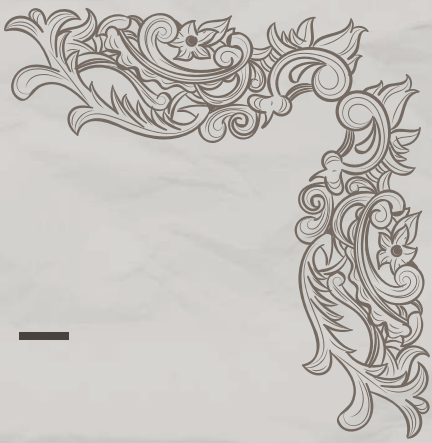


*prince me for if un advice prince me for if un advice
suen bra soon wif faver suen bra soon wif faver*



Element Two - Witchfall

Scarlett Wood ~ N0990947



*prince un an go prince un an go
pen wifham wila su wifham wifham wila su
if un advice prince me for if un advice prince me for*

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Brief Breakdown

Overview

- You will negotiate, develop, and conduct a **self-directed** costume design project, informed by your intended professional direction.
- Design a scheme that encompasses a diverse selection of characters throughout your story.
- Consider the expectations of your chosen genre in the design approach.
- Your final design work needs to be fit-for-purpose and highlight how you will integrate textiles.
- Your designs should allow others to interpret them easily.
- Ensure there is a back view of designs where appropriate.
- **Formative Submission: 18th February 2024**
- **Summative Submission: 12th April 2024**

Learning Outcomes Assessed

LO1- Conduct and appraise a coherent self-negotiated depth and breadth of research activity which leads and supports unique concept creation.

LO2- Illustrate innovation, risk-taking and your personal expression as a contemporary costume designer in a professionally presented costume design portfolio

LO3- Demonstrate technical expertise in the interpretation, cut, fit, finish and function of original constructed costume artefacts with integrated textiles, as appropriate for the requirements of a defined performance genre.

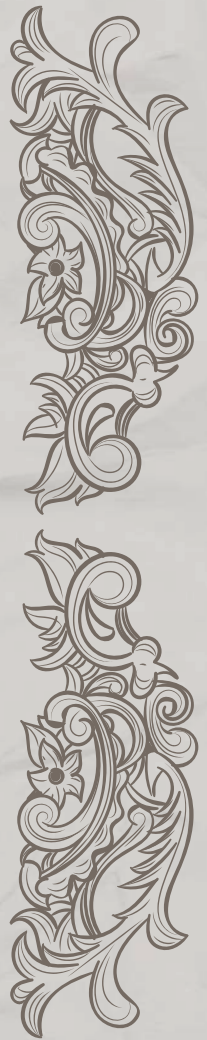
LO5- Initiate, implement and synthesise self-directed practical projects, responding flexibly and reflectively to feedback over the duration of complex tasks, conveying a personal direction within the performance / cultural industries.

LO6- Employ intellectual curiosity to investigate and appraise aspects of the international costume community.

LO8- Evidence your responsive, flexible approach to learning and self-management as an emerging professional practitioner.

Tasks:

- Write own brief
- Plot synopsis
- Script breakdown
- Character Breakdown
- Brainstorming
- Broad Research – time period, political context, social context, link to industry practitioners
- Specific Research – Garment Research, fabrics
- Moodboards – both individual characters and overall production
- Rough and development designs
- Final illustrations
- Textile swatches for final designs (fabric boards)
- Cast line-up





Project Synopsis Brief



Reason for Choosing this Project: - The reason I have chose to do this project is because of the love I have for the book. Having owned *The Tudor Witch Trilogy* by Victoria Lamb for over 10 years, I have read and read this book until it **literally** fell apart. I love the story and the characters so much and jumped at the opportunity to bring them to life. Also, the Tudor period is a period of fashion I adore but haven't had the opportunity to explore. As I want to go into historical costuming after university, I have chosen to undertake a Tudor project to fill gaps in my knowledge.

Intended Audience: - My intended audience for this project are adults, with a love for period dramas that have a fantasy tone towards them. I want to invoke in the audience a sense of wonder, mystery, and the supernatural. I want the audience to empathize with the characters on-screen, while also feeling completely immersed in a Tudor world that feels as realistic and accurate as possible.

Genre, Platform, and Scale of Production: - The genre of the piece is fantasy/romance period drama. I envision the project being a TV mini-series for Netflix. I would like this to be a medium-scale production. This would allow for a modest budget for the costume, whilst also allowing for location filming and enriched sets, and special effects to brin the spells and magick to life.

Context and Inspirations: - A large inspiration for this project is *Mary Quen of Scots* (2018). This film has an amazing period feel to it, with the costumes looking and feeling as historically accurate as possible. The materials and techniques used to make these costumes however are modern, with dresses being made primarily in Demin. The film also uses some amazing locations and creates real feeling and deep characters that the audience can empathize with and root for. The film feels like an experience, and the audience feel completely submerged in it. I have also been inspired by costuming practitioners Alexandra Bryne, Terry Dresbach and Sandy Powell, as they all work to create historical costuming and creating authentic looks through a manner of different and sometimes modern techniques

Tone and Design Approach: - The tone of the piece is dark, mystery, with an undertone of fantasy. The design approach I want to take with this is historical, keeping as close to the period of the book (1550s) as possible. On top of this, I would like to keep as close to the author's vision as possible. The research I will be undertaking will focus on how fashion looked in the 1550s, and how this changed between the different social classes. I would also like to look at the 1550s as a wider picture to understand any other contextual factors that may influence design. My research will primarily be historical, so that my designing can stay as true to the time as possible.

Timeline for Design

Final Submission: Friday 12th April 2pm

Formative Submission: Monday 19th February

Education



20XX/20XX

Jupiter

Jupiter is a gas giant



20XX/20XX

Mercury

Mercury is very small



20XX/20XX

Earth

Earth harbors life

Experience



20XX/20XX

Venus has a beautiful name

Venus is extremely hot



20XX/20XX

Mars is actually cold

Mars has iron oxide dust



20XX/20XX

Saturn is a gas giant

Saturn has several rings

Plot Synopsis

Title: Witchfall

Author: Victoria Lamb

Series: The Tudor Witch Trilogy – book #2

Witchfall, the second book in the series, follows Meg Lytton as she struggles to balance her life as a witch, a lady-in-waiting to the disgraced Princess Elizabeth, and her betrothal to the Spanish priest Alejandro De Castillo.

Set in 1555 Meg serves the Princess Elizabeth at Hampton Court, a place full of dangers that makes Meg's survival so much harder. When the inquisition come to question Elizabeth on her knowledge of the Queen's astrologer, Meg barely escapes torture with her life. The Lady Elizabeth dreams of her deceased mother, Anne Boleyn. She believes she had a message, and Elizabeth forces Meg to summon her spirit. When the spell goes awry, Meg not only summons the dead queen, but her vile shadow-husband King Henry VIII whose intentions to destroy Elizabeth and rule England again strike fear into Meg.

But it is not only the perils of court Meg must battle against. Plagued with visions of her age-old enemy Marcus Dent, Meg must choose whether to ignore what she has seen or prepare for what seems a losing battle. As Meg uncovers more of Dent's history, she learns of a witch's prophecy that Dent would die at the hands of a witch that could summon a dead king.

In the midst of all else, Meg must juggle her betrothal to Alejandro. Kept hidden from all, the pair steal moments alone together whenever possible. And although Meg finds herself falling in love with Alejandro more everyday, she cannot ignore the fact that the pair are so ill-matched as a priest and a witch. As Alejandro presses her for an answer to his offer of marriage, Meg must decide if she can let her life as a witch go to be Alejandro's wife.

The novel explores themes of love, loyalty, and the challenges of navigating a world where magic is both a gift and a curse. With a blend of historical accuracy and elements of fantasy, *Witchfall* paints a vivid picture of a fascinating and perilous period in English history. The plot weaves together elements of romance, magic, and political drama against the backdrop of a turbulent historical period.



Witchfall

VICTORIA LAMB

Do her darkest dreams foretell the nightmare to come?

Chapter Summaries

Chapter	Synopsis
Ch. 1 Scrying	Part One – Hampton Court, Spring 1555 <ul style="list-style-type: none">• Meg has a dream sequence in which she is trapped on top of a tower with Marcus Dent. He is threatening to kill her with an axe.• She is awoken by Alejandro – her betrothed.• They talk and passionately kiss before Meg returns to the banquet.• Serves the Lady Elizabeth at the head table with the King. Blanche Parry and Meg watch dancing.• Elizabeth dances with King – scandalous.• Inquisition drag suspected heretic out of Hall.• Meg leaves to prepare Elizabeth's bedchamber and is stopped in the corridors by Miguel De Pero – a head priest of the Inquisition.• Miguel threatens Meg away from Alejandro.• Alejandro appears, and escorts Meg back to Elizabeth's rooms
Ch. 2 The Inquisition	<ul style="list-style-type: none">• Elizabeth complains to Blanche and Meg that she cannot go outside because Mary I pregnancy – must be quiet.• Elizabeth fantasises about childhood home Hatfield.• Inquisition Barge in – Elizabeth affronted.• Inquisition– Miguel, Alejandro, Father Vasco, and some inquisition priests• Miguel De Pero begins to question Elizabeth on recently imprisoned John Dee – detained over the drawing up of Queen's horoscope.• Elizabeth gives no answers and denies knowing or meeting Dee.• Miguel wishes to take Meg and Blanche for questioning in cells.• Alejandro steps in, stopping them from taking Meg.• Miguel relents, takes Blanche away.
Ch. 3 The Conjuror's Cell	<ul style="list-style-type: none">• After Inquisition leaves, Elizabeth becomes ill.• Meg takes her to her chamber, undresses her and puts her to bed.• Alejandro is still in apartment – angry with himself that he did not do more to protect the women.• Meg disagrees, saying he did all he could do.• Father Vasco, who fell asleep, awakes. He denounces Meg as a witch after time in Woodstock. Meg casts a spell to make him forget her.• This annoys Alejandro, and he leaves with Father.• Meg worries Dee will name Elizabeth in questioning – decides to go to Fleet prison and talk to him.• Accompanied by Alejandro, they go to Fleet prison where Meg speaks with Dee in his cell.• Says he will not name Elizabeth as traitor – he has had an omen that he will not die here.• He conjures Meg's aunt's spirit, this upsets, and discomforts Meg – she leaves, getting back on the boat with Alejandro and going back to Hampton Court.
Ch. 4 Dead Queen	<ul style="list-style-type: none">• Elizabeth is still ill – Meg goes to find a doctor.• Doctor says the cause of her illness is God and that Elizabeth needs to pray. Otherwise, he advises cold cloths and wine.• Meg sees him out, then Elizabeth asks her about Dee.• Meg recounts the events, telling Elizabeth that he will not name her as a traitor. She also tells Elizabeth about Aunt Jane's ghost.• Elizabeth gives Meg a bracelet as a reward – originally a gift from King Philip to Elizabeth.• Elizabeth shows disdain for the King's advances towards her.• Meg gets Alice to sit with Elizabeth while she goes on errands. Meg worries Alice could be a spy for the Queen.

Chapter Summaries

Ch. 4 Dead Queen (Cont.)	<ul style="list-style-type: none">• Everyone is reluctant to help Elizabeth due to her rumoured Protestant beliefs.• In the courtyard, Meg sees a rat. It brings fear into her as it doesn't look like a normal rat. When she tries to work a small spell against it, it doesn't work. She wonders if the rat is Dent.• Elizabeth wakes from a nightmare on Meg's return. In it, Elizabeth sees her dead mother, Anne Boleyn. Elizabeth forces Meg to summon Anne's spirit as she believes Anne was trying to tell her something.
Ch. 5 Summons	<ul style="list-style-type: none">• Meg tries to convince Elizabeth it was not Anne she saw, but Elizabeth is adamant.• Elizabeth tells Meg that she must perform the spell, or she is dismissed.• Meg relents as she fears dismissal will mean incurring Elizabeth's wrath and losing Alejandro and so collects what she needs from her room.• Alice asks Meg if she is a witch, and then assures her silence due to family.• They begin the ritual, Elizabeth calling out to Anne while Meg holds the spell.• Room falls away into a malevolent magical storm.• Anne appears, Elizabeth begins to leave protective circle at Anne's beckoning.• Meg tries to save her, grabbing at her to pull her in• A black smoke arises from the centre of the circle, described as a sinister tornado. It disappears up Elizabeth's chimney.• The room returns to normal but is cold and bleak.• Elizabeth is angry that Meg finished the spell, dismisses her from room.• Meg fears the sound of the storm would wake up the palace, but Alice said she heard nothing stood outside the bedchamber.• Next morning, Miguel De Pero comes back with Blanche.• Blanche reveals she has told Inquisition that Meg was accused as a witch.• Elizabeth tries to deny this, but Meg is arrested and taken away.
Ch. 6 Instruments of Torture	<ul style="list-style-type: none">• Meg is chained to the wall of the Inquisition cell by her wrists. She is also gagged.• After a while, Alejandro comes into the cell disguised as a priest. He begs Meg to marry him so that he can protect her.• Meg refuses this, and so Alejandro begs her to confess straight away hoping she will avoid any pain and survive.• Meg refuses this as well, saying a confession would put Elizabeth at risk.• Miguel De Pero enters to begin torture• Miguel tortures Meg through the night, sticking hot pins into her feet and raising her up the wall by the shackles at her wrist. He even goes so far as to rip a nail from her finger and submerge it in hot water.• Miguel leaves, only to come back that morning. He tells Meg that someone has spoken to the King directly to say Elizabeth never met John Dee. Meg thinks this is Alejandro.• However, Miguel also reveals he has received a letter from Oxfordshire condemning Elizabeth. Meg is freed from the cell.
Ch. 7 Release	<ul style="list-style-type: none">• Meg is escorted back through the palace by guards. She sees people and servants packing.• When she arrives back at Elizabeth's apartments, Blanche greets her and apologises for talking. She takes Meg through to Elizabeth.• Elizabeth asks if Meg has told the Inquisition anything, which Meg tells her no.• Elizabeth tells Meg it wasn't Alejandro that spoke to the King, it was Henry Bedingfield.• Meg tells Elizabeth of the letter, and suspects Marcus Dent• Elizabeth reveals that everyone is leaving court to go to Oatlands for the summer, and that Mary I is not with child.• Meg recounts that she had predicted this when her and Elizabeth had visited John Dee the previous year.• Alejandro enters Elizabeth's apartments. Meg faints from the pain in her hand.

Chapter Summaries

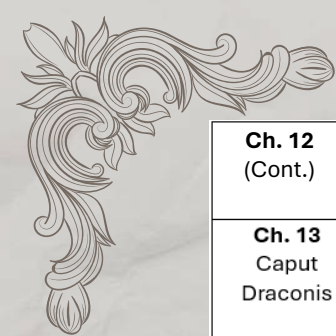
Ch. 7 (Cont.)	<ul style="list-style-type: none">• Alejandro carries her to her room where she wakes to find him tending her finger.• Meg falls back asleep
Ch. 8 Into the Woods	<ul style="list-style-type: none">• Meg wakes up, and bathes with Alice's help.• Message comes from a girl – Meg is to serve Elizabeth at the banquet in the Great Hall.• Dresses with Alice's help and attends Elizabeth.• After eating, Elizabeth and King Philip walk in the gardens with Meg chaperoning.• Together, Elizabeth and the King disappear off into a secluded copse.• Meg worries how this will look, but Alejandro appears from the dark.• Finally, alone, they talk about the future. Meg refuses to give up witchcraft to become a wife. They kiss, and Meg summons a bird to sing for them.• Elizabeth leaves the copse, in her hand is a pearl.• Back in her bedchamber, Meg undresses Elizabeth• Elizabeth says she was seen alone with the King by one of the Queen's Ladies.• Elizabeth says she went alone with the King on purpose to annoy Mary I so that she would send Elizabeth away from court.• Elizabeth abruptly tells Alice to leave, then reveals to Meg she knew the Queen's Lady was there and had to do what the King said because he has the power to ruin her.
Ch. 9 A Vile Thing	<ul style="list-style-type: none">• Queen Mary I begins to show herself around court – resumes holding feasts etc.• 4 Days later, Mary holds court with King Philip in the Great Hall. Elizabeth is summoned up onto the dais.• Meg notices a black creature on the ceiling and watches as it makes its way to Mary's throne.• Miguel de Pero approaches dais and to argue that Alejandro should be sent back to Spain with Father Vasco. Pero talks of how Alejandro is the heir to his family's estate after his brother has died.• Mary wants him to stay after he did such a good job as Elizabeth's spiritual advisor at Woodstock.• De Pero tries to argue against, but King Philip shuts him down.• Elizabeth leaves the Great Hall.• Mary and King Philip begin fighting – Phillip wishes to hunt at Oatlands, but Mary wants to spend time with him.• William – Meg's brother finds Meg at court.• Outside, Will tells Meg how his employer in London was killed by the Inquisition for being Protestant like him. His employer's wife wanted nothing to do with him after this.• Will returned to Lytton Park, Meg and Will's ancestral home, where he saw Marcus Dent.• Meg is fearful as she threw Marcus into a void in Woodstock the previous year and now, he wants revenge.• Back inside, the argument between the monarchs has escalated. King Philip announces he is leaving England.• Mary begs him to stay, saying she only brought Elizabeth back to court for him. This doesn't work.• Annoyed, Mary dismisses Elizabeth to Hatfield.• The black creature has been behind Mary all along. Feeding from the fear, anger, and chaos, it becomes opaquer and takes a more solid shape of a person.
Ch. 10 Rain, Lutes, and Pigs	<p>Part Two – Hatfield House, Summer – Autumn 1555</p> <ul style="list-style-type: none">• Everyone arrives at Hatfield House during a summer storm.• The house is dilapidated and has not been made ready to receive Elizabeth due to short notice of arrival.• They take Elizabeth inside, John the retainer greets them. During the conversation, he informs them of his late departed wife. His daughters are working at the house as servants.

Chapter Summaries

Ch. 10 Rain, Lutes, and Pigs (Cont.)	<ul style="list-style-type: none">• There is no food in the house, and it is cold and damp, but Elizabeth is cheery as she is back at her home.• Elizabeth goes to her old room, and Meg, Blanche and Alice prepare it for Elizabeth to retire.• Once complete, Meg and Alice go to their own room to stuff their mattresses before heading downstairs to have food with Will.• Bessie, on of John's daughters, serves them food. They eat and Alejandro appears and makes a pointed comment about love at Meg.• Alice asks if Alejandro plays the lute, which he says he does. Bessie goes to fetch the lute in the house. At this point, a pig runs into the hall chased by Lucy.• Alejandro sings with the lute as William and Alice dance. Meg retires to bed and dreams of Marcus Dent. She resolves to find out what's happening.
Ch. 11 The Conjuror's Apprentice	<ul style="list-style-type: none">• Meg meets Will on a banking outside of Hatfield House• They talk about what Meg did to Marcus in Woodstock – how she threw him into the void when he tried her for witchcraft in front of the whole village.• Will tells her that those events made her uneasy.• Meg asks what Will knows of Dent. Will says he Dent visited Lytton Park when he was there – noticed that Dent had lost an eye and had a badly scarred face.• This news makes Meg nervous, but she cannot think about it anymore as the household are walking along the lawn to where they are sat to have lunch.• The household sit under an oak tree and Alejandro plays a song on the lute – Meg interprets the song as their love ending.• They hear a rider approaching. The rider is Richard, John Dee's apprentice. He bears a letter for Elizabeth saying Dee is coming in three days with important matters to discuss.• Elizabeth accepts Richard into her household per Dee's instructions. Alejandro offers to take Richard to the stables, but he very rudely refuses.• Richards tells Alejandro that his life is in danger.
Ch. 12 Dark of the Moon	<ul style="list-style-type: none">• Dee arrives at Hatfield House dressed as a Tinker. He hides on the outskirts of the grounds in a disused shepherd's hut in the woods.• Elizabeth, accompanied by Meg, Alice, and Alejandro go to visit Dee that night.• At the sight of Alejandro, Dee asks if he got Richard's message about his death. After acknowledging that he did, Dee tells the company that only a human sacrifice would save him.• Onto the matter of the meeting - Dee reveals that he had drawn up Elizabeth's horoscope and uses it to see the princess' future.• The horoscope reveals that Elizabeth is haunted by an evil spirit, that there is a war raging (which Dee believes to be an argument between her and her sister Mary I), and that there is to be a death in Elizabeth's future.• At this point, Meg begins to feel strange. She becomes possessed by a spirit that manipulates her to look at the horoscope, despite Elizabeth warning her continuously to step away.• After Elizabeth threatening to dismiss her, Meg snaps out of her trance. Elizabeth is furious and sends her top be back of the hut. As she does this, Richard enters the hut. He makes an insult towards Alejandro at Meg, and then becomes physical with Meg – grabbing her and pulling her towards the fire so he can see her better.• This annoys Meg, and she throws up her hands to curse him. Richard is quicker and knocks Meg to the floor with his own power.• Dee becomes annoyed at this interruption and sends them both out of the hut.• Outside, Meg tries to get Richard to open to her about his power, weaving a spell into their conversation – this has no effect.• Meg asks him about he knocked her onto the floor. Alejandro (who has been standing guard outside) hears this and becomes enraged. He attempts to fight Richard, but Meg breaks this up.• Meg and Richard move away from Alejandro, and they discuss Richard's ability to talk to spirits. This is where Meg learns Marcus Dent's backstory involving Dee and Germany.• Richard reveals the prophecy put of Dent by a witch he killed – “die at the hands of a witch with the power to raise a dead king” – Meg thinks this could be her as she raised Anne Boleyn.

Chapter Summaries

Ch. 12 (Cont.)	<ul style="list-style-type: none">• At this point, Elizabeth leaves with Alice. Dee tells Elizabeth that he cannot stay at Hatfield long as he has been employed by the evil Catholic Bishop – Bishop Bonner.• Back at the house – late night – Meg and Alice are awoken by a screaming Blanche. They go to Elizabeth’s room to find a startled/scared Elizabeth. She tells them a terrible black shadow visited her in the night, and that she recognised it as Henry VIII.
Ch. 13 Caput Draconis	<ul style="list-style-type: none">• The next morning, Meg leaves Elizabeth’s room. Elizabeth is reading from her Bible and Blanche has fallen asleep.• Meg goes down to the kitchen where Bessie has just arrived back from town. She is annoyed as Father Toms is to be burnt at the stake as a heretic for saying mass incorrectly.• Not wanting to say anything on the matter, Meg leaves the kitchen down the dark servant’s corridor. She becomes jumpy at the shadows expecting to see the shadow creature. Meg believes this to be the same creature she saw at Hampton Court in the Great Hall and wonders if Elizabeth was mistaken, and the creature is actually Marcus Dent• In the Great Hall, Meg bumps into Alejandro. Here, he professes his love to her again, and tells her he loves her so much that he will wait until she accepts his offer of marriage however long that takes.• Alice, who has been watching, childishly interrupts them. Meg is annoyed but soon forgives her friend. Alice has come with a note from Elizabeth for Meg, asking her to go see Dee and learn how to banish the shadow.• Alejandro accompanies Meg to Dee’s hut, where Dee is waiting for her.• Meg tells Dee she thinks the shadow to be Marcus Dent, but Dent has his disagreements.• While discussing Dent, Dee reveals that Dent was interested in alchemy, and originally went to Germany to find Philosopher’s Stone.• Meg tells Dee about her summoning of Anne Boleyn. Dee is shocked she was able to physically manifest Anne.• They talk more about why Meg thinks the shadow is Dent, and she tells Dee about throwing Dent into the void at Woodstock. Dee becomes undecided about who the shadow may be.• They resolve to find out, Dee begins a ritual to help this. Meg’s wrists are bound and her eyes blindfolded.
Ch. 14 Dead King	<ul style="list-style-type: none">• Meg wakes up in a vision. She is in the tower vision again with Marcus Dent. She kneels before him on the tower as he raises the axe.• She bends over and touches her face to the stones, ready to be beheaded. Then, as voice asks who she is. She opens her eyes to find herself in a garden and she is kneeling in dirt.• A male angel, carrying a baby speaks with her, and when she looks around, Meg finds herself in a castle garden.• The angel (Raphael) gives her the baby and disappears. Meg turns to see men in armour coming through the garden towards her. In her arms is Elizabeth as a baby.• Meg, now as Anne Boleyn, lifts the baby and shows it to Henry VIII, who is not standing above them on a tower balcony.• Henry transforms into the shadow creature and tells the guards to take her away.• The guards seize the baby and drag Meg away. This is where the vision ends.• Meg wakes up and Richard removes the blindfold – Alejandro comes bursting into the hut. He sees Meg bound and becomes angry, drawing his sword.• Richard holds him in a spell, making Alejandro fall to his knees. Meg shouts angrily for him to untie her and let Alejandro go, which he refuses.• Dee intervenes, telling Richard to untie Meg and release Alejandro as they are finished. Richard relents. Alejandro begs Meg to leave with him, but she refuses him and stays.• Alejandro leaves, and Meg recounts the vision to Dee. They are both unsure of the meaning of the dream and that it will need studying.• Dee then announces he must leave to go work for Bonner. Richard, however, is staying to help Meg uncover the truth of the dream and help banish the spirit. Dee also tells Meg that she needs to be wary, and Dent’s time in the void may have left him no longer fully human.• Meg leaves to go back to the house – Richard accompanies her and tells her his tragic backstory.• From inside her bedroom, Meg sees a man in the trees. She watches as he turns into a rat and disappears. Scared but unsure what to do, she sleeps.



*in an open
upland with the
above ground me
never been here*

*near an open
upland with the
above ground me
never been here*

Chapter Summaries

Ch. 15 Burning

- Meg and Richard see Dee off, once again disguised as the Tinker.
- Dee leaves his books with Richard and tells Richard if he fears being discovered with them, he should bury them. Dee is also leaving Richard in charge.
- Walking back to the house, Meg worries that she may be losing power. She asks Richard if you can lose power and becomes defensive when he asks if she is becoming less powerful. She muses that perhaps the creature is taking her power, and Richard says it could be possible.
- They see Alejandro and William doing swordplay on the lawn, while Alice is sat mending some clothes.
- From the lawns, they see smoke from the village in the distance, and realise it is the execution of Father Toms
- That night, everyone assembles in the great hall for dinner. Elizabeth joins them with Blanche at her side.
- Elizabeth wishes she had more servants and people at Hatfield, but she has no money to support a large household.
- Dinner is served, and Elizabeth refuses food with the excuse of no appetite.
- Elizabeth then asks Alejandro to sit with her that night to pray away the spirit and read scriptures, this makes Meg jealous.
- Meg mouths to Richard across the table that the spirit summoning should be tonight. He mouths back he needs to check books.
- The company are interrupted by the shadow spirit, who appears floating at the table.
- He comes towards Elizabeth menacingly, and attacks by filling them room with thick black smoke.
- Alejandro raises his cross to protect Elizabeth, but it does nothing. Meg breaks the spell after collecting herself using her charm-stone.
- Elizabeth asks if the creature is gone, Meg is unsure but can say that it has gone for now.
- Elizabeth says that meg must banish the creature that night. Alejandro steps in to protest this dangerous act. Elizabeth shuts him down saying the Church cannot protect her as his cross did nothing. She needs magick.
- Elizabeth says she must do the banishing tomorrow or feel her displeasure and be dismissed.

Ch. 16 Genius Loci

- Meg fasts all day to prepare for ritual.
- Meg and Richard walk to a clearing in woods ready for the summoning.
- Richard begins to prepare for the ritual.
- Alejandro interrupts the preparations. He tells Meg he has read in a book about the power of gifted talisman's and gives her his silver crucifix.
- Richard laughs at him, but lets it happens and assures Alejandro that Meg will wear it.
- They begin the ritual, all the while Richard insinuating Meg will not survive. He tells Meg how important it is that she must stay within the protective magical circle.
- The world becomes dark, and Henry VIII appears outside the circle. He appears as a sickly king, completely human in appearance.
- He then morphs, becoming the shadow-king once again. Meg tires to banish him without luck and she begins to lose hope as the King laughs at her. She can hear Richard chanting in the shadows and becomes determined, trying again.
- Henry tuns into a tornado of black smoke, and Meg is drawn towards it seduced by its power.
- Richard reaches for her but misses, there is a blinding light as Meg leaves the circle.
- Meg is transported to her tower dream again, only it isn't Marcus holding the axe, but the shadow-king henry VIII.
- Meg cannot move and cannot speak, and the king tells her that once he is rid of her, he will possess Elizabeth and rule through her.
- The king swings the axe, and momentarily becomes Marcus again, before the world goes lopsided and black.

Ch. 17 Dead Witch

- Meg, now as a ghost, hovers above everything. She watches **everything**.
- She watches as Richard carries her dead body back to the house. Only realising as he gets to the front door that is it her.
- Alejandro opens the front door. He sees Richard and Meg's body. Richard explains that Meg left the protective circle.
- Richard lays Meg's body on the table in the Great Hall. Richard and Alejandro begin to fight about Meg. Alejandro threatens Richard with his sword to his throat.
- Elizabeth and Blanche descend the stairs after hearing the commotion.

Chapter Summaries

Ch. 17 Dead Witch (Cont.)

- Elizabeth is told that Meg is dead, and Alejandro is accusatory towards her as she asked Meg to do this. Blanche becomes angry at his tone, but Elizabeth allows it as she can see he is upset.
- Elizabeth is obviously regretful about Meg's death. William enters to see his sister dead and becomes saddened.
- Elizabeth arranges for Meg to have her last rites said and the coroner to come in the morning. In the meantime, she asks if Alejandro to keep vigil over Meg's body.
- William offers to help Alejandro with the vigil. Alejandro thanks him and understand why William would want to help as Meg's brother. However, he refuses Will's offer and reveals their betrothal to **everyone**. This annoys Elizabeth.
- Alejandro asks Richard for forgiveness over his threatening actions. Richard hands over the crucifix Meg wore, saying it fell off her at some point.
- Alice, who has been crying the whole time, offers to help Alejandro with the vigil. He refuses saying he needs to do this alone.
- Alejandro carries Meg to his room and begins the vigil. In his grief he professes his undying love and sadness.
- He places the crucifix around Meg's neck, saying he will bury her with it. At this point, Meg's spirit transfers from above the scene to her body, and she awakes.
- Shocked, Alejandro is cold towards her as he cannot believe she is alive. This upsets Meg a little as she wished for a heartfelt return.
- Alejandro refuses to kiss, touch, etc. Worried it might break spell and she will die again.
- Alejandro doesn't think this is right, and he consults a book on his desk. He realises the crucifix brought her back as it was a magickal death and therefore reversible.
- Meg wants to know what book Alejandro is reading and finds it to be the Picatrix – an evil book of magick brought to Hatfield by Dee. Meg becomes annoyed that Alejandro has this book as it could jeopardise his priesthood training.
- Alejandro goes to tell Will that Meg is alright and says he will tell Elizabeth and the rest of the household in the morning.
- Meg, exhausted, falls asleep.

Ch. 18 Dismissed

- Meg wakes up the next morning, and everyone from the household comes to visit her.
- Elizabeth comes in. She says she is grateful for be banishing of the shadow-king, but she completely disagrees with her betrothal to Alejandro.
- The entire house goes to church, leaving Meg in the care of Richard.
- Meg watches Elizabeth leave on a horse riding next to Alejandro. She becomes nervous Elizabeth is trying to split them up.
- Meg goes back to the bed with Richard's help, who sits with her.
- Richard begs for forgiveness, and meg says that she is alive because Richard brought the crucifix back to Alejandro.
- Meg sees that Richard is a little jealous of Alejandro and changes the subject by saying that the shadow-king is gone, and the world feels nicer again.
- Richard wants to discuss everything more, But Meg is tired. Richard lets her sleep while he writes a letter to Dee informing him of how the summoning went.
- Back from church, Alejandro, Will, and Alice all visit. Alice comes back later to help meg dress for dinner in the Great Hall.
- Meg descends to the Great Hall; Elizabeth is cold and distant with her.
- Everyone hears a cart approaching the house. They go outside to meet it. This is the arrival of Kat Ashley.
- Kat Ashley is a stern woman. She greets Elizabeth and then begs her to dismiss Meg from her service as kat has heard the rumours of Meg being a witch at court as well hearing about her time with the Inquisition.
- Elizabeth says she cannot after what Meg has been through for her.
- Kat Ashley says that it is either Meg or her, as she will not stay if Meg is there.
- Elizabeth, looking guilty, dismisses Meg in front of the entire household. Everyone then heads into the house except Meg and Alejandro.
- Alejandro is upset and angry, he begs Meg to stay. He even suggests that he will beg Elizabeth to see sense.

Chapter Summaries

Ch. 18 (Cont.)	<ul style="list-style-type: none">• Meg knows this cannot happen. She sees this as the end of her and Alejandro. She rejects him completely, hoping that he will forget her and move on with his life in the priesthood and she can turn herself fully to witchcraft.• Meg then knocks Alejandro onto his back on the grass, turns and goes into the house.
Ch. 19 Prisoner	<p>Part Three – Lytton Park, Autumn – Winter 1555</p> <ul style="list-style-type: none">• Meg and Will return to Lytton Park the next morning. Their Father greets them outside.• Meg realises that after her father condemned her aunt to death due to stealing the letter of clemency, she has no love for him.• The three of them go into their father's Study when he has questions about why they are back and Meg's dismissal. He also says he is worried about Dent's return to Oxfordshire.• Meg brushes off the questions, saying she is tired and goes to her old bedchamber.• Meg dreams of Alejandro and being with him. When she awakes, she feels that if that dream was false, then the dreams involving Dent must also be false.• Several weeks pass, and Meg assumes the role of overseeing the household. This includes doing chores, overseeing servants, preparing for winter etc.• Winter settles, and Meg is collecting dried apples from the attic stores when she hears a rider approaching the house.• She goes down to meet the rider and finds William already there. The rider is Richard, but he has been badly beaten.• Richard tells Meg and Will that Dent has captured Alejandro and taken him to his tower. He says that if Meg does not give herself up to Dent at his tower than he will execute Alejandro painfully. Richard's face is also a message from Dent, saying Alejandro will look the same before death.• Father comes out of the house and hears the message. He says the message is for himself and William and has nothing to do with Meg. He invites Richard into the house.• Meg is shocked that her father has mentioned nothing to her about the tower. Father tells her it has been built since the Spring and it is completely awful. He says he thought it was proof of Dent's madness.• Meg becomes annoyed, believing that she knew about this tower from her dreams but did not act on it – could've prevented the whole outcome.• Meg takes Richard to a chamber and tends to his wounds. Then she goes to her own chamber to begin looking for a spell to help her.• Outside her door, Richard casts a spell to seal her inside her room. When she demands to know why, Richard tells her that Alejandro asked him to do that she would not risk her life for him. Richard gladly agreed as he loves her.• Meg looks for a spell to break Richard's but finds nothing. So, she uses a spell to tear down the wall of her room. She escapes through the hole outside and grabs a horse.• Scattering the others, she heads for Dent's Tower.
Ch. 20 The Tower	<ul style="list-style-type: none">• Meg rides for the whole day, almost sundown before she gets to the Tower.• After leading her horse to some water, Meg walks down to the tower and sees the open door. She calls out for Dent.• A shadow detaches from a tree revealing Dent. He looks like others have described him and Meg becomes fearful.• She asks where Alejandro is, and men emerge from the trees. Alejandro is with them, bound and gagged.• Marcus tells Meg to ascend the tower so they can discuss things. He says the tower is designed so she can work no magic. He also says if he does not give his men the signal from the top, they will kill Alejandro.• Meg and Marcus ascend the tower. Once at the top, Marcus becomes cruel saying he will give Meg a similar torturous death like the one he felt in the void.• Meg asks about Alejandro, and Marcus makes her beg to have him released. She does, and Marcus gives the signal.• Meg crawls to the edge of the tower to watch for Alejandro's release. As she does, Marcus goes and retrieves his axe.• Marcus says the axe was meant for only one purpose, to end the prophecy on his life.• Meg backs away from Marcus as he recounts how he wanted Meg to be his, to use and control her as he feared she would be his undoing.

Chapter Summaries

Ch. 20 The Tower (Cont.)

- He recounts his time in the void, and says when he came back, he swore he would kill Meg. He also alludes to him having a new strength, and Meg realises her loss of power was from casting the spell to banish Marcus and transferring some of her power to him.
- After some arguing, Meg is forced to give up and drop to her knees. Marcus stands over her ready to execute her as he has wished. Just as he brings the axe down, Meg lurches to one side and falls from the tower.
- Now free from its power, Meg tries to cast a spell to let her fly to safety. This doesn't work and she lands in a tree before falling to the ground.
- Marcus, annoyed, turns into a hawk and attacks Meg. Richard, who arrives just in time, throws a rock at the hawk, and injures it. He goes with another rock to finish it, but the hawk turns into a rat and disappears between some rocks.
- Richard bandages Meg up, saying she is badly hurt. He returns her charm-stone to her saying he looked for it at the ritual site at Hatfield.
- Alejandro comes down to help Meg. They talk, and Meg says that Dee had warned Alejandro's life was in danger and no one had done anything about it. She is grateful however that the human sacrifice Dee said was needed was avoided.
- Alejandro is upset that Meg is hurt and felt he could do more. Meg disagrees, saying this is a war between Meg and Dent.
- Alejandro then reveals that he was captured after Marcus sent him a letter seemingly addressed from Meg asking to meet.
- Alejandro carries Meg away and asks if she is ready to say yes to his proposal.
- Meg says not just yet, but that she loves him very much.

END

Book Breakdown



Chapter	Characters	Setting	Setting Description	Costume Description	Props
Ch. 1	<p>Main: Meg Alejandro Blanche Elizabeth King Philip Miguel De Pero</p> <p>Secondary/ Background: Courtiers Servants Inquisition</p>	<p>Spring 1555 Evening Hampton Court</p> <ul style="list-style-type: none"> Dream sequence – Tower Kitchen Storage Room Great Hall Corridor 	<p>Tower:</p> <ul style="list-style-type: none"> High Place Windy Reddish mist Sunset <p>Storage Room</p> <ul style="list-style-type: none"> Dirt floor Disused <p>Great Hall</p> <ul style="list-style-type: none"> High dais Tables for dining Tables get pushed back for dancing. High windows <p>Corridor</p> <ul style="list-style-type: none"> Dark Only one dim torch for lighting 	<p>Meg (Tower Dream)</p> <ul style="list-style-type: none"> Loose hair Longer than reality Wide skirted gown <p>Meg (Reality)</p> <ul style="list-style-type: none"> Brushes dirt from gown Courtly hood <p>Marcus Dent (Tower Dream)</p> <ul style="list-style-type: none"> Clothed all in black. Blue eyes – face intact. Dark hair swept back. <p>Alejandro</p> <ul style="list-style-type: none"> Spanish Cowl – drawn forward to hide face. <p>Inquisition Priests</p> <ul style="list-style-type: none"> Black-robed <p>Elizabeth</p> <ul style="list-style-type: none"> Plain black gown Net of pearls in hair <p>Miguel De Pero</p> <ul style="list-style-type: none"> Spanish Tall man Dark robes - cowl 	<p>Marcus' Axe – broad-headed, shiny, cruel, thick shaft wound thrice with holly.</p> <p>Scrying stuff – wooden bowl and a bottle of wine</p> <p>Dishes - dishes of food brought out for banquet</p>
Ch. 2	<p>Main Meg Elizabeth Blanche Alejandro Father Vasco Miguel De Pero</p> <p>Secondary/ Background Inquisition priests</p>	<p>Spring 1555 Morning Hampton Court</p> <ul style="list-style-type: none"> Elizabeth's apartments 	<p>Elizabeth's Rooms</p> <ul style="list-style-type: none"> Elegant leaded windows Stuffy Grand doorway Settle Window seat 	<p>Elizabeth</p> <ul style="list-style-type: none"> Hair in shining tresses and demurely loose Sombre gown Won't wear expensive fabrics and outshine queen. Black gown <p>Meg</p> <ul style="list-style-type: none"> Cap Gown <p>Miguel De Pero</p> <ul style="list-style-type: none"> Great wooden crucifix hanging from belt. Neatly trimmed and oiled beard Hood – throws back. Gloves <p>Inquisition</p> <ul style="list-style-type: none"> Black-robed 	<p>Dresses – brought in by Blanche – heaped into her arms of silver and black cloth. Blanche unstitches them.</p> <p>Book – Meg looks through a book until Inquisition enters</p>
Ch.3	<p>Main Meg Elizabeth Alejandro</p>	<p>Spring 1555 Night Hampton Court</p>	<p>Elizabeth's Bedchamber</p> <ul style="list-style-type: none"> Bed covered in bolsters, cushions, sheets. <p>Fleet Prison</p>	<p>Elizabeth</p> <ul style="list-style-type: none"> Full skirts Gown has difficult fastenings. Rings 	<p>Dee's cell table etc. – a small wooden table, on it is a tankard of ale and a small wooden bowl to drink from</p>



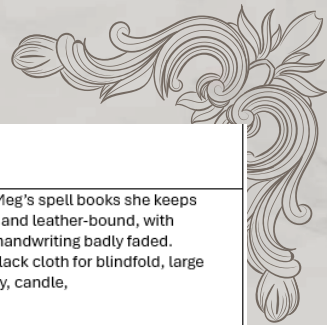
Book Breakdown



<p>Ch. 3 (Cont.)</p>	<p>Father Vasco John Dee Aunt Jane (Ghost)</p> <p>Secondary/ Background Prison guard Boat sailor People on other boats on river</p>	<ul style="list-style-type: none"> Elizabeth's Apartments Elizabeth's Bedroom Boat on river <p>Fleet Prison</p> <ul style="list-style-type: none"> River Prison gate Inside prison Dee's cell 	<ul style="list-style-type: none"> High walls Stank terribly Ankle-deep in mire Rats Rusty iron doors Filthy water flooding passageway <p>John's Cell</p> <ul style="list-style-type: none"> Foul smell Walls glitter with water Muddy floor Iron grate on wall Filthy rushes on floor 	<ul style="list-style-type: none"> Nightgown Robe <p>Alejandro</p> <ul style="list-style-type: none"> Sword on belt <p>At Fleet Prison</p> <ul style="list-style-type: none"> Feathered cap Cloak Jewelled sword hilt Rich court suit <p>Father Vasco</p> <ul style="list-style-type: none"> Large emerald ring <p>John Dee</p> <ul style="list-style-type: none"> Dark hair <p>Meg</p> <ul style="list-style-type: none"> Blonde Belt with pouch of coins Gloves Cloak with hood Plain white cap <p>Aunt Jane (Ghost)</p> <ul style="list-style-type: none"> Rich, glossy hair Younger White cap Simple gown of course linen Apron Blue eyes Can see through her 	
<p>Ch.4</p>	<p>Main Meg Elizabeth Alice</p> <p>Secondary/ Background Doctor Kitchen staff Linen mistress Guards on Elizabeth's door Courtyard guards</p>	<p>Spring 1555 Days Later - Night Hampton Court</p> <ul style="list-style-type: none"> Elizabeth's Bedroom Rooms around court – kitchen, linen store. Courtyard Court corridors 	<p>Elizabeth's Bedchamber</p> <ul style="list-style-type: none"> Fireplace Bed Heavy bed curtains Wooden jewellery chest on bedside table <p>Court Corridors</p> <ul style="list-style-type: none"> Dark Tapestries on walls Tower stairs <p>Courtyard</p> <ul style="list-style-type: none"> Dark Empty Torches on ramparts above Windows shuttered and locked. Bushes 	<p>Doctor</p> <ul style="list-style-type: none"> Spanish Tall Domed forehead Bulging eyes <p>Meg</p> <ul style="list-style-type: none"> Belt Pocket on belt clogs <p>Alice</p> <ul style="list-style-type: none"> Tall Clumsy looking Curly chestnut hair Snub nose Sweet nature <p>Elizabeth</p>	<p>Logs – Meg finds logs for the fire in Elizabeth's room and brings them in Doctor's Instruments - Brought in a bag by the doctor. Bracelet – Given from Elizabeth to Meg. Described as glittering and made from fragile links. Linen - Given to Meg by the linen mistress, described as stained and so poorly patched they were not fit for a servant's bed. They have thin, fraying edges.</p>



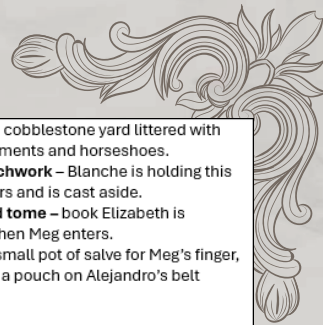
Book Breakdown



Ch. 4 (Cont.)			<ul style="list-style-type: none"> Guardsmen room – opened door to reveal a well-lit interior. shadowy 	<ul style="list-style-type: none"> Bedbound Cross at her neck 	
Ch. 5	<p>Main Meg Alice Elizabeth Alejandro Blanche Miguel De Pero Anne Boleyn (Ghost)</p> <p>Secondary/ Background Inquisition Guards</p>	<p>Spring 1555 Night, then next morning Hampton Court</p> <ul style="list-style-type: none"> Elizabeth's bedroom Magical storm Elizabeth's apartments Meg's room 	<p>Meg's Room</p> <ul style="list-style-type: none"> Little room shared with Blanche and Alice loose space between floorboards for hiding books. <p>Elizabeth's Bedchamber</p> <ul style="list-style-type: none"> close darkness warmth roof timbers Window White-washed plaster Hardwood floor Hearth and chimney <p>Bedchamber as storm</p> <ul style="list-style-type: none"> Room breaks apart in waves. Room falls away to reveal high, desolate place. Storm rages around them Light on one side battling dark on other. Lightning bolts Storm clouds 	<p>Elizabeth</p> <ul style="list-style-type: none"> Pale Nightgown and robe Silken fabric <p>Next Morning</p> <ul style="list-style-type: none"> Simple white gown and wrap <p>Meg</p> <ul style="list-style-type: none"> court gown <p>Anne Boleyn</p> <ul style="list-style-type: none"> silver woman spirit-like floating robes feet not touching floor. beautiful rich and elegant court gown <p>Blanche</p> <ul style="list-style-type: none"> cap askew nasty bruise on cheek skirt soiled with filth along hem. <p>Alejandro</p> <ul style="list-style-type: none"> sword with hilt at waist on belt 	<p>Meg's Books – Meg's spell books she keeps hidden. It is thin and leather-bound, with scrawled black handwriting badly faded.</p> <p>Ritual items – black cloth for blindfold, large sprig of rosemary, candle,</p>
Ch. 6	<p>Main Meg Alejandro Miguel De Pero</p> <p>Secondary/ Background Inquisition Guards</p>	<p>Spring 1555 Night and Morning Hampton Court</p> <ul style="list-style-type: none"> Inquisition Tower Cell Tower stairs 	<p>Tower Cell</p> <ul style="list-style-type: none"> Cramped Wretched smelling Thick with tiny black flies Straw on floor Iron cell door High up in an eastern tower Sunlit grating that passed for a window Filthy walls Brazier on wall with thin irons poking out. Vicious metal tools and contraptions hung on wall. Low doorway 	<p>Alejandro (priest disguise)</p> <ul style="list-style-type: none"> Dark-hooded Silver cross around neck small, leather-bound prayer book <p>Miguel De Pero</p> <ul style="list-style-type: none"> Black-robbed Cloak <p>Meg</p> <ul style="list-style-type: none"> Thighs damp and sore (wets self) Lips bleeding and sore from rough gag White cap worn into cell – becomes bloody after falling to floor. Gown has sleeves 	<p>Iron Cuffs – These are worn by Meg and help her to the wall. Tight and chafe skin</p> <p>Gag – A piece of dirty cloth stuffed into Meg's mouth.</p> <p>Smoking torch – carried in by Miguel and placed into brazier.</p> <p>Hot water – steaming hot water in a small bowl used in torture.</p> <p>Letter – Shown to Meg by Miguel.</p>
Ch. 7	<p>Main Meg Elizabeth Blanche</p>	<p>Late Spring 1555 Daytime Hampton Court</p> <ul style="list-style-type: none"> Court – walk through. 	<p>Court</p> <ul style="list-style-type: none"> Hallways Richly decorated, high ceilinged chambers 	<p>Meg</p> <ul style="list-style-type: none"> Nursing swollen and bleeding hand. Pale Limping 	<p>Wooden Chest – Meg passes serving-women filling this with jewel-encrusted clothes and shoes.</p>



Book Breakdown



<p>Ch. 7 (Cont.)</p>	<p>Alice Alejandro</p> <p>Secondary/ Background Guards Servants Courtiers</p>	<ul style="list-style-type: none"> Elizabeth's bedroom Elizabeth's apartments Meg's bedroom 	<ul style="list-style-type: none"> Lavishly embroidered tapestries on walls Stable yard below (seen from window) Leaving Hampton so it can be swept and purified. Grounds unpleasantly pungent Privies buzzing with flies. <p>Elizabeth's Bedchamber</p> <ul style="list-style-type: none"> sunlit dressing table <p>Meg's Bedchamber</p> <ul style="list-style-type: none"> shared with Blanche and Alice meg's bed – narrow cot place has no window – completely dark. Soft covers on bed 	<ul style="list-style-type: none"> Dirty face Shoes stank. Gown filthy – encrusted with dried blood and sweat. <p>Elizabeth</p> <ul style="list-style-type: none"> Still in bedclothes – sat in bed when Meg enters. Plain nightgown Puts on Ivory-coloured robe. Blanche brings a shawl. <p>Alejandro</p> <ul style="list-style-type: none"> White silk shirt Fine red doublet Cloak thrown back. Sword at hip Belt Pouch on belt 	<p>Stable yard – a cobblestone yard littered with smithing instruments and horseshoes.</p> <p>Blanche's Stitchwork – Blanche is holding this when Meg enters and is cast aside.</p> <p>Leather-bound tome – book Elizabeth is reading from when Meg enters.</p> <p>Pot of Salve – small pot of salve for Meg's finger, produced from a pouch on Alejandro's belt</p>
<p>Ch. 8</p>	<p>Main Meg Alejandro Elizabeth Alice King Philip</p> <p>Secondary/ Background Courtiers Inquisition Messenger girl Queen's Lady</p>	<p>Summer 1555 Evening to Night Hampton Court</p> <ul style="list-style-type: none"> Meg's Room Great Hall Gardens Secluded Copse Elizabeth's Room 	<p>Great Hall</p> <ul style="list-style-type: none"> Dazzling splendour As though the whole court had assembled into one place. Tapestried walls Arched wooden roof beams. Impossibly hot and crowded. Torches Dias <p>Gardens</p> <ul style="list-style-type: none"> Moonlit Newly planted walkways – circles and lines designed to impress with beauty. Torches along paths at intervals Low hedges of lavender and privet Central fountain Plants ordered from Spain. Sky prickling with stars like diamonds. <p>Secluded Copse</p> <ul style="list-style-type: none"> Small wooded area Trees grew thickly – overarching path. Corpse – narrow Shadows thicken and lengthen. 	<p>Meg</p> <ul style="list-style-type: none"> New, clean gown Hair smooth and neat Smart black velvet hood in the French style Well-cut shoes Thin silver belt-chain Bracelet from Elizabeth worn. Noble and lofty A fine gown Small leather pocket hanging from belt. <p>Elizabeth</p> <ul style="list-style-type: none"> Dress with train Black gown Ornate silver-chain belt ending in cross. Cross is plain and Protestant. Low neckline Train of trailing silk and lace Intricate and expensive clothing Kirtle Thin shift Woollen stockings Long reddish-gold hair Nightgown 	<p>Bath – Used by meg in her room to bathe herself. A large metal tub.</p> <p>Meg's Costume – Brought in by Alice, who helps Meg into it.</p> <p>Nightingale – A small bird Meg calls down to sing for her and Alejandro using a spell whilst in the gardens.</p> <p>The Pearl - a large pearl given the Elizabeth by King Philip in the <u>copse</u>.</p> <p>Wooden chest – A chest in Elizabeth's room for her clothes. Meg puts her finery away in this.</p>



Book Breakdown



Ch. 8 (Cont.)			<ul style="list-style-type: none"> • Bluebells Elizabeth's Bedchamber <ul style="list-style-type: none"> • Dimly lit. • Window 		
Ch. 9	Main Meg Elizabeth Alice Blanche Alejandro Will King Philip Mary I Miguel De Pero Father Vasco Shadow Creature Secondary/ Background Inquisition Courtiers Farrier Guards Ladies in Waiting	Summer 1555 Daytime Hampton Court <ul style="list-style-type: none"> • Great Hall • Corridors • Courtyard 	Corridors <ul style="list-style-type: none"> • High-ceilinged Great Hall <ul style="list-style-type: none"> • Suddenly darker than before • Wooden roof beams • Throne • Dais • Intricate arch of beams (roof) • Ornate doorway • Brightly embroidered tapestries on walls • Canopy above thrones Courtyard <ul style="list-style-type: none"> • Hot and close outside • High windows of the palace seen • Farrier shoeing horse here 	Queen Mary I <ul style="list-style-type: none"> • Stiffly swaying • Black gown threaded with silver. • Silk and lace • Ruby ring • Dark narrow face Ladies in Waiting <ul style="list-style-type: none"> • Severe gowns • Black lace headdresses Inquisition Priests <ul style="list-style-type: none"> • Black-robed Alejandro <ul style="list-style-type: none"> • Fashionable red doublet • Silver crucifix at neck • Cap • Father Vasco <ul style="list-style-type: none"> • White haired • Walking stick King Philip <ul style="list-style-type: none"> • Neat beard • Handsome face William <ul style="list-style-type: none"> • Warm smile, face strained. 	Queen's handkerchief – Held by Queen Mary I on the dais in the Great Hall. She twists it in her fingers when anxious. Elizabeth's Rosary – Elizabeth walks out of the Great Hall momentarily praying over these. Farrier's equipment – There is a farrier in the courtyard shaping a hot shoe to a horses' foot.
Ch. 10	Main Meg Blanche Alice Elizabeth Will Alejandro Secondary/ Background John Bessie Lucy	Summer 1555 Dusk - Night Hatfield House <ul style="list-style-type: none"> • Journey through country • Hatfield House Exterior • Great Hall • Elizabeth's Bedchamber • Meg and Alice's Room 	Journey <ul style="list-style-type: none"> • Rainy – no sign of stopping. • Terrible weather making roads uneasy. • Covered wagon damp and uncomfortable. • Lightning in grey sky Hatfield House <ul style="list-style-type: none"> • Place in darkness • Nearly dusk • Great studded door • Feels chilly. • Stairs dark and windy 	John <ul style="list-style-type: none"> • Elderly retainer Alejandro <ul style="list-style-type: none"> • Cloak Blanche <ul style="list-style-type: none"> • Wet cloak and gloves Elizabeth <ul style="list-style-type: none"> • Sodden cloak • Cap lopsided • Wet hair bedraggled down back. • Wet clothes • Black foreskirt • Beautiful Spanish bodice – gift from King Philip 	Blanche's lantern – Holding a lantern to light the way through the dark corridors of Hatfield. Clothes Chests – Carried up to Elizabeth's rooms by Alejandro and Will. Food – a plate of bread and cheese and a pint pot of ale, brought to Elizabeth's room by Lucy. Hot brick wrapped in a fleece – This is used to warm Elizabeth's bed. Bag of straw and mattress covers – These are in Meg and Alice's room and used by the pair to make beds to sleep on. Princess's Sweetmeats – a bowl of sweetmeats brought to Hatfield by Elizabeth. As Meg and



Book Breakdown



<p>Ch. 10 (Cont.)</p>	<p>Man outside</p>		<ul style="list-style-type: none"> • Thick, dusty darkness • Excellent place to hide from enemies. • House left to fall into a state of disrepair. • Cobwebs brushing cheeks. • Floorboards misshapen – some missing <p>Great Hall</p> <ul style="list-style-type: none"> • Great hearth • High backed wooden settles • Shadows • Well-built fire in hearth • Painted ceiling • Door to servants' quarters <p>Elizabeth's Bedchamber</p> <ul style="list-style-type: none"> • Shutters on window • Tendril of ivy slapping cracked glass • Panelled walls • Hung with old-faded tapestries. • Sparsely furnished. • Covered bed, rickety three-legged stool, low table. • Bed sagging and in serious disarray – feather mattress • Bolsters and hangings <p>Meg and Alice's Room</p> <ul style="list-style-type: none"> • Fire in room unlit • Window with shutters • 	<ul style="list-style-type: none"> • Silk embroidered sleeves. • Sodden train • Changes into dry nightshift for bed <p>Alice</p> <ul style="list-style-type: none"> • Wiping mud away from court shoes • Muddy skirts • Damp caps <p>Meg</p> <ul style="list-style-type: none"> • Cumbersome skirts • Muddy skirts • Damp caps <p>Man</p> <ul style="list-style-type: none"> • Hooded <p>Alejandro</p> <ul style="list-style-type: none"> • Black cap and a feather • Carried book under arm. • Superb black doublet, double slashed to reveal white silk underneath. • Elegant black court shoes. • Curved dagger on belt – gold with tiny rubies <p>Bessie</p> <ul style="list-style-type: none"> • Apron <p>Lucy</p> <ul style="list-style-type: none"> • Apron 	<p>Alice enter the Great Hall after being in room, they see Will eating them.</p> <p>Bread and Pottage – Big bowls of food brought By Bessie for those in the Great Hall to eat.</p> <p>The Lute - Elizabeth's lute from when she was young. Brought into the Great Hall by Bessie at the request of Alice and played by Alejandro</p>
<p>Ch. 11</p>	<p>Main Meg Will Elizabeth Blanche Alice Alejandro Richard</p> <p>Secondary/ Background Bessie</p>	<p>Autumn 1555 Day - Afternoon Hatfield House</p> <ul style="list-style-type: none"> • Under Oak tree 	<p>Under Oak Tree</p> <ul style="list-style-type: none"> • Ancient oak tree • Knotted roots stretching away in every direction. • Behind miles of woodlands and meadows bathed in sunlight • Spreading shade • Sit as a household on blankets and cushions. • Side view of Hatfield House: long building of red brick softened by tangles of ivy and climbing roses with twisted red chimneys. 	<p>Dent (Description from William)</p> <ul style="list-style-type: none"> • Face badly scarred. • Lines across cheek to corner of mouth • Skin a coarse dark red • Cap pulled low • Los an eye <p>Bessie and Lucy</p> <ul style="list-style-type: none"> • Maids <p>Alejandro</p> <ul style="list-style-type: none"> • Sword on belt hilt <p>Richard</p> <ul style="list-style-type: none"> • Cloak billowing out behind him like a black cloud. • Gloved hand 	<p>Cushions – carried by Blanche to the spot under the oak tree where Elizabeth wishes to sit for Lunch.</p> <p>Baskets – carried by Bessie and Lucy. Filled with food for the household to eat.</p> <p>Lute - Carried by Alejandro and played by him whilst the household laze after lunch.</p>



Book Breakdown



Ch. 11 (Cont.)	Lucy			<ul style="list-style-type: none"> • Leather pocket hanging from belt. • Head shorter than Alejandro • Wiry but muscular • Dressed in all black. • Mud splattered from road. • Clothes serviceable rather than well-cut • 18 or 19 • Stubble on chin • Hair dark and unkempt, curling at back into shoulders like beggar's. • Not unattractive • Limping badly – one leg shorter than other 	
Ch. 12	<p>Main Meg Alejandro Richard Dee Elizabeth Blanche Alice</p> <p>Secondary/Background Bessie Lucy Shadow Creature</p>	<p>Autumn 1555 Night – Dark of the Moon Hatfield House</p> <ul style="list-style-type: none"> • Hut Interior • Hut Exterior front • Woods • Elizabeth's Bedchamber • Meg and Alice's bedchamber 	<p>Hut Exterior</p> <ul style="list-style-type: none"> • Rough, low hut • Hidden amongst trees in a low dip said to be site of an old rubbish heap. • Place had long since been abandoned and left to rot. • Goatherds' hut • Ancient leaning timbers and mud walls. • Soft light from Alejandro's lantern <p>Hut Interior</p> <ul style="list-style-type: none"> • Fire smokes in centre • Roughly made table on side opposite to door. Book laid on it. • Low stool at desk • Little room to sit on the ground. <p>Hut Interior (During Meg's possession)</p> <ul style="list-style-type: none"> • Shadows danced crazily about walls. <p>Woods</p> <ul style="list-style-type: none"> • Scrubgorund • Ground slopes away to hut – steep and pitted with rocks. • Hawthorn bush growing aslant on slope. • Grounds flooded with last heavy rainfall 	<p>John Dee (Tinker Disguise)</p> <ul style="list-style-type: none"> • Patched cloak • Dead badger strapped to head. • Dirty • False beard and hair. <p>John Dee (normal)</p> <ul style="list-style-type: none"> • Pale hands <p>Elizabeth</p> <ul style="list-style-type: none"> • Hooded cloak <p>Meg</p> <ul style="list-style-type: none"> • Fingertip a dull purplish red (inquisition injury) <p>Alejandro</p> <ul style="list-style-type: none"> • Sword at hip • Scabbard • Easily taller than Richard <p>Richard</p> <ul style="list-style-type: none"> • Boots – muddy • Skin swarthy – like a Celt's • Eyes were almost black. • Cloak with pin to keep it about neck. <p>Late Night – Nightmare</p> <ul style="list-style-type: none"> • Blanche, Alice, Meg, Elizabeth – nightclothes • Lucy – fully dressed. 	<p>Tinker's Pony – John Dee comes to Hatfield on a pony covered with pots and pans.</p> <p>Lantern – Carried by Alejandro, he lights this with a tinderbox he should have on his person.</p> <p>Horoscope – A large roll of parchment Dee produces and unfurls on the desk. He weighs it down with two large stones.</p> <p>Lit Candle – Lucy carries this when household is awoken due to Elizabeth's nightmare.</p>
Ch. 13	<p>Main Meg Elizabeth (none speaking)</p>	<p>Autumn 1555 Daytime Hatfield House</p>	<p>Hatfield House</p> <ul style="list-style-type: none"> • Raining heavily • Water pooling under every ill-hung door and window frame 	<p>Blanche While on trestle bed</p> <ul style="list-style-type: none"> • Hair in disarray <p>Alejandro</p>	<p>Elizabeth's Bible – Meg leaves Elizabeth reading this while she goes down to the kitchen.</p> <p>Folded Note – Given to Meg by Alice, comes from Elizabeth telling Meg to see Dee.</p>



Book Breakdown



<p>Ch. 13 (Cont.)</p>	<p>Blanche (no speaking) Alejandro Alice John Dee Richard</p> <p>Secondary/ Background John (Retainer) Lucy Bessie</p>	<ul style="list-style-type: none"> Elizabeth's Bedchamber Corridors Kitchen Great Hall Grounds/woods Hut 	<ul style="list-style-type: none"> Miserable Air damp <p>Elizabeth's Bedchamber</p> <ul style="list-style-type: none"> Chair by bed (Meg sat on this) Trestle bed – hastily made up (Blanche asleep on this) <p>Corridors</p> <ul style="list-style-type: none"> Unlit Stoned-flagged passageway to Great Hall Dark and chilly Tapestries flapping Echoes <p>Great Hall</p> <ul style="list-style-type: none"> Dark Fire unlit Hearth Light and shadows from windows. Settle <p>Hut</p> <ul style="list-style-type: none"> fire burning in centre. leaking roof table with great book open on it. Star chart scratched onto the wall. Stool Shuttered window Broken door banging in frame 	<ul style="list-style-type: none"> Skin warm and rough – need to shave. <p>Meg</p> <ul style="list-style-type: none"> Cloak Gloves Shorter hair than other women <p>John Dee</p> <ul style="list-style-type: none"> Belt with belt pocket Light coloured eyes Black-hooded cloak – red and gold pin. <p>Dent (via John's description)</p> <ul style="list-style-type: none"> Several years older than Dee 	<p>Tinderbox – on mantel of hearth in Great Hall. Meg uses it to burn up note.</p> <p>Paper – Held up by John Dee to study as Meg walks in. Crumples this into belt pocket.</p> <p>Saddlebag – on the floor behind Dee's desk, filled with various wrapped objects.</p> <p>Potions – Richard makes this potion in front of Meg. He pours water from a jug into a bowl and to this adds dried herbs.</p> <p>Red cloth – used by Richard to wipe Meg's fingers dry.</p> <p>Incense – Burned by John Dee in a platter on Desk.</p> <p>Candles – Four lit by Dee on each corner of desk.</p> <p>Black silk cloth - draped over the centre of table by Dee.</p> <p>Ritual items - ram's skull, a quill, inkpot containing blood – all placed on table by Dee.</p> <p>Cord and cloth – a piece of cord and a black silk cloth, used for binding/blindfolding Meg.</p>
<p>Ch. 14</p>	<p>Main Meg Dee Richard Alejandro Shadow-King (Henry VIII) Marcus Dent</p> <p>Secondary/ Background Raphael (angel) (Meg as) Anne Boleyn Guards (vision) Baby Elizabeth</p>	<p>Autumn 1555 Dusk - Night Hatfield House</p> <ul style="list-style-type: none"> Tower (vision) Castle gardens (vision) Hut interior Woods Hatfield House Back exterior Corridors Meg and Alice's Room 	<p>Tower (Vision)</p> <ul style="list-style-type: none"> Nearly dusk Edge of a high place Kind of wilderness below – stunted yellow trees, straggling bushes, lichened boulders. Rough grasses, hills, and valleys under the touch of Autumn. Hilltop opposite – mounds and marking of ancient stone circle. <p>Castle gardens (Vision)</p> <ul style="list-style-type: none"> Flowers – rosemary, thyme, jasmine, purple lavender Beautiful red brick walls high towers 	<p>Marcus Dent</p> <ul style="list-style-type: none"> Axe – ribboned and gleaming, thick shaft wound with gleaming holly almost down to the grip. Ugly scar running across face, one eye coloured silver – blind. <p>Raphael (Angel)</p> <ul style="list-style-type: none"> Male Tall and muscular Barefoot Wrapped in glittering yellow cloth – Starfire. Holding a small child in his arms. Around head – gold beams in all directions <p>Guards (Vision)</p> <ul style="list-style-type: none"> Armour <p>Baby Elizabeth (Vision)</p> <ul style="list-style-type: none"> Reddish-gold hair 	<p>Cloak (Vision) – an unnamed person uses this to wrap up the baby Elizabeth after taking her from Meg. They then take the baby away.</p> <p>Parchment – written on by Dee as Meg recounts the events of the Vision.</p>



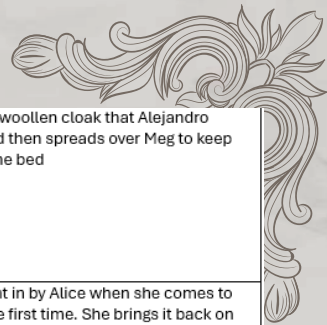
Book Breakdown



Ch. 15 (Cont.)			<ul style="list-style-type: none"> • Grey wall of coiling smoke • Dust and grit <p>Elizabeth's Bedchamber</p> <ul style="list-style-type: none"> • Curtained bed 		
Ch. 16	<p>Main</p> <p>Meg Richard Alejandro Shadow-King (Henry VIII) Dent (Briefly)</p>	<p>Autumn 1555</p> <p>Dusk - Night</p> <p>Hatfield House</p> <ul style="list-style-type: none"> • Woods • Clearing – ritual space • Tower (vision) 	<p>Woods</p> <ul style="list-style-type: none"> • Darkening • Yellow leaves • Cloudy evening – as though a storm on the way • Flushed with the coming sunset. <p>Clearing</p> <ul style="list-style-type: none"> • Narrow space • Amongst trees • large flat stone as designated altar • fallen leaves and twigs cluttering space. <p>Shadow-king emerges:</p> <ul style="list-style-type: none"> • trees swayed and bent before it. • skies opened – rains hammered. • blinding flash of light <p>Tower (vision)</p> <ul style="list-style-type: none"> • chill daylight • rough grey stone under feet • mist surrounding • damp hillsides in distance • barren ravine, gnarled and twisted trees far below. • Wind 	<p>Alejandro</p> <ul style="list-style-type: none"> • Dark clothes <p>Meg</p> <ul style="list-style-type: none"> • Wears Alejandro's silver crucifix • Charm-stone about wrist • Wet gown <p>Richard</p> <ul style="list-style-type: none"> • Small, black-handled dagger • Belt <p>Shadow-King</p> <ul style="list-style-type: none"> • A mass forming in the shadows. • The bulky figure of a man hunched over in sickness. • Legs swollen. • Body riddled with pain. • Bearded face • Skin flushed and mottled. • High forehead • Dark, narrow eyes. <p>Then becomes:</p> <ul style="list-style-type: none"> • Blurring and growing • Back to vile shadow creature • Hovering cloud of his body began to spin. • Vast whirlpool of black smoke <p>In Vision:</p> <ul style="list-style-type: none"> • Half smoke, half man • Briefly becomes Marcus Dent 	<p>Dee's Ephemeris - A book with tables that gives the trajectory of naturally occurring astronomical objects, used by Richard before ritual.</p> <p>Books – Dee's magical books and grimoires used by Richard before ritual.</p> <p>Leather Pack – A leather bag carried by Richard full of magical items used for ritual.</p> <p>Magickal objects – black feathers, tapering hazel and ash wands, small crystals, a rusty nail with red thread attached, squares of parchment with figures scrawled across them, tiny brown bones in a small bag.</p> <p>Bindings – cord and black blindfold from previous ritual with Dee.</p> <p>Horn Cup and Black Candle – These are placed on the altar stone. Horn cup has blood inside it that Richard later pours across altar stone.</p> <p>Silver crucifix – Alejandro's crucifix, this is given to him by Meg just before ritual begins.</p> <p>Crucible – set atop flaming candle, Richard burns a powder that turn into thick black fumes.</p> <p>Knotted cord – a cord with nine knots. Richard uses this throughout the ritual to protect meg by casting the nine-fold charm</p>
Ch. 17	<p>Main</p> <p>Meg (Ghost) Meg Alejandro Richard William Alice Blanche Elizabeth</p>	<p>Autumn 1555</p> <p>Night</p> <p>Hatfield House</p> <ul style="list-style-type: none"> • Woods • Hatfield House front Exterior • Great Hall • Corridors • Alejandro's Bedroom 	<p>Woods</p> <ul style="list-style-type: none"> • Dark woods • Reddish leaves glinting in starlight under heavy rain. <p>Great Hall</p> <ul style="list-style-type: none"> • Rafters • Fire dying – soft glowing light. • Table • Hearth • Stairs • Passageway to kitchen <p>Alejandro's bedchamber</p> <ul style="list-style-type: none"> • A small fire smouldered in the grate – otherwise in darkness. 	<p>Meg (Ghost)</p> <ul style="list-style-type: none"> • Rain passed straight through me. • Not wet <p>Meg (Body)</p> <ul style="list-style-type: none"> • wet hair • shoes gone. • bare feet blackened and burnt – terrible black marks of scorching. • Alejandro places silver crucifix about neck <p>Alejandro</p> <ul style="list-style-type: none"> • Fully dressed as I had last seen him. • Head bare • Sword hanging from his belt. • Sword – lethal and naked 	<p>Meg's Body – Carried by Richard back to the house. Should be limp and lifeless. The feet and gown should be charred and burned after being struck by lightning.</p> <p>Burning torch – carried by Blanche as she accompanies Elizabeth to the Great Hall.</p> <p>Crucifix – Alejandro's crucifix, given back to him by Richard.</p> <p>Candles – Alejandro places four candles at each corner of the bed to keep vigil over Meg.</p> <p>Cup – a cup of half-drunk wine on Alejandro's bedroom table.</p> <p>Book – a large leather-bound book, the title on the spine spells Picatrix</p>



Book Breakdown



Ch. 17 (Cont.)			<ul style="list-style-type: none"> • Bed - pillows • Narrow chamber • Stone mantel above hearth • Table • Dark ceiling 	<p>Richard</p> <ul style="list-style-type: none"> • Wet hair • Dark clothes sodden. • Dagger • Belt <p>Elizabeth</p> <ul style="list-style-type: none"> • Cloak • nightshift 	<p>Cloak – A soft woollen cloak that Alejandro shakes out and then spreads over Meg to keep her warm on the bed</p>
Ch. 18	<p>Main</p> <p>Meg Alejandro Richard William Elizabeth Blanche Alice Kat Ashley</p> <p>Background/ Secondary</p> <p>Bessie Coach driver</p>	<p>Autumn 1555 Morning – early evening Hatfield House</p> <ul style="list-style-type: none"> • Alejandro's Bedchamber • Great Hall • Outside front exterior 	<p>Alejandro's bedchamber</p> <ul style="list-style-type: none"> • Narrow window • Warmer weather • Beginning to dry out. • Trees bright in sunshine • Table • Stool <p>Description from Meg of (real) world before banishing shadow creature:</p> <ul style="list-style-type: none"> • So cold • Dark • Hopeless • black rain falling for weeks. • violent storms • months of persecution and plague • terrible flooding up and down the country <p>Description from Meg of (real) world after:</p> <ul style="list-style-type: none"> • bright autumn sunshine streaming in through narrow window • sound of birds singing again • warmer • sunlight was unseasonably warm. <p>Outside front exterior</p> <ul style="list-style-type: none"> • low evening sunlight • grassy track leading to house. • Tall brick chimneys of house smoking • Sunny but crisp • Reddish-gold leaves on trees – tower above house • Many windows glittering in the late sunshine 	<p>Meg</p> <ul style="list-style-type: none"> • Mere gentry, not nobility • Bandaged feet • Dress in a clean but plain gown • Hair hidden under white cap. <p>Elizabeth</p> <ul style="list-style-type: none"> • lacy white shawl <p>Coach Driver</p> <ul style="list-style-type: none"> • old man in rough clothing <p>Kat Ashley</p> <ul style="list-style-type: none"> • cloaked woman • older than Blanche • figure still neat • gown – plain but elegant • chain looped about waist – catholic cross dangling from it. • plain silver cross about neck. • Black travelling hood. • Mouth stern, eyes intense • Formidable woman 	<p>Salve – brought in by Alice when she comes to see Meg for the first time. She brings it back on her second visit.</p> <p>Bandages - brought by Alice on her second visit and used to bandage Meg's feet.</p> <p>Ale – a glass of ale poured from a jug. On the table in Alejandro's room. Richard uses this and gives cup to Meg on bed.</p> <p>Sweetmeats – Alice brings them upon visiting Meg after household returns from church.</p> <p>Bible – Alejandro reads to meg from his own bible.</p> <p>Embroidery – Blanche is doing this in the Great Hall</p> <p>Books – Alejandro and Elizabeth are reading together in the Great Hall</p> <p>Kat Ashley's Bag – bag of belongings brought to Hatfield by Kat Ashley, carried inside by Richard</p>
Ch. 19	<p>Main</p> <p>Meg Will</p>	<p>Late Autumn/Winter 1555 Several Weeks – Daytime Lytton Park</p>	<p>Lytton Park</p> <ul style="list-style-type: none"> • Dirt track to house • Trees – parkland 	<p>Father</p> <ul style="list-style-type: none"> • Much older • Grey in hair and beard 	<p>Wine – Father pours both Meg and Will a glass of wine from a decanter in his study.</p>



Book Breakdown



Ch. 19
(Cont.)

Father
Richard

**Secondary/
background**
Lytton Park
servants

- Lytton Park front exterior
- Study
- Meg's Bedchamber
- About Lytton Park house
- Courtyard
- Bedchamber for Richard

- Gates
- Attics

Winter description:

- Grassy lawns cracked with frost.
- Icy spiderwebs on bushes and fences.
- Fires lit in chambers.

Study

- Fire burning in hearth.
- Cosy

Meg's Bedchamber

- Place in disarray
- Old rushes unswept.
- Wall hangings stained.
- Mattress hurriedly stuffed.
- Aired linen thrown over mattress.
- Blankets and covers heaped up to keep out chill.
- Window – wooden frame with thick glass
- Wooden shutters

Richard outside:

- Shadow passing back and forth under door.
- Dark – night.
- Richard scratches a circle on floorboards outside door.

Casting Spell to Remove Wall:

- Timbers began to move – dried wattle and daub.
- Wooden shutters rattle.
- Bricks from fireplace move.
- Pieces of wall, window, and fireplace fly past Meg, she makes piles behind her.

Tower (Description from Father and Richard)

- Built at base of wooded ravine.
- Monstrosity
- Rough-hewn stone
- Barren countryside
- One habitable chamber.
- Desolate

Richard's Chamber at Lytton Park

- Suitably comfortable

- Face becoming lined.

Meg

- Wearing gown – had to be helped by maid.

Housekeeping:

- Apron

Fleeing:

- Wind in hair

Richard

- Clothing torn.
- Cuts and bruises.

Platter – maid brings in a platter of meat to the study for Meg and Will

Keys – The keys to the house Father has been keeping. These are handed over to Meg as she takes over with house.

Dried apples – a basket of dried apples Meg retrieves from the Attic just before Richard's arrival.

Tincture – a medicine of special making that Meg uses to heal Richard's wounds.

Books – Meg's books of magic, hidden under the mattress in her room. She consults these.

Candles – four ceremonial candles Richard places around the scratched circle on the floor outside Meg's door while he performs the spell to seal her in.

Knotted cord – same cord used earlier by Richard to cast nine-fold charm

Book Breakdown



<p>Ch. 20</p>	<p>Main Meg Marcus Dent Alejandro Richard William</p> <p>Secondary/ Background Dent's Men</p>	<p>Winter 1555 Sundown – Night The Tower</p> <ul style="list-style-type: none">• Tower Exterior• Tower Roof	<p>Tower Exterior</p> <ul style="list-style-type: none">• Half an hour before sundown• Rocky ravine• Trickle of water running down• Dusty ground• Building rising out of trees – tall, barren, trunks scarred, leaning as if tower's foundation cut into roots.• Evil• Wasteland of rough boulders <p>Meg jumps:</p> <ul style="list-style-type: none">• Leafless branches of an oak tree (catch Meg)• Sky darkening to stormy night.• Darkening to winter night• Moon out <p>Tower</p> <ul style="list-style-type: none">• Arrow-slit Windows• Grim stone walls• Door at base• Worked with wood and stone known to repel dark arts. <p>Tower roof</p> <ul style="list-style-type: none">• Dizzily high• Low arch doorway onto roof• Long, arduous climb to roof• No wall built around top to prevent fall.• Stone floor•	<p>Marcus Dent</p> <ul style="list-style-type: none">• Hood• Scarred face• One bright blue eye• Looked like dreams and visions Marcus.• Scars red and livid• Becomes hawk.• Becomes rat. <p>Dent's Men</p> <ul style="list-style-type: none">• Cloaks and hoods• Dagger• Filthy <p>Alejandro</p> <ul style="list-style-type: none">• Dishevelled <p>Meg</p> <ul style="list-style-type: none">• Hair uncovered. <p>After jumping:</p> <ul style="list-style-type: none">• Bloodied skin• Torn gown• Bloodied right arm.• Underskirt <p>Richard</p> <ul style="list-style-type: none">• Belt• Belt pouch	<p>Marcus' Axe – shaft wound thrice with holly, blade glinting evilly. Charm stone – Richard brings Meg her charm stone and gives it to her after she jumps from Dent's tower</p>
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Character Breakdown

Characters	Relationships	Physical Description	Characteristics	Dynamics with other characters
Meg Lytton	<p>Mother: Catherine Canley (Deceased before books take place)</p> <p>Aunt: Jane Canley (Deceased)</p> <p>Father: Father (only ever referred to as this)</p> <p>Brother: William</p> <p>Betrothed: Alejandro</p> <p>Employer: Elizabeth (Meg is lady-in-waiting)</p> <p>Friends: Alice, Richard, Elizabeth</p> <p>Enemies: Miguel De Pero, Marcus Dent</p>	<p>Ch.3</p> <ul style="list-style-type: none"> • Young - 18 • Blonde • Blue eyes <p>Ch. 7</p> <ul style="list-style-type: none"> • Nursing swollen and bleeding hand. • Pale • Limping <p>Ch.12</p> <ul style="list-style-type: none"> • Fingertip a dull purplish red (inquisition injury) <p>Ch. 13</p> <ul style="list-style-type: none"> • Hair described as short. <p>Ch. 17</p> <ul style="list-style-type: none"> • bare feet blackened and burnt – terrible black marks of scorching. 	<ul style="list-style-type: none"> • Witch • Family status described as gentry. • Cautious • Anxious • Must hide her true self and her gifts. • Loyal – both to Elizabeth and her loved ones • Wants knowledge – few times in book where she shuns Alejandro in pursuit of knowledge. • Meg keeps her emotions in check quite a bit – not willing to let other people see what she's thinking or feeling. • Overthinks quite a bit – narrates book and we can see her thought processes. • Wants to do right by everyone – this is almost to a fault. • Blames herself for a lot of problems caused. 	<p>Alejandro: - Has a passionate romance and secret betrothal with. Meg cannot give her final answer to him because she worries how much of an ill-matched pair they will be as witch and priest.</p> <p>Does truly love him, often remarks how heated and passionate their encounters are. Still, wishes to stay true to herself as a witch and not dissuade Alejandro from his career.</p> <p>Will: - Meg's brother. She loves him even though he had a hand in their aunt's death the previous year. Their relationship is slightly strained because of Meg's powers, but they put it aside to support each other.</p> <p>Alice: - Instantly become good friends, and only get closer as time goes on. They act as good friends through the book.</p> <p>Blanche: - Relationship is strained. Why they first met Blanche did not like the idea of a witch serving Elizabeth, thinking it would cause trouble. They never really see eye-to-eye, but their goals normally align as they are both fiercely loyal to Elizabeth.</p> <p>Elizabeth: - For the most part, the line between mistress and friend is blurred. Meg sees Elizabeth as both her friend and confidante, as well as her employer. Meg is fiercely loyal to Elizabeth, going as far as to die to protect the princess. There is also respect and a little fear from Meg, and it is always hanging over her that although she may see Elizabeth as her friend, Elizabeth can easily strip everything she loves away.</p> <p>John Dee: - In the beginning, Meg isn't a fan of Dee. She find him discomfoting and a little creepy, and he puts her in an uncomfortable position by summoning her aunt's spirit to prove his power.</p> <p>When he comes to Hatfield, she realises she can learn from him, and holds him in a kind of reverence due to his magickal knowledge as a conjuror. She never quite trusts him but is willing to learn from him.</p> <p>Richard: - Meg finds Richard tricky, as his attitude towards her is sometimes standoffish and cruel. However, as they are forced together to deal with the Shadow-King, she begins to soften to him and finds him opening and they form a kind of on-and-off friendship.</p> <p>Marcus Dent: - Meg has a serious hate for Marcus after he condemned her aunt to die. She is fearful of his power and is constantly protecting herself from him however she can. She finds him cruel, intimidating, and scary. She tires her best to outsmart and not underestimate him. He is her biggest fear, as he has the power to end her life and openly wields it.</p> <p>Miguel De Pero: - Another terror in Meg's life. She finds Miguel threatening and holds him in such disdain. She thinks he is cruel and conceited and doesn't want anything to do with him. She also fears him, and he is a source of anxiety for her at Hampton Court as his ties to the Inquisition could jeopardise her and Alejandro's relationship, as well as his power to condemn her as a witch.</p> <p>Shadow-King: - The shadow-king is a great source of stress and anxiety for meg as it seeks to destroy Elizabeth. Meg also regards him with a sense of guilt, as she blames herself for his actions as she inadvertently conjuring him. Meg fears him constantly and is often searching the shadows for him in fear when she is alone. He is seemingly more powerful than her, and that scares her.</p>

Character Breakdown

<p>Meg Lytton (Cont.)</p>				<p>King Philip: - Does not interact with King – does not like King on behalf of Elizabeth, blames for Inquisition too.</p> <p>Queen Mary I: - Does not interact with Mary – does not like Mary due to treatment of Elizabeth, blames for Inquisition too, and disagrees with burnings.</p> <p>Anne Boleyn (Ghost): - Meg summons her, and this causes her a lot of anxiety and stress as she doesn't want to upset Anne's spirit.</p> <p>Aunt Jane (Ghost): - Meg's deceased Aunt. Meg is both happy and deeply discomfited by seeing Aunt Jane's spirit. Although she misses her deeply, she calls Dee's conjuring a "cruel trick".</p> <p>Father Vasco - Meg dislikes Father Vasco as she finds him quick to anger. She also dislikes the fact that she clings to the idea that she is a witch and denounces her in Elizabeth's apartments.</p> <p>Kat Ashley: - Meg goes from fearing her due to her reputation and appearance, to despising her as she manipulates Elizabeth into taking away Meg's position in a display of power as soon as she arrives.</p> <p>John (Retainer): - Do not have much interaction – finds him welcoming and warm.</p> <p>Bessie: - Do not have much interaction – finds her helpful, if a little flustered and hard working</p> <p>Lucy: - Do not have much interaction – find her quiet, reserved, and shy.</p> <p>Father: - Meg has no love for her father after he condemned her aunt to death by stealing the letter of clemency written for her by Elizabeth. She often is short with him and distant, disregarding or disagreeing with what he says.</p>
<p>William Lytton</p>	<p>Mother: Catherine Canley (Deceased before books take place)</p> <p>Aunt: Jane Canley (Deceased)</p> <p>Father: Father (only ever referred to as this)</p> <p>Sister: Meg</p> <p>Friends: Alice, Richard, Alejandro, Elizabeth (?)</p> <p>Enemies: Marcus Dent</p>	<p>Ch. 9</p> <ul style="list-style-type: none"> Late 20s Warm smile face strained. brown hair blue eyes Taller than Meg 	<ul style="list-style-type: none"> Lot of care for Meg Sweet, older brother See him as fun, but also protective of Meg. Sweet with Alice – although not mentioned in book, it is the beginnings of Will and Alice's romance in the later book. Calm, collected. Optimistic 	<p>Meg: - Meg is William's little sister, and so he wants to protect her as much as possible. William turns up in this book because he has ridden to Hampton Court from London to warn Meg of Marcus Dent. Their relationship is loving and caring.</p> <p>Elizabeth: - Do not really converse in book or spend time together. He is respectful of her position and thankful when she lets him stay at Hatfield. He is allowed to join the household, so perhaps he would look on Elizabeth fondly for that.</p> <p>Blanche: - Does not speak to or spend time with. Nothing of note.</p> <p>Alice: - William if funny, charismatic, and a little foolish with Alice to befriend her. The beginnings of their relationship later are introduced in this book, so their relationship appears warm and friendly.</p> <p>Alejandro: - William is kind and friendly with Alejandro. This may be due to how close his sister is with Alejandro. They can be seen doing activities together such as swordplay. They do not spend too much time together, but what they do spend together seems amiable.</p> <p>John Dee: - Will never meets this character.</p> <p>Richard: - William spends practically no time with Richard. He does agree to Richard's plan of sealing Meg in her room, but this is only because he wishes to protect her. They talk with civility, but nothing can really be said about their dynamic.</p> <p>Miguel De Pero: - Will never meets this character.</p> <p>Shadow-King: - Only ever interacts once and shows fear when the shadow attacks.</p> <p>King Philip: - They do not interact – does not want Spanish king on throne.</p> <p>Queen Mary I: - Do not interact – does not like Mary for marrying Spanish king and bringing inquisition.</p> <p>Anne Boleyn (Ghost): - Do not interact – nothing of note.</p> <p>Aunt Jane (Ghost): - Do not interact – nothing of note.</p>

Character Breakdown

William Lytton
(Cont.)

Elizabeth
Tudor

Mother: Anne Boleyn
(Deceased before books take place)
Father: Henry VIII
(Deceased before books take place)
Siblings: Queen Mary I – half sister
Employs: Meg, Blanche, Alice, Richard
Friends: Meg, Blanche, Alice, Kat Ashley, Alejandro
Enemies: Miguel De Pero, Shadow-King

- Ch. 1**
- Slim-waisted
- Ch.2**
- young woman - 22
 - Small, hooded eyes
 - Flushed face.
 - Burnished red gold hair.
- Ch. 4**
- Skin pale grey
 - Eyes lost usual spark of light and humour.
- Ch.5**
- Pale
- Ch. 10**
- Hair falls all way down back.

- Princess – in disgrace
- Regal lady of the court
- Unmarried
- Refuses to show fear.
- Calm and composed when talking to enemies.
- Animated – has a variation of moods which are always displayed.
- In private, she can be bratty when she does not get what she wants.
- Wild spirited
- True to herself – almost to a fault
- An air of hubris and privilege – doesn't really mind putting people in harm's way. Sometimes threatens Meg with dismissal if Elizabeth is not obeyed.
- Likes to be in charge – slight arrogance.

Father Vasco: - Do not interact – nothing of note.
Kat Ashley: - Do not interact – can assume William doesn't like Kat after what she does to Meg.
John (Retainer): - Do not have much interaction – nothing of note.
Bessie: - Do not interact – nothing of note.
Lucy: - Do not interact – nothing of note.
Father: - Their relationship is less strained that Meg's. William sees the wrong in what he and his father did, but William still cares for his father's wellbeing.

Meg: - Although she does view Meg as a friend and an ally, she also sees Meg and her powers as a tool at her disposal. It can also be argued that Elizabeth views Meg as her property, as she often has Meg do her bidding and threatens her with dismissal at least twice for disobeying. Meg's and Elizabeth's relationship is positive, and for the most part they are good friends and almost sisterly, but Elizabeth's volatile moods make her sometimes seem cruel.

Will: - Elizabeth comments that William is good-looking, and sometimes flirts with Will. However, they do not spend much time together, and it is only due to his association with Meg that Elizabeth allows him to stay at Hatfield.

Blanche: - Elizabeth often finds Blanche exasperating and fussy. There is an obvious care from Elizabeth for Blanche, but at times Elizabeth rolls her eyes or sighs at her.

Alice: - Elizabeth does not spend much time with Alice, but she does take Alice into her household as a maid. Elizabeth is sweet to Alice and lets her into the private workings that Blanche is not allowed into – such as seeing John Dee. Elizabeth is mostly grateful and trusting with Alice.

Alejandro De Castillo: - Elizabeth holds Alejandro is high regard and with respect. As Alejandro is her spiritual advisor, she often goes to him with matters of faith. She is very respectful, but sometimes flirtatious with Alejandro.

John Dee: - There is a caution with John Dee, as Elizabeth knows association with him would ruin her reputation. However, she also holds his intelligence and wisdom in high regard as she is attracted to the knowledge power like Dee's and Meg's can give her. She treats him with respect and almost as an equal.

Richard: - Elizabeth's interactions with Richard are plain, and he is only in Elizabeth's service because Dee puts him there. They spend little time together.

King Philip – Dislike for King Philip. His flirting with her puts her in an uncomfortable and dangerous position regarding her sister.

Queen Mary I: - Does not really like her sister, due to Mary Having her imprisoned in the Tower and under house arrest at Woodstock. When they meet, however, Elizabeth is cordial and respectful – if only to get what she wants. She does, however, show some love for her sister as she shuns the King because of his flirtatious advances.

Anne Boleyn (Ghost): Elizabeth is desperate to see her mother again. Afraid of the prospect of her being a ghost – but when they meet, she feels overwhelmed with love, loss, and sadness.

Aunt Jane (Ghost): - Do not interact – nothing of note.

Father Vasco: - Elizabeth finds the old priest irritable and stuck in his ways. She does not like him.

Kat Ashley: - Loves Kat like a mother, as kat was her governess. She is desperate to see Kat throughout the book and is over the moon when she is returned to her.

Character Breakdown

Elizabeth Tudor (Cont.)				<p>John (Retainer): - Do not have much interaction – finds him welcoming and warm and remembers him fondly from her youth at Hatfield.</p> <p>Bessie: - Do not have much interaction – finds her helpful, but unbothered about her.</p> <p>Lucy: - Do not have much interaction – find her quiet, reserved, and shy – assures her that Elizabeth remembers her from youth.</p> <p>Father: Do not interact – nothing of note.</p>
Blanche Parry	<p>Husband: Thomas Parry</p> <p>Employer: Elizabeth</p> <p>Friends: Elizabeth</p> <p>Enemies: Shadow-King, Miguel De Pero</p>	<p>Ch. 1</p> <ul style="list-style-type: none"> • Middle-aged – early 30s • Ample chest <p>Ch. 5</p> <ul style="list-style-type: none"> • Nasty bruise on cheek 	<ul style="list-style-type: none"> • Likes to hold her position as chief lady-in-waiting. • Wants to be the closest to Elizabeth and maintain her status. • Does care for Elizabeth but can sometimes fuss over her. • Obeys the rules, often telling Elizabeth to lower her voice if speaking ill of someone and checks to see if people listening. • Gossip and busybody – often relaying rumours about people. • Elizabeth's welfare is her top and only priority. • Fiercely loyal • Bossy to those beneath her. 	<p>Meg: - treats with a little disdain, as she is against Meg's identity as a witch. On top of this, she believes she is better than Meg as she is a higher-ranking servant and older. He does, however, sometimes treat Meg as a friend and takes care of her from time to time. Bossy</p> <p>Will: - Does not really interact with. Nothing of note.</p> <p>Elizabeth: - Holds Elizabeth in high regard and is fiercely loyal to her. She always wants to do her best, and make sure Elizabeth is properly cared for. She believes she is the closest to Elizabeth, and all her loyalties and her life lie with Elizabeth.</p> <p>Alice: - Sees Alice as a sweet girl, but young naive to the ways of court and life. She sometimes talks down to Alice. Bossy.</p> <p>Alejandro: - apart from being cordial with Alejandro, there isn't much else as they do not spend a lot of time together. Important to note that Blanche may be suspicious of Alejandro as he was placed in the household by Queen Mary I.</p> <p>John Dee: - Does not interact with, but she is not a fan of him as he is arrested for treason.</p> <p>Richard: - Do not interact, nothing of note.</p> <p>Marcus Dent: - Do not interact, nothing of note.</p> <p>Miguel De Pero: - From Blanche, we most see fear and anxiety around Miguel De Pero due to his and the Inquisition's reputation.</p> <p>Shadow-King: - There is fear of the shadow when it attacks in the main hall, but for the most part her fears surrounding the shadow are on Elizabeth's behalf. She worries for her mistress' health and wellbeing.</p> <p>King Philip: - They do not interact – nothing of note.</p> <p>Queen Mary I: - They do not interact – hints she doesn't like Mary because of treatment of Elizabeth.</p> <p>Anne Boleyn (Ghost): - Do not interact – nothing of note.</p> <p>Aunt Jane (Ghost): - Do not interact – nothing of note.</p> <p>Father Vasco: - Do not interact – nothing of note.</p> <p>Kat Ashley: - Blanche doesn't like Kat because she limits those close to Elizabeth and rivals Blanche's authority.</p> <p>John (Retainer): - Do not have much interaction – finds him welcoming and warm and remembers fondly.</p> <p>Bessie: - Do not interact – bosses about.</p> <p>Lucy: - Do not interact – nothing of note.</p> <p>Father: Do not interact – nothing of note.</p>
Alice Upton	<p>Grandparents: Grandfather was steward of King Edward</p> <p>Employer: Mary I, then Elizabeth</p> <p>Friends: Meg, Alejandro, William, Richard, Elizabeth</p>	<p>Ch. 4</p> <ul style="list-style-type: none"> • Young - 18 • Tall • Clumsy looking • Curly chestnut hair 	<ul style="list-style-type: none"> • Sweet girl • Optimistic • Playful • Friendly • Kind • Will talk to anyone. 	<p>Meg: - Sees Meg as a close friend. Right from the beginning Alice takes a liking to Meg and swears to remain silent when she discovers Meg is a witch. From there, they just become closer and closer.</p> <p>Will: - The beginnings of their romance in this book. I think the romance comes more from William, and Alice is just having fun and being friendly – as is in her nature.</p>

Character Breakdown

<p>Alice Upton (Cont.)</p>		<p>Ch. 9</p> <ul style="list-style-type: none"> • Snub nose • Blue eyes 	<ul style="list-style-type: none"> • Becomes loyal to Meg and Elizabeth almost instantly. Is sweet on Will 	<p>Elizabeth: - A lot of respect, and treats Elizabeth with respect, grace, and decorum. Although she is sweet and kind and funny with others, she takes her responsibilities with Elizabeth seriously and is loyal to Elizabeth through and through.</p> <p>Blanche: - They are cordial and amiable, but nothing much of note.</p> <p>Alejandro: - Just as friendly with Alejandro as everyone else she meets. Nothing much of note</p> <p>John Dee: - although is in the same room with him, they do not interact. I think she may be slightly unsure of what Dee does but goes along with it for Elizabeth.</p> <p>Richard: - as nice and sweet with him as everyone else.</p> <p>Marcus Dent: - Does not interact. Nothing of note.</p> <p>Shadow-King: - Only interacts once when it appears at Hatfield – frightens her to tears.</p> <p>King Philip: - Does not interact – nothing of note.</p> <p>Queen Mary I: - Does not interact – nothing of note.</p> <p>Anne Boleyn (Ghost): - Do not interact – nothing of note.</p> <p>Aunt Jane (Ghost): - Do not interact – nothing of note.</p> <p>Father Vasco: - Do not interact – nothing of note.</p> <p>Kat Ashley: - Do not interact – can assume some level of fear or upset after what happens with Meg.</p> <p>John (Retainer): - Do not interact – nothing of note.</p> <p>Bessie: - Do not interact – nothing of note.</p> <p>Lucy: - Do not interact – nothing of note.</p> <p>Father: Do not interact – nothing of note.</p>
<p>Alejandro De Castillo</p>	<p>Parents: High nobles of Spain Brother: Older – deceased Betrothed: Meg Employed: Inquisition, Mary I, then Elizabeth Friends: Elizabeth, Alice, William Enemies: Miguel De Pero, Marcus Dent, Richard (this changes)</p>	<p>Spanish Ch. 1</p> <ul style="list-style-type: none"> • Young – early 20s • Dark hair swept back from forehead. • Warm smile <p>Ch. 8</p> <ul style="list-style-type: none"> • Eyes darkly secretive <p>Ch. 10</p> <ul style="list-style-type: none"> • Looking very Spanish <p>Ch. 12</p> <ul style="list-style-type: none"> • Easily taller than Richard • broad shouldered <p>Ch. 13</p> <ul style="list-style-type: none"> • Skin warm and rough – need to shave. 	<ul style="list-style-type: none"> • Novice of Order of Santiago de Compostela • Son of a great nobleman • Loving, affectionate, intense. • Devout to his faith • Won't take no for an answer. • Passionate in everything he does • Takes failure hard. • Often self-critical. • Has an instinct to protect. • Driven by duty to his masters and to God. • Keeps himself in check – is often polite and tolerant to people who are rude to him. • Well-mannered • Gracious 	<p>Meg: - Alejandro is passionate and very much in love with Meg. Can be described as raw passion and emotion. We often see Alejandro trying to keep himself in check around her. His sole mission in life is to protect her and make her his.</p> <p>William: - Polite and amiable, but other than that there is not much to note.</p> <p>Elizabeth: - Alejandro is bound by duty to Elizabeth, and so treats her with courtesy and respect. He is the model court gentleman with her, making sure she is comfortable and well-treated. He sees her not only as her spiritual advisor, but her protector too.</p> <p>Blanche: - Does not have many interactions with her – treats her with respect as he is well-mannered and gracious.</p> <p>John Dee: - Alejandro does not like John Dee as he practices the dark arts. Meg goes to Dee several times, and Alejandro is disapproving of Meg meeting Dee as he does not want her falling further into the dark arts. He blames Dee for Meg's thirst for knowledge. He also disapproves of the way Dee treats Meg – binding her for rituals.</p> <p>Richard: - Alejandro dislikes Richard, as much as Richard dislikes him. From the beginning they are at odds, and Alejandro often becomes jealous of Richard because Meg chooses to spend time with him. Meg may only be learning new things about her powers with Richard, but all Alejandro can see is the closeness they have.</p> <p>Marcus Dent: - Has a hatred for Marcus because of his threats against Meg's life. This hatred is furthered when Alejandro is captured and tortured by Dee.</p> <p>Miguel De Pero: - Forced respect from Alejandro as it is his superior, but his hatred for Miguel boils deep as he sees the way Miguel treats women, and his torture of Meg.</p> <p>Shadow-King: - He does not fear the shadow like everyone else due to his faith. He does however fear that Meg will be hurt by the shadow.</p>

Character Breakdown

<p>Alejandro De Castillo (Cont.)</p>				<p>King Philip: - As he is the King of Spain, he is Alejandro's leader. Because of this, Alejandro has a duty of respect for the King. Beyond this, his feelings for the King are not known.</p> <p>Queen Mary I: - Only interacts a little, does so with respect and courtesy shown to his monarchs.</p> <p>Anne Boleyn (Ghost): - Do not interact – nothing of note.</p> <p>Aunt Jane (Ghost): - Do not interact – nothing of note.</p> <p>Father Vasco: - He is one of Alejandro's seniors in the church as well as an elderly man. Alejandro shows him respect. He is often seen caring for him.</p> <p>Kat Ashley: - Do not interact – hates kat for dismissing Meg and splitting him and Meg up.</p> <p>John (Retainer): - Do not interact – nothing of note.</p> <p>Bessie: - Do not interact – nothing of note.</p> <p>Lucy: - Do not interact – nothing of note.</p> <p>Father: Do not interact – nothing of note.</p>
<p>John Dee</p>	<p>Employs: Richard (apprentice)</p> <p>Friends: Meg, Richard, Elizabeth</p> <p>Enemies: Inquisition, Mary I, Shadow-King</p>	<p>Ch. 3</p> <ul style="list-style-type: none"> • Early 40s • Gaunt face • Piercing eyes • Dark hair <p>Ch. 12</p> <ul style="list-style-type: none"> • Pale hands <p>Ch. 13</p> <ul style="list-style-type: none"> • Light coloured eyes 	<ul style="list-style-type: none"> • Wise • Ethereal • Astrologer • A sense of whimsy, but also dark power about him • Knowledgeable • Looked up to by Meg and Richard • A little erratic • Conspirator 	<p>Meg: - Curious about her and senses her power. He knows that Meg will be a great and powerful witch and wants to become close to her so that he can be a part of her ascension to power.</p> <p>William: - They do not interact, nothing to note.</p> <p>Elizabeth: - Dee knows (from reading future) that Elizabeth will become Queen. He tries to win her over, advise her, show her his power etc. to be favoured when she takes the throne. I do think he genuinely likes Elizabeth as well, but he wants to be back in favour with court and is prepared to wait.</p> <p>Blanche: - They do not interact, nothing of note.</p> <p>Alice: - They do not interact, nothing of note.</p> <p>Alejandro: - Little interaction, but often refers to Alejandro as "Meg's priest."</p> <p>Richard: - Speaks to Richard like a father of the time would. He can be rough, and short with his words, but there is respect and care for Richard too. Dee has taken him on as his apprentice due to Richard's powers.</p> <p>Marcus Dent: - Dee knew Dent before the events of the book and does not like him. Dee views Dent as power-hungry and sadistic. He does however regard him as clever. Actively advises Meg on how to destroy him.</p> <p>Shadow-King: - They do not interact – Meg goes to Dee for help with the Shadow, and Dee finds it interesting and something to be studied and understood to further his knowledge of spirits and demons.</p> <p>King Philip: They do not interact – despises king due to Inquisition.</p> <p>Queen Mary I: - They do not interact – Used to be her astrologer before committing treason. Does not like – blames for Inquisition.</p> <p>Anne Boleyn (Ghost): - Do not interact – Should be noted that Meg's spirit looks nothing like Aunt Jane's spirit Dee conjured.</p> <p>Aunt Jane (Ghost): Uses the summoning of Aunt Jane's spirit to prove to Meg how powerful he is and persuade her to learn to conjure.</p> <p>Father Vasco: - Do not interact – nothing of note.</p> <p>Kat Ashley: - Do not interact – nothing of note.</p> <p>John (Retainer): - Do not interact – nothing of note.</p> <p>Bessie: - Do not interact – nothing of note.</p> <p>Lucy: - Do not interact – nothing of note.</p>

Character Breakdown

<p>Richard</p>	<p>Parents: Father – abusive, Mother – deceased, Aunt – presumed dead Employed: John Dee Friends: Meg Enemies: Alejandro (changes), Marcus Dent, Shadow-King</p>	<p>Ch. 11</p> <ul style="list-style-type: none"> • Head shorter than Alejandro • Wiry but muscular • Young - 18 or 19 • Stubble on chin • Hair dark and unkempt, curling at back into shoulders like beggar's. • Not unattractive • Unsmiling • Limping badly – one leg shorter than other <p>Ch. 12</p> <ul style="list-style-type: none"> • Skin swarthy – like a Celt's • Eyes were almost black. 	<ul style="list-style-type: none"> • Rude • Rough • Came from the gutter. • Blunt and to the point • Has an air of arrogance about him when first meet – He thinks he is better than Meg. • Has a sweeter side, but the hard exterior must be worn away first. • Defensive • Dark 	<p>Meg: - Is in love with her, but knows she loves another. He protects, helps, and wants to be close to her because of his feelings towards her. When he confesses these, she rejects him, and he resolves to stay by her as a friend anyway – but never gives up hope. He is sometimes confident and brash with her. Also, in the beginning he is rough, arrogant, and overly confident with her.</p> <p>William: - Barely interact – feelings towards Will unknown.</p> <p>Elizabeth: - He has a disregard for Elizabeth, as if authority means little to him. They barely interact through the book – Richard's attention is on Meg.</p> <p>Blanche: - They do not interact – nothing of note.</p> <p>Alice: - They do not interact – nothing of note.</p> <p>Alejandro: - Definite dislike for Alejandro due to his status as a priest and because of his closeness and love for Meg. He is happy to take up Alejandro's offer to protect Meg and let him die at Dent's hand because he hopes Alejandro's death will allow him to claim Meg for himself.</p> <p>John Dee: - Richard's father figure after his own abused and abandoned him. Dee is the only authority figure in his life that he respects and listens to. Richard does everything Dee says/asks of him.</p> <p>Marcus Dent: - Hatred for Marcus because of his threats against Meg. Also, he is captured by Dent and beaten.</p> <p>Miguel De Pero: - Do not interact – nothing of note.</p> <p>Shadow-King: - a source of both curiosity and anxiety for Richard as he wants to understand and study it, Like Dee. However, he does not wish for Meg to get hurt.</p> <p>King Philip: They do not interact – despises king due to Inquisition.</p> <p>Queen Mary I: - They do not interact – Does not like – blames for Inquisition.</p> <p>Anne Boleyn (Ghost): - Do not interact – nothing of note.</p> <p>Aunt Jane (Ghost): - Do not interact – nothing of note.</p> <p>Father Vasco: - Do not interact – nothing of note.</p> <p>Kat Ashley: - Do not interact – dislike for her for making Meg leave.</p> <p>John (Retainer): - Do not interact – nothing of note.</p> <p>Bessie: - Do not interact – nothing of note.</p> <p>Lucy: - Do not interact – nothing of note.</p> <p>Father: Do not interact – nothing of note.</p>
<p>Marcus Dent</p>	<p>Enemies: Meg, Alejandro, Elizabeth</p>	<p>Ch.1</p> <ul style="list-style-type: none"> • Late 30s-early 40s • Blue eyes – face intact. • Dark hair swept back. <p>Ch. 11</p> <ul style="list-style-type: none"> • Face badly scarred. • Lines across cheek to corner of mouth • Skin a coarse dark red • Lost an eye <p>Ch. 14</p>	<ul style="list-style-type: none"> • Evil • Snide • Arrogant • Hubris • Slightly erratic – a little crazy • Ambitious • Scheming • Clever • Cunning • Hellbent on revenge • Sinister • Twisted 	<p>Meg: - Dent has a deep hatred for Meg. In the beginning he wanted to make her his wife, but she refused him. He is also convinced that she is the witch prophesised to kill him. After Meg throws him in the void for trying her as a witch, Dent becomes crazily infatuated with the idea of killing Meg. He does everything to intimidate, frighten, and reduce Meg to nothing.</p> <p>Will: - They do not interact – Dent does not care about him.</p> <p>Elizabeth: - Dent dislikes Elizabeth as she inadvertently protects Meg from him by keeping her in his household. He also believes women should not rule.</p> <p>Blanche: - They do not interact – Nothing of note.</p> <p>Alice: They do not interact – Nothing of note.</p> <p>Alejandro: - There is a hatred for Alejandro as he is the love in Meg's life. He makes it his mission to kill them both.</p> <p>John Dee: - Friends before the setting of the book, now they do not interact, and Dent does not care about him.</p>

Character Breakdown

<p>Marcus Dent (Cont.)</p>		<ul style="list-style-type: none"> Ugly scar running across face, one eye coloured silver – blind. <p>Ch. 20</p> <ul style="list-style-type: none"> Scarred face One bright blue eye Looked like dreams and visions Marcus. Scars red and livid 	<ul style="list-style-type: none"> Fixation with death and killing. Enjoys hurting people – enjoys burning witches. Self-centred, kills to protect only himself from fate 	<p>Richard: - Dent has no care for Richard, beats him up and uses that as message for Meg. Miguel De Pero: - They do not interact – nothing of note. Shadow King: - They do not interact – nothing of note. King Philip: They do not interact – nothing of note. Queen Mary I: - Does not interact – nothing of note. Anne Boleyn (Ghost): - Do not interact – nothing of note. Aunt Jane (Ghost): - Do not interact – nothing of note. Father Vasco: - Do not interact – nothing of note. Kat Ashley: - Do not interact – nothing of note. John (Retainer): - Do not interact – nothing of note. Bessie: - Do not interact – nothing of note. Lucy: - Do not interact – nothing of note. Father: Small interaction – hatred for him as he is Meg's father and tried to protect her. Marcus feels cheated as father did originally promise Meg to Marcus</p>
<p>Miguel De Pero</p>	<p>Employs: Inquisition (Pero is head of) Employer: King Philip (He employed Inquisition) Enemies: Meg, Elizabeth</p>	<p>Spanish</p> <p>Ch. 1</p> <ul style="list-style-type: none"> Early 30s Tall Cruel, dark face <p>Ch. 2</p> <ul style="list-style-type: none"> Cruel mouth – thin lipped Neatly trimmed and oiled beard <p>Ch. 6</p> <ul style="list-style-type: none"> looming 	<ul style="list-style-type: none"> Smooth tones – used to getting way. Arrogant Likes power and authority. Cruel Takes pleasure in torturing and interrogation. Likes instilling fear. Wants to be in control of situations – loves a power dynamic that favours him. Sinister Malevolent 	<p>Meg: - A hatred for her as he believes she is not good enough for Alejandro and will jeopardise his career as a priest. He also knows of her previous accusation of witchcraft and intends to use this to hurt Meg and bring down Elizabeth. William: - They do not interact – nothing of note. Elizabeth: - Hates her as her power opposes that of the ruling monarchs. He also has a hatred for all women and likes to hurt them. He does everything in his power to make Elizabeth's life so much harder while she is at court. He takes pleasure in the power dynamics between them when he is questioning her most of all. Blanche: - Has no care for Blanche, uses her and extracts a confession about Meg being witch through interrogation. Purposely hurts and frightens her to scare Meg and Elizabeth Alice: - They do not interact – Miguel does not care about her. Alejandro: - sees him as a priest and one bound for greatness in Spain. Will do everything he can to separate his "prodigy" from Meg. John Dee: - They do not interact – The inquisition arrest and interrogate Dee. Miguel does not like him as he sees him as a conjuror and worker of the dark arts. Richard: - They do not interact – nothing of note. Marcus Dent: - They do not interact – nothing of note. Shadow-King: - They do not interact – nothing of note. King Philip: Him, and indeed the entire Inquisition, answer to the King. They treat him with respect and listen to his word over the Queen's. Queen Mary I: - Respects her less than King because King is a man and the sovereign of his home country. Anne Boleyn (Ghost): - Do not interact – nothing of note. Aunt Jane (Ghost): - Do not interact – nothing of note. Father Vasco: - One of Miguel's elders, and so shows a little respect. Uses him as a weapon in Elizabeth's questioning to make her feel uncomfortable. Kat Ashley: - Do not interact – nothing of note. John (Retainer): - Do not interact – nothing of note. Bessie: - Do not interact – nothing of note. Lucy: - Do not interact – nothing of note. Father: Do not interact – nothing of note.</p>

Character Breakdown



<p>King Philip II of Spain</p>	<p>Wives (relevant to book): Katherine of Aragon, Anne Boleyn (deceased before book takes place) Children (relevant to book): Mary I, Elizabeth Tudor Enemies: Meg, Elizabeth, Mary I</p>	<p>Ch. 14</p> <ul style="list-style-type: none"> Broad-chested Large-bellied Face reddened with wine. <p>As Shadow-monster</p> <ul style="list-style-type: none"> Body-blackening Face blurring Becoming darker and more grotesque Terrible vast shadow <p>Ch. 15</p> <ul style="list-style-type: none"> Hovering "Looking more and more like a man every time, I saw it". Bloated shadowy form. <p>Ch. 16</p> <ul style="list-style-type: none"> A mass forming in the shadows. The bulky figure of a man hunched over in sickness. Legs swollen. Body riddled with pain. Bearded face Skin flushed and mottled. High forehead Dark, narrow eyes. <p>Then becomes:</p> <ul style="list-style-type: none"> Blurring and growing Back to vile shadow creature Hovering cloud of his body began to spin. Vast whirlpool of black smoke <p>In Vision:</p> <ul style="list-style-type: none"> Half smoke, half man Briefly becomes Marcus Dent 	<ul style="list-style-type: none"> Character made entirety of evil. Only cruel and malicious intent Misogynistic views Fuelled by anger. Hatred Supernatural entity Feeds off fear and chaos. Power-drunk Definite arrogance and feeling of impunity. Force to be reckoned with Sinister 	<p>Meg: - There is a hatred for Meg as she summoned him, and he thinks she is trying to control him. He wants to kill her so that he can be free and possess Elizabeth and rule. Also hates her as he is misogynistic.</p> <p>Will: - They do not interact – scares him</p> <p>Elizabeth: - Hates her as she is a girl, and not the son he wanted. Wants to scare her, then either kill her or possess her and rule through her.</p> <p>Blanche: - They do not interact – scares her.</p> <p>Alice: - They do not interact – scares her.</p> <p>Alejandro: - Does not find him intimidating, actively laughs when Alejandro tries to use the power of the cross against him. Uses beating the priest as a display of power.</p> <p>John Dee: - Does not interact – nothing of note.</p> <p>Richard: - Does not interact – scares him.</p> <p>Miguel De Pero: - Does not interact – nothing of note.</p> <p>Marcus Dent: - Does not interact – Nothing of note.</p> <p>King Philip: They do not interact – nothing of note.</p> <p>Queen Mary I: - Despises her – seeks to ruin her marriage and her rule.</p> <p>Anne Boleyn (Ghost): - Do not interact – hates her for giving him Elizabeth.</p> <p>Aunt Jane (Ghost): - Do not interact – nothing of note.</p> <p>Father Vasco: - Do not interact – nothing of note.</p> <p>Kat Ashley: - Do not interact – nothing of note.</p> <p>John (Retainer): - Do not interact – nothing of note.</p> <p>Bessie: - Do not interact – nothing of note.</p> <p>Lucy: - Do not interact – nothing of note.</p> <p>Father: Do not interact – nothing of note.</p>
<p>King Philip I of Spain</p>	<p>Wife: Mary I Sister-in-law: Elizabeth Employs: The Inquisition</p>	<p>Ch. 1</p> <ul style="list-style-type: none"> Dark-haired <p>Ch. 8</p> <ul style="list-style-type: none"> Dark eyes Dark beard 	<ul style="list-style-type: none"> Flirtatious Used to getting what he wants. Hot-tempered Charming 	<p>Meg: - Does not interact – nothing of note</p> <p>Will: - Does not interact – nothing of note</p> <p>Elizabeth: - The King flirts with Elizabeth, sending her gifts and making advances on her in public. If he notices her discomfort or disdain, he chooses to ignore it. Misogynistic.</p> <p>Blanche: - Do not interact – nothing of note.</p> <p>Alice: - Does not interact – nothing of note.</p>

Character Breakdown

<p>King Philip II of Spain (Cont.)</p>		<p>Ch. 9</p> <ul style="list-style-type: none"> • Pale blue eyes • Deep voice • Neat beard • Handsome face 	<ul style="list-style-type: none"> • Charismatic • Arrogant 	<p>Alejandro: Respectful – The King is aware of Alejandro because of his family's noble status in Spanish court.</p> <p>John Dee: - Does not interact – nothing to note.</p> <p>Richard: - Does not interact – nothing to note.</p> <p>Marcus Dent: - Does not interact – nothing of note.</p> <p>Miguel De Pero: - Treats him with respect as he is a leader of the Inquisition, and a part of the Spanish Court.</p> <p>Shadow-King: - Feasts on fear, anger, and chaos – ruins marriage</p> <p>Queen Mary I: King's wife that he has little respect for as she has not been able to produce him an heir. Would much prefer the company of her sister.</p> <p>Anne Boleyn (Ghost): - Do not interact – nothing of note.</p> <p>Aunt Jane (Ghost): - Do not interact – nothing of note.</p> <p>Father Vasco: - Do not interact – nothing of note.</p> <p>Kat Ashley: - Do not interact – nothing of note.</p> <p>John (Retainer): - Do not interact – nothing of note.</p> <p>Bessie: - Do not interact – nothing of note.</p> <p>Lucy: - Do not interact – nothing of note.</p> <p>Father: Do not interact – nothing of note.</p>
<p>Queen Mary I</p>	<p>Husband: King Philip Siblings: Elizabeth – Half-sister Employs: Inquisition Enemies: Elizabeth, Protestant faith</p>	<p>Ch. 9</p> <ul style="list-style-type: none"> • Swept through court like a storm. • Grim expression • Bloated stomach (pregnancy) • Sick black crow • Reddened eyes • Swollen fingers • Dark face solemn • Flushed cheeks. • Sat stiff and upright in throne. 	<ul style="list-style-type: none"> • Cruel • Withdrawn • Foul-tempered • Darker • Stern and strict • Powerful - monarch 	<p>Meg: - Does not interact – nothing of note</p> <p>Will: - Does not interact – nothing of note</p> <p>Blanche: - Do not interact – nothing of note.</p> <p>Elizabeth: - Complete disdain for Elizabeth as she represents everything the queen is not: young, pretty, witty, wanted by men. She wants nothing to do with Elizabeth and is suspicious of her constantly.</p> <p>Alice: - Does not interact – was a maid for the Queen before transferring to Elizabeth's household and wasn't missed.</p> <p>Alejandro: - Is aware of Alejandro due to his reports made as spiritual advisor whilst Elizabeth was prisoner at Woodstock. She treats him amiably and wish respect.</p> <p>John Dee: - Does not interact – Used to be Queen's astrologer, but she had him arrested for illegally drawing up her horoscope (treason).</p> <p>Richard: - Does not interact – nothing to note.</p> <p>Marcus Dent: - Does not interact – nothing of note.</p> <p>Miguel De Pero: - Treats him with respect as he is a leader of the Inquisition.</p> <p>Shadow-King: - Feasts on fear, anger, and chaos – ruins marriage as well as dividing Mary's court.</p> <p>King Philip: Desperately trying to salvage their marriage after she failed to birth him an heir. Their marriage is a target for the Shadow.</p> <p>Anne Boleyn (Ghost): - Do not interact – nothing of note.</p> <p>Aunt Jane (Ghost): - Do not interact – nothing of note.</p> <p>Father Vasco: - Do not interact – nothing of note.</p> <p>Kat Ashley: - Do not interact – Keeps Kat away from Elizabeth to torment and keep Elizabeth pliant.</p> <p>John (Retainer): - Do not interact – nothing of note.</p> <p>Bessie: - Do not interact – nothing of note.</p> <p>Lucy: - Do not interact – nothing of note.</p>

Character Breakdown

<p>Anne Boleyn (Deceased)</p>	<p>Husband: King Henry VIII Daughter: Elizabeth Enemies: Henry VIII (Shadow-King)</p>	<p>Ch. 5</p> <ul style="list-style-type: none"> • silver woman • spirit-like • feet not touching floor. • beautiful • slender but elegant • face wrenched with terror and hopelessness. • Eyes – saddened seen • Like mist. 	<ul style="list-style-type: none"> • Whimsical • Ethereal • Sad • Melancholic • Feeble • Depressed 	<p>Meg: - Although is summoned by Meg, pays her no attention. Will: - Does not interact – nothing of note Elizabeth: - Appears to her in a dream, and when summoned wants Elizabeth to come and be with her. Although sweet, their brief encounter is written with sinister undertones as it is commented by a few characters that spirits cannot be trusted. Blanche: - Do not interact – nothing of note. Alice: - Does not interact – nothing of note. Alejandro: - Does not interact – nothing of note. Richard: - Does not interact – nothing of note. Marcus Dent: - Does not interact – nothing of note. John Dee: - Does not interact – nothing to note. Miguel De Pero: - Does not interact – nothing of note. Shadow-King: - Does not interact – comes through when Anne is summoned. King Philip: - Does not interact – nothing of note. Queen Mary: - Does not interact – nothing of note. Aunt Jane (Ghost): - Do not interact – nothing of note. Father Vasco: - Do not interact – nothing of note. Kat Ashley: - Do not interact – nothing of note. John (Retainer): - Do not interact – nothing of note. Bessie: - Do not interact – nothing of note. Lucy: - Do not interact – nothing of note. Father: Do not interact – nothing of note.</p>
<p>Aunt Jane (Deceased)</p>	<p>Niece: Meg Nephew: William Sister: Catherine Canley Enemies: Marcus Dent</p>	<p>Ch. 3</p> <ul style="list-style-type: none"> • Rich, glossy hair • Younger • Blue eyes • Can see through her. • Blue eyes tranquil • Empty of all emotion 	<ul style="list-style-type: none"> • Warm • Loving • Kind • Happy • Healthy as she can be – ghost 	<p>Meg: - open to interpretation how Aunt Jane may feel – personally read it that she was happy to see Meg again. Will: - Does not interact – nothing of note Elizabeth: - Does not interact – nothing of note. Blanche: - Do not interact – nothing of note. Alice: - Does not interact – nothing of note. Alejandro: - Does not interact – nothing of note. Richard: - Does not interact – nothing to note. Marcus Dent: - Does not interact – Marcus is the reason for her death. John Dee: - Does not interact – Dee does a perfect conjuration of her. Miguel De Pero: - Does not interact – nothing of note. Shadow-King: - Does not interact – nothing of note. King Philip: - Does not interact – nothing of note. Queen Mary: - Does not interact – nothing of note. Anne Boleyn (Ghost): - Do not interact – nothing of note. Father Vasco: - Do not interact – nothing of note. Kat Ashley: - Do not interact – nothing of note. John (Retainer): - Do not interact – nothing of note. Bessie: - Do not interact – nothing of note. Lucy: - Do not interact – nothing of note. Father: Do not interact – nothing of note.</p>
<p>Father Vasco</p>	<p>Employed: Inquisition Friends: Alejandro, Miguel De Pero</p>	<p>Ch. 2</p> <ul style="list-style-type: none"> • Old 	<ul style="list-style-type: none"> • Irascible – easily angered. • Cruel 	<p>Meg: - Utter dislike for Meg due to her previous accusation of witchcraft. Will: - Does not interact – nothing of note</p>

Character Breakdown

<p>Father Vasco (Cont.)</p>	<p>Enemies: Meg</p>	<ul style="list-style-type: none"> • Face grey <p>Ch. 3</p> <ul style="list-style-type: none"> • Watery eyes • Bony fingers • Face of cruelty and hatred <p>Ch. 9</p> <ul style="list-style-type: none"> • White-haired 	<ul style="list-style-type: none"> • Set in ways. • Elder of the inquisition • Vulnerable • Physically sick • Tired 	<p>Elizabeth: - He does not like Elizabeth as he believes her to be a Protestant heretic that harbours a witch.</p> <p>Blanche: - Do not interact – nothing of note.</p> <p>Alice: - Does not interact – nothing of note.</p> <p>Alejandro: - Father Vasco is amiable with Alejandro, as he takes care of him.</p> <p>Richard: - Does not interact – nothing to note.</p> <p>John Dee: - Does not interact – nothing to note.</p> <p>Marcus Dent: - Does not interact – nothing of note.</p> <p>Miguel De Pero: - Respect between them as high-ranking Inquisitors</p> <p>Shadow-King: - Does not interact – nothing of note.</p> <p>King Philip: - Does not interact – respect.</p> <p>Queen Mary: - Does not interact – respect.</p> <p>Anne Boleyn (Ghost): - Do not interact – nothing of note.</p> <p>Aunt Jane (Ghost): - Do not interact – nothing of note.</p> <p>Kat Ashley: - Do not interact – nothing of note.</p> <p>John (Retainer): - Do not interact – nothing of note.</p> <p>Bessie: - Do not interact – nothing of note.</p> <p>Lucy: - Do not interact – nothing of note.</p> <p>Father: Do not interact – nothing of note.</p>
<p>Kat Ashley</p>	<p>Employed: Elizabeth (Old governess to Elizabeth – lady-in-waiting in part 2) Friends: Elizabeth, Blanche Enemies: Meg</p>	<p>Ch. 18</p> <ul style="list-style-type: none"> • Older than Blanche • Figure neat • Face heart-shaped • Mouth stern • Eyes intense 	<ul style="list-style-type: none"> • Stern • Strict • Devout to Elizabeth • Cruel • Power dynamic • intimidating 	<p>Meg: - great dislike for Meg after hearing about her previous accusation of witchcraft and her time with the Inquisition. Weaponizes this and her disdain to get Meg removed from Elizabeth's household.</p> <p>Will: - Does not interact – nothing of note</p> <p>Elizabeth: - Sees Elizabeth as her daughter, but also something she can control and manipulate. She believes Elizabeth needs protecting and cannot think for herself. She is not above using Elizabeth as a mouthpiece to get her way by suggesting it is best for Elizabeth.</p> <p>Blanche: - Do not interact – this is because she does not give Blanche a second look.</p> <p>Alejandro: - Does not interact – does not give a second glance.</p> <p>John Dee: - Does not interact – nothing to note.</p> <p>Richard: - Does not interact – does not give second glance.</p> <p>Marcus Dent: - Does not interact – nothing of note.</p> <p>Miguel De Pero: - Does not interact – nothing of note.</p> <p>Alice: - Does not interact – doesn't give Alice a second look.</p> <p>Shadow-King: - Does not interact – nothing of note.</p> <p>King Philip: - Does not interact – nothing of note.</p> <p>Queen Mary: - Does not interact – disdain for keeping her away from Elizabeth.</p> <p>Anne Boleyn (Ghost): - Do not interact – nothing of note.</p> <p>Aunt Jane (Ghost): - Do not interact – nothing of note.</p> <p>Father Vasco: - Do not interact – nothing of note.</p> <p>John (Retainer): - Do not interact – nothing of note.</p> <p>Bessie: - Do not interact – nothing of note.</p> <p>Lucy: - Do not interact – nothing of note.</p> <p>Father: Do not interact – nothing of note.</p>
<p>John (Hatfield's Retainer)</p>	<p>Employed: Unsure – retainer of Hatfield (Elizabeth?)</p>	<p>Ch. 10</p> <ul style="list-style-type: none"> • Elderly 	<ul style="list-style-type: none"> • Caring • Warm 	<p>Meg: - Respectful to her as she is higher-ranking</p> <p>Will: - Respectful – part of household</p>

Character Breakdown

<p>John (Hatfield's Retainer) (Cont.)</p>	<p>Daughters: Bessie and Lucy</p>	<p>Ch. 13</p> <ul style="list-style-type: none"> Limp Grey hair 	<ul style="list-style-type: none"> Looks out for his daughters. Wants to help. Tries his best in old age 	<p>Elizabeth: - Remembers Elizabeth from her youth at Hatfield. Written to seem that he is fond of her and happy to have her back. Blanche: - remembers Blanche from Elizabeth's youth – they are familiar with each other. Alice: - Respectful – outranks him as servant. Alejandro: - Does not interact – respectful. John Dee: - Does not interact – nothing to note. Richard: - Does not interact – respectful. Marcus Dent: - Does not interact – nothing of note. Miguel De Pero: - Does not interact – nothing of note. Shadow-King: - Does not interact – nothing of note. King Philip: - Does not interact – nothing of note. Queen Mary: - Does not interact – nothing of note. Anne Boleyn (Ghost): - Do not interact – nothing of note. Aunt Jane (Ghost): - Do not interact – nothing of note. Father Vasco: - Do not interact – nothing of note. Kat Ashley: - Do not interact – nothing of note. Father: Do not interact – nothing of note.</p>
<p>Bessie</p>	<p>Employed: Father – Maid of Hatfield House Sister: Lucy Father: John</p>	<p>Ch. 10</p> <ul style="list-style-type: none"> Older daughter Larger – described as stocky 	<ul style="list-style-type: none"> Widow. Hard worker Talkative Bustles about 	<p>Meg: - Respectful to her as she is higher-ranking Will: - Respectful – part of household Elizabeth: - Upmost respect due to her rank. Blanche: - Respectful – Higher rank than her Alice: - Respectful – outranks him as servant. Alejandro: - Does not interact – respectful. John Dee: - Does not interact – nothing to note. Richard: - Does not interact – respectful. Marcus Dent: - Does not interact – nothing of note. Miguel De Pero: - Does not interact – nothing of note. Shadow-King: - Does not interact – nothing of note. King Philip: - Does not interact – nothing of note. Queen Mary: - Does not interact – nothing of note. Anne Boleyn (Ghost): - Do not interact – nothing of note. Aunt Jane (Ghost): - Do not interact – nothing of note. Father Vasco: - Do not interact – nothing of note. Kat Ashley: - Do not interact – nothing of note. Father: Do not interact – nothing of note.</p>
<p>Lucy</p>	<p>Employed: Father – Maid of Hatfield House Sister: Bessie Father: John</p>	<p>Ch. 10</p> <ul style="list-style-type: none"> blushing young girl about 16 	<ul style="list-style-type: none"> Simple-minded Quiet Kind Sweet 	<p>Meg: - Respectful to her as she is higher-ranking Will: - Respectful – part of household Elizabeth: - Upmost respect due to her rank. Blanche: - Respectful – Higher rank than her Alice: - Respectful – outranks him as servant. Alejandro: - Does not interact – respectful. John Dee: - Does not interact – nothing to note. Marcus Dent: - Does not interact – nothing of note. Miguel De Pero: - Does not interact – nothing of note. Shadow-King: - Does not interact – nothing of note. King Philip: - Does not interact – nothing of note.</p>

Character Breakdown

<p>Lucy (Cont.)</p>				<p>Queen Mary: - Does not interact – nothing of note. Richard: - Does not interact – nothing to note. Anne Boleyn (Ghost): - Do not interact – nothing of note. Aunt Jane (Ghost): - Do not interact – nothing of note. Father Vasco: - Do not interact – nothing of note. Kat Ashley: - Do not interact – nothing of note. Father: Do not interact – nothing of note.</p>
<p>Father (Meg and Will's)</p>	<p>Daughter: Meg Son: William Wife: Catherine Canley (deceased) Sister-in-law: Aunt Jane (deceased) Enemies: Queen Mary I, King Philip, Inquisition, Marcus Dent</p>	<p>Ch. 19</p> <ul style="list-style-type: none"> • Much older • Grey in hair and beard • Face becoming lined 	<ul style="list-style-type: none"> • Not quick to act. • Melancholic • Irritable • Quick to anger • Uncaring • Avoidant of attachment 	<p>Meg: - He is too proud to ask Meg for forgiveness, and he believes he didn't do anything wrong. He is distant with Meg, more concerned with why she has been dismissed than her welfare despite not seeing her for almost a year. Will: - more respectful and much closer with William than Meg. He is a stereotypical father of the time, leaning into his son and shunning his daughter as he believes she is a waste of space. Elizabeth: - Does not interact – nothing of note. Blanche: - Do not interact – nothing of note. Alice: - do not interact – nothing of note. Alejandro: - Does not interact – nothing of note. John Dee: - Does not interact – nothing to note. Richard: - Does not interact – nothing to note. Marcus Dent: - Does not interact – nothing of note. Miguel De Pero: - Does not interact – nothing of note. Shadow-King: - Does not interact – nothing of note. King Philip: - Does not interact – nothing of note. Queen Mary: - Does not interact – nothing of note. Anne Boleyn (Ghost): - Do not interact – nothing of note. Aunt Jane (Ghost): - Do not interact – nothing of note. Father Vasco: - Do not interact – nothing of note. Kat Ashley: - Do not interact – nothing of note. John (Retainer): - Do not interact – nothing of note. Bessie: - Do not interact – nothing of note. Lucy: - Do not interact – nothing of note.</p>
<p>Raphael (Angel)</p>	<p>Role: An angel, come to communicate with Meg in her vision under the ritual with Dee</p>	<p>Ch. 14</p> <ul style="list-style-type: none"> • Male • Tall and muscular • Barefoot • Cannot be seen properly 	<ul style="list-style-type: none"> • Warm • Wise • Calm • Collected • All-knowing 	<p>Meg: - He acts as a spirit guide - giving her the answer she needs in her vision in the form of a riddle. Will: - does not interact – nothing of note. Elizabeth: - Does not interact – appears to Meg with a baby Elizabeth in vision. Blanche: - Do not interact – nothing of note. Alice: - do not interact – nothing of note. Alejandro: - Does not interact – nothing of note. John Dee: - Does not interact – nothing to note. Richard: - Does not interact – nothing to note. Marcus Dent: - Does not interact – nothing of note. Miguel De Pero: - Does not interact – nothing of note. Shadow-King: - Does not interact – Tries to warn Meg about shadow. King Philip: - Does not interact – nothing of note. Queen Mary: - Does not interact – nothing of note. Anne Boleyn (Ghost): - Do not interact – nothing of note. Aunt Jane (Ghost): - Do not interact – nothing of note. Father Vasco: - Do not interact – nothing of note. Kat Ashley: - Do not interact – nothing of note. John (Retainer): - Do not interact – nothing of note. Bessie: - Do not interact – nothing of note. Lucy: - Do not interact – nothing of note. Father: - Do not interact – nothing of note.</p>

Characters/Costumes to Design For

Meg

- Court gown – same gown worn later to do housework in

Alejandro

- Normal court clothes
- Priest robes

Elizabeth

- Court gown
- Nightgown

Henry VIII

- Shadow-King

Anne Boleyn

- Ghostly appearance

Marcus Dent

- Starts looking normal – changes to sinister at end

Bessie and Lucy

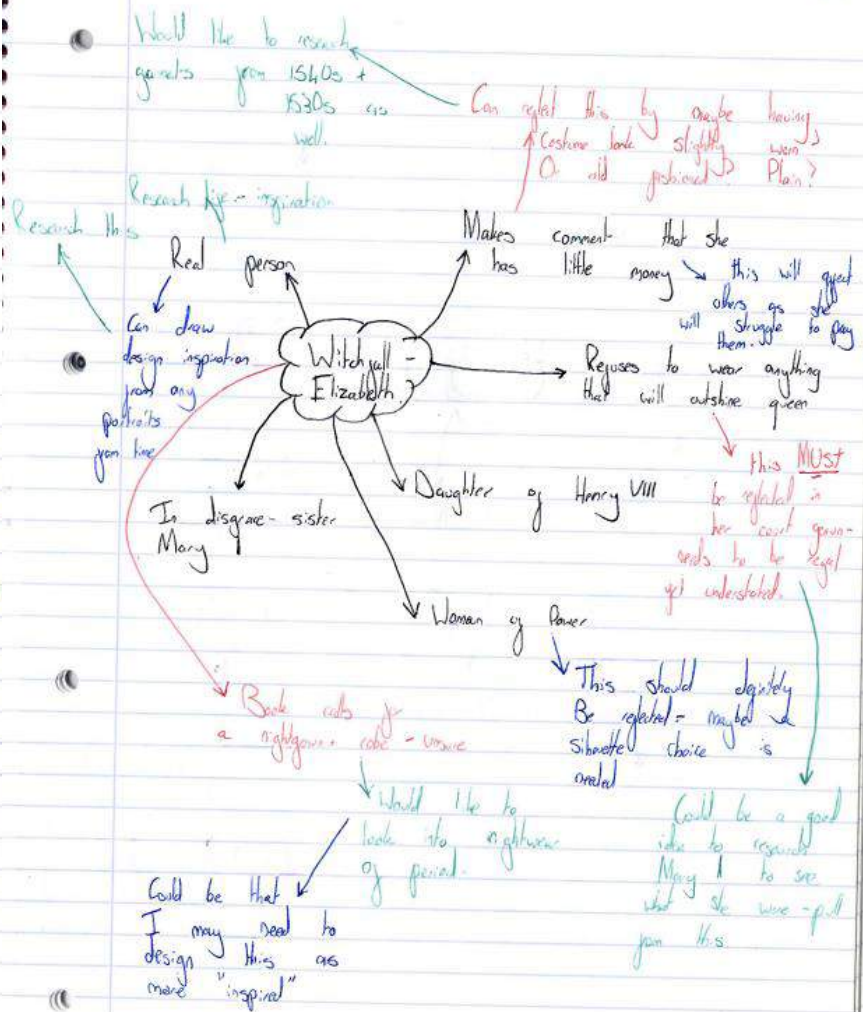
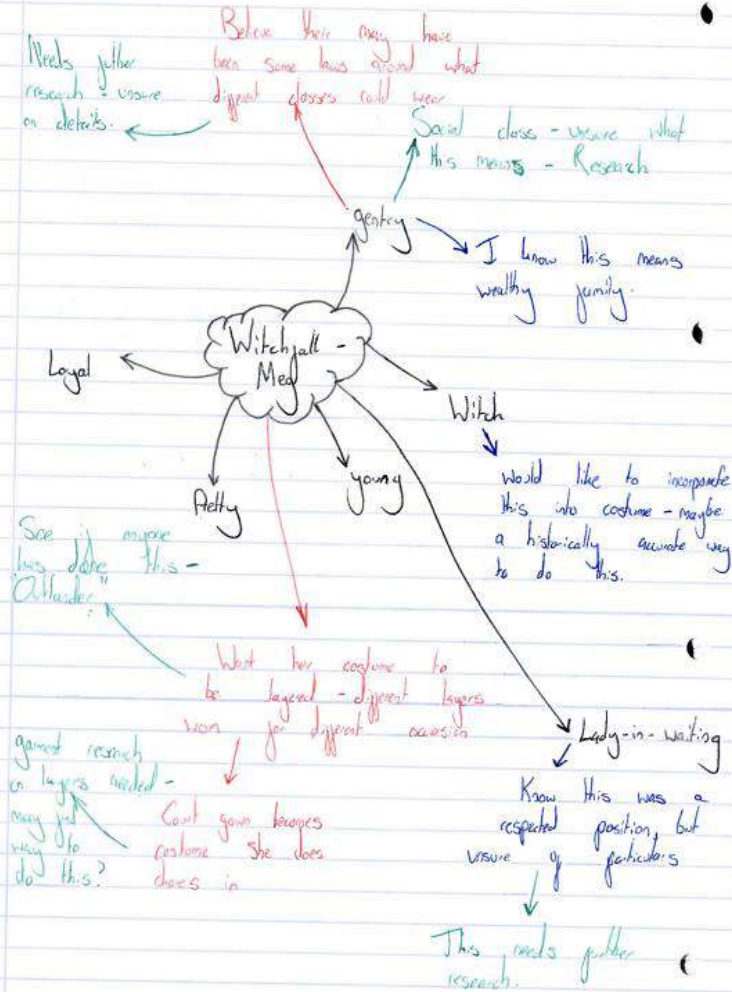
- Wear same maid's costume

John Dee

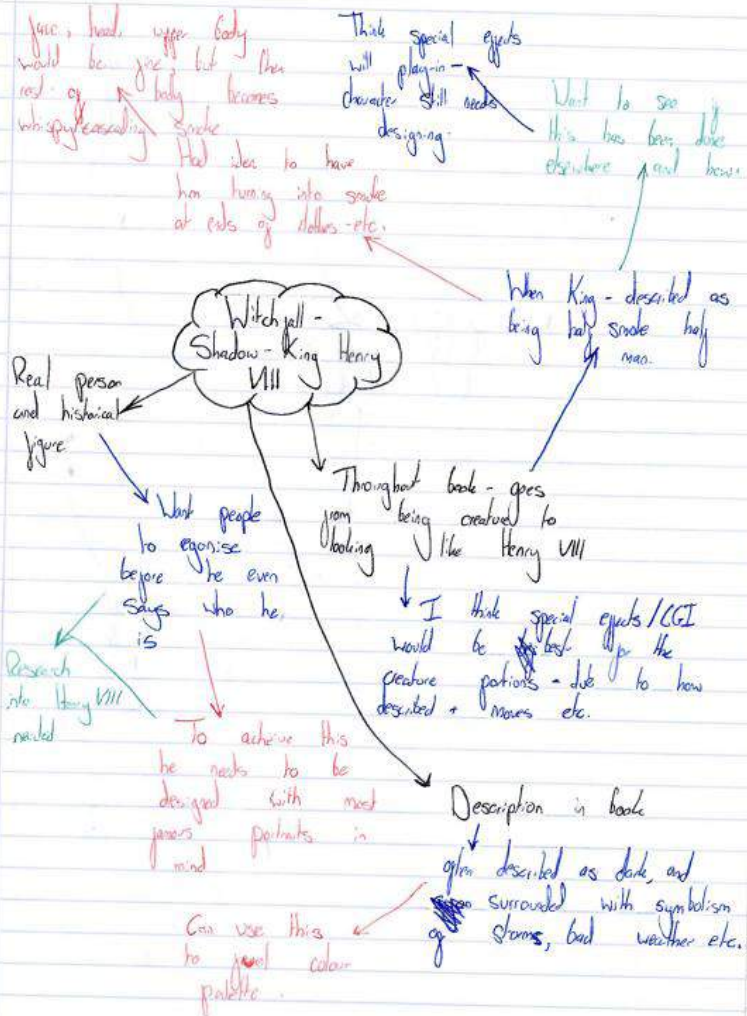
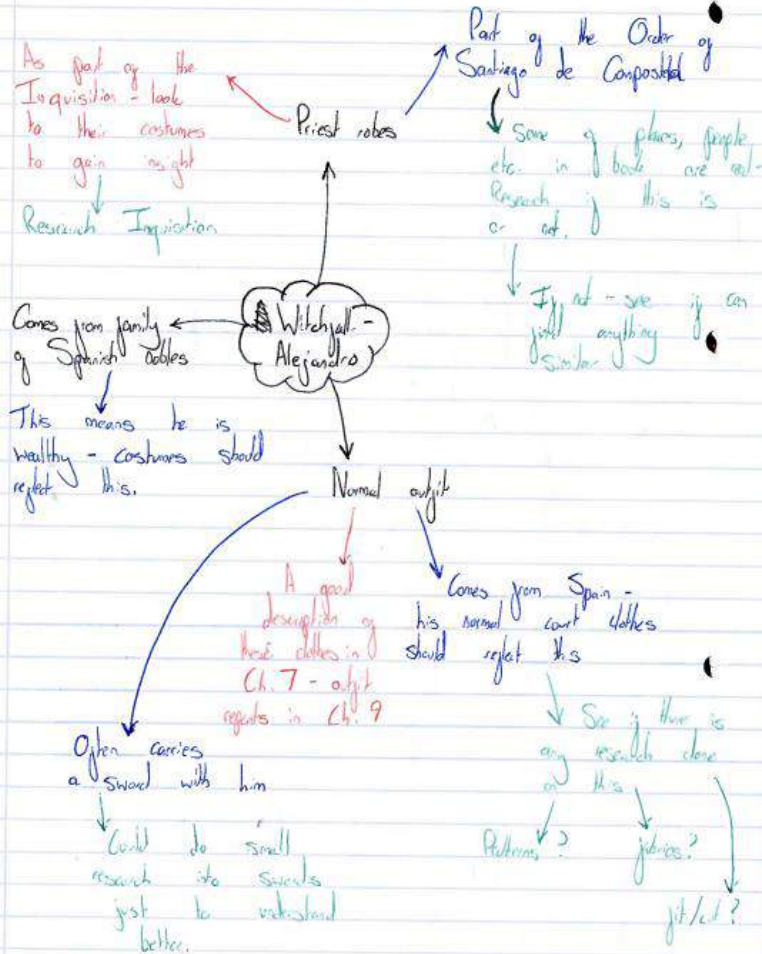
- Regular clothes – magic-inspired twist.



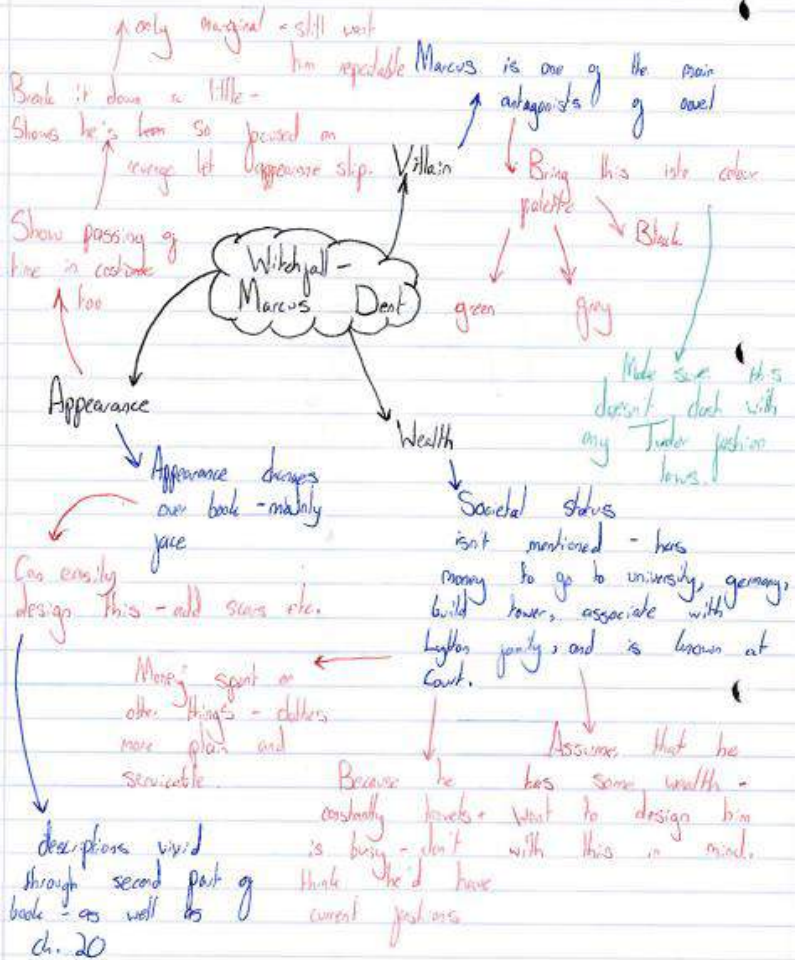
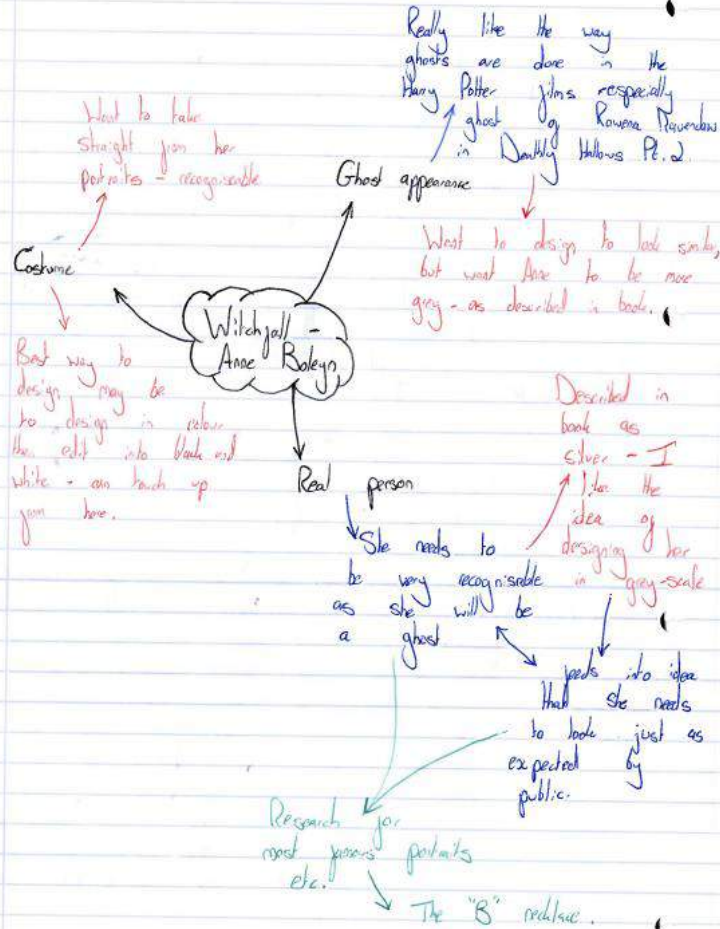
Brainstorm



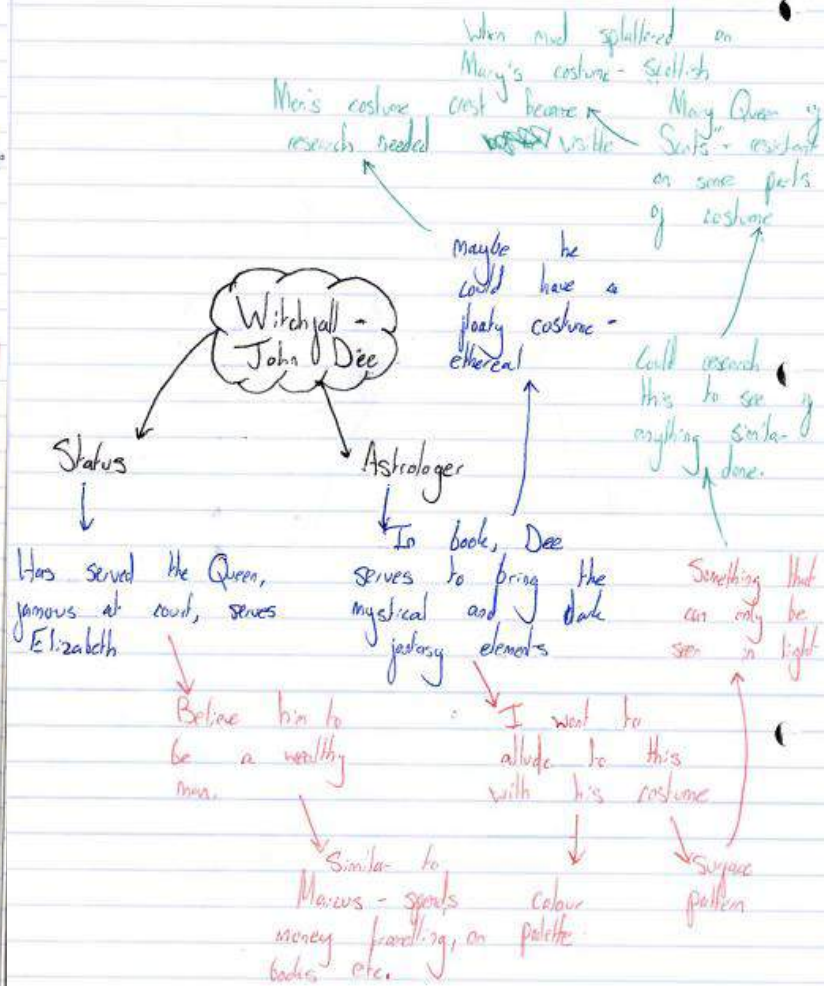
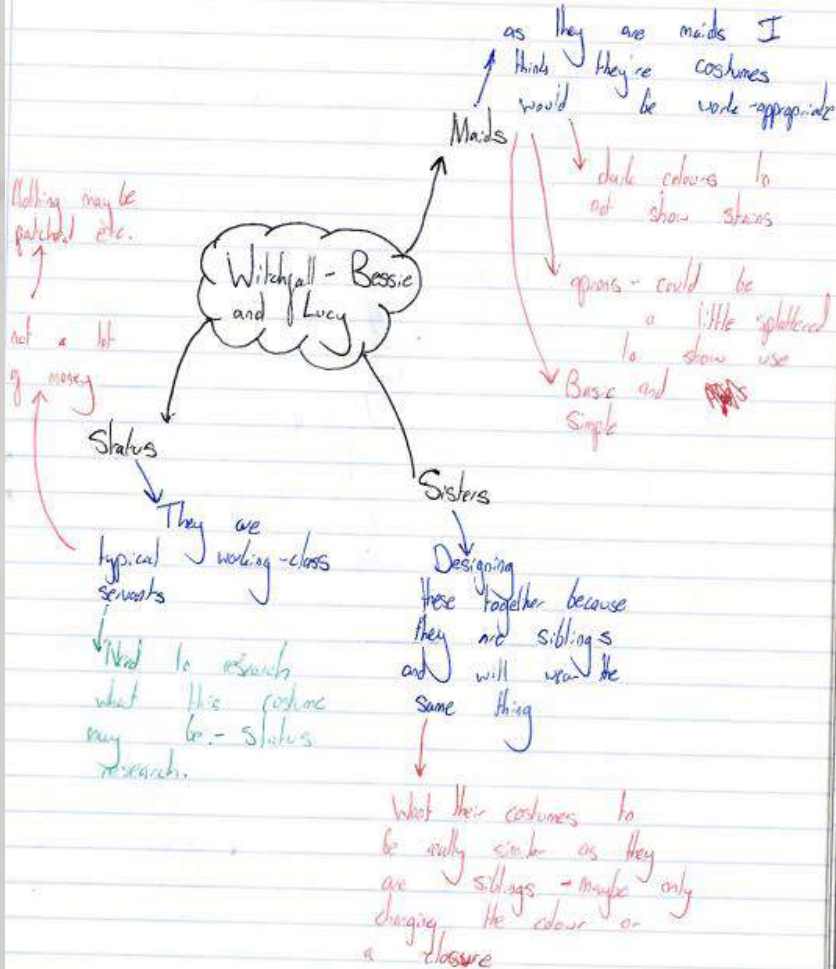
Brainstorm



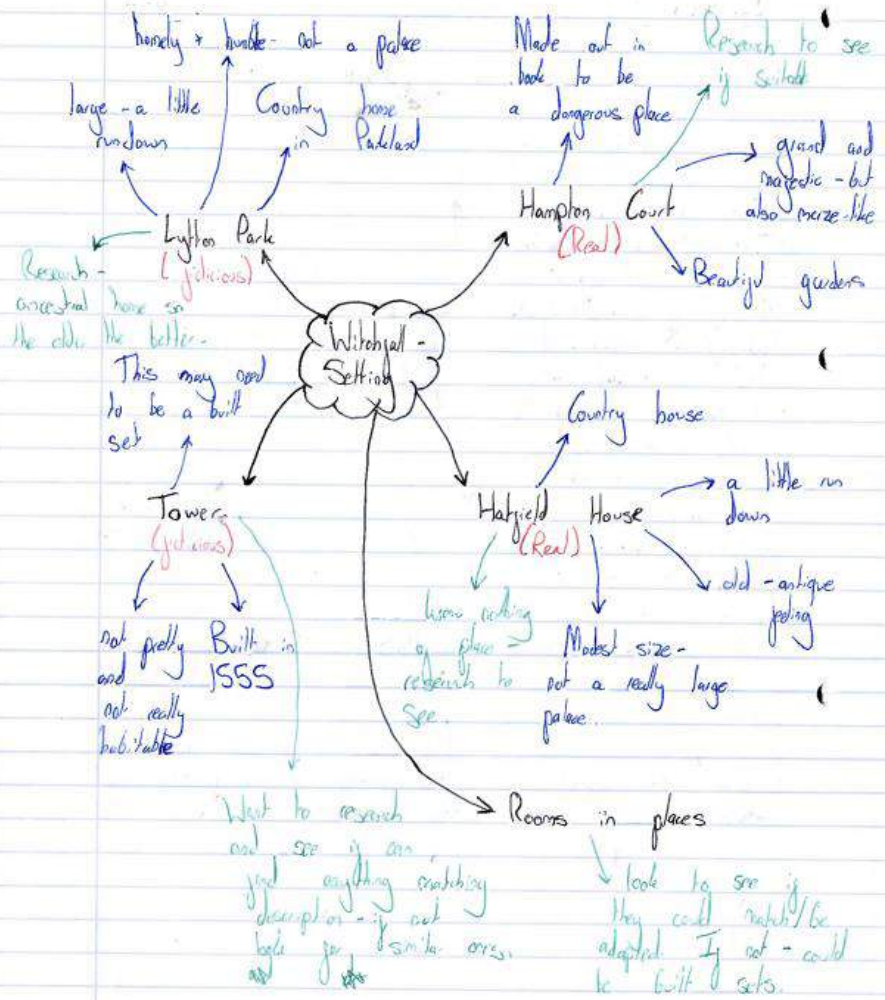
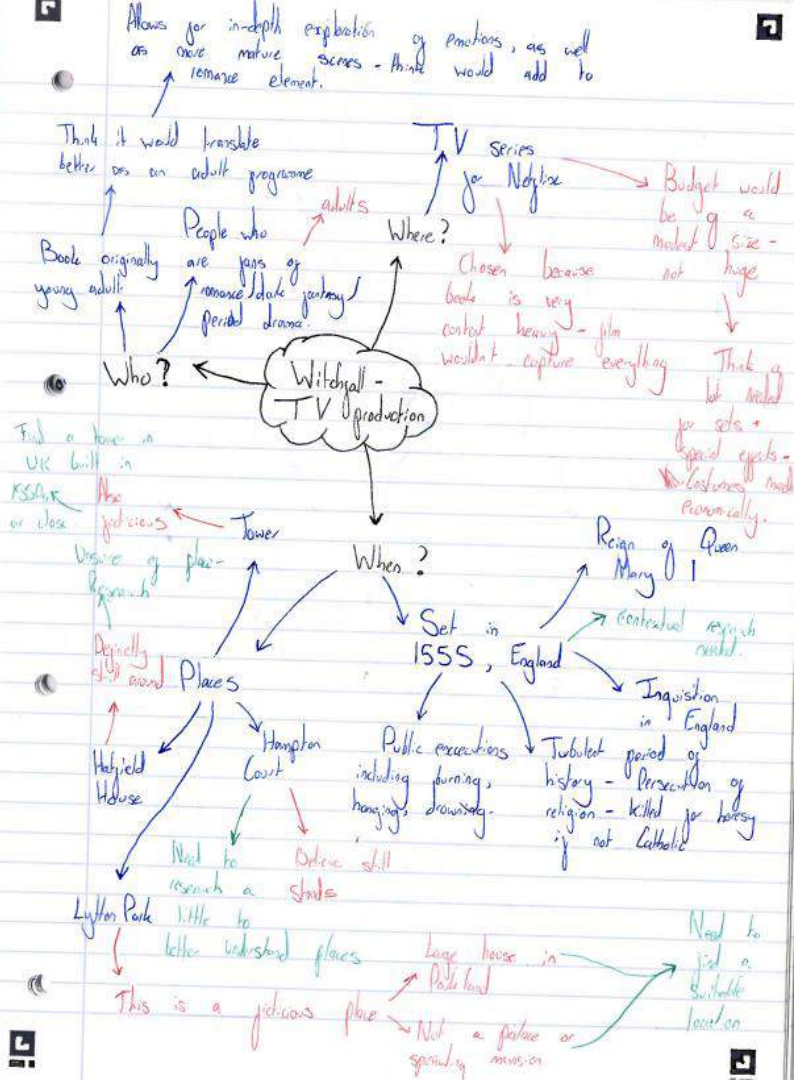
Brainstorm



Brainstorm



Brainstorm



Brainstorm - Notes

Points Moving Forward:

Ideas:

- **Setting** - 1555, England.
- **Type of media** - TV mini-series.
- **Made by** - Netflix
- **Target audience** - Adults, especially fans of romance/dark-fantasy/period costume dramas.

Research:

- Tudor social classes
- How different social classes dressed
- Tudor fashion laws (Sumptuary Laws)
- Female garment research - including nightwear (Elizabeth I)
- Male garment research
- Lady-in-waiting - what did they do, how did they look, their role etc.
- **For Meg** - Research *Outlander* to see how costume designer reused clothes for different costumes.
- Research Elizabeth I early life - how does story differ from reality
- Research Mary I - look at clothes to help design Elizabeth I court gown
- Order of Santiago de Compostela - real or fictitious? Anything similar?
- Inquisition - what they wore, who they were etc.
- Spanish clothes from period
- Research Henry VIII - portraits mostly.
- Anne Boleyn - look for portraits
- **For Anne Boleyn** - Research how ghosts were made in *Harry Potter* - especially character Rowena Ravenclaw
- **For John Dee** - *Mary Queen of Scots* - surface decoration and how this was done to emulate/inspire John's costume
- Contextual research of time period needed.
- Set research: Hampton Court, Hatfield House, Lytton Park, Tower.





Broad Research



lumen in an go lumen
per eufonia cñila su inepen euf
y un abnñe pñene me fpa y un ab
na nstf feaven bñen ha soan nstf
an go lumen in an go
cñila su inepen eufonia cñila
pñene me fpa y un abnñe pñene
bñen ha soan nstf feaven bñen ha
lumen in an go lumen
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y un abnñe pñene me fpa y un ab
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pñene me fpa y un abnñe pñene
bñen ha soan nstf feaven bñen ha
lumen in an go lumen
per eufonia cñila su inepen euf
y un abnñe pñene me fpa y un ab
na nstf feaven bñen ha soan nstf

Tudor Social Class Structure

Monarch	<ul style="list-style-type: none"> The monarch was the head of Tudor Society, answerable only to God (and the Pope before the Reformation). He or she was the richest person in the country, owning vast amounts of land and numerous properties. All people were bound to serve their monarch and failure to do so was considered a treasonable offence punishable by death. The King or Queen made all the laws of the land but took advice from members of the Privy Council. A monarch was not secure without the backing of his noblemen and the monarch rewarded his trusted nobles with titles and positions. There was a justice system in Tudor England, but few judges would dare to pass judgement against the King's wishes. 	King Philip Queen Mary Anne Boleyn King Henry VIII Elizabeth
Church	Archbishops <ul style="list-style-type: none"> The position of archbishop was the highest rank in the church - They were rich and powerful Archbishops played a role in the government of the country and had a great influence on the monarch. After the break with Rome, they were appointed by the monarch rather than the Pope and their position was dependant on their remaining in favour. 	Miguel De Pero (not archbishop - has this level of power)
	Bishops <ul style="list-style-type: none"> Bishops ranked below archbishops, but bishops of the largest dioceses were wealthy and held power. After the Reformation they were liable to lose their position and even their life if they did not support the monarch. 	Father Vasco (Not bishop - has level of power)
	Clergymen <ul style="list-style-type: none"> Clergymen were the lowest rank in the church. They lived in towns and villages and delivered local church services. They also visited the sick and tried to help the disadvantaged in society. They did not earn very much and most led simple lives, but they were respected members of their local community. 	
Noblemen	<ul style="list-style-type: none"> Noblemen were born rich and came from families with hereditary titles - Barons, Earls and Dukes. Noblemen were appointed to top positions such as the Privy Council which advised the monarch. Military leaders were also members of the nobility. Most owned large country estates and were often close friends to the monarch. 	Alejandro - son of Spanish nobleman Kat Ashley Blanche
Gentry	<ul style="list-style-type: none"> Members of the gentry were wealthy landowners who lived in the country. Members of the gentry fought for the monarch in times of war. They also served as local sheriffs or justices of the peace and helped to govern at a local level. It was possible for members of the gentry to rise and become noblemen. 	Lytton Family - Meg, William, Father, Aunt Jane, Alice
Yeoman/citizens	<ul style="list-style-type: none"> Yeomen and citizens were fairly wealthy men. They were farmers, merchants and artisans that had made enough money to own their own houses and employ servants. Some were as wealthy as members of the gentry, but they did not own land so could not rise to that position of Tudor society. (Dee and Dent) Yeomen lived in the country and farmed the land. Some yeomen owned land while others rented it from gentlemen. They were generally rich enough to be able to afford labourers to do the heavy farming jobs for them. 	John Dee Marcus Dent
Laborers	<ul style="list-style-type: none"> General labourers were employed by yeomen or citizens and were paid a wage for their work. They were generally given the more labour intensive and heavy jobs on farms or in artisans studios. Skilled labourers had received some training and could help with more specialised tasks. 	John Bessie Lucy
Vagrants/beggars	<ul style="list-style-type: none"> These formed the lowest and poorest section of Tudor society. They included those who were old, sick, disabled or unable to work. Because they did not work, and they earned no money and were forced to beg on the streets for money or food. 	Richard (comes from gutter)

Tudor Sumptuary Laws

- “The Acts of Apparel dictated what you could wear.”
 - “Only the monarch and the royal family could wear purple, cloth of gold, or sable.”
 - “Those of a higher status than viscounts could wear cloth of silver, silk, tinselled satin, mixed cloth, and cloth embroidered with gold or silver.”
 - “Viscounts, barons, privy council members, and Knights of the Garter could wear caps with imported woollen cloth, velvet, crimson, scarlet (the wool type, not the colour), and furs of black genet.”
 - “People earning over 100 pounds per annum (equivalent to 27k GBP/34k USD today) were entitled to don taffeta, silk, damask, satin, and camlet (camel or goat hair).”
 - “These laws served two purposes: to maintain hierarchy and to keep spending within England.”
- Medium.com
- “Sumptuary laws are legal acts that mark a person’s social status by legally specifying what they could wear, what they could eat, and even what kind of furniture they could have in their homes.” – A Bit of Henry Lore

“the 1509 An Act against Wearing of Costly Apparel:

- only the King and his immediate family (the Queen, the King’s mother, the King’s brothers and sisters) could wear cloth of purple silk or gold
- Dukes and Marquises could use only cloth of gold woven into their coats and doublets.
- An Earl and above could wear sable fur, but those below him in rank could not do so.
- Other imported furs could be worn by University graduates, Yeomen Grooms and Pages of the King’s and Queen’s chambers and men having land yielding an income of eleven pounds a year.
- A Lord or a Knight of the Garter was allowed to wear imported woollen, but it was a crime if those lower than them in the social scale wore imported wool.
- Knight of the Garter and above were allowed crimson and blue.
- Anyone lower in standing than government servants were not allowed velvet, satin or damask, unless of course, he was a Lord’s son or a gentleman having lands that yield hundred pounds and above a year.
- Those having lands yielding an income of twenty pounds a year can use satin, damask or camlet in their clothing.”

- A Bit of Henry Lore

Thoughts

The Tudor Sumptuary Laws give real insight into the types of cloth and colours that people could wear. However, I do find them confusing and hard to wrap my head around and I also feel that they may restrict how I am able to design. I do want to incorporate them somewhat into my designs, as I am designing with historical accuracy in mind. I think that because I will be designing mainly from **portraits** of the time, I will stay within the sumptuary laws as the clothes painted will have followed these.

Overall, my designs will loosely follow the sumptuary laws, but if I find them restricting or challenging the vision I have, I may choose to ignore them in favour of highlighting certain character attributes, personality traits, or visual story-telling.

The Order of Santiago De Compostela — (Alejandro)

"The Order of Santiago is a Christian religious-military order of knights that was founded in Spain during the Middle Ages. Like the Templars and Hospitallers, the order was established to protect pilgrims and to fight against the Muslims. Instead of the Holy Land, however, the Order of Santiago carried out their duties in Spain. The order continues to exist today though as a civil association."

- "one of the four Spanish military orders, the other three being the Orders of Calatrava, Alcántara, and Montesa."
- **Legend of Origin:** - "founded by Ramiro I, the king of Asturias, during the 9th century. The king had won a great victory over the Moors during the Battle of Clavijo in 844 AD. The triumph of the outnumbered Christians was attributed to the apparition of Saint James, thus contributing to his adoption as the patron saint of Spain. Additionally, the site of Santiago de Compostela developed into an important pilgrimage centre and the pilgrims were protected by cavalry."
- **Documented Origin:** - Two claims to origin, more accepted one is that "the order had been founded by Ferdinand II, the king of León, in 1171."

"In 1173, the Almohads launched an attack on Cáceres to retake the city. Although the city was captured, the knights refused to surrender and continued to fight. After the battle, the knights were decapitated, and their heads displayed as trophies as a warning to the Christians. The remaining members of the order formed an alliance with the regular canons of Saint Augustine (as the knights themselves followed the Rule of Saint Augustine) and were now responsible for protecting the Sepulchre of Saint James at Santiago de Compostela and the pilgrims who journeyed there."

The Order in Tudor Time Period:

- "The Order of Santiago grew rapidly" - became the largest of all the similar orders in Spain, and wealthiest
- "1499 - The Reconquista had been completed by then and Spain was unified under the rule of the Catholic Monarchs. To strengthen their own position, the rulers obtained permission from the pope to assign to them the administration of the three major Spanish orders - **Santiago**, Calatrava, and Alcántara."
- "The power of the Spanish military orders came to an end during the reign of the Holy Roman emperor Charles V (Charles I of Spain) when the orders were incorporated into the Spanish Crown." - Charles V (Charles I) reigned from 1516 - 1556
- "Although the orders were united under one government, they still had the right to hold their possessions, titles, and functions separately."
- "Council of Orders was formed to oversee the administration of the orders."
- "The orders retained their prestige and many figures involved in the conquest and governance of Spain's possessions in the New World hailed from these orders."

Notes:

- Although this is the order that Alejandro aims to become a part of, he undergoes training with the Spanish Inquisition in England as part of a missionary.
- Many comment on Alejandro becoming a member of the order - and Meg worries about her association with him stopping this. Meg's worry about stopping Alejandro is made even more heartbreaking through research and finding out that the order isn't what the characters think it is in the book. They still believe that it is a warring, fighting order in its own right.

The Order of Santiago De Compostela — (Alejandro)



Apostle Santiago, Monastery of Tentudia in Calera de León, Badajoz, Spain.



Íñigo López de Mendoza (1489 June 1535)
- Member of Order



Afonso de Albuquerque (with Santiago cloak)

Notes:

- Visual sources from the Tudor period are scarce - managed to find two men who were members of the Order close to 1555. The visual sources I have found suggest the members didn't wear any kind of robes, but instead put the emblem of the Order on their cloak or clothes - **This will feature on Alejandro's clothes.**
- There are a few visuals of men in armour, but I believe these to be from the 12th and 13th Century (such as above.) - with the research from the previous slide I am unsure as to whether men in armour would be seen like this or if that had died by the 1550s.
- Think I have enough here to help design Alejandro - the emblem will feature on his cloak and doublet, just like the middle image - his priest robes will be more Inquisition in style as he is completing his training with them.

The Spanish Inquisition — (Alejandro)

The Spanish Inquisition - Origins:

- “The Inquisition has its origins in the early organized persecution of non-Catholic Christian religions in Europe.”
- “In 1184 Pope Lucius III sent bishops to southern France to track down heretics called Catharists. These efforts continued into the 14th Century.”
- “In the late 15th Century, King Ferdinand II and Queen Isabella of Spain believed corruption in the Spanish Catholic Church was caused by Jews who, to survive centuries of anti-Semitism, converted to Christianity. They were known as Conversos ”

- “Conversos were blamed for a plague and accused of poisoning peoples’ water and abducting Christian boys.”
- “Ferdinand and Isabella feared that even trusted Conversos were secretly practicing their old religion; the royal couple was also afraid of angering Christian subjects who demanded a harder line against Conversos”
- “Christian support was crucial in an upcoming crusade against Muslims planned in Granada. Ferdinand felt an Inquisition was the best way to fund that crusade, by seizing the wealth of heretic Conversos.”

-(all of section from) *History.com*

The Spanish Inquisition in the 1500 - 1560:

- “The first Spanish inquisitors, operating in Seville, proved so severe that Sixtus IV attempted to intervene - In 1483 he was induced to authorize the naming by the Spanish government of a grand inquisitor (inquisitor general) for Castile, and during that same year Aragon, Valencia, and Catalonia were placed under the power of the Inquisition.”
- “The grand inquisitor acted as the head of the Inquisition in Spain.”
- “The grand inquisitor was assisted by a council of five members and by consultors.”
- “The council, especially after its reorganization during the reign of Philip II (1556–98), put the effective control of the institution more and more into the hands of the civil power.”
- “After the papacy of Clement VII (1523–34), priests and bishops were at times judged by the Inquisition. In procedure the Spanish Inquisition was much like the **medieval inquisition**. The first grand inquisitor in Spain was the Dominican Tomás de Torquemada; his name became synonymous with the **brutality** and **fanaticism** associated with the Inquisition.”
- “Torquemada used torture and confiscation to terrorize his victims, and his methods were the product of a time when judicial procedure was cruel by design.”
- “The persecution of Muslims accelerated in 1507 when Jiménez was named grand inquisitor.”
- “Muslims in Valencia and Aragon were subjected to forced conversion in 1526, and Islam was subsequently banned in Spain.”
- “The Inquisition then devoted its attention to the Moriscos, Spanish Muslims who had previously accepted baptism. Expressions of Morisco culture were forbidden by Philip II in 1566, and within three years, persecution by the Inquisition gave way to open warfare between the Moriscos and the Spanish crown.”

- (all of section from) *Britannica*

The Spanish Inquisition — (Alejandro)

The Role of Inquisitors:

- “Inquisitors would arrive in a town and announce their presence, giving citizens a chance to admit to heresy.”
- “Those who confessed received a punishment ranging from a pilgrimage to a whipping.”
- “Those accused of heresy were forced to testify. If the heretic did not confess, torture and execution were inescapable.”
- “Heretics weren’t allowed to face accusers, received no counsel and were often victims of false accusations.”
- “There were countless abuses of power. Count Raymond VII of Toulouse was known for burning heretics at the stake even though they had confessed.”

- (All of section from) *History.com*

The Spanish Inquisition In England?

- “Although the Cathars reached England before they were exterminated, the [Spanish] Inquisition did not.”

- *HistoryOfEngland.net*

- “Mary I began her reign in 1553 by arresting the major Protestant religious leaders who gained power during Henry’s and Edward’s reigns. Though many were arrested in 1553, Mary’s marriage to Prince Philip of Spain in 1554 delayed the executions until January 1555. The investigations shared many qualities with the Spanish Inquisition, so much so that it has been claimed by historians that Philip transplanted Inquisition methodology to England.”

- *The Unsuccessful Inquisition in Tudor England* by Sarah J. Dell

England’s “Inquisition” Under Mary I’s Rule:

- “Cleanse Christianity of Protestant influence and restore the dominance of Catholicism.”
- “Both relied upon community members and neighbours informing on suspected heretics.”
- “The interrogation styles also proved similar, as both were designed to prove innocence, rather than guilt.”
- “Both ended in public denunciation of the heretic and a public execution by burning.”
- “Theological debate and protestations of innocence were not enough to escape the condemnations of heresy.”
- “Protestants were found guilty of heresy on all charges but were told that the Queen would grant them a pardon if they would recant and repent.”
- “Burnings were popular events in England. Some of the crowd might have been supporters of the convicted person, but many others were just there for an interesting day”
- **Summary:** Rather than being done by priests, such as the Spanish Inquisition, in England it was done by courts and officials selected by the crown.

- *The Unsuccessful Inquisition in Tudor England* by Sarah J. Dell

Notes

- Although historically the Spanish Inquisition **never came to England** under Queen’s Mary I’s rule, Victoria Lamb **references them vividly** throughout *Witchfall*.
- Characters like Miguel De Pero would simply **not work** if the Inquisition were taken out for the sake of historical accuracy.
- It is important to Alejandro’s character that he is a part of the Spanish Inquisition priests – this allows for the moral dilemma that creates turbulence in Meg and Alejandro’s relationship.
- For these reasons, I will be **keeping the Spanish Inquisition** in my adaptation of *Witchfall*, as their presence is **crucial to plot points and character development**. From a design standpoint, I want to design Alejandro’s **robes as they would have looked if he was a priest in the Spanish Inquisition in Spain**. This makes sense as it keeps the **historical accuracy** that is crucial to my vision whilst is also in keeping and believable to the story – many characters in *Witchfall* comment on King Philip bringing over the Inquisition from Spain

The Spanish Inquisition Images — (Alejandro)

fig. 1



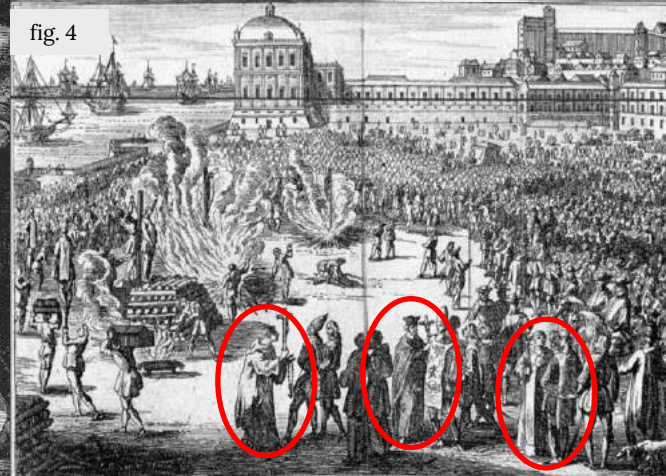
fig. 2



fig. 3



fig. 4



Representation de ceux qui sont
condamnés au f^e par les Inquisitions

The Spanish Inquisition — (Alejandro)

Notes:

- Images from around the time, the 15th and 16th Century are in black and white, and I cannot get a good idea of what colours their robes are.
- Pictures also differ in style of robes wore. Most seem to suggest long priest-like vestment style robes. Pictures also depict Inquisition priests dressing like monks.
- Images depicting Inquisition scenes from later in history, fig. 5 for example, show Inquisition priests to wear red rather than black that normal priests adopted in the time.
- Other images, like Fig. 6, show official higher ranking Inquisition priests wearing the red robes that have become synonymous with the Inquisition, while lower-ranking Inquisitors where the darker-style robes.

- **In the book:** *Lamb* describes the priests of her Inquisition as “dark-robed”. Miguel De Pero, a leader of the Inquisition is described the same, and indeed Alejandro’s priest costume is described as having a “deep cowl” and “dark-robed”.
- Also, in the book, Alejandro’s normal court clothes are described as red. For both reasons, I think designing Alejandro’s priest-robes as black is the right thing to do. Not only is this historically accurate, but it also means that we get to see Alejandro in different colours so not all clothes look the same. It also speaks to his character, that he must act a certain way when being a priest, cold and distant from Meg and others (black has connotations of this), but can be his colorful and vibrant self, and passionately in love with Meg (red has connotations of this) when the robes come off.
- Also, it seems from most images that higher-ups in the Inquisition wear different robes. Black, plain robes will speak to Alejandro’s position as a novice.



fig. 5

fig. 6



Ladies-in-waiting - (Meg)

Britannica:

• “**Lady-in-waiting**, in European history, a woman of noble birth who serves a female monarch as a member of the royal household.”

Meg is not a noble, but gentry. It is understandable though that Elizabeth would allow her into her service. She is disgraced, and many noble women would not want to associate with a disgraced royal and rather seek favour with the monarch. Elizabeth cannot be picky with servants.

• “Any noble woman performing personal service for a queen is often referred to as a lady-in-waiting, although exact titles differ depending on a woman’s particular office or marital status, as well as the language being used.”

Although Meg is sometimes called a maid in the book, she serves a royal at court and would have officially been a lady-in-waiting. Meg must perform the duties of a lower-class maid due to Elizabeth having a small amount of money and not being able to employ her own servants.

• “Ladies-in-waiting performed intimate duties such as putting on and removing the queen’s clothing and bathing her.”

• “They were expected to put her needs above those of their own husbands and children.”

This is seen in the book. Elizabeth is angered by Meg’s betrothal to Alejandro, and this is both due to Elizabeth staying unmarried and wishing her ladies to do so, as well as Meg being unable to put Elizabeth first if she has attachments to another.

• “They maintained a prominent role in the court’s public life, attending to the queen and participating in such events as ambassadorial receptions and masques.”

We see Meg, and Elizabeth’s other lady-in-waiting Blanche, attend Elizabeth in banquets, dinner, and when King Philip and Queen Mary hold court.

• “Ladies-in-waiting were universally expected to maintain high moral standards, avoiding scandal and often staying disengaged from politics.”

• “Smearing the reputation of a lady-in-waiting was an effective political tool against a monarch.”

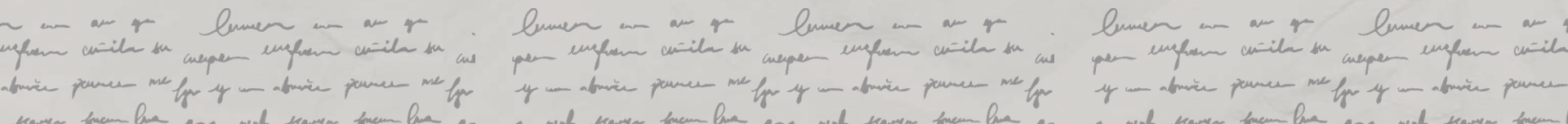
Seen when Kat Ashley arrives at Hatfield. She can sway Elizabeth into dismissing Meg due to Meg’s darkened reputation after her accusation of witchcraft and her time spent with the Inquisition. Elizabeth cannot be respected at court if she harbours someone so unfavoured.

• “A lady-in-waiting had direct access to the queen, who wielded varying degrees of influence over the king and his court.”

Although Elizabeth isn’t queen, Meg uses her status as a monarch as safety against Marcus Dent. Dent would not dare attack a royal household, or a royal servant, for fear of smearing his own reputation for being accused of treason. Elizabeth’s influence keeps Meg safe.

• “Many ladies-in-waiting received no official compensation for their work and were understood to have taken the office solely to gain social and political capital.”

This is why when Meg returns to Lytton Park, her clothes remain the same as the ones she wore at court. Meg hasn’t been paid and has no money for new clothes. She will adapt what she has to fit her purpose.



The Reusing/Repurposing of Costumes in *Outlander* — (Meg)

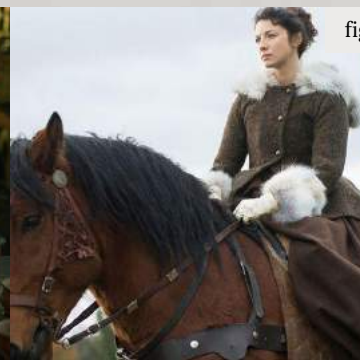
Costume Designer: Terry Dresbach

Era: 1760s

- “We don’t just want to see beautiful costumes on *Outlander* but realistic ones.”
- “Terry Dresbach and her team get that just right when they repurpose and reuse older costumes.”
- “The idea of wearing clothes for long periods of time may seem odd to us, but it was the done thing back then.”
- “In fact, it wasn’t until recent decades that items of clothing would be thrown out when damaged instead of being repaired.”

- ClaireAndJamie.com

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Claire, Season 2,
Paris,
France, 1744

Claire, Season 3,
Jamaica, 1767

Claire, Season 3,
Jamaica, 1767

Claire, Season 4,
North Carolina,
1772

Claire, Season 1,
Scotland, 1743

Bianna (Claire's
daughter),
Season 4,
Scotland, 1772

Did this Happen in Tudor England?

- “Because clothing was so expensive, everyone, from maids through to the King and Queen would repurpose parts of their clothing.” – *Medium.com*
- “Items were handmade and came in separate parts. The upside to this is that individual parts could be attached to several different outfits and be recycled” – *Historic UK*
- Once a garment was worn out, it would be cut up and the unworn parts reused for smaller garments or household furnishings – *TudorTimes*
- “Instead, clothes were made, adapted, handed down, unstitched and reworked to follow the newest fashion. Even royalty remodelled their silks and damasks” – *TudorTimes*

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The Reusing/Repurposing of Costumes in *Outlander* — (Meg)

Thoughts:

- *Outlander* is a successful costume drama, with similar themes to the drama I am trying to create:- Romance, passion, mystery, fantasy aspects.
- *Outlander's* costumes have been acclaimed by many to be amazing and accurate – Dresbach has incredible skill and has utilised a lot of historical costume knowledge. This includes reusing costumes as they would have done in the 18th Century when *Outlander* is set.
- I think that the reusing of costumes in *Outlander* gives the show a **realistic feel**, people didn't have the money for new clothes for every occasion, people re-worked clothing to fit needs.
- This **realism** and **historical accuracy** is something I want to emulate in my own designs. I want to do this in a similar way that Dresbach did it for *Outlander* – by taking a costume and altering it slightly to be worn later. It shows the character is careful with their clothing, and cares for what they wear.

Implications in *Witchfall*:

- A character that I think this would work well with is **Meg**.
- We see Meg go from being the princess' lady-in-waiting to doing chores and overseeing a household in her childhood home.
- In **Ch. 19**, Meg settles back into her life at Lytton Park – we see her take over the running of the household servants and taking over domestic jobs to help with the upkeep of the house.
- Meg would not do these jobs in the court gowns we have previously seen her in, they would be too fine and delicate for her to do chores in. The large skirts and many layers only getting in the way.
- As these are the only gowns Meg owns, it is more believable that she would **repurpose** one of these gowns for household chores – stripping anyway any jewels or beading, and any layers that would get in the way, make work harder, or are too expensive to get ruined.
- When designing Meg's costume, I would like to design a court gown that can be paired back to a costume better suited to a more domestic setting – this will be achieved by looking at what both higher society and lower society wear, and designing something that can transform.

The Making of Ghosts in *Harry Potter*— (Anne Boleyn)

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fig. 11



fig. 12



fig. 13



Notes:

- I love the way the ghosts look in the *Harry Potter* – especially the character of Helena Ravenclaw (fig. 11, 12, and 13.)
- I wanted to research to see how these ghosts were created on-screen. After looking, I found a lack of information on the behind-the-scenes of these characters.
- I was bale to find some images for two of the main ghosts that were informative. These are the images (left.)
- Helena Ravenclaw (Kelly Macdonald) and Nearly Headless Nick (John Cleese) are the two most prominent ghosts in the *Harry Potter* films. They have speaking parts and interact with characters.
- From the limited images I were able to find, it seems the actors had costumes, hair and make-up done. They then filmed on-set, and special effects were used to make them float as well as given them a ghostly appearance.
- **Fig. 11** shows Macdonald on set in her costume.
- **Fig. 14** shows the costume for Nearly Headless Nick
- **Fig. 15** shows Cleese in costume, with hair and make-up.
- For my project, I think the budget would allow for special effects to make a character come to life.
- As I have pitched it for Netflix, I am also confident that Netflix would have the means to make this work – they will have access to special effects and visual effects.

fig. 14



fig. 15



fig. 16

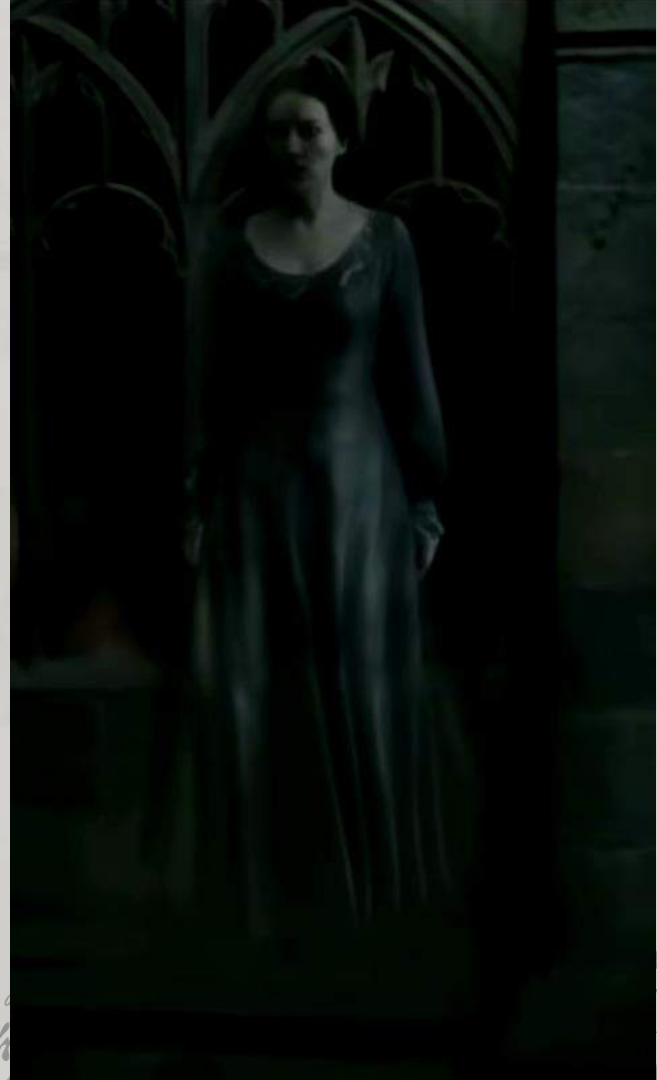


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The Making of Ghosts in *Harry Potter*— (Anne Boleyn)

Implications in Witchfall:

- Two ghosts that I could find look different – much prefer look of Helena Ravenclaw (left) from *Harry Potter and the Deathly Hallows: Part 2*
- I like this character's look a lot more because I think she looks very similar to the way Anne Boleyn is described in the book. They both have a silver quality to them, both are somewhat transparent, and both float.
- Something I noticed both ghosts' costumes was that they had been designed in **greyscale**. Although I am unsure why this is, my guess is that this is so less effects are needed to make the ghosts have their silver quality – I think it is a design choice to have the ghosts look more spirit-like.
- For Anne, I think I will take a similar design approach. I will design the costume to be in greyscale like the costumes seen here as the creators for *Harry Potter* have made ghosts that look believable and memorable, and I want to draw from this and replicate the outcome.
- As I am designing with **historical accuracy** in mind, I think the best thing to do would be to design in colour so that I can really get the look of Anne Boleyn right, then edit this into black-and-white and touch up anything that seems to not work or look out of place.



Costumes and Surface Decoration in *Mary Queen of Scots* — (John Dee)

Film: Mary Queen of Scots (2018)
Costume Designer: Alexandra Byrne

Notes:

- “Byrne arrived at the idea of using denim, thinking that simplifying her tools would enable her to better tell the story.” (Denim costumes right)
- “she wanted to imbue the period, famous for alienating audiences with curious costumes, with a degree of utility, approachability, and sexiness.”
- “Occasionally, Byrne chose to break away from denim for portraiture looks in order to ground the piece in identifiable historical moments for the audience.”
- “She notes, “As a designer, I do like to research because I’m in control of the choices I’m making and knowing what I’m going to do is correct. Although it’s not a purely historical film I think you have to create a completely credible world.””
- “For Mary, Byrne wanted the dirt to be her decoration to show her commitment to living in Scotland. Thus, her garments are rust-stained from her armour. She also had Mary’s gown resist-printed so the Scottish coat of arms is revealed as mud is spattered up her dress.” (Evidence left)

- Costume Designer’s Guild (Interview with Alexandra Byrne)



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Costumes and Surface Decoration in *Mary Queen of Scots* – (John Dee)

Implications in Witchfall:

- *Mary Queen of Scots* is one of my favourite films, I think Byrne is really talented and makes some completely amazing and believable costumes that sell the characters and the period so well to the audience.
- **The Denim:** Byrne's use of denim has really inspired me in how I approach fabric choices for my project. Before researching, I had had the idea to go **completely historical**. This meant I had wanted to research the fabrics that were around and try to find as close as I could now to make the costumes feel authentic. Byrne's costumes look and feel authentic, but she uses **modern materials** and **techniques** to achieve these goals. I think I will do the same, as this will save me time and keep me within a realistic budget for my costumes.
- **The Resist-Print:** I really love this idea, and I think it works amazingly well. I had wanted to give some surface decoration to John Dee's costume. He is a conjuror, a wielder of magick, and an astrologer. I want his costume to reflect all of this, but I don't want to design something that wouldn't fit into the **realistic** Tudor world I am trying to create. I think a pattern that reveals itself subtly like the resist printing would be a really good idea as it elevates the costume and makes it more visually appealing without compromising on the overall aesthetic of the costume.
- For Dee, resist printing will not really be an option – his clothes do not get dirty, and he doesn't create a magic or potions that could get into his costume and reveal the pattern.
- Dee does however spend his time in a dark hut lit by fire – perhaps instead of resist printing, the embellishment on his costume could be **reflective** and **reflect the firelight**. That way, in normal light the pattern may not be seen as much, but when in darkness the firelight will make it glow and flicker, looking magickal.
- I don't want it to be **too reflective** – like a reflective strip or high visibility coats. It needs to be more subtle. This may need further research.
- (See slide – for research into techniques)

Character Research — Anne Boleyn

Thoughts:

- Regarding Anne Boleyn in the story, she is only a part of the novel for a single chapter. Her role in the story is as a plot device to show Meg's power in being able to conjure a spirit untrained, as well as to give reasoning for Henry VIII's character to be a part of the story in the mortal realm – when Anne is summoned, Henry comes through too.
- Due to her only being in one chapter, and her not expressly telling people who she is, I think it's important that the character is recognizable as Anne as soon as she is present.
- Also, due to the way she will be designed as a ghost, it may be slightly harder to make her as recognizable – extra care needs to be taken to make sure she still resembles the real Anne Boleyn even though colours may be changed.
- Research needs to be tailored more towards imagery and portraiture of Anne Boleyn to ensure accurate character design. This should be significant enough to fulfil the audience's expectations of the character and ensure quality story-telling.



fig. 19



fig. 20



fig. 21



fig. 22

Character Research — Anne Boleyn



Thoughts:

- For Anne Boleyn, I think this will be the portrait that I base my character off.
- This portrait is the one I associate most with Anne Boleyn, and after doing research this is the portrait that comes up the most. This leads me to assume that most people also associate this portrait with Anne Boleyn too.
- Although this portrait is a reproduction, the original was painted circa 1533-1536
- A lot of the other paintings I came across, and the other three on the previous slide, come from the 18th and 19th century.
- Not only is this the most famous portrait of Anne Boleyn, but it may also be the most accurate due to the time of the original's creation.

- For my character, I'm not sure the black clothing in the portrait will translate well into the ghostly design. Helena Ravenclaw's dress works amazingly but is a light grey – this can be experimented with in the design phase.
- I think it is important to keep the French hood, as well as the “B” necklace, as these are iconic to Boleyn and will help the audience to recognise who the character is.

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Character Research — Henry VIII

Thoughts:

- Similar to Anne Boleyn, Henry VIII isn't a massive part of the story. He is one of the villains of the book, but it is a mystery if it is him until the very end where Meg banishes his spirit from the mortal world.
- Henry VIII only appears as himself in two chapters, **Chapter 14** – in which Meg has the vision of Henry VIII sending Queen Anne Boleyn to her death (Meg is Anne Boleyn in this scene). He also appears in **Chapter 16** – where Meg performs the ritual with Richard to banish him.
- Because of the mystery surrounding the character, researching into Henry VIII's life is not needed. Also, his motivations for his deeds within the book are explained by his character in **chapter 16**. The audience would not need to know anything about him to understand his involvement in the book's plot.
- Just like with Anne Boleyn's character, I think designing Henry VIII in a way that the audience can instantly recognize him is really important. Especially as in some scenes he is described as half-smoke.
- My research will investigate famous paintings to better understand how Henry looks.

fig. 23



fig. 24



fig. 25



fig. 26



Character Research — Henry VIII

Thoughts

- “This is probably the most important portrait of Henry VIII. This image ended up becoming the standard likeness of the king. It was used as the face pattern (a kind of template) by many different artists.” (Fig. 23)
- The National Portrait Gallery
- Because of this information, I think it’s really important that I design with **fig. 23** in mind. If this portrait was sued as inspiration and a basis for many other portraits, then this will be the idea of Henry VIII that most people have in mind.
- Similar to Anne Boleyn, I have decided to use **fig. 24** as my portrait of inspiration as it is the one, I associate with Henry VIII the most. Also, this portrait was recurring throughout my research.
- The similarities between **fig. 23** and **fig. 24** are numerous, and this may be due to fig. a being used as the face pattern or because it was the same artist who created both.
- I think the colours in the painting are really striking, and really solidify the idea that Henry VIII is a powerful king. This is something I want to bring into my design work.
- On another note, Lamb’s descriptions of Henry in **chapter 14** match this painting well. She describes him as being jeweled, wearing the cap and fine clothing.
- In my design work, I think this portrait of King Henry will work well, the costume he wears can be translated into my design well.
- Similar to Anne Boleyn, due to him being a ghost and being made of dark smoke, the colour palette may have the change. What I don’t want to compromise on is the striking silhouette, as I think that is a key feature to Henry being recognizable.



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Character Research — Mary I

Reign Timeline

- 18 Feb 1516** - Birth of Mary, daughter of **Henry VIII of England** and **Catherine of Aragon**. She is the future **Mary I of England**.
- 30 Apr 1534** - Parliament passes the Act of Succession which declares **Henry VIII of England's** daughter Mary (with **Catherine of Aragon**) illegitimate.
- 1553 - 1558** - Reign of **Mary I of England**.
- 6 Jul 1553** - **Death** of **Edward VI of England** from pulmonary tuberculosis.
- 10 Jul 1553** - John Dudley, Earl of Northumberland, declares **Lady Jane Grey** Queen of **England** following the **death** of her cousin, **Edward VI of England**.
- 19 Jul 1553** - Mary, daughter of **Henry VIII of England**, declares herself Queen of **England** and denounces her rival for that position, **Lady Jane Grey**.
- 21 Jul 1553** - John Dudley, Earl of Northumberland, is arrested for treason against **Mary I of England**.
- 22 Aug 1553** - John Dudley, Earl of Northumberland, is executed for treason against **Mary I of England**.
- Oct 1553** - The First Act of Repeal reverses all the religious-aimed legislation of **Edward VI of England**.
- 1 Oct 1553**- Coronation of **Mary I of England** in Westminster Abbey.
- 29 Oct 1553** - **Mary I of England** announces her betrothal to Prince Philip (future **Philip II** of Spain).
- Jan 1554 - Feb 1554** - A rebellion led by Sir Thomas Wyatt marches on London against **Mary I of England**.
- 12 Feb 1554** - On the orders of **Mary I of England**, **Lady Jane Grey** is executed in the **Tower of London**.
- 17 Mar 1554** - **Mary I of England** detains her half-sister Princess Elizabeth (future **Elizabeth I of England**) in the **Tower of London** on suspicion of treason.
- 11 Apr 1554** - Sir Thomas Wyatt, leader of the **Wyatt Rebellion** against **Mary I of England**, is executed as a traitor.
- 25 Jul 1554** - **Mary I of England** marries Prince Philip (future **Philip II** of Spain) in Winchester Cathedral.
- Jan 1555** - The Second Act of Repeal abolishes all post-1529 CE legislation concerning religious matters in **England**. (**Witchfall Begins Spring 1555**)
- Feb 1555** - **Mary I of England** begins her persecution of Protestant 'heretics', eventually burning 287 of them at the stake.
- 1556 - 1598** - Reign of **Philip II** of Spain.
- 21 Mar 1556** - **Thomas Cranmer** is burnt at the stake in Oxford for heresy.
- Jun 1557** - **England** and Spain join forces to attack France.
- Jan 1558** - **England** loses control of Calais to France.
- 17 Nov 1558** - **Death** from cancer of **Mary I of England**.
- 15 Jan 1559** - Coronation of **Elizabeth I of England** in Westminster Abbey.

- Timeline Provided by World History Encyclopaedia

Character Research — Mary I

Reign - 1555 Events

- **4 February** – John Rogers suffers death by burning at the stake at Smithfield, London, the first of the Protestant martyrs of the English Reformation under Mary I
- **8 February** – Laurence Saunders is the second of the Marian Protestant martyrs, being led barefoot to his death by burning at the stake in Coventry.
- **9 February** – Rowland Taylor, Rector of Hadleigh, Suffolk, and John Hooper, deposed Bishop of Gloucester, are burned at the stake.
- **1 May** – the foundation of St John's College, Oxford.
- **30 May** – the foundation of Trinity College, Oxford.
- **12 July** – the first four Canterbury Martyrs are burned at the stake.
- **16 October** – two of the Oxford Martyrs, Hugh Latimer and Nicholas Ridley, are burned at the stake.
- English captain John Lok returns from Guinea with 5 Africans to train as interpreters for future trading voyages.
- The Muscovy Company is chartered to trade with the Tsardom of Russia[2] and Richard Chancellor negotiates with the Tsar.
- Establishment of the following grammar schools: Boston Grammar School, Gresham's School at Holt, Norfolk (founded by Sir John Gresham) and Ripon Grammar School (re-foundation).
- Richard Eden translates *The Decades of the Newe Worlde or West India*, urging his countrymen to follow the lead of Spain in exploring the New World.

– Provided by Wikipedia

Thoughts

- Although Mary I isn't a prominent focus in *Witchfall*, her reign is a backdrop on which the story is presented.
- The understanding of the executions taking place in and around 1555 give more understanding as to Meg's precarious position as a witch.
- It also makes Meg's understanding of court as dangerous easier to accept. Meg can see these famous religious figures being burnt at the stake.
- It also gives understanding to some of Elizabeth's choices and character. As a Protestant, seeing other high-ranking Protestants being killed must strike fear into her.
- Her desire to retire back to Hatfield may be more to escape her sister's religious persecution rather than a longing for home.
- I think when designing the characters and creating the mini-series, these events need to be kept in mind. They add necessary backstory to characters such as Meg, Elizabeth, and Mary I. They are also important events in England's history, and Lamb has utilized historical events to progress her story in different ways.

fig. 27



fig. 28



fig. 29



fig. 30



fig. 31



fig. 32



Character Research — Mary I

Dates:

- Fig. 27:** c.1553
- Fig. 28:** 1554
- Fig. 29:** 1540-1560
- Fig. 30:** 1554
- Fig. 31:** 1554
- Fig. 32:** 1544

Thoughts:

- I tried to find portraits of Mary I from around my time period. Although I couldn't find any from 1555 exactly, the portraiture I could find was from only a few years prior.
- Lots of Mary's portraits have common themes – her tall collar, and large sleeves seem to have been a staple in her fashion.
- Her colour choices as well seem to be warm colours. Most of her portraits depict her in oranges, reds. Browns and blacks. Sometimes blue is an accompanying colour.
- Her dresses seem to consist of a plain overdress, with a patterned skirt and matching sleeves underneath.
- Her headwear looks to be a progression from the French Hood. It is the same style but is squarer and more angular.
- The silhouette of her clothing is quite striking. Mary seems quite regal in the way she is dressed. The dark clothes make her seem more serious and composed, as though she does not wish to be taken lightly.
- The only change I can see in Mary I's wardrobe from 1544 – 1554 is the altering of neckline. This leads me to believe fashion did not change too much between decades.

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Character Research — Mary I

Thoughts

- Although I am not designing for Mary I in my project, I still think it is important to understand her fashion.
- As she is the reigning monarch in 1555, her clothing will dictate the fashion of the era. Monarchs were often looked to for styling and clothing trends.
- Also, her clothes are referred to in *Witchfall*. While at **Hampton Court**, Blanche brings clothes from the Queen's Wardrobe for Elizabeth, her and Meg to wear.
- Meg later refers to Mary's clothes regarding Elizabeth, saying that she declines "to outshine her sister in cloth of gold or russet satin".
- These portraits can really help with understanding the fashion of the period regarding women. And the ladies I am designing for will have been in direct influence due to their closeness to the Queen.
- They also inform designing when looking at Elizabeth. In order not to outshine Mary, Elizabeth will need plain, darker gowns that are not as large or decorative.

Character Research — Elizabeth I

Timeline

- **7 September 1533** – born – only surviving child of Henry VIII and Anne Boleyn, his second wife, who was executed when Elizabeth was two years old.
- **1543** – Henry VIII restores Elizabeth to line of succession when she was ten, via the **Third Succession Act**
- **1547** – Henry VIII dies. Elizabeth taken into house of Thomas Seymour and Catherine Parr after their marriage. Elizabeth is subjected to emotional torment and sexual harassment by Seymour.
- **May 1548** – Catherine Parr discovers Seymour and Elizabeth together, sends Elizabeth away.
- **January 1549** – Thomas Seymour is arrested for a Protestant Plot, conspiring to depose his brother Somerset as Protector, marry Lady Jane Grey to King Edward VI, and take Elizabeth as his own wife.
- **20 March 1549** – Seymour is beheaded. Elizabeth has been living at Hatfield and constantly interrogated. Nothing is found linking her to plot.
- **3 August 1553** – Mary rode triumphantly into London, with Elizabeth at her side.
- **January and February 1554** – Wyatt's rebellion broke out; it was soon suppressed. Elizabeth was brought to court and interrogated regarding her role
- **18 March 1554** – she was imprisoned in the Tower of London. Elizabeth fervently protested her innocence. Though it is unlikely that she had plotted with the rebels, some of them were known to have approached her.
- **22 May 1554** – Elizabeth was moved from the Tower to Woodstock, where she was to spend almost a year under house arrest in the charge of Henry Bedingfield.
- **17 April 1555** – Elizabeth was recalled to court to attend the final stages of Mary's apparent pregnancy. (**Witchfall begins here**)
- King Philip, who ascended the Spanish throne in 1556, acknowledged the new political reality and cultivated his sister-in-law.
- **October 1555** – Elizabeth leaves court and retires at Hatfield (**Witchfall ends in winter 1555**)
- **6 November 1558** – Mary recognised Elizabeth as her heir.
- **17 November 1558** – Mary I dies, Elizabeth becomes Queen of England

- Timeline provided by Wikipedia

- “The reigns of her brother, Edward VI and her older sister Mary I, saw England beset by religious conflict and impoverished by war.”
- “Elizabeth was imprisoned in the Tower of London, and held under house arrest at Hampton Court Palace, on suspicion of plotting against Mary: this was a Tudor dynasty at war with itself.”
- “At Hatfield, and despite her illegitimacy, the King appointed tutors to manage his daughter's education.”
- “Elizabeth received the news of her sister's death at Hatfield on 17 November 1558.”

- Historic Royal Palaces

Thoughts

- It's important to understand Elizabeth's backstory to understand her character better. The book itself goes into little detail about Elizabeth's life as it tries to paint Meg's idea of Elizabeth – but Elizabeth's character itself is based off the historical figure.
- Gives some insight into why Elizabeth acts a certain way – in **Ch. 2** when she is questioned by the Inquisition, she shows so little fear. She is sued to interrogation.
- I think it's important to design with both historical events in mind **as well as** Meg's understanding of her. As the book is first person, we see everything through Meg's eyes.
-

Character Research — Elizabeth I

Thoughts:

- There aren't as lot of portraits of Elizabeth from the time that I am doing. This may be because around the 1550s Elizabeth was in and out of house arrest.
- **Fig. 34** and **Fig. 37** seem to be the closest I can fine to my period. They seem to be an almost identical portrait, as if one copied the other.
- They show Elizabeth in a simpler black gown with tight sleeves and fur. **Fig. 37** shows a more expensive version. She seems to be wearing a small ruff at her neck – something she would bring into style in a much larger version during her own reign.
- I do like these black gowns. They have a regal and expensive quality to them, whilst also being tastefully understated – **this is something Meg comments on in the book.**
- The other portraits, particularly **fig. 33** and **fig. 35** show Elizabeth to be wearing brightly colored gowns. I believe these dresses are supported by farthingales. This shows Elizabeth's wardrobe was changing, and she constantly kept up with fashion. But this also gives confirmation that Elizabeth wore a farthingale and was seen in larger skirts.
- **Fig. 38** I think really brings together all the portraits, as it mirrors a certain aspect from each portrait. It has the sleeves from **fig. 33**, the colour of **fig. 34**, the skirt size of **fig. 35**, a similar style neckline and beaded cover in **fig. 36**, and the same ermine fur. I think this is a nice ensemble, and I would like to draw inspiration from it, even if it is a little out of my time.
- Overall, these portraits have really helped to solidify what Elizabeth may have looked like during her younger years, and during the time my book takes place.
- My design will draw heavily from **fig. 34** and **fig. 37** as they come straight from my time period.
- I will be incorporating other elements into the design, such as the farthingale, as this is a style I really like.

Dates

Fig. 33: 1563

Fig. 34: 1555

Fig. 35: 1546

Fig. 36: 1560

Fig. 37: 1555-1560

Fig. 38: 1562

fig. 33



fig. 34



fig. 35



fig. 36



fig. 37



fig. 38



Character Research — John Dee

Life

- Born 13 July 1527 (**28 in Witchfall**)
- John Dee's father - Roland Dee. Roland Dee dealt in textiles and, in addition, was a gentleman sewer at the court of Henry VIII.
- **1535** - John was educated at a school in Chelmsford in Essex
- **November 1542** - Entered St. John's College, Cambridge in There he studied Greek, Latin, philosophy, geometry, arithmetic and astronomy.
- **1546** - His final year as an undergraduate, he began to make astronomical observations.
- Dee sought a scientific explanation for the reasons that the positions of the planets at the moment of a person's birth would affect their future.
- **1546** - Dee graduated with a B.A. and became a Fellow of St John's College.
- **December 1546** - he became a Fellow of Trinity College, Cambridge. Henry VIII founded Trinity College, the largest of the Cambridge colleges, in **1546** and Dee became one of its founding Fellows.
- **1548 to 1551** - Dee travelled on the Continent. He studied with other mathematicians and philosophers.
- **February 1552** - Dee entered the service of the Earl of Pembroke, then he entered the service of the Duke of Northumberland near the end of the same year.
- **August 1553** - Mary I instigated a campaign against eminent Protestants and one person to be arrested was Roland Dee, John Dee's father. He was released, but only after he had been deprived of all his financial assets. John, who had expected to inherit considerable wealth from his father and be in a position to carry out scientific studies free from worries about earning an income, was put in a difficult position.
- **1554** - Offered a mathematics post at the University of Oxford, but his views on the lack of scholarship in the English universities led him to turn the offer down.
- **28 May 1555** - Dee was arrested and charged with "calculating". At this time mathematics in England was considered to be equivalent to the possession of magical powers (**Witchfall begins around this time**)
- **August 1555** - Dee was released after being held for three months. Dee's father died in 1555 without being able to recover his wealth.
- As to Dee's religious position this seems a little harder to ascertain. He seems, with good reason, to have tried to avoid taking sides in the Catholic-Protestant argument, but after his release from prison he seemed completely at home in the Catholic regime which had imprisoned him. He may have changed sides for political convenience, but we shall see in a moment that there is a theory that he was acting as a spy.
- **1558** - Queen Mary died, and the Protestant Elizabeth became Queen. Dee quickly found favour with Elizabeth and was even asked to use his astrological skills to select the most appropriate day for her coronation. This he did but one is left wondering how someone so closely associated with the previous Catholic administration might have found favour so soon. Woolley suggests that Dee may have acted as a spy for Elizabeth in Mary's administration, and this would certainly be consistent with events and explain some otherwise puzzling ones. (**Witchfall has ended by this time**)

Notes: (From Sky History)

- "The strong influence prophecy and astrology held over Henry VII did not diminish throughout the Tudor period and was as prominent an obsession with his son Henry VIII and his granddaughter Elizabeth I."
- "Dee is famously known as the 'conjurer' to Queen Elizabeth I"
- "Fuelling the tension between Dee and the ultra-pious Tudor queen was the fact that his then patron, the Duke of Northumberland, was instrumental in a failed plot to replace Mary with the doomed teenager Lady Jane Grey."
- "In reality men like John Dee, forever questioning the universe were foremost professors of maths, geometry, astronomy and early explorers into the world of physics and chemicals."
- "In 1555 John Dee was arrested and charged with accusations of using witchcraft after he had cast horoscopes of Queen Mary and her younger sister Princess Elizabeth. When the charges were raised to treason against Mary herself, with unfounded accusations of plots against her life, Dee found himself interrogated in the Star Chamber, an English court that sat in the Palace of Westminster."
- "He later faced examination by the infamous heretic-hunter Bishop Bonner. Dee wisely made the religious and fanatical Bonner - known for his cruelty - a close associate and friend which possibly saved Dee from further interrogation."

- Timeline provided by MacTutor

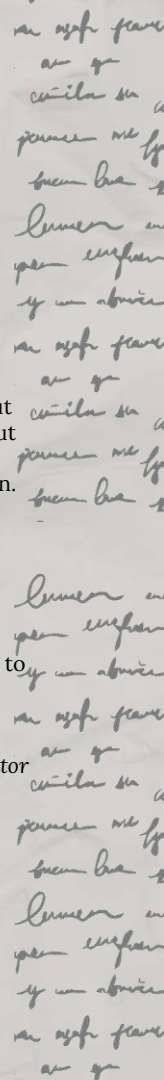


fig. 39



fig. 40



fig. 41



Character Research — John Dee

Dates:

Fig. 39: unknown (Dee lived 1527-1608/1609)

Fig. 40: c.1594

Fig. 41: 1900 (copied from an earlier portrait of unknown date)

Fig. 42: 1800 – 1899 (depicting Dee performing experiment for Elizabeth I)

Fig. 43: late 18th – early 19th Century

Fig. 44: unknown

fig. 42



fig. 43



fig. 44



D.^r DEE avoucheth his Stoves is brought by Angelical Ministry.

Character Research — John Dee

Notes

- There doesn't seem to be a lot of portraits of Dee from around my period – this may be due to him being in prison.
- The lack of portraits solidifies where I have put Dee on the social class scale (**slide 47**) – being only a **yeoman** may mean that he could not afford to have portraits painted. This is only **speculation on my part**.
- The factual evidence to back up his societal placement comes from his father's occupation – his father was a **merchant** which was a job held by **yeomen** and **city citizens**.
- The portraits I were able to find show Dee as an older man – this is when he was most famous and working for the royals.
- The closest I could find to my period was **fig. 40** which was painted in 1594. As this is the closest portrait, my designing will lean on this portrait mostly as it is the most accurate.
- What I did notice across the portraits were that Dee is depicted in these black flowing robes. They are trimmed with something around the neckline and down the centre front – **fig. 39** and **fig. 44** make this look like fur.
- I do not know if Dee would have been able to access fur in 1555 as he had been just released from prison and unable to access his inheritance. Other portraits show robes not trimmed in fur.
- **Fig. 39** shows robes of that are coloured. It depicts a deep green-blue robe with a red garment underneath. I cannot see what this garment in, but my guess would be a kind of doublet.
- I have also noticed that every depiction of Dee shows him in this small, tight to the head, black cap. The only different one is **fig. 44**. As this is a prominent feature across all the portraits, it will be included in the designs.
- I think the robe that Dee wears may be a type of gown fashionable for men in the Tudor period, but garment research will help to understand this better.
- Overall, for designing Dee, I will use these portraits but attempt to make him look younger. This will be through shortening and recolouring the facial hair as long grey facial hair is associated with older men. Dee is only **28** in *Witchfall*.
- For his costume, it will be a case of designing something that looks mostly like the portraits, but I can determine has a basis in the 1550s. To make Dee look like himself though, slight alterations may have to be made.
- I do want to make him look more magical and mystical, as that is lamb's vision. This may be a case of playing with colour a little.

Set Research — Hampton Court

fig. 48

fig. 45



fig. 46



fig. 47



fig. 49



fig. 50



fig. 51



fig. 52



fig. 53



fig. 54



fig. 55



Set Research — Hampton Court

Thoughts:

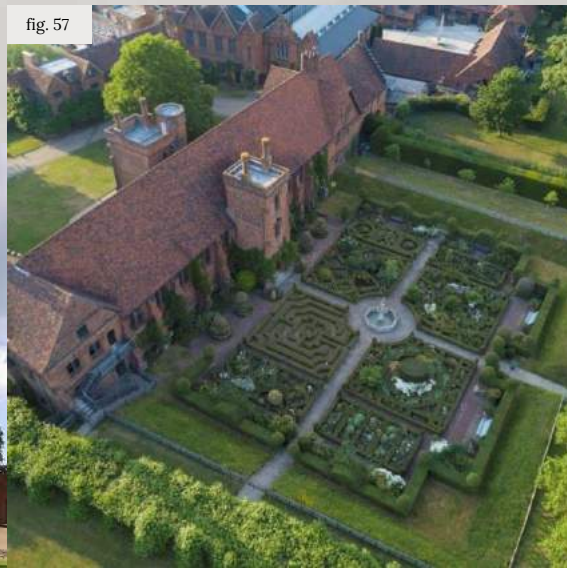
- I really like the idea of filming on location at Hampton Court – it has that rich history and authenticity that will keep the world in the film feeling **real** and **believable**
- Another positive is that it's recognizable – a lot of the public will know of Hampton Court as it is one of the most famous palaces in the UK
- It has the history that makes the palace perfect – it was built by Henry VIII to house his Tudor dynasty.
- From a set perspective, it has a lot the book asks for: has the dark corridors, the small courtyards, the lavish corridors, the Great Hall fits the description perfectly, and the gardens too fit what the book requires in terms of set.
- Where the Court lacks is in more intimate rooms. The apartments, for example, don't necessarily fit the idea of what the book creates for Elizabeth. The rooms feel overly lavish, and the decoration on the walls and ceilings feel much more Victorian and Baroque in style – not the time period of the book.
- To combat this, I think for the scenes in Hampton Court, location filming can be used for anything inside the Great Hall, courtyards, corridors, kitchens, the gardens, and any shots of the external building.
- Sets like the **Inquisition cell**, **Elizabeth's Apartments**, **Elizabeth's Bedchamber**, and **Meg's Bedchamber** will need to be built sets. This way, a really period accurate feel can be created, and the vision of the book can really come to life.
- I feel this way of filming allows the feeling of being at Hampton Court and having the realism and immersion. But by building the more intimate sets, it allows to keep the vision of the book and tailor rooms to a more Tudor style.



Set Research — Hatfield House

Notes – (Taken from *The Tudor Travel Guide* YouTube Video)

- Personally, I had only thought that there was one Hatfield House. Upon researching, I found that the larger, main house at Hatfield is the “Prodigy House” built in the 17th Century after Elizabeth I had become queen.
- The Old Palace, built in the 15th Century was where Elizabeth I called home for most of her younger life. This is where I will be looking at as a set location.
- “Access to the Palace was via a gatehouse, and then courtyard.”
- “The gatehouse was situated at the top of the village of Hatfield’s main street – the gatehouse still stands and can still be used to access the Old Palace” – **Fig. 59**
- “The Banqueting Hall still survives – situated in the West range, which can be seen when entering through the gatehouse”
- “The rest of the house is largely lost, only the Banqueting Hall and West Range remain”
- Banqueting Hall – **Fig. 58**
- The garden in **fig. 57** was originally an internal courtyard, with the rest of the house surrounding it.



Set Research — Hatfield House Interior: Barrington Court

fig. 60

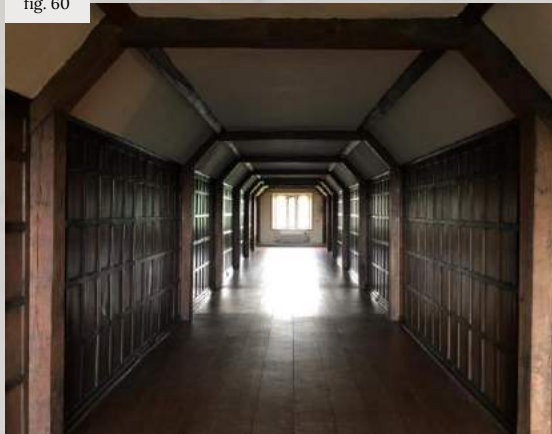


fig. 61



fig. 62



fig. 63



fig. 64



fig. 65



Set Research — Hatfield House

Thoughts:

- Because the book world-building is done by using real people, places, and historical events, I want to keep as close to the original locations as possible.
- With Hatfield House, this is a little trickier – the Old Palace where Elizabeth I took residence is largely missing. Only the gatehouse, courtyard, and West Range as still intact. Luckily these are the buildings that people would have seen entering the House, as the gatehouse from the village was the way into the Palace and the courtyard looked onto the front door situated on the West Range.
- The West Range is also home to the Banqueting Hall, which is named the Great Hall in the book – most of the action at Hatfield House takes place here.
- For other interior scenes though, Hatfield House cannot be used as other rooms, corridors etc. does not exist.
- After some researching, I settled on using Barrington Court for the internal shots of Hatfield. This is because it has the same aesthetic as the inside of the Old Palace and was built in the 1550s and has been kept to look that way.
- The interior feels cozy, close, and way less grand than Hampton Court – this is both what the book is going for and the vision I had when reading about Hatfield House in the book.
- I did think about using the newer house at Hatfield Park as the inside for Hatfield House, but upon looking at photos I found it to be too extravagant for the dilapidated and old house the book describes.
- Filming Hatfield House would be as follows:

Old Palace Hatfield House

- Exterior Front
- Exterior Back
- Woodland
- Great Hall
- Kitchens
- Gardens
- Grounds

Barrington Court

- Corridors
- Passageways
- Entrance Hall
- Elizabeth's Bedchamber
- Meg's Bedchamber

Thoughts:

- Bedchamber scenes could be filmed at Barrington Court as the rooms there stand empty. If there were problems with building sets there however, inspiration could be taken from the rooms and built elsewhere.
- Places like John Dee's hut at Hatfield would need to be built for purpose in the parkland at Hatfield.



Set Research — Lytton Park: Grey's Court

fig. 66



fig. 67



fig. 68



Historic England Archive: nmr_15213_1

fig. 69



Thoughts

- As Lytton Park is a fictitious place, I need to pick somewhere which matches the description of the house in the book as well as my vision and the time period.
- After some researching, I came across **Greys Court** in Oxfordshire.
- I liked this for many reasons, it is a smaller house with lots of buildings surrounding it – which is a description given in a later book of Lytton Park.
- It is surrounded by parkland – another feature of Lytton Park
- Based in Oxfordshire – Meg Lytton is from Oxfordshire
- It is a Tudor manor – it has had some extensions over time, but most have been kept to look like the original Tudor architecture.
- Overall, **Greys Court may be** the house I want for Lytton Park. It fits both the description in the book well and looks like what I envision reading the book.
- It does feel as grand to me as the Old Palace of Hatfield. It is a big house, but the way it is built feels as though it is a working house with food gardens rather than ornamental.
- Where **Greys Court** falls short is its interior. Over time, the Tudor interior has been removed, and the Court has been decorated in the 18th and 19th century styles (fig. 69). Somewhere else will be needed to film the inside rooms and corridors of Lytton Park, at least.

Set Research — Lytton Park: Athelhampton House



Thoughts

- While researching a location to shoot the interior for Greys Court, I came across Athelhampton House.
- This house was built in 1485, and still has most of its Tudor-style interiors, including a banqueting hall, bedrooms, and reception rooms that could be used as Meg's Father's study.
- I also really like the look of the exterior building. It's smaller than the Old Palace at Hatfield and doesn't feel quite as grand. It's still a large house that could be lived in by gentry but doesn't outshine a royal household like Greys Court.
- It is similar to what I had in my head for Lytton Park and does fit the descriptions that Lamb gives in *Witchfall*.
- What I don't like about this locations is the large formal gardens. Lytton Park does not have nice gardens like this. But I believe these could be edited out of shots easily and be avoided in camera angles.
- Overall, I think Athelhampton House **will be** Lytton Park. It has the Tudor interiors meaning no sets need to be built and encapsulates the books vision well.

Set Research — The Tower

Thoughts:

- As the tower in the book is a fictitious place, I tried to find somewhere that matched the description of the building and location.
- As the tower is situated in Oxfordshire in the book, I looked for any towers in Oxfordshire. None fit the description at all.
- From here, I cast a wider net and looked for historic towers around the UK. This search resulted in four towers that somewhat matched the books description.

Fig. 75: Old John Tower (Leicestershire) – This tower has a lot of positives, being in a rocky terrain with nearby trees, having one habitable chamber and being able to stand on the roof. My only problem with this tower is that it is too short and has the added arch which isn't in the book.

Fig. 76: Victoria Tower (Huddersfield) – This tower also has a lot of positives. It stands tall, is surrounded by a more barren landscape, and has a roof that could be stood on. The tower does differ from the book, having an additional turret where the book describes it as plain. Also, I always interpreted the tower to be cylindrical when reading.

Fig. 77: Culloden Tower (Richmond) – This tower is probably my least favourite. I believe this tower to be too decorated and nice looking. The tower in the book is described negatively and not at all ornamental.

Fig. 78: Broadway Tower (Worcestershire) – This tower has the right landscape, and is impressively tall, but the thinner towers on the side make this tower unsuitable. The roof is supposed to be plain, allowing for Meg to fall.

Overall, I think that **Victoria Tower** would be the best location to film at. However, the landscape would have to be altered with boulders and trees to fulfil the vision of the book. Other than that, I think this tower would work well despite the additional turret. The tower had a foreboding and sinister vibe, and I believe that with the correct lighting and filming it wouldn't take a lot to make this place feel evil and dangerous. It doesn't match the tower in the book 100%, but I think in order to do that an entire set would have to be built. This is the best location.

fig. 78



fig. 75



fig. 76



fig. 77





Garment Research Fashion Plates



fig. 78



Prince and Princess (1st Third of the 16th Century)

fig. 79



Knight and Noblewoman (1st Third of the 16th Century)

fig 80 OF THE

NTURY



Spanish Nobility (2nd Third of the 16th Century)

fig. 81



Henry VIII (1509 – 1546) Anne of Cleves (1525)

fig. 82



London Merchant Cavalier (1555 – 1560) Lady of Queen Elizabeth's Court

fig. 83



Mary Queen of Scots (Late 16th Century) Earl Douglas of Angus (1570) Edward VI (1550)

fig. 84



Lord Darnley, Husband of Mary Queen of Scots (1566) Marchioness of Dorset Mary Queen of Scots (1566)

Garment Research Fashion Plates

Thoughts:

- I included these fashion plates from *Historic Costume in Pictures* as they were a great basis for my research.
- The plates helped me gain a better understanding into silhouette and style across the 16th Century. This allowed me to pinpoint the shape of the costumes for the characters of my book set in the 1550s.
- Also appreciated how some fashions stayed similar across the decades – skirt sixes, tight bodices, large sleeves are all staples of the century.
- Book also included fashion plates from other parts of Europe. I included the Spanish one as I thought it could help with designing Alejandro's daywear.
- The drawback of this book was its lack of descriptions. The book was purely the fashion plates, so only the information I could glean from the pictures was useful. I think some of the other books like *The Tudor Tailor* and *The Typical Tudor* may be more forthcoming with garment information.



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Female Garment Research



Notes from *The Tudor Tailor*

(All notes taken directly from the book)

Typical garments of the day: smock, petticoat, kirtle, gown

- Which of these she wore, and how many at one time, depended on her rank, the weather, the occasion, and if fashion dictated.
- The petticoat was the first to be put on, followed by the kirtle, if any, and a gown or jacket formed the top layer.

Underwear

- Women's underwear was a smock, similar to the men's shirt
- There is no evidence that women wore drawers in the 16th Century.

Kirtles and Petticoats

- Commonly made from two fabrics – a rich one for areas on show and a cheaper one for the hidden portions.
- Many petticoats and kirtles had bodices, and most had sleeves as well.
- Sleeves were often pinned and laced.
- Petticoat and kirtle bodices were often fastened by being laced through eyelets with a single cord knotted at one end, or with hooks and eyes.
- Front fastenings were usual, although side and back closures were used when the front of the bodice was to be displayed under a gown.
- Skirt openings did not have placets – instead, there was a simple hemmed slit.

Gown

- Wearing a single layer on top of her smock in public was not the habit of a respectable woman.
- To be properly dressed required a gown too, although many women might wear this for Sunday best or holidays.
- Full length garments with long or short sleeves.
- The French gown had a tightly fitting bodice
- Loose gowns could be semi-fitted, belted, or left to flow freely.
- A round gown had a level hem all the way around, whereas a train was a feature of the French gown
- 1554 – Queen Mary's gowns were of two sorts: one is clearly a French gown, while the other is a gown such as a man might wear but fitting very close, with an under petticoat that has a very long train; this is her ordinary costume, being also that of a gentlewoman of England.
- Larger sleeves were the preserve of gentlefolk
- Henrician period – women wore enormous turnback sleeves to their French gowns.
- Any woman aspiring to dress well might spend what she could afford on a fancy pair of sleeves to smarten her everyday dress for special occasions.
- The area displayed by open-fronted gowns and bodices could be filled with a separate, decorative stomacher.
- The fitted bodice of the kirtle or petticoat formed the foundation of most style of Tudor dress for women.
- Bust held in a high position
- Increased emphasis on a small waist.
- Interlining of canvas or buckram provide sufficient stiffening for bodices.
- Buckram was is often mentioned in association with women's clothing and was stiffened with paste or glue.

Gown (cont.)

- Wire was also used in the pointed bodices of the 1540s and 1550s.
- Stays – called a pair of bodies in the 16th century – do not appear until the 1590s.
- Pins were used extensively in the wardrobe of Tudor women.
- Covering the throat was another sign of propriety in marriage for lower and middling women. Partlets and neckerchiefs were one above on under bodices to fill necklines.

Waistcoat

- An outer garment
- A short jacket, fitted to the waist and shaped over the hips.
- They may have been worn by ordinary women from as early as the 1550s, possibly earlier.

Farthingale

- One crucial item to influence the change of shape to women's skirts was the farthingale.
- The future Queen Elizabeth wore the first recorded English farthingale in 1545
- Can see purchases of same farthingales just two years afterwards.
- French farthingales and bum rolls are not really seen until the 1560s.

Hats

- These bespoke a Tudor person's station in life as eloquently as their garments
- Demonstrating status and deference.
- Women sometimes wore bonnets over coifs, but not as frequently as other forms of headgear.
- For the fashionable woman, the primary form of headgear was the hood.
- White linen cap – formed foundation of any headwear. Worn separately and could be washed.
- Hoods broken into parts: frontlet, billiments, lappets and veils.
- English or gable hood – early period – roof of a house, which the style resembles. By the 1530s, the lappets were folded back on themselves over the head and the veil became rigid and boxed-shape.
- French hood – rounded top. Under cap was set back on the head to display more of the hair.
- Fitted closely to the head, with a brim curving forward over the ears – sometimes edged with a pleated strip of gauzy silk.
- The veil either hung down the back or was flipped up over the top of the head.
- The under cap was always white, the veil was always black. Frontlets were usually black, and the lappets and billiments were limited to black, red, white or gold.
- French Hoods continued to be worn through to the Elizabethan period.
- Headgear for the common woman throughout the period consisted of arrangements of white linen.
- Structured coifs became the fashion as the century progressed

Hair

- Unbound hair was acceptable for unmarried women but signified a lack of discipline or dangerous intent to others.
- Hair was centre-parted, with each side plaited with a long ribbon which ran from the nape of the neck to the bottom of each plait with extra length hanging beyond it.
- These plaits were crossed and secured at the top of the head by tying the ribbon ends together.

Notes from *The Tudor Tailor*

Aprons

- Aprons were worn both as practical items and, protecting the skirts from dirt and grease, and as fashionable accessories in fine fabrics
- For the working woman, unbleached blue and green linen were usual for working days, while white and black were reserved for best.
- Fashionable versions were made in fine linens and silks
- Crisp creases can be observed in many aprons in contemporary paintings, showing they were neatly folded for storage.

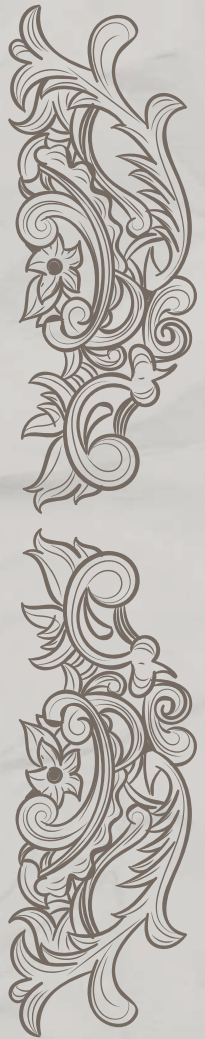
Accessories

- For the wealthy, Jewellery included rings, brooches, necklaces, and bracelets.
- Girdles were usually textile rather than leather and were both decorative and functional
- Plain and jeweled versions were worn over the gown and adorned with pendants, jewels, tassels, miniature books and other objects.
- Gloves and mittens worn

Shoes

- Standard shoe for country people was the startup, worn by both men and women, it was a sturdy high-fitting ankle boot.
- These practical boots were worn for outdoor activities by higher-ranking people too.
- More fashionable styles – low cut and square-toed, fastening with a narrow strap in the Henrician Period. Made of leather without heels.

N.B.: *The Tudor Tailor* is concerned with fashion of the upper classes, and fashion as a whole. The book looks at portraiture and records of the wealthier people in society. It does remark on lower-class garments, but it's focus is people higher in the social scale.



Notes from *The Typical Tudor*

(All notes taken directly from the book)

Most of the clothing worn by ordinary people was made from plain, unpatterned materials

Underclothes

- Principal nethergarment for men and women were shirts and smocks
- Typically, women wore smocks – smocks could be widened below the chest by gores inserted into the side seam or cut as part of the main pieces.
- Embellishments were not common for ordinary folk's linen underclothes
- The edges of hems, sideslits, and neckslits are all rolled
- The shirtband, the upper front or square for the shirt or smock, and the sleevehands could be decorated with embroidery, lace, drawnwork or cutwork, although the last two were more typical of the elite rather than the ordinary
- Bleached white linens were used for headwear, shirts and smocks
- There is no evidence for women's underwear beyond smocks in the documentary.
- The earliest reference to knitted legwear for an adult is in 1564
- There were only 150 pairs of women's hose (1500 – 1602) and 40 pairs of women's stockings (1551 – 1602)
- The colours of women's netherhose were black, blue, grey and sheep-colour.

Kirtles and Petticoats

- The garment worn over the smock by women of all sorts was a petticoat or kirtle or both.
- In 1560, Ellyng Wright. A grasswoman owned both a petticoat and kirtles
- More than twice as many petticoats than kirtles appear in the documentary data from 1494 to 1603
- For ordinary women, the kirtle gave way to the petticoat despite a long period of coexistence.
- The kirtle was made of a variety of aspirational fabrics such as cloth, worsted, and silk
- Worsted and silk kirtles were meant for display unlike the majority of petticoats.
- Kirtles were never trimmed with fringe
- The most usual colour for kirtles was black, followed by red and a very small portion in violet in the earlier era.
- Half of all petticoats were red with the next most usual choice being sheep-colour.
- Some kirtles were described as high-quality materials when only the parts which showed in wear were made of them.
- Ordinary women's petticoats had no foreparts or similarly aspirational elements.
- Kirtles consisted of upperbodies, and skirts sewn together to make a full-length garment but not necessarily of the same fabric.
- The upperbodies of some kirtles were intended to be seen when worn.
- A kirtle represented on a monument in 1520 worn by one of the Prestwold sisters can be seen under her gown with a wide gap between the front edges, fastened with ties.
- Kirtles and petticoats could be cut without sleeves, or with short sleeves.
- Both garments had closely-fitting (but not boned) upperbodies, which fastened usually at the front and has skirts sewn to them.
- A woman who owned both petticoats and kirtles wore the latter (which was often made of finer materials) over the former.
- The upperbodies of a kirtle could be fastened by lacings at the sides or back for the smooth front to be displayed over and open gown.

Women's Coats and Waistcoats

- Coats were made from russet, cloth, and some from frieze
- If a coat was made from wool, it was unprocessed wool.
- Waistcoats were cloth and had lining and sleeves, and were either red, white, or sheep-coloured
- Coat and Waistcoat sleeves were sometimes made from a different fabric from the body.
- Coats were described as trimmed although waistcoats were not
- Coats were guarded or welted with velvet
- Women's coats have been regarded as synonymous with men's jackets.
- Coats fit closely to the body with flared skirts but no waist seam.
- Waistcoats were made to fit closely to the body with narrow, full-length sleeves

Sleeves

- Most women's sleeves were separate pairs for pinning to other garments.
- Could be functional providing an extra layer for warmth or protection from dirt when working.
- An embellishment to an otherwise plain set of clothes
- Largest proportion were white, and a few were green, black, tawny or sheep-colour.
- More than a third were silk, satin, damask and taffeta. Some were linen
- Sleeves could be knitted too.
- The small tabs at the shoulder edges of several extant knitted sleeves were for attaching sleeves to another garment such as a kirtle or petticoat.
- Foresleeves were made in a variety of styles: plain, tucked, and slashed examples can be seen.
- When sleeves were made as a separate garment, they were fixed to the shoulder straps or the short sleeves of kirtles and petticoats with pins.
- Sleeves were constructed to be close or loose fitting
- Fitted sleeves were achieved by knitting or cut in two pieces and seamed.

Women's Cassocks, Frocks, and Gowns

- Gowns were outer garments worn over kirtles or petticoats
- Most women had two
- Holy days and for going to market or to town – all public events which offered opportunities to display best clothing
- Working day gowns
- All practical fabrics for working or modest best wear.
- Silk gowns were rare in ordinary women's wardrobes
- Most women wore unassuming fabrics made into practical garments. Loose-fitting frocks were 'workingday' gowns
- Frocks had plainly cut, loose sleeves sometimes turned back at the wrist
- Cassocks seem to have been women's workwear from about 1550
- Similar in cut to frocks, but shorter
- Mostly drab colours – few not described as sheep-colour or black were grey or white.
- Neither commoner's wives nor their servants were to wear long trains in Scotland from 1430 and only on holidays from 1458
- Not all straight gowns were French – some were known as Flanders gowns, and their typical features were puffed, paned sleeves at the shoulders and decorative guards elsewhere

Notes from *The Typical Tudor*

Women's Cassocks, Frocks and Gowns (cont.)

- Most ordinary women's gowns were stiffened with no more than canvas
- Full gowns were pleated to fit the waist
- These pleats were bulky and well-defined
- 1550s – closed and loose gowns
- Closed gowns – fitted to the waist and then extended over the hips to fall in folds to the hem
- Loose gowns – fitted across the shoulders and fell in folds out towards the hem with an inverted 'V' shape opening from neck to toe, closing at the front with buttons, bows, or aglets.
- Loose gowns could be worn with or without a tie girdle at the waist
- Gowns were fastened with laces, ribbons, pins, clasps, or hooks and eyes.
- Gowns were functional garments for most ordinary women.

Hats and Caps

- Headwear played an important social function in indicating rank through the appropriateness of style and material
- Mostly described as hats, caps, or bonnets
- Hat usually referred to headwear made of felted wool and/or fur
- Cap referred to headwear of knitted and fulled wool
- Bare felt hats were unisex
- For women, they were more important in the wardrobes of lower sorts than others.
- Women's hats were normally felt or unspecified silk
- Women's caps were velvet and unspecified silks. Occasionally described as cloth.
- Described as having linings. Caps and bonnets did not.
- Linings made from aspirational materials: velvet and taffeta
- Some linings in silk, brims were lined and designed to be seen
- Straw hats were characteristic of country people
- They could be worn up and down the social scale
- Flat cap with differing brims styles – none, simple, split and half

Aprons

- Aprons were worn by men and women throughout the whole period.
- Primary purpose of offering protection against dirt and damage to garments
- They were also worn on high days and holy days by women at all levels of society to display wealth and taste through choice of material.
- The simplest was a rectangle or square of fabric with the apron string sewn to the middle section of the top edge.
- This simple design created a garment that was easy to launder, fold, and store with other linens.
- The most common fabric for aprons was linen.
- Taffeta aprons for best have been found.
- Clean white linen aprons were worn for best, but an aspirational choice was black worsted
- After black and white, the most common colours were green and blue.
- A silk apron was an aspirational choice for ordinary women.



Female Images from *The Tudor Tailor*

fig. 85: 1567



fig. 86: 1568



fig. 87: 1570



fig. 88:
1543



fig. 89: 1567



fig. 90:
1540



fig. 91: 1545



fig. 92: 1559



Female Images from *The Tudor Tailor*

fig. 93: 1531
- 1532



Thoughts

- These images have been really helpful in informing design choices for upper-class characters such as Elizabeth and Meg. I'm beginning to understand the fashionable shapes and silhouettes of the 1550s.
- I can really see Meg in one of the French Gowns from *The Tudor Tailor*. These dress accurately match descriptions of the big sleeves and "cumbersome skirts" that Lamb describes Meg wearing throughout the book.
- **Fig. 85** and **Fig. 88** have inspired me to look at similar shapes for Elizabeth's costumes. These dresses feel really regal and sophisticated. I love the puff sleeve and slashing, as it feels expensive
- A differing silhouette from meg will also solidify that the two ladies are from different societal stations.
- The French gown is timeless, stemming right down to early 1520s – perfect for Meg as her dress should feel older as her family are struggling for money and to stay in the gentry.
- The More English-looking gowns would be appropriate for Elizabeth, as they are more modern (seen more in the 1540s) and so would show Elizabeth as being able to access newer fashions.
- *The Tudor Tailor* hasn't been awfully helpful with lower-class garments. **Fig. 87, 91, and 93** are the only examples in the entire book. More research into lower-class garments will be needed, and I believe that *A Typical Tudor* may be able to help with this more.

Female Images from *The Typical Tudor*

fig. 94: 1600



fig. 95: 1562



fig. 96: 1530-1550



fig. 97:
c.1567



fig. 98:
1530-1540

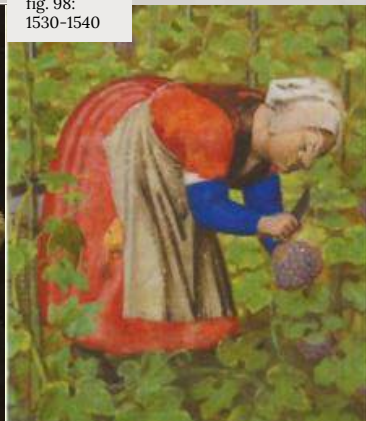


fig. 99:
1565-1567



fig. 100:
1565-1567



fig. 101: 1563



fig. 102: 1566



Thoughts

- Looking at *The Typical Tudor* has been really informative for how to dress the lower-class character Bessie and Lucy.
- As lower-class people looked similar in clothes, I may be able to design one costume for them both to wear.
- As Lucy is the younger sister, I would like to make her's look bigger – as if it is a hand-me-down from Bessie.
- Same costumes for both will also solidify them as sisters, which will be a helpful visual cue for the audience.
- Also, I now have a better understanding of foundation garments for all women, as everyone wore the same. This solidifies the idea that Megh can repurpose her kirtle later in the series for her housework as lower-class women wore less expensive versions of kirtles.

Female Portraits — 1540s — 1560s (National Portrait Gallery)

fig. 103:
1545



fig. 104: Lady
Jane Grey
(painted 1590 –
1600)



fig. 105:
1544



fig. 106:
1554



fig. 107:
1560



Thoughts

- The National Portrait Gallery was my first port of call for online research. I didn't find it to be overly helpful, as their portrayures of my time period only seemed to be of royalty. This meant I couldn't draw from much of this for Meg, Bessie or Lucy because they would not be able to afford these kinds of clothes.
- The gowns in these portraits are French in style and are all supported by farthingales to give the skirts their shape. Also, nearly every portrait shows a French hood. This leads me to believe that these styles were popular among the wealthy and the royal. This is important for Elizabeth.
- A Popular colour seems to be red, and I do think that Elizabeth's character falls in with the connotations of red. Lamb desribces her as wearing sombre gowns of black, but some red hints would keep the character in-fashion.

Female Portraits — 1540s — 1560s (Google Arts and Culture)

fig. 108:
1558 - 1560



fig. 109: c.1590, based on
earlier portrait



fig. 110: 1543
- 1563



fig. 111: 1565



fig. 112: 1543
-1563



fig. 113: 1555
- 1560



fig. 114: c.1518



Thoughts

- Google Arts and Culture was a really helpful tool in looking across multiple sources to find the best images.
- **Fig. 114** inspired me heavily for Meg. Her dress, although regal and in the French styles seen previously, is plain. I think Meg's dress would also be plain to allow her to shrink into the background of court and let her mistress Elizabeth Tudor be the focal point.
- Again, these images show a lot of reds within the dresses.
- These gowns also show other styles. **Fig. 108, 110, and 112** all show a tight sleeve and open gown. I like the style a lot, and other portraiture shows Elizabeth in this style at the time of my book. I think it would be good if Elizabeth wore this style to stand out, while her ladies wore the classic French gown.
- I also like the uncovered hair for Elizabeth's character, as she is famous for her stunning auburn hair. But I would also like to play with some headwear while in design too to make sure this is a good decision.



Male Garment Research



lumen in an go lumen
per eufiam cūila in inepen eufiam
y un abvica pūnce me fpa y un ab
in asof faven bren ha sora asof
an go lumen in an go
cūila in inepen eufiam cūila
pūnce me fpa y un abvica pūnce
bren ha sora asof faven bren ha
lumen in an go lumen
per eufiam cūila in inepen eufiam
y un abvica pūnce me fpa y un ab
in asof faven bren ha sora asof
an go lumen in an go
cūila in inepen eufiam cūila
pūnce me fpa y un abvica pūnce
bren ha sora asof faven bren ha
lumen in an go lumen
per eufiam cūila in inepen eufiam
y un abvica pūnce me fpa y un ab
in asof faven bren ha sora asof

(All notes taken directly from the book)

Typical garments of the day: hose, doublet, coat, jerkin, and gown.

Notes from *The Tudor Tailor*

Underwear

- Underwear was a long shirt, the hem reaching to at least mid thigh.
- The basic shape of shirts remained unchanged throughout the 16th Century.
- The variations in style were mainly at the neckline and collar, which changed in accordance with the fashion of outer garments.
- Lower-class shirt sleeves were simply hemmed without being gathered into a cuff and could be rolled up out of the way.

Hose

- All men, throughout the century, wore hose on their legs.
- Could be made with or without feet in them
- Each leg cut as one piece from waist to foot.
- Codpieces were an evolution throughout the century.

Doublet

- Fitted, usually sleeved, garment worn over the shirt.
- When skirts were added, they were usually short.
- The peascod belly appears in the 1550s – it started above the waistline, rounded and extended down a little lower than the natural waist.

Jackets, Coats, and Jerkins

- Over his doublet, a man might wear a jacket, coat or jerkin.
- These could be made with or without sleeves.
- Jackets in royal accounts are always of rich materials and none of the servants are given them.
- By the end of Henry VIII's reign, jerkin replaces the jacket in fashionable circles and coat generally describes an outer garment worn over a doublet and jerkin.
- Jerkins have waist seams and deep skirts
- Fastenings include front closing buttons, front closing eyelet holes, and side fastening eyelet holes.

Gown

- Optional top layer for men, if they could afford it.
- Long gowns were associated with the learned professors, such as doctors, and older men.
- Worn by the fashionable middle to upper ranks.
- Men exaggerated the width of their shoulders with large puff gown sleeves in the first half of the century and wore them closer fitting towards the end.

Cassocks and Cloaks

- Outer garments also included cassocks and cloaks.
- Cassocks were loose-fitting and reached the top thigh.
- Cloaks were varied. They could have collars, hoods and sleeves.
- There is little evidence of cloaks having fastenings.
- Some of these cloaks were held in position with cords that were passed under the arms and tied at the back.
- Cloaks were often semi-circular in shape, and mainly serve a decorative function.

Hats

- These bespoke a Tudor person's station in life as eloquently as their garments
- Demonstrating status and deference.
- Flat bonnets predominated the first half of the century. They consisted of a soft circular crown with a brim that was sometimes stiffened.
- Most usual headwear was black.
- Most were made from velvet with silk linings
- Knitted caps were widely worn from Henry VIII's reign onwards.
- As the century progressed, bonnets became much smaller and low crowned bonnets and caps remained popular until the 1560s.
- Fashionable hats were lined in materials just as exquisite as those covering the outside.
- Hat bands were always worn – could be delicate and simple or much more showy.
- Close-fitting coifs, which were tied under the chin, were worn throughout the period by old men, doctors, and lawyers.
- Close-fitting coifs were made of white linen or black silk

Accessories

- Necklaces and bracelets were worn
- Some form of belt or girdle was worn – leather belts with brass fittings were most common.
- Typically very narrow, and dyed or decorated with a stamped motif.
- Henrician men wore long girdles of silk, wrapped twice around the waist, from which a dagger or knife could be hung.

Shoes

- Standard shoe for country people was the startup, worn by both men and women, it was a sturdy high-fitting ankle boot.
- These practical boots were worn for outdoor activities by higher-ranking people too.
- More fashionable styles – low cut and square-toed, fastening with a narrow strap in the Henrician Period. Made of leather without heels.

N.B.: *The Tudor Tailor* is concerned with fashion of the upper classes, and fashion as a whole. The book looks at portraiture and records of the wealthier people in society. It does remark on lower-class garments, but it's focus is people higher in the social scale.

Notes from *The Typical Tudor*

(All notes taken directly from the book)

Most of the clothing worn by ordinary people was made from plain, unpatterned materials

Underclothes

- Principal nethergarment for men and women were shirts and smocks
- Typically, men wore shirts – shirts usually fell straight from shoulder to hem
- As the era progressed, a collar (the shirtband) became a typical feature
- Embellishments were not common for ordinary folk's linen underclothes
- The main seams on shirts were left partly open: this allowed them to be tucked between the legs, so they were not cumbersome in hose.
- The edges of hems, sideslits, and neckslits are all rolled
- The shirtband, the upper front or square for the shirt or smock, and the sleevehands could be decorated with embroidery, lace, drawnwork or cutwork, although the last two were more typical of the elite rather than the ordinary
- By 1533, all gentlemen were reassured that they could wear shirts of imported linen and/or with thread or silk embroidery.
- A Cheshire esquire in 1557 had a double-cuffed shirt edged in silver lace.
- Bleached white linens were used for headwear, shirts and smocks.
- There is no evidence for linen underwear.
- A man with breeches and stockings 'of one piece' is described as old-fashioned in 1596 (so would be normal in the 1550s)
- The earliest reference to knitted legwear for an adult is in 1564
- For men, the colours of netherhose were white, blue, and black.

Hose, Breeches, and Netherhose

- From 1485 – 1557, it is reasonable to assume that most of this hose refers to bias-cut long hose worn from waist to foot, although other styles, such as Almain (or German) hose were also worn.
- Almain hose was panned or slashed to reveal the lining of a contrasting colour beneath and pulled out.
- About one third of hose was black with nearly two thirds made of cloth up to 1557
- Breeches first mentioned in Scots Royal Court in 1502 but only became common in 1551
- Hose became described as breeches.
- Hose were often lined; wool cloth were used in the hose of active servants at the royal Scots court from 1488 – 1552
- Stocks appear from 1515 to 1598 and are usually defined as upper legwear
- Most netherhose were usually white.

Doublets

- The doublet was a functional garment
- Provided a fitted layer for the torso
- Held up the hose
- A canvas lining was typical for the century
- Doublets could be stuffed with bombast of coarse cloth from 1549
- In the first half of the period, collars were usually cut as part of the body of the doublet. As the period progressed, the collar became taller and was cut close to fit the neck.
- Doublets of the 1550s and 1560s have very narrow skirts worked with eyelets.
- By the mid-16th century, they were usually fitted close to the arm

Doublets (cont.)

- Wearing a doublet alone was close to being undressed.
- A jacket or gown would be the appropriate top layer
- Later, it was usual for a jerkin to be worn over the doublet.
- There is no evidence of doublets with separate sleeves
- The point at which the sleeve meets the body of the doublet at the shoulder was plain until around 1550
- After 1550, the seam might be embellished with a welt of the doublet fabric or a row of piccadilles cut into it.
- Integral wings at the shoulders were features of military garments.
- There are several examples of doublets having pockets from 1550 – 1570
- Canvas and sackcloth were cheap options for doublets.
- The most usual fastenings for doublets were buttons and buttonholes at the centre front although eyelets and hooks and eyes were used in the earlier period.

Jerkins

- A jerkin was usually a sleeveless garment consisting of a body and skirts worn over a doublet.
- Although there were examples from the 1520s to the 1550s, jerkins were more typical of the 1560s to the early 1600s
- Jerkins fasten at the centre front
- Buttoned all the way to the neck, but some only buttoned to the waist.
- Jerkin skirts were short, and anecdotal evidence from Cardinal Wolsey suggests that skirts were short to stop others sitting on them.
- Jerkins sometimes featured pockets
- From about 1550, welt and piccadilles embellished wing seams.
- Silk jerkins were most common, and were pinked and stitched with red silk dated 1557
- Yeomen and those of lowly rank were more likely to own jerkins than men of a higher rank.
- Yeomen and lowly men had jerkins of leather, frieze, and russet
- Gentlemen and esquires had silks and velvets.
- Jerkins were black, or sheep-colour. Leather was undyed.

Coats, Jackets, and Cassocks

- The term coat seems to have indicated a functional garment for a man. One that was warm, comfortable, permitted ease of movement, and was economical.
- A jacket was an aspirational garment with more variety and expense in the cut, fabric and colour.
- The coat was always an outer garment, usually knee-length with sleeves, worn as an alternative to a gown.
- Embellishment was rare – few coats belonging to ordinary men were described as trimmed.
- A typical coat had a fitted body, a waist seam with the skirts pleated or gathered to it or sewn flat into it.
- Coats could also be cut from flared A-line panels without a waist seam and belted at the waist – style worn by labourers.
- A Jacket was worn on its own as a top garment, over a doublet or under a gown or coat.
- Examples also have jackets with sleeves, but often jackets did not.

Notes from *The Typical Tudor*

Coats, Jackets, and Cassocks (cont.)

- Most jackets had full, pleated skirts.
- They often had a low, square neckline in earlier decades. Later in the century, they developed a high neck, a side or centre-front opening and became less generously cut.
- Very few jackets were described as trimmed and those which were had a velvet guard.
- The coat was the quintessential item of livery clothing. It was also a sign of reflected status.
- Coats grew in popularity to the 1530, then began to decline slowly.
- Coats were increasing in importance for the higher ranks of society from 1480 to 1553.
- Coats seem to have been in higher proportion in the clothing of the lowly sort, yeomen and children; whereas jackets were more numerous in the wardrobes of the middling sort.
- Jackets peaked in popularity a little later than coats in the 1540s.
- Most coats were wool or worsted.
- Jackets were made in aspirational textiles including a range of silks.
- Blue (and crimson) velvet coats were restricted to knights of the garter from February 1515
- The feature of the cassock was that it had no opening at the front, back or sides, and was put on over the head.
- It was a loose, wide-sleeved garment reaching to the knee or thigh.
- A garment known in Spain as a *burnous* or *albornoz* was a jacket or cassock.
- In the 1540s, cassocks appeared in the inventories of the English and Scots aristocracy in velvet, lined and trimmed.
- Cassocks can be seen on ordinary men from 1553 and after.
- Full-length cassocks were characteristic garments of for clerics. Which were to reach to the heel and closely fastened under the chin.

Men's Gowns

- Boorde's Book of 1547, 'an ordinary Dane's gown was not very different from a Turk's'
- Cesare Vecellio in 1598, 'the gowns of an elite Venetian merchant and an English nobleman were distinct in both fabric and details.'
- Expensive, foreign gowns were not in the wardrobes of common people
- Garments such as Spanish jerkins, and German hose were.
- To summarise a point made in the book: different aspects of a man's clothes came from all over Europe. A codpiece from Denmark, doublet and the belly from France, boots from Poland etc.
- Gowns were the most visible garment worn outside the privacy of the home.
- Gowns offered the best way to demonstrate status.
- Embellishments such as linings, including fur.
- Cloaks were still far outnumbered by gowns – partly because the former were unacceptable for formal wear.
- A gown as indicative of respectability and rank throughout the century.
- Gowns were also the proper dress of professionals. Lawyers, justices, scribes, clerics, and civil officials.
- Clergymen were ordered never to be seen without theirs from 1531.
- Gowns were also given as recompense from official offices.
- Most men owned at least one, if not two, gowns.
- By the later era, middling men owned the largest proportion of gowns despite their being fewer of them.
- Gowns were mostly cloth

Men's Gowns (cont.)

- They were generous enough to be worn over several other layers of clothing
- At least long enough to reach the knee.
- A legal requirement for the gown of any man lower than a knight to 'cover his privy member and buttocks' – this was repealed but reinstated in 1555
- Gown sleeves were narrow and close-fitting or cut straight from the armhole ending in wide cuffs at the wrist.
- More complex arrangements featured extra openings through which the arm could pass with the lower sleeve part hanging from the elbow
- Linings and trims were mostly of fur
- Silk and fur trims found; fur became increasingly popular after 1558

Hats and Caps

- Headwear played an important social function in indicating rank through the appropriateness of style and material
- For men, hats demonstrated deference.
- Mostly described as hats, caps, or bonnets
- Hat usually referred to headwear made of felted wool and/or fur
- Cap referred to headwear of knitted and fulled wool
- Felt hats arrived in London from Spain
- The most usual style had a rounded crown and a narrow brim
- Bare felt hats were unisex
- Hats featured in the wardrobes of the middling and lowly men
- Caps appeared more often in middling men's records.
- Men's hats were made from felt, some were taffeta, and a few in velvet or silk. Never cloth.
- Velvet is the only fabric used for hats, caps, and bonnets.
- Caps were described as knitted, hats and bonnets were not.
- Men's bonnets were red
- Hats and caps were black for ordinary men
- Described as having linings. Caps and bonnets did not.
- Linings made from aspirational materials: velvet and taffeta
- Some linings in silk, brims were lined and designed to be seen
- Straw hats were characteristic of country people
- They could be worn up and down the social scale
- Flat cap with differing brims types – none, simple, split and half
- Nightcaps were day wear for ordinary men.

Hoods and Coifs

- Most hoods were provided for poor people by benefactors
- Needy many people were also provided with black hoods to wear as mourners for funerals
- Coif was a close-fitting cap
- Covered the top, back and sides of the head.
- Coifs were the typical wear of professionals and was the mark of a wise man.
- Clerics, philosophers, physicians, apothecaries, and civic office holders wore coifs.
- Velvet and stain examples – velvet limited to men earning over £40 a year in income in 1534 - 1597

Male Images from *The Tudor Tailor*

fig. 115: 1545



fig. 116: 1575



fig. 117: 16th Century



fig. 118: 1552-1555



fig. 119: 16th Century



fig. 120: 16th Century



fig. 121: 16th Century



vere

fig. 122: 1562



ack

Thoughts

- Through *The Tudor Tailor*, I'm beginning to envision what most of my male characters could wear.
- It's been a great resource for understanding the silhouette of men's clothes – something I had struggled to picture in my head before beginning research.
- I really like the long coats in **Fig. 1** and **Fig. 7**, and these could make a really striking and shadowy character for Marcus Dent. The image of him stood on top of his tower with his coat blowing in the wind comes to mind.
- I like the doublet in **Fig. 2** for Alejandro – it speaks of regality that befits him as a noble. On top of this, there is a simplistic elegance that I think would compliment Alejandro's personality and let his facial features shine through as the romantic interest.
- *The Tudor Tailor* only focuses on English clothing during the time. As Alejandro is from Spain, I would like to understand the similarities and differences in Spanish fashion before committing to a silhouette.

Male Images from *The Typical Tudor*

fig. 123: 1562



fig. 124:
1500-1550



fig. 125: 1570



fig. 126 1545-
1550



fig. 127: 1544-
1545



fig. 128:
1545-1550



fig. 129:
1560-1561



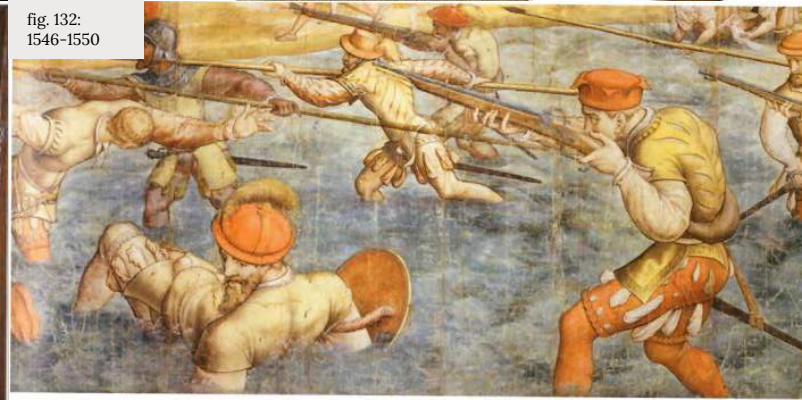
fig. 130:
1550-1575



fig. 131: 1530-
1545



fig. 132:
1546-1550



Male Images from *The Typical Tudor*

fig. 133:
1530-1540



fig. 134: 1553



Thoughts

- Although we have no lower-class men to design for, I have a knowledge of base garments for men. This is because all men wore the same foundational garments.
- *The Typical Tudor* has given me a really good idea of the silhouettes on offer for the time period, and I can also see that for men not a lot changes between the decades. This allows me to look more openly at the period to draw inspiration for my characters.
- For men, what seems to be the main indicator of class is the embellishments and fabric choices. Although the same can be said for women, a higher-class woman does have a different silhouette to someone lower in rank. Men seem to have similar silhouettes throughout society, but their decoration and embellishment is what makes them stand out.
- With this logic, Alejandro will be the most embellished costume as he is a noble.

Male Portraits — 1540s — 1560s (National Portrait Gallery)

fig. 135: based on 1546



fig. 136: c. 1562



fig. 137: based on 1540 - 1543



fig. 138: 1546



fig. 139: c. 1547 - 1550



fig. 140: c. 1560s



fig. 141: 1559



fig. 142: 1559



fig. 143: c.1565



fig. 144: 1567



Male Portraits — 1540s — 1560s (National Portrait Gallery)

Thoughts

- Although The National Portrait Gallery wasn't too helpful with my female garment research, it has provided ample support for my male research.
- The images here really inspire me for John Dee. The paintings depict a lot of older men in longer coats and gowns, and this is synonymous with the research conducted earlier on Dee himself.
- I'm seeing a lot of dark colours in fashion at the time. To make "Alejandro" seem other, I want to not only put him in fashion from Spain, but also a bright colour. Lamb describes him wearing red often. And I think he would be appropriately noticeable and different if the Englishmen in my version of *Witchfall* wore black.
- To stop Dee and Dent looking similar, I'm beginning to think Dent should have a shorter gown with big sleeves and fur trim. This will enlarge his silhouette to make him appear more threatening and sinister. A longer gown for Dee will allow the audience to see him as scholarly wise.
- A fur trim on Dent's outer garments will also show his ambition to social climb and become favourable at court. Only being on his outer garments however proves he cannot afford to fur-line his entire ensemble.
- **Fig. 137** and **144** are what inspire me for John Dee.
- **Fig. 136, 139,** and **141** are my inspirations for Marcus Dent.

Male Portraits — 1540s — 1560s (Google Arts and Culture)



Thoughts

- These portraits have a bit more colour in them, helping me to see a different side to men's fashion.
- These portraits give historical context to putting Alejandro in a red, as red can be seen here in several of the images.
- I particularly like the style of garments in **fig. 150** for Dee. Although the ruff is not the fashion of the 1550s, the gown with the open front is and I really like it. There's room for embellishment on a larger gown.
- **Fig. 146** Has a really regal and elevated quality to it that lends itself well to Alejandro. The status of the person in the image is obvious through the embellishments, fabric choice and gold accents, but remain tasteful and carefully chosen. I really want to emulate this feeling when I design Alejandro's normal clothes.

Male Spanish Portraits — 1540s — 1560s (Alejandro)

fig. 151:
1550 -
1600



fig. 152:
1560



fig. 153:
1545 -
1560



fig. 154:
1551



fig. 155:
1560



fig. 156:
1550-70



fig. 157:
c.1565



fig. 158:
1560



fig. 159:
1550



fig. 160:
1550



Thoughts

- Looking into Spanish clothes has really helped inform my choices for how I want to dress Alejandro when he is not in his priest robes.
- Both online image searches and books have turned up the large style breeches with a tighter fitting doublet and a cloak around the shoulders. This mirrors Lamb's vision for Alejandro, who describes these things in the book.
- I like the hats with the feathers in, as they feel elevated and sophisticated compared to the other hats seen in the images. Also, nearly every man on this slide is wearing a form of hat like this. This leads me to believe that they were a popular choice in Spanish clothing.
- A predominant pattern on clothes is stripes going vertically on the body. I would like to play with this in the design phase to see if I like it. If not, **Fig. 156** shows another pattern, and **fig. 158** shows a plain ensemble. This means I have choices in how I embellish Alejandro's clothes.



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