

# Intellectual Archive

$$\frac{R^2}{2A^2} = \frac{8\pi G}{c^4} \frac{T^2}{H}$$
$$\Omega = 4 \frac{(1+2A^2 - A^2 T^2)}{(1-2A^2 + A^2 T^2)} = A(1+4A^2 - 2A^2 T^2)$$
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$$\left[ \left( \frac{V_r}{r} \right)^2 + \left( \frac{\partial V_z}{\partial z} \right)^2 \right] + \left( \frac{\partial V_r}{\partial r} + \frac{\partial V_z}{\partial r} \right)^2 + \left( \frac{\partial V_\phi}{\partial r} - \frac{V_\phi}{r} \right)^2 + \frac{2V_r}{r} \left( \frac{\partial V_z}{\partial r} + \frac{\partial V_r}{\partial z} \right)$$
$$\frac{r^2}{c^2} \approx 10^{-10} \div 10^{-11}$$

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# HISTORY OF ENGLAND IN THE ROSE "ANNE BOLEYN"

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## Abstract

Many English roses have names related to English people, places, even literary characters. The article devoted to the rose "Anne Boleyn" introduced by English hybridizer David Austin for the UK in 1999. He named this rose after Anne Boleyn, the Queen of England from 1533 to 1536 as the second wife of King Henry VIII. On 7 September 1533, she gave birth to the future Queen Elizabeth I. Anne Boleyn is a mysterious figure in history. Queen Anne Boleyn is well-known for playing a key figure in the political and religious transformation in England about 500 years ago. Since her death in 1536, Anne Boleyn has appeared in various artistic mediums, with each decade contributing yet another incarnation of the late queen. Other queens of the world have seen their moments in the spotlight come and go sporadically, but Anne Boleyn remains a constant.

The authors write that Anne Boleyn is an intriguing historical figure who has been the subject of many biographies, novels, paintings, films, and television series, a tragic opera "Anna Bolena" (1830) composed by Gaetano Donizetti. Family connections with the Tudors of Queen Elizabeth II and Duchess of Cambridge Catherine are also traced. The crown of the British Empire is presented. Precious stones of historical significance are inserted into the crown, such as the pearls of the Queen of England, Anne Boleyn.

**Key words:** Anne Boleyn; the Queen of England; Henry VIII; the Queen Elizabeth II; Catherine, Duchess of Cambridge; the rose "Anne Boleyn".



*"The Most Happy"*

*Anne the queen*

Anne Boleyn

(c. 1501(7)–19.05.1536, London)

**Fig. 2. The Rose Anne Boleyn.**

**Fig. 1. Anne Boleyn- This painting is attributed to Hans Holbein.**

**Introduction.** Many English roses have names related to English people [23; 26; 30; 31; 32; 43; 45; 48; 50; 51; 52;53; 54], places [44; 49], even literary characters [41; 55; 67]. The article devoted to the rose "Anne Boleyn" (Fig. 2) introduced by English hybridizer David Austin for the UK in 1999. He named this rose after Anne Boleyn (Fig. 1), the Queen of England from 1533 to 1536 as the second wife of King Henry VIII. On 7 September 1533, she gave birth to the future Queen Elizabeth I.

Anne's position in historical and biographical narratives has always been uneasy. In the nineteenth century, Paul Friedmann fretted that "very little is known of the events of those times, and ... the history of Henry's first divorce and of the rise and fall of Anne Boleyn has still to be written [17].

The popularity of the Tudors was re-fuelled by the publication of *The Other Boleyn Girl* by Phillipa Gregory in 2001 [22]. Since that time, many female writers have been drawn to explore the lives of Henry VIII's six wives. Anne Boleyn's story continues to be one of the most explored by female novelists, e.g. Miriam Elizabeth Burstein researched the popularity of Anne Boleyn's story [17] through drawing from forty-five Anne Boleyn novels and short stories. The bulk of these works were published from 1950 and fall into the romance genre [7].

For decades, the story of Anne Boleyn has inspired the novels of many writers, including ourselves. Fictional works represent Anne Boleyn as a determined and intelligent woman, a woman who seized her voice in a time when women were expected to be silent. By seizing her voice, she also seized her tragic, yet – as a woman not erased by history – still triumphal destiny [7].

Historian, author and Tudor-expert Dr Suzannah Lipscomb retraced the couples' steps by visiting the places that were important to them, where their romantic, political and tragic lives were played out, and meet people today who are hell bent on finding out the truth about the Tudor love affair that changed everything forever (see the video [57]).

Despite ruling for just three years during the Tudor dynasty, Anne Boleyn is one of the most famous queens in British History. She played a major role in the

English Reformation along with Henry VIII. After her fall from grace, she was executed and much of her existence was removed from the history books [46], see **the video** [11]. Henry VIII and Anne Boleyn are two of history's most talked about figures, but how much do we really know about them? What were their real characters and motives? Why did one of them lose their head? And how did their actions change the course of history forever?

We will try to answer these questions in this paper.

**Results and discussions.** Anne Boleyn is an intriguing historical figure who has been the subject of many biographies, novels [22; 27; 29; 38] (Fig. 3–6), paintings ([59], see **the video** [12]), films [4; 9; 60], and television series [65; 66], a tragic opera "Anna Bolena" (1830) composed by Gaetano Donizetti (1811–1880) [5; 18; 20], (Fig. 7–10).

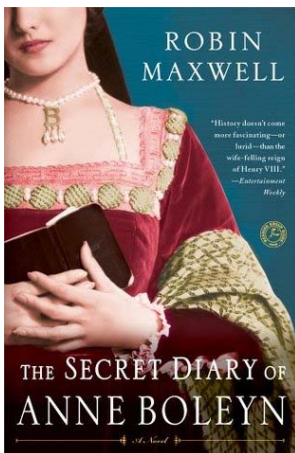


Fig. 3. Maxwell R. *The Secret Diary of Anne Boleyn* (1997).

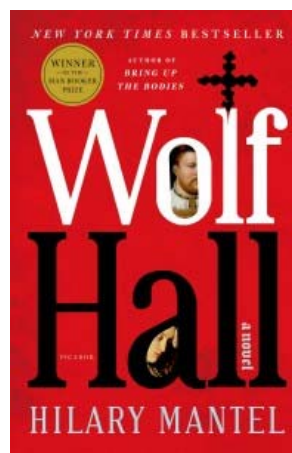


Fig. 4. Mantel H. *Wolf Hall* (2009).

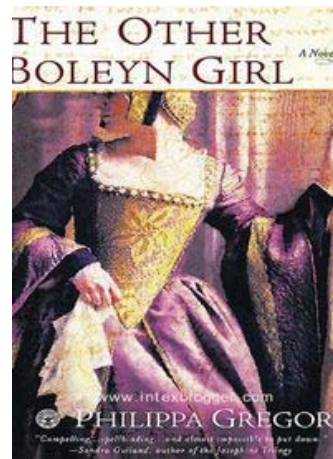


Fig. 5. Gregory Phillipa. *The Other Boleyn Girl* (2001).

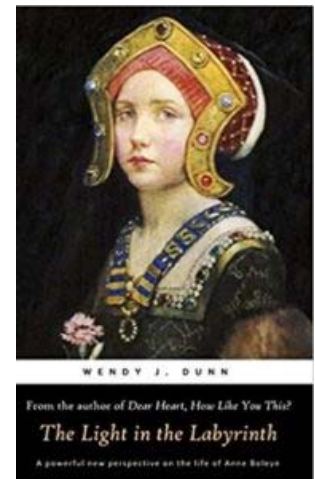


Fig. 6. Dunn Wendy J. *The Light in the Labyrinth: A powerful new perspective on the life of Anne Boleyn*



Fig. 7. G. Donizetti, 1835.



Fig. 8. Pasta as Anna Bolena by K. Brullov in the title role on 26 December 1830.



Fig. 9. The Rose *Anna Boleyn*.



Fig. 10. Maria Callas in the title role on 14 April 1957. Opera *Anna Bolena*.



The legendary prima donna, Maria Callas (Fig. 10, 11), was one of several major artists to revive the long dormant bel canto repertoire with the premiere of the legendary April 1957 Luchino Visconti production at La Scala, Milan (see the video [20]). Her co-stars on that gala occasion happened to be equally legendary: Giulietta Simionato, Nicola Rossi-Lemeni, Gabriella Carturan, and Gianni Raimondi. Her conductor was Gianandrea Gavazzeni (Fig. 12) [37]. There was a problem with bel canto when it reemerged in the early 1950s. Part of the concern was that few singers at the time had the vocal agility or requisite technique to give life to the long lines and ornate passages these operas demanded of them. While it was true that an insightful interpreter such as Maria Callas might have coped, dramatically and vocally, with the requirements of Donizetti's *Anna Bolena* [37], see the video [71].



Fig. 11. Maria Callas (1957) as Donizetti's *Anna Bolena*. Fig. 12. With Maestro Gavazzeni, December 1957. Fig. 13. Maria Callas as *Anna Bolena* 14 April 1957, La Scala, Milan.

After the premiere of *Anna Bolena* at La Scala in 1957 (Fig. 11, 13) with Callas, Simionato and Gavazzeni conducting – all giants – Maria said: "Giulia duopa di me nesuno....", she probably didn't realize the truth of her affirmation. Tito Gobbi said: "Maria your music will be listened more than 100 years in the future..." Maria Callas is the best *Anna Bolena* of all times (see the video [20]).

And working on our paper we can see now why Maria Callas was so taken with *Anna Bolena*, but not for the reasons she may have thought of at the time. An ironic connection to her own life occurred when she was faced with her Greek lover

Aristotle Onassis's desertion (Fig. 12), dumping her for former First Lady Jacqueline Kennedy, the widow of slain U.S. President John F. Kennedy — a strange twist of fate and an uncanny resemblance to the notorious acts of Henry VIII [37].

Callas had left her own husband and longtime stage manager, the much older Giovanni Battista Meneghini, in 1959, two years after she met Onassis at a party given by admirer Elsa Maxwell, in her honor, after a performance of *Anna Bolena* in Milan. While Onassis was still legally married at the time,



he and Maria had a torrid affair aboard his yacht. **Fig. 12. Callas and Onassis, Greece.** Almost ten years later, in 1968, Onassis left Callas to marry Jackie. The marriage lasted until his death in France, on March 15 1975, though he never stopped seeing Maria clandestinely and on the side. Callas herself passed away two years later in Paris, of a heart attack. Some believe it may have been due to a broken heart, the more likely cause of her early demise [37].



**Fig. 13. Young Maria Callas. Fig. 14. The Rose Anna Boleyn. Fig. 15. Anne Boleyn.**

In a September 2011 *Opera News* article about the real Anne Boleyn, author Adrian Tinniswood quoted the nineteenth-century writer Henry William Herbert, who penned the *Memoirs of Henry the Eighth*. In it, Herbert wrote: "If nothing in (Anne Boleyn's) life became her like the leaving of it, at least that became her well" [37].

Maria Callas became the muse of many directors like Pasolini, Visconti, and

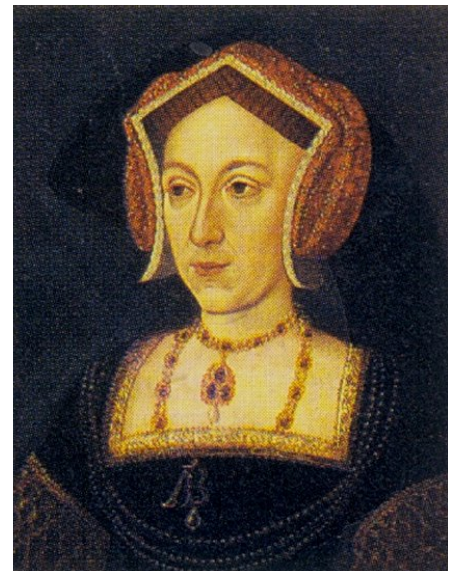
Bernstein. However, during that time of glory, she also met in 1957 the person who would destroy her life: Aristotle Onassis [36]. On September 16, 1977 Maria Callas (at her home in Paris) finished the story of Anna Bolena who, betrayed by Henrich VIII, found her death (see the video [19]). Two women, two destinies...

And looking at the portraits of Anne Boleyn and Maria Callas, we can see that these women have similarities, can't they? (Fig. 1, 11, 13, 15, 16, 18).

There are only two authenticated 'portrait types' of Boleyn [70], one Portrait of Anne Boleyn by an unknown English artist (late 16th century, based on a work of circa 1533–1536). Held by the National Portrait Gallery (Fig. 16), the other in Bradford Art Gallery (Fig. 18).



**Fig. 17. The Rose Anne Boleyn.**



**Fig. 16. NPG Anne Boleyn (London).**

**Fig. 18. Anne Boleyn, the Nidd Hall portrait (Bradford Art Gallery)**

Now it is Anne Boleyn whose face – apparently – shines out of the dark (Fig. 18). Face recognition software has enabled Californian researchers to claim that a portrait held by Bradford Art Galleries and Museums is of Boleyn. Most of her portraits were destroyed after she was beheaded in 1536.

The only known contemporary image of Anne Boleyn has always been said to be her "Moost Happi" medal that was created about 1534 when she was pregnant. It was expected to be released when she gave birth to a son (Fig. 19).

Using a rare image of her on a coin as their template (Fig. 19), the scientists matched it with the



**Fig. 19. Anne Boleyn's Portrait Medal (The British Museum).**

Bradford painting – but not with other supposed portraits of her... Well, maybe. The trouble is that the coin (Fig. 19) the computer was shown does not look like a very authoritative portrayal itself – the face on it is a crude doodle. Still, some portraits really do show what individuals looked like [28], see the video [6].

Claire Ridgway, creator of *The Anne Boleyn Files* website, discusses which portrait of Anne Boleyn is the most accurate (see the video [54]).

A leading Tudor historian Alison Weir has made an important discovery in an unlikely place – eBay. The scientist says that a 19th-century engraving could be a 'lost' 16th-century portrait of Anne Boleyn, Queen of England (Fig. 20) [59].



Fig. 20. It could be a 'lost' 16th-century portrait of Anne Boleyn, Queen of England.

The sitter's lavish necklace bears the initials of Anne Boleyn Regina, Henry VIII's tragic second wife. Her ornate head-dress is embroidered with 'As' and her 'A' pendant resembles that worn by her daughter – the future Elizabeth I (Fig. 21).

They pointed to further evidence in the carnation or a **gillyflower** held by the sitter. In 'a whole language of flowers in Tudor portraiture', carnations **symbolised love and fertility, gillyflower meant queen of delights and 'carnation' may derive from 'coronation'**: 'Put



Fig. 21. Embroidered with 'As' and her 'A' pendant.

all this together, and it does look as if this print was painted to mark her marriage and Coronation. 'It is hugely exciting. This could well be a Coronation portrait.' They was particularly persuaded by the A-pendant's similarity to that worn by Boleyn's daughter and the richness of the sitter's dress. The long, thin face and high cheekbones tally with contemporary descriptions. The original painting was sold in 1842 from Strawberry Hill, the Twickenham castle to a London art dealer. He in turn sold

it to Ralph Bernal, a British politician and collector who died in 1854. Then the trail goes cold [59].

But we must stress, that after her execution, anything that would remind Henry, or his subjects, of Anne Boleyn was destroyed... There was no contemporary portraits of Anne that survived the destruction. We haven't had anyway of knowing what Anne really looked like because the paintings or sketches that were labeled as her could not be proven to be so – even the sketches that Holbein created were labeled years after his death [34].



Fig. 22. Anne Boleyn.

Thus, hanging reverently in Room One at the National Portrait Gallery in London (Fig. 16, 22, 23), is the visage of England's most notorious Queen, Anne Boleyn (by an unknown English artist, late 16th century, based on a work of circa 1533–1536). This 16th century masterpiece is internationally recognised by the unusual depiction of a golden 'B' pendant, suspended by a string of glistening pearls around a neck destined to be separated from its shoulders [39].

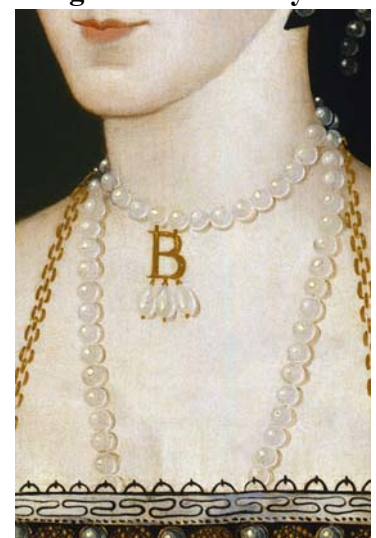


Fig. 23. Detail.

Necklace is one of the most recognisable and famous Tudor jewels. This pearl necklace with golden B pendant and accompanying gold chain is seen in multiple portraits of Henry VIII's second wife, but as with so many other pieces of Anne Boleyn's jewellery (see the video [14]).

B is for Boleyn. The now iconic single-initial lavalier, immortalised in Anne Boleyn's portrait as Queen consort to King Henry VIII, has become synonymous with the scandalous royal and her untimely end. Historians connect it to both Queen Elizabeth I and Queen Elizabeth II [39].

Anne was famous for wearing her initial B necklace, but she also wore other initial necklaces for H and A, and this is the intertwined H and A for Henry and

Anne (Fig. 24, 25), see the video [6].

There is a golden filigree centre piece with 3 drop pearls and golden bead caps



**Fig. 24. The necklace for H and A. Fig. 25. Anne Boleyn.**

**Fig. 26. Miniature portrait of Anne Boleyn, c. 1575.**

Royal sitters of imperial portraits took great pains to curate the ensemble in which they were to be immortalised. Ergo, by posing in an overt symbol of her identity as a Boleyn – in her official portrait as a Tudor Queen no less – Anne deliberately breaks with the conventional representations of a deferential British consort [39], Fig. 22, 25.

The Queen Elizabeth I was said to have worn a ring that secretly displayed an image of her mother (Fig. 27, 28, 29). The portraits inside were not discussed until after her death (Fig. 26).

Miniature portrait of Anne Boleyn (c. 1575) inside the ring (Fig. 26) that her



**Fig. 27. Locket ring owned by Elizabeth I, 1575.**



**Fig. 28. A secret ring. Fig. 29. Two images. Fig. 30. The rose Anna Boleyn.**

daughter Elizabeth I constantly wore and was removed from her finger at her death [3] (Fig. 28, 29).

In final analyses, historian Eric Ives stated that all Anne Boleyn's portraits were made fifty to sixty years after her death, in late 16th century, during the reign of her daughter, Queen Elizabeth I [34].

Thus, thanks to her portrait, five centuries later Anne's iconic 'B' necklace continues to be her most recognisable attribute— with actresses **Natalie Portman** (Fig. 31) donning a replica of the trademark necklace in *The Other Boleyn Girl* (2008), see the movie [60] [39], **Natalie Dormer** (Fig. 33) in *The Tudors* (2007–2011) (see the movie [65; 66], **Geneviève Bujold** (Fig. 34) in *Anne Of The Thousand Days* (1969), see the movie [10].



**Fig. 31. Natalie Portman as Anne Boleyn. Fig. 33. Natalie Dormer. Fig. 34. Geneviève Bujold.**

*The Other Boleyn Girl* 2008 film is a fictional take on fiction and the result is a mess of things that didn't happen in a time line that doesn't make sense. There is very little resemblance to the novel and even less to history. the film doesn't indicate where time is passing or has passed. As a result, there's no tangible timeline of events and the whole thing seems to take place over just a few years even considering the handful of pregnancies represented [21], see the video [42].

There are 10 different Anne Boleyn depictions on screen in historical movies and TV shows. Among them Oscar nominated (*Anne of the Thousand Days* (1969, the UK) and award winning performances. Some of the actresses were already Hollywood icons when playing Anne, for others the role meant their first major breakthrough in the movie industry (see the video [9]). Who is the best?

Back to Anne's pearls, if legend is to be believed, then the 'other Boleyn girl' – Mary Boleyn, Anne's sister and former mistress to Henry VIII – was given the necklace during her last visit with the disgraced Queen in the Tower of London and safeguarded it for her niece, the future Queen Elizabeth I (1533–1603) [39].

Since no portraits from Anne's lifetime survive (with the possible exception of the Holbein sketch) it seems likely artists painted Anne wearing pieces of jewelry her daughter had inherited, or pieces that were remembered as belonging to her.

At some point, Henry seems to have decided to pass the jewels on to Anne's daughter. They were not only an inheritance from her mother, but they were her Boleyn legacy...Some believe that Kateryn Parr (Fig. 35) may have intervened to urge him to give Elizabeth her mother's legacy.

Anne Boleyn's Pearls refer to a signature piece of jewelry worn by the 16th-century Queen of England as seen in her famous portrait, consisting of a single strand of pearls with a gold "B" pendant hanging from the center, and three tear-drop pearls suspended from under the letter "B." The queen is seen wearing this pearl necklace in most of her portraits painted during this period. During her short period of rule that lasted from 1533 to 1536, she presided over a magnificent court, renowned for its extravagance, with large sums of money being spent on gowns, jewels, head-dresses, ostrich- feather fans, riding equipment, furniture and upholstery, to maintain the ostentatious life-style required by her status. The wearing of pearl-studded gowns became fashionable during this period and reached a climax during the period of rule of Anne Boleyn's daughter Queen Elizabeth I (1558–1603), who is reported to have owned over 3,000 pearl embroidered dresses [33] (Fig. 36).



**Fig. 35. Kateryn Parr, 6<sup>th</sup> and final wife of Henry VIII by Hans Holbein**



**Fig. 36. Anne Boleyn's daughter Queen Elizabeth I.**



In this *Six Wives* **documentary** from History Calling [14], the authors go back to the original sources to discover what we actually know about this infamous royal jewel, how much (if any) merit the stories around it deserve and what Anne's attitude to initial or monogram jewellery was. They also look at the wider fame and significance of the necklace, including its many appearances in screen depictions of Anne (such the portrayals of her by Natalie Dormer in *The Tudors*, Natalie Portman in *The Other Boleyn Girl* and Jodie Turner-Smith in Channel 5's *Anne Boleyn*) and its continuing impact on modern fashion through its appearance in TV and fashion shows not related to this doomed Queen. As such, we'll discuss the appearance of modernised versions of it in *The Vampire Diaries*, *Ugly Betty*, a Balenciaga fashion show and around the neck of famous individuals such as Bella Hadid [14].

Apart from the pearls in the necklace, there are also other pearls in Queen Anne Boleyn's portrait (Fig. 23). 16 pairs of almost identical, spherical-shaped pearls are fixed to the queen's gown along the lower neckline of her dress. What looks like two rows of uniform pearls on her



head-dress perfectly matches with **Fig. 37. Armada Portrait of Queen Elizabeth I (1558–1603).** the pearls on the necklace and the neckline of the gown. It is not known exactly whether these are natural pearls, glass beads or other artificial beads forming part of the head-dress. The Armada Portrait of Queen Elizabeth I, however shows natural drop-shaped pearls in pairs, incorporated into her elaborate hair-dress (Fig. 37).

During the reign of Henry VIII, the queens shared a collection of jewels (Fig. 38). Each woman also had her own personal collection, such as Anne Boleyn's



famous initial pendants, but the royal jewels belonged to the crown and were loaned to each woman when she became Henry's wife [16].

**Fig. 38. A 19th-century artist's depiction of the first meeting between Henry VIII and Anne Boleyn.**

The pearl necklace as seen in the Fig. 23, 24 undoubtedly falls under the category of "rope" in the modern classification of pearl necklaces introduced by Mikimoto [33].

The crown jewels were a set of gems that were handed down from monarch to monarch. You can see the crown jewels of the Tudor era in the portraits of Henry's queens. The 'consort's necklace' is a piece which seems to have been worn by each woman after Anne Boleyn, and it appears not to have been re-set for each queen as many gems were [13].

A protesting Katharine of Aragon was ordered to turn the royal jewels over to Anne Boleyn in the early 1530s. Anne had some of the pieces re-set to her taste and this marks the first appearance of what is known as the Consort's Necklace (Fig. 39). It was a very distinctive piece consisting of two ropes of pearls in groups of four separated by gold "ouches" set with rubies. With the exception of the changeable pendants, this necklace would remain intact and was worn in the



**Fig. 39. The Consort's Necklace.**

portraits of Henry's subsequent queens (Fig. 35, 20, 18), so it must have been thought sufficiently rich and fashionable enough that there was no motivation to alter it [16]. According to this persistent lore, three of the four hanging pearls on the Imperial State Crown – thought to have been added by Elizabeth I – are believed to be those from her mother's famed necklace (**see the video [63; 64]**). The Imperial State Crown, presented by Queen Elizabeth II in 1970's. Her Majesty in this video speaks about the Imperial State Crown, she explains the use of the Crown and the story behind the Crown's main stones and gems). From Anne's portrait (Fig. 22), we know that the golden 'B' pendant sported three hanging pearls [39].

It's thought that some of Anne Boleyn's pearls may survive today in the State crown of Queen Elizabeth II [39] (Fig. 40), **see the video [56]**. The Crown. The very symbols of power, wealth, majesty and royalty. You can't be the King without the

Bling. Let's take a look at the 1500 year history of the British crown jewels. They have been washed away in the sea, stolen from a grave, melted down to make coins, sold off to pay princely debts, and pilfered from countries across the globe to end up on the heads of Britain's Kings and Queens [56].

The Imperial State Crown, presented by Queen Elizabeth II in 1970's. Her Majesty in this video speaks about the Imperial State Crown, she explains the use of the Crown and the story behind the Crown's main stones and gems (see the video [58]).

The Queen Elizabeth II explains the details and gems of the Imperial State Crown and says: 'The pearls belonged to Queen Elizabeth' (see the video [25]).



Fig. 40. Queen Elizabeth II (2011)



Fig. 41. June 2, 1953: Queen Elizabeth II Was Crowned the Monarch of the United Kingdom.

If true, then Anne Boleyn's in famous pearls have adorned two sovereign Queens of England; her daughter Queen Elizabeth I, and Queen Elizabeth II who wore the Imperial State Crown at her coronation on 2 June 1953 [7] (Fig. 41), see the videos [15; 61].

There is very interesting movie about monarch: The King's speech. About Queen's father King George VI.

The most important items used in the coronation are the monarch's two crowns. If the Queen has only worn St Edward's gold crown once, she is much more familiar with this: the diamond-encrusted Imperial State Crown. She wore it at the end of her coronation and for most State Openings of Parliament since.

**Queen:** You see, it's much smaller, isn't it?

**Interviewer:** Significantly.



Fig. 42. "You have to keep your head very still".

**Queen:** I mean, it was ... it was the same height. You know, it would be, it would have been up to about there when my father wore it.

**Interviewer:** I mean, it was huge then.

**Queen:** Yes, very un... unwieldy.

**Interviewer:** It's difficult to always remember that diamonds are stones, so very heavy.

**Queen:** Yes. Fortunately, my father and I have about, about the same sort of shaped head. But once you put it on, it stays. I mean it just remains, itself.

**Interviewer:** You have to keep your head very still (**Fig. 42**).

**Queen:** Yes. And you can't look down to read the speech. You have to take the speech up. Because if you did, your neck would break or it would fall off! So there are some disadvantages to crowns, but otherwise they're quite important things (**see the video [63]**).

By the way, Catherine Middleton, it has been widely suggested, could one day be Britain's first middle-class queen: mother a former air hostess, grandfather in the RAF. But her ancestors had starring roles in the great royal drama that was the Tudor dynasty's century of power. In fact, it turns out that Henry VIII (**Fig. 43, 49**) is almost certainly Kate Middleton's great-great...- grandfather [8] (**Fig. 44, 45**).



**Fig. 43.** Portrait of King Henry VIII, c. 1544 (c. 1800). Artist: Biagio Rebecca.

**Fig. 44.** Catherine and her family, June 8, 2019.

**Fig. 45.** Catherine, Duchess of Cambridge, 2022.

*Fig. 44.* Prince William; Catherine, Duchess of Cambridge; Prince Louis; Prince George; and Princess Charlotte watch a flypast from the balcony of Buckingham Palace during Trooping The Colour, the Queen's annual birthday parade, on June 8, 2019.

We know that Catherine Middleton is directly descended from an Elizabethan tough, Sir Thomas Leighton, and his wife, Elizabeth Knollys. Sir Thomas and his wife were also ancestors of Prince William's mother, Lady Diana Spencer (**Fig. 46**).



**Fig. 46.** Prince William and his mother Lady Diana Spencer.

But what no one has pointed out is that Elizabeth Knollys, Catherine Middleton's direct ancestor, was not only the great niece of Henry VIII's second wife, Anne Boleyn (Fig. 47), but also almost certainly the illegitimate granddaughter of Henry himself. Before he fell in love with Anne, Henry VIII (Fig. 49) had a four-year affair with her older sister, Mary (Fig. 48), mentioned by contemporary sources including the ambassador of the Holy Roman Empire [8].



Fig. 47. Anne Boleyn.



Fig. 48. Mary Boleyn.  
Royal Collection Trust.

Fig. 49. King Henry VIII, painted by Hans Holbein  
The Younger circa 1537.

During the affair Mary Boleyn (Fig. 48) bore two children, Catherine (Kate Middleton's ancestor) in 1524 and Henry in 1526 [8], **see the video [68]**.

So were they Henry VIII's children? Mary was married to a Tudor courtier called William Carey and the two children were known by this surname. But as Philippa Gregory, author of *The Other Boleyn Girl*, points out, 'Catherine was born at the height of Henry's passion for her mother.' And as well as being given various manors and money, after Catherine was born, in 1524, Mary Boleyn's husband, William Carey, was knighted by Henry VIII and his income doubled; Mary's father, Thomas Boleyn, was created Viscount Rochford in 1525. To mark baby Henry's birth, in 1526, King Henry VIII gave to William Carey the borough of Buckingham and the manor of East Greenwich [8].

Anne Boleyn, unable to give Henry a boy, was apparently jealous of Mary's royal son (**see the video [1]**). A contemporary source, John Haile, vicar of Isleworth, is reported to have said in 1535 that he had been introduced by a friend at nearby Syon Abbey to

"young Master Carey", saying that he was our sovereign Lord the King's son by our Sovereign Lady the Queen's sister, whom the Queen's grace might not suffer to be in the Court'. Two weeks later, Haile was executed for 'denying the King's supremacy' [8]

After Anne's execution, the Carey children remained in royal favour while Henry VIII was alive... When Catherine married Francis Knollys in 1540, Henry VIII gave Knollys his first royal appointment and the manor of Rotherfield Grey in Oxfordshire. Her brother Henry was also taken back into Henry VIII's household after Anne Boleyn's execution... Elizabeth I, however, showed them enormous favour. Henry, probably Elizabeth's half-brother, was created Baron Hunsdon of Hunsdon the moment Elizabeth came to the throne, and made Knight of the Garter. His vast tomb in Westminster Abbey, paid for by Elizabeth, is 39 feet high, the largest in the Abbey [8].

And in the "Battle of the Boleyns", who was the more successful sister? How do we even approach this question? We will be able to **see the documentary [35]**.

As for Catherine, Kate Middleton's ancestor, her eldest surviving son was made Earl of Banbury and her daughters virtually all married into the nobility. Catherine died in 1568, at Hampton Court Palace, Elizabeth I paid £640 for a lavish funeral, almost royal in scale. At Westminster Abbey Catherine's funeral documents were filed among those of Henry II, Henry VI and other monarchs. And, like her brother, Catherine Carey was buried in Westminster Abbey (Fig. 50), where Kate Middleton, her direct descendant, was married to Prince William in 2011 (Fig. 51, 52) [8].



**Fig. 50. The Westminster Abbey.**



**Fig. 51. Royal Wedding in the Westminster Abbey, 29 April 2011.**



**Fig. 52. William and Catherine.**

Kate's ties to the British monarchy go back a little further than her marriage to Prince William (Fig. 52, 54). She is a descendent of Mary and Anne Boleyn as well, according to *The Spectator*.

Following the ceremony, the 10 bells of the Abbey were run in a "full peal," which means they rang with no break for over three hours [40], **see the video [62]**.

Thus, The Boleyns had the last laugh. Anne Boleyn gave birth to one of the greatest rulers of England – Elizabeth I. And through Mary's line, the Queen Mother (Fig. 54) and the Queen Elizabeth II, who sits on the throne today (Fig. 55), are the direct descendants of Mary Boleyn.



**Fig. 53. The Anne Boleyn Rose.**



**Fig. 54. The Queen Mother.**



**55. The Queen Elizabeth II and Catherine, Duchess of Cambridge at Vernon Park in Nottingham, 2012.**

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### Translation of the Title and Abstract to the Author's Language

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**Петько Л., Максименко А. Історія Англії в троянді «Анна Болейн».**

Багато англійських троянд мають назви, пов'язані з англійськими персоналіями, місцями, навіть літературними персонажами. Стаття присвячена троянді «Анна Болейн», представленої англійським селекціонером Девідом Остіном у 1999 році і названа на честь Анни Болейн, королеви Англії з 1533 по 1536 роки, яка була другою дружиною короля Генріха VIII. Майбутню королеву Єлизавету I вона народила 7 вересня 1533 р.

Розглядаючи історичну постать Анни Болейн в історії, автори наголошують, що королева Анна Болейн добре відома тим, що зіграла ключову фігуру в політичній і релігійній трансформації в Англії близько 500 років тому. Після своєї смерті у 1536 році Анна Болейн з'являлася в різних художніх іпостасях. Інші королеви приходили на арену історії та уходили, але Анна Болейн залишається там постійно. Автори пишуть, що Анна Болейн — інтригуюча історична особистість, якій присвячено картини, романи, історичні біографії, фільми, телесеріали, трагічна опера «Анна Болена» (1830) композитора Гаetano Доницетті. Також простежено родинні зв'язки з Тюдорами королеви Єлизавети II та герцогині Кембріджської Кетрін. Представлено корону Британської імперії. У корону вставлено дорогоцінні камені, що мають історичне значення, як-от перлини королеви Англії Анни Болейн.

**Ключові слова:** Анна Болейн, Генріх VIII, королева Єлизавета II, герцогиня Кембріджська Кетрін, троянда «Анна Болейн», Доницетті, Марія Каллас.