Sprin Journal of Arts, Humanities and Social Sciences

ISSN: 2583-2387 (Online)

Vol. 03(09), Sep 2024, pp, 01-06

Journal homepage: https://sprinpub.com/sjahss

Review Article

Orations and the Didactic Motifs of Elizabethan Progresses

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ARTICLE INFO

Keywords:

Cultural History, Early Modern Britain, English Literature, Literary Studies, Oration

Article History:

Received: 24-07-2024

Accepted: 10-09-2024

Published: 15-09-2024

ABSTRACT

Memorializing Queen Elizabeth's progresses and their pageantry from the middle-to-late sixteenth through the early seventeenth centuries requires that we examine how her royalty was represented in Medievalist art and prose. Ceremonial displays of Elizabeth's aristocratic nobility included prayers, sermons, tribute tracts and ballads, sonnets, verse poems, personal letters, and brilliant speeches just to name a few of the major literary mediums. As Roy Strong wrote about in The Cult of Elizabeth, images were meant to be read, and the inscriptions placed on miniatures and portraits emphasized the significance of details in paintings. It became clear through the diverse speeches given at the Queen's hosted lodgings at various English cities that evoking as much symbolism one could in writing and reading would endear Elizabeth's pleasure, but it was not the only way of getting the Queen's attention. Gift-giving was a favorite practice. As such, creative symbolism and objects of devotion needed other means of demonstration, and this had especially shown up in literary motifs and mythology. In this paper, I argue that historians must recognize the ways orations and speeches worked as publicized letters during the pageantry of Elizabeth, making her court's progresses a means of political, social, and religious negotiations with representations of empire. These verbal acts of negotiation supplanted private relationships that predominated pre-Reformation England and made Elizabeth's Tudor, imperial authority over church and state more visceral in uniting ceremonial practices and promoting England.

Cite this article:

Moore, N. M. (2024). Orations and the Didactic Motifs of Elizabethan Progresses. Sprin Journal of Arts, Humanities and Social Sciences, 3(9), 1–6. https://doi.org/10.55559/sjahss.v3i9.402

Introduction

Oration showed the ways communicated language of written pieces, personal letters, and rhetorical devices reshaped not only the position of the church and state but also transformed Elizabeth's relationship with her subjects in counties all over the English Empire who were searching for means of advancement with the monarch. A historiography of Elizabethan progresses should start by assessing how the image of the Queen and her divinity has been depicted over time. First in *Orchestra* by John Davies in 1596, and then the notorious Procession Picture of 1600, prefaced by one such Elizabethan praise titled *Hymns to Astraea* in 1599. These are what Roy Strong describes in *The Cult of Elizabeth* pertaining to Elizabeth's caricature as a "just virgin," or as Astraea (Strong, 1977, pp. 46-47). Robert Peake's painting *Queen Elizabeth Going in Procession to Black Friars in 1600* was utilized within John Nichols' 1800s writing where portraits of the Queen's visceral authority and a majestic entrance to a city were included. Yet, it is historians like Cristy Beemer who have underscored how the use of rhetorical devices transformed gender roles with Elizabeth I's undoing of "chaste silence" for women and made verbal and written expression more accepted (Beemer, 2011, pp. 258-274). My study will further apply that reasoning to understand the emotion of royal speeches and orations during processions as a new tool of negotiated tactics and strategy.

Frances Yates' *Astraea: The Imperial Theme in the Sixteenth Century* argues that history should be more emphatic toward the Tudor position as arbiters of both church and state. This "Royal Supremacy" would have ushered in or at least brought back many aspects of what Yates referred to as a golden age of imperial religion (Yates, 1975, p. 39). Other historians of the Elizabethan era have also highlighted changes Elizabeth's reign made to the popular pageantry of Protestantism, as well as their promotion of what the Marian Exiles called true Protestantism. Mary Hill Cole described in detail this idea in *The Portable Queen: Elizabeth I and the Politics of Ceremony* by showing the reluctance of the Queen to travel to the predominantly Catholic, northern reaches of England (Cole, 2010, p. 136). It was her progresses, ultimately, that allowed her court to temper conformity amongst her subjects while unifying what ceremonial practices the church would have. Furthermore, it was ceremonial chivalry that determined which displays of the Queen's image, as the Virgin who reformed those pre-Reformation practices, into something that was able to merge the boundaries of ceremonies and non-traditional practices in a delicate dance, as Yates has again proposed. Sir John Davies, also, was an interesting fellow to study. He wrote poetic verse and cadence that along with the Procession Picture, embraced the Queen's ethereal embodiment in the early 1600s. Davies wrote *Orchestra* and *Hymns to Astraea* as a dedication to the

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https://doi.org/10.55559/sjahss.v3i9.402

name Astraea which was the main name of Elizabeth after her Accession. These writings made Davies' followers an intellectual group of the Queen's admirers, and according to Roy Strong, helped promote a mediation of her worldly power and dual masculine, feminine identities to govern these diverse modes of thought.

Yet, some debates remain about the historiographical significance of didactic transactions such as gift-giving of physical Bibles, other texts, speeches, and symbolism. In Jayne Archer's, Elizabeth Goldring's, and Sarah Knight's work *The Progresses, Pageants, and Entertainments of Queen Elizabeth I*, we find that the relationship between government and religion was also akin to the Queen's relationship with the city. Mary Cole again gets cited this time by Archer who supports the idea that Queen Elizabeth's entrances relied upon displaced power as an outsider and made pageantry an act of mutual inclusion (Archer et al, 2015, p. 86-87). This in turn made the monarch favor these local township's gifts to her, as their guest, thereby making entertainment a practice in teaching how their civic community could be assisted by her power (Archer et al., 2015, p. 83). Where my thesis comes in is by attributing greater significance to the attributes of verbal negotiation in orations and spoken displays during Queen Elizabeth I's progresses. As Sydney Anglo has proposed in her work, *Spectacle, Pageantry, and Early Tudor Policy*, the themes of 'laudando praecipere', where civic pageantry granted the Queen advice, grows (Anglo, 1997, p. 357). I argue then to bolster our historical presentation of both negotiation and rather than only physical transaction, the reciprocal qualities of orations that guided the Queen on these towns' behalf. Other recurring themes like fountains, or miraculous conduits that turned water into wine gave meaning to the Queen's journey in a host city while proving their local mastery, but it is ultimately the use of orations that could bridge the divide between Elizabeth's royal court and her subjects' want for aid.

Rhetoric and Ritual: Shaping Elizabethan Civic and Cosmic Harmony

This paper will follow up on eulogies about the Moon, Venus, Virgo, Beauty's Rose, and even virtues like wisdom to make mediation its primary focus, by guiding us through the subtle transformation that was negotiated in speeches to sure up economic and social harmony. Cosmic harmony, again, a virtue that the elements below follow and necessitate some kind of mediation from above is prevalent and present in poems and readings about Elizabeth. But there are many poems, and it is something that compelled writers and citizen readers to understand much more than portraiture may have, that during the reign of Elizabeth I, England had sustained a religious transformation not only following their pre-Reformation ways of life but by using speeches to negotiate economic pacts and change the traditions of social life. Between the Queen and her many subjects, they would have discussed a variety of topics that in the following pages will be depicted as heightened awareness and appreciation of the physical landscape and natural environment. Davies himself wrote hymns dedicated to some other pictorial artworks like Mantegna's *Triumph of Caesar* that made the Renaissance era and the goals of antiquarianism intuitive in triumphing over anguished spirits. Some other procession members like the canopy bearers were part of vivid background details in the Procession Picture and were integral to making up "Architectural Vocabulary" as well. This term is used by Strong to describe the ways Worcester and a river like Thames were used as the silhouetted backdrop to the painting to give viewers clues about the area's natural significance (Strong, 1977, p. 40). Sonnets and speeches allowed interpreters to rectify how these specific landmarks were being addressed directly, rather than perceived in mythological language.

Mythological representations of Queen Elizabeth had formed to especially tribute her beauty, but some places had developed advanced depictions of landscape that promoted their natural reserves and the ethos of "as above, so below." Along with gathering favor as adequate communicators on behalf of the royal court, the idea of beauty was not always a mere physical trait, so these people often expressed themselves with more speeches. Being "Queen of Love and Beauty" as Strong defined required that her subjects exude passionate expression, such that orations became a prevalent form of entertainment at her various stops at processions (Strong,1977, p. 48). A good example of these orations came in 1578 at Norwich (Bynneman, 1578). Elizabeth's Festival entries were treated with masquerades performing the Gods and Goddesses like Mercury, Mars and Venus, Jupiter, Juno, Apollo and Pallas, Neptune, Diana, and Cupid. Yet, it was the poems and speeches that told a grander story. Not unlike these Gods and their celestial counterparts, this primary source document demonstrates the significance of the physical landscape and how our sun, clouds, and the natural landscape of mountain ranges could be juxtaposed with Her Majesty's power while it showed their place as a natural reservoir to succeed with her royal presence. How was the Queen a beacon for natural beauty? In Henry Bynneman's *The Ioyfull Receyuing of the Queenes Most Excellent Maiestie into Hir Highnesse Citie of Norwich,* there are Monument Verses of a Genesis tale about Josephus. The same story shows us the serpent swallowing its tail, and in it, the physicality of water and Mount Surrey symbolized on page 27 of the book makes the weather an intermediary that imparts meaning to the verse as it was read. In the concluding lines, it read, "oh thine, unto the highest tops of your princely estate" to Elizabeth, it was orated. In this way, the Queen had become the embodiment of lofty goals for her subjects, and this verse solidified how much they held the landscape in veneration for its big reach distanced from the people, bringing profound natural beauty and resources close to home to negotiate their value in the Empire.

Other symbols that were dedicated to nature in *The Ioyfull Receyuing of the Queenes Most Excellent Maiestie into Hir Highnesse Citie of Norwich* negotiated and mediated the value of cycles, akin to market forces. By demonstrating a city's worthiness as a beacon for prosperity, the Queen would support their efforts. The primary example of the sun and clouds where we find that the Queen's uncontrollable beauty amplified the brightness of day, yet also instilled interest in the counterposed forces of darkness proved how shadows cast onto the world were prevented. Elizabeth was herself bestowed with a poem that exemplified all the details of the people's new experience of her presence and emotions as if they were part of a natural cycle of seasons which made them relish in feelings of delight, danger, and delay as it came to them. Yet, it is also the coldness that they are exhibiting in this poem from page 52 on. Thus, it is in these extrapolations of the multitude of weather patterns through light and darkness, heat and cold, or both harmony and danger of thunderous cloud formations that imparts a documented cyclical pattern of death and revival. The nature of these subjects' relationship with the Queen was always tumultuous but the poems in this text demonstrate their willingness to persuade the Queen to return one day, if not sooner. Paintings, then, rather than speeches may not have told the whole story in this instance because the rhythm of poetic verse also evoked the sentiments and recognition of the weather as it happened in real-time. In the beginning and end parts of one verse, we find that Phoebus Apollo has returned when it reads, "found return, which banishing the night, brings back the day (Bynneman,

1578, p. 52)." Elizabeth's virgin mystique was supposed to carry on that image by using her notorious avoidance of affairs with other male suitors as a sign of her care for the Empire first. Thus, the association of love, Venus, and other divine beings was most appropriately situated as a representation of the Queen's embrace of England by returning to support the cities she visited.

From Queen Elizabeth I's coronation about the year 1559 on, we discover that children and other civil subjects had gotten the chance to make their way to view the Queen's chariot and offer speeches of their own, demonstrating the youth and naivete, or ignorance of the Empire that was destined to mature during her reign. In *The Royall Passage of Her Maiesty from the Tower of London, to Her Palace of White-Hall, with Al the Speaches and Deuices, Both of the Pageants and Otherwise, Together with Her Maiesties Seuerall Answers, and Most Pleasing Speaches to Them All* by John Busby we encounter a published text from 1604 but was written about the year 1558. One instance of a child's oration gets recited when a child displays an aptitude for orating about unity and the Queen herself responded by promising to preserve their concord with the city (Busby, 1604, p. 4). Dialogue like this presented clear examples of negotiation tactics through their speeches attempting to corral the Queen's compassion. These progresses as an act of passage through the English cities were also evolving to represent changes as they were occurring. Archer et. al has identified the figure of Apollo also in *The Progresses, Pageants, and Entertainments of Queen Elizabeth I* where they note in Figure 4.2 by Hans Holbein the Younger, c. 1533 where English civic pageantry had evolved. In the chapter "Location as Metaphor," they assert a prevalent theme about Medieval progresses that began with Elizabeth's mother, Anne Boleyn who also made her entries and coronation with a series of religious and divine motifs. Apollo and the Muses seated on Parnassus with a fountain at their feet beckon that the crowd should interact with her. Elizabeth was able to tempt the crowd to make speeches and call out to a visible monarch. This kind of imagery unraveled both the physical and verbal "chaste silence" that Beemer alluded to in "The Female Monarchy: A Rhetorical Strategy of Early Modern Rule."

The Progress of Elizabeth I in 1592 and its speeches are covered in *Speeches Delivered to Her Maiestie This Last Progresse, at the Right Honorable the Lady Russels, at Bissam, the Right Honorable the Lorde Chandos at Sudley, at the Right Honorable the Lord Norris, at Ricorte. British Library* by Joseph Barnes presents a clear depiction of these divine rights of human nature finally becoming more human. Here, there is one case of a "wild man" who appears out of the wood to deliver a speech. This and others are examples of making known the innocent ideas, and ambitions that orations were able to elicit from the crowd grew to be more outlandish (Barnes, 1592, p. 5). These kinds of displays curtailed much of the previous discussion historians have had about mythology and the Queen. In effect, these examples show that many people were providing novel interactions of the natural kind and were not jaded by making grand symbolic gestures to her royal court. And over time, and definitely by the 1590s, that emotive character brought us to another point, which was that Elizabeth I's progresses negotiated to change the divine images of their deities to new animalistic metaphors which were closer to home. Children at such a young age had yet to transform into their adult bodies. In 1592 progress, Queen Elizabeth heard the words of Pan and virgins who kept sheep, pigs, chickens, and other animals, professing his yearning for real love. He says this: "you are not so young as to not understand love… how often have I brought you chestnuts for a love token" and continues to mention a rough hide, comparing it to a smooth heart (Barnes, 1592, p. 6). These counterpose of the need for physical warmth, like wearing a sheepskin or receiving nourishment in the form of chestnuts, as insufficient currencies to acquire love. This Pan embodied the identity of the Queen's subjects as part of the natural order, rather than divine, and instilled the values of human rather than divine promises to acquire worldly successes.

The city's physical landscape and monuments were transformed by the Queen's entrance to open space while marking important milestones such that this would always be a special place on her processions, wherever she entered from. Elizabeth was able to balance and strike a chord between chaste virginhood and unadulterated masculine, or monarchical rule during her reign. It made her vulnerability and the people's ambitions more public while projecting power. The image of her canopy, sketched, and other writings were made with it as an influence and inspiration. In this way, the relationship between her progresses and paintings further situates this paper's aim at highlighting the unique voice of orations during these events. When Queen Elizabeth arrived at Harefield Place in 1602, she was met by two people who would make a dialogue speech. Elizabeth entered near a demesne and a dairy house. These two individuals represented a bailiff, and the other a dairymaid, while Queen Elizabeth kept by a tree to avoid the rain – In John Nichols' *The Queen's Entertainment: at Harefield Place, Middlesex, in July 1602, with Some Particulars Relative to Several Earlier Visits at Loseley, Chichester, Southampton, Winchester, Sutton, Barn-Elms, Kingston, and Putney*. It also coincides with a similar duality that had marred their relationship with the divine Gods and Goddesses of their pagan and Christian deities. Were these two Master and Mistress part of a similar coordination of masculine and feminine emotions in a passionate dance to capture the Queen's compassion? The evidence points to an affirming, yes. These strangers of the dialogue met and, similar to other speeches and orations, related themselves to the seasons as opposing forces in separate spaces of feeling that required the Queen's royal guidance.

And as this speech was entertaining Elizabeth, they brought up the irony of *place* and *time* as an idea, that further emphasized how her mobility accosted them to mediate more power despite being busy with other cities. We find that the same text mentions summer, then winter, and invokes the chatter of day despite it being night when one of the speakers had been dreaming during their sleep of chirping friskets. It is something that made this person feel awake despite their slumber. The grace of her presence was fleeting at Harefield Place, and the timing of not only the seasons, but each day made them feel covered by her majesty as powerful, but a fleeting force, nonetheless. Those shadows and eclipses were tantamount metaphors to describe more than the sacred and based it more upon again, a natural right to the landscape and architecture of their host city to converse and talk with the person that had the most power over them. In this way, Harefield Place became a sanctuary for holy days, bad weather (like the rain), and one of the fairest palaces around. And the Queen finally was able to exchange what they were experiencing in the present moment to understand how the same rainy weather was an image of their plight from far and close to home.

The Queen's hosts had always been big gift-givers, and Francis Bacon was no exception to this rule, though Bacon's gifts were mostly symbolic items that could not fully demonstrate his scholarly aptitude. It was through his speeches and not just these symbolistic items that Sir Francis Bacon endeared and helped transform the inner circle of entertainers. It was Bacon who bestowed diverse gifts to the Queen in 1577-8 of these things: "a gown of blue satin, with rows of gold; and two small perfume

boxes of Venice gold, faced with powdered armyns," kept up his gift-giving talents, but also added unto them (Nichols, 1821-1823, p. 46). In addition to these, he gave in the following year a satin nightgown that was embroidered, and again in 1588-9, Bacon gifted the Queen a velvet coat with lace of silver and gold plating, also in the same page that followed. Sir Francis died in 1590, though, and the Queen was reminded of the speeches that he presented in entertainment at Twickenham Park. He also performed with a Sonnet to honor the Earl of Essex. This represented another trend in Elizabethan progresses, which was that orators who spoke and wrote in Latin could spread their intellectual abilities, such that Ambrose Coppinger who had a Master of Arts, M.A., gave the gift of knowledge to be bestowed upon the Queen. This was a welcomed pattern when it came to entertainment, as Latin was a popular language for scholars to speak. The feeling of stewardship and high-mindedness was a real way for the aristocracy to keep up with their innate desire to stay true to this ritual of mediation. Emotionally, we can compare this to Sir Bacon's gift-giving as another testament to youth, as one would give to children, as in our other examples of speeches. Elizabeth was growing old by the year 1600, and after the passing of Sir Francis Bacon, a decade later the Queen's death would coincide with Coppinger, M.A.'s son, "young Ambrose" who was knighted by King James in 1603. These, in effect, represent how the language of the aristocracy was used as a bargaining chip to communicate reciprocity of teaching and using the didactic style.

The high-imperial Funeral of Elizabeth was written by Infelice Academico Ignoto (White, 1603). It was a progress of its own, though at the very end. In the section called "The True Order and Formal Proceeding at the Funeral of the Most High, renowned, Famous and Mighty Princess," there was a commemorative poem. We recognize that there are reasons to laud this poetic verse because it notes a distinction between sight, and the object of grief, which is the Queen. It reads, "Before thou read, prepare thine eyes to weep, if that thou eyes contain one liquid tear, or if thou cannot mourn, fall dead in sleep," implicating our sense of sight because it pains them to bear the sight of their Queen who was once the most beautiful image of grace (White, 1603, p. 13). And then before that, there was an oration in memorial of the highly favored Queen. It argues that the instruments of breath are how the spirit is exchanged into our physical form. Transformation of this kind is telling of negotiation dialogue between our material desires and how they are "sensed" with our eyes and ears. Then going on, it says, that the discourse flowing from his lips, rather than the channel of tears that would make one weep in seeing and reading, would "plant amazement in your ears, to hear the flowing eloquence of my tongue [and lips] (White, 1603)." And while these wellsprings of emotion hardly penetrate the eyes, the ears and by extension our mouths, allow us to give acknowledgment to the "power" of breath, rather than death. This is an all-new kind of silence for Queen Elizabeth as her death is a silent one, and these orations vocalize her memory such that she was on a regular progress through an English city, alive in their memory. This orator does a good job at demonstrating the ways praise is better said than seen, because vocalizing the multitude of "tongues" encourages diversity, as we have witnessed so far.

Our notorious Procession Picture of 1600 was not accompanied by an equally captivating "Departure Picture" that depicted, not Elizabeth I's entrance, but her exit from the place, though there are "leaving" speeches instead that mediated ideas about the future. When at Eluetham in Hampshire with the Earle of Hertford, a poet made this oration, which was a poem about her timely departure. And because there were no paintings of this, the poet opens with the object of "water" and how wetness can be applied to her parting. He asks, "how can the summer stay, when the sun departs? (Wolfe, 1591, p. 35)." There is a narrative that the poet wants us to focus on, about the ultimate change that happens after summer, or at least once the sun no longer shines as it was before. These kinds of speeches allowed Elizabeth and her court to contemplate the future and whether they should negotiate their return. These questions most often must be orated, so that the Queen knows what the people are looking for her to do. Elizabeth I is both the image of nobility and the overseer of the folk's right to a good conscious about their towns. The Queen had done the same with the children by promising to retain harmony in the empire. And here, we find that the repetition of question-asking is bringing to light the city's incompleteness of personal doubts about the warmth of the Queen's attendance. The poet uses the metaphor of pride, to objectify the triumphant singing that ceases after she is gone, the creatures and fauna of the wood that die, and overall mourning the "former" way of life that had commenced in bustling affairs while she was in town. Yet, the memory of the Queen remained, and memorials before her funeral, like at various progresses encouraged the townspeople to recite their "pain" in hopes that she would remember the better days in the past or those that remain ahead and how she would fulfill any promises that she had made.

Additionally, the worth of Queen Elizabeth I was not easily categorized or limited by a single name as the example of Astraea has shown, but what these names embodied instead were prophecies and predictions about the natural world. It was also something that required special ways of symbolizing her worth as a person and identity like the items she acquired through gifting. Tritons and Neptune were another big embodiment of Elizabeth's persona, and orators went to great lengths to entertain the Queen in between pageantry of music, tennis, fireworks, and banquets to determine how the future landscape and weather would influence their natural world and environment. And like Elizabeth's relationship with Cynthia, the Greek goddess of the Moon, Neptune was not as common an identifier, but Nereus's, Neaera's, and the oration of Syluanus promoted Neptune and water as other poets did in their speeches as a primary reservoir. In John Wolfe's *The Honorable Entertaiment Gieuen to the Queenes Maiestie in Progresse, at Eluetham in Hampshire,* another three orations present historians with ponderings on the future of their city. In the oration of faire Neaera, the "sea-borne Queen" and her "silver founding word is prophesy," are lines that make us ponder how the future will turn out while negotiating with our demons, so to speak (Wolfe, 1591, p. 26). Similarly, these orations by Neaera and Syluanus both mention oracles, as if "printing oracles in every leaf" would divulge nature's plans before they happen (24). To that end, it is clear that the Queen may not have had a prescribed path in life, and that she was always transforming in patterns along with the progresses and their townspeople in an act of dialogue. Who was Elizabeth to become yet, even by 1591 and being more than three decades into her reign, but not long before the end? We find diverse means of placing her identity into dialogue with speeches and their orators, and, by extension, the natural landscape that withered and grew.

In the decade before the end of Elizabeth I's reign we come upon speeches that not only pointed to prophecies, but also disputation of "physics" as a predictive, or statistical model of the natural world. For the first time, Elizabeth after twenty-six years had finally decided to visit the University of Oxford and others who were in attendance from Merton College and St. John's College just to name a few. This follows the didactic model of teaching, but instead from the places where education

was supposed to be delivered, and now that the Queen was visiting them, they were the rightful procurers of knowledge. In addition to lectures, Nobles and Lords of the Counsel were presented what the common schools called "disputations," sometimes also called "quodlibets". Master of Arts and Bachelor students pleased Her Majesty with vocal debates about natural philosophy from students who attended Corpus Christi College. Other discreet speeches followed, and replies argued over topics related again to philosophy or divinity. There were also public lectures about music whereby the Queen's orator or reader when reaching the topic of divinity, was opposed by ten other doctors. An orator "disputed" in his way by petitioning the Queen and negotiating forgiveness for whatever wrongs they had done to her:

> "Next, in petition unto hir Highnes for hir gratious pardon if anything had unadvisedly passed, wherein they or any of the University had offended. And lastly, in thanks unto hir Highnes, in the name of their Honorable Chancellor, of himself, and the rest of the Doctors, and the whole company of students, for hir most gratious favor in vouchsafing them again hir Highnes presence, after six and twenty years (Nichols, 1821 to 1823, p. 159)."

And because it was 1592, the Queen's reputation for having vocal entertainers was a trend that was set in staying at these seldom visited places.

At the previous year's progresses in 1591, a porter's speech was attended by her majesty where the porter described the structural decay that only the Queen's presence could fix. In time, it is revealed that during this progress and Porter's speech, "It was a prophesie since the first stone was layde, that these walles should shake, and the roofe totter, till the wisest, the fairest, and most fortunate of all creatures, should by her first steppe make the foundation staid, and by the glaunce of her eyes make the turret steddie (Nichols, 1821 to 1823, p. 90)." After the porter described how he could imagine removing his eyelids before blinking, not to risk missing anything, he handed over keys to the Queen as an act of negotiation, mediated by his speech, of course. In this way, the porter's speech, and the Queen's gesture of entering his home office was akin to opening and entering the poor man's heart as well. The mistress of the home made her joyous decrees of thanks and gratitude to the Empress while proving that they could equate their happiness and essentially transform their prayers and wishes into reality. Nichols wrote "As for the Owner of this house, mine honourable Lord, his tongue is the keie of his heart: and his heart the locke of his soule. Therefore, what he speakes, you may constantly beleeve; which is, that in duetie and service to your Majestie he would be second to none: in praieng for your happinesse equal! to anie. (Nichols, 1821 to 1823, p. 91)." And if that trend continued, the family's faith would be strong enough to hold Cowdray in Sussex upright as a reputable place to be within the empire.

Conclusion

Our reading of the orations and speeches of Queen Elizabeth I's progresses during her reign has proven the authentic nature and departure from "chaste silence" that vocalized the innocence and granted marginalized characters of England a voice. By contemporary standards Queen Elizabeth I has some of the most beautiful portraiture (Russell, 2014). Then and now, the people that Elizabeth dialogued with had made negotiation and mediation a new trend that allowed them to procure the Queen's interest, sympathies, and confidence that supported their efforts to build and increase their prosperity. Prosperity in the New World was governed at a distance, far away in the British Indies (Mishra, 2024) and in the Americas. Queen Elizabeth wrote candidly to Robert Devereux on occasions of adventurer Sir Walter Raleigh's fleets. Examples of wild men from the woods, children, and pilgrims were attended to, as were the multitude of other marginalized people that would be applauded today thanks to this change. Dr. Heidi Hausse depicts medical theories such as Galenism and localized medicine in the East Indies at the time of Elizabeth I's reign as a reference to "Mordexi" (2014). The paradox of Paracelsus being a Master of Medicine, and academics who, while also naming of diseases and cures, were also training to make new names for themselves and to be recognized by the noble class each time the Queen visited – such as at the University of Oxford. In this way, I want to conclude by acknowledging how much the Queen's influence mediated the vocabulary of speeches during her progresses and in doing so, made clear a trend of didactic trial and error that historians of Elizabethan progresses should apprehend.

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