

A
Celebration
of
Restoration

at
Wheatley Manor

Sept 4th
2010

DIEU

ET

MON
DROIT

Newman inv. 1807

PROGRAMME OF THE REVELS

DRINKS AND BISCUITS IN THE GARDENS, WITH MUSIC AND DANCING

- *Hypocras, fruit cup and jumbles*

-DISCOURSE IN THE MARQUEE WITH

■ *MATTHEW JENKINSON*

- *JOHN Fox*

SUPPER - IN THE TENT AND THE HALL WITH DRAMATIC INTERLUDES

FURTHER ORATION AND MUSIQUE

- *DAVID WATKIN*

- *MATTHEW SPRING AND SARAH STOWE*

POSSETT

*The “privies” are located by the front door,
within the garage, and upstairs and to the left.*



THE RESTORATION OF CHARLES II

MATTHEW JENKINSON

Historians have for a long time been uncertain about how to treat the Restoration period. Was Charles II welcomed back in because monarchy was our natural form of government, or because there were no better alternatives? Did the return of the monarchy merely constitute a reversion to the old practices of James I and Charles I, or did it herald the dawn of a brand new age prefacing British greatness in the eighteenth century? Were members of Restoration society caught in the grip of the traumas of civil war, or did they look forward with enthusiasm to a future of new discoveries? Was Charles II's libidinous character something at which to be smirked and



winked, or should he be castigated for his gross infidelities? Should we celebrate the achievements of the likes of Isaac Newton and Henry Purcell, or should we lament the presence of morally dubious individuals like the Duke of Buckingham and Earl of Rochester? Should we applaud Charles's political cynicism that enabled him (unlike his father and brother) to keep his throne and die in his English bed, or should we turn against him for lacking principle? Should Charles's brother,

James, be admired for his constancy to the Catholic faith, or should he be denounced for his political ineptitude at a time when fierce anti-Catholicism permeated British society?

That there are few 'right' and 'wrong' answers to these questions (and the answer is sometimes 'both') is suggestive of the complexities of the period and how ripe it is for discussion and debate. When Charles II came back to London on 29 May 1660, his new realm was in flux. The political and religious interests of British society were diverse and often conflicting. The memories of civil wars did not just go away and nor did the profound issues over which people had fought. Radical Protestants, emboldened by the relative freedom

they had enjoyed in the 1640s and 1650s, were not going to defy their consciences just because a newly emboldened Church of England thought there was only one Protestant way to worship. Republicans were not just going to fall in with a regime they detested just because Charles threw a big party. John Locke and his followers were not going to stop writing treatises on popular sovereignty just because some thinkers still hankered after the divine right of kings. Some Catholics were not going to suddenly lose their long-held desire for Britain to undo the Reformation; they may even have been encouraged by the apparent Catholic sympathies of the Stuart dynasty.

These diverse interests were made even more explosive by the nature of debate in Charles II's reign. The Restoration period is one of the most exciting to learn about, because it was one of the most exciting in which to live. Discussions about politics and religion - or indeed pretty much everything - were not confined to rarefied royal palaces or the Houses of Parliament. The lively print and manuscript culture, combined with the ever-present penchant for oral gossip, meant that the streets, theatres, coffeehouses, and taverns were abuzz with news. Plots, trials, discoveries, rumours: few people could escape them or remain indifferent to them and their consequences. That the stakes were so high - especially for Charles II who was desperate not to return to the ignominy of exile or end his life on the scaffold - made the debates so much more intense.

Many of the policies and practices of the early Stuarts had been rejected on the battlefield. Eleven years of constitutional experimentation had produced no satisfactory permanent alternative to monarchy. What was the new political setup to be?

From where did Charles II's authority come: God or the subjects who had invited him back from exile?

What should be worshipped, by whom, and where?

Perhaps most fundamentally, where did Restoration Britons stand in History and in their own world?

The unquenched desire to answer these questions ensured that in every walk of life - political, literary, musical, religious, scientific - developments would be mooted and contested, celebrated or rejected, but they would always be thrilling.



JOHN FOX

Wheatley Manor House sits where the former, pre-1789, London-to-Oxford road began to climb Shotover Hill. It is still name-plated 'Old Road', and the 4.8th milestone still stands in Wheatley. John Milton's mother-in-law, Anne Powell of Forest Hill, grew up in this House. Henry Purcell's music also seems to have been shaped by frequent stagecoach experience of 'Old Road' and its ghastly staging inns.

Tonight, we mark 350 years since the Restoring of the Monarchy in May 1660. Was it Restoration? Or Revenge, Reconciliation, Repression, or simple Refusal to learn the lessons of the War? When Charles I made his capital at Oxford, 164.2-6, this House was one of six along the Thame, either side of Wheatley Bridge, between Waterstock and Cuddesdon. John Taylor, 80 years after St Birinus' shrine at Dorchester was dismantled, wrote from Wheatley of 'the creeping pilgrim Thame' to Dorchester.

The other houses - Waterperry (Curson), Waterstock (Croke), Holton Park (Whorwood), Cuddesdon (Gardiner) and Cuddesdon Palace (Episcopal) - shared the Thame as Oxford's eastern, outer moat during the royal garrison years. Five out of six were royalist, and three, including Wheatley Manor, had been recusant houses. Cut, drawbridged and guarded, Wheatley Bridge was a boundary mark of No-Man's-Land.

Folklore has Cromwell billeted at the Manor House during the siege of Oxford, May-June 164.6. A stray robinet round in the Manor garden 'confirmed' the lore. Generals do command good billets and Oliver was 2-in- C New-Modelled Army. Henry Ireton, 3-in-C, definitely had Waterstock House - and brokered the surrender from the Croke townhouse at Marston. Fairfax, GOC, certainly took Holton Park, where Ireton married Bridget Cromwell in June, before William Dell, Army chaplain, and Alban Eales, royalist Rector of Holton, in a Directory of Public Worship wedding. (The Church of England and Book of Common Prayer were abolished, 164.5--60.) Ireton impressed his father-in-law deeply. Had he not died in 165-1, the English Republic might have been a 'Consulate', not the Protectorate.

Jane Whorwood of Holton Park managed Charles I's communications, finances and escape attempts during his captivity, 1646-9. She had already supplied wartime Oxford with nearly a ton of gold. For 35-0 years her story was suppressed and censored. On the night before his execution, Charles contacted her for the return of his jewels which she had held since Oxford. William Juxon, ex-Bishop of London was chaplain at his beheading. William retired with his brother John to Little Compton, near Oxford. In 1650 John bought Wheatley Manor. Property was cheap, and the Manor was a good hunting lodge, near Shotover forest. John and Bishop William were close. They shared William's salvaged episcopal wealth, and John's love of hunting, throughout the republican decade.

In 1660, Juxon, frail and deeply conservative, was appointed as (restored) Archbishop of Canterbury. On his death in 1662, his body was carried from Lambeth to Oxford, to muffled bell tolls along silently lined roads, past Wheatley Manor, to burial in St John's College. Two weeks later the body of Archbishop Laud, executed in 1647, was also brought to St John's. Charles II passed along Old Road in 1665, for the Plague Session of Parliament at Oxford. Villagers bowed and cheered, and the bells pealed. They pealed, by order, every Oak Apple Day, 29 May, until 1850.

WHEATLEY'S SON - JOHN GADBURY 1628-1704

John Gadbury was born in the village of Wheatley, product of an apparently scandalous marriage between a farmer and the daughter of Sir John Curson of Waterperry. A radical man in his twenties, a follower of the Levellers and other radical sects, he returned to Oxford after meeting the astrologer William Lilly. After further study Gadbury established himself as an astrologer, dedicating his first published "*Astronomical Tables*" to Elias Ashmole. During this time he swung over to becoming a committed royalist, welcoming the Restoration and publishing "*Britains Royal Star..*"

Unfortunately a bitter conflict grew between Lilly and himself. To add to this strife, the establishment of the "Royal Society" resulted in his spending many years of his life striving to demonstrate that astrology was a legitimate field of study.



THE BILL OFF^rLf,

Mancbet Bread rolls (v)

Pea soope (v)

Fritters (cheese) in the Italian fashion (v)

A Good Potato Pudding (v)

Oxford sausages

Cinammon Pudding boyled in a cloth (v)

Sallet (v)

Barley Potage with Chicken

Pears Stewed in Syrup (v)

Fine Oranges, fine Lemons



THE SECOND COURSE FOR THE SAME MESS



A Leg of Pork Boast with Mrs Wolley's Sauce

All manner of Tarts with custard, Fruits and almonds. (v)

A Hash o fBeef otberways, served on sippets.

Minc'd Pies

Stewed Prawnes and boyled rice Apple Cream (v)

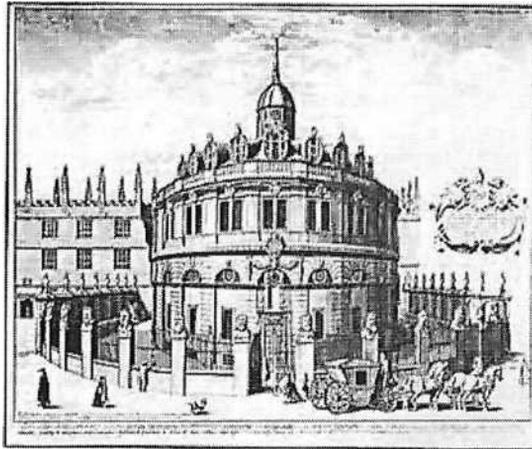
Toft's slipware plate, Charles II in the oak tree

AFTER THE MUSIQUE, SACK POSSETT AND GINGERBREAD

THE IMPACT OF THE RESTORATION ON ENGLISH ARCHITECTURE

DAVID WATKIN

The Restoration of King Charles II brought about a dramatic and unexpected revival in the architectural fortunes of Christopher Wren. The two men had a close working relationship, sharing a commitment to royal and ecclesiastical buildings on a grand scale in order to set the seal on England's restored glory. St Paul's Cathedral thus owes much to Charles II who also created a series of magnificent Baroque state apartments at Windsor Castle. These were replaced in the 1820s but are known from watercolours of which some reproductions are on display in the marquee this evening, reproduced from plates in "The Royal Interiors of Regency England". These rooms, in the Upper Ward of the castle, were created by the architect Hugh May and the Italian decorative painter Antonio Verrio (1675-84.)



Christopher Wren's Sheldonian Theatre, Oxford

WHEN THE KING ENJOYS HIS OWN AGAIN. MUSIC FOR THE
RESTORATION

Matthew Spring and Sarah Stowe

Most of our pieces come from the many publications of John Playford (1623-1687), a London music publisher who produced a broad range of books from the cheap and simple *The Dancing Master* (1651-1675) to the courtly *Choice Ayres, Songs and Dialogues* to sing to the theorbo-lute, or bass-viol (1767). Most of these songs are on the theme of unrequited love and were enjoyed as much for their poetry as their melody. At the other extreme we include the sort of ribald song that was so much enjoyed by Charles and his court. Songs that not only tell cautionary tales and saucy stories, but that address the issue of religion and the antipathy between Protestant and Catholic, that was a constant political theme of the time.



SAMUEL PEPYS

The diaries of Samuel Pepys and John Evelyn give us a detailed picture of life at the time of the Restoration, in particular the food, entertainment and other activities. So what did Samuel do on 4th September 1660?

“I did many things this morning at home before I went out, as looking over the joiners, who are flooring my diningroom, and doing business with Sir Williams both at the office, and so to Whitehall, and so to the Bullhead, where we had the remains of our pasty, where I did give my verdict against Mr. Moore upon last Saturday’s wager, where Dr. Fuller coming in do confirm me in my verdict. From thence to my Lord’s and despatched Mr. Cooke away with the things to my Lord. From thence to Axe Yard to my house, where standing at the door Mrs. Diana comes by, whom I took into my house upstairs, and there did dally with her a great while, and found that in Latin “Nulla puella negat.” So home by water, and there sat up late setting my papers in order, and my money also, and teaching my wife her music lesson, in which I take great pleasure. So to bed.”

BIOGRAPHICAL DETAILS

Matthew Jenkinson

Matthew Jenkinson attended the 'free school' founded by one of Charles II's Secretaries of State and the second President of the Royal Society, Sir Joseph Williamson. He studied History at the University of Durham, where he was awarded the Thompson Prize, before reading for a Master's and D.Phil at Merton College, Oxford, where he held the Arnold Scholarship. He has twice been a Mayers Research Fellow at the Huntington Library in California, and he has received grants or awards for his research from the Arts and Humanities Research Council, the British Academy, and the Institute of Historical Research. He has taught History at the primary, secondary, and tertiary levels, and is currently Head of History and English at New College School, Oxford. His first book, *Culture and Politics at the Court of Charles II*, will be released in November 2010. He has written a number of articles on seventeenth century history, literature, and education and also reviews books for the *English Historical Review*, *Journal of British Studies*, and *BBC History Magazine*.

John Fox

John Fox has had work published on the First World War in a Rhineland village, and on Britain's attempt to take California in 1846. His recent civil war biography of Jane Whorwood of Holton Park, Oxford, has received widespread critical acclaim and featured in the Oxford Literary Festival. He read history at Oxford when pterodactyls flew overhead. Retiring after nine years as a trustee of Cecily's Fund, he can vouch first hand for its effectiveness.

Bill Moulford

A true "Renaissance Man" — Bill has currently put his work as a Rocket Scientist on hold in order to concentrate on his musical career as a composer. Bill is a frequent performer in the Oxfordshire theatrical scene, including Shakespeare productions in the grounds of Wheatley Manor. At present he is in demand for his portrayal of major historical figures in museum based re-enactments and on audio-books.

Trevor Newton

Once introduced by Stephen Fry as "the most amusing man he knew", Trevor is an artist of increasing status. Trevor studied History of Art at Cambridge University and his work has been commissioned, exhibited and sold by Christie's, published by OUP and has appeared in publications as diverse as 'Country Life', 'Harpers and Queen' and 'The Literary Review'. He also exhibits on a regular basis. We are grateful to Trevor for the original artwork gracing the front of this pamphlet.

David Watkin

David Watkin is Emeritus Professor of History of Architecture at the University of Cambridge, and Fellow of Peterhouse, Cambridge. David has also taught at the Prince of Wales' Institute of Architecture, is an Honorary Fellow of the Royal Institute of British Architects and is Vice-Chairman of the Georgian Group.

Matthew Spring

Matthew was born in Tanzania, and went to Saltash Comprehensive School. He read music and history at Keele University, Goldsmiths College London University where he did an M.Mus in ethnomusicology, and at Magdalen College, Oxford, where he completed his D.Phil on the Lute. He also studied lute and early music performance at the Royal College of Music and now follows parallel careers as performer and musicologist. Matthew is a senior lecturer at Bath Spa University. Formally he taught at London Guildhall University, where he held a Leverhulme Research Fellowship and was a lecturer at Birmingham University. He is an expert on early instruments and is regularly invited to contribute articles to musical journals and books. His *History of the Lute in Britain* was published by OUP in 2001 and won an international prize, and his edition of the Balcarres Manuscript is due in September 2010. He performs with a number of Early Music ensembles and has appeared on over 50 recordings.

Sarah Stowe

Sarah Stowe studied at the Royal College of Music where she was awarded a Foundation Scholarship and prizes for harpsichord and piano. With a British Council award Sarah then studied singing in Italy and now studies with Peter Harrison. Her wide musical activities include performances, recordings, research and commissions of contemporary and early music. She has made several tours for the Early Music Network and the British Council with Sirinu, Folies Bergeres, the Broadside Band and her own Arts Council research project 'Purcell's Heroines'. Other groups she works with are the Academy of Ancient Music, Taverner Consort, New London Consort, Dufay Collective, Gemini, pianist Kate Ryder and percussionist James Wood. Television work includes 'In Camera' (BBC2 chamber music series) and James Dillon's 'Tempest' on BBC2's 'Sound on Film'.

Harriet Cawood

Harriet Cawood spent 10 years playing with Sir John Eliot Gardiner and Orchestra Revolutionnaire et Romantique and the English Baroque Soloists. She has performed many concertos around the UK and enjoys performing with Professor Clive Brown and Daniel Gordon as part of the LUCHIP piano trio, which is connected to research into 19th century performing practice at the University of Leeds. Harriet is Head of Maths at New College School, Oxford.

William Hess

William is a former chorister of Christ Church Cathedral, Oxford and is currently reading law at Peterhouse, Cambridge, where he holds a Choral Scholarship.

Sebastian Cox

Sebastian, a former chorister at New College, Oxford, is currently a music scholar at Eton College. He has sung throughout Europe and is a treble soloist on the forthcoming New College Choir CD of Monteverdi's Vespers.

Culinary Capers

Culinary Capers consists of an ad-hoc group of friends, working independently and in partnership to recreate historic repasts through academic research and experimentation. Past endeavours have included the food for the Milton and Purcell evenings at Wheatley manor, interval refreshments for Shakespeare productions and Roman and Medieval fare for children at schools and at the Museum of London.

Helen Wilcox

Helen combines her academic background in Art History with her skills as a seamstress to produce historical and theatrical costume for many Oxfordshire productions. She is also happy to undertake individual commissions through her company "Bodkins".

WITH THANKS TO;

Russell Kilmister

The Men and the Boys

William Hess, Ren Slingo, Matthew Topham

Oscar Talbot, Nathaniel Hess, Sebastian Cox, Thomas Frazer, Lewis Spring

Theo Cawood

The Wenches and Maids

Georgia Parry, Emily Hess, Phoebe Talbot, Natasha Brice, Laura Rayliss,

Laura Frazer, Jemima Cox, Harriet Spring, Grace Wilcox

The Cooks

Sam Kendall, Elizabeth Hess, Corinne Miley-Smith, Helen Moulford

*The speakers, musicians and performers who have so kindly
given their time and professional expertise.*

Cornfield Bakery

Trevor Newton for the artwork

Cecily's fund

Cecily's Fund is a UK registered charity that makes it possible for
Zambian orphans and other impoverished children to go to school

Cecily Eastwood was a sparkly nineteen-year-old when she embarked on her gap year between school and university. She left her home in Oxfordshire to spend a year teaching in Zambia. When she arrived in the Zambian town of Kitwe, she set about finding an organisation with which to volunteer. She found an organisation called CINDI, which helps children who have been orphaned by AIDS.

Cecily died, only months later, in a Zambian road accident. Her parents, Basil and Alison Eastwood set up Cecily's Fund in her memory.

Cecily's Fund raises money to give these children shoes, uniforms, books, pens and help with fees, without which they could not go to school. We also help them to help other children by becoming Peer Health Educators and Teachers.

All the money raised from tonight's event will go to support the work of Cecily's Fund. For further information: