

Elizabeth R



PLAYS OF THE YEAR SPECIAL

EDITED BY
J. C. TREWIN

ELIZABETH R

The Lion's Cub
John Hale

The Marriage Game
Rosemary Anne Sisson

Shadow in the Sun
Julian Mitchell

Horrible Conspiracies
Hugh Whitemore

The Enterprise of England
John Prebble

Sweet England's Pride
Ian Rodger

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SHADOW IN THE SUN

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THE ENTERPRISE OF ENGLAND

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SWEET ENGLAND'S PRIDE

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** This denotes the year of first presentation*

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INTRODUCTION

The six splendidly-organized television plays in this book follow the sequence on King Henry VIII and his wives. They tell the story of Elizabeth I, Queen of England and Ireland, King Henry's child by his second wife Anne Boleyn, to whom he was married secretly in January 1533. In September of that year the Princess Elizabeth was born. In November 1558, at the age of twenty-five, and upon the death of her elder half-sister, Mary I, she was proclaimed Queen: a Queen who inherited much of her mother's beauty. On 24 March 1603 she died at Richmond, aged sixty-nine. Her tomb is in Westminster Abbey.

A recital of historical facts can sound bare enough, chilling the drama of an intensely dramatic reign. But these plays of *Elizabeth R*, a royal progress in which six authors have shared, both animate history and clarify it. This is indeed, and excitingly, Gloriana's world.

No English monarch, with the exception of her father, has inspired so many writers: fittingly because she was a tireless patron of literature and of the developing stage. At the end of her reign the greatest of all dramatists, William Shakespeare, was at his zenith; previously he had spoken of Elizabeth, through the mouth of Oberon in *A Midsummer Night's Dream*, as 'the fair vestal throned by the west . . . the imperial votaress.' To use now the epithet 'Elizabethan' means a time of new discovery and new hope, a world expanding, an

INTRODUCTION

age—it has been said—of the sword and the madrigal. It was a cruel world also, desperate in its divisions and its angers. No monarch had to be more of a diplomatist than the imperious ruler who was called the Virgin Queen, and who rigidly put her country before herself.

She would live for us, if we knew nothing else about her, in three of her famous sayings. This for one :

I am your anointed Queen. I will never be by violence constrained to do anything. I thank God I am endued with such qualities that if I were turned out of the realm in my petticoat, I were able to live in any place in Christendom.

And this :

As for me, I see no great cause why I should either be fond to live or fear to die. I have had good experience of this world, and I know what it is to be a subject and what to be a sovereign. Good neighbours I have had, and I have met with bad; and in trust I have found treason.

Finally this, from the speech at Tilbury in 1588 after the news of the sailing of the Spanish Armada towards England (it can be found in *The Enterprise of England*, the fifth play in the series) :

I know I have the body of a weak and feeble woman, but I have the heart and stomach of a king; and of a king of England too; and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm.

There is the voice of the last of the great Tudors: a woman of redoubtable courage, used since girlhood to the perils and the responsibilities of her birth. She was (as the first play-title says) 'the lion's cub': 'Though I may not be a lion, I am a lion's cub and I have a lion's heart.' A haunted poem of our own century begins: 'Queen Bess was Harry's daughter.' From her father, says a historian, she took her 'dauntless courage and her amazing self-confidence. Her harsh manlike voice,

her impetuous will, her pride, her furious outbursts of anger, came to her with her Tudor blood . . . But strangely in contrast stood the sensuous, self-indulgent nature she derived from Anne Boleyn'.

The actress, Glenda Jackson, proved in these television plays that she could bear the burden of a complex part as surely as Keith Michell who was the Henry of the earlier sequence. In six strongly dramatic texts we find Elizabeth in and before (the first scene is nine years before) the turmoil of history's most resplendent reign: we move from her daunting girlhood to those final years when winter had stolen at last upon the glory of the Tudor rose. To the end she was Elizabeth the Queen. 'Must!' she exclaimed to Cecil when he urged her to go to her bed. 'Is *must* a word to be addressed to princes?'

J. C. TREWIN

I am most grateful to my colleague, Mrs Judith Rayner, for her expert collaboration in the editing of this book.

Hampstead, London
1971



9. Mary, Queen of Scots (Vivian Pickles), with Gilbert Gifford (Bernard Holley), Walsingham's spy (*Horrible Conspiracies*).



10. John Ballard (David Garfield) and Sir Antony Babington (David Collings) writing to Mary of their plans for her rescue (*Horrible Conspiracies*).



11. The execution of Mary, Queen of Scots, with Sir Amyas Paulet (Hamilton Dyce) looking on (right foreground) (*Horrible Conspiracies*)

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15. Sir Walter Raleigh (*Sweet England's Pride*)
16. The death of Queen Elizabeth, waited upon by Cecil and Egerton (*Sweet England's Pride*)

The above illustrations are reproduced by courtesy of the British Broadcasting Corporation.

THE LION'S CUB

by

JOHN HALE

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The Lion's Cub was first shown on BBC television on February 17 1971, as the first play in a series entitled *Elizabeth R* with the following cast:

ELIZABETH I	<i>Glenda Jackson</i>
SIR WILLIAM CECIL	<i>Ronald Hines</i>
MARY TUDOR	<i>Daphne Slater</i>
KAT ASHLEY	<i>Rachel Kempson</i>
THOMAS CRANMER	<i>Bernard Hepton</i>
BISHOP GARDINER	<i>Basil Dignam</i>
PHILIP OF SPAIN	<i>Peter Jeffrey</i>
LADY TYRWHIT	<i>Nicolette Bernard</i>
SIR ROBERT TYRWHIT	<i>Stanley Lebor</i>
EDWARD VI	<i>Jason Kemp</i>
THOMAS SEYMOUR	<i>John Ronane</i>
JOHN PARRY	<i>Blake Butler</i>
ANTOINE DE NOAILLES	<i>Julian Holloway</i>
SENIOR RENARD	<i>Brendan Barry</i>
SIR THOMAS WYATT	<i>Robert Garrett</i>
SIR HENRY BEDINGFIELD	<i>Alan Foss</i>
BRIDGES, LIEUTENANT OF THE TOWER	<i>Kevin Brennan</i>
THE EARL OF SUSSEX	<i>John Shrapnel</i>
JOHN DUDLEY, EARL OF WARWICK	<i>Philip Brack</i>
JOHN FOWLER	<i>Ian Barritt (doubling Chaplain)</i>
GUARD	<i>Richard Parry</i>
LADY JANE GREY	<i>Sarah Frampton</i>
GUILDFORD	<i>Robert Barry</i>
CATHERINE PARR	<i>Rosalie Crutchley</i>
GAOLER	<i>Ronald Mayer</i>
COURTIERS	<i>Dilys Marvin, Olive Mercer, Audrey Searle, Daphne Davey, Christine Cole, James Haswell, George Howse, Eden Fox, Paul Phillips, George Hancock</i>
YEOMEN	<i>Patrick Milner, Denis Balcombe, Geoff Witherick, Vic Taylor, George Romanov, Terry Sartin</i>
LIVERIED GUARDS	<i>Kedd Senton, Charles Finch, Barry Kennington, Frank Dunn</i>
MAIDS	<i>Margaret Lake, Ann Plenty, John Harsant</i>

Producer Roderick Graham

Director Claude Whatham

Designer Peter Seddon

CHARACTERS

ELIZABETH I

SIR WILLIAM CECIL

MARY TUDOR

KAT ASHLEY

THOMAS CRANMER

BISHOP GARDINER

PHILIP OF SPAIN

LADY TYRWHIT

SIR ROBERT TYRWHIT

EDWARD VI

THOMAS SEYMOUR

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SEÑOR RENARD

SIR THOMAS WYATT

SIR HENRY BEDINGFIELD

BRIDGES, LIEUTENANT OF THE TOWER

THE EARL OF SUSSEX

JOHN DUDLEY, EARL OF WARWICK

JOHN FOWLER

GUARD

LADY JANE GREY

GUILDFORD

CATHERINE PARR

INTERIORS

A gallery at the palace
Ante-room
Royal bedroom
Elizabeth's bedroom
Corridor at Hatfield
Ante-chamber at Hatfield
The hall at Hatfield
Treasurer's room at Hatfield
Small cell in the Tower
Chapel
Elizabeth's apartment at Whitehall
Large cell at the Tower
Passageway in the Tower

EXTERIORS

A walled garden
Country road
Wyatt's capture
Elizabeth in a litter
Traitor's Gate

TIME

1549–1558

1

Interior, gallery, palace. Night. 1549.

Guards outside door of King's bedroom. Night. Freezing. 17 January 1549. Thomas Seymour, Lord High Admiral, brother of Protector Somerset, in company with John Fowler, Secretary to King Edward VI, move fast, confidently, along a gallery at the Palace of Westminster.

Interior, gallery. Night.

They reach a door. Seymour has a master key. He unlocks the door.

Interior, first ante-room. Night.

Seymour and Fowler enter a small ante-room. They move to another door and unlock it and enter.

Interior, second ante-room. Night.

Fowler moves quickly to a large press and begins to take out travelling clothes for the King. Seymour moves to the door of the royal bedroom.

Interior, royal bedroom. Night.

In the bedroom the curtains are drawn round the four-poster bed. The royal arms are prominent on the hangings. Seymour looks round to see how Fowler is succeeding with the selection of clothes. Then he walks quietly but with complete confidence to the bed. He draws the curtains and we see the King sleeping with