate Britain collection.

This provides no clue as to the lady's identity or why she is engaging the artist (and subsequent viewers) with her direct gaze. Perhaps she is the artist's wife, Magdalena de Critz, whom Gheerhaerts married in 1590? Magdalena was the sister of another Flemish painter, John de Critz(1551/2-1642) and the sister of her husband's stepmother Susannah.¹¹ The 1590s saw Gheerhaerts become an extremely successful portrait artist of the rich and famous and this portrait is from c1595. It is painted on panel, but he begins to paint on canvas which leads to bigger and more dramatic paintings such as the Ditchley portrait of Queen Elizabeth I commissioned

by Sir Henry Lee. Another of Gheerhaerts's innovations is the way he captures the character of his sitters. If this is Magdalena her pearl festooned dress and the costly ropes of pearls around her neck is a clear statement of how successful her artist husband became.

Marcus Gheerhaerts seems to have made a speciality of painting pregnant ladies and there are other examples that appear to emanate from his workshop. During the reign of Edward VI and Mary I royal focus was on religion and art was not important as a means to achieve their goals. In the case of Edward VI the iconoclasm during his reign is why we have very little English religious art remaining. Mary's reign was not long enough to see a restoration of a religious art industry. The draft proclamation of 1563 drawn up by Sir William Cecil to regulate the image of the Queen Elizabeth marks a turning point in the 'branding' of the royal image leading to a growth in portraiture generally. The Gheerhaert portraits of pregnant ladies were possibly designed to be a memento of a beloved wife who might not survive the rigours of childbirth. He is not the only artist to have painted such portraits, but he does seem to have been the artist of choice for this type of image. The portraits by van der Meulen & Marcus Gheerhaerts the Younger are a long way from the 15th century devotional altarpieces depicting the successful pregnancies of The Virgin and St Elizabeth, but do convey that very contemplative element every woman experiences when she is pregnant.

MELANIE V. TAYLOR

- 1 This film was directed and produced by George Stevens and had a massive budget of \$21m, but only achieved over \$15m at the box office. It was a United Artists production.
- 2 Image sourced from Wikipedia.
- 3 The legend of St Anne and the birth of the Virgin from Catholic Online.
- 4 <http://jxb.oxfordjournals.org/content/60/12/3297.full>
- 5 St Luke Chapter 1; v18. www.latinvulgate.com
- 6 <http://www.metmuseum.org/art/collection/search/471349> This link will take you to the website where you can download the image.
- 7 detail of the birth of Caesar This link will take you directly to the detailed page of BL Ms Royal 17 F II f9. Click on the image to expand it so you can see the detail.
- 8 <http://www.historyofparliamentonline.org/volume/1509-1558/member/heron-giles-1504-40>
- 9 <https://rkd.nl/en/explore/artists/record?query=steven+van+der+meulen&start=0>
- 10 p673-4 of The Book of Matrimony published in 1564.
- 11 John de Critz was appointed sargeant painter to the Court of King James I jointly to John Fryer in 1603, and from 1610 with Robert Peake The Elder.



William Byrd

The Recusant Catholic Composer

If asked to name a great English composer, the chances are people such as Edward Elgar, Ralph Vaughan Williams or Henry Purcell may come to mind. However, it is probably less likely that **William Byrd** would be near the top of the list.

Article by Jane Moulder

WILLIAM BYRD was a remarkably gifted and prolific composer and he, above all others, helped to establish a particular “English” character to both vocal and instrumental music. His style and innovations had a huge impact on composers and musicians not only in his own time but in the years that followed. He was celebrated by both Queen Elizabeth and the courtly elite, and with his works spanning both the secular and sacred canon, he was also known to ordinary people. Perhaps one of the reasons that



An engraving of William Byrd. This was drawn by Michael Van der Gucht approximately 70 years after his death. No contemporary image of him has been found.

he is not better known today is that most of his music was written for small ensembles for performance in chapels and courtly chambers and not for large orchestras and grand concert halls.

In reading about Byrd, one particular characteristic stands out for me – he was about as openly Catholic as it was possible to be in newly Protestant England and yet he still retained the favour of the Queen and the State. William Byrd enjoyed the protection and patronage

of well-known recusants and he wrote music for Catholic masses and motets. In fact, he even composed music for the most extreme of all writings, "gallows texts". These were the scriptures and quotes taken down as the last words of executed Catholic martyrs. These actions meant that Byrd potentially risked persecution, torture or imprisonment. But it seems that the worst that ever happened to him was that he was served with a number of penalties and fines. How and why would this have been the case?

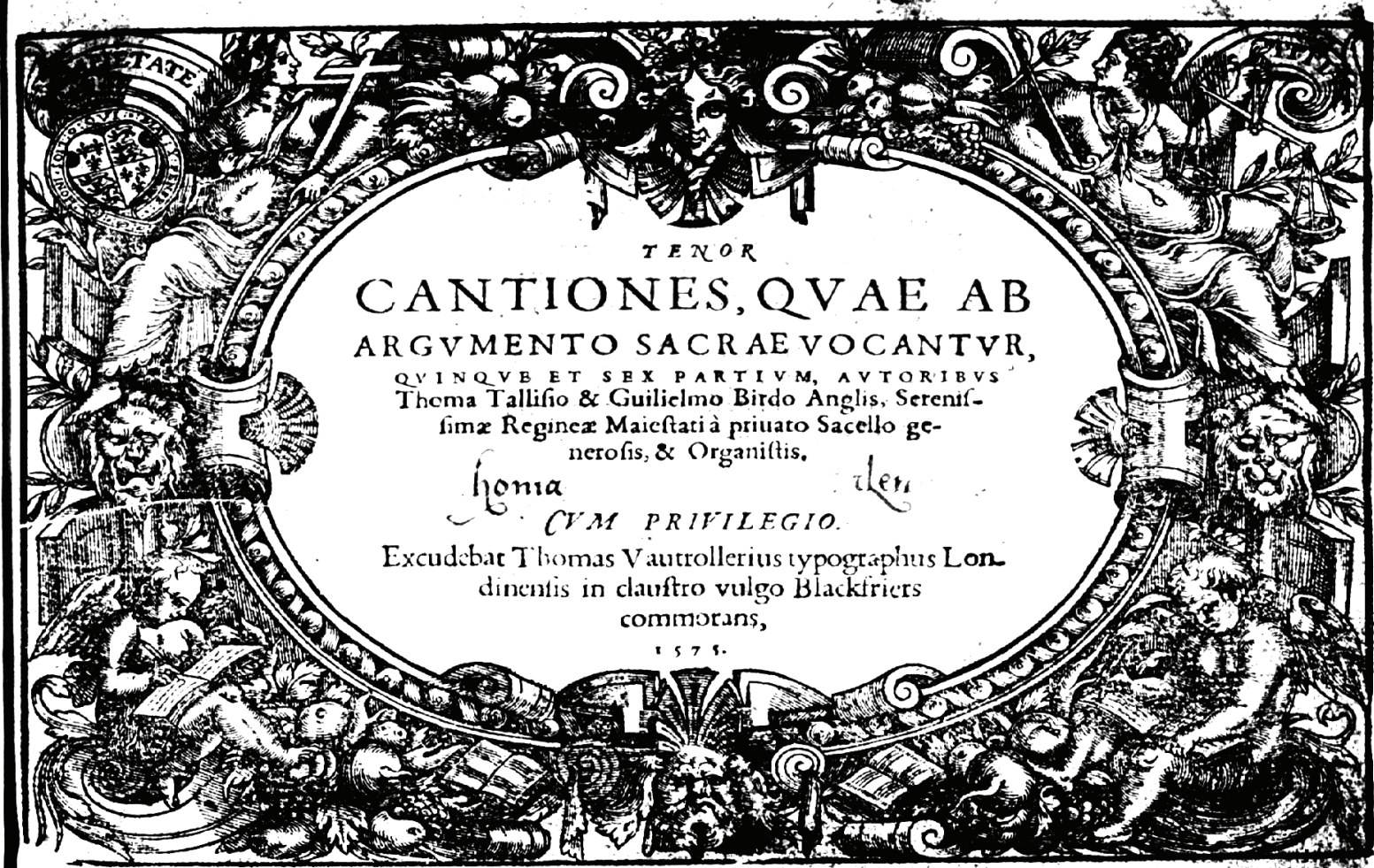
Very little is known about William Byrd's early life, including the year and location of his birth. Towards the end of his life, his age is mentioned in two documents and, confusingly, they both give different ages. But working backwards from his death, it seems likely that he was born about 1540, although the location of his birth still remains unconfirmed. Possibly originating from Cheshire, the Byrds were a family of merchants and both his father and elder brothers were members of the Fletchers Company. Before entering mercantile life, Byrd's elder brothers, John and Symond, trained as choristers at St Paul's Cathedral. It is therefore a pretty safe assumption that, despite there being no surviving records, William also attended the same choir school. The selection methods for entry into St Paul's choir school were not written down but it is known that boys were accepted if they were of good character and even children from poor families were taken in. An example of this is Thomas Tusser, the poet and farmer, who, while never wealthy, was described as being "of good lineage, of gentle blood". Once in the school, the boys would have been supported by charitable donations and in certain cases that support continued when the boys left the school. Some were supported in general life and others were provided with funding to continue their studies at university.

As well as gaining a musical training, choristers were taught to read and write. It was whilst at St Paul's that Byrd's lifelong love of the Catholic faith must have been cemented as he would have taken an active part in the daily rituals and services of one of London's principle ecclesiastical buildings. Byrd was still a chorister at the time when Edward VI ascended the throne and whose rule was to have a huge impact on the life of the English church. It was decreed that all images in churches had to be taken down and even the altar in St Paul's was dismantled.

Despite the new Anglican services introduced under Edward, some music was retained as part of the new rites and so the choir school continued.

As well as being taught the principles of music and the art of singing, the boys would also have had some instruction on musical instruments. The choir school owned some viols and violins which had been bequeathed to them and whilst there is no explicit record of the young boys receiving keyboard training, it is more than likely that they did. The St Paul's choir master was a well-known keyboard player and had been associated with Thomas Mulliner, the composer. William's older brothers, who had also attended the school, both left keyboard instruments in their wills and it is likely that they had learned to play them many years earlier at school. When John and Symond Byrd left St Paul's they went straight into trade and three out of four sisters married into merchant families. The fourth sister married a keyboard and organ builder, Robert Broughe. It was therefore expected that William follow the family trade but he was destined for a different life. Until some years ago, it was believed that William did, in fact, join the Mercer's Company as there was a William Burd noted in the guild's records. There was no consistency with the spelling at this time so the different names didn't deter early historians from linking the Mercer's Burd with the composer Byrd. However, that William Burd came from Wiltshire and there was no family connection.

With William clearly not being destined to join the family business after leaving the choir school, he continued his music studies with Thomas Tallis who, at this time, was one of the foremost musicians and composers of his day. Under Tallis, it is probable that Byrd sang with the Chapel Royal and perhaps at other churches such as St Mary-at-Hill and Westminster Abbey, both of which had renowned choirs. Byrd's close association with Tallis was to last for many years and continued even when Byrd was an established composer and musician in his own right. By the end of Mary's reign in the late 1550's, Byrd had begun to compose music and one of his earliest surviving pieces was a four part setting of a psalm for Easter week, which was written in collaboration with two other composers. He may also have worked with Tallis on a setting of a five part litany. But these were troubled and difficult times for



A Cantiones quae ab argumento Sacrae Vocantur – composed and printed by William Byrd and Thomas Tallis

an observant Catholic. Mary's reign was coming to an end and with Elizabeth's accession, the Catholic mass and its associated music went underground.

William Byrd's first appointment was in 1563 as organist and choirmaster at Lincoln Cathedral. He remained in that post until 1572 when he was appointed as a Gentleman of the Chapel Royal. This would have been a prestigious position where he was required not only to sing but to compose and share organist duties with his old tutor Thomas Tallis. Here, Byrd's religious leaning caused some problems. His servant, John Reason, was imprisoned for his Catholic beliefs and Byrd was placed on a list of known "Relievers of Papists". Relievers of Papists was a name given to those who housed Catholic priests, held outlawed religious services or helped the Catholic cause in a monetary way. By now Elizabeth I was on the throne and a new Protestant religious order had begun. The Chapel Royal was important to Elizabeth and she used the choir as a diplomatic tool. The choir performed at state occasions and was used to impress foreign dignitaries. Many of the visiting European ambassadors and courtiers were Catholic, so the "high church" structure and Latin music of the Chapel was a perfect way of indicating

that Elizabeth had a political open mind and showed religious tolerance despite her own leanings.

Byrd clearly set out to flatter Elizabeth and the first vocal consort he wrote, "This Sweet and Merry Month of May", was dedicated to her. Following Elizabeth's defeat of the Spanish Armada in 1588 Byrd set an anthem to music commemorating the event and he also composed the "Great Service" to be performed on the thirtieth anniversary of her accession to the throne. This was the most important piece of Anglican church music ever to have been written at that time. All of this stood Byrd in good stead with the Queen. William was not the only member of the Byrd family to find favour with Elizabeth. His elder brother, John Byrd, was a ship-owner whose vessels had travelled to Brazil, the Caribbean and West Africa on missions to bring back goods and treasures to help boost the state. His ships had also taken part in the defeat of the Spanish Armada and the capture of the Spanish flagship, *Madre de Dios*.

The Queen's favour to William Byrd meant that he was pardoned on a number of occasions for his recusancy and fines, although charged, were never paid. From a commercial point of view, the Queen

also favoured Byrd by granting him in 1575, along with Thomas Tallis, the royal patent to exclusively print music in England. This monopoly was granted following the publication of Tallis's and Byrd's "*Cantiones quae ab argumento Sacrae Vocantur*", a collection of religious motets dedicated to the Queen. The collection contains 34 motets, 17 each by Tallis and Byrd, signifying one for each year of Elizabeth's reign. Whilst the printing and publication of this momentous collection may well have found them favour with the Queen, it was a financial disaster for the two musicians. So much so that two years later they had to petition the Queen for money stating the book had "*fallen oute to oure greate losse*". The Queen certainly helped them out, not only by granting them the monopoly on printed music in England for 21 years but she then granted them the leasehold on estates in East Anglia and the West Country for the same period.

Byrd didn't really make best use of the monopoly and published very few works and printed mainly his own compositions. One of the most significant being his collection of 37 religious motets "*Cantiones Sacrae*" which was published in 1589 and 1591. Byrd also capitalised on the popular fashion of singing psalms, a trend which had been started in the 1560s by Sternold and Hopkins (see my article printed in *Tudor Society*, October 2015). "*Psalms, Sonnets and Songs of Sadness and Pietie*" was printed in 1588 and contained consort music written for a number of voices and was designed to be sung by people in their homes rather than by professionals at court. Along with these religious works, some secular songs were included in the collection and in the following year Byrd produced "*Songs of Sundrie Nature*", a collection which, again, contained vocal part music designed for the Tudor household.

As well as religious and secular vocal music, Byrd was also writing instrumental works, including complex "fantasias" and consort pieces. Two large collections of his keyboard music survive. "*My Ladye Nevells Booke*", contains 42 pieces composed solely by Byrd. The manuscript was handwritten as Byrd, despite having the monopoly on printing, didn't actually have the means to print keyboard music! Whilst a professional scribe, John Baldwin, was employed to write down the pieces, it is clear that the pieces were selected, organised and amended

by Byrd himself. The scribe was obviously so impressed by what he had had to transcribe that he added a poem praising Byrd: "*whose greate skill and knowledge doth excelle all at this tyme / and farre to strange countries abroade his skill dothe shyne*". The other manuscript was also handwritten and today is known as The Fitzwilliam Virginal book. (Read the fascinating story of the Fitzwilliam Virginal Book in *Tudor Society* magazine, June 2015). Both of these volumes contain variations and interpretations of popular songs and dance tunes of the day, and contain pieces that appear only in these manuscripts and no-where else, thus providing an excellent resource for today's musicians.

Throughout this productive musical period, there are clear signs that Byrd did not relinquish his faith. In fact, there was even speculation that he was in some way connected with the Babbington and Throckmorton Plots, conspiracies designed to place Mary Queen of Scots on the throne and assassinate Elizabeth. Byrd was implicated by his association with Lord Thomas Paget and his brother, Charles, both well-known supporters of the Catholic cause. Following the plots, the brothers managed to evade capture and sought exile in France where they continued to support the reinstatement of a Catholic monarch. As well as Byrd, the Pagets also supported other English Catholic composers and musicians, Thomas Morely and Peter Philips. Although nothing was specifically pinned on Byrd, he was kept under house arrest in November 1585. In August the following year, still under suspicion, his house was searched but nothing incriminating was found. However, Byrd's reputation was undoubtedly tainted by the suspicion. A fellow recusant wrote to Paget saying "*of Mr Byrd you are not worthy and we take comfort in him as a lean-to by whom we are relieved upon every casual wreck*". So despite no evidence being found, there's no doubt that Byrd was closely involved in supporting the Catholic cause. There is no evidence that Byrd himself was, at any time in any physical danger, even if some of his more outspoken acquaintances were. Many times throughout his life, especially in his later years, both he and the members of his family were listed as having failed to attend their local church proving to the authorities that they were Catholics. This in turn led to them being fined or summoned to court but there is no evidence that anything came of these punishments.

There are indications though that on three separate occasions, Elizabeth I intervened to personally pardon Byrd. The historian John Harley, who has recently carried out new research into Byrd's life, has concluded that "*in spite of their indictments, Byrd and his family seem to have suffered little more than worry and inconvenience. Fines were imposed, but there is no evidence that any were collected. Indeed the number of Catholics from whom fines were ever collected is remarkably small.*"

Byrd eventually left the Chapel Royal in 1594 and he, along with his wife and family, moved out of London to Stondon Massey in Essex. This brought him into close proximity to one of his patrons, Sir John Petre, a wealthy landowner and staunch Catholic. Byrd, now in his fifties, took on his largest project, a cycle of music for the Roman Catholic Mass, which was intended for use in the private chapels of the wealthy and landed English recusants. However, at the same time Byrd continued to write music for the newly established Anglican church and he was key to the development of a new form, the Verse Anthem. His later years, whilst in Essex, were an incredibly productive time for Byrd and he continued to compose secular vocal music and helped

to firmly establish English consort music, both vocal and instrumental, alongside highly decorated keyboard music.

William Byrd eventually died in 1623, aged over 80, and the entry in the Chapel Royal Check Book described him as "*a Father of Musick*", a very fitting epitaph. He left nearly 500 works and helped put English music firmly on the map. One of his skills was to be able to take European musical styles and fashions and adapt them to his particularly English style, thus leaving a distinct legacy. He inspired others to follow in his footsteps; notably his pupils, Thomas Morley, Peter Philips, Thomas Thomkins and Giles Farnaby. Henry Peacham wrote following Byrd's death that "*William Byrd, I know not whether any may equall, I am sure none excel, even by the judgement of France and Italy*".

William Byrd had survived to live a long (and very wealthy!) old age, with seemingly few ill effects, despite being an overt supporter of his Catholic faith. He was no doubt saved by his music which was beloved of Elizabeth. Byrd may have been a musician but he was clearly a good political manipulator as well – he played a dangerous game and it paid off.

JANE MOULDER

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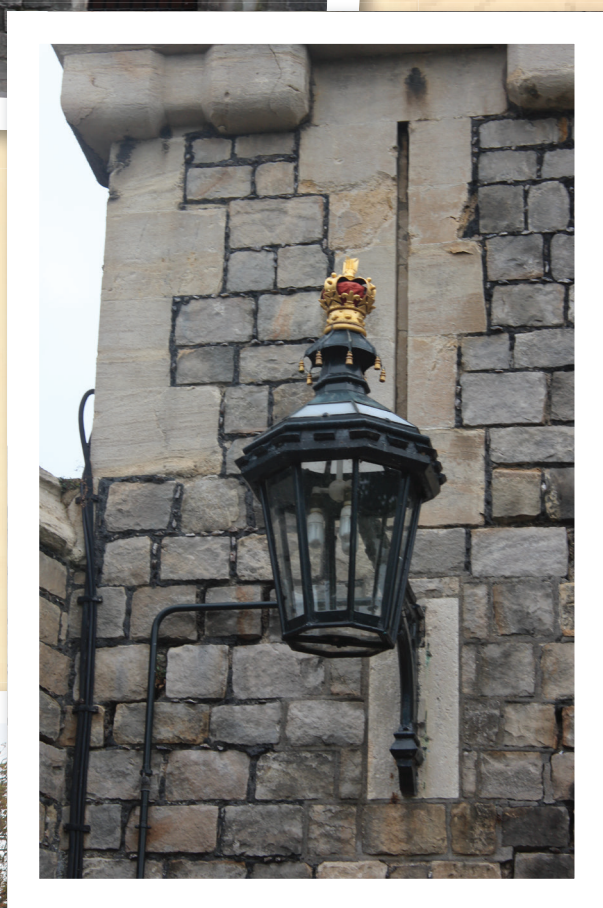


WINDSOR CASTLE

PHOTOS AND TEXT BY TIM RIDGWAY

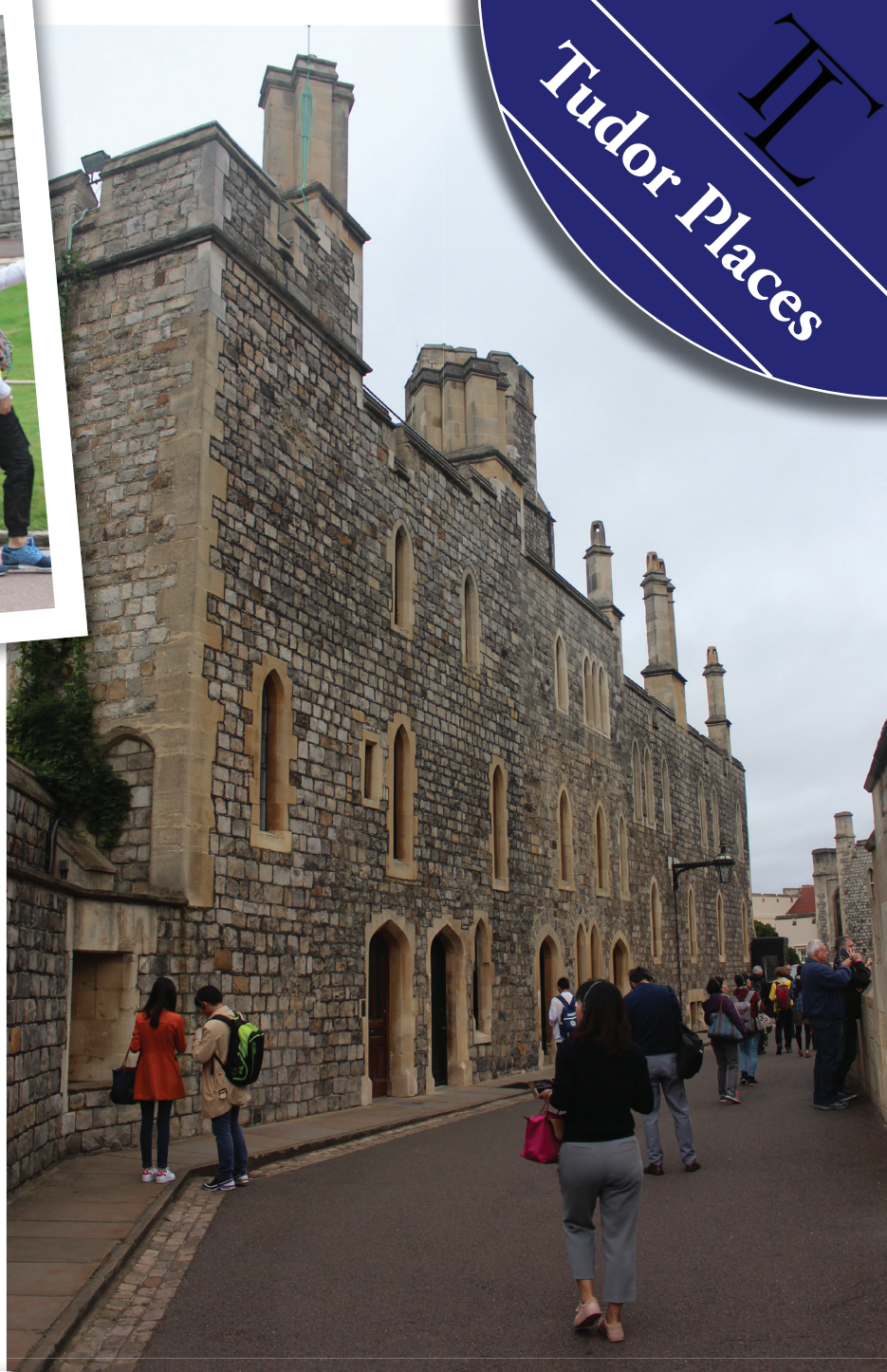


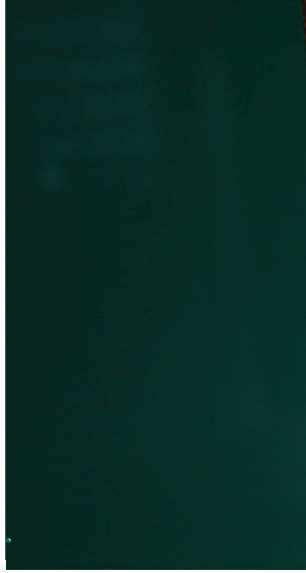
Tudor Places





Tudor Places





Tudor Places





OUR VISIT TO WINDSOR CASTLE

While Claire (Ridgway) and I were in the UK as part of MadeGlobal's "An Evening with the Authors" event, we took some time to visit some of the wonderful historical sites in and around London. I was busy snapping pictures of all sorts of places, and over the coming months, I'll hopefully be sharing them with you through this magazine.

One of the places that we had never been to before was Windsor Castle, so off we went one overcast day. I am told by my father that I visited Windsor when I was a child ... I don't remember it from then, but I certainly do remember it now - it is wonderful!

We parked our car at the bottom of the hill upon which the castle is built and then walked up through the town towards the looming stonework above. I was already impressed! We'd decided to get there early because you have to pass through airport-style security to get in, but it was all very simple and the staff were incredibly helpful.

And ... we were IN!

Our first stop (after buying cuddly corgi toys and a guidebook) was to head towards St George's Chapel, and it really is an impressive building. The photos I've included really don't show the scale and grandeur of the building. It was originally built in 1348 but was greatly extended by Edward IV, Henry VII and Henry VIII. To this day, members of the Order of the Garter meet at the chapel for a service once a year. Inside, the church is spectacular. Photos are not allowed, so it's all just locked away in my mind. For Claire, the highlight was seeing the central "choir" area, where there are hundreds of garter stall plates. Claire wanted to see the plate of Thomas Boleyn, and with help we eventually found it and Claire was allowed past the security rope to view it properly. While looking, I saw many other names that I recognised too! It was fascinating.

After this, we moved on to see the changing of the guard which was done with a military marching band. Very impressive - and the Queen wasn't even home on the day we were there.

Next, we headed up to the main castle area. We first had a look around Queen Mary's famous dolls house. I'd like to live there if it were full scale! And then we went on into the State Apartments which were absolutely covered with intricate gold decoration. It was a little over the top for our tastes, but definitely suitable for its royal owners.

We saw the 980 coloured shields celebrating the heraldic element of the Order of the Garter which are on the ceiling of St George's Hall, including Thomas Boleyn's and Charles Brandon's shields. It was all designed to impress, and we were suitably happy to wander around looking upwards!

While there, we also saw some armour which was made for Henry VIII, and even a beautiful etching of Elizabeth I. There were things to see everywhere, and it was quite tiring on the eyes in the end.

It was also quite amusing to keep bumping into other historians while we were walking around. I include a photo I took of Claire Ridgway with Heather Darsie and another with Marisa Levy and Beth von Staats. We do travel in posh circles, don't you know!

Windsor was well worth a visit, and it has a rich royal history which would appeal to all members of the Tudor Society.

A quick meal in a pub in town, and then we were off back home again. Wonderful.

Tim Ridgway



THE HEALTH OF EDWARD VI

We all know that Edward VI died at a young age, but why? Historian **Kyra Kramer** looks at some of the evidence and proposes a new theory...

EDWARD VI died in the summer of 1553, a few months shy of his sixteenth birthday, from a protracted and painful illness. The young man had been reasonably healthy until the middle of February, after which sharply downhill, much to the distress of the court and dismay of his helpless physicians.

The imperial ambassador to England, Jehan Scheyfve, sent a letter to Emperor Charles V on February 17th, 1553 to tell him that, “On the very evening of the arrival of the said Princess [Mary, his older half-sister by Henry VIII] in this town the King was attacked by a fever caused by a chill he had caught, and was so ill that the Lady Mary could not see him for three days” (CSP Spain XI). A month later Scheyfve would write that the king “has never left his room since the beginning

of the illness that came upon him not long ago. I have made inquiries whether his indisposition is likely to last long, and it appears that he is very weak and thin, besides which I learn from a good source that his doctors and physicians have charged the Council to watch him carefully and not move away from him, as they are of opinion that the slightest change might place his life in great danger” (CSP Spain XI.)

Edward’s health did not improve, and Scheyfve wrote the emperor again in early May, “the King’s doctors and physicians conferred with his chief ministers over his illness. They requested very earnestly to be allowed to summon others of their art to consult with them and receive the assistance of their knowledge, as the King’s life was in great danger ... the people are beginning to talk of the King’s illness” (CSP Spain XI)

(Scheyfve to Charles V, May 5, 1553)). A week later Scheyfe sent another letter explaining that Edward was, “still indisposed, and it is held for certain that he cannot escape. The physicians are now all agreed that he is suffering from a suppurating tumour (*apostème*) on the lung, or that at least his lung is attacked. He is beginning to break out in ulcers; he is vexed by a harsh, continuous cough, his body is dry and burning, his belly is swollen, he has a slow fever upon him that never leaves him (CSP Spain XI (to Charles V, May 12, 1553)).

Edward continued to deteriorate, and Scheyfve informed the emperor that the young king was, “wasting away daily, and there is no sign or likelihood of any improvement. Some are of opinion that he may last two months more, but he cannot possibly live beyond that time. He cannot rest except by means of medicines and external applications; and his body has begun to swell, especially his head and feet. His hair is to be shaved off and plasters are going to be put on his head.” (CSP Spain XI (Scheyfve to Charles V, May 30, 1553)).

Although the teenaged monarch seemed to recover slightly in June, his condition was terminal. Unhappily, England’s sovereign was “never quite free from fever, but on the 11th of this month he was attacked by a violent hot fever, which lasted over 24 hours, and left him weak and still feverish, though not as much so as at first. On the 14th, the fever returned more violent than before, and the doctors gave up the King and decided that he could not recover, but that about the 25th of this month, at the time of the full moon, he must decline to a point at which his life would be in the gravest danger, nay that he might die before that time, because he is at present without the strength necessary to rid him of certain humours which, when he does succeed in ejecting them, give forth a stench. Since the 11th, he has been unable to keep anything in his stomach, so he lives entirely on restoratives and obtains hardly any repose. His legs are swelling, and he has to lie flat on his back, whereas he was up a good deal of the time (*i.e.* before the violent

attack of the 11th). They say it is hardly to be believed how much the King has changed since the 11th” (CSP Spain XI (Scheyfve to Charles V, June 15, 1553)).

Throughout June, Edward’s court and physicians waited for him to die. Perhaps they even began to wish it, considering the young man’s suffering. Near the end of the month, Scheyfve reported that Edward “cannot possibly live more than three days. It is firmly believed the he will die tomorrow, for he has not the strength to stir, and can hardly breathe. His body no longer performs its functions, his nails and hair are dropping off, and all his person is scabby (CPS Spain XI (Scheyfve to Charles V, June 24, 1553). In spite of the extremities of his ailment, Edward lingered on for almost a fortnight before the king finally died on the 6th of July 6.

What pernicious disease felled an otherwise healthy teenaged boy? His contemporaries believed that the “disease whereof his majesty died was the disease of the lungs, which had in them two great ulcers, and were putrefied, by means whereof he fell into consumption [tuberculosis], and so hath he wasted, being utterly incurable” (Lodge, Vol. I., 1791). A Venetian ambassador would claim a few years later that Edward was “seized with a malady, which the physicians knew to be consumption” (Loach, 2014:161). Some modern physicians and historians have theorized that Edward died of “suppurating pulmonary infection” (Murphy, 2011:176) or had the misfortune to have experienced a reoccurrence of dormant tuberculosis after contracting measles and smallpox the previous winter (Holmes et al, 2001).

No one know for sure what killed the boy king. I do have a theory, however. It is possible that non-classic cystic fibrosis have been the disease that felled Edward VI at such a young age.

There is substantial evidence that supports this idea. Most people are at least passingly familiar with cystic fibrosis, although probably still think of it solely as the deadly disease that can – and does -- kill infants and children.



The disease is an inherited autosomal recessive disorder resulting in a mutation of the cystic fibrosis transmembrane regulator gene (CFTR gene). Among those many mutations are those that cause “mild” forms of cystic fibrosis, referred to as non-classic types. Non-classic CF is a fairly recent medical discovery. Initially, CF was considered to be either ‘typical’, diagnosed in infancy and childhood and effecting multiple systems, or ‘atypical’, diagnosed in adolescence or adulthood and manifested in only one or two organ systems. However, advancements in medical knowledge and the development of “new CF diagnostic criteria based not only on sweat chloride values but genetic screening and nasal ion transport measurements, have made the diagnosis of CF less straightforward for many clinicians” (Boyle, 2003). More nuanced diagnostic abilities allowed physicians to determine that CF could present atypically in adolescents and adults with the same multi-organ manifestation as typical CF. This rendered a shift in nomenclature, so that ‘typical’ CF became “classic” CF, and “atypical” CF became reconfigured as “non-classic” CF (Boeck et al., 2006).

... adolescents and adults with non-classic CF can seem to be reasonably healthy except for the occasional pulmonary infections that modern doctors are likely to assume are bronchitis. Notwithstanding the appearance of health, once the bronchitis becomes severe enough or frequent enough for a physician to become concerned the patient is probably already experiencing bronchiectasis – the dilation and destruction of larger bronchi in the lungs caused by chronic infection and inflammation. The symptoms of bronchiectasis are chronic cough and pus-containing (purulent) sputum expectoration, as well as fever and dyspnea in some patients. This dangerous condition is often overlooked even today, in that patients with mild cystic fibrosis disease and stable spirometry results seem fine until their physicians find “evidence of bronchiectasis on their x-rays and advanced lung disease that appears on high-resolution CT” (Chawla et al, 2010).

Bronchiectasis is a serious and incurable condition requiring a barrage of anti-inflammatory medication and antibiotics to control, with the possibility of surgery in severe cases (Metersky, 2012). Untreated, bronchiectasis can cause abscesses in the lungs and death via

respiratory failure, lung collapse, or heart failure. Nowadays non-classic CF patients are likely to live to adulthood or old age, because their chronic pulmonary infections are aggressively treated with modern medical interventions. None of these life-saving treatments were available to the Tudors, unfortunately.

Edward may have had undetected pulmonary deterioration that eventually needed just one more infection (viral or bacterial) to tip the scales toward [his] demise. Once their bodies were weakened, more optimistic infections could occur, as well as septicemia and renal failure. The chronic cough, struggle to breath, and the 'wasting' effect of mal-absorption of food due to the thick mucus obstructing the digestive system were all symptoms exhibited by the dying Tudor adolescents. The bronchiectasis would have looked a lot like tuberculosis to their physicians, albeit a strangely fast-acting one.

Furthermore, non-classic cystic fibrosis would explain a puzzling feature of Edward's illness that is not easily explained by tuberculosis, bronchiectasis, septicemia, or renal failure: the ulcers that broke out on his skin. In non-

classic CF patients the most common culprit behind the chronic airway infections is the pathogen *Pseudomonas aeruginosa*. Nowadays, *P. aeruginosa* is treated with antibiotics and can be fought with reasonable success. However, in Edward's time there was no such hope of keeping the *P. aeruginosa* from running amok. One of the things this bacterium can do is cause hemorrhagic and necrotic lesions with red and irritated skin surrounding them (Fick, 1992). In short, it can give you what looks like little ulcers on your skin. If Edward had non-classic CF then the long-standing infection of *P. aeruginosa* could have opportunistically spread to other systems in his body – such as his skin -- as his immune system weakened, which would explain the king's lesions.

Finally, non-classic CF is a genetic disease, and Edward's paternal uncle and half-brother both died in their mid-teens with similar symptoms.

To learn more details about this theory and other hypotheses regarding Edward's early demise, you can read my latest book, *Edward VI in a Nutshell*, part of MadeGlobal publishing's nutshell series of historical events and figures.

KYRA KRAMER

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Edward VI

in a nutshell



History
"In a Nutshell"
Series



KYRA KRAMER

MadeGlobal's History in a Nutshell Series aims to give readers a good grounding in a historical topic in a concise, easily digestible and easily accessible way.

Born twenty-seven years into his father's reign, Henry VIII's son, Edward VI, was the answer to a whole country's prayers. Precocious and well-loved, his life should have been idyllic and his own reign long and powerful. Unfortunately for him and for England, that was not to be the case. Crowned King of England at nine years old, Edward was thrust into a world of power players, some who were content to remain behind the throne, and some who would do anything to control it completely. Devoutly Protestant and in possession of an uncanny understanding of his realm, Edward's actions had lasting effects on the religious nature of the kingdom and would surely have triggered even more drastic changes if he hadn't tragically and unexpectedly died at the age of fifteen.

Physicians of the day wrote reams of descriptions of the disease that killed him, but in **Edward VI in a Nutshell**, medical anthropologist Kyra Kramer (author of **Henry VIII's Health in a Nutshell**) proposes a new theory of what, exactly, caused his death.

Straightforward and informative, **Edward VI in a Nutshell** will give readers a better understanding than they've ever had of the life, reign, and death, of England's last child monarch.

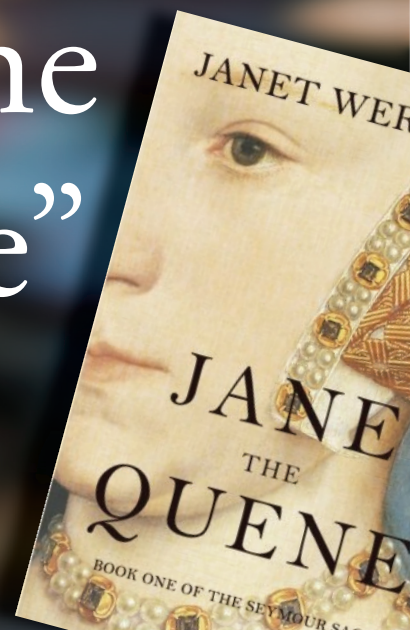
GUEST SPEAKER FOR NOVEMBER

JANET WERTMAN

Janet has harbored a passion for the Tudor Kings and Queens since her parents let her stay up late to watch the televised Masterpiece Theatre series (both *The Six Wives of Henry VIII* and *Elizabeth R*) when she was *cough* eight years old. One of the highlights of Janet's youth was being allowed to visit the Pierpont Morgan Library on a day when it was closed to the public and examine books from Queen Elizabeth's personal library and actual letters that the young Princess Elizabeth (technically Lady Elizabeth...) had written.



“Researching
Jane the
Quene”





Beauty in Early Modern England

by Conor Byrne

In the sixteenth-century, a beautiful body was thought to be a healthy body, and alongside its connotations of health and wellbeing, beauty was understood to signal virtue, the bestowal of God's favour upon the individual. By contrast, an ugly body signified that the individual was inherently wicked; they were readily tempted to sin and could not hope to attain divine favour, while also suggesting that the individual had not been blessed by God with good health. This understanding clarifies why Catholic recusants, such as Nicholas Sander, described Anne Boleyn as a physically malformed temptress; her hideous outer appearance was understood to reflect her evil inner character. Similarly, the supposed deformities of Richard III were emphasised by Tudor authors to justify the righteousness of Henry VII seizing the throne at Bosworth, for the Tudor king's



attractive features indicated that he, not Richard, had been favoured by God.

It was especially important for the monarch to be perceived as physically attractive, for according to contemporary thinking the monarch's outer beauty demonstrated that he (or she) was favoured by God and would be expected to reign prosperously and joyously. The widespread excitement that greeted Henry VIII's accession in 1509 focused on the youthful king's handsomeness; respected courtiers and statesmen such as Sir Thomas More believed that Henry's youth and exuberant charm signified a new beginning, a move away from the austerity of his father's reign. Similarly, when she came to the throne, Elizabeth I's youth and hoped-for fertility was contrasted favourably with the barrenness and ill-health of her predecessor and sister, Mary I.



The monarch could be criticised, moreover, if he or she was understood to enjoy the company of those deemed ugly, for their unattractive bodies signalled that they were sinful and did not enjoy divine favour. By portraying Anne Boleyn as a malformed woman with witch-like features, Sander explicitly criticised Henry VIII for favouring a woman so slighted by God. Other authors, who approved of Henry's decision to break with the Roman Catholic Church, explained that Anne was a godly woman and praised both her youth and her beauty; in doing so, they conveyed approval of Henry's choice of consort. Perhaps to counter negative accusations, Elizabeth I ensured that handsome courtiers, such as Robert Dudley, were favoured at her court; in a similar vein, Mary I's ladies were likely encouraged to follow their mistress in dressing lavishly as befitted their status as representatives of the queen.

Ideals of beauty can be accessed in a variety of early modern sources, particular-

ly in literature; poetry has been described as 'beauty's most powerful advocate' (Snook). As Grieco notes, across much of Europe white skin, blonde hair, red lips and cheeks, and black eyebrows were highly valued. Medieval and early modern queens were customarily depicted in art forms with blonde hair, even if, in reality, not all queens were fair in appearance. A striking example of this can be seen in contemporary representations of Queen Margaret of Anjou. In the Talbot Shrewsbury book, which was presented to the queen, Margaret is depicted with blonde hair and fair skin; however, one contemporary noted that she was actually dark. In 1540, the chronicler Edward Hall described the long blonde hair of Anne of Cleves; yet it is uncertain if this queen was actually fair in appearance, and in describing Anne's hair colour, Hall may actually have been utilising a literary trope rather than attempting to convey a reality. Controversy continues to centre on the colour of Anne Boleyn's

hair; later portraits of the queen dating from her daughter's reign may have been influenced by the hostile Nicholas Sander's description of her black hair.

Agnolo Firenzuola's *On the Beauty of Women*, published in 1541, explained that beauty is harmony, '[that] pleasing unity, that propriety, that moderation'. Early modern contemporaries believed that balance, or moderation, was essential to good health; this understanding clarifies why Firenzuola foregrounded beauty in moderation. Other authors attempted to explore whether non-white skin could be associated with beauty. Thomas Buoni, in his *Problemes of Beautie* (1606), stated that 'to the eye of the Moore, the blacke, or tawny countenance of his Moorish damosell pleaseth best, to the eye of another, a colour as white as the Lilly, or the driven snowe'. Contemporaries were agreed that white skin was highly desirable. Elizabeth I remains well known for her pale skin, idealised in surviving portraits, while Henry VIII objected to Anne of Cleves being 'nothing so fair as she hath been reported', perhaps referring to her dark skin.

A beautiful woman was thought to be chaste, an idea which could understandably prove complicated in view of the attention she could enjoy from male admirers. Contemporaries concluded that a beautiful woman would frustrate the desire of the man who praises her, and thus she could be represented in literature as cruel. In his *Sonnet 56*, Spenser related that she is 'cruel and unkind', 'proud and pitillesse', and 'hard and obstinate'.

While beautiful outer features were understood to be a mark of divine favour, early modern contemporaries exhorted their audiences not to be tempted by artifices that promised to enhance one's natural appearance. In drama, women were frequently criticised for their love

of cosmetics. Makeup and ornate clothes were deemed deceitful and, in their slander of women who 'painted' their faces or dressed too lavishly for their tastes, we can perceive the anxieties of male authors who feared that women were exercising agency that should, in the eyes of authors, belong to their male relatives. However, women seem to have viewed beauty practices differently. Snook suggests that beauty treatments were frequently presented as promoting hygiene, with cleanliness and whiteness conflated, and preserving health. Women may have been criticised for their love of beauty practices because they were thought to infringe upon, or threaten, a medical domain that became increasingly professionalised – and masculinised – during the course of the early modern period.

Ornate fashions received unprecedented attention during the reigns of Elizabeth I and James I, which seems to have followed from wider anxieties about the perceived transgression of established social and gender codes. As Marjorie Garber notes, more orders concerning dress were issued in Elizabeth's reign than at any other point in English history, although sumptuary laws restricting the wearing of certain furs, fabrics and styles to particular states had existed since the reign of Edward III. Both men and women were criticised for their love of flamboyant costume. The *Homily Against Excess of Apparel*, issued in 1571, thundered that 'Yea, many men are become so effeminate, that they care not for what they spend in disguising themselves, ever desiring new toys, and inventing new fashions'. Evidently, writers of homilies such as that of 1571 believed that some in society were neglecting their civic duties in pursuit of expensive, eye-catching apparel. Amanda Bailey suggested that young men who dressed flamboyantly

were thought to be vulnerable to the sins of intemperance and pride, in neglecting their patriarchal responsibilities in pursuit of individual luxury.

In a similar vein, women who favoured finery were construed as deformed because they were corrupted by an excessive preoccupation with surface appearances, thus distracting attention away from the spiritual interior. This could represent a challenge to the ordained social boundaries comprising the body politic; thus fashion-mongering wives of London in the 1620s, by wearing ever more ornate clothing, were thought to encroach upon the privileges of aristocratic women. Misrepresentation could allow for the subversion of established social boundaries.

Early modern dramatists were fascinated by the unattractive body. Shakespeare, in *Richard III* and *Henry IV Part 1*, and Webster in *The Duchess of Malfi* associated ugliness with moral corruption, illness and old age. Naomi Baker argues, however, that during the early modern period, 'an assumption that ugliness is infused with moral and supernatural meaning repeatedly collides with an emergent understanding of ugliness as a purely physical phenomenon, devoid of spiritual significance'. Notwithstanding this, an unattractive appearance continued to define the self, particularly in relation to women and those of low social status. Male unat-

tractiveness, in contrast to female ugliness, was considered to mask inner beauty and was not necessarily always associated with vice. Ugliness could determine identity for women in a way that it did not do for men.

Early modern males, ideally, were expected to be in control of their bodies. This ideal was closely informed by the belief in male rationality, contrasted with female irrationality. Men who were able to control their bodily appetites with virtuous reason were praised as 'ideal Enlightenment subjects', whereas the transgressive woman was thought to be abused, leaky, and old. Purkiss has explored the tendency to represent the early modern female witch as all-consuming, boundless, uncontained; her body was essentially leaky and could not be controlled, thus rendering her transgressive.

A godly, virtuous individual was favoured by God with good health and an attractive appearance. Early modern authors criticised those who resorted to artificial beauty treatments, for these were considered to interfere with God's intentions and were perceived to be deceitful. One's beauty was closely associated with one's virtue, or lack thereof, and good looks were closely associated with good health. As in the twenty-first century, beauty was an issue of considerable importance to sixteenth-century individuals, especially among the middling and upper ranks of society.

CONOR BYRNE

Conor Byrne studied History at the University of Exeter. He is the author of *Katherine Howard: A New History*, published by Made Global. Since 2012 he has run a historical blog and was formerly editor of Tudor Life Magazine. He specialises in late medieval and early modern European history, with a focus on gender, sexuality and the monarchy. His current project is a study of fourteenth- and fifteenth-century queenship in England, which builds on previous research.



The Many Faces of Anne Boleyn

BY WENDY J. DUNN

*Defiled is my name full sore
Through cruel spite and false report,
That I may say for evermore,
Farewell to joy, adieu comfort.
For wrongfully you judge of me
Unto my fame a mortal wound,
Say what ye list, it may not be,
Ye seek for that shall not be found.*

(Believed written by Anne Boleyn before her execution.)

ANNE BOLEYN – home-wrecker, goggled-eyed whore, wicked stepmother, scheming bitch, witch, the woman responsible for encouraging the early years of the English reformation – or simply a woman whose fate was determined by the love or fatal rejection of a king? Dead for over 400 years, Anne Boleyn arouses great passions even today. People either love or hate her.

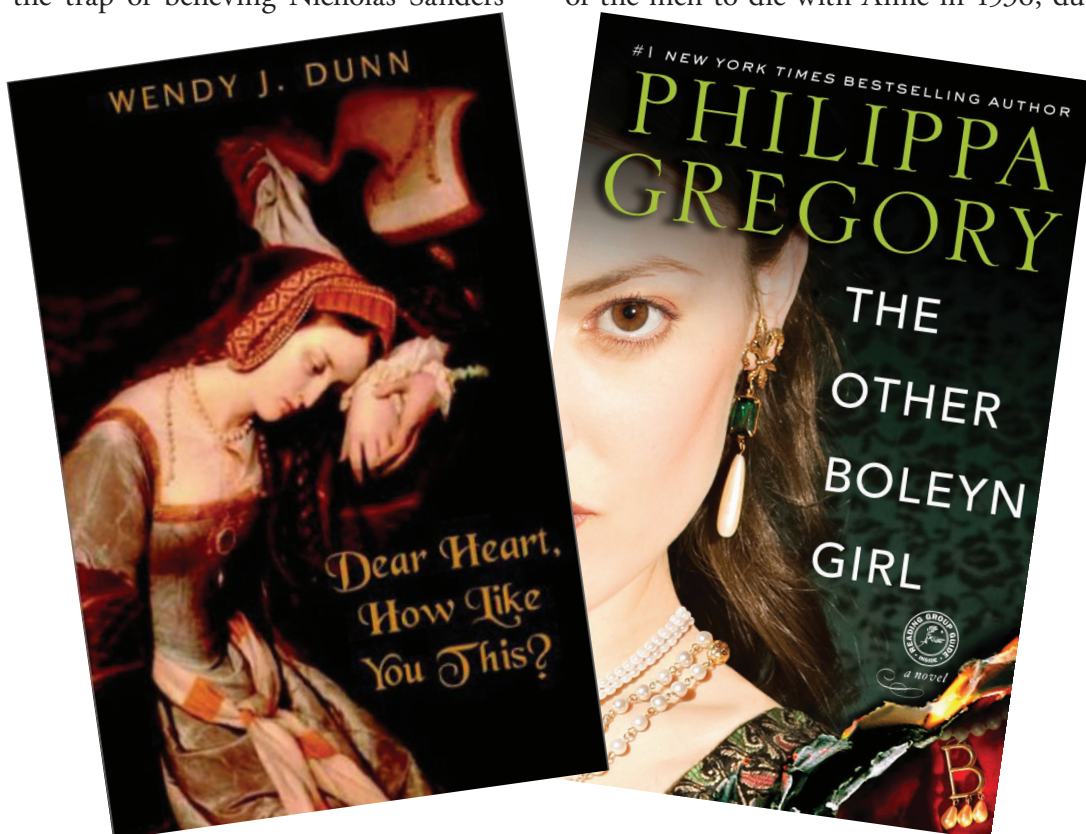
Anne Boleyn has now been well and truly back in the public eye over more than the last decade and more, from the time when Philippa Gregory's award winning novel *The Other Boleyn Girl* first became a bestseller and began the resurgence of interest in the Tudors. This interest in Tudor history resulted in returning to centre stage the second and probably most famous wives of Henry VIII. Anne Boleyn

well liked centre stage – but she deserves it for better reasons than what is sometimes portrayed in fictional works.

I'm never surprised to see people join the Tudor bandwagon. I have loved Tudor history from many, many years – starting from the time when I received a child's book of English history for my tenth birthday. That book included a chapter on Elizabeth Tudor – as Elizabeth was able to do to those around her in her own time, she hooked me for life. All the years since have involved me in a wonderful journey of learning – about the Tudors, and their rich, questing, vibrant period. It is this journey that has made me an advocate of Anne Boleyn. I wrote my first Tudor novel, *Dear Heart, How Like You This?* because I am passionate about speaking up in her defence.

Anne Boleyn often suffers from a ‘Public Relations’ problem – it started in her own times and remains in place even today. For centuries, Anne Boleyn has been on a merry-go-around with writers and visual artists; her image shaped and distorted her to their own devices. Presented with so many different views, it is not surprisingly we find it difficult to determine Anne’s true face. Even Alison Plowden, a writer of many respected Tudor non-fiction works, falls into the trap of believing Nicholas Sanders –

Philippa Gregory, a respected and gifted fiction author, reinforced Anne Boleyn’s bad press in her best selling novel “The Other Boleyn Girl.” Gregory – despite saying she believes Anne and the five men who died with her innocent of the charges resulting in their execution (Gregory 2003) – shaped a seemingly cold and very ambitious Anne Boleyn in her award winning novel. Gregory imagined Anne is willing to bed and become pregnant to her own brother, one of the men to die with Anne in 1536, during those



a man writing years after Anne’s death and only a child at the time of her execution – when he wrote of her as six-fingered, jaundiced, buck toothed and with an unfortunate large mole, situated on her neck for all to see (2003 p. 113). Putting aside the fact that these features would have identified her to the superstitious people of the period as a witch, it is difficult to believe that Henry VIII, a fastidious man for his times, could ever been smitten with such a vision of loveliness.

Today, historians still debate about Anne Boleyn’s true character, and historical fictional writers seize upon this uncertainty to create their own fictional constructions of Anne. Even Anne’s so called portraits are only copies and give us cause to debate what she even looked like.

bloody days of May, to ensure she remains England’s Queen.

Similarly, the historical Anne painted in the dispatches of Chapuys, the Spanish ambassador to Henry VIII’s court and one of the reporters of this period in Tudor history, comes across as a woman with few redeeming features. Chapuys, we must remember, was utterly loyal to Katherine of Aragon and her daughter Mary, whilst Gregory writes as a fiction writer with a story to tell.

My first Anne Boleyn novel, *Dear Heart, How Like You This?* colours Anne through the viewpoint of Sir Thomas Wyatt, the elder, a man always loving her, no matter what, but also attempts to stay true to Anne’s own documented history. Whilst I forever agonise over the ethical dilemmas of writing fictional stories about real people from the past, I strive in my

fiction to present a balanced view of my characters imagined through thorough research and the context of history. Years of research has led me to see Anne Boleyn as flawed, just like all of us, but also a woman who deserves great respect.

The Tudors lived in a patriarchal society, where women were regarded as little more than property. It was a society with a clearly understood hierarchy – the king’s word was law, and he was the ruler of his people – their lives and deaths at his command. With Anne’s life and that of her family controlled by the King, Henry’s obvious interest in her left her little choice but play interested too. But Anne showed herself the intelligent daughter of her intelligent father, demonstrating her own daughter’s characteristic of using her sex to her own advantage. By keeping the king’s passion hot by refusing to bed with him in the first years of their relationship, Anne soon showed her mettle as a different kettle of fish to his usual easy catch.

Having watched the King bed and discard her own sister, Mary Boleyn, it wasn’t surprising Anne possessed no desire to be also bedded by the king. Indeed, Anne never set out to catch a king. Anne’s first courtship with the twenty-year old Henry Percy, later Earl of Northumberland, was documented by George Cavendish, a gentleman of the cardinal’s household, as well as later brought up during the trial for Anne’s life.

Cavendish believed the King commanded Wolsey to cause the original break-up, after he decided on a fresher Boleyn girl to warm his bed. But people of this period rarely blamed the king for the break-up of his marriage. Rather – they saw Anne Boleyn as the young hussy, out for all she could get and aiming to replace Katherine of Aragon as England’s Queen. Henry was always good at staying in his subjects’ good books by ensuring someone else was a scapegoat for his misdeeds.

I don’t see Anne Boleyn as a home wrecker, but Katherine and her daughter Mary, who never forgave Anne for erasing the marriage of her parents and for making her bastard, saw her as such, as did many other women of the time, demonstrated when, before she became Henry’s queen, a group of women threatened Anne, ready to lynch her (Plowden 2003, p.119).

Despite his six marriages, Henry VIII was never very good at dealing with women who forgot to be “gentle, humble and buxom,” their expected place in Tudor society, and spoke their minds. It shocked him when his first wife, Katherine of Aragon, became short-tempered about being expected to be welcoming and *wifely* when he decided to have time out from his demanding mistress, now living in a kind of *ménage à trois* with Henry and Katherine, and relax in the comfort of his wife’s chamber. When he complained to Anne Boleyn of Katherine’s behaviour, he found her offering him little sympathy – rather she did a

bit of straight talking, saying she feared he planned returning to Katherine, followed by clearly expressing her frustration at remaining in the role of *the other woman*:

“I have been waiting long and might in the meanwhile have contracted some advantageous marriage, out of which I might have had issue, which is the greatest consolation in this world, but alas! Farewell to my time and youth spent to no purpose at all” (Fraser 1998, p. 169).

Two very intelligent women confronting him from either side often rendered Henry wordless. No wonder when it came time to selecting a third bride he chose the far humbler and obedient Jane Seymour.

The people of Tudor England loved Katherine, taking her into their hearts when she first arrived in England as a not quite sixteen-year-old princess to marry Arthur, the first born son of Henry VII, the first Tudor King. Arthur, of course, was the older brother of Henry VIII. Katherine married Henry

*“I have been waiting long
and might in the meanwhile
have contracted some
advantageous marriage, out
of which I might have had
issue, which is the greatest
consolation in this world, but
alas! Farewell to my time and
youth spent to no purpose
at all”*

on his ascension to the throne, years after Arthur's death. It didn't seem to matter to the populace that she had failed to provide her second husband with a living son – she had given them Mary, and they were willing to accept her as her father's heir, no doubt an offshoot of the great love they bore her mother. Like the long years of struggle to accept Camilla in Princess Diana's place, the English people great love of Katherine made it difficult for them to accept Anne as their Queen. For many, it was her bravery at her trial and execution that turned the tide of public opinion in her favour. Not forgetting how quickly Henry VIII replaced Anne with Jane Seymour (Weir 2010, p, 360).

During her marriage to Henry VIII, Anne experienced first hand the same pain of Katherine of Aragon; Henry VIII habitually took a mistress during the pregnancies of his first two wives. Henry was a conservative man; he had done his bit and got his wife pregnant, now it was up to her to do what was expected of her and hatch out his prince. With the Tudor mindset not encouraging sex all through the long months of a pregnancy, Henry probably thought a mistress was the best solution all round.

For Anne, a jealous and an increasingly insecure woman, this was hard to come to terms with. But most wives would struggle to behave well if their spouse expected them put up with mistresses, saying—especially if your husband said, as Henry VIII did when she was heavily pregnant with Elizabeth: '(s) he must shut her eyes and endure just like others who were worthier than she' (Ives 2004, p.192). From having a lover who sent her poems, letters and described his love for her in astronomical terms, she had rudely awakened to the fact that her whole worth as his queen equated to her success in the birthing chamber.

At the beginning of 1536, Katherine of Aragon, heartbroken, moved from place to place and living in what can only be described as an imprisonment that saw her forbidden to have visits from her only child, died after a long illness. The year's beginning also saw Anne Boleyn, now married to the King for three years, 'big-bellied' with her at least third pregnancy. Her private words at hearing the news of Katherine's

demise show a woman who lived in great fear about her future (Weir 2010 p. 17).

When Anne Boleyn became pregnant in late 1535, she was intelligent enough to realise that this pregnancy needed the result of a living son. With Katherine's demise, and a question mark lingering even to this day over the legality of her marriage to the king, that and only that would secure her position as Henry's consort and keep her safe as Henry's queen. Anne Boleyn would have not realised failure foreshadowed her own death. For the king's great love affair with Anne Boleyn, a love affair resulting in a kingdom turned upside down and England's strong cords to the papacy cut forever, now was in its dying stage.

*I was seduced and forced
into his second marriage
by means of sortileges
and charms*

Thirteen to sixteen weeks into the pregnancy, on the very day

that Katherine's body was brought to its last resting place, Anne miscarried the son she hoped to be her marriage's 'saviour' and her own 'protector,' When the king visited his distraught wife, he announced, "I see God will not give me male children" (Guy 2014, p 89). Once again, and now with Cromwell in his ear, the king began thinking God condemned his marriage; Anne had failed him as a royal breeder – now he wanted her removed from his life. Also, with Katherine gone and his lustful gaze and hands already seeking out Jane Seymour, Henry now wanted a *bon fide* marriage to another woman.

Henry VIII said, after Anne lost her baby and her last chance to hold the king, 'I was seduced and forced into his second marriage by means of sortileges and charms' (Warnicke 1987, p.256). Anne Boleyn was no witch, white or black.

Anne wasn't perfect. But none of us are. Anne had many bad moments as step-mother to Mary, the eldest daughter of the King. But the relationship probably also reflected Anne's frustrations over her failed efforts to solve the problem of Mary. Katherine of Aragon's loyal and loving daughter turned away from Anne's attempts to hold out an olive branch, over and over. For Mary, there reigned only one Queen in England, and it wasn't Anne Boleyn.

Anne, knowing she had failed in her duty of care to Mary, shortly before her execution, fell to her knees, entreating Mary Scrope, the wife of the Tower's Constable to go in her place and beg Mary's

forgiveness. She didn't want to die with a weight of guilt about her treatment of Mary on her soul (Weir 2010, p. 226).

It is my belief that much of Anne's 'bad' behaviour stemmed from living on her 'nerves,' as she grappled with the politics of the time, edging closer to the time when she became Henry's wife. Once she achieved that, she found herself walking on ground that soon became quicksand. Anne lacked the training of Katherine of Aragon, a daughter of Isabel of Castile, a ruling Queen who had ensured her daughter's readiness to assume her own queen's mantle from Katherine's earliest years. But Katherine and Anne shared one strong similarity. Both of them acted like lionesses with claws out when it came to ensuring their daughters' rights.

Anne was well aware of her many enemies, one her own uncle (the duke of Norfolk) who didn't take kindly to her Lutheran leanings and independent spirit. The Anglican Church owes more of debt to Anne Boleyn for its inception than is ever really acknowledged. Henry, despite using the reformation for his own ends, never stopped being at heart a true son of the Catholic Church. It is Anne who Chapuys identifies as being "the principal cause and nurse for heresy in England" (Weir 2010, p. 20). During her time as queen, Anne encouraged men such as Cranmer, Parker, Latimer and other Protestant bishops to plant the new church into the soil of England. Latimer and Cranmer, martyred during the reign of Katherine of Aragon's daughter, planted it with their own blood.

Yes – Anne Boleyn possessed a temper and very strong personality, a person who liked to and did

speaking her mind, but as the mother of Elizabeth could we expect any less? But she did try hard, during her time as queen to be a good queen, following the great example of Katherine of Aragon.

Despite the angry accusation flung by Henry VIII as he left the birthing chamber that had seen the death of his hope for a son in 1536, inferring his marriage to Anne had come about due to witchcraft, a reason also for him to rid Anne from his life, Anne was no witch. But his words prepared the ground for Anne Boleyn's juridical murder on trumped up charges of adultery. During Anne's trial for her life when she fought every step of the way to clear her name, Henry himself said, "She has a stout heart" (Weir 2010, p. 245).

It is well known Elizabeth I remained mostly silent on the subject of her mother. Some writers infer her silence to be her way to distance herself from Anne, that she believed the political spin put in place after Anne Boleyn's death. Yet actions speak louder than words. All through Elizabeth's long reign, Anne Boleyn's gifted, intellectual daughter surrounded herself with her mother's kin, making them part of her inner circle. Some of those closest to her were men and women who had also been close to her mother – one of these women, Catherine Carey, is the subject of my novel *Light in the Labyrinth*. More poignant than this was the discovery after her death. Elizabeth wore, until her dying day, a ring containing her own portrait as an aged queen and that of a much younger woman – the portrait of her mother. A picture worth a thousand words.

WENDY J. DUNN

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MIA. BOLEYN REGINA ANGLIÆ. 1534



Anne Boleyn
Hever Castle (Photo Tim Ridgway)

AUTHOR FEATURE

Wendy J. Dunn is an Australian author and playwright who has been obsessed by Anne Boleyn and Tudor History since she was ten-years-old. She is the author of two Tudor novels: *Dear Heart, How Like You This?* (winner of the 2003 Glyph Fiction Award and 2004 runner-up in the Eric Hoffer Award for Commercial Fiction) and *The Light in the Labyrinth*, her first young adult novel. While she continues to have a very close and spooky relationship with Sir Thomas Wyatt, the elder, serendipity of life now leaves her no longer wondering if she has been channelling Anne Boleyn and Sir Tom for years in her writing, but considering the possibility of ancestral memory.



Book 1 in the Katherine of Aragon story

*Falling
Pomegranate
Seeds*

The Duty of Daughters
Wendy J. Dunn

Her own family tree reveals the intriguing fact that her ancestors – possibly over three generations – had purchased land from both the Boleyn and Wyatt families to build up their own holdings. It seems very likely Wendy's ancestors knew the Wyatts and Boleyns personally. Born in Melbourne, Australia, Wendy is married and the mother of three sons and one daughter – named after a certain Tudor queen, surprisingly, not Anne. She gained her Doctorate of Philosophy (Writing) from Swinburne University in 2014. Wendy is the Co-Editor in Chief of *Backstory* and *Other Terrain*, Swinburne University two new peer-reviewed writing journals.

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ANNA BOLINA VXOR-

HENRI. OCTA



Anne Boleyn
National Portrait Gallery



Diseases of the Medieval and Tudor Era

**A glossary of the common serious
diseases by Claire Ridgway**

Dysentery

Dysentery, also known as “the Bloody Flux” was a real killer in the Tudor period and unfortunately, it is still killing people in the developing world today. Symptoms include fever, stomach cramps, dehydration and severe diarrhoea. In severe cases, the sufferer would pass bloody stools. It is an infection spread through contaminated food or water, for example, water that has been contaminated by faecal matter, or person-to-person due to poor hygiene.

In 1545, a contagious disease known as the ‘Bloody flux’ hit Portsmouth, killing many men serving on the ships stationed there. Famous victims of dysentery include, Cardinal Thomas Wolsey, who died of it in 1530 while travelling to London to face charges of treason; Desiderius Erasmus, the famous Humanist scholar, who died from dysentery in Basel in 1536; Sir Francis Drake, the Elizabethan explorer, who died of it in Panama in 1596’ and King James I, who died during a severe attack of dysentery in 1626 after having been weakened by a number of other health issues.

Influenza

Influenza is a viral infection which attacks the respiratory system. There were three widespread influenza epidemics in Europe in the 16th century: 1510, 1557 and 1580. The two-year epidemic of 1557 has been described as “the worst mortality crisis in early modern England”. Sir John Cheke, the famous Tudor scholar, one-time tutor to King Edward VI and Secretary of State to Lady Jane Grey, is thought to have died of influenza in the 1557 epidemic, as is John Capon, Bishop of Salisbury.



(La grant danse macabre des hommes et des femme), Nicolas Le Rouge, 1496

Leprosy

Leprosy, also known as Hansen's Disease or HD, is a bacterial infection which mainly affects the skin, causing it to erupt into "red, raised, firm nodules", and also the mucous membranes of the upper respiratory tract, the eyes and nerves. It eventually leads to weakness and paralysis of afflicted areas. It is spread via droplets from the nose and mouth. Today, it is curable and is treated with multi-drug therapy, but there was no cure for it in the Tudor era, and unfortunately it was seen as a punishment for sin. Lepers were often cast out of society and ended up living with other sufferers in leper colonies or leper hospitals run by monasteries, or living rough and resorting to begging to stay alive.

According to LEPRA, Leprosy still "affects between 200,000 - 250,000 more people each year" and "experts believe there are 3 million undiagnosed cases in the world today". It is still having an impact today.

Malaria

Malaria, or "the ague" as it was referred to in the medieval and Tudor period, is a disease spread by mosquitoes. Its symptoms include fever, headaches and sweating, and it can also result in anaemia, jaundice and death. It was thought to



be caused by bad air, hence the name – Mal (bad) air. You often read about Tudor personalities suffering from bouts of malaria at different times during their life and then dying of it. Charles V, Holy Roman Emperor, died of it in 1558; Roger Ascham, scholar and royal tutor, is thought to have died of it in 1568' and Francis, Duke of Anjou and Alençon, the suitor whom Elizabeth I dubbed "Frog", died of it in 1584.

As mosquitoes spread it, it affected marshy and swampy areas of England. The Shakespeare Online website explains that "the swampy theatre district of Southwark was always at risk" and that it was believed "that the sun spread the fever by sucking up the vapours from the marshes".

Smallpox

Smallpox, referred to at the time as "the red plague", was a highly infectious disease caused by the Variola virus. Its symptoms included headaches, fever, chills, backache, rashes of blisters filled with pus. In severe cases, it could lead to haem-

orrhages on the lungs and other internal organs. Elizabeth I contracted smallpox in October 1562 and became so seriously ill with the disease that it was thought she would die. Fortunately, Elizabeth survived and was not too badly scarred, although Lady Mary Sidney, who had nursed her back to health, contracted the disease and was badly disfigured. In his “Memoir of Services”, Mary’s husband, Sir Henry Sidney, recorded the effect nursing Elizabeth had on his wife:

“When I went to Newhaven [Le Havre] I lefte her a full faire Ladye in myne eye at least the fayerest, and when I returned I found her as fowle a ladie as the smale pox could make her, which she did take by contynuall attendance of her majesties most precious person (sicke of the same disease) the skarres of which (to her resolute discomforte) ever syns hath don and doth remayne in her face, so as she lyveth solitairilie sicut Nicticorax in domicilio suo [like a night-raven in the house*] more to my charge then if we had boorded together as we did before that evill accident happened.”

Edward VI contracted measles and smallpox in April 1552 and although he did survive, his biographer Chris Skidmore believes that this bout of illness suppressed his immune system and this led to him dying of consumption (tuberculosis) in July 1553.

Smallpox was declared eradicated in 1979 following a worldwide programme of vaccinations.

Typhoid Fever

Typhoid fever is a bacterial infection caused by the *Salmonella Typhi* bacteria and is spread via contaminated food and drinking water, as well as shellfish taken from sewage-contaminated sea and river waters. People ill with it and also people acting as carriers shed the bacteria in their faeces and then can spread it by handling food or drink which is then shared with others. It causes headaches, diarrhoea, weakness and abdominal pain, and can also lead to pneumonia, coma and intestinal haemorrhaging. Today, it can be treated with a course of antibiotics, but in days gone by it was a serious disease and was often fatal.

Typhus

Typhus should not be confused with typhoid fever; they are different diseases caused by different bacteria. Typhus is caused by the *Rickettsia* bacteria (*Rickettsia typhi* or *Rickettsia prowazekii*) and is spread by body lice, fleas, mites and ticks. Its symptoms include back pain, delirium, high fever, joint pain, low blood pressure, sensitivity to light, rash, headaches and muscle pain. Complications can include renal failure, pneumonia and damage to the central nervous system. Today, it can be treated with antibiotics, although it can be serious in the elderly or vulnerable.

In summer 1577 an outbreak of typhus killed the chief baron, the clerk of the assize, the Lord Lieutenant, the High Sheriff of Oxfordshire, the Coroner and almost 400 others, some say over 500. It was known as the Black Assize because it was connected to a trial at the assize court at Oxford Castle. Other Black Assizes caused by Typhus included Cambridge Castle in 1522, where all the judges died, and the 1586 Exeter Black Assize which killed 8 judges, 11 out of 12 jurors, several constables and prominent members of the Devonshire gentry. In 1598 the Black Assize of the Northern Circuit killed the Justice and Serjeant.

Typhus was known as gaol fever when it broke out in prisons or courts, and ship fever when it broke out on ships.

Trivia: There has been speculation that William Shakespeare died from typhus as there was a serious outbreak of a disease known as “new fever”, which appears to have been typhus, at the time of his death.

Tuberculosis

Tuberculosis, or consumption as it was known back in the Tudor period, is a bacterial disease which attacks the lungs and which can easily be spread from person to person through coughing and sneezing. Symptoms include coughing, fever, night sweats, weight loss and chest pain. It is thought that Henry Fitzroy, Duke of Richmond and illegitimate son of Henry VIII, died of tuberculosis in 1536, and it has also been linked to the deaths of Arthur, Prince of Wales in 1502, the poet Henry Vaux in 1587, Anne of Denmark in 1574, and Edward VI in 1553.

Scrofula was a type of tuberculosis which affected the lymph nodes in the neck, causing painless swellings and skin ulcers which could rupture. It was also known as the king’s evil, and it was believed that a king’s touch could cure the sufferer. There would be special ceremonies where the monarch would touch people or give out coins called angels which sufferers could press on their necks for healing.

Ergotism, or St Anthony’s Fire

Ergotism, also known as St Anthony’s Fire, is an illness caused by consuming grain contaminated with a fungus (ergot). It is poisoning rather than a disease. Chemicals from the ergot attack the nervous system causing anxiety, convulsions, vertigo, hallucinations and the sensation of being bitten or burned. It can also cause gangrene by constricting blood supply to the extremities.

In his book “Tudor Secrets and Scandals”, Brian Williams writes of how Alice Samuel, her husband and daughter were hanged at Huntingdon in 1593 for witchcraft after the five daughters of Robert Throckmorton became ill, suffering fits, and another lady died. He explains that an alternative explanation for the illness suffered by the girls is ergotism from eating contaminated rye bread. In an article for BBC History Extra, Megan Westley writes of the 1692 Salem Witch Trials in

the US, explaining that ergot poisoning from ergot-infected rye “almost certainly” caused the “bewitchment” of the young women affected, causing “vomiting, hallucinations, and a crawling sensation under the skin.”

Plague

Plague is a bacterial infection, caused by the bacterium *Yersinia pestis*, which is spread in various ways: in the air, by direct contact, by contaminated food and from being bitten by infected fleas. Bubonic plague was spread via fleas from the black rat, and pneumonic plague was spread via droplets from people coughing. Symptoms included necrosis of the bite, swelling of lymph nodes in the neck and armpits, headache, fever and delirium. Its deadliest form, pneumonic plague, affected the lungs and was highly infectious.

It has been estimated that the Black Death, an epidemic of bubonic plague, wiped out 60% of Europe’s population in the 14th century and the last major English epidemic of bubonic plague was from 1665 to 1666 in London where it is said to have killed a quarter of London’s population. There were numerous outbreaks of “plague” in England throughout the 14th, 15th and 16th centuries, including one in Stratford-upon-Avon in 1564, the year Shakespeare was born, when it was recorded as killing around a fifth of the population. Shakespeare’s family were lucky to escape it.

Sweating Sickness

Here is an extract from my book *Sweating Sickness in a Nutshell*:

“Sweating sickness first reared its ugly head in England in summer 1485 and there were four further outbreaks - in 1508, 1517, 1528 and 1551 - before it completely disappeared, never to be seen in that land again.

It seems to have been a highly contagious disease that decimated settlements around England, sometimes taking thousands of lives. According to John Caius, the famous sixteenth century English physician, towns thought themselves lucky if half the population survived. Although studies have since suggested that it was nowhere near as lethal as the plague, sweating sickness caused shock and horror because it was a brand new disease and it killed quickly. It was referred to by many different names, including the Sweat, the Sudor Anglicus or English Sweat, the Swat, Stup-Gallant, Stoupe Knave and know thy Master, Sweating Sickness and the New Acquaintance.”

Its symptoms included sweating, a redness of the face and body, a continual thirst, a fever, a headache, breathlessness, muscle pain, abdominal pain, delirium, cardiac palpitations and lethargy. It is not known what the disease was or what caused it.

Gout

Gout is a form of arthritis which can cause sudden attacks of pain, swelling, redness and tenderness in the joints, particularly the joint at the base of the big toe. It is caused by urate crystals building up in the joint due to high levels of uric acid in the blood. Charles V, Holy Roman Emperor, suffered from debilitating attacks of gout in his final years and had to be carried around in a chair. James I also suffered from it.

Scurvy

Scurvy is caused by a lack of vitamin C, and in the medieval era it affected richer people because they did not eat many vegetables. Symptoms include muscle and joint pain, fatigue, red dots on the skin and swollen and bleeding gums. It can lead to jaundice, oedema and heart problems if left untreated, so could be dangerous.

Childbed fever

Childbed fever, or puerperal fever, is a disease which affects women who have just given birth. It is caused by an infection of the endometrium of the womb. Symptoms included fever, headache, abdominal pain and weakness. If it is left untreated, then the infection can spread into the bloodstream and cause blood poisoning (septicaemia). Jane Seymour and Catherine Parr are thought to have died of puerperal fever.

Although it is often thought of as a disease of the past, it is still a life-threatening disease today. The Jessica's Trust website explains that although it is rare, it is still a threat to new mothers, and that "Septicaemia accounts for 14% of direct causes of maternal death" and "Up to 30% of us may carry a bacterium that can cause it". The Jessica's Trust website also explains that "historically it was the lack of hygiene standards that led to its spread in epidemic proportions" and that it can also be caused by a retained placenta, but "most cases have no obvious underlying cause". It is treated today by antibiotics.

Sexually transmitted diseases such as syphilis

Syphilis is a bacterial disease, caused by the *Treponema pallidum* bacterium, contracted by direct contact with a syphilis sore during vaginal, anal, or oral sex. Symptoms include a painless sore, a rash and swollen glands, and if it's not treated it can cause eye problems which can lead to blindness, heart problems, brain problems, nerve damage, dementia, deafness, impotence and sometimes death.

Contrary to myth, there is no evidence that Henry VIII suffered from syphilis and no records of him being treated with mercury, the standard treatment of that

time. Kyra Kramer, in an article on the Anne Boleyn Files, wrote about how if Henry VIII had syphilis when he was seventeen thereby causing Catherine of Aragon's miscarriages and stillbirths, he would have been showing obvious symptoms 3-10 years later. She writes:

“This stage of syphilis is what you would call hard to miss. For one thing, your nose can fall off. Seriously. Late stage syphilis results in gaping sores in the lymph node areas, destruction of the nasal cavity, loss of the front teeth and the destruction of the roof of the mouth, a worm-eaten appearance of the skull, and includes large red sores on the scalp and on the shins. These aren't things that royal doctors or people at court are going to overlook. Nor could he had hidden his condition with wigs and powder and cloths.”

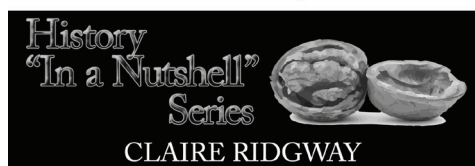
Others

Other illnesses or conditions I have come across in documents include “apoplexy”, which is either the loss of blood flow to an organ or bleeding into an organ; “dooble febre quartanz”, which was given as the cause of death for Henry VIII's physician, Dr William Butts, and which was actually malaria; “ague” which referred to fever and chills usually caused by malaria; and “dropsy”, which was the swelling of soft tissues due to the build-up of water.

Measles was also a common illness. Henry Stuart, Lord Darnley, suffered from it in 1565 and Edward VI contracted measles in 1552.

CLAIRE RIDGWAY

Sweating Sickness in a nutshell



Claire Ridgway worked in education and freelance writing before creating The Anne Boleyn Files history website and becoming a full-time history researcher, blogger and author. The Anne Boleyn Files is known for its historical accuracy and Claire's mission to get to the truth behind Anne Boleyn's story. Her writing is easy-to-read and conversational, and readers often comment on how reading Claire's books is like having a coffee with her and chatting about history.

Claire is a hugely best-selling author and loves connecting with Tudor history fans, and helping authors and aspiring authors.

The *last word* you find on this
Fun Wordsearch quiz is what
might have killed you in Medieval times...



F Q G D B I P B S Y F L U X O
G D W K H X Q D I S Z K N L Q
C G Y T F B W N L P X M J A N
C O N S U M P T I O N I N Y S
I U T N E C A T H R T N B M H
T T P J V N I P P D F F A E X
H Y B B D D T C Y I O L I Y N
L E P R O S Y E S P L U X M O
N Q F H A V L Z R P Z E G E F
M S I T O G R E O Y L N V A N
A C F X T I U X R P R Z N S U
E U G A L P D E O Y F A C L R
X X E P N H A P Q U S K W E T
X W V Z M Q A X F M S W Y S N
S G T H Z N X Z M M Y N L J I

WORDS IN THIS PUZZLE

.... can you find them all?

AGUE
DROPSY
FLUX
LEPROSY
SMALLPOX
TYPHOID

APOPLEXY
DYSENTERY
GOUT
MEASLES
SWEAT

CONSUMPTION
ERGOTISM
INFLUENZA
PLAGUE
SYPHILIS

THE TUDOR SOCIETY



Members' Bulletin

The Tudor Society Archives - make the most of them!

Thank you for taking the time to read Tudor Life magazine, I do hope you enjoy it. We're so blessed to be able to feature the work of such talented historians, researchers and authors. A big thank you to them for writing their articles and a big thank you to you for reading their work. I know they'd appreciate feedback so please do feel free to leave comments on the Tudor Society regarding the articles.

I can't quite believe that this is issue 27! How time has flown! If you've missed any of the magazines or you want to re-read any of them then the good news is that they are all archived in the "Magazines" section of the website - phew! Each magazine page has a list of contents so they're easy to browse through. There are also archives for our expert talks (26 of those!), our weekly videos, articles etc. - everything is stored on the site. All you need to do now is to find the time to get lost in those archives! With over 100 hours of video alone, you're never going to run out of things to do! And why not get involved in the forum? There are all sorts of discussions going on there and you can talk Tudor to your heart's content.

Thank you again for being involved with the Tudor Society.

Keep Tudoring!

CLAIRE RIDGWAY

**Please do get involved with the Tudor Society
WE RELY ON YOUR ACTIVE MEMBERSHIP**

Willet flowers, Chamomell flowers

wooke of it in the oylment as fowly as the suffis

Et sic fiat sedm artem;

50
49

A Russell Oylment devised by the
Linge Ma^h at Sampfouche to heale
extoriarons.

Take Chamomell flowers, willett flowers, wofe

OLGA HUGHES' Tudor Kitchen

Twenty Terrible Tudor Remedies

*We know that Henry VIII was fascinated with medicine,
devising his own cures and even offering his own
medical advice...*



When Henry's Parliament established A Bill that Persons, being no common surgeons, may minister medicines, notwithstanding the statute, he was ensuring that herbal practitioners were safe from the medical hierarchy; a scrabble for authority between physicians and surgeons, Barber-surgeons and apothecaries. Henry allowed for the poor to have access to herbal medicines. The bill read that:

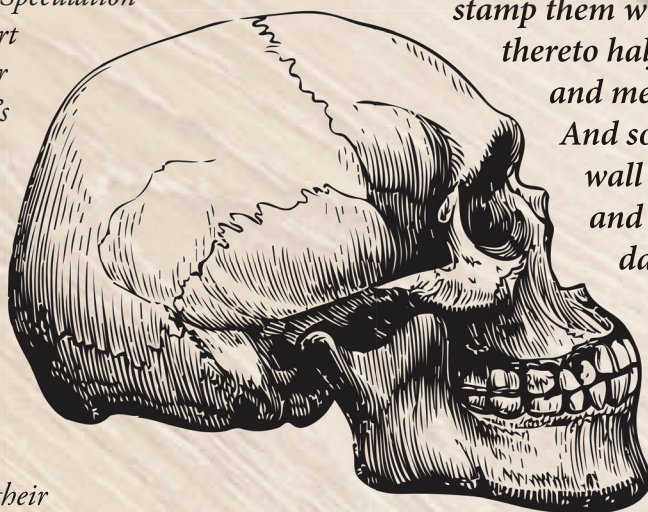
...it shall be lawful to every Person being the King's subject having Knowledge and Experience of the Nature of Herbs, Roots and Waters of the Operation of the same, by Speculation or Practice, within any part of the Realm of England or within any other the King's Dominions, to practice, use, and minister in and to any outward Sore, Uncome Wound, Apostermations, outward Swelling or Disease, and Herb or Herbs, Ointments, Baths, Pultess, and Emplaisters, according to their Cunning Experience, and Knowledge in any of the Diseases, Sores, and Maladies before said, and all other like to the same, or Drinks for the Stone, Strangury or Agues, without suit, vexation, trouble, penalty or loss of their goods.¹

Henry's own book of "prescriptions", housed at the British Library, contains 114 remedies, 32 of them ascribed to Henry himself. One of them is described as "An Oyntment devised by the kinges Majesty made at Westminster. And devised at Greenwich to take away inflammations and to cease payne and heale ulcers called gray plaster."² Henry's remedies, however, tended to follow traditional herbal cures.

Some of the remedies recorded in household manuals are rather more inventive. Strange remedies were by no means exclusive to the Tudor period. They can be found in earlier and later household manuals, some of the remedies I came across in Tudor period books popped up in books from the 18th century.

DUNG IS NO SAINT FOR THE SHINGLES, A REMEDY

Take doves dirt that is moist, and of barley meal heaped, half a pound, then stamp them well together. Do thereto half a pint of vinegar, and meddle the together. And so lay it to cold. Lay wall leaves thereupon, and so let it lie three days unremoved. On the third day if need require, lay thereto a new plaster of the same, and at the most he shall be whole within three plasters.



(Thomas Dawson's Good Housewife's Jewell)

FOR THE HEADACHE

Take frankincense, dove's dung and wheat flour, of each an ounce, and mix them well with the white of an egg, then plasterwise apply it where the pain is.

(Gervase Markham's The English Housewife)

A PLASTER FOR A STITCH

To help a stitch in the side or elsewhere, take dove's dung and red rose leaves and put them in a bag and quilt it: then thoroughly heat it upon a chafing dish of coals with vinegar in a platter; then lay

1 Willcock, John William The Laws Relating to the Medical Profession: With an Account of the Rise and Progress of Its Various Orders, J. and W. T. Clarke, 1830, pp.

2 Chalmers, CR & Chaloner, EJ "500 years later: Henry VIII, leg ulcers and the course of history" Journal of the Royal Society of Medicine, December 1st 2009 [online]<<http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2789029/>>

it unto the pained place as hot as may be suffered, and when it cooleth heat it again.

(Gervase Markham's The English Housewife)

FOR DESPERATE YELLOW JAUNDICE

For the yellow jaundice which is desperate and almost past cure, take sheep's dung new made and put it in a cup of beer or ale, and close the cup fast and let it stand so all night, and in the morning take a draught of the clearest of the drink, and give it to the sick party.

(Gervase Markham's The English Housewife)

A POULTICE FOR A SORE

There be divers others which for this grief take the green of the goose dung and boil it in fresh butter, then strain it very clean and use it.

(Gervase Markham's The English Housewife)

GRIND HIS BONES TO MAKE MY BREAD TO MAKE A COLLUCE

Take all the bones and legs of the aforesaid³ capon, hen or pullet, and beat them fine in a stone mortar: putting to it half a pint or more of the same liquor that it was sodden in. Then strain it and

put to it a little sugar. Then put it stone crews,⁴ and so drink it warm first and last.

(Thomas Dawson's Good Housewife's Jewell)

FOR PAIN IN THE BREAST

Take hartshorn or ivory beaten to a fone powder, and as much cinnamon in powder, mix them with vinegar, and drink thereof to the quantity of seven or eight spoonfuls.

(Gervase Markham's The English Housewife)

FOR PISSING IN THE BED

For them that cannot hold their water in the night time take a kid's hoof and dry it and beat it to a powder, and give it to the patient to drink, either in beer or ale four or five times.

(Gervase Markham's The English Housewife)

GARDEN GOODNESS TO DEFEND HUMOURS

Take beans, the rind or upper skin being pulled off, and bruise them and mingle them with the white of an egg. Make it stick to the temples; it keepeth back humours flowing to the eyes.

(Thomas Dawson's Good Housewife's Jewell)



³ The capon used in Dawson's preceding recipe "The Stilling of a Capon, a Great Restorative", essentially a rich broth.

⁴ Cruse. A drinking vessel or bowl.

FOR SINEWS THAT BE BROKEN IN TWO

Take worms while they be nice, and look that they depart not. Stamp them, and lay it to the sore, and it will knit the sinew that will be broken in two.

(Thomas Dawson's Good Housewife's Jewell)

FOR SORE EYES

Take red snails, and seethe them in fair water, and then gather the oil that ariseth thereof, and therewith anoint you eyes morning and evening.

(Gervase Markham's The English Housewife)

HOW TO CURE WARTS

Go to the field and take a black snail, and rub them with the same nine times one way, and then nine times another, and then stick that said snail upon a black-thorn, and the warts will waste. I have also known a black snail cure corns, being laid thereon as a plaister.

(Culpeper's Complete Herbal and English Physician)

Snail slime actually has antioxidant, antiseptic, anaesthetic, anti-irritant, anti-inflammatory, antibiotic and antiviral properties, as well skin-repairing collagen and elastin. "Snail" gel, as it is known now, is now used to treat skin irritations.⁵

FIENDS IN THE FOREST FOR THE PALSY

For the apoplexy or palsy, the strong scent or smell of fox is exceeding sovereign...

(Gervase Markham's The English Housewife)

FOR THE FALLING EVIL

For the falling evil, take, if it be a man, a female mole, if a woman, a male mole, and take them in March, or else April, when they go to the buck:⁶ then dry it in the oven, and make powder of it whole as you take it out of the earth; then give it to the sick person of this powder to drink evening and morning for nine or ten days together.

(Gervase Markham's The English Housewife)

FOR HE THAT CANNOT HOLD HIS WATER

Take agnus castus and castoreum and seethe them together in wine and drink thereof, also seethe them in vinegar and hot lap it about the privy parts and it will help.

Castoreum a strong smelling substance from a gland in the beaver, which the beaver uses in combination with urine to mark. In Tudor times the glands were thought to be the animals' testicles, and castoreum was used for various diseases of the genitals. As we can see Markham advises to "lap it about the privy parts". A popular fable was that he beaver voluntarily castrated itself when being hunted, preferring that fate to death.⁷

5 Mount, Toni, "9 Weird Medieval Medicines" History Extra, Monday 20th April 2015 <<http://www.historyextra.com/article/medieval/9-weird-medieval-medicines>>

6 Mating season

7 Markham, Gervase, Best, Michael R., (ed) *The English Housewife*, McGill-Queen's University Press, 2013 fn. 150 pp. 246

Bad Counsel

It appears that Nicholas Culpeper was a great fan of tobacco and espouses many of its virtues.

ENGLISH TOBACCO

A slight infusion of the fresh-gathered leaves vomits, and that very roughly; but for constitutions that can bear it, it is a good medicine for rheumatic pains; an ointment made of them, with hog's-lard, is good for the piles when they get painful and are inflamed. The distilled oil is sometimes dropped on cotton, and applied to aching teeth, and it seldom fails to give temporary relief. The powdered leaves, or a decoction of them, kill lice, and other vermin. The smoke of tobacco injected in the manner of a glyster, is of a singular efficacy in obstinate stoppages of the bowels, for destroying those small worms called ascarides, and for the recovery of persons apparently drowned. A constant chewing, or smoking of tobacco, hurts the appetite, by depriving the constitution of too much saliva; but though it is improper for lean dry, hectic people, it may be useful to the more gross, and to such as are subject to cold diseases. Snuff is seldom productive of any bad effects, unless it be swallowed, but it should not be used by such as are inclined to an apoplexy. Tobacco is a great expeller of phlegm when smoked in a pipe, in which vast quantities are consumed, the greatest part by way of amusement, though some commend it



as a helper of digestion; many extol it as a preservative from the plague; but Rivinus says, that is the plague of Leipsic several died, who were great smokers of tobacco. The distilled oil is of a poisonous nature: a drop of it taken inwardly, will destroy a cat.

(Culpeper's Complete Herbal and English Physician)

AN APPROVED MEDICINE FOR GOUT IN THE FEET

Take an ox's paunch new killed, and warm out of the belly, about the latter end of May, or the beginning of June, make two holes therein, and put in your feet, and lay store of warm cloths about it, to keep it warm for as long as can be. Use this for three or four days together, for three weeks or a month[...] This hath cured divers persons, that they have never been troubled with it again.

(A Book of Fruits and Flowers 1653)

HOW TO CURE WARTS PART II

If you have what is called blood or bleeding warts, then take a piece of raw beef that never had any salt, and rub them with the same, just in the same manner as you used the snail above mentioned; after this operation is performed, you must bury the piece of beef in the earth.

(Culpeper's Complete Herbal and English Physician)



Murder Most Fowl

A Sovereign Ointment for Shrunk Sinews and Aches

Take eight swallows ready to fly out of the nest. Drive away the breeders when you take them out, and let them not touch the earth. Stamp them until the feathers cannot be perceived in a stone mortar. Put to it lavender cotton, of strings of strawberries, the tops of mother thyme⁸ the tops of rosemary, of each a handful. Take all their weight of may butter, and a quart more. Then make it up in bales and put it into an earthen pot for eight days close stopped, so that no air take them. Take it out, and on as soft a fire as maybe, seethe it so that it do but simmer. Then strain it, and so reserve it to your use.

(Thomas Dawson's Good Housewife's Jewell)

A little earlier than Tudor but certainly worth a mention...

FOR THE GOUT

Take an owl and pluck it clean and open it, clean and salt it. Put it in a new pot and cover it with a stone and put it in

8 Wild thyme, *thymus serpyllum*

an oven and let it stand till it be burnt. And then stamp it with boar's grease and anoint the gout therewith.

(W.R. Dawson's A Leechbook of the Fifteenth Century)

And a bonus from the Stuart period, Robert May's truly, truly terrible...

TO MAKE A PASTE FOR A CONSUMPTION.

Take the brawn of a roasted capon, the brawn of two partridges, two rails, two quails, and twelve sparrows all roasted; take the brawns from the bones, and beat them in a stone mortar with two ounces, of the pith of roast veal, a quarter of a pound of pistaches, half a dram of ambergriecce, a grain of musk, and a pound of white sugar-candy beaten fine; beat all these in a mortar to a perfect paste, now and then putting in a spoonful of goats milk, also two or three grains of bezoar; when you have beaten all to a perfect paste, make it into little round cakes, and bake them on a sheet of white paper."

(Robert May's The accomplisht cook)

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Tudor Life



THE STORY OF THE TUDOR QUEENS

ROLAND HUI

OUT DECEMBER 2016 - ISBN: 978-84-945937-9-6

With the Pilgrimage of Grace put down, it was evident that God was on Henry VIII's side, even more so when Queen Jane was with child in May 1537. Determined not to lose what he was sure was a son, the King made certain that his pregnant wife was treated with the utmost care until the time of her delivery. Jane was pampered, but she was not difficult to please. Her only indulgence as her pregnancy progressed was a craving for delicacies. In the summer, she had an incessant appetite for quails. Nothing was too good for his expectant wife, and the King had them specially sent over from Calais by the bunch. Even Princess Mary made Jane a gift of them.

Because of the Queen's condition, the King's plan to visit the North to maintain the peace had to be postponed. 'Considering she was but a woman', Henry felt that Jane would fret over her his absence. Consequently, she might 'upon some sudden and displeasent rumours and bruits... take to her stomach such impressions as might engender no little danger or displeasure to the infant'. Her coronation at York - or even closer to home at Westminster - was also on hold. Perhaps the ordeal was thought too taxing for Jane, even though her predecessor Anne Boleyn had undergone the full rituals while pregnant.

Instead of a coronation, there was the celebratory singing of great *Te Deum* at St Paul's on 27 May in honour of the Queen's happy state. The elation extended well into the evening. Throughout the City, bonfires were lit, and free wine was given to all the citizens. They toasted the King and the Queen, and at the same time, prayed God to send England its long-awaited Prince.

In September, Jane took to her chamber at Hampton Court. But it was not until 11 October that her pains began. Alerted to the imminent birth, the clergy of St Paul's, joined by the Mayor, the city aldermen, and the guilds, formed a solemn procession beseeching God to grant the safe delivery of a prince. As surely as God was 'English', the child born in the morning hours of 12 October was indeed a boy. The country was in rapture. Not since the birth of the King's short-lived son in 1511 had there been such delirium. Church bells tolled continuously throughout the day, and the citizens danced and drank themselves into a happy stupor. At St Paul's, prayers for the Queen's delivery were replaced by those of thanksgiving. After so many years, it seemed almost a miracle.

Three days after his birth, the infant was carried into the royal chapel by the Marchioness of Exeter, recently restored to favour. At the font, he was baptised by Archbishop Cranmer acting as one of his godfathers; the others being the two dukes, Norfolk and Suffolk. At their side was Mary, serving as her brother's godmother. The baby's other sister had a role as well. Elizabeth had the privilege of bearing the chrisom. But being a child still herself, she had to be carried in the arms of the Queen's brother Edward Seymour. Elizabeth was probably too young to notice, but also present at the ceremony was that relic of the past, her grandfather Thomas Boleyn. Though he was no longer part of the King's circle, and his 'living of late [was] much decayed', Boleyn loyally took part in the christening.

After the boy was baptised and confirmed, the herald, Clarenceux King-of-Arms, presented 'the noble imp' to the assembly, calling out his name and titles - 'Edward, son and heir to the King of England, Duke of Cornwall and Earl of Chester'. As custom dictated, his parents were not present at the ceremony. But after all was done, Edward was taken back to the royal apartments where he received their blessing, along with that of God, the Virgin Mary, and England's patron saint, St George.

For Edward's safety and well-being, his father laid down strict rules for the care of his 'most precious jewel'. No one was allowed access to the Prince without the King's express permission. When such consent was granted, that person must at least be a knight in rank. Hygiene was rigorously enforced. Authorised visitors were not permitted to touch the baby in any way except to kiss his hand. Edward's linen was to be 'purely

washed' each day, and his lodgings given a good scrub on a regular basis. The Prince's servants were expected to be clean and not resort to any 'infect[ious] or corrupt place'. They were to especially avoid London during the summer. Plague was most prevalent during the hot season. Any servant who had official business there had to be quarantined when he returned. Beggars were not to come into the vicinity of Hampton Court, but collect their alms elsewhere. Those who disobeyed were to be 'grievously punished'. After so many dead sons, Henry VIII refused to have another.

The Queen had survived the ordeal of childbirth, but sadly not its repercussions. Just days after the christening, puerperal fever set in. Again, prayers were offered and processions formed to intercede for her. Thomas Cromwell, looking to point fingers, placed the blame on Jane's staff. They had allowed their mistress to catch cold, he said, and they should have known better than to serve her the indulgent meals that her 'fantasy in sickness called for'.

After Jane suffered a 'lax' of her bowels, it was hoped that a discharge of her rich diet would be a curative. On the contrary, she worsened. The doctors could do no more for her, and her confessor was summoned. The court prepared for the inevitable. At 8 o'clock on the evening of 24 October, Norfolk scribbled a quick note to Cromwell requiring him to make haste to 'comfort our good master'. Jane was quickly slipping away, and Norfolk feared that by the time Cromwell received his letter, the Queen would already be dead. He was correct. She died shortly afterwards.

Henry VIII was beside himself with grief. Even when Jane was lingering between life and death, he was so agitated that he could not be at her side to offer comfort. Now with her gone, Henry could not bear to be at Hampton Court, not even with his newborn son. He immediately set out for Whitehall where he 'kept himself close and secret a great while'.

The arrangements for the funeral were put in the hands of Norfolk, as Earl Marshal, and of William Paulet, the Lord Treasurer. There had not been a proper funeral for a Queen of England since that of the King's mother in 1503, so the Office of Arms had to be consulted 'to show precedents'. Following the established procedures, after Jane's entrails were removed and buried separately, her embalmed corpse was laid in state in the Presence Chamber beginning on 26 October. For five days, Jane's women - in black mourning with white veils - kept vigil around her hearse until it was removed to the royal chapel. There, Masses were said for the late Queen.

On 12 November, the coffin was transported in sombre procession to Windsor Castle. For its journey, the hearse was covered in black velvet. Upon it was an effigy of Jane 'richly apparelled like a queen, with a rich crown of gold on her head'. Surrounding the carriage were the greatest in the land, with Princess Mary acting as chief mourner. The common people who loved Jane Seymour too were also represented. Two hundred 'poor men' marched in the procession, each one wearing her royal badge.

When the hearse arrived at Windsor, the coffin was taken into St George's Chapel. Cranmer officiated at the service and saw Jane's body lowered into a great vault beneath the choir. Later, an inscription was placed over her grave:

'Here lies Jane, a phoenix
By whose death, another phoenix was born
How tragic that such a pair is rare indeed.'

As Queen, Jane Seymour had adopted the symbol of the phoenix. Just like the mythical bird, she had risen from destruction - that of another woman - only to die herself in bringing forth new life.

The Story of the Tudor Queens



The Turbulent Crown

ROLAND HUI

Charlie

WHITEHALL PALACE IN A NUTSHELL

by Philip
Roberts



Our Books

Whitehall Palace is an often forgotten palace, with its space in our knowledge taken by the likes of Hampton Court Palace, Windsor Castle and the Tower of London. This is because most of the ancient palace no longer exists (more on this later). The book says at the outset that the author considers the palace to be one of England's most important and significant lost buildings.

In its day, Whitehall Palace was an impressive sight, and through his work and research Philip Roberts sets out to put Whitehall's name back on the map with his short but accessible guide to the lost palace. Once again, the *in a Nutshell* series provides a good starting place for those wanting an introduction to a subject.

Roberts' enthusiasm for his subject is evident throughout the book, as well as his eagerness to share the lost palace's history with the public. He starts by discussing the origins of Whitehall, something not often discussed due to the focus on later events surrounding the site. Roberts discusses Westminster in the 13th century and a property that was bought in the area by a man called Hugh de Burgh. After a brief summary of the man himself, the focus shifts back to the property:

'property north of Westminster was purchased in 1223 from the Abbey of Westminster by Hugh de Burgh... De Burgh transferred the property to trustees in 1230, these in turn sold it to Walter de Grey, Archbishop of York in 1241. The sale had been made to the archbishop personally, but in 1245, Walter de Grey gave the property to the See of York. It was then that it became the official London residence of the archbishop of York, under the name of York Place'

The author gets into his stride when he talks about Thomas Wolsey's changes to York Place/Whitehall, mainly due to there being more information for him to work with. The Cardinal transformed the palace:

'He built a new outer Great Chamber, refurbished his Privy Chamber with a fashionable bay window and improved the chapel. He spent £1,250 (£475,000 today) on improvements at York Place. Visitors were overawed by the splendour and grandeur.'

Once Wolsey fell from favour, Henry VIII *'decided that this would be the new seat of the monarchy, and... thought that it would make a splendid romantic abode for himself and Anne Boleyn.'* As Roberts explains, the change in name from York Place to Whitehall was also down to Henry VIII:

'The king banned the name York Place, and the palace became known as Whitehall. It was named so, perhaps because of the light-coloured stone used in the construction of its buildings or more likely it came from the generic term of 'white hall', a name often used for a festival hall during the medieval period'

Unfortunately for many years of Henry VIII's reign, Whitehall was *'a permanent building site'* and so he never saw the palace free of scaffolding. It was therefore left to Elizabeth I to complete the building that her father started for her mother twenty-five years earlier.

Roberts continues the palace's story through to the Stuart era, when it was still regularly used by the monarchy. However, during that time the palace was changed irreversibly:

'On 12 January 1619, a fire accidentally began. The banqueting house was totally destroyed, and James immediately

commissioned a new one. Inigo Jones was chosen to design it. The new banqueting house was built in carved stone, in contrast to the brick and stone Tudor buildings around it, revolutionary for the era.'

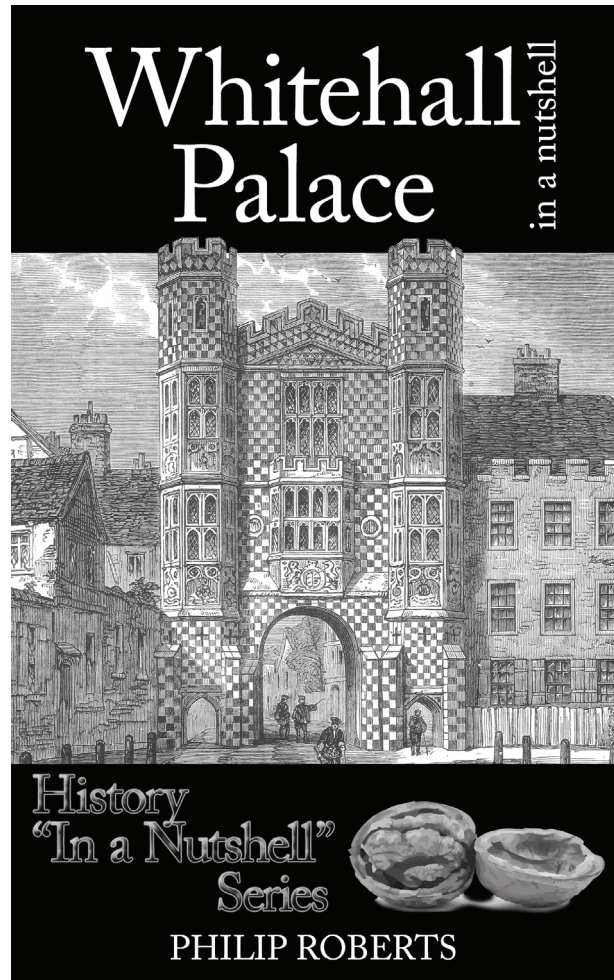
Several different fires broke out over a long period, eventually leading to the destruction of the entire palace except for a few hidden gems which can only be visited with special permission. The author helpfully puts the meaning of its destruction into context for the modern reader; describing what such an event would be like today:

'The immediate aftermath [of the destruction] left the nation in a state of shock. It would be as if Buckingham Palace and 'Big Ben' were to burn down today.'

Whitehall was important to King William. The Palace was the international symbol of the Stuart dynasty, the royal line that gave William his seat on the throne'

Whitehall Palace in a Nutshell is ideal for anyone planning to visit the area or who just wants to know more about the main London residence of the kings and queens of England from 1530 to 1698. It is short but interesting and keeps the reader's attention well, making you wish you could have seen Whitehall Palace it before it was destroyed.

CHARLIE FENTON



Tudor Life

NOVEMBER'S ON THIS

1 November
1530

Henry VIII sent Sir **Walter Walsh** with **Henry Percy**, Earl of Northumberland, to Cawood Castle to arrest Cardinal **Thomas Wolsey** for high treason.

2 November
1470

Birth of **Edward V**, son of **Edward IV** and **Elizabeth Woodville**, in Westminster Abbey.

3 November
1592

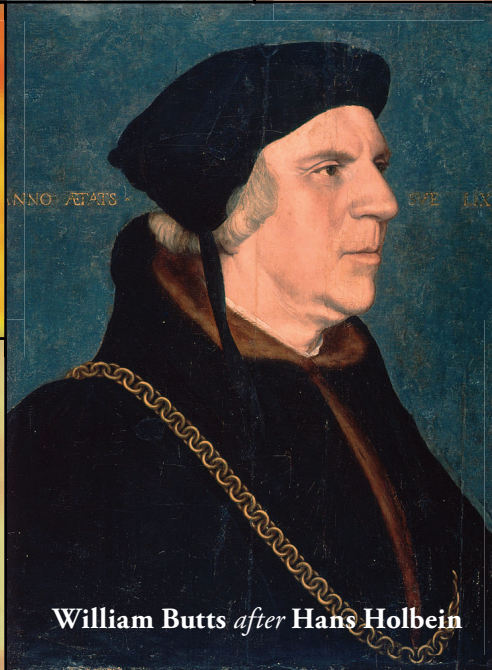
Sir **John Perrot**, Privy Councillor and former Lord Deputy of Ireland, died at the Tower of London.

4 November
1530

William Walsh and **Henry Percy** arrived at Cawood Castle and arrested Cardinal **Thomas Wolsey**.

8 November
1602

The opening of the Bodleian Library (Bodley's Library), Oxford, to the public.



William Butts after Hans Holbein

9 November
1518

Queen **Catherine of Aragon** gave birth to a daughter. We don't know the details, but either the baby was stillborn.

10 Nov
1565

Robert Devereux, 2nd Earl of Essex, was born on this day in at Netherwood, Herefordshire.

15 Nov
1597

Death of **Robert Bowes**, member of Parliament and **Elizabeth I's** English Ambassador in Scotland, at Berwick.

16 Nov
1531

Death of **John Batmanson**, prior of the London Charterhouse, at the Charterhouse.

17 Nov
1558

Henry VIII's eldest child, Queen **Mary I**, died. She was just forty-two years-old.

21 Nov
1559

Frances Brandon, Duchess of Suffolk, died at Richmond. She was buried in St Edmund's Chapel, Westminster Abbey

22 Nov
1545

Henry VIII's trusted physician, Sir **William Butts**, died at Fulham Manor, Middlesex, after suffering from a "dooble febre quartanz".

23 Nov
1499

The hanging of the pretender **Perkin Warbeck** at Tyburn.

24 Nov
1542

The Battle of Solway Moss between England and Scotland



FEAST DAYS

- 1 November - Feast of All Saints
- 2 November - Feast of All Souls
- 11 November - Martinmas
- 17 November - Accession Day

27 Nov
1582

The eighteen year-old **William Shakespeare** married the twenty-six year-old **Anne** (also known as Agnes) Hathaway, who was pregnant at the time of the ceremony at Temple Grafton near Stratford-upon-Avon in Warwickshire. Vicar **John Frith** officiated the ceremony.

28 Nov
1584

Sir **Christopher Hatton** spoke to Parliament on the dangers of Spain, in a speech lasting 'above two hours'.

DAY IN TUDOR HISTORY

5 November
1605

Guy Fawkes was caught with thirty-six barrels of gunpowder in the cellars beneath Westminster.

6 November
1514

Mary Tudor, Queen of France, processed into Paris following her coronation the day before at St Denis. It was a lavish occasion and must have been an incredible sight. Orations praising Mary were said at each pageant.

7 November
1541

Archbishop **Thomas Cranmer** and the **Duke of Norfolk** went to Hampton Court Palace to interrogate Queen **Catherine Howard**, and to arrange that she should be confined to her chambers there.

11 Nov
1541

Catherine Howard, fifth wife of **Henry VIII**, was moved from Hampton Court Palace to Syon House.

12 Nov
1555

Stephen Gardiner, Bishop of Winchester and **Mary I's** Lord Chancellor, died.

13 Nov
1553

Lady Jane Grey, her husband **Guildford Dudley**, his brothers **Ambrose** and **Henry**, and Archbishop **Thomas Cranmer** were tried for treason at a public trial at London's Guildhall.

14 Nov
1501

Catherine of Aragon married **Arthur**, Prince of Wales at St Paul's Cathedral.

18 Nov
1531

Birth of **Roberto di Ridolfi**, merchant, banker and conspirator, in Florence, Italy.



Cardinal Wolsey

19 Nov
1590

Death of **Thomas Godwin**, physician and Bishop of Bath and Wells, at Wokingham in Berkshire, his birthplace.

20 Nov
1591

Sir **Christopher Hatton's** Lord Chancellor and favourite, died aged fifty-one.

25 Nov
1467

Birth of **Thomas Dacre**, 2nd Baron of Gilsland, magnate and soldier, in Cumberland.

26 Nov
1533

Henry Fitzroy, the Duke of Richmond and Somerset, married **Mary Howard** at Hampton Court Palace.

29 Nov
1530

Cardinal **Thomas Wolsey** died at Leicester Abbey.

30 Nov
1529

On St Andrews Day, **Catherine of Aragon** confronted her husband, **Henry VIII**, about his treatment of her - "she had long been suffering the pains of Purgatory on earth".

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~IN THE~ ~DECEMBER~ TUDOR LIFE MAGAZINE

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