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**The Tudors' Representation in 21st Century
Media**

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ABSTRACT

Throughout history, influential figures have played pivotal roles in shaping the trajectory of societies. This research, rooted in the realm of historical and cultural analysis within the field of English philology, seeks to explore the enduring legacy of the Tudor family in English society. By closely examining their representation in cinematic productions such as *The Other Boleyn Girl* (Justin Chadwick, 2008), *Elizabeth*, and *Elizabeth: The Golden Age* (Shekhar Kapur, 1998 and 2007), along with the TV series *The Tudors* (Michael Hirst, 2007-2010), this study aims to unravel the complex interplay between historical facts and fictionalized narratives. Focusing on the cultural and historical contexts depicted in these media portrayals, the research endeavors to uncover the ways in which the Tudor family's story has been constructed and transformed for 21st-century audiences. By delving into the socio-cultural implications of these representations, the study aims to shed light on the broader impact of the Tudor narrative on contemporary perceptions of English history and identity. Utilizing films and series as cultural artefacts, this analysis acknowledges their influential role in disseminating historical narratives to a global audience. By tracing the evolution of cultural perceptions from the reign of the first Tudors to their eventual decline, the research provides a nuanced understanding of the Tudor family's enduring significance in England's collective memory.

Keywords: *Tudor period, England Monarchy, England church and history, Elizabeth I, Henry VIII, cultural analysis, historical representation, media and society.*

RESUMEN

A lo largo de la historia, figuras influyentes han desempeñado roles cruciales en la configuración de la trayectoria de las sociedades. Esta investigación, arraigada en el ámbito del análisis histórico y cultural dentro del campo de la filología inglesa, busca explorar el legado perdurable de la familia Tudor en la sociedad inglesa. Al examinar de cerca su representación en producciones cinematográficas como *The Other Boleyn Girl* (Justin Chadwick, 2008), *Elizabeth* y *Elizabeth: The Golden Age* (Shekhar Kapur, 1998 y 2007), junto con la serie de televisión *The Tudors* (Michael Hirst, 2007-2010), este estudio pretende desentrañar la compleja interacción entre los hechos históricos y las narrativas ficcionalizadas.

Centrado en los contextos culturales e históricos representados en estas representaciones mediáticas, la investigación se esfuerza por descubrir las formas en que la historia de la familia Tudor ha sido construida y transformada para el público del siglo XXI. Al profundizar en las implicaciones socioculturales de estas representaciones, el estudio busca arrojar luz sobre el impacto más amplio de la narrativa Tudor en las percepciones contemporáneas de la historia e identidad inglesa. Utilizando películas y series como artefactos culturales, este análisis reconoce su papel influyente en la difusión de narrativas históricas a una audiencia global. Al rastrear la evolución de las percepciones culturales desde el reinado de los primeros Tudor hasta su eventual declive, la investigación proporciona una comprensión matizada de la perdurable significancia de la familia Tudor en la memoria colectiva de Inglaterra.

Palabras clave: *período Tudor, monarquía de Inglaterra, Iglesia e Historia de Inglaterra, Isabel I, Enrique VIII, Análisis cultural, Representación histórica, Representación en los medios y Representación de la sociedad.*

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Introduction

In the course of a student's academic journey, the multitude of kings and queens spanning various regions throughout history can become a challenging aspect to retain. However, in the contemporary era, the advent of new technologies, such as cinema, television, and streaming media, has ushered in an unprecedented opportunity for individuals to engage with historical narratives, re-examining familiar subjects from diverse perspectives.

This research contends that the exploration of how history, specifically the narrative surrounding the Tudor dynasty, is presented through 21st-century media, notably films and television, is a compelling and pertinent endeavor.

The significance of delving into the representation of the Tudors lies in the unique capacity of visual storytelling to breathe new life into historical narratives. As viewers are exposed to cinematic and televised depictions, they not only gain access to historical events but also witness them through the lens of creative interpretation. This essay seeks to unravel the nuanced ways in which television and film have adapted the history of the Tudors, aiming to ascertain the dynasty's impact on the course of history. This inquiry extends beyond the confines of England, recognizing the Tudors' global influence, thereby contributing to a more comprehensive understanding of their historical significance.

By scrutinizing the portrayal of the Tudor monarchy in visual media, this research aspires to bridge the gap between academic history and popular representation. The exploration of cinematic and televised adaptations allows for an assessment of the blend between historical accuracy and imaginative storytelling.

Through this investigation, I aim to discern not only how the Tudors are presented in the popular imagination but also to what extent these portrayals resonate with or deviate from established historical records. Ultimately, this study seeks to shed light on the enduring impact of the Tudor dynasty, transcending national boundaries and enriching our appreciation of the interplay between history, technology, and public perception. This study employs a multi-method approach, combining historical research, and cultural criticism to examine cinematic depictions of the Tudor monarchy. A selection of films

and series, including *The Tudors*, *Elizabeth*, *The Golden Age* and *The Other Boleyn Girl*, is analyzed in terms of their adherence to historical facts, and thematic emphases. Primary sources, such as contemporary accounts and archival materials, are consulted to corroborate or challenge the representations presented in visual media.

1. Background

1.1 The Historical Context Preceding the Rise of the Tudor Monarchy

The historical period preceding the ascent of the Tudor dynasty to power in England, characterized by intense political and social conflicts, laid the groundwork for one of the most significant eras in the nation's history. This study will delve into the historical context immediately preceding Henry VII's accession to the throne in 1485, exploring key events, political tensions, and social transformations that marked this transitional period.

A crucial element in the historical backdrop preceding the Tudors' rise was The Wars of the Roses, a dynastic conflict waged between the houses of York and Lancaster. This conflict, spanning much of the 15th century, left England mired in a state of instability and discord. The rivalry between the two noble houses, symbolized by the white and red roses, respectively, created a bloody backdrop that profoundly affected the political and social stability of the country.

As historian Michael Hicks notes: "The Wars of the Roses was a devastating conflict that fragmented English society, weakened royal authority, and left the country in a state of political uncertainty and distrust" (Hicks, 2010, p. 72). This statement highlights the magnitude of the challenges England faced in the period preceding the Tudors' ascent and the need for a strong figure to restore stability.

In addition to political struggles, the historical context was also marked by significant changes in society and the economy. The transition from a feudal to a more commercial and monetary economy created tensions between social classes and posed challenges to traditional power structures. In this regard, the economic shift contributed to the complexity of the historical landscape and accentuated the need for strong leadership capable of managing emerging tensions. The economic transformation of the time, with an increase in trade and the monetization of the economy, created opportunities but also social tensions, exacerbating divisions between the nobility and the burgeoning mercantile class" (Christine Carpenter, 1997, 118)

The dynastic crisis that emerged from the Wars of the Roses generated widespread discontent among the population. Political instability and internal disputes weakened royal authority, leading to a clamor for a leader who could restore stability and unity. Playwright and poet William Shakespeare, in his work "Richard III," encapsulates this sense of desperation and longing for change. In the words of the character Richmond: "The darkest day is nigh; winter is hovering over our heads; ruthless are the heavens; horrid omens of death are approaching; there is no effort or hope; all is lost, save the struggle against fate!" (Shakespeare, Richard III, Act V, Scene VII). These words reflect the despair enveloping English society and the need for a new political direction.

In summary, the historical context preceding the rise of the Tudor monarchy was marked by the Wars of the Roses, and economic and social changes. Explanations of demographic change can be seen in terms of the varying incidence of plagues "Poll tax" and of the severity of adult mortality can be of little help without corresponding knowledge concerning changes in fertility and infant mortality, and male reproduction rates. (Blanchard, I. 1970). In addition, Population change, enclosure the early Tudor economy, political and social tensions creating the need for a strong leader who could restore stability and unity in England. Some literary works and analyses from specialized historians highlight the complexity of this period and the importance of Henry VII's leadership in transforming the nation. The rise of the Tudors not only marked the end of a tumultuous era but also the beginning of a dynasty that would leave a lasting imprint on English history. (Wiley, 2018)

1.2 The Wars of the Roses

The Wars of the Roses, a protracted and tumultuous series of conflicts that engulfed England throughout the 15th century, stands as a pivotal chapter in the nation's history. This essay aims to present the most important facts of the Wars of the Roses inasmuch as it is important to understand where the Tudor monarchy comes from. This study will explore the roots, progression, and consequences of this dynastic struggle that had far-reaching implications for the political, social, and economic landscape of England.

The origins of the Wars of the Roses can be traced to the complex web of familial, political, and economic factors that defined mediaeval England. The tensions between the two noble houses, York and Lancaster, were rooted in conflicting claims to the throne, dating back to the deposition of Richard II in 1399.

The Lancastrians, descended from John of Gaunt, and the Yorkists, led by Richard, Duke of York, became entangled in a bitter dispute over the legitimacy of their claims, ultimately sparking the dynastic conflict. Some examples of the complex tangle of conflicts related with this: "The Wars of the Roses were not a sudden eruption of violence but rather the culmination of long-standing rivalries, exacerbated by questions of legitimacy and power" (Weir, 1995, p. 45). Also, Weir emphasizes the gradual nature of the conflict, highlighting how underlying tensions gradually escalated into open hostilities. The Wars of the Roses unfolded across a series of battles, each marking a significant turning point in the struggle for dominance. Some important echoes of this could be battles such as Towton (1461), Barnet (1471), and Bosworth (1485) were instrumental in shaping the course of the conflict.

Another historian, Michael Hicks, underscores the pivotal nature of the Battle of Towton, stating: "Towton stands as one of the bloodiest battles in English history, decisively shifting the balance of power in favor of the Yorkists and solidifying Edward IV's claim to the throne" (Hicks, 1998, p. 112). The brutality and scale of Towton were emblematic of the ferocity characterizing the Wars of the Roses. Barnet and Bosworth further exemplify the unpredictable nature of the conflict. It marked the demise of the Lancastrian leadership, including the death of Richard Neville, Earl of Warwick, known as the "Kingmaker." Meanwhile, the Battle of Bosworth saw the rise of Henry Tudor, marking the end of the Wars of the Roses and the dawn of a new era. "The Wars of the

Roses reshaped the aristocratic landscape, with numerous noble families suffering attainder, exile, or outright annihilation. The survivors faced a new political reality, characterized by the tenuous nature of loyalty and the ever-present specter of betrayal” (Grummitt 2013). Grummitt's observation highlights how the Wars of the Roses irrevocably altered the dynamics of the English aristocracy, leaving a lasting imprint on the structure of power. This war was characterized by a complex tapestry of alliances, betrayals, and political maneuvering, and the shifting allegiances of key figures such as Richard, Duke of York, and Richard Neville, Earl of Warwick, contributed to the ebb and flow of the conflict. This conflict left a legacy, shaping subsequent perceptions of English history and influencing the development of historiography.

Historians across the centuries have grappled with interpreting the causes, course, and consequences of this dynastic struggle. On the enduring impact of the Wars of the Roses, Kendall states that "The conflict's resonance continued to reverberate through the centuries, shaping not only historical narratives but also influencing artistic and cultural representations of the era. The Wars of the Roses became a lens through which subsequent generations viewed the complexities of power, ambition, and destiny" (Kendall, 1955, p. 224).

In conclusion, the Wars of the Roses stand as a complex and multifaceted chapter in English history, marked by intricate familial rivalries, political machinations, and profound societal repercussions. The conflict's origins, progression through key battles, impact on the nobility and society, cultural reflections, and enduring legacy provide a rich tapestry for scholarly exploration.

2. The Tudor Upturn and Downturn

2.1. The House of Tudor

Henry VII (1485-1509)

After the Wars of the Roses, Henry VII assumed the throne, putting an end to a period of instability and war. Henry VII sought to consolidate his position and stabilize the kingdom after years of civil war. He implemented policies to strengthen royal authority and reduce the power of the nobility, such as the establishment of the "Star Chamber" as an itinerant royal court. This court, also known as the Court of the Star, allowed the monarch to intervene in judicial matters and resolve disputes, thus reducing dependence on the nobility and strengthening royal authority. The Star Chamber, deriving support from the king's prerogative (sovereign power and privileges) and not bound by common law, enjoyed significant advantages over regular courts. It operated with less strict formalities, without relying on juries for indictment or verdict. It could act based on an individual complainant's petition or received information, and it had the authority to compel an accused person to swear an oath to respond to the petitioner's bill and address detailed questions. However, its methods lacked the safeguards inherent in common-law procedures for protecting individual liberty. Parliaments in the 14th and 15th centuries, while acknowledging the occasional need and usefulness of these methods, sought to restrict their application to cases beyond the scope or jurisdiction of ordinary courts.

Henry VII pursued an active tax collection policy to increase the revenues of the crown. Taxes were introduced on property, income and goods, thus contributing to the accumulation of financial resources for the monarch. Seeking to diminish the influence and power of the nobility, He levied direct taxes on the nobility. By taxing the estates and wealth of the nobles, he reduced their ability to challenge royal authority and at the same time increased the revenues of the treasury.

One of the most prominent events was the Cornish Rising in 1497, also known as the "Cornish Rebellion" or the "Peasants' Rebellion." This uprising was led by Michael

An Gof and Thomas Flamank in response to the increasing tax burden imposed by Henry VII, especially to finance the war against Scotland, another key fact of this reign was the marriage with Elizabeth of York. It was a crucial event that played a significant role in the consolidation of power and political stability in England. This union symbolized the reconciliation of warring factions and ended decades of conflict and civil war and provided a framework for political stability. In addition, papal backing for the marriage of Henry VII and Elizabeth of York was essential in overcoming legal obstacles and ensuring the legitimacy of the union. So, in conclusion, the ascension of Henry VII to the throne of England was a pivotal event in the country's history and had important political, religious and social consequences.

Henry VIII 1509-1547

Initially, Henry VIII continued some of his father's policies, maintaining alliances and trying to ensure internal and international stability. Thomas Wolsey, a cardinal and statesman, played a leading role in the administration of the realm during the early years of Henry VIII's reign. As his reign progressed, Henry VIII embarked on a series of events that would radically change the religious landscape in England. His desire to obtain an annulment of his marriage to Catherine of Aragon, due to the lack of a male heir, led to a series of conflicts with the Catholic Church and eventually to a break with Rome.

In 1534, Henry VIII enacted the Act of Supremacy, which established the monarch as the supreme head of the Church of England. This marked the creation of the Church of England, independent of papal authority, and had profound implications for the religious and political structure of the country. Furthermore, As part of the policy of religious reform and the consolidation of royal power, Henry VIII carried out the dissolution of the monasteries, confiscating their properties and generating significant changes in the social and economic structure. Furthermore, The Act of Supremacy (1534) and the Act of Treason (1535) were enacted, which demanded loyalty to the king as head of the Church and penalized refusal to recognize his supremacy, marking a firm stance against opposition.

In an attempt to consolidate his control over the church and obtain financial resources, Henry VIII carried out the dissolution of the monasteries between 1536 and

1541. This measure resulted in the confiscation of church property and the redistribution of wealth, furthermore, during his lifetime, Henry VIII married six times in search of a male heir. His marriages, especially the annulment with Catherine and the executions of his wives Anne Boleyn and Catherine Howard, influenced public perception and political dynamics of the time.

Edward VI (1547-1553)

Edward's regency was marked by religious tensions and conflicts. During the regency, Protestant religious reforms intensified in England. There was a greater influence of figures such as Thomas Cranmer, Archbishop of Canterbury, and the Church of England adopted a more Protestant orientation. Under the direction of the Council of Regency, the Book of Common Prayer was published in 1549, which introduced liturgies in English rather than Latin. For example, *the First Book of Homilies* (1547) or *Common Prayer* (1549) was published to guide religious teaching.

Edward VI died in 1553 at the age of 15. His death triggered a succession crisis, as he left instructions in his will for his cousin Lady Jane Grey to succeed him, but Mary I, daughter of Henry VIII and Catherine of Aragon, eventually ascended to the throne. Edward VI's regency was a period of turmoil that saw the consolidation of Protestant religious reforms and internal conflicts. Although his reign was brief, it had a significant impact on the religious and political direction of England.

Mary Tudor (1553-1558)

Edward, a fervent Protestant, had left instructions in his will for his cousin, Lady Jane Grey, to succeed him to the throne. However, Mary, the Catholic daughter of Henry VIII and Catherine of Aragon, had a legitimate claim to the throne under the law of succession. Mary had widespread popular support, especially among Catholics who longed for a return to Catholicism in England. As she advanced with her army toward London, more people rallied to her cause, and many key members of the Privy Council switched their allegiance to Mary.

Lady Jane Grey was proclaimed queen on July 10, 1553, but her reign lasted only nine days. Faced with Mary's growing threat and lack of support, Jane Grey abdicated on July 19, 1553. The reign of Mary I of England, also known as Mary Tudor or "Mary the Bloody", was marked by several significant events; as for example when we talk about the Restoration of Catholicism. Mary is known for her attempt to reverse the Anglican Reformation that had begun during the reign of her father, Henry VIII. In her effort to restore Roman Catholicism in England, she carried out the so-called "Marian persecutions," during which more than 280 Protestant religious dissidents were burned at the stake. Another important thing to highlight of her reign is the marriage to Philip II of Spain; In 1554, Mary married Prince Philip of Spain, becoming queen consort of the Spanish Monarchy upon her husband's accession to the throne in 1561. This marriage was met with a popular revolt organized by Thomas Wyatt, who sought to overthrow her in favor of her half-sister Elizabeth I.

To sum up, Mary ruled during the period known as the Mid-Tudor Crisis. This crisis was due to the rule of her father, Henry VIII, whose financial mismanagement, foreign policy and religious problems left a difficult situation for his children to deal with. She had no children and suffered two psychological pregnancies, which ridiculed her in Europe. Only a few days before her death, in 1558, she recognized her half-sister, Elizabeth, as her successor.

Elizabeth I (1558-1601)

Elizabeth I of England, also referred to as the Virgin Queen, Gloriana, or Good Queen Bess, served as the Queen of England and Ireland from November 17, 1558, until her demise on March 24, 1603. Her reign, extending over four decades, and is recognized as the Elizabethan era, a period of significant cultural, political, and economic prosperity. During her tenure, she established a Protestant Church, independent of the Holy See, and assumed the role of its Supreme Governor. Despite numerous proposals of marriage, she remained unwed and childless throughout her life. Her successor was her relative, James VI of Scotland. Her reign marked a period of internal tranquility and economic growth. The merchant fleet witnessed considerable reinforcement, and the scope of its enterprises broadened due to the establishment of trading companies endorsed by the monarchy. In

1600, the inception of the East India Company laid the groundwork for British dominance in Asia.

Elizabeth I is renowned for her adeptness in wielding political power, furthermore, her reign, was a period of significant cultural flourishing in England. For example, the theatre, during this time, experienced a notable renaissance with the emergence of playwrights such as William Shakespeare and Christopher Marlowe. Public theatres, including the Globe Theatre, became popular venues for entertainment and also literature saw the production of important works of poetry and prose. Shakespeare himself is a testament to this, along with other notable writers such as Edmund Spenser and Thomas Kyd. In the realm of visual arts, portraits emerged as an important form of expression, some artists of the period, including Nicholas Hilliard and Hans Eworth, created iconic portraits of the queen and other court members. Furthermore, music also underwent significant development during the Elizabethan era. Composers such as William Byrd and Thomas Tallis created sacred and secular music that continues to be performed and appreciated today.

During the reign of Elizabeth I, England commenced the establishment of colonies in the New World. This not only had political and economic implications but also influenced English culture, as new discoveries and encounters with different cultures expanded the horizons of the people of the time. Throughout her extensive reign, she summoned Parliament only three times. The English Parliament, eager to guarantee Elizabeth's throne, had requested her to marry twice (1559 and 1563), thus questioning the legitimacy of the throne. But towards the end of her reign, Parliament, influenced in part by Puritan ideas hostile to royal absolutism, rebelled against Elizabeth due to the Crown's excessive expenditures and the sale of monopolies. She ruled with extreme energy and often made use of the so-called "royal prerogative", a set of rights that allowed arbitrariness (summoning Parliament served to reinforce her authority and manage political power).

2.2. The Downturn of the Tudor Dynasty and Legacy

The dawn of the 17th century witnessed the initial shadows cast upon the once-glorious Tudor dynasty, marking the commencement of its gradual decline. A dynasty that had wielded immense influence and shaped the trajectory of English history for over a century was entering a phase of challenges, transitions, and transformations that would ultimately contribute to its decline.

G.R. Elton, a prominent historian, succinctly encapsulates this period, states that “The transition from the late Tudor period to the Jacobean era was marked by both continuity and change. It signaled the end of an epoch and the beginning of a new chapter, as the Tudor dynasty grappled with a myriad of challenges that would test its resilience and legacy” (Elton, 1974, p. 201). The complexities of this transitional phase unfolded across various dimensions such as political, religious, economic, and social.

One of the defining features of the Tudor decline was the succession crisis. The death of Elizabeth I in 1603 marked the culmination of the Tudor line. The absence of a direct heir paved the way for the accession of James VI of Scotland, who became James I of England. This transition, while marking the union of the crowns, initiated a period of adjustment and realignment. Historian Christopher Haigh reflects on this pivotal moment, noting, “The transition from Elizabeth to James marked a critical juncture. It brought a new monarch, a new dynasty, and a new set of challenges that would test the foundations laid by the Tudors” (Haigh, 1987, p. 211).

Economically, the Tudors faced mounting pressures that strained the financial stability they had diligently sought to establish. The costs of military endeavors, including the war with Spain, coupled with inflation and economic fluctuations, that posed challenges to the Tudor fiscal system. As Collinson argues, “The Tudor economy, once vibrant and dynamic, faced increasing strains. The cost of wars, coupled with demographic changes and economic challenges, contributed to the erosion of the economic foundations laid by earlier Tudor monarchs” (Collinson, 2003, p. 167).

Religiously, the dynamics established during the Tudor era continued to shape the trajectory of England. The religious settlement of Elizabeth I had sought to strike a delicate balance between Catholic and Protestant interests. However, the seeds of religious discontent sown during the Tudor period blossomed into the conflicts of the

Stuart era. For example, Historian Diarmaid MacCulloch comments that the religious settlement of Elizabeth I, while pragmatic, left unresolved tensions that would later erupt into the religious and political upheavals of the 17th century (MacCulloch, 1990, p. 225).

The decline of the Tudors also witnessed challenges to the centralized authority they had carefully cultivated. James I's approach to governance, often characterized by clashes with Parliament over issues of taxation and authority, set the stage for the tensions that would culminate in the English Civil War. We can find this evidence in some reflections of Historian David Wootton that stated: "The conflicts between James I and Parliament hinted at the shifting dynamics of power. The Tudor legacy of a strong, centralized monarchy faced challenges that would define the tumultuous years ahead" (Wootton, 1992, p. 189).

As the 17th century unfolded, the once-illustrious Tudor dynasty faded into memory, and England transitioned into the Stuart era. The twilight of the Tudors serves as a poignant chapter in English history, marked by the complexities of political transition, economic challenges, and the enduring legacy of religious tensions. The echoes of the Tudor decline resonated through the corridors of power, shaping the contours of the nation's future. Furthermore, the 17th century emerged as a period of profound transformation, where the legacy of the Tudors intersected with the dynamics of a changing world. As Elton aptly notes, "The early Stuart period was characterized by the legacy of the Tudors and the emergence of new challenges. It marked a transitional phase that encapsulated the enduring impact of the Tudor dynasty" (Elton, 1974, p. 218).

In the words of Elizabeth I, uttered in the twilight of her reign: "I know I have the body of a weak, feeble woman; but I have the heart and stomach of a king, and of a king of England too." (*The Works of Queen Elizabeth* (Vol. 2, pp. 153-154). Forgotten Books, 2008) These words, while capturing the spirit of a remarkable Tudor monarch, also echo the challenges that lay ahead for the dynasty and the nation it had shaped. The setting sun of the Tudor dynasty cast long shadows, foretelling the challenges and changes that would unfold in the turbulent years that followed.

Thus, the decline of the Tudor dynasty was marked by a convergence of reforms, diplomatic intricacies, internal tensions, and external threats. The political reforms, while bolstering centralized authority, sowed the seeds of resistance. Diplomatically, the Tudors navigated the shifting alliances and rivalries of European powers. Internally, religious

tensions, economic disparities, and military conflicts strained the social fabric. Externally, the specter of invasion and diplomatic challenges added layers of complexity. As the 17th century unfolded, the Tudors faced a formidable array of challenges that would shape the trajectory of English history. The dawn of the 17th century heralded the beginning of the end for the Tudor dynasty. A succession crisis, economic challenges, religious tensions, and shifts in governance dynamics all contributed to the gradual decline of the once-mighty Tudors. The echoes of this decline reverberate through the annals of history, shaping the course of England's political, social, and cultural evolution in the centuries that followed.

3. Representation of Tudor House in 21st Century Media

When seeking information about the Tudors, there is a notable abundance of books. This comes as no surprise, given that the Tudor era spanned from around 1485 to 1603, resulting in a substantial volume of written works on the topic. A basic query in any widely used search engine will generate a plethora of book titles related to this royal lineage. *The Other Boleyn Girl* is a historical novel written by British author Philippa Gregory in 2008 and is one of the titles that attract the most attention. But there are many other novels that also focus on the Tudor era, among them: *Thomas Cromwell: A Life* by Diarmaid MacCulloch in 2028 or *Innocent Traitor: A Novel of Lady Jane Grey* a historical novel by Alison Weir, published in 2006. The latter interested me more because it presents the portrayal of a queen who held power for only a few days, leaving a lasting impact on English literature. Although I won't delve deeply into these literary works, it is worth noting that the turbulent historical period they represent naturally provides rich material for literature.

3.1. Overview of Media Portrayals

When focusing on film and television rather than literature, can we expect an abundance of examples? Upon examining television programs or series featuring the characters, it becomes evident that there are fewer instances of this dynasty compared to literary works. This scarcity appears to be a common trend across various subjects, not just the Tudors.

The Tudors (2007-2010). This 4-season drama, comprising 38 chapters, portrays the rule of Henry VIII (1509-1547) with a focus on his multiple marriages. The series explores the monarch's ruthless reign, filled with betrayal and political scheming, mirroring his personal life. Jonathan Rhys Meyers received a Golden Globe Award nomination for Best Actor in a Drama Series in 2008, and the series gained two Golden Globe nominations in 2007 for Best TV Series - Drama and Best Actor - Drama. Additionally, in 2010, the series was nominated for the Satellite Award for Best Drama Series. As I started watching the series, I was captivated by several aspects. The

meticulous attention to detail in the historical setting indicates a substantial budget allocation, which is particularly impressive considering the series was produced in 2007 and is set in the 15th century.

The series displays an exceptional level of historical accuracy in its depiction of characters, surpassing other aspects of the work in its thorough character development and detailed plot explanations. Despite spanning 4 seasons to cover Henry VIII's reign, it could more accurately be termed "the reign of Henry VII" due to its comprehensive approach.

The first season focuses on Henry VIII's accession to the throne and his marriage to Catherine of Aragon. It explores the political and religious complexities of the era, as well as the intrigues and rivalries at court. The forbidden romance between Henry (Jonathan Rhys-Meyers) and Anne Boleyn (Natalie Dormer) is introduced, leading to the separation of Henry and Catherine of Aragon and the establishment of the Anglican Church.

The second season portrays the deepening relationship between Henry and Anne Boleyn, ultimately leading to their marriage. However, their marital bliss is overshadowed by the pressure on Anne to produce a male heir. Religious tensions escalate, resulting in the suppression of monasteries and the persecution of Catholics. The season climaxes with the fall and execution of Anne Boleyn.

Historical accounts show that Henry's marriage to Anne Boleyn initiated a series of events that altered the course of English history. It marked the beginning of the Protestant Reformation in England and the establishment of the Church of England as an entity separate from papal authority. This marriage significantly impacted English politics and religion for decades. Prior to marrying Anne Boleyn, Henry had a long and tumultuous courtship as he worked to divorce his wife Catherine of Aragon. This love affair and the circumstances surrounding it changed the course of English history forever. The marriage to Anne Boleyn triggered the Protestant Reformation in England and led to the separation of the Church of England from papal authority, bringing about significant political and social changes. Furthermore, the annulment of Henry's marriage to Catherine of Aragon and his subsequent marriage to Anne Boleyn triggered a political and religious

crisis in England. This culminated in the break with the Roman Catholic Church and the creation of the Church of England.

The main obstacle to Henry VIII's divorce from Catherine of Aragon was the opposition of the Roman Catholic Church, which was based on the indissolubility of marriage according to Catholic doctrine. The pope's refusal to annul Henry's marriage to Catherine led the king to seek an alternative solution, ultimately resulting in England's break from papal authority and the establishment of the Church of England as a separate entity.

Interestingly, Anne Boleyn is not only a subject of academic works but also referenced in popular media like movies and series, offering varied depictions of the English queen. An example of this can be found in the Netflix series *The Chilling Adventures of Sabrina*, where a reference to Anne Boleyn is made during a scene where ancient witches are summoned.

The third season focuses on the next chapter of Henry's life after the death of Anne Boleyn. His marriage to Jane Seymour (Annabelle Wallis/Anita Briem) and the birth of his son, Eduard, take center stage. Enrique's happiness is overshadowed by Jane's untimely death. The rise of Thomas Cromwell (James Frain) in court and his growing influence over the monarch's political decisions is also examined. Jane Seymour, the third wife of Henry VIII, played a significant role in English history, primarily due to her contribution to the birth of her only son, the future King Edward VI. These events had important repercussions in several aspects; The birth of Edward VI solidified the legitimacy of the Tudor succession by providing a male heir to the throne of England. During a time when royal succession was of utmost importance, having a male heir ensured stable dynastic continuity, thus preventing succession disputes and potential political conflicts. This helped ensure greater dynastic stability in England by establishing a clear line of succession within the Tudor dynasty. This stability was crucial for the political cohesion and authority of the monarch in the context of a period marked by internal and external tensions.

Religiously, Jane Seymour was influenced by the ideas of the Protestant Reformation. Her marriage to Henry VIII helped maintain the momentum toward greater religious reform at the English court. Although her reign was brief due to her death shortly

after childbirth, her influence contributed to the continued development of the Reformation in England. And as the mother of Edward VI, Jane Seymour left a legacy in English history through her son, who assumed the throne at a young age and played a significant role in the country's politics and religion during his reign. And overall, Jane Seymour's role in English history is highlighted by her contribution to the consolidation of the Tudor succession, dynastic stability, the advancement of the Protestant Reformation, and the family legacy through her son Edward VI.

Another character of note is Thomas Cromwell, who appears in every season, but in this season his role became more prominent. During the reign of Henry VIII of England, Thomas Cromwell emerged as an influential political figure and a key advisor to the monarch. His role at the Tudor court spanned many areas, from implementing religious reforms to consolidating political power. He played a pivotal role in promoting the Protestant Reformation in England during the reign of Henry VIII. His influence in the dissolution of the monasteries and the confiscation of their property was a prominent aspect of his reformist agenda. (Elton, G. R. *England Under the Tudors*. Routledge, 1991). He rose to prominence in the Tudor court and became one of King Henry VIII's chief advisors. His ability to stay informed about political affairs and exert influence over the monarch allowed him to consolidate his political power and play a prominent role in the kingdom's decision-making. He also played a crucial role in the divorce of Henry VIII and Catherine of Aragon, an event that led to the break with the Roman Catholic Church and the establishment of the Church of England. His supervision of the drafting of the Law of Supremacy in 1534 was instrumental in this historic change. After the death of Henry VIII in 1547, Thomas Cromwell's position at the Tudor court underwent a significant change. Although Cromwell had been an influential advisor during Henry's reign, his power rapidly declined under Edward VI. Under the reign of the young Edward VI, political power at the Tudor court was in the hands of a regency council, where conservative members had greater influence. Cromwell's reformist agenda, which had been promoted during the reign of Henry VIII, encountered opposition among conservative leaders, and his position at the court weakened. In 1540, He was arrested and accused of treason and heresy. He was sentenced to death and executed in the Tower of London on July 28, 1540. His downfall was the result of political intrigue at the Tudor court, where his enemies managed to discredit him and remove him from power. One

important fact of his sloop was the failure of the arranged marriage between Anne of Cleves and Henry VIII.

The final season, season four, features the final years of Henry VIII's reign, marked by his series of subsequent marriages. His union with Anne of Cleves (Joss Stone) stands out, as an attempt to consolidate a political alliance between England and the Holy Roman Empire and France, which failed due to the lack of personal connection between them, which led to a marriage without consummation and a quick separation. Likewise, his marriage to Catherine Howard (Tamzin Merchant) is addressed, who faces accusations of adultery and is executed.

Her marriage to Henry VIII was the result of a political alliance between England and the Duchy of Cleves, intended to strengthen ties between both countries and counteract French and Spanish influences in the region. However, despite expectations, the marriage between Enrique and Ana was brief and unsuccessful. As the fourth wife of King Henry VIII of England, she ascended to the throne in January 1540. Her brief reign, which lasted only six months, is notable for several reasons. Anne's marriage to Henry VIII was primarily a political alliance, aimed at strengthening England's ties with Protestant German states against the looming threat of Catholic France and the Holy Roman Empire. This marriage was orchestrated by Thomas Cromwell, Henry's chief minister at the time, as part of his broader diplomatic strategy. However, the marriage quickly soured due to Henry's dissatisfaction with Anne's appearance, famously describing her as "the Flanders Mare." This led to the annulment of their marriage just six months after their wedding, on the grounds of non-consummation and Anne's alleged pre-contract with the Duke of Lorraine. Anne's short-lived reign as queen had a limited impact on English politics and religion. However, her divorce from Henry VIII and subsequent settlement – including the generous granting of estates and titles – ensured her financial security and status in England. Despite her initial shock and humiliation, Anne adapted to her new role as the King's "sister," maintaining an amicable relationship with Henry and his subsequent wives.

Historically, Anne of Cleves's reign has often been overshadowed by the dramatic events surrounding her marriage and divorce from Henry VIII. Early historians, such as Edward Herbert, portrayed Anne as a foolish woman who failed to please her husband.

However, more recent scholarship, including works by David Starkey (2004) and Alison Weir (2008), has sought to rehabilitate Anne's image, highlighting her intelligence, resilience, and diplomatic acumen.

Lastly, Anne of Cleves's reign as Queen of England was brief and largely overshadowed by her marriage and subsequent divorce from Henry VIII. However, her role in English history remains significant, as she navigated the complexities of Tudor politics with grace and dignity, ultimately securing her place in the annals of English royalty.

Another important story mentioned in the TV series is the one of Catalina Howard, that is marked by a tumultuous life with a tragic end. Catherine was the daughter of Lord Edmund Howard and Joyce Culpeper, and she was related to the Boleyn family: she was the cousin of Anne Boleyn. At a young age, Catherine was sent to live with her stepmother, the Duchess of Norfolk, and she was educated at the court of Queen Anne of Cleves. In 1540, at the age of around 16, Catherine was selected as the wife of King Henry VIII after the annulment of his marriage to Anne of Cleves. The young queen, known for her beauty and charm, attracted the attention of the king, who was around 50 years old at the time. However, Catherine's marriage to Henry VIII was brief and troubled. Unlike her predecessors, Catherine lacked a proper education in court matters and politics, which left her vulnerable to the influence of other members of the court. She soon found herself embroiled in a scandal that would lead to her downfall.

In 1541, just a few months after her marriage to Henry, it was discovered that Catherine had been having an affair with Thomas Culpeper, a courtier at the royal court. Additionally, it was revealed that she had had previous relationships with Francis Dereham, a member of her grandmother's household. These scandals came to light during an investigation led by Thomas Cranmer, the Archbishop of Canterbury. In December 1541, Catherine was arrested and accused of adultery and treason. She was sentenced to death and beheaded in the Tower of London on February 13, 1542, at the age of approximately 18 or 19 years. Her Story is a grim reminder of the power struggles and dangers of the Tudor court, where even a young queen could be swept up in political intrigue and face devastating consequences; Historically, her reign has been overshadowed by her scandal and subsequent execution for adultery in February 1542.

Early historians, such as Edward Herbert, portrayed Catherine as a promiscuous and morally corrupt woman, incapable of fulfilling her duties as queen. However, more recent scholarship, including works by David Starkey and Alison Weir, has sought to provide a more nuanced understanding of Catherine's character and circumstances. These historians argue that Catherine Howard was a victim of her circumstances, thrust into a position of power and influence at a young age without adequate guidance or support. They highlight her vulnerability and naivety, as well as the political machinations of her family and courtiers, which ultimately led to her downfall.

The season ends with Henry's final marriage to Catherine Parr, as his health begins to deteriorate. Here we can see the first appearance of Catherine Parr, who married King Henry VIII in July 1543. Her personality is marked by her intelligence, piety, and political acumen, and as the sixth and final wife of Henry VIII, Catherine played a significant role in the religious and political developments of the Tudor period. Catherine's marriage to Henry VIII was characterized by mutual respect and affection, as well as her influence on the king's religious beliefs. Catherine was a committed Protestant and played a key role in promoting the Reformation in England, advocating for religious reform, and supporting Protestant scholars and theologians; According to these historiographic resources, Catherine Parr's reign has been celebrated for her intellectual pursuits and her role in shaping the religious landscape of England. Early historians, such as Edward Herbert, portrayed Catherine as a devoted and virtuous wife, whose influence on Henry VIII helped to steer England towards Protestantism. More recent scholarship, including works by David Starkey and Linda Porter, has further emphasized Catherine's contribution to the Protestant cause and her impact on English society. These historians argue that Catherine Parr's reign was a pivotal moment in English history, as she played a crucial role in consolidating Protestantism in England and laying the foundations for the Elizabethan religious settlement. Catherine's patronage of Protestant scholars and her promotion of religious tolerance helped to shape the religious identity of England for generations to come. Catherine Parr authored several books, including an English prayer book titled *Prayers or Meditations*. This was the first book published by an English queen under her name. When we compare the content of the series with some literary works, we see that they do make sense, authors such as Robert Hutchinson, in his work *The Last Days of Henry VIII: Conspiracy, Treason and Heresy at the Court of the Dying Tyrant*,

have pointed out the progressive physical deterioration of the monarch. They attributed it to his obesity and other ailments, which limited his mobility and governmental powers.

Another key point mentioned is the realm of foreign policy in the final years of Henry VIII's reign were marked by tensions with France and Scotland. Authors like Richard Rex, in his work *Henry VIII and the English Reformation*, have examined how alliances and hostilities with European powers influenced English foreign policy and added to the internal instability of the kingdom. These conflicts with France during "The War of the French Years (1544-1546)," as well as the tensions with Scotland led to the death of James V of Scotland in 1542 and the subsequent regency of Mary of Guise, causing tensions between the two nations. These tensions led to armed conflicts, including the Battle of Solway Moss in 1542, and the Battle of Pinkie Cleugh in 1547. After initially allying with Charles V of the Holy Roman Empire against France, Henry sought to improve relations with France and form an alliance with Scotland following Charles V's death in 1558. The expenses incurred from maintaining an active foreign policy and participating in military conflicts added financial pressure on the English crown. These pressures resulted in measures such as currency devaluation and tax increases, which caused discontent among the population and internal political tensions.

3.2. Analysis of the Media related

In the first season of the series, we are presented with many events and many historical figures, which makes it difficult to analyze all of them, so we are going to focus on those that are most interesting in terms of the story that we are told. Obviously, the most notable character in the series is Henry VIII, played by Jonathan Rhys-Meyers, of whom in terms of resemblance to the real Henry VIII there is not much to say.

How is Henry VIII reflected throughout this season? At the beginning we are presented with a somewhat clumsy and sickly man, who needs a lot of attention and care, since at the time there were very few medicines and most ailments were unknown, although some illnesses were very much feared as we see in the series. In this season (and almost for the complete series) Henry is always being manipulated by his advisors, in this season, by Thomas Wolsey (played by Sam Neill), a rather cunning and unprincipled

cardinal who does with Henry what he wants (almost always). The truth is that the king does not care much about this, since most of the time he spends enjoying the court. More than an advisor, Wolsey is the one who has the predominant role in the court, since he has more spies than anyone else. Everything that appears in the series has a faithful rigor, since this is told in many articles and biographies. In the first season, we do not have many invented intrigues, or characters that go beyond the purely historical rigor apart from the facts that the author or screenwriters adds to have a more complex drama. For example, it is well known that Henry had two sisters, Mary and Margaret (who ended up being Queen of Scotland and who produced the next heir), but only Margaret appears in the series, played by Gabrielle Anward, whose fate in the series was the same as Mary's in real history: marrying Louis XII as currency in exchange for peace between England and France. Following this, here we can see how Henry's fame as a tyrant begins, and not by arranging a marriage, but because upon finding out that his sister had secretly married one of his best friends Charles Brandon (played by Henry Cavill). Immediately it is shown his will to kill them.

In addition to this, the series has several licenses in terms of ages, since Henry's first lover who appears in the series, Elizabeth Blount, gives him a son, Henry Fitzroy, who is documented in history, but in the tv series he died as a child and documents shows that he died at the age of 17. (Murphy, Beverley A. *Bastard Prince: Henry VIII's Lost Son*) This thing about ages also happens when we see Anne Boleyn, who seems to be more or less the same age as King Henry VIII, but historically she was about 10 years younger than him, and another big difference from reality is the death of Wolsey, who dedicates an entire episode to him, but there is no evidence that he was murdered, but that he died naturally.

As soon as the second season begins, we see that Henry's new right-hand man is Thomas More or Tomás Moro (played by Jeremy Northam) who was a fierce enemy of the Protestant Reformation which he faced by sending many people to the stake or to prison, it turns out that he is finally historically considered a saint by Catholics, but in fact he was sentenced to death by order of the king, accused of high treason for not taking the anti-popish oath against the rise of the Anglican Church, opposing the divorce with Queen Catherine of Aragon and not accepting the Act of Supremacy, but they omit quite a few things that he did. In the series the explication for this death is merely a king's whim, but

in fact it was a consequence of multiple and tricky facts as for example the things that he claims in *Utopia (1516)* in which he discusses the problems of the time in terms of politics, urbanization or religion.

As for the third season, the most notable characters are Thomas Cromwell (played by James Frain) and Jane Seymour (played by Annabelle Wallis), whose roles are represented quite realistically, in terms of the story. Cromwell is an astute and bold advisor who, as soon as Jane, a very beautiful and gracefully woman, respected and admired by the court dies after giving birth to Edward I (Historically she passed throughout the time as the only queen capable of giving birth a male heir to Henty), finds him a wife, which is Anne of Cleves (played by Joss Stone), who according to history, was not very attractive (although in the series, like all the characters, she is very beautiful) and with whom Henry VIII did not consummate the marriage, which led to its annulment. The fact of the appearance of Anne is not demonstrated because there are paintings that the historians take into account to revise some things as she had horse face or things like that but there is no evidence of this. Maybe Henry just did not like her at all (as a wife) and the rumors just has passed to nowadays. Obviously, Henry, as in the real story, blames Cromwell for the failure of his marriage and it ends up causing his death.

In the fourth season, Henry VIII marries Catherin Howard (Tamzin Merchant), a girl much younger than him, who, it turns out, is Anne Boleyn's cousin (although the series does not make it very clear). This love story ends up with the young girl being beheaded for adultery with a courtier Thomas Culpeper (Torrance Coombs), as also appears in previously mentioned historical records of the time. As we can see in historical records, the girl's little education although she came from high birth is something that the series also captures. She is presented to us as a crazy, carefree and not very clever girl who easily falls into the tricks of the court. The aforementioned documents, and other books such as *Young and Damned and Fair: The Life and Tragedy of Catherine Howard at the Court of Henry VIII*, (Gareth Russell, 2017) indicates that the king during this time was revitalized in comparison to the period he was with Anne of Cleves. Both in the series and in history, Henry VIII remarries, shortly after the tragic end, with his last wife, Catherine Parr (played by Joely Richardson), a woman much older than the previous ones. She shows us that she is a strong, more determined woman, with much more experience in court themes as the previous wives. While Henry goes into battle to reconquer areas

lost in the war against France, we are not told much about the exploits, but it is introduced how Catherine is already preparing for when the king is gone. Here comes the problem of who will inherit the throne, although we know how it turned out, in the series they capture it quite well, as a cluster of religious and political instability until Henry dies in Whitehall Palace, London.

Moreover, Mary Tudor also appears in this season, who had previously appeared as a girl in other seasons, now she is a woman closely linked to Catholicism, and who does not get along very well with Henry's wives (or so it seems during the previous seasons and this), which is not certain. She is represented as a serious, tenacious woman, with a strong personality and in the background, since she is not recognized as an illegitimate daughter, which often leads her to have tension with her father and with some part of the court. Mary was always considered very correct and educated. (which does appear in the series, but with occasional scuffles). The good relationship she has with Henry's last wife puts her back in the line of succession, and although she has many enemies, because she is Catholic, she has many other followers as Cardenal Pole (Mark Hildreth).

Lastly, another important character to be mentioned is Edward VI, that appears as a very intelligent boy with a lot of vitality, not like in previous seasons where he is shown to be weak and sickly, this is quite real, although in the last chapters he is shown like this, he did not last long in the crown (only six years). Although there is not much evidence of if he became ill or he was murdered. (never explained in the series because it ends without letting us know more after Henry's death) the records indicate that it was probably due to dysentery. What we do know is that in the last chapter of the series the ghosts of his wives appear to Henry, and they stir his conscience. This scene captures Henry's entire life, worth seeing.

To summarize this analysis, we can say that the TV series represents characters that are quite similar to reality, with credible plots of the time, and with a more than remarkable historical relevance. It was to be expected that there would be some myths or legends like those mentioned, but in general it takes some licenses that, in terms of history, allow it to be enjoyed and there are no palpable story inaccuracies that make you get up from your seat or pull your hair when you see it.

The film *The Other Boleyn Girl* (Justin Chadwick, 2008) mainly focuses on the romance of Henry VIII and Anne Boleyn (already discussed along the work). It is a visually stunning and emotionally engaging film that captures the intrigue and drama of the Tudor court. However, its numerous historical inaccuracies and oversimplifications make it a less reliable source for understanding the true events and personalities of the period. Continuing with an analysis regarding myth and reality; In the movie *The Other Boleyn Girl*, the author, in my opinion, has been quite benevolent towards Mary Boleyn. In general terms, she was considered a company woman throughout Europe, in the Tudor series she is "recommended" by a French prince to Henry VIII, although, in this film she is shown to be very solemn and upright. It is not possible to know which version of the two is the most accepted, because in the series, it is true that very little appears, in the movie she has a central role giving a son to Henry VIII, thing that some historians say, that it has not been proven, because this child could be her husbands (William Stanfford) heir.

The film shows us an immeasurable need of the Boleyn family to come to power, especially Anne, but also the members of the family with the exception of his mother (Elizabeth Howard, played by Kristin Scott Thomas). One interesting thing to comment on is that it was very fashionable for people to marry in secret. We can see this in the films and in the series, and with the ecclesiastical doctrine of the time, there were pre-marriage contracts that allowed marriage without being married, so the secret marriage that appears in the film is quite real in terms of historical rigor (Cross 1961). There are few things that do not follow historical standards about the history of this couple, although some more things can be qualified, such as the fact that Henry VIII, apart from accusing him of incest and betrayal, also did so for witchcraft.

Although Boleyn was sentenced to die "by burning or beheading," Henry ordered to behead her by "pity", considered a less painful method than burning at the stake. This also appears in the movie, although not fully explained and in a softer way. Furthermore, the beheadings were carried out behind closed doors, inside the tower, although they did not close them on this occasion," as Sean Cunningham, director of medieval records at the National Archives and specialist on the Tudor dynasty, explains to BBC Mundo. This is also reflected in the film, in which hundreds of people are spectators as a queen is beheaded.

When analyzing, the other film *Elizabeth, The Golden Age*, provides more material for discussion. Elizabeth I is a significant queen, not only at the national level but also in Europe during her time. She was beloved by her people and had a complex and intricate life. From a historical perspective, many authors have written about her reign, including David Loades in *The Tudor Queens of England* (Continuum, 2009), Diarmaid MacCulloch in "The Later Tudors: England, 1547-1603" (Oxford University Press, 1998), and David Starkey in *Elizabeth: The Struggle for the Throne* (Harper Perennial, 2001).

Elizabeth I was a crucial figure in establishing political and religious stability in England. After years of religious conflict during the reigns of her predecessors, her government introduced a policy of religious tolerance called the Elizabethan Compromise. This policy facilitated a relatively peaceful coexistence between Catholics and Protestants in the country, leading to internal stability and the reinforcement of the monarchy.

On the other hand, Elizabeth I's reign witnessed the rise of England as a maritime and colonial powerhouse. The defeat of the Spanish Armada in 1588, under her leadership, was a pivotal moment in European naval history and solidified England's position as a dominant maritime force. This is comprehensively addressed in the book by Martin, C., & Parker, G. *The Spanish Armada* (1988). This publication meticulously examines the sequence of events that culminated in the Spanish Armada's defeat and dissects the English strategies and tactics that led to their triumph. It is attributed to English naval dominance and unfavorable weather conditions that impeded the Spanish fleet.

This portrayal is effectively depicted in the film, emphasizing Queen Elizabeth's opposition to Philip II, the Spanish Catholic monarch seeking to restore Catholicism in Europe. The portrayal of the king in the film is intriguing when compared to contemporary portraits. Actor Jordi Mollá bears a striking resemblance to the king and delivers a compelling performance. Philip I has a special tie to Valladolid because he was born there. It's interesting to see him portrayed in movies and TV shows like *The Ministry of Time*, where we learn about his great achievements and some not-so-great ones. Also,

Elizabeth supported exploration and colonization missions that helped create the British Empire and established England's presence in North America.

In the movie, the issue of piracy is already brought up. Piracy was a significant factor in England's international relations. The queen implemented a policy of implicit support for English pirates and privateers by granting them letters of marque to target Spanish interests in the Atlantic. These private acts of war were in line with England's goals of undermining Spanish dominance at sea and in the New World. Additionally, they served as a source of income and economically weakened Spain, England's main rival. Figures like Sir Francis Drake and Sir John Hawkins were key members of Elizabeth I's "Sea Dogs", who conducted audacious raids against Spanish trade routes and colonial territories in the Americas. Despite the queen's outward diplomatic stance, the pirate activities of her privateers, involving plunder, ship seizures, and assaults on ports, significantly contributed to the portrayal of maritime heroism and the erosion of Spanish dominance in the seas. This complex dynamic between the English crown and piracy played a pivotal role in bolstering English naval prowess and maintaining the equilibrium of power in 16th-century Europe.

In traditional historiography, other important character is Mary I, that has often been portrayed unfavorably, with a focus on her role in religious persecution and violence during her rule. Authors like J. A. Froude, in his work *History of England from the Fall of Wolsey to the Defeat of the Spanish Armada* (2023) have emphasized these dark aspects of her reign, contributing to the perpetuation of the nickname "Bloody Mary". The traditional portrayal of Mary I has been challenged by historical revisionism. Historians like Eamon Duffy, in *Fires of Faith: Catholic England under Mary Tudor* (2009), argue that religious persecutions during her reign were less widespread than commonly believed. It is suggested that her government also had positive aspects, such as the restoration of royal authority and political stability

Following the analysis, in this film Mary is only mentioned as a beloved "cousin" of Elizabeth. In truth, there is no evidence that they got along badly, since it was Mary who gave her half-sister the crown when she became ill and finally died, so the film in this part is true to reality, since it could have given some other type of reaction from Elizabeth.

One scene of the film shows an assassination attempt on the Queen, although it is documented that there were several plots, they were neutralized by the Queen's spies before they happened, but in the film they almost achieved it, showing that the murderer even got in front of the queen although there is no evidence that they came so close, since the spy network was quite strong at the time. The relationship that Elizabeth had with Mary of Scotland is also told, who appears imprisoned in a tower; the truth is that you do not expect (or maybe you do?) to see a cloistered queen, but that's how they show us, an angry and sad woman who does everything to get out of there, although not very cleverly. As for myths, we can say that in the movie it appears as if she had feelings for Walter Raleigh, something we don't know. What we do know is the anger she got when she found out that one of her bridesmaids, "Bess" (player by Abbie Cornish) was pregnant by him. This is normal because without the queen's approval they could not marry. In this, there is an urban legend, and it is said that "Bess" many years later, after the execution of Raleigh in 1618, she kept the head and carried it with her everywhere, although, obviously, we will never be able to know if this is real or not. (Anna Beer, *My Just Desire: The Life of Bess Raleigh, Wife to Sir Walter*, 2003)

There is an interesting thing, and that is that in the story, it is told how Elizabeth is somewhat indecisive about some themes, but she was sure that she did not want to share power with a man. The film, although the invincible armada appears, does not focus much on battles or events, since they go more unnoticed, but rather tells us how she feels or what it is like to be queen, beyond the historical events, which it also tells. So, comparing it to the Tudor series, this and *The Other Boleyn Girl* focus much more on the characters. We must also keep in mind that telling a story in a couple of hours is not the same as telling a story in 4 seasons.

3.3 Commentary of the Comparison

This study offers a thorough examination of the Tudor era, encompassing various facets of this epoch in English history, including its representation in literature, as well as its portrayal in film and television. Commencing with an acknowledgment of the extensive literary corpus dedicated to the Tudors, the study underscores the sustained interest in this historical epoch. Prominent works such as Philippa Gregory's *he Other Boleyn Girl* and Alison Weir's *Innocent Traitor* are cited, illustrating the breadth of perspectives and narratives concerning the Tudor dynasty.

The television series *The Tudors* offers an in-depth portrayal of Henry VIII's reign, delving into Tudor politics, religious upheaval, and interpersonal dynamics across four seasons. Through the brief analysis, the series provides a rich depiction of key narrative arcs and historical events, particularly focusing on Henry VIII's marriages, diplomatic alliances, and power struggles. The portrayal also explores the intricate relationships between the monarch and his consorts, placing them within the broader socio-political and religious context of the time.

Furthermore, the analysis delves into the historiographical exploration of pivotal Tudor figures such as Thomas Cromwell, Anne of Cleves, Catherine Howard, or Catherine Parr. Drawing upon scholarly information and a media content analysis, it provides comprehension of their roles within Tudor history, illuminating their contributions, biographies, and enduring legacies. Moreover, cinematic representations of Tudor history are scrutinized, with a comparative analysis of popular films like *The Other Boleyn Girl* and *Elizabeth, The Golden Age*. This comparative lens serves to elucidate evolving narratives and depictions of the Tudor era within mainstream media.

Finally, the study explores broader historical themes beyond entertainment, delving into England's foreign policy and the rise of piracy during Elizabeth I's reign. It provides a comparison between what is recorded in historical records and what appears in the movies and tv series selected, and beckons readers to engage with its complexities and enduring significance, underscoring the enduring relevance of the Tudor era in contemporary historical inquiry.

3.4 Discussion

In this section, I will discuss important aspects such as historical accuracy, and the perspective used to determine if these selected works adhere to historical rigor and if they are suitable as references for a comprehensive study on the representation and significance of England throughout its history.

The cinematic portrayal of Tudor history operates at the intersection of historical scholarship and artistic interpretation, providing audiences with insights into the complexities of this crucial era. Films and series such as *The Tudors*, *Elizabeth: The Golden Age*, and *The Other Boleyn Girl* blend historical accuracy with dramatic flair to present compelling renditions of Tudor monarchs, court intrigues, and societal upheavals. However, behind the captivating drama and stunning visuals lies a nuanced exploration of historical accuracy, narrative condensation, and thematic interpretation. This analysis delves into the balance between historical authenticity and creative license in cinematic representation. This exploration scrutinizes the tension between historical fidelity and dramatic artifice in cinematic depictions. Comparative analysis of historical veracity against narrative liberties reveals a moderate balance, with some productions adhering closely to documented history while others take significant narrative liberties to enhance impact.

Examining specific productions like *The Tudors* reveals meticulous attention to historical detail, particularly in the portrayal of political intrigue and court dynamics. While committed to accuracy, the production also employs creative liberties through narrative compression and interpretive frameworks. As mentioned, we can see that authors add liberties in making new characters to the narrative expansion, as we saw in *The Tudors* tv series in the conjunction of Margarite and Mary (sisters of Henry), or the selection on the characters without taking care of the real age of some, as for example Henry VIII looks almost the same age until the last season, or the age of his wives, that if we look on the portraits of the time we can quickly see that has nothing similar with the actresses. These streamlined plotlines and thematic emphases illustrate the narrative compression and interpretive modalities used by filmmakers. We have to understand that these decisions of the scriptwriters have more to do with how one actor or another appears

on the screen, without taking into account much of their appearance with the real characters, as in the case of Anne of Cleves, interpreted by Joss Stone, which has been said previously, and although it is not completely proven, an actress in good physical condition was chosen.

Cinematic renditions excel in rendering intricate characterizations that resonate with audiences, delving into the psychologies, motivations, and interpersonal dynamics of historical figures, fostering empathy with the human dimensions underlying historical events. However, these interpretations often oversimplify intricate historical events and personalities, a practice known as narrative condensation, potentially neglecting the intricate contextual details and nuances of the era in favor of enhanced accessibility. For example, in the selection of some characters, in the film *Elizabeth I: The Golden Age* they chose a Spanish actor to do the role of Philip II. On the one hand, he has a good characterization, regarding the personal conditions of this king, such as asthma, arthritis, gallstones and even congenital syphilis that we can find in records of the time, (Antonio Martinez Llamas, *Felipe II, The enigma of a sick man* , 2023) but on the other hand, the king is presented, who historically was, along with France, the most powerful kingdoms of the time, a lost man, with a stupid and quite unsalted obsession. Although cinematographically it is perfect, It is worth understanding that more than fear, which does appear in the film, it is the mockery of Philip II (also the fear appears, but only at the last) something that from the British people is normal taking into account that Philip II was adversary of the queen.

In addition, filmmakers also adopt specific interpretive frameworks, emphasizing thematic preoccupations or contemporary concerns, resulting in distinct narrative constructions that reflect historical realities through interpretive prisms informed by contemporary exigencies or thematic emphases. Looking to the future of Tudor-themed media, the expectation is for greater diversity of characters and storylines, reflecting evolving societal norms and audience expectations, such as characters of different ethnicities and sexual orientations in hypothetical productions of the Tudors in 2024.

Throughout the series or the movies, except the movie *Elizabeth I, the Golden Age*, there are many love and sex scenes, in which the authors spend several minutes staging scenes between characters to add narrative complexity to the story. However,

although they are adapted to the time, we must keep in mind that they only show us the relationships between nobles and aristocrats of the court, so there are no other examples, more than Jane Seymour (who sleeps with a courtier) in which other social class appears in this matter. Thus, we have no way to compare how those kinds of relationship were between noblemen and peasants. So, we only have examples of how Henry dominates over his wives and his lovers, and even a rape appears in *The Other Boleyn Girl*, but we do not see if, apart from the court, other characters also have the same kind of relationships in this sense of patriarchal way in which the women are submissive, and the man is dominant. If a remake of the series were made, they would surely take advantage of scenes of love and sex between characters from different social classes, and of different origins to expand the spectrum of society, since in the year 2024 it will go viral and other types of relations, more than those mentioned, would probably be considered such as homosexuals, interracial relations etc. In the series and movies, being a draw for the audience, something that when the series and movies came out, approximately 2004-2010, had no place.

To sum up, our examination of Tudor-themed media highlights the complex interplay between historical fidelity and creative license, shedding light on the intricate mechanisms by which cinematic representations shape our understanding of Tudor history and culture. In conclusion, with the analysis that we have seen, and based on what is told from historical documents, and how they have been adapted, we can deduce that in terms of telling the story of the Tudors, the authors are well-informed and use plausible means to tell the Tudor story. It is important to know that they add some extra details to make the stories more bearable, such as putting the focus on one character or another. On the one hand, we have seen in the case of Mary I, that any of the media selected to put a focus on this character more than mentions or a few episodes, maybe because it is a very unpopular character, or whatever matter. On the other hand, there are other characters as important as others but that have more screen time, and no one can choose which one is more important than the other but the unionists. For example, Walter Raleigh or Thomas More, who depending on the author have more or less minutes of screen time.

The cinematic representation of Tudor history is significantly influenced by shifting historiographical paradigms and scholarly discourses. As novel research findings and interpretive paradigms emerge, filmmakers are compelled to reassess conventional

narratives, integrating novel insights into their cinematic renderings, thereby enriching the broader cultural dialogue surrounding Tudor history.

One of the first things to discuss is how they contextualize Tudor history within the socio-political and cultural context of the time of production, shedding light on enduring themes and complexities of the era while also resonating with modern audiences. For example, we see Anne Boleyn, who in the second season, episode 10 of *Destiny and Fortune* deals with her ambitions and shows us what has led her to that end, or Catherine Parr, who although she is a woman fights for power, in the last chapter from the series *Death of a Monarchy*, season 4, episode 10, Catherine appears giving a speech in front of Henry saying that even if she has her own thoughts, she will always adopt Henry's way of thinking over her own, contributing in this way to the vision of women at the time. Another example would be how we are shown the character of Henry VIII, who despite having been portrayed as a tyrant, also has scenes in which he is seen vulnerable, or we also see that they deal with themes such as power, loyalty, or justice. Themes that are dealt with over time, and that in the series or in the movies appear with characters such as Thomas Cromwell, or the king's advisors, who have many ethical problems to safeguard the crown and power. In addition, as for the film *Elizabeth I, The Golden Age*, (2007), a clear example is the speech that Elizabeth gives to the soldiers when they are waiting for the Invincible Armada, in which English patriotism is highlighted. Let us remember that in 2007 UK was going through a period of political change (Tony Blair, of the Labor Party, resigns and Gordon Brown ascends to power) and UK is involved in the Iraq war, with the consequent problems with the European Union, so there is nothing strange that patriotism is highlighted in the film

Secondly, cinematic adaptations of Tudor history act as catalysts for popular engagement with the era, stimulating viewer curiosity and encouraging further historical inquiry. While historical distortions are inevitable in these adaptations, they serve as conduits for both scholarly inquiry and public enlightenment. These films have significant educational potential, introducing audiences to historical periods and figures and prompting them to seek out more accurate accounts.

Thirdly, Tudor-themed cinematic productions play a role in constructing collective memory and cultural mythology surrounding this historical epoch. Despite

historical inaccuracies. For example, we all know the story of Henry VIII's six wives, although if we clarify, he only married Catherine of Aragon, whose marriage he annulled, then he remarried Anne Boleyn but also asked for its annulment, so in reality, only Catalina would count, because he did not get it annulled, then he married Jane Seymour, but when she died, Henry became a widower, so this marriage can be counted as we conceived it. Later he married Anne of Cleves, which he also annulled, then Catherine Howard, whose marriage he also annulled, and he died married to Catherina Parr, so, for practical purposes, he was only married to Catherine of Aragon, a marriage that he couldn't annul, with Jane Seymour and with Catherine Parr, since the others were annulled and it's like they didn't count. Or, for example, the myth that the Tudor house ended with Elizabeth. In reality, it was not like that, but she arranged for her successor James VI of Scotland, I of England, since the Tudor line coming from Mary Tudor (sister of Henry VIII) had been involved in some marital scandals, since at the time it was very fashionable to marry in secret, so he decided to name James as successor, but in terms of lineage, Catherine Jane Gray (sister of Jane Grey, who reigned after Edward I, but who ended up being overthrown by Mary I, and subsequently executed) should have reigned. These representations sustain the Tudor period within collective consciousness, shaping contemporary perceptions of the past and perpetuating cultural narratives. Furthermore, a critical engagement with both historical reality and cinematic interpretation is indispensable for a nuanced comprehension of Tudor history.

The series and films based on Tudor history draw from a wide range of historical sources, such as scholarly works, biographies, and historiographical studies. These sources provide filmmakers with abundant information, ensuring a foundation of historical accuracy in the portrayal of events, characters, and settings. *The costumes in Elizabeth: The Golden Age* (2007), designed by Alexandra Byrne, who won the Academy Award for Best Costume Design, is a notable example of historical accuracy. Byrne conducted extensive research, drawing on portraits and paintings of the period, and used materials and techniques that imitated those of the 16th century, although adapted for the durability and comfort of the actors. Each suit was made to reflect the opulence of Elizabeth I's court. The colors and designs were used symbolically to highlight themes and emotions, with Elizabeth's wardrobe evolving and symbolizing her growing power or the queen's mood. The production involved a lot of money ensuring authenticity and

comfort, and that the costumes were not only visually impressive, but also important to the narrative and characterization of the characters (Hirst 2011).

By consulting primary and secondary sources, creators can strive to depict the Tudor era with authenticity, enhancing the credibility of their productions. Additionally, the incorporation of various historical sources enriches the narrative depth and complexity of the series and films, allowing for a more comprehensive exploration of key themes, characters, and events. Character development in Tudor-themed productions benefits greatly from the diverse range of sources, enabling filmmakers to flesh out characters with depth, motivations, and interpersonal dynamics. Historical sources also inform the visual authenticity of the series and films, influencing costume design, set decoration, and overall aesthetic presentation. By referencing period-specific details and visual cues from historical sources, creators can immerse audiences in the Tudor world, evoking a sense of realism and authenticity. For example, if we make a comparison of the lighting between the movie *The Other Boleyn Girl* and *Elizabeth I, The Golden Age*, we can clearly see that the light used by the writer in the first is much gloomier and duller than in the second, with few moments of light in general, and a harsher environment is involved. Furthermore, if we compare the character of Anne Boleyn in the film *The Other Boleyn Girl* film, with the same character of *the Tudors* series, the movie character pales in comparison, because in the film Anne is presented with a much livelier. Also, in Elizabeth's period, as it is understood to be the golden era, the entire film has a lot of light, the photography is very lively and the tone of the film, obviously removing the moments of drama or anguish, the film looks much more cheerful and dynamic

Furthermore, the diverse array of sources allows creators to adopt various interpretive frameworks in their portrayal of Tudor history, enriching the thematic depth and complexity of Tudor-themed productions, for example, in the movies, both endings are open endings, that is, they do not close the story of what happened later. In *The Other Boleyn Girl*, we do not know what happens after the beheading of Anne, and the same thing happens in *Elizabeth I, the Golden Age*, after the campaign against Philip II, it is not told how he will take revenge on Elizabeth (that is told at the end but they do not clarify how) leaving us to understand a second part, which did not arrive. Moreover, the Tudor series tells us what happened later, although with a brief sequence of sentences as post-credits related to what was next to the reign of Henry VIII also leaving us wanting

more. This diversity of interpretation offers audiences a multifaceted exploration of the era, emphasizing political intrigue, romantic drama, religious conflict, and social dynamics. The sources employed in these productions have a multifaceted impact, influencing historical accuracy, narrative depth, character development, visual authenticity, and interpretive frameworks. As for history, we have always been told that Henry VIII was a tyrant, but with the help of the movies and the series, this character has adopted other facets, for example in the series, he looks quite arrogant, yes, but we can also understand the monarch and even see ourselves reflected in him in some situations, giving him humanity, something that without the series or movies, we would not understand, the same thing happens with Elizabeth I, who becomes the virgin queen, to understand a little her decision to not wanting to get married

3.5 The Predominant Narrative Perspective in Tudor-themed Media Related

The portrayal of the Tudor monarchy in films and series exhibits a diverse range of narrative perspectives, each offering a unique exploration of the era. These perspectives include the monarchical focus, which delves into the personal lives and political influence of monarchs such as Henry VIII and Elizabeth I. Additionally, the political perspective emphasizes courtly intrigue and power struggles, offering insights into the complexities of governance and diplomatic maneuvering. Furthermore, the social perspective highlights the experiences of ordinary people, examining social dynamics and class tensions during this transformative period. Lastly, the religious perspective delves into the religious upheavals and ideological struggles of the Tudor era, providing a nuanced understanding of the interplay between religion, politics, and society.

During the study of the Tudor monarchy, it is evident that historical accuracy is often balanced with artistic liberties. While some productions prioritize authenticity by drawing extensively from historical sources, others incorporate fictional elements to enhance dramatic impact and audience engagement. Like the series, which uses exquisite rigor in terms of political and religious facts, such as when they tell us about battles, such as that of Bosworth or the Protestant reforms that take place throughout Henry's VII life. However other sources, such as the film of Elizabeth focuses more on the queen's day-to-day life, rather than on the socio-political events that this queen had to deal with. After all, taking fiction into account, it is much more plausible to invent everyday things than a

verifiable historical fact, something we see in the romance, so to speak, between the queen and Walter Raleigh. This multifaceted approach contributes to a nuanced and comprehensive representation of the Tudor era. since we cannot stay only with historical facts, but many connotations derived from literature, poetry, music or folklore help to change a story, and to accept it. Over time, the real events are recorded but not in people's memories, so the stories change depending on who tells them, so it does matter how the stories are told

3.6 Conclusions of the analysis

This research aims to explore the multifaceted nature of cinematic representations of the Tudor dynasty, examining the historical sources and comparing them to the media used in the films *The Other Boleyn girl* and *Elizabeth I, The Golden Age* and in *The Tudors* series. In this part it will appear an analysis of the historical records and some version of them in the movies and series.

When creating films about Tudor history, filmmakers heavily rely on a variety of primary sources and scholarly works to support their storytelling. These sources include contemporaneous accounts, royal records, and well-researched biographies written by respected historians like David Starkey, Alison Weir, and Antonia Fraser. For example, when developing *The Tudors* series, historical consultants and academic advisors were extensively consulted to ensure historical accuracy in costume design, set decoration, and dialogue as is mentioned in Parrill, Sue, and William B. Robison. *The Tudors on Film and Television*. 2013.

This process, (often insufficient for the public) documented in interviews, as for example Hirst, M. *The Tudors writer Michael Hirst Interview Backstage at the ITAs* (2011). The scenes features, and production notes, demonstrates the meticulous attention to historical detail in the series, which often becomes a subject of scholarly review and analysis. But apparently, the series does not follow a sufficient historical rigor as we can see in the interview mentioned, or in Earnshaw, Helen. *Michael Hirst Exclusive Interview*. 2012, The access to archival materials and artifacts provides filmmakers with valuable insights into Tudor society. Collaborating with historians and museum curators enables the recreation of authentic settings and costumes, as exemplified by the meticulous

attention to detail in *Elizabeth* (1998). This film drew inspiration from historical paintings and existing garments to reconstruct Tudor-era attire.

Moreover, historical dramatizations and biographies serve as narrative frameworks, providing filmmakers with rich contextual detail and multi-dimensional character profiles. Adaptations such as *Wolf Hall*, based on Hilary Mantel's novels, delve into the intricacies of Tudor court politics, presenting nuanced portrayals of figures like Thomas Cromwell and shedding light on their roles within the historical tapestry. However, the pursuit of compelling storytelling often requires creative interpretation and narrative embellishment, which may depart from strict historical accuracy, as for example the incest or the murder of Anne Boleyn attempt that appears in *The Tudor* series, in addition, the cultural and ideological backdrop of the production era noticeably influences cinematic representations of Tudor history. Filmmakers frequently infuse their productions with contemporary themes and perspectives, reflecting prevailing societal values and concerns. For example, *The Other Boleyn Girl* (2008) explores themes of gender dynamics and power struggles within the framework of Tudor intrigue, resonating with contemporary audiences while offering a reinterpretation of historical events as I mentioned

In summary, cinematic portrayals of the Tudor monarchy involve synthesizing diverse source materials, scholarly research, and artistic license. While some productions prioritize historical fidelity, others emphasize narrative coherence and thematic resonance, for example on the chose for more screen time for one character or another as Thomas Cromwell or Thomas More and their role as kings' advisors or the companies of Elizabeth in the film, resulting in a rich array of interpretations that contribute to our collective understanding of Tudor history.

4 Other directions for future research in this area

In order to expand this study, a wide range of films and series can be examined to gain a comprehensive understanding of how the history of the Tudors has been depicted over time. The analysis could include the following works: *Elizabeth (1998)*, directed by Shekhar Kapur. This film delves into the early years of Queen Elizabeth I's reign, focusing on her efforts to establish her authority in the midst of political maneuvering and religious conflicts. *Wolf Hall (2015)*, adapted from Hilary Mantel's novels follows the ascent of Thomas Cromwell in the court of King Henry VIII, shedding light on the political and religious turbulence of the Tudor era. *Mary, Queen of Scots (2018)* - Directed by Josie Rourke portrays the rivalry between Mary Stuart and her cousin Elizabeth I as they contend for power and legitimacy in 16th-century England and Scotland. *The Virgin Queen (2005)*, a BBC miniseries featuring Anne-Marie Duff as Elizabeth I, chronicling her early life, reign, and relationships with key figures such as Robert Dudley and Mary, Queen of Scots. *Anne of the Thousand Days (1969)* narrates the story of Anne Boleyn's relationship with King Henry VIII and her eventual downfall, focusing on the political and personal dramas of the Tudor court. *Mary Tudor (2015)* - A Spanish historical drama series that depicts the life of Mary I of England, exploring her reign, marriage to Philip II of Spain, and her endeavors to restore Catholicism in England.

The inclusion of a diverse range of cinematic interpretations enables researchers and scholars to achieve several key objectives. For example, the incorporation of other media examples allows for a broader comparison of historical narratives, highlighting how different artistic mediums, such as television series, films, and digital content, approach the same historical events. This comparative analysis can reveal varying levels of historical accuracy, narrative focus, and artistic interpretation, providing a more nuanced understanding of how the Tudor period is represented across different platforms. Additionally, examining these diverse interpretations from multiple perspectives allows scholars to identify common themes and divergences in the portrayal of key historical figures and events. This can shed light on how different cultures and time periods interpret and reframe Tudor history, reflecting contemporary societal values and concerns. For instance, comparing British and American cinematic portrayals of the Tudors might uncover distinct national narratives and ideological biases that influence historical representation.

Furthermore, this approach facilitates a deeper exploration of marginalized voices and perspectives often overlooked in mainstream historical narratives. By analyzing lesser-known films, series, or documentaries, researchers can uncover the experiences and contributions of women, people of colour, and lower social classes within the Tudor era, enriching the historical discourse with more inclusive and representative accounts. The inclusion of diverse cinematic interpretations aids in evaluating the reception and impact of these works on different audiences. Understanding how various portrayals resonate with different demographic groups and influence public perceptions of Tudor history can inform educational strategies and public outreach efforts. This knowledge can help educators and historians design more engaging and effective ways to teach Tudor history, fostering a more critical and informed engagement with the past. Finally, the study of these interpretations can contribute significantly to interdisciplinary scholarship.

The incorporation of a diverse range of cinematic interpretations of Tudor history enables researchers and scholars to achieve several key objectives, leading to a richer and more nuanced understanding of this historical period. By examining various media, including television series, films, and digital content, scholars can conduct broader comparisons of historical narratives, uncovering varying levels of accuracy, narrative focus, and artistic interpretation. This comparative analysis reveals how the Tudor period is represented across different platforms, highlighting both common themes and significant divergences in the portrayal of key figures and events.

Furthermore, the inclusion of diverse media, not only films and series, for example short films, documentaries, audiobooks or recent studies may facilitate the exploration of marginalized voices often overlooked in mainstream narratives, enriching the historical discourse with more inclusive and representative accounts. It also allows for the evaluation of audience reception and the impact of these portrayals, providing valuable insights into public attitudes and interpretations of Tudor history. These insights can inform educational strategies and public outreach efforts, helping educators enhance historical literacy and critical thinking skills through the effective use of popular media. The analysis of recurring trends and patterns in Tudor-themed media also offers valuable insights into prevalent cultural and societal perceptions of the era.

Ultimately, the inclusion of a broad array of films and series enriches scholarly discourse on Tudor history, providing fresh perspectives, novel interpretations, and interdisciplinary insights. This comprehensive approach allows scholars to delve deeper into themes such as gender, power, identity, and cultural memory, enhancing our collective understanding of Tudor historiography and its representation in contemporary media.

5. Improvements

The analysis of these media; *The Tudors*, *The Other Boleyn Girl* and *Elizabeth I*, *The Golden Age*, serves as a foundational exploration of the representation of Tudor history in contemporary media. However, it's important to note that focusing solely on these productions may not provide a comprehensive understanding of the subject. To enhance our scholarly knowledge and broaden our perspectives, it's crucial to explore additional avenues of inquiry and incorporate a wider range of sources from various media landscapes.

These three productions primarily focus on English Tudor history, but there's value in expanding the scope to include perspectives from other regions influenced by Tudor rule, such as Wales, Ireland, and Scotland. Delving into Tudor history as depicted in media from these areas can offer a more comprehensive understanding of its broader geopolitical impact and cultural significance beyond England's borders.

Mainstream media portrayals of Tudor history often overlook the experiences and perspectives of the same kind of character, nobles or member of the court, members of the church and politicians, Further research could explore how other groups are represented in lesser-known films, series, or documentaries, shedding light on their contributions, struggles, and resilience within the Tudor era. Additionally, while aiming for historical authenticity, media productions like *The Tudors*, *Elizabeth: The Golden Age*, and *The Other Boleyn Girl* could be completed with other media content about other reigns or monarchies, such as the reign of Mary Stuart, which we can see in *Reign* (Laurie McCarthy, 2013) or *Wolf Hall* (2015).

Considering the impact of Tudor-themed media on public perception, it's equally important to examine audience reception, fan communities, and the role of digital media platforms in shaping historical discourse. Analyzing fan interpretations, fan fiction, and online discussions can offer crucial insights into how audiences engage with and interpret Tudor history in contemporary contexts, highlighting the dynamic interplay between media consumption, cultural identity, and historical consciousness.

To conclude, beyond individual films and series, the study of Tudor-themed media can extend to encompass transmedia storytelling, including adaptations across various

mediums such as literature, theatre, video games, and digital media. Analyzing transmedia narratives and adaptation strategies can provide a holistic understanding of how Tudor history is reimagined, repurposed, and disseminated across diverse cultural contexts, illuminating the ways in which historical narratives evolve and resonate across different forms of media expression.

6. Conclusions

In modern media, the representation of Tudor history develops through dynamic storytelling and interpretations and representations that bring together historical facts with the authors' imagination, artistic expression and popular culture. Examining the portrayal of Tudor history in films and television series provides an opportunity to explore the interplay between historical accuracy and creative interpretation, both of which are influenced by the prevailing trends of the respective time periods. This scrutiny unveils a multifaceted and nuanced perspective, although it is shown, the study leaves room for a more comprehensive exploration.

From *The Tudors* tv show, and the films *Elizabeth: The Golden Age* and *The Other Boleyn Girl*, each media production presents a unique lens through which to view Tudor history, offering insights into political intrigue, royal dynamics, and societal norms of the time. By critically engaging with these representations, we can conclude that there are a lot of inaccuracies, from the major events such as political or religion problems to the day-to-day events of the court members and nobles. When identifying patterns of narrative construction, we can say that some characters are completely invented, as the sister of Henry VII in the tv series, or the ways many characters die or commit suicide. And when evaluating the implications for contemporary audiences, we do not have many examples of how this media selected has a significant evolving conscience on the people, more than showing us intrigues or new faces on characters. This is the case of Thomas More, whom historiography considered a saint, while he is not treated as such in the series, or the conception of the Virgin queen and a mere lucky queen living a glorious time without doing anything important.

Moreover, the study of Tudor-themed media extends beyond mere entertainment, catalyzing scholarly inquiry, public engagement, and cultural discourse. Through interdisciplinary approaches that draw from history, literature, film studies, and cultural studies we can identify that it is very complex to offer a totally reliable version of historical documents because it is impossible to cater to whole audiences' interests, so it is better to tell the story as well as it can be possible as Michael Hirst tell us in his interviews.

Thus, the exploration of Tudor history in contemporary media offers a multifaceted terrain ripe for scholarly investigation, inviting us to interrogate the intersections of history, technology, and representation. By embracing diverse perspectives, engaging with primary sources, and analyzing some media artifacts, we can enrich a bit our understanding of the Tudor era, its cultural legacy, and its ongoing relevance in the modern world. But in this case, based on the examples selected, there is a lack of information that we can amplify with other media to be studied. My thesis posits that contemporary technologies, particularly cinema, television, and streaming media, offer unique opportunities to engage with historical narratives, including those surrounding the Tudor dynasty. Through an examination of Tudor-themed media content such as films and television series. This research shows the gap between academic history and popular representation by scrutinizing the portrayal of the Tudor monarchy in visual media, as it is discussed the real facts concerning about the events, and to blend between historical accuracy and imaginative storytelling comparing those events and how some of them are presented on the films and the series,

The analysis delves into various aspects of Tudor-themed media, including the depiction of historical events, characters, and themes. It highlights the significance of visual storytelling in revitalizing historical narratives and acknowledges the global influence of the Tudors, contributing to a deeper understanding of their historical significance but without adding something clear, such as a reliable source for an audiovisual document with a lot of historical rigor and useful to be studied more than for the simple entertainment of the public.

In summary, the examination of Tudor history through contemporary media platforms enriches our understanding of history not in an academic way, but in a personal way. By shedding light on the interplay between historical accuracy and creative interpretation in visual storytelling, this research offers valuable insights into the portrayal of the Tudor dynasty and its relevance in the modern era.

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