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The 'Lady of the farme': The context of Lady Russell's Entertainment of Elizabeth at Bisham, 1592

In 1575, Queen Elizabeth and her old friend Robert Dudley, earl of Leicester stood godparents to Elizabeth Russell, niece by marriage of Leicester's brother Ambrose.[1] Young Elizabeth Russell was the elder of the two daughters of John, Lord Russell the second son of Francis, second earl of Bedford, and Elizabeth Cooke, Lady Hoby, the widow of Sir Thomas Hoby, diplomat and scholar of Bisham, Berkshire. Seventeen years later in 1592, Elizabeth Cooke, Lady Russell, once again widowed, welcomed the queen to her son's estate of Bisham in Berkshire. The entertainment had several subtexts. First, it demonstrated the close relationship between Lady Russell and the queen; second, it complimented to queen as the virgin ruler of a Protestant nation; third, and perhaps most deliberately, it presented Lady Russell's two daughters – the queen's god-daughter Elizabeth and her younger sister Anne, now teenagers – as accomplished young women capable of serving as maids of honour.

The Entertainment at Bisham has long been known since it was printed in John Nichol's great compendium of royal entertainments in 1823.[2] Scholars interested in Lady Russell have recently made the assumption that Lady Russell herself composed the piece since the hostess is referred to as 'the Lady of the farme … who presents your highnesse with this toye'.[3] This assumption flies in the face of the traditional ascription provided by Nichols. In his headnote to his printing of the Bisham text, Nichols tells us that the queen was entertained by Sir Edward Hoby,[4] not his mother, despite the fact that the title of the text printed that year by the Oxford printer Joseph Barnes reads 'Speeches Delivered to her Majestie at the Last Progresse, At the Right Honorable the Lady Rvssels at Bissam, the Right Honorable the Lorde CHANDOS at Sudeley at the Right Honorable the Lord Norris at Ricorte'. The very fact that the text has survived in a pamphlet that contains all three 1592 entertainments during that progress further muddies the issue. Barnes tells the reader,

> I Gathered these copies in loose papers I know not how imperfect, therefore must I craue a double pardon; of him that penned them, and those that reade them. The matter of small moment, and therefore the offence of no danger.

He here perpetuates the idea that the same person, a man, wrote all three entertainments an assumption that, as we will see, is highly unlikely. It is my contention that Lady Russell is indeed the author of the Bisham entertainment. By presenting the context of Lady Russell's relationship with the queen, this paper makes her authorship of this modest dramatic piece more than an assumption.

Lady Russell's life was intimately bound to the inner circle of Elizabeth's court and the Protestant cause. However, after the death of her second husband her financial position was, at best, precarious. John, Lord Russell, who on the death of his elder brother Edward had become heir to the earldom and fortune of Bedford, had unfortunately died before his father. Lady Russell, therefore, was not a dowager countess but simply the widow of one of the Bedford sons. Only one of her surviving children, her elder son by Sir Thomas Hoby, Edward, who had succeeded to his father's estates, was securely established. She herself was left with very little money (one account suggests only £600 a year[5]) and her daughters Elizabeth and Anne Russell had a mere £9 12 s a year from their grandfather, the second earl of Bedford.[6] These daughters and her younger son, Thomas Posthumous Hoby (by all accounts a difficult young man[7]), had to be provided for by their mother. Lady Russell had a fine mind, a will of iron, and a web of kinship through birth and marriage that she used to the best of her considerable ability to promote her children's welfare.

Lady Russell's father, Sir Anthony Cooke, had been tutor to young Edward VI and had taught the prince along with his own five daughters. All five excelled academically and the three eldest made significant matches. Mildred, the first daughter, was the second wife of William Cecil, Elizabeth's great first minister. Anne married Nicholas Bacon and became the mother of Francis Bacon. Elizabeth, the third daughter, married, as we have seen, first Thomas Hoby and then John Russell. Roger Ascham, who later had the schooling of Princess Elizabeth, compared two women to her in learning – Lady Jane Grey and Mildred Cooke.[8] The Cooke children must have been part of the rather irregular childhood of the young princess as her status fluctuated during her father's last years and she lived in various royal households, including her brother's.[9]

When Sir Thomas Hoby died as ambassador to France in 1566, the queen wrote warmly to his widow,

> And for your self we cannot but let you know, that we hear out of France such singular good reports of your duty well accomplished towards your husband, both living and dead, with other your sober, wise and discreet behaviour in that Court and Country, that we think it a part of great contentation to us and commendation of our Country, that such a Gentlewoman hath given so manifest a testimony of virtue in such hard times of adversity. And therefore, though we thought very well of you before, yet shall we hereafter make a more assured account of your virtues and gifts, and wherein soever we may conveniantly do you pleasure, you may be thereof assured. And so we would have you to rest yourself in quietness, with a firm opinion of our especiall favour towards you.[10]

The first concrete favour we know of was the queen's consent to be godmother to young Elizabeth. The second, more substantial, help came in 1590 when she granted to Lady Russell for the term of her life the custodianship of Donnington Castle near Windsor Forest with all its attendant revenues (a position she fought in the Star Chamber to keep[11]).

When Elizabeth came to the throne in 1558 she chose William Cecil, Lord Burghley, as her chief minister. Of the circle surrounding Cecil one historian has written, 'What we have here is a group of significant public figures drawn together into a family alliance, the catalytic being the Cooke sisters and the nucleus the Cecils.'[12] This was the Protestant elite who would create the first Elizabethan age. Sir Anthony Cooke had not only been tutor to young Edward he had also been an active civil servant on his behalf. He went in to exile in Strasbourg with the accession of Queen Mary, a situation he shared with another of Elizabeth's long serving ministers, Sir Francis Knollys. One of Knollys' daughters, Lettice, married first Walter Devereux, earl of Essex and then Robert Dudley, earl of Leicester. The Devereux children became wards of the childless earl of Huntingdon and his countess, who was a sister of Robert Dudley. Another sister of Dudley's married Sir Henry Sidney and became the mother of Sir Philip. The complex ties of kinship by blood and marriage are drawn up in Tables 1–7. Patrick Collinson has singled out Leicester, Cooke, and Knollys as 'staunch friends of the radical preachers'.[13] All these statesmen who accomplished so much during Elizabeth's reign were bound together through their wives, daughters, and sisters, many of whom served the queen intimately as maids of honour. Nor were the women docile partners. Lady Russell herself carried on a vigorous correspondence with her brother-in-law Burghley both on her own behalf and on behalf of others. When Burghley's powers began to fade and, later, after his death, she kept up her habit by petitioning her nephew Robert Cecil.[14] She signed the letters to

Robert in various ways: '"your desolate wronged Aunt." "Your loving Aunt, poor but proud." "Your Aunt that ever deserved the best." "Your honest, plain-dealing Aunt."'[15] One more formal letter from December 1595 is signed 'Elizabeth Russell, that liveth in scorn of disdain, malice, and rancour, fearing, serving, and depending only upon God and my Sovereign, &c. Dowager'.[16]

The solidarity of the Protestant élite lasted into the 1590s when the last of the older generation of statesmen died leaving the queen an old women in an increasingly fractious court.[17] In a recent book on Robert Devereux, earl of Essex, Paul Hammer has written,

> The Elizabethan élite was … so interconnected by ties of blood and marriage that very few political relationships could ever be exclusive. The countesses of Warwick and Cumberland, for example, were connected to the Cecils and the Bacons through their sister-in-law, Elizabeth dowager Lady Russell; Sir Robert Sidney was connected through his wife to the lord admiral; Sir Robert Cecil claimed kinship by marriage with the Carey family; through the remarriage of his sister-in-law Margaret Dakins, Essex was himself connected with the Hoby brothers, their mother, dowager Lady Russell, and hence also to the Cecils and the Bacons. In this tangled web of human relationships, political dealings were necessarily complex. When serious political divisions began to emerge at Court in the mid-1590s, they were initially restrained by the many connections between those involved. However, as the conflict increased, the political élite was confronted by the problem of divided loyalties. This had never been an issue when the upheaval at Court could be blamed on an outsider like Raleigh, but the growing tensions between Essex, the Cecils, Cobham and others tore at the heart of the courtly élite itself.[18]

In the crisis, Burghley, anxious to find a way to defuse the situation, used the good offices of Lady Russell to approach Essex through their mutual nephew, Anthony Bacon. Lady Russell did act as 'go between' but without marked success. The tension between Essex and Cecil remained and Anthony Bacon, again through Lady Russell, took up an 'acrimonious exchange of views'[19] with Cecil. That the leaders of the state sought the mediation of the dowager Lady Russell says much about her standing within the ruling oligarchy.

But this close-knit group was not only a political alliance. It also contained some of the most important literary patrons and writers of the day. The earl of Leicester and Lettice Knollys when she was still countess of Essex were patrons of two early Elizabethan playing companies and the queen's cousin Lord Hunsdon, as Lord Chamberlain, was the patron of Shakespeare's company. The friends did not always agree about the importance of the theatre. Lady Russell herself was instrumental in preventing James Burbage

from creating a public theatre in 1596 in Blackfriars, the London district where she and many of the circle had their town houses. She galvanized the neighbourhood including George, Lord Hunsdon who had recently succeeded to his father's title and would soon succeed him as lord chamberlain, Richard Field, the printer of Shakespeare's poems, and the local doctor among others and organized a petition to Cecil and the privy council to stop such an outrageous incursion into their quiet precinct claiming that it would cause 'very great annoyance and trouble,'

> both by reason of the great resort and gathering together of all manner of vagrant and lewde persons that, under the cullor of resorting to the playes, will come thither and worke all manner of mischeefe, and allso to the great pestring and filling up of the same precinct … and besides, that the same playhouse is so neere the Church that the noyse of the drummes and trumpets will greatly disturbe and hinder both the ministers and parishioners in tyme of devine service and sermons.[20]

Lady Russell's is the first signature. The petition was successful and it was not until September 1600 that Richard Burbage succeeded where his father had failed by establishing his playhouse for the Chapel children 'vnder the name of a private howse.'[21]

The circle also included some of the great Elizabethan writers. Thomas Hoby himself was not only a diplomat but influenced a whole generation of English courtiers with his elegant translation of Castiglione's *The Courtier*.[22] His son Edward also combined diplomacy with an interest in learning and culture. William Camden was among his friends and dedicated his *Hibernia* (1587) to him. Philip Sidney, his sister, Mary, Countess of Pembroke, and Francis Bacon were all are part of the connection. Lady Russell herself translated the French Protestant treatise *A Way of Reconciliation touching the true Nature and Substance of the Body and Blood of Christ in the Sacrament* (printed in 1605) and composed lengthy inscriptions in Latin, Greek, and English for the Hoby family tombs at Bisham and for Lord Russell's tomb in Westminster Abbey.

In September, 1592 Elizabeth went in progress to Oxford where she was received by the university with the usual round of plays and disputations.[23] On her way, she visited several members of the local gentry including Lady Russell and her family at Bisham, Lord Chandos at Sudeley, and Lord Norris at Ricott. The entertainment performed at Bisham is quite modest. Except for the song sung by Ceres and her nymphs in the third and last scene of the

masque, it is written in highly wrought, balanced prose. Like many such welcomes, it is divided into three scenes that take place as the queen approaches the house. The house at Bisham lay in the Thames Valley almost opposite Great Marlowe on the edge of the Chilterns and was reached by descending the hill overlooking the valley. In each scene, a satyr or classical deity yields power to the queen. In the first scene Silvanus has been banished to a cave by the sound of the cornets heralding the queen's arrival and his henchman, a satyr or 'wilde man' is tamed by her presence:

> first in humility to salute you most happy I: my vntamed thoughts waxe gentle, & I feele in my selfe ciuility, A thing hated, because not knowen, and vnknowen because I knew not you, Thus Vertue tameth fiercenesse, Beauty madnesse. Your Maiesty on my knees will I followe, Bearing this Club, not as a Saluage, but to beate downe those that are.

The queen and her train then proceeded down the hill to the second 'station' 'where her Maiestie stayed and heard this' – a scene between Pan and two 'Virgins keeping sheepe, and sowing their Samplers'. Though given the pastoral names of Sybilla and Isabella, it is highly probable that these parts were played by the two Russell girls, the queen's goddaughter Elizabeth and her younger sister Anne. Pan, like every other similar figure, pleads with the girls to ignore his rough exterior and accept his undying passion. This Pan is quite unsubtle about the alternatives he proposes should they refuse him:

> you are but the Farmers daughters of the Dale, I the god of the flocks that feede vpon the hils. Though I cannot force loue, I may obedience, or else send your sheepe a wandring, with my fancies. Coynesse must be reuenged with curstnesse.

But the girls are a match for him, scorning his loutish advances, and the conversation unconventionally turns to a discussion of the samplers the girls are sewing. This delightful conversation between Pan and the girls turns on a witty exchange about needlepoint stitches:

> *Pan.* … what is wrought in this sampler?
> *Syb.* The follies of the Gods, who become beastes, for their affections.
> *Pan.* What in this?
> *Isa.* The honour of Virgins who become Goddesses for their chastity.
> *Pan.* But what be these?
> *Syb.* Mens tongues, wrought all with double stitch[24] but not one true.
> *Pan.* What these?

> *Isa.* Roses, Egle*n*tine, harts-ease, wrought with Queenes stitch,[25] and all right.
> *Pan.* I never hard the odds betweene mens tongues, and weomens, therefore they may both be double, vnlesse you tell mee how they differ.
> *Syb.* Thus, weomens tongues are made of the same flesh as their harts are, and speake as they thinke: Mens harts of the flesh that their tongues, and both dissemble.

Embroidery was the pre-eminent female skill in the Renaissance, recommended by Richard Mulcaster, Castiglione, and the humanist Lucius Vives and celebrated by Christine Pisan.[26] Mary Queen of Scots was famous for her embroidery. An example, worked while she was under house arrest in England, is now in the Victoria and Albert Museum.[27] Elizabeth herself was an accomplished needlewoman,[28] and her maids of honour were expected to have their hands occupied as they sat in attendance on their mistress through long interviews of state. The introduction of such a seemingly irrelevant topic into a pastoral scene is clearly designed to bring the skill of the girls as needlewomen to the attention of their prospective employer. Elizabeth and Anne would not have had to display at court any skill in minding sheep, but they would certainly be expected to embroider well and be able to discuss the craft with their mistress.

The theme of the triumph of virginity over affections is picked up again in the next long speech as Sybilla apparently becomes aware of the queen – 'a sight which is more glorious, then the sunne rising'. She attributes the sentiments she and Isabella have just expressed to the queen herself and then tells Pan of Elizabeth's sound Protestant government and religion before kneeling with Isabella to invite her majesty to come to the house:

> This way commeth the Queene of this Islande, the wonder of the world, and natures glory, leading affections in fetters, Virginities slaues: embracing mildnes with Iustice, Maiesties twinns. In whom nature hath imprinted beauty, not art paynted it; in whome wit hath bred learning, but not without labour; labour brought forth wisedome, but not without wonder. By her it is (Pan) that all our Cartes that thon [sic for 'thou'] seest are laden vvith Corne, when in other countries they are filled vvith Harneys, that our horses are ledde vvith a whipp: theirs vvith a Launce, that our Riuers flow with fish, theirs with bloode: our cattel feede on pastures, they feede on pastures like cattel: One hand she stretcheth to *Fraunce*, to weaken Rebels; the other to *Flaunders* to strengthen Religion; her heart to both Countries, her vertues to all. This is shee at whom *Enuie* hath shott all her arrows, and now for anger broke her bow, on whom God hath laide all his blessinges, & we for

> ioy clappe out hands, heedlesse treason goes hedlesse; and close trechery restlesse: Daunger looketh pale to beholde her Maiesty; & tyranny blusheth to heare of her mercy. *Iupiter* came into the house of poore *Baucis*, & she vouchsafeth to visite the bare Farmes of her subiects. We vpo*n* our knees, wil entreat her to come into the valley, that our houses may be blessed with her presence, whose hartes are fille with quietnes by her gouernement. To her wee wish as many yeares, as our fieldes haue eares of corne, both infinite: and to her enemies, as many troubles as the Wood hath leaues, all intollerable.

She then tells Pan to run down the hill 'to giue our mother warning' but Pan, awestruck by the appearance of the queen, says 'No, giue me leaue to die with wondring & trippe you to your mother' and then yields all his flocks and fields to the queen, breaking his pipe as he submits, as the Satyr had done in the first scene, to the queen's power.

The third scene features Ceres in a harvest cart positioned at the entrance to the house and surrounded by nymphs. She sings a song that begins by saying how all other goddesses have yielded to Ceres and ends with the realization that 'Cynthia *shalbe* Ceres *Mistres*' and, speaking for all the other performers, Ceres says 'To your Majesty whome the heavens haue crowned with happines, the world with vvonder, birth with dignitie, nature with perfection, vve doe all Homage, accounting nothing ours but what comes fro*m* you.' The piece ends,

> And this muche dare we promise for the Lady of the farme, that your presence hath added many daies to her life, by the infinite ioies shee conceyues in her heart who presents your highnesse with this toye and this short praier, poured from her hart, that your daies may increase in happines, your happines haue no end till there be no more daies.

No one would call this modest piece a work of great literature. The three-scene 'entry' form is conventional, the prose syntactically difficult, and the basic premise of total submission to 'Cynthia' trite. It has none of the comic flair of Philip Sidney's *Lady of May* produced by Leicester for Elizabeth in similar circumstances with its wonderful slapstick timing and the character of Rombus, the prototype of Shakespeare's Holofernes. But the Bisham entertainment has several characteristics that fit what we know about Lady Russell: it is learned, it is melodramatic, it praises the queen for her particular Protestant policies at home and abroad, and it flatters the queen for her choosing the single life over marriage. Lady Russell was known for writing petitions in extravagant prose and signing herself with melodramatic titles. She was also, as we have seen, one of the pillars of the Protestant cause.

Joseph Barnes, the Oxford printer who published the texts of all three household entertainments in the 1592 progress, assumed that the three were written by the same person. I have not subjected all three to stylistic analysis but the prose of the Sudeley text is much less dense, the show was designed for a much more elaborate three-day production, and it contains none of the celebration of virginity or praise of Elizabethan Protestant policy that we find in the Bisham text. All the contextual evidence points to the conclusion that Elizabeth Cooke herself wrote the 'toye' which she and her daughters presented to her old friend Elizabeth Tudor. The final piece of the puzzle for me was the discovery of the word play on embroidery stitches embedded in the dialogue. This is, and was, 'woman speak', references only a practitioner of the art would understand and weave into her text knowing her audience would catch, and appreciate, the reference.

If indeed the entertainment was meant to bring the girls to the queen's attention, it achieved its goal. Within three years, both Elizabeth and Anne were at court as Maids of Honour and on June 16, 1600 the queen herself danced with her Maids of Honour at Anne's marriage to Lord Herbert.[29] That extraordinary wedding marked one of the last great social occasions of the Protestant establishment that had guided Elizabeth throughout her reign, for now only three redoubtable dowagers remained of the older generation of men and women who had shaped the new English society: the queen herself, Lady Russell and her sister Lady Bacon. Elizabeth Russell outlived the queen. Patrick Collinson, as he tells the story of the decline of the Protestant élite after the death of Elizabeth, refers to her as one of the 'ageing widows' on whom the once powerful protestant party now relied.[30]

Women were of key importance in the society that served and supported Elizabeth. From their family ties and influences to their essential presence in the audience chamber, these women had standing and importance. Lady Russell was one of the central figures in Elizabeth's circle from her childhood to her death. She was also learned and wise in the ways of court entertainment. It is entirely probable that she herself wrote the lines of the Bisham masque which she and her old friend, petitioner and patron, 'performed' with all the grace and experience of courtier and monarch.

Notes

1 P.W.Hassler (ed), *The House of Commons, 1558–1603* (London, 1981), 3.308. For the relationships between the Russell and the Dudley families see Tables 6 and 7.
2 John Nichols, *The Progresses and Public Processions of Queen Elizabeth*, vols I–III (London, 1823; reprinted New York, 1966); *The Progresses of King James I*, vols I–IV (London, 1828; reprinted New York, 1966).
3 Nichols, *Queen Elizabeth*, 3.136.
4 Nichols, *Queen Elizabeth*, 3.132.
5 *Calendar of State Papers, Domestic Series, Elizabeth, 1595-1597*, 147.
6 *CSPD, Elizabeth 1591-1594*, 351.
7 For an account of Lady Russell's determined (and ultimately successful) attempt to marry Thomas Posthumous to Margaret Dakins, a Yorkshire heiress and ward of the Henry Hastings, earl of Huntingdon see the introduction in Dorothy M. Meads (ed), *The Diary of Lady Margaret Hoby 1599–1605* (London, 1930).
8 Frank A. Mumby, *The Girlhood of Queen Elizabeth: a Narrative in Contemporary Letters* (London, 1909), 71–2.
9 David Starkey, *Elizabeth* (London, 2000) makes much of the comings and goings of the royal children but mentions only Edward's first tutor, John Cheke (26).
10 Meads, *Diary*, 14.
11 Meads, *Diary*, 17–8.
12 Conyers Read, *Mr. Secretary Cecil and Queen Elizabeth* (London, 1955), 34.
13 Patrick Collinson, *The Elizabethan Puritan Movement* (Berkeley, 1967), 53.
14 Some of her letters are calendared in the *Calendar of State Papers Domestic* but others are among the Cecil papers in Hatfield House.
15 Violet A. Wilson, *Society Women of Shakespeare's Time* (Port Washington, NY, 1970), 16.
16 *CSPD, Elizabeth 1595–1597*, 148.
17 Nicholas Bacon, Elizabeth's first chancellor had died in 1579, Henry and Mary Sidney and their son Philip in 1586, Leicester in 1588, Henry Hastings, the earl of Huntingdon in 1595, the queen's cousin Henry Carey, Lord Hunsdon and his brother-in-law Sir Francis Knollys in 1596, William Brooke 10th Lord Cobham in 1597, and the greatest of them all, William Cecil, Lord Burghley in 1598.
18 Paul E. J. Hammer, *The Polarisation of Elizabethan Politics: the Political Career of Robert Devereux, 2nd Earl of Essex, 1585–1597* (Cambridge, 1999), 289.
19 Hammer, *Polarisation*, 375–6.
20 E.K.Chambers, *The Elizabethan Stage* (Oxford, 1923), 4.319–20.

21 Chambers, *Elizabethan Stage*, 2.508.
22 Baldassare Castiglione, *The Book of the Courtier*, translated by Sir Thomas Hoby in 1561. The translation was accompanied by a commendatory sonnet by Thomas Sackville, later Lord Buckhurst the author of *Gorboduc* and a dedicatory letter by Hoby addressed to Henry Hastings, later the earl of Huntingdon. Sackville as well as Hoby and Huntingdon was an important member of the protestant establishment serving as Chancellor of Oxford in the late 1590s.
23 This visit, though not as well documented as the one in 1566, had all the regular components. What documentation does survive will appear in the Oxford collection by John Elliott, Alexandra F. Johnston and Diana Wyatt, forthcoming in the REED series.
24 There are many varieties of 'double stitch' in embroidery from simple running stitches to double knots and double herring bones. See <http://www.classic-stitches.com/glossary/csgloss.htm>.
25 The 'Queen's stitch' is an elaborate one involving many passes of the needle to make an embossed diamond. It was thought to resemble a crown. It was used in sixteenth-century embroidery and some people attribute its invention to Mary Queen of Scots. See <http://www.classicstitches.com/glossary/stitches/queen.htm> and Karen Larsdatter, 'Cross Stitch Embroidery in the Middle Ages and Renaissance' <http://www.pbm.com/~lindahl/rialto/rialto. htm>.
26 See Rozsika Parker, *The Subversive Stitch: Embroidery and the Making of the Feminine* (London, 1984), 64 and 73–4.
27 Parker, *Subversive*, plate 45.
28 Her black letter copy of the Epistles of St Paul now in the Bodleian Library has a cover embroidered by herself and 'bears eloquent testimony … to her skill with her needle' (Mumby, *Childhood*, 185). As a child she also embroidered a cover for her translation of *The Miroir* or *Glasse of the Synneful Life* which she gave to her step-mother Katherine Parr (Parker, Subversive, plate 44).
29 For an eyewitness account of the arrangements for the marriage and the masque performed by the ladies of honour and the queen see Arthur Collins, *Letters and Memorials of State*, vol II (London, 1746), 201 and 203. The older sister, Elizabeth, unfortunately died shortly after the wedding.
30 Collinson, *Elizabethan Puritan Movement*, 443.

Geneological Tables

(These are based upon information in the *Dictionary of National Biography* and the *Complete Peerage*.Where the sources differ, according to the practice of Records of Early English Drama, *CP* has been preferred.)

Table 1:The Cooke Family

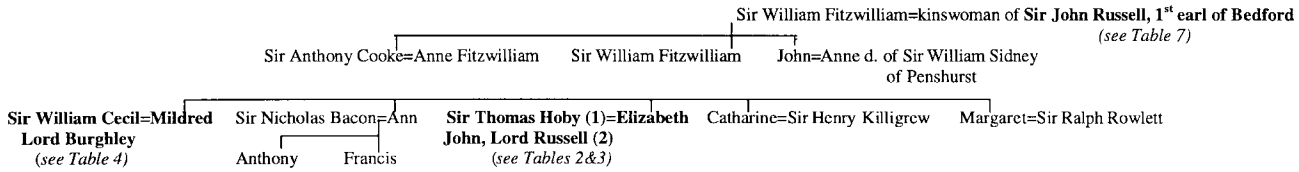
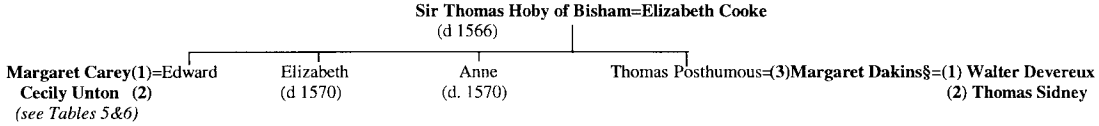


Table 2: The Hoby Family



§Ward of Henry Hastings, earl of Huntingdon and his countess.

Table 3: The Russell Family

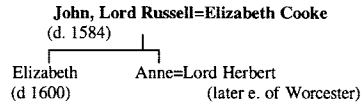


Table 4: The Cecil Family

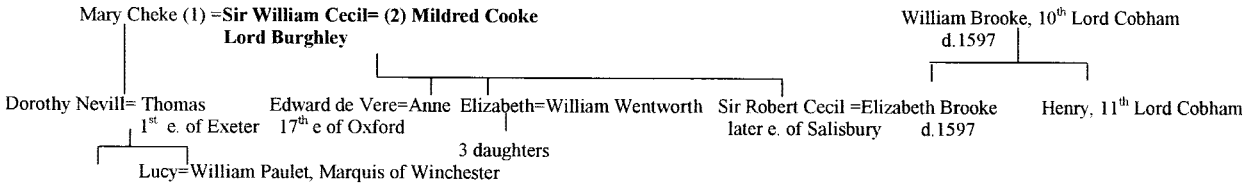


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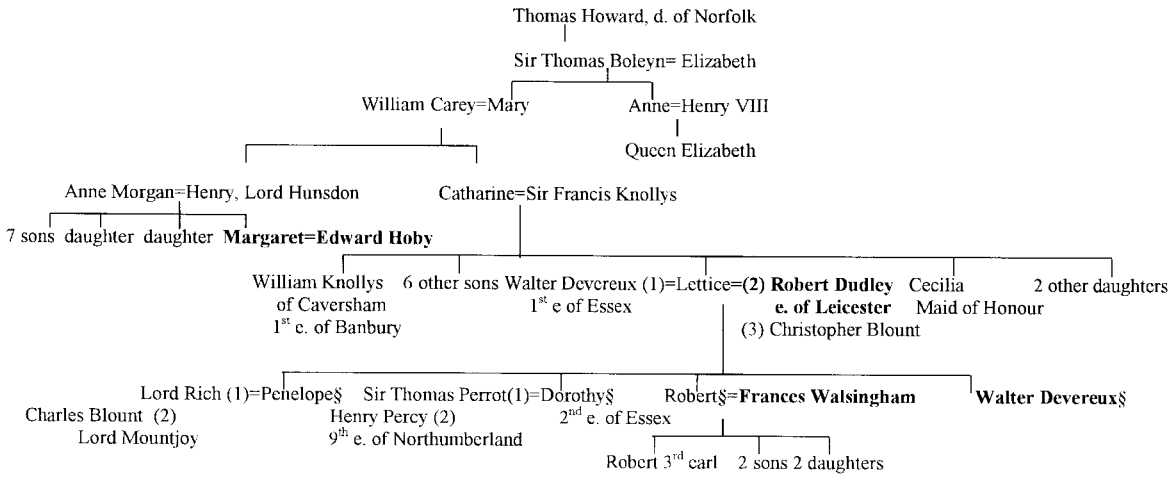
Table 5: The Howard/Boleyn extended connection



§Wards of Henry Hastings, earl of Huntingdon and his countess after their father's death

Table 6: the Seymour/Dudley Connection

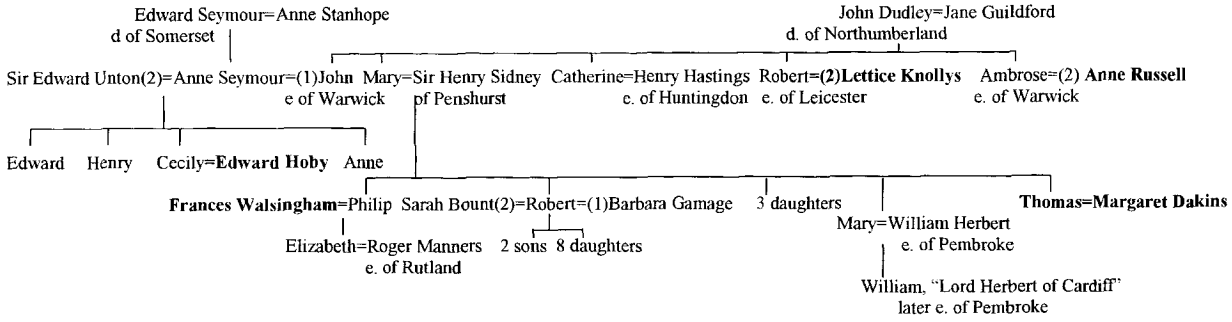
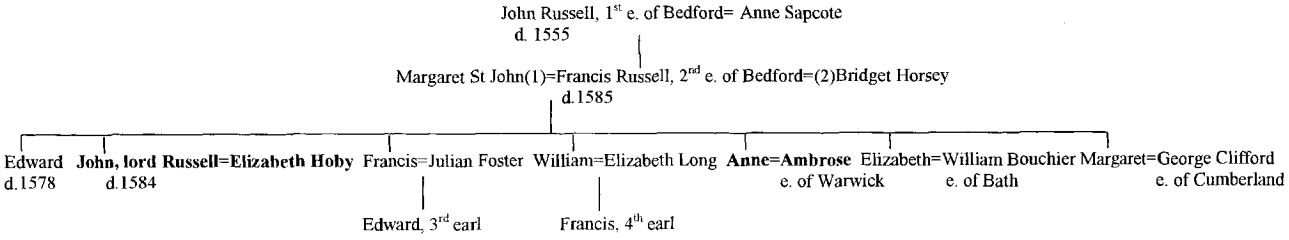



Table 7: the Russells, earls of Bedford