

THE NEWSLETTER OF THE CROMWELL ASSOCIATION

The Protector's Pen

Association News

AGM 2019

Study Day

Schools' History
Conference

Meet our Vice President

Newmarket

Cromwell State Standards

Soviet Theatre

Civil War Poetry

In the Press

News & Events

Vol 21 Issue 1 March 2019



CONTENTS

Inside this issue

Chairman's Note	3
Notes from Council	3
AGM 2019	4
Association News	4
Newmarket	5
Cromwell Day 2018	6
Joint Schools' History Conference	6
Meet our Vice President – Lord Naseby	7
Soviet Theatre & Cromwell	8
In this year...1642	9
Scottish Prisoners on the Fens	9
Cromwell State Standards	10
New Information Boards	11
Study Day	11
Civil War Poetry	12
Cromwell Museum Curator's Corner	13
Book Reviews	14
Lost lives, New voices	15
Annual Essay Competition	15
Twitterbox	16
Events	16
In the Press	
- Removing Statues	15
- Cromwell statue found!	15



4
CROMWELL ASSOCIATION AGM 2019



6
CROMWELL DAY 2018



10
STATE STANDARDS



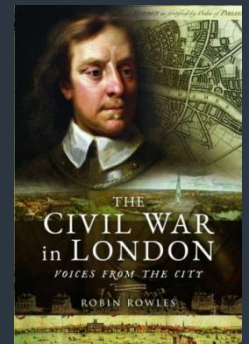
7
MEET OUR VICE PRESIDENT – LORD NASEBY



12
CIVIL WAR POETRY



14
BOOK REVIEWS



Front cover: Dutch attack on the Medway: the 'Royal Charles' (formerly the Commonwealth warship 'Naseby') carried into Dutch Waters, 12 June 1667
Ludolf Backhuysen I (1630–1708)
National Maritime Museum

The Protector's Pen is the newsletter of The Cromwell Association. It is published twice a year and distributed to our membership, and is also available on our website in the members' area. If additional copies are required, to help promote the Association and our work, please contact the Chairman.

The Association is governed by elected officers and Council members; for all matters relating to :

- subscriptions, please contact our treasurer Geoffrey Bush – finance@olivercromwell.org
- changes of address and email, contact our membership secretary Paul Robbins - membership@olivercromwell.org
- all other matters, please contact our chairman John Goldsmith - chairman@olivercromwell.org

Full mailing addresses for these officers can also be found on your membership card.

President	:	Peter Gaunt
Chairman	:	John Goldsmith
Treasurer	:	Geoffrey Bush
Membership Secretary	:	Paul Robbins

 www.olivercromwell.org
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All opinions expressed in *The Protector's Pen* are the views of the authors and not necessarily those of the Association. *The Protector's Pen* is produced twice a year (March and July) for the Cromwell Association and printed by **The Printing Place**. All information is correct at the time of going to press.

Copy date for the next issue: **12 June 2019**

www.olivercromwell.org

The Protector's Pen

Chairman's Note

Welcome to the winter edition of *The Protector's Pen*

What can possibly connect the first Bolshevik Commissar for Education, Anatoly Lunacharsky (1875-1933) and Newmarket, the location for this year's AGM? The answer, inevitably, has to be Cromwell....

Lunacharsky wrote an historical melodrama entitled *Oliver Cromwell* and the first scene is set in the army headquarters in Newmarket. An imagined scene of course, but it fascinates me that it was imagined in 1920 in post-revolutionary Russia. The text of the play, in Russian, was discovered recently in the National Library of Scotland, and has now been translated into English for the first time. Ian Fraser Grigor explains more about his discovery in this edition of *The Protector's Pen*.

A copy of the translated text will be deposited in the Cromwell Collection in Huntingdon for those who want to study it further. There are of course other plays about Cromwell, the earliest being written in the 18th century, and some by famous authors, such as Victor Hugo and Balzac. Less welcome perhaps is the fact that Cromwell's character also appealed to writers in Nazi Germany. Mirko Jelusich's novel of 1933 again entitled *Oliver Cromwell* was adapted for the stage the following year and the novel appeared in English in 1939. It is a salutary reminder that enthusiasm for Cromwell can come from many quarters and his name misused for many purposes.

Our own members' enthusiasms are reflected in this edition with contributions on both 17th century poetry and the heraldry of the Protectorate. We share a fascination with our subject but clearly arrive at it in a number of different ways. The eclecticism of our individual interests is one of the characteristics of the Association and for me one of its delights.

I hope that you find something of interest in these pages and if you have a particular 'take' on Cromwell do consider sharing it with the rest of us in a future edition of *The Protector's Pen*.

A suggestion has been made by a member that a ballot could be held of all those who might like the honour of laying the wreath on Cromwell Day. Council has warmly accepted the suggestion and full details of how to put your name forward will be provided in the next edition of this newsletter, when the location and timing of the 2019 Cromwell Day service has been confirmed.

John Goldsmith
Chairman

chairman@olivercromwell.org

Notes from Council

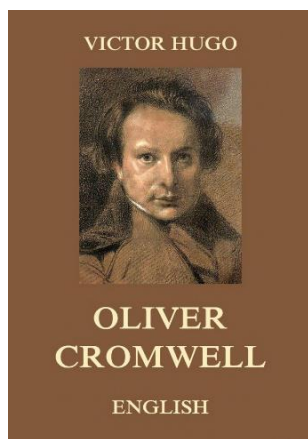
Since the last edition of *The Protector's Pen* Council has met twice, in late October and in January.

Points of interest, other than our usual planning and reviewing of events, include:

- The response from members to the requirements of the General Data Protection Regulations has been good, but is still incomplete. If you have not completed the pro forma enclosed with the last mailing, please return as requested.
- New merchandise to both promote the Association and to raise additional income is being considered. More information at the AGM and in our next mailing.
- The future of Cromwell Day services at Westminster, due to the installation of Portakabins on Cromwell Green, is uncertain and an alternative will be sought for this year's service; again more details at the AGM and, once confirmed, will be put on the web site.
- Our financial position is being kept under review and an increase in subscriptions deferred until September 2020.
- Very sadly, Council was advised that David Woodall, one of its newest members elected at the last AGM, died suddenly in early January. On behalf of the Association our sympathy has been expressed to his family. John Gibbon, Paul Robbins, Kirsty McQuillan and Maxine Forshaw attended his funeral service at St. George's Chapel, Windsor Castle.

Approved minutes of Council meetings are placed on the members' area of the website, along with dates of future Council meetings. If there are ideas and issues you want to raise please email chairman@olivercromwell.org or write to:

John Goldsmith
25 Fox's Way
Comberton
Cambridge
CB23 7DL



The Protector's Pen

Cromwell Association AGM

The Annual General Meeting will be held in Newmarket, Suffolk, on Saturday 27th April 2019



This year's AGM will be a first for the Association; it will be held in Suffolk and in a community hall attached to a Catholic church. All the meeting papers are enclosed with this mailing.

Newmarket, the centre of the flat racing industry (aka the sport of kings) is in a curious geographic bulge of Suffolk, surrounded by Cambridgeshire. The church hall of Our Lady Immaculate and St Etheldreda (CB8 8LT) is in the town centre and will provide us with all the facilities we need. Situated about 15 miles east of Cambridge, via the A14, Newmarket is accessible by bus (the bus station is very close to our meeting place) and by train (the railway station is less than a mile away and is on the line between Ipswich and Cambridge). There is limited car parking at the church and also at the nearby shopping centre. Please be warned that the A14 between the A1 and east of Cambridge is in the throes of major reconstruction so please check your journey in advance.



The doors will open at 10.30am with tea and coffee provided. The formal business will start at 11.00am and conclude by 12.00am. John Sutton, a long-standing Association member and Newmarket resident will give a talk on **Cromwell and Newmarket** (see page 5). The lecture will be open to all so please do encourage others to join us at noon; all are welcome.

A buffet lunch will follow for which pre-booking and payment is essential, see enclosed form. As usual we will hold a raffle over lunchtime to help raise funds

and we hope to have some new merchandise on sale.

The AGM is one of the few occasions in the year for members to socialise and meet up with friends old and new. Please make the most of it.

After lunch, John Sutton and a colleague will lead a short walking tour of the sites he will have discussed in his lecture, and the walk will conclude at the King's Restaurant where afternoon tea can be purchased.

AGM Timetable

10.30	Community Hall open
11.00	Annual General Meeting
12.00	Lecture: Cromwell and Newmarket, John Sutton
13.00	Lunch
14.00	Guided walk (duration 45 minutes approx.)

For those who may be staying in the area, or who want to make the most of the afternoon in the town, a visit to Palace House, the National Heritage Centre for Horseracing and Sporting Art, is highly recommended – see:

www.palacehousenewmarket.co.uk



Located in the remains of Charles II's palace, it has an outstanding collection of paintings. On the other side of the road the galleries explore the history and significance of horse racing both locally and nationally, and Cromwell's role is included.

The museum has generously agreed a 25% discount for members on both Saturday 27th and Sunday 28th, on production of your membership card. The museum is also the Tourist Information Centre for Newmarket and they can provide an accommodation list on request.

The AGM is an important event in the Association year, so please come and join us for the day.

Association News

Changes to the website



Unless you are a frequent browser on our website www.olivercromwell.org, changes and updates may escape you. In January a number of additions were made which will be of interest. The lecture which Professor John Morrill gave in Huntingdon in November, *Oliver Cromwell; myth and reality*, see http://www.olivercromwell.org/wordpress/?page_id=21 has been posted, and can be found from the home page, along with his handout for the talk. It is an eloquent refutation of many of the charges laid at Cromwell's door, drawing on the extensive work that has been undertaken for the long-awaited new edition of Cromwell's letters and speeches. Apologies that the audio quality isn't brilliant, but it is audible. The winning 2018 essay prize has also been posted along with the two runners-up. They are all impressive pieces of writing. Do keep an eye on the website for more additions in due course.

The Protector's Pen

Newmarket

Newmarket is best known as the home of English flat racing, a corner of Suffolk that nudges into Cambridgeshire. The town's association with racing and royalty extends back to the 17th century and will provide an interesting setting for our Annual General Meeting on Saturday 27th April

Royal Newmarket: ever since February 1605 when James I made his first visit to the town – then described as a 'poor little village' – Newmarket had become a resort of kings. The crucial event in this remarkable transformation in the town's fortunes was the construction of Newmarket Palace by King James between 1606 and 1610. The palace complex occupied about an acre of land, extending from the High Street proper to All Saints' churchyard. The royal buildings included not only a great presence chamber and long gallery but an elaborate range of outhouses, ie kitchens and stables as well as a brewhouse and dog kennel. There was also a covered tennis court. An even more splendid addition was made to the Jacobean palace in 1619 when the royal architect Inigo Jones was commissioned to build a new lodge for the Prince of Wales – the future Charles I. Built of brick and stone it was three storeys high and extremely Italianate in style, as shown by two contemporary sketches of the Prince's Lodging. Yet whilst clearly influenced by Palladian architectural motifs, the Newmarket Lodging was still quintessentially English, perhaps best epitomised by the tall dormer windows and the Prince of Wales' feathers on the crests in the pediments. A more tangible demonstration of the royal presence in early Stuart Newmarket could not be envisaged than this majestic building.

It is not often realised that the conflict which engulfed England in 1642 effectively

began in Newmarket, for it was here, in the royal palace in early March of that year, that King Charles had a stormy confrontation with a parliamentary deputation sent from London to demand that he surrender his control over the country's armed forces. 'By God not for an hour', he angrily retorted. 'You have asked such of me that was never asked of a King!'

Only armed conflict could now resolve the dispute between the king and his parliament. During the ensuing bloody confrontation, 'loyal hearts' in Newmarket espoused the royal side; for example in the summer of 1642 some of the townsfolk forlornly attempted to raise troops for the king. Six years later, at the height of the second civil war, there was another abortive rising on his behalf which saw serious fighting in the market place.

In early June 1647 Charles was seized at Holdenby House in Northamptonshire by Cornet George Joyce, and brought prisoner to Newmarket. Here he found the entire New Model Army had been massed and, surrounded by this ring of steel, he was kept under house arrest in his own palace for nearly a fortnight. However, his stay was not altogether unpleasant, for he was permitted to go riding in his coach on Newmarket Heath which, his attendant Sir Thomas Herbert informs us, 'for good air and pleasure gives place to no other in this great Island'.

After Charles' death the royal palace in Newmarket was no longer used. As is evident from a survey made in 1649, it fell into disrepair and its fate was sealed when it was sold off the following year to a consortium of seven gentlemen including the regicide Colonel John Okey, who pulled down most of

the buildings. By the end of the Interregnum the Jacobean palace was a shadow of its former self: the resplendent Prince's Lodgings, for example, had been completely razed to the ground. Even the parts of the palace which were still standing, such as the brewhouse and stables, were in a pretty dilapidated state. Only the garden 'was not much altered'. Newmarket's link with the monarchy seemed broken forever. The physical remains of 17th century Newmarket are limited, but they are still there to be found, hidden within other more recent buildings, but still discernible. John Sutton, who has spent a lifetime studying the civil war and the 17th century, will talk about Cromwell's links to Newmarket from his involvement in the peace negotiations there in June 1647, to his ban on horse racing in 1655, which was prompted by Royalist plotting on Newmarket Heath during the Linton Rising in June 1648. He will also speculate on Charles II's visits to two of Cromwell's children during his stays in Newmarket after the Restoration.



Holdenby Palace (built 1583)



The Victorian clock tower at Newmarket
© Robert Edwards (cc-by-sa/2.0)

The Protector's Pen

Cromwell Day 2018

Worcester, Saturday 1st September



As it was impossible to hold our annual service of commemoration for Oliver Cromwell at the traditional venue by the Thorneycroft statue at the Palace of Westminster, the event was moved to another place with great significance for Cromwellians, the city of Worcester. The victory of the parliamentary army, led by Cromwell on 3rd September 1651, has been marked by the Battle of Worcester Society for many years, and they were very welcoming hosts.

A number of members met for refreshments at The Commandery in the morning, and a tour was led by the Chairman of the Battle of Worcester Society, Richard Shaw. A wreath to honour all those who fell in the battle was laid by our President, Professor Peter Gaunt, in the garden of remembrance.

Worcester Cathedral provided a magnificent setting for our service, which was held in the Lady Chapel where we were welcomed by Canon Michael Brierly, and was conducted by the Reverend Dr Tim Woolley. The service was very well attended, with some members of the Battle of Worcester Society joining us, along with some members of the public. The retiring collection was generously supported which helped to defray the costs of the event.

The day concluded with a drinks reception back at The Commandery, followed by the Battle of Worcester Society Drum Head service on Fort Royal. All in all, a splendid day with many thanks to our friends in Worcester.



Association wreath at the Commandery civil war memorial plaque (above) & Battle of Worcester Society Drum Head



Cromwell Association & Newark Civil War Centre: Schools' History Conference

This year the Schools' Conference will take place at the Newark Civil War Centre on Wednesday 26th June 2019

The Association is very keen to attract as many schools as possible. Over the years the number of students attending our events has increased, so this year the day will be planned around the students themselves, but there will still be much for their teachers to enjoy!

Our theme will be **REVOLUTION**, and our speakers are **Professor Andrew Hopper** from the University of Leicester, **Dr Jonathan Fitzgibbons** from the University of Lincoln, **Professor Peter Gaunt** from the University of Chester and **Dr Joan Redmond** from Kings College, London.

We will retain last year's format, to make it more interesting and useful to students. The three morning debates will focus on 'hot' academic topics:

- How influential were the Levellers?
- Was there any point at which regicide could have been avoided?
- And what do we mean by 'Revolution'?

The debates will take place in the glorious Tudor Hall at the heart of the museum, and students will have access to the Civil War centre exhibits during lunch. This year we are asking delegates to bring their own lunch so they have time to explore the museum. In the afternoon each academic will lead workshop sessions, focusing on the theme of Revolution through source analysis. The day will run from 11am till 3pm.

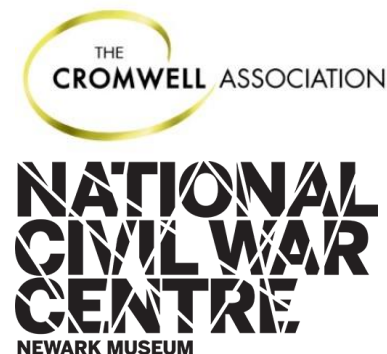
Due to the collaboration with Newark, we are able to offer this day at the much-reduced price of **£20pp for members of the Association, £25 for non-members** (remember – it's free to join the Association as a school member: just drop me an email and I'll sign you up). Bursaries are available if necessary.

Please email me to reserve places now, and for further information.

The event is only open to schools and teachers, though we hope that, as with previous events, the audio files of the debates will be made available on our website later in the year.

Serrie Meakins

education@olivercromwell.org



The Protector's Pen

Meet our Vice President...Lord Naseby

I was born in 1936, the year of three monarchs - Edward VII, Edward VIII and George VI; maybe this is why from an early age I chose not to really support the Monarchy but Parliament

During World War II, I was evacuated to Herefordshire leaving London as a result of the bombing in late 1940 and returning to Pinner, Middlesex in 1943.

I went to St John's School in Pinner, a private preparatory school, and from there to Bedford School as a boarder.

Bedford supported the Parliamentary cause and later had its castle demolished on the orders of Charles II. It has two famous citizens: John Bunyan and the prison reformer John Howard. We were brought up on the *The Pilgrim's Progress* and even to this day I periodically read it as the messages conveyed in the varying stages of Pilgrim's journey are as relevant as ever.

Who, or what, first stimulated your interest in Cromwell?

Cromwell appears in my life when as a fourth former one had to choose whether to be a 'Roundhead or a Cavalier'. I chose to be a 'Roundhead'. I do not really know why except to say the Bedford nonconformist, slightly rebellious attitude to life suited me, plus, of course, I soon realised in the history lessons on the Civil War and the Commonwealth what a great leader Cromwell must have been.

From Bedford I did my National Service and was fortunate enough to be chosen as a pilot, getting both RAF and NATO wings. After this two year stint I went up to St. Catharine's College Cambridge to read Economics. Cambridge too had close associations with Cromwell as he studied at Sidney Sussex College. Reading Economics one was taught the art of challenging the status quo, very much as Cromwell did.

After Cambridge I joined the Reckitt & Colman Overseas Company as a marketing executive and worked in India and Sri Lanka, both of which had an undertone of Cromwellian views. On returning to the UK I moved across to the advertising agency world for the next decade. Then I decided I wanted to be an MP.

I was thrilled to be selected for

Northampton South and won the February 1974 election with a majority of 179. Northampton - a radical town with a history of outspoken MP's. A Parliamentary town with its own castle. Cromwell slept there prior to the battle of Naseby. Later, with the return of the monarchy, the castle was raised to the ground.

Somewhat against the odds, I managed to hold the seat for just over 23 years until May 1997 when a Labour landslide hit the Conservative party and I lost by just over 700 votes. At Parliament I finished as Chairman of Ways and Means and 1st Deputy Speaker. Had I survived the election... who knows?

You took the title of Lord Naseby, when elevated to the Upper House. Why that particular battle, and did your choice prompt any comments from within the House?

The combination of John Major and Tony Blair promoted me to the House of Lords where I am to this day. However, before I took the oath I had to have a 'title'. There were already five Morris's, my original surname, and one had an identical name ie Michael Morris, but he was in prison - so Garter King (who approves titles) told me to think of somewhere with which I had an association. It had to have at least a population of 1500 and not more than 5000.

I could not have Northampton as there was already a Lord Northampton. Then the county archivist made a suggestion: 'How about Naseby; you are helping the Trust and I know you admire the role Cromwell played' says she. The answer came back that no one has ever been Lord Naseby. Wonderful I thought, as it reflects all I believe in as well as being a word with a strong ring to it, rather like some of our historic names. I decided that before I took the matter any further I would consult the Parish Council who it turned out were thrilled. So on to Garter King of Arms who was, I think, thrilled as well.



I received my Writ of Summons from HM Queen Elizabeth II on 28th October 1997 and took my oath and seat on 11th November.

At the time, my choice of title was greatly welcomed by a significant proportion of the House - interestingly across party lines. There were then, and still are, those who have reservations. For me the title has stood the test of time over 20+ years.

How important do you feel it is that the Association should continue to hold our annual service of commemoration by the Thorneycroft statue on the Green?

I try hard to support our Association and feel very strongly that we must ensure that our annual commemorative service absolutely must continue by the Thorneycroft statue on Cromwell Green.

What do you think should be the priorities for the Association at the moment?

Thinking about the future, I do strongly believe we must ensure the young of each decade receive good briefings about the Civil War in general and the role of Cromwell in particular; this must never lapse.

If you could ask one question of Cromwell about any aspect of his career, at any point in his life, what would it be?

"What were your thoughts as you rose on the morning of 14th June 1645?"

*The Right Honourable
The Lord Naseby PC*

An early Soviet theatrical take on Cromwell

The better class of library was always a delight to the eye – green baize, leathered table, polished walnut here and mahogany there, murmured discourse in shaded pools of deferent light, even the faintest suggestion – as dusk began to stain the evening sky – of elusive but not impossibly distant romance

But that was way back when, in the olden days of guard-book, card-index, microfiche (terrible), microfilm (worse), and the printed volumes of the British Humanities Index. Nowadays, it's welcome to the brave new world of Information Science – that glittering sea of computer terminals, and the very real glory of instant access to online catalogues through which, with nothing better to do, you can by day and by night prowl and snoop to the pleasure of heart and mind – without actually having to enter the hallowed portals in person at all.

But on this occasion – not so long ago – I was present in person in Edinburgh's National Library of Scotland, researching the printed records of a couple of statutory crofting authorities. I ordered some materials; there was a delay while they were brought from store; and I went wandering in the online catalogue, with no particular place to go or end in sight.

So it was entirely by chance that I came across an entry for a Russian-language play called *Oliver Cromwell* (about whom I used to know quite a lot) written by one of the leading intellectuals of the early Soviet Union (about which I also used to know quite a lot). Indeed, I once knew a fair bit about the intellectual in question, Anatoly Lunacharsky, for I had read his essays on the likes of Wagner, Shakespeare, Renoir and Dostoyevsky.

Now, at once, this was clearly an interesting piece of work. Stage plays about big historical subjects are few and far between, after all. Okay, Shaw (an acquaintance of Lunacharsky) did *St. Joan*, in his usual idiosyncratic sort of way. John Osborne did *Luther*. And Brecht did *Galileo* – that German fancying himself as a Marxist, just like Lunacharsky, who was the first commissar for culture and education in the early days of Soviet power.

But big plays about big political figures are rather thin on the ground; in which

context, is it legitimate to wonder that Shaw never chose Cromwell (a very strong shared Irish connection there, surely!) as the subject of one of his plays?

And of course it is legitimate to wonder what Shakespeare might have made of the story of Cromwell. Shakespeare and Cromwell overlapped in their lives – but the writer died while Cromwell was still in his teens. And, despite this proximity, Shakespeare was surely from an earlier time than Cromwell – after all, it is disconcerting to propose that the names Shakespeare and Newton lie naturally in the same sentence, is it not? Shakespeare was late Tudor, and certainly understood political and state power as a dignified form of gangsterism – but he was hardly any sort of Marxist.

Mind you, at the time of writing, obituaries are appearing for the theatrical voice-coach and director Cicely Berry, who joined the RSC in 1969. Her *King Lear*, for the National Theatre, was staged in later years – and in her view, '*King Lear* is the greatest Marxist play ever written'.

In any case, as soon as I saw the listing for the play in the catalogue of the National Library of Scotland – and having established that it had never been translated into English – I took a photocopy of the text to the Department of Modern Languages at Glasgow University, and arranged to have it translated there, for my residual Russian was certainly not up to the task.

The translation was done by Margaret Tejerizo, who has an extensive background in theatrical work. When the groundbreaking perestroika-era *Stars in the Morning Sky* toured to Glasgow, she was interpreter for the cast. She has also translated Chekhov into Spanish for the National Theatre in Madrid.

She said, 'The work was very tricky. I needed to find exactly the right tone, voice

and vocabulary. It is a piece that demands huge amounts of intense concentration and reference-checking. It needed work at very many levels, not just the linguistic one. In a funny way, I have grown rather fond of Cromwell'.

And she added, 'After a very shaky start, and the feeling that I would not get a 'spark' with the play, it really began to grow on me. In the end, I think it is a very good play indeed – on balance, it is a really good play and certainly could, and should, be staged'.

Very little is known about the performance-history of the play. Certainly, it was staged in Moscow in the early 1920s. According to Volkogonov's biography of Stalin, translated by Harold Shukman (father of the BBC science journalist David), the play was well received, and one performance was attended by Stalin's wife, Nadezhda. It may even have been directed by Konstantin Stanislavsky, an associate of Lunacharsky (and also George Bernard Shaw).

Now that *Pravda*, and other leading newspapers from the early Soviet period, are online and keyword searchable, (there really is much to be said for the brave new world of information science!), I hope to gather in due course such reviews as might have appeared (and given the status of Lunacharsky, a number of reviews most certainly will have appeared in print).

As for Lunacharsky's sources for the play – nothing is known. What materials might have been available to him in Russian (or any of his other languages) about religious mania in pre-Reformation, medieval Europe? Nowadays, of course, we have the magnificent *Pursuit of the Millennium* from Norman Cohn (who once taught French at Glasgow). And what about Lunacharsky's sources for religious enthusiasms in 17th century England? After all, Christopher Hill and others were still some way in the future.

(cont'd)

The Protector's Pen

In any case, Lunacharsky had a good grip on the events of the time. The play is prolix – but then, it is a stage play of a century ago, and not a story-driven multi-parter for the Netflix age. The cast is big – it could be smaller without much damage being done. Cromwell meets the king to try to cut a deal, in the teeth of opposition from his supporters. There is no place for the extreme religious radicals, or a bit-part for James Nayler and his (possible) claims to messianic status. The trial of the king is offstage; so is his execution – each of which seems to be an odd omission in terms of theatrical effect.

And as for my opinion of the play? At the time of writing this, I have given the text one light and impressionistic reading. That's okay, first impressions count. And they were? Well, the play is curiously undogmatic. The characters are

distressingly normal human beings in difficult circumstances. Good people in bad conditions. What they lack in theatrical or ideological grandiloquence, they make up for in their humanity, compromised by situation. Not very Marxist, at all, really. But perhaps quite close to the historical truth of the matter, all the same!

Iain Fraser Grigor

About Iain:

*After attending the Universities of Strathclyde and Glasgow, Iain went to Jordanhill College and the CFPJ in Paris. He worked for some years as a trawler-deckhand around the British coast, and then as a journalist in print and broadcast in Scotland. Among his books is *The Trial and Execution of George VI – a hunt-and-chase tale set in a post-war Soviet Britain, modelled on Cromwell's Protectorate.**

The Scottish Soldiers – the Ouse Washes. The Origins of Landscape Change in the Fens

The primary aim of our project is to tell the story of the Scottish Prisoners and their work on the Great Level in 1651-1652 so that it takes its deserved place in the heritage of the people who live in the Cambridgeshire Fens. Alongside others, their labours transformed the landscape and created the place where we live today. Firstly, archival and historical research has aimed at providing a factual account of the events that led



to the transfer of the Scottish soldiers and how they were employed and treated during their time working in the Fens. This is combined with research into the nature of the landscape at the time, including the physical conditions and natural history, as well as the engineering challenges they faced such as the nature of the ground they

had to dig and rivers they had to cross, to better understand their labours. Research has also been carried out into the key individuals who were involved in the drainage works. This information will be presented in a publication but also through performance and film that will form part of a celebration event at Welney Wetland Centre in June 2019. The event will also look to the future of the Fens, and, in particular, ways in which the landscape may change, bringing in key stakeholders such as the Environment Agency, Internal Drainage Boards, and Nature Conservation organisations, alongside local historians. For further information on the project and our planned events contact florence.tong@babylonarts.org.uk (events organisation) or peterdaldorph@yahoo.co.uk (historical research).

In this year...1642

A look back at a summary of the year's events...(cont'd from July 2018)

- Aug 22** King Charles I raises his standard at Nottingham and the war commences
- Aug 23** Battle of Southam, first sizeable encounter between the two forces (W)
- Sep 07** Sir William Waller captures Portsmouth for Parliament
- Sep 09** The Earl of Essex marches from London against the King
- Sep 19** Charles I's Wellington Declaration (W)
- Sep 23** Action at Powick Bridge near Worcester: Prince Rupert routs Essex's advance guard
- Sep 29** The Yorkshire Treaty of Neutrality was signed, but was repudiated by Parliament on 4th October (W)
- Oct 1-7** Cornishmen rise in support of Charles I, thus opening a new front in the English Civil War (BBC)
- Oct 23** Battle of Edgehill: the Earl of Essex fails to prevent the Royalists advancing on London
- Nov 1** Battle of Aylesbury (W)
- Nov 12** Battle of Brentford (W)
- Nov 13** Royalist advance on London; capture Brentford (12th Nov) but halted at Turnham Green
- Nov 29** The King's army withdraws to Oxford which remains the Royalist capital for the rest of the war
- Dec 17** Declaration of Lex Talionis – led to mutual restraint by both parties on how they treated prisoners of war (W)
- Dec 23** Bunbury Agreement – designed (but failed) to keep Cheshire neutral during the civil war (W)



<http://bcw-project.org/timelines/the-english-civil-war>

(W) https://en.wikipedia.org/wiki/Timeline_of_the_English_Civil_War#Events_of_1642

(BBC) http://www.bbc.co.uk/history/british/timeline/civilwars_timeline_noflash.shtml

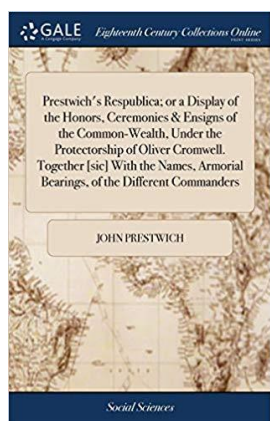
(July 2019 issue.....1643)

The Protector's Pen

The State Standards of Honour for the Lying in State and Funeral of His Late Highness, Oliver Lord Protector

Part One: England and Wales

Descriptions of four great standards specifically created and displayed from September to November 1658 for the protracted funeral arrangements of the Protector are contained in the text of *Prestwich's Republica*. This rare volume, published in 1787, details two near identical pieces, one, if not both, written by an ancestor of the author who had witnessed and recorded events following Cromwell's death. The original text



utilizes correct heraldic descriptive terminology and is complemented by a set of 18th century black-and-white engravings which contain a number of errors, having diverged from the written testimony. Failed attempts to locate coloured examples of these splendid and rather intriguing ceremonial flags prompted me to attempt a recreation myself.

For a number of years I have studied civil war period emblematic devices, especially the political and religious significance implied in the designs and mottoes of hundreds of surviving thumbnail watercolours, rough sketches and written reports of parliamentarian and royalist cavalry flags (cornets). While many do conform to the rigid rules of heraldry, strict convention, particularly in regard to choice of pigment colour, is often flouted. Such is the case in three of the four state emblems. Wales, Scotland and Ireland all display some curious compositional and motto choices: that of England, (the Protector's personal standard), on the other hand, is a model continuation of the pomp of Tudor and Stuart regal emblematic design.

The Protector's Standard (England)

It may be prudent here if we precisely define the two most common types of flag in use at the time. In heraldic terms 'standard' alludes to a long, tapering flag, often in livery colours, bearing the emblem of a nation, sovereign, noble or special cause. In contrast, 'banner' refers exclusively to a large square or oblong flag bearing national or family arms and/or badges, which has become the template for almost all modern day national emblems. Association members will be familiar with Commonwealth and Protectorate banners, the latter incorporating the Cromwell family arms.



The Protector's standard, like those of Wales, Scotland and Ireland was, '...wrought on rich taffaty [taffeta] and painted in oyle guilt with fine gold and silver, with the arms and cognizances and scrowls wrought on them, att ten pounds apiece.' Accompanying the red cross of St. George was, '...in the trayle or flying part thereof, a lion of England guardant and crowned royally, standing on a crown Imperial, all of gold...in Roman letters of gold the motto of the Commonwealth, viz, *Pax Quaeritur Bello*, (peace brought forth from war), and in vacant places O P, (Oliver Protector, or perhaps the kingly suffix Olivarius Primus – Oliver the First). Motto and lettering excepted, it is indistinguishable from royal standards of the previous century and a half. King in all but name.

The Wales Standard

Here the use of the cross of St. George acknowledges the union with Tudor England. Little use, if any, was made of the black field and gold cross of St David (Dewi Sant) on Welsh emblems until the 20th century, and the single identifiable figure symbolizing Wales is the ubiquitous red dragon of Cadwalader. The choice of motto '*Salus Populi Suprema Lex*', (the welfare of the people is the supreme law) is somewhat of a mystery, with nothing to specifically connect it to Wales. I have located only one other contemporary emblem with identical wording on a rather surprising source. The cavalry cornet of the radical Major William Rainsborowe, (spellings vary), a pro-Leveller, Fifth Monarchist veteran of Naseby and Preston, and son of the better known Colonel Thomas, bore this motto alongside an arm holding a bloodstained axe beneath the equally gory severed head of Charles I.



An accessible, excellent modern account of the state funeral can be found in Roy Sherwood's *Oliver Cromwell, King In All But Name* (Sutton Publishing, 1997), which also reproduces the engravings from *Prestwich's Republica*.

Part two of this article will consider the standards of Scotland and Ireland.

David E. Evans

The Protector's Pen



New information boards



Marston Moor

As trailed in the last edition of *The Protector's Pen*, a new information board was unveiled at the Marston Moor memorial on Saturday 30th June to replace the previous one which was in a poor condition. Under a blazing sun and a clear blue sky, Professor Peter Gaunt explained the significance of the battle and Simon Marsh of the Battlefield Trust (BFT) spoke about the importance of interpreting battlefield sites in general.



Peter Gaunt (left), Simon Marsh (right) at the Marston Moor information board.

The small audience of mainly BFT members were then led on a tour of the battlefield.

Battle of Worcester

The Association was delighted to also be a partner, along with the BFT and several other organisations under the umbrella of the Battle of Worcester Heritage Partnership, to facilitate an interpretation board at the confluence of the rivers Severn and Teme, a couple of miles south of Worcester city centre. Located on the east bank of the Severn the board explains how, in the early stages of the battle on 3rd September 1651, Cromwell crossed the rivers using a bridge of boats to

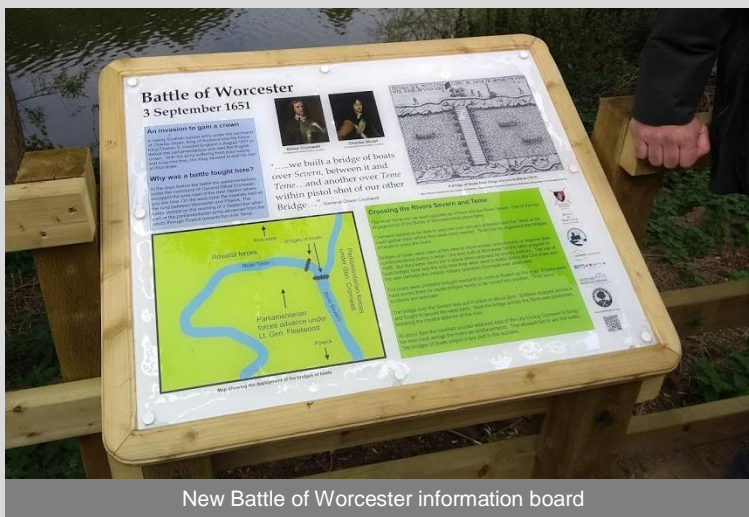
manoeuvre his forces so that Worcester could be attacked from both the east and west.

The board is situated on a purpose-built viewing platform that overlooks the site of this significant phase of the last battle of the civil wars. The panel was unveiled on Sunday 2nd September with representatives from the different partner organisations present.



Left to right: Tony Spicer (Battle of Worcester Society and Battlefield Trust member), Peter Gaunt (Cromwell Association), Cecil Duckworth, (founder of the Duckworth Trust who undertook the work), Grant Simmonds (Chairman of the Battle of Worcester Heritage Partnership who instigated the project), James Birbeck (Duckworth Trust), Richard Shaw (Battle of Worcester Society)

The Association has also agreed to support work to improve the interpretation of the battlefield at Dunbar, which it is hoped will be implemented later this year.



New Battle of Worcester information board

Cromwell Association Study Day

Saturday 15th June 2019

This year our annual Study Day will take a rather different form. We have jointly organised a one-day conference with the Society for Lincolnshire History and Archaeology, one of the most energetic and enterprising of our county history societies. The theme, unsurprisingly, is linked to the history of Lincolnshire and the wider region, but the programme is broad enough to interest more than the local historians.

Included within this mailing is a booking form for the event which we very much hope members will support. If you are unfamiliar with Lincoln, it is a very attractive cathedral city with a splendid castle commanding wide views over the Lincolnshire landscape – and if you thought that the county was flat, Steep Hill, which leads up the cathedral and castle, may change your opinion.

Welcome and Introduction - *Nigel Burn*

Lincolnshire and the Outbreak of Civil War - *Dr Clive Holmes*

Cromwell's First Campaign: Peterborough, Crowland and Gainsborough 1643 - *Stuart Orme*

Crisis in Command: Conflicting Military Authorities in the East Midlands - *Professor Martyn Bennet*

Life in a Garrisoned Town: Newark 1642-1644; Bolthole and Bastion for East Midlands Royalists - *Dr Stuart Jennings*

The City of Lincoln during and after the English Civil Wars - *Dr Jonathan Fitzgibbons*

The Human Cost of the Civil Wars: Lincolnshire and its Hinterlands - *Dr David Appleby*

The total cost for the event, including a buffet lunch and tea and coffee, is £25.00 for members of the Cromwell Association and for SLHA members, and £35.00 for non-members.

The venue for the event is Christ's Hospital School, Wragby Rd, LN2 4PN, where there is plenty of free parking. The school is on the A15, less than a mile north of the cathedral, and on a bus route from the city centre.

The Protector's Pen

British Civil War Poetry

War poetry is most associated with the soldier poets of World War I or perhaps Lord Tennyson's *Charge of the Light Brigade* rather than the 17th century. But the British Civil Wars produced their own notable poetry. John Milton's *Paradise Lost* has been described by Diane Purkiss as 'Among the war's most enduring consequences'. Milton also wrote sonnets in honour of Lord Fairfax and of Sir Henry Vane the Younger. Edmund Waller, Andrew Marvell, and John Dryden also wrote poems which acclaimed Cromwell. All three of these poets managed to survive and thrive during the Restoration. In fact, Dryden became Poet Laureate in 1668 even though in 1658 he had written a poem titled *Heroique Stanza's, consecrated to the Glorious Memory of his most Serene and Renowned Highnesse Oliver Lord Protector of the Commonwealth*.

The idea of writing a poem dedicated to a politician or general seems strange now. War poetry of both sides seemed more likely to be a justification for conflict rather than to give some picture of the inhumanity and beastliness of conflict. Yet this genre went beyond flattery.

John Milton's poem to *The Lord Gen. Fairfax at the seige of Colchester* starts with a great deal of flattery:

Fairfax, who name in armes through Europe rings
Filling each mouth with envy, or with praise.

Yet ends with some quite poignant observations about warfare generally:

From what can Warr, but endless warr still breed,
Till Truth & Right from Violence be freed.

The Siege of Colchester, from 12th June 1648 until its surrender on 27th August 1648, was particularly horrendous in terms of civilian suffering. A royalist force under Lord Norwich took Colchester, a city which generally was pro-parliament, but which was then besieged by a Parliamentarian army under the command of Lord Fairfax who ordered earthworks to be built around the city. The citizens had to face bombardment, the water supply being shut off, food running out. By 12th August 1648, horses, dogs, and cats were being eaten. These two lines extend as a warning against the misery that war can bring.

Andrew Marvell wrote an *Horatian Ode to Cromwell*⁽¹⁾ – which even disrespected Charles I:

That hence the royal actor borne
The tragic scaffold might adorn,
While round the armed bands
Did clap their bloody hands.



Edmund Waller, a parliamentarian caught up in a London Royalist conspiracy in 1643, was heavily fined, jailed, fined again and

(1) <https://www.poetryfoundation.org/poems/44683/an-horatian-ode-upon-cromwells-return-from-ireland>

exiled from November 1644 until 1651. Upon his return, Waller wrote these lines in honour of Cromwell:

While with a strong and yet a gentle hand,
Your bridle faction and our hearts command,
Protect us from ourselves, and from the foe;
Make us unite, and make us conquer too

'A Panegyric to My Lord Protector'

Edmund Waller

The Royalist poet Robert Herrick was also capable of writing extravagant lines in honour of Charles I:

To the King Upon His Coming with His Army into the West

Welcome, most welcome to our vows and us
Most great and universal Genius!
The drooping west, which hitherto has stood
As one in long-lamented widowhood
Looks like a bride now, or a bed of flowers,
Newly refreshed both by the sun and showers

Herrick's only collection, *Hesperides* from 1648, contained some 1,400 poems. The work opens with the lines 'I sing of brooks, of blossoms, birds and Bowers/ Of April, May, of June and July flowers'. Certainly the collection contains a huge array of poems about flowers, rustic charms, pastoral scenes, a great deal of love poetry, some of it quite erotic. Whilst John Milton saw the end of Royal rule in quite epic proportions, Herrick was stressing the continuity of the cycle of nature and rural life.

And 'Gather ye rose-buds while ye may' is one of the most famous lines from this era and opens the poem *To The Virgins, to make much of Time*, and is one amongst several 'Carpe Diem' (seize the day) poems that he devised. To quote from the first lines:

Gather ye rose-buds while ye may,
Old time is still a flying;
And this same flower the smiles to day
Tomorrow will be dying.

Michael Bully

Michael Bully's blog 'A Burnt Ship' – about 17th century related 'War and Literature', can be found at:

<http://aburntship.blogspot.com>



Cromwell Curator's Corner

It's been a busy few months at the Cromwell Museum in Huntingdon – with the largest number of visitors we've had for the last five years, some new acquisitions and lots of exciting plans for the year ahead.

We've recently developed our plan for the museum for the next ten years, as part of which we consulted with the Council of the Cromwell Association. We are planning to refurbish the existing museum building within the next two years, and hopefully expand into one of the neighbouring buildings within the next decade. We're already proceeding well on grant applications to raise money for the first of those ambitions and will be giving an update in the next issue of *Protector's Pen*! Thanks to the generous support of a private donor, we've also been able to commission a new website, which should be up and ready in May.

One of the reasons we've had so many visitors of late was our 'Unseen Cromwell' display: a remarkable collection of Cromwell related artefacts passed down through the descendants of Bridget Cromwell and Henry Ireton's marriage. Most of these items had never been publicly displayed before, and included a baby's gown and pair of gloves reputedly worn by Cromwell, several portrait miniatures, and the astonishingly engineered door lock said to have secured 'Old Noll's' bedroom door at Hampton Court.

We've been able to acquire a number of new items for the collection too. Thanks to generous funding from the Art Fund, V&A Purchase Fund and the Friends of the Cromwell Museum, we were able to purchase at auction a portrait of Sir Oliver Cromwell – Cromwell's uncle and godfather and owner of Hinchbrooke House. He was born c.1562 and attended Queens' College, Cambridge. Sir Oliver entertained King James at Hinchbrooke in 1603, when the King was travelling south to occupy the English throne, described as 'the greatest feast that had ever been given to a king by a subject'. In gratitude King

James conferred the Knighthood of the Bath upon him at the coronation.

King James was frequently at Hinchbrooke, apparently treating the place as his own. The cost of entertaining royalty was enormous and Sir Oliver racked up huge debts as a result, even trying to sell Hinchbrooke to the King to clear them. The death of James I in March 1625 ended the negotiations and it was sold two years later to the Montagu family. Sir Oliver then retired to his manor at Ramsey, Cambridgeshire.



Sir Oliver and his son Henry were Royalists at the outbreak of the English Civil War – his nephew Oliver searched the house at Ramsey for arms which could be sent to the King at York. Later the Ramsey estates were sequestered but were restored in 1647 – the year this painting dates from – through the influence of his nephew. Sir Oliver died in 1655 and was buried at Ramsey. The painting complements the painting we already have of him as a young man and tells an interesting story that even the Cromwell family were divided by the Civil War.

At the same auction we were also able to obtain a fine early 18th century copy of a Van Dyck portrait of Charles I on behalf of a supporter of the museum, who has kindly loaned it to us long-term. We've also acquired a large model of the flagship of the Cromwellian navy, the *Naseby*, and



have been donated the replica of 'Cromwell's head' made for the DVD that I know many of you have.

Upcoming events for Spring 2019 at the museum include:

'Cruel Necessity?' The Trial and Execution of Charles I

Saturday 2 February – Sunday 7 April

An exhibition looking at the trial and execution of Charles I in January 1649, including the chance to see rarely displayed items from the museum's collections and a newly acquired portrait of the King.

Inspired by Cromwell

Saturday 13 April – Sunday 19 May

An exhibition of artworks, inspired by the items in the Cromwell Museum's collections, produced by students at the Huntingdon campus of Cambridgeshire Regional College.

Naseby: Cromwell's Flagship

Saturday 25 May – Sunday 2 June


One of our recent acquisitions will be on display for the first time: a huge 1/32 scale model of the flagship of Cromwell's navy, the *Naseby*, launched in 1655. Discover the story behind this remarkable model – one which links Oliver Cromwell with *Star Wars* and the Muppets!

Admission FREE to these events

Do keep up to date with what we're up to via our website:

www.cromwellmuseum.org

or our social media streams – we're on:

 [@thecromwellmuseum](https://www.facebook.com/thecromwellmuseum)

 [@museumcromwell](https://twitter.com/museumcromwell)

Stuart Orme

Curator, The Cromwell Museum

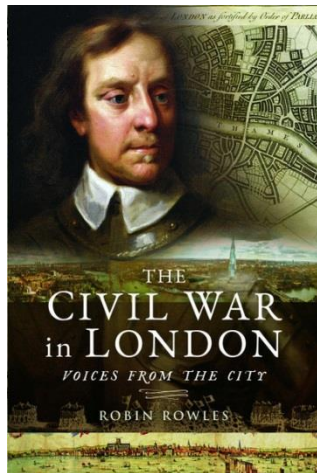
Book Reviews

The Civil War in London, Voices from the City

The last couple of years has seen a flurry of published outputs on London during the civil war. Hot on the heels of David Flinham's chronologically-structured account of *Civil War London* (Helion, 2017), which in fact takes the story down to the Restoration, and the reissuing as an e-book of Ben Coates's heavyweight academic study of *The Impact of the English Civil War on the Economy of London, 1642-50* (Routledge, 2017) comes Robin Rowles's *The Civil War in London, Voices from the City* (Pen & Sword, 2018). Written by a member of the Association who works as a City of London guide-lecturer, in a little over one hundred pages this paperback volume offers, not a narrative of the capital during the civil war years, but instead a series of informative and enlightening thematic studies. Some chapters do provide quite broad surveys of how London fared during the reigns of James I and Charles I down to 1640, during the Short Parliament and the opening phase of the Long Parliament and during the civil war itself. However, others take us in specific directions, not only figuratively – exploring the livery companies during the war years, religious life and strife in the capital, London-based printing and publishing and the trained bands, together with a chapter exploring the later lives of some of the men, Londoners and others, whose war-time activities have woven in and out of the earlier chapters – but also literally, too. It is no surprise to learn that the author is a guide-lecturer, for in many places we seem to be walking with him around the historical core of the capital, the City, turning into Guildhall Yard and viewing the Guildhall itself and its environs, guided around the livery halls of the various worshipful companies, strolling along pre-war Cheapside, getting a feel for St Stephen Coleman Street and so on. Here, in both the text and in some of the half-tones which accompany it, the author's topographical acuity is very evident and many vignettes of the war years and little-known corners of the City are engagingly brought to life in this wide-ranging volume.

Peter Gaunt

Robin Rowles, *The Civil War in London, Voices from the City*, pp. 134, Pen & Sword, 2018, ISBN 9781526706478, paperback £12.99



The Poison Bed

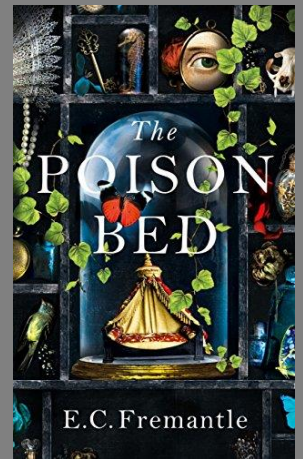
This is an intriguing novel set in the early 17th century, at the court of James I. It centres around the complex relationships between King James, Robert Carr, Frances Howard, Henry Howard (Earl of Northampton) and Thomas Overbury. Passionate, dangerous, brutal, dishonest...all these elements are there in abundance.

The author uses the device of having alternative chapters, Him (Robert Carr) and Her (Frances Howard), which gives you accounts of the happenings through the voices of the two main characters. It took me a while to get into the book, especially in terms of the alternating viewpoints. However, once I was hooked, then it became a switch-back and rollercoaster of a mystery thriller. One of those books you find yourself reading faster and faster as you devour more of the story! The novel was very entertaining, the period well reconstructed, with bags of atmosphere, especially that relating to the long spells of time spent in the Tower of London. The dangerous games people played at court and the ease with which one could fall from grace is brought to life most vividly. My only serious gripe is that sometimes the dialogue didn't ring true to the time – a flaw I felt the editor should have spotted and advised correction.

The story comprises an interesting and arresting sequence of events. The author comments that 'there has long been speculation about what really happened when an insignificant man died at the tail end of summer 1613, in a gloomy cell in the Tower of London. It remains an enigma...'

Fascinating indeed. The book certainly encouraged me to find out more about the events and the people involved. If you enjoy historical novels set in the 17th century, I would definitely recommend this book which takes you back to those dangerous times and the people you certainly wouldn't want to cross if you prefer your head to remain attached to your body.

Maxine Forshaw



EC Fremantle, *The Poison Bed*, Hardback ISBN 978-0-718-18048-5 (£12.99)
Paperback due out 18 April 2019 (£8.99)

The Protector's Pen

Lost Lives, New Voices

The Battle of Dunbar is regarded by many as Cromwell's greatest military victory

The odds were against him, the tactics daring and the outcome opened up the way to the Scottish capital. But the excavation of two mass burial sites within the grounds of Durham Cathedral in October 2013 has prompted many column inches vilifying Cromwell's treatment of prisoners in September 1650.

The project team that developed from the excavation of the burials has taken a more rigorous view than that of commentators seeking yet another opportunity to blacken Cromwell's name.

Lost Lives, New Voices by Christopher Gerrard, Pam Graves, Andrew Millard, Richard Annis and Anwen Caffell, published by Oxbow, 2018 (ISBN 978-1-78570-847-3) has the subtitle **Unlocking the stories of the Scottish soldiers from the Battle of Dunbar 1650**, and it does so successfully.

It pieces together what could be a very disjointed story, made up from an archaeological report leavened by some references to the historical record. Instead it uses a thorough analysis of some of the surviving skeletons to help us understand far more about who the prisoners were, where they came from, and their general state of health. The numbers that died at Durham were significant, probably in excess of 1,600. The principal causes of death most probably the *bloody flux* or dysentery and 're-feeding syndrome' when the body cannot cope with food after a

period of starvation. Of course it was appalling, but the authors do not argue that there was malicious and wilful neglect of the captives, nor still should the blame be laid at Cromwell's door.

From the skeletal analysis it is evident that those who died were in general poor health even before the battle which few were prepared for, and nearly all would have suffered from chronic toothache (thank goodness for modern dentistry

Archaeology also answered the question of the magnesium nitrate deposits revealed in the cathedral in the 1960s when new heating was installed. Prisoners' urine was most probably the cause, with a calculation that it could have amounted to over a million litres.

The healthiest prisoners survived and their stories are traced as far as possible. Some went to work in the Durham salt pans, others were shipped to King's Lynn to help drain the Fens (see page 9). Those for which there is the greatest evidence went to work as indentured servants in New England to work in the ironworks and sawmills. Individuals are named and where feasible their stories told. None returned to Scotland, and some prospered.

The project is a rewarding collaboration of a number of different experts and makes for an interesting study in an attractively produced volume.

Annual Essay Competition

The title for the annual essay competition for 2018 was **'Does Cromwell's Legacy have any relevance in the 21st century?'** The winner of the competition was Ben Rhydderch, and the runners-up were Edward Brickness and Olivia Shelton. All three essays are now available on our website and the winning essay will also appear in our journal *Cromwelliana* in 2019. Congratulations to all three and thanks to all those who took part.

The A-level essay prize is a regular fixture in our calendar. For 2019 the title of the essay is:

'Good military leaders make poor statesmen.' Does Cromwell's career bear this out?

For full details of the competition and how to enter contact:

education@olivercromwell.org



Ben Rhydderch, winner of the 2018 essay competition

Removing Statues

Sir, It was inevitable in the present debate about the removal of statues that the figure of Oliver Cromwell outside the Palace of Westminster would



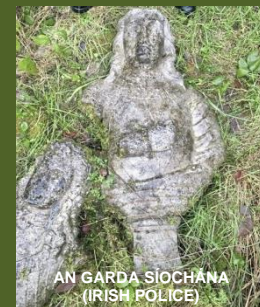
become a target (letter, Sep 25). However, Jeremy Crick exposes the folly of attempting to rewrite history by removing statues of heroes of the past. The iconoclasm of the English civil wars was neither ordered nor carried out by Cromwell. Perhaps the wrong Cromwell would be sacrificed for the actions of his ancestor Thomas in the previous century. Thorneycroft's magnificent representation of Cromwell is evidence of 19th century opinion and part of the historiography of a figure who many believe is still worth celebrating and studying. The Cromwell Association looks forward to being able to continue its tradition of an annual service of commemoration by the statue where it now stands.

John Goldsmith,
Chairman, The Cromwell Association

The Times, Wednesday 26 September 2018

William of Orange and Cromwell found

Two 18th century life-size sculptures of William of Orange and Oliver Cromwell, which were taken from an Irish stately home seven years



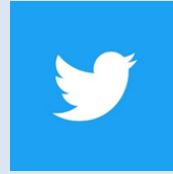
ago, have been found in Co Clare. The sculptures had been taken during a raid at Milltown Castle, Charleville, in Co Cork, in July 2011.

i-paper, Tuesday 12 February 2019

The Protector's Pen

Twitterbox

Miranda Malins looks after the Tweet feed for *The Cromwell Association*. Below are a few of the tweets that have been sent out or 're-tweeted' in the past few months. If you have something of interest, please forward to Miranda to re-tweet or tweet on your behalf...



Cromwell Association Retweeted
HistoryofParliament @HistParl · Jan 30
 New blog from Patrick Little about Sir Hardress Waller, MP and a commissioner for the high court of justice who was one of the signatories of the death warrant of Charles I - #OTD 1649 Charles I was executed for high treason: ow.ly/t6wQ30ntCsM #HistParl #CharlesI



Cromwell Association Retweeted
English Civil War @EnglishCivilWar · 6 Dec 2018
 One of the most fascinating figures of the Civil War - a Royalist officer who became one of the Commonwealth's best generals, he went from supporting Cromwell's Protectorate (to a point) and to taking the role of midwife of the Restoration.



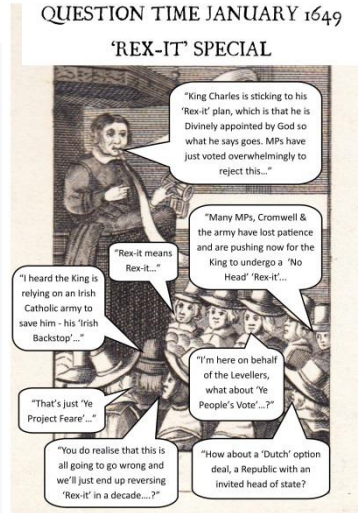
John McCafferty @jdmccafferty
 6 Dec 1608: b. George Monck, Cromwellian general who effected Restoration of monarchy in 1660, fought in #Ireland in 1640s #otd

Cromwell Association Retweeted
The Cromwell Museum @MuseumCromwell · Jan 3
 #OnThisDay 4 January 1642 King Charles I enters the House of Commons backed by troops to arrest 5 MPs who are his leading critics. Tipped off in advance, none of the 5 men are present. The event is a tipping point towards the outbreak of the 1st #EnglishCivilWar #OTD thread 1/3



King Charles I Return, Civil War Centre UK, English Civil War and 6 others

Cromwell Association Retweeted
The Cromwell Museum @MuseumCromwell · Jan 18
 With all the modern political upheavals this week, we wondered if this might have parallels with the #17thCentury for our #FridayFun this week, and events 370 years ago when the debate was about the trial of #CharlesI - a form of 'Rex-it'...? 🙄 Have a great weekend... #humour



Publications, Exhibitions and Events

Date	Venue	Details
Mar 24	Stow-in-the-Wold	Battlefields Trust - Battle of Stow-on-the-Wold 1646
Apr - May	Cromwell Museum	See page 13 for details of forthcoming events
Apr 19-22	Caerphilly Castle	ECWS - Easter Weekend
Apr 20-22	Basing House	The Sealed Knot - The Siege Of Basing House
Until Apr 21	Museum of London	Great Fire of London family walk
Apr 26-28	Winchester University	Battlefields Trust Annual Conference and AGM
Apr 27	Newmarket, Suffolk	Cromwell Association AGM
May 5	Islip Bridge	Battlefields Trust – Battle of Islip Bridge 1645
May 5-7	Newark	ECWS - Queen's Sconce
May 18	NCWC, Newark	Battlefields Trust & Friends of the NCWC Conference on the year 1643 (part 1)
May 25-27	Commandery, Worcester	Restoration revels
Jun 15	Lincoln	Civil War in Lincolnshire – see enclosed leaflet for further details
Jun 26	NCWC, Newark	Schools Conference – see page 6 for further details
Jul 5-7	Delapre Abbey, Northampton	ECWS – Preparing for Naseby
Jul 27-28	Marlborough	ECWS – A Call to Arms
Sep 28	Chichester	Sussex 1635-1665 – The impact of the Civil War and Interregnum: register interest HelenMWhittle@aol.com

All information correct at time of going to press (Cromwell Association events highlighted)

