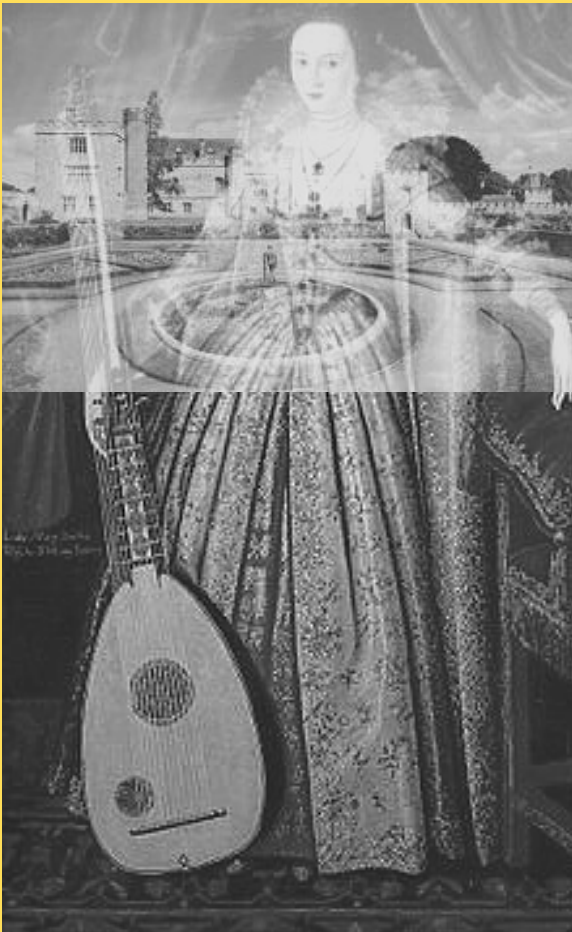


SOUVENIR PROGRAMME

# LADY MARY WROTH LOVE'S VICTORY



IN 1617, LADY MARY WROTH WROTE *LOVE'S VICTORY*, A PLAY WHICH TRACES THE FATE OF STAR-CROSSED LOVERS MUSELLA AND PHILISSES....

400 YEARS LATER, IT IS BEING PERFORMED FOR THE FIRST TIME AT PENSHURST PLACE

16 SEPTEMBER  
**2018**

# WITH THANKS TO...

LORD AND LADY DE L'ISLE, PHILIP SIDNEY,  
ARTS AND HUMANITIES RESEARCH COUNCIL,  
BEN THOMAS, JACQUI GREEN, LUCY MCLEOD,  
STAFF AND GUIDES AT PENSHURST PLACE,  
GILL HAYTON, HUGH FELSTEAD, CINQUE  
PORTS SCRIBES, ELS VAN DEN STEEN,  
TUTORS AND STUDENTS OF KENT ADULT  
EDUCATION, JOSEPHINE ROBERTS,  
MARGARET HANNAY AND THE NUMEROUS  
SCHOLARS WHO HAVE HELPED BRING THE  
WORK OF LADY MARY WROTH TO LIGHT.



# LADY MARY WROTH

(1587-1651)

Lady Mary Wroth was the daughter of Sir Robert Sidney, first Earl of Leicester and Barbara Gamage, whose home was Penshurst Place. Her play *Love's Victory* is the first original comedy by a British woman, written sometime between 1617-19. The play was never printed and exists in only two manuscript copies, the Huntington Manuscript which has missing pages at the end, and the Penshurst Manuscript, on which our production is based. We have no evidence that the play was ever performed in its own day, either in a commercial theatre like Shakespeare's Globe, or elsewhere. This had nothing to do with the quality of the writing and everything to do with the cultural and theatrical traditions of seventeenth-century England. Female actors and writers were not part of the commercial companies like 'The Admiral's Men' or 'The King's Men', although they did take part in entertainments at Court and in great households like Penshurst Place. The only recorded performances of *Love's Victory* to date are a student production in 1999 and a 'Read not Dead' reading at Penshurst in 2014.

As members of the audience at this first, professional production, you are creating a stage history for the play. The project, funded by the Arts and Humanities Research Council, gives our actors, director, musicians and members of the public the opportunity to test out the dramatic effects of *Love's Victory*, and to compare this female-authored script to plays like Shakespeare's *Romeo and Juliet*, *As You Like It*, or *The Winter's Tale*.

Virginia Woolf famously claimed that if Shakespeare had had an 'imaginary' sister called Judith who was just as talented as him, she would have ended up buried and forgotten, without leaving a word. By contrast, Lady Mary Wroth is one of 'Shakespeare's Sisters' who left an abundance of words. In addition to *Love's Victory*, she wrote a prose romance *The Countess of Montgomerie's Urania*, the first part (402,688 words) published in 1621 and a second part (of about 240,000 words), in manuscript. The texts include song lyrics and a sonnet sequence *Pamphilia to Amphilanthus*.

# LOVE'S VICTORY

## (1617-1619)

*Love's Victory* is a pastoral tragi-comedy which stages a plot by the goddess Venus and her son Cupid to make the shepherds and shepherdesses respect the power of love. Like Shakespeare's *As You Like It*, it follows four pairs of lovers.

Philisses and Musella have both been reticent about declaring their love for each other. Philisses believes she loves his best friend Lissius. Musella is bound by the early modern conventions of female modesty and by another tie that is revealed in Act 5, with potentially tragic effects.

Lissius scorns love altogether and has scorned the love of Simeana, sister to Philisses, so is a natural target for Cupid's arrows. A third couple are the Forester, a model of unrequited courtly love and his beloved, Silvesta. Silvesta's unrequited love for Philisses has made her renounce love as 'folly', dedicate herself to Diana, and vow to live independently, 'free and untouched of thought but chastity'.

The shepherdess Dalina who has been fickle in love in the past, needs to find a husband. The clown Rustic is interested in Musella, though mainly as another asset among his farm animals. He is clearly out of place in the poetic games of wit played by the other shepherds and shepherdesses. Nevertheless, he poses a threat to Musella and Philisses's romantic attachment. While the shepherds and shepherdesses sing songs, play a game of fortune telling and make up riddles, Cupid, who doubles as the villain Arcas in our production, puts them through experiences of pain and loss to make them feel the power of love. The action is interspersed with songs which highlight the emotions. The plot comes to a climax when the star-crossed lovers Musella and Philisses vow to sacrifice themselves in the Temple of Venus. This is where the Huntington Manuscript breaks off, tantalisingly, but our production stages the fuller Penshurst Manuscript in which Love's Victory is achieved...



# THE URANIA COMPANY



**NICHOLE  
BIRD**

Musella

Nichole trained at Mountview Academy of Theatre Arts. **Theatre credits include:** *The Rake's Progress* (Complicite/DNO); *Alice's Adventures Underground* (Waterloo Vaults /Les Enfants Terribles); *Comedy of Errors*, *Macbeth*, *A Midsummer Night's Dream*, *Cryano de Bergarac*, *Othello* (Storyhouse); *The Prince and The Pauper* (Unicorn Theatre); *Peter Pan*, *Cinderella* (Winchester Theatre Royal); *James and the Giant Peach* (Sell a Door/International Tour); *After the Blue* (Jermyn Street Theatre); *A Christmas Carol...More or Less* (Bridge House Theatre); *The Woman Before* (Soho Theatre); *Arden of Faversham* (Rose Theatre); *The Real Horror Show* (Leicester Square Theatre); *Death of a Salesman* (TNT/European Tour) and *You Me Bum Bum Train*.

**TV/Film credits:** *Now You See Me 2* (Lionsgate), *A Running Jump* (Thin Man Films), *The Double Life of Morton Coyle*, *Holby City*, *Crimewatch* (BBC), *Mousie* (Smart Films), *The Tree Fairy* (Film4), *The Wives Did It* (Discovery ID), *Demons* (James Morrison Music Video), *Zoe* (RSA Productions).  
@NicholeJBird @nichole\_bird



**VIRGINIA  
DENHAM**

Mother

Virginia is delighted to be returning to Penshurst Place to reprise the role of 'Mother' in *Love's Victory*, which received a public reading in 2014. Over many decades as an actor Virginia has performed on stage, TV, film and radio. Stints in *Eastenders* and *Coronation Street* plus comedy sketch shows and serious dramas accompanied work in theatre. Performing in The West End, Regional Theatre and with The National and the RSC, she has been very fortunate to play some wonderful roles in Shakespeare, Arthur Miller, Chekhov, Alan Bennett, Jim Cartwright, Noel Coward and Tennessee Williams. Virginia has just completed work on two films: *The Haunting* and *Schadenfreude*, both in post-production. In addition, with 'Read Not Dead' at The Globe, she's had the privilege of working on many plays by Shakespeare's contemporaries, often rarely performed.



**ZAK  
DOUGLAS**

Cupid & Arcas

Zak is an actor who is very proud to represent Wolverhampton in this production of *Love's Victory*.

**Theatre credits include:** *The Host* (National Youth Theatre); *Night Light* (Mandala Productions); *What Are They Like?* (Connections Festival); *Cinderella* (Working Theatre Productions); *Hairspray* (Bilston Musical Theatre); *Marriage* (Central Theatre); *Ali and Nino* (Youth Music Theatre UK); *Little Red Riding Hood* (Working Theatre). **TV/Film credits:** *Absent Father* (Talent Match); *Goodnight My Boys* (CYT Productions); *Doctors* (BBC).

The  
Countesse  
of Mountgomeries  
**URANIA.**

Written by the right honorable the Lady  
**MARY WROATH**  
Daughter to the right Noble Roberts  
Earle of Leicester  
And Niece to the ever famous, and re-  
nowned Sir Phillips Sidney knight. And to  
a most worthy Lady Mary Countesse of  
Devonshire last deceased

LONDON  
Printed for IOH MARRIOTT  
and IOHN GRISMAND And  
are to bee sold at their shop-  
pes in St Dunstons Church  
ward in Fleetstreet and in  
Poules Alley at the signe of  
the Gunne.

Sim: Deylman Sculp.

1624



**DYLAN  
FRANKLAND**  
Rustic

Dylan is a London based actor and theatre maker originally from Falmouth, Cornwall. Currently he is touring his devised piece: *A Pint Sized Conversation*, a show about mental health performed in pubs. **Recent credits include:** *Galatea* (Larking Arts); *Plop!* (Wassail Theatre); *This Is What Men Do* (Nigel Barrett and Louise Mari) and *The Beginner's Guide To Navigation* (Kill The Cat). He was awarded The Bike Shed Theatre Graduate Company residency in 2016. He studied Drama at the University of Exeter and has been a member of National Youth Theatre since 2016.  
[www.dylanfrankland.uk](http://www.dylanfrankland.uk)



**ROBERT  
HEARD**  
Philisses

Robert trained at Mountview Academy of Theatre Arts. **Theatre credits include:** *Pressure* (West End); *Eternal Love*, *Blue Stockings*, *The Taming of the Shrew* (Shakespeare's Globe); *The Famous Five* (Gobbledigook); *A Midsummer Night's Dream*, *The Merchant of Venice* (Action to the Word); *The Woman in the Moon* (The Dolphin's Back) and *The Two Noble Kinsmen* (Just Enough). **TV credits:** *The Royals*.



**ANDREW  
HODGES**  
Forester

Andrew trained at The Royal Welsh College of Music and Drama. **His credits include:** *War Horse* (UK Tour, The National Theatre); *The 39 Steps* (UK Tour and West End, Fiery Angel); *The Complete History Of Comedy* (Abridged) and *The Complete Works Of William Shakespeare* (Abridged) (Reduced Shakespeare Company); *Henry V* (Antic Disposition); *The Taming Of The Shrew* (TNT Theatre); *A Christmas Carol* (American Drama Group Europe); *The Merry Wives Of Windsor* (GB Theatre); *A Midsummer Night's Dream* (Oxford Shakespeare Company); *As You Like It* (Creation Theatre); *Measure For Measure* (Lunchbox Theatre); *Britain's Tudor Treasures* (BBC Factual); *Hands On History* (BBC Learning) and *Iraq: The Bloody Circus* (More 4).





**MARTIN  
HODGSON**

Director

Martin has been a regular director for the 'Read not Dead' project at Shakespeare's Globe for 10 years, both at the Globe and 'on tour' at the Latitude and Wilderness Festivals, including directing the staged-reading of *Love's Victory* here at Penshurst in June 2014. **Other plays include:** The first quarto of *The Merry Wives of Windsor*, *Beggars Bush*, *The Taming of A Shrew*, *The Court Beggar*, *The Lady Mother*, *The Birth of Merlin*, *Old Wives' Tale*, *The Duchess of Amalfi's Steward*, *The Faithful Friends*, and *The Queen*. He will next be directing *The Wits* by William Davenant in the Sam Wanamaker Playhouse on the 30th of September. He writes and directs both large and small scale site-specific and site-sympathetic shows for heritage sites, including Hampton Court Palace, the Tower of London, Kensington Palace, Dover Castle, Eltham Palace, Harlech Castle and Stokesay Castle. He has been heavily involved in the creation and delivery of education sessions and projects in history, early modern theatre, poetry, parliament and innovation for Historic Royal Palaces, as well as at the National Army Museum and Shakespeare's Globe.



**JONNY  
MCPHERSON**

Lissius

Jonny trained at Webber Douglas Academy of Dramatic Art. **His theatre credits include:** *A Yorkshire Christmas Carol* (Badapple Theatre Company); *Toad* (Southwark Playhouse); *The James Herriot Story* (Badapple Theatre Company); *Write Me A Murder* (Southwold and Aldeburgh Summer Season); *Twelfth Night* (The Faction); *Mary Stuart* (The Faction); *Eddie And The Gold Tops* (Badapple Theatre Company); *Three Sisters* (The Faction); *Economy of Thought* (Assembly George Square); *Blood Wedding* (The Faction); *The Robbers* (Theatre Royal Bath); *Hamlet* (The Faction); *The 39 Steps*, *Fallen Angels*, *Abigail's Party* (Theatre by the Lake); *The End of Longing* (Playhouse Theatre); *Just To Get Married* (Finborough Theatre). **TV/Film credits:** *Emmerdale* (ITV); *Countdown to Revolution* (BBC); *Til Death* (Jack in the Box Films); *Inhabit* (Short Film Jane Devoy); *Night Owls* (Triskelle Pictures).



**CHARLIE  
MULLINER**

Venus & Fillis

Charlie trained at Royal Welsh College of Music and Drama. **Theatre credits include:** *Nice Fish* (Harold Pinter Theatre); *The Lady of the Lake*, *Suddenly Last Summer*, *Enlightenment* (Theatre by the Lake, Keswick); *Midsummer Night's Dream* (The Pleasance); *Alice in Wonderland* (Greenwich Theatre); *The Pier* (Oxford Playhouse) and *Lysistrata*, *Dinner*, *Wait Until Dark* (Edinburgh Fringe). **TV/Film credits:** *Humans* (Channel 4/Kudos); *High Tide* (Long Arm Films); *Gregor* (Meathead Productions).



**ANNE-MARIE  
PIAZZA**

Silvestra

Annie-Marie trained at Bristol Old Vic Theatre. **Theatre credits include:** *Day of the Living* (RSC); *These Trees are Made of Blood* (Arcola Theatre); *Sonnet Walks* (Shakespeare's Globe); *Wicker Husband* (The Other Palace); *A Scarborough Christmas Carol*, *Pinocchio* (Stephen Joseph Theatre); *A Well Remembered Voice* (Leicester Square Theatre); *Much Ado About Nothing*, *Richard III* (Iris Theatre); *Macbeth* (Southwark Playhouse); *A Christmas Carol* (Rose Theatre); *The Snow Spider* (Ovalhouse); *Treasure Island*, *Alice in Wonderland* (Nuffield Theatre); *Beauty and the Beast*, *Oh! What a Lovely War!* (Haymarket Basingstoke); *What Every Woman Knows* (Finborough Theatre). **Film credits:** *Strings and Mortar*, *The Promoter*. **Radio credits:** *The Archers*, *Henry IV Part I & II* (RSC); *Man in Black*, *Faust*, *I Believe I Have Genius*.



**JOEL SAMS**

Lacon

Joel trained at the Guildhall School of Music and Drama. **Theatre credits include:** *The Secret Seven* (Storyhouse Chester); *The Emperor and the Nightingale*, *Swallows and Amazons* (Theatre by the Lake); *We Didn't Mean To Go To Sea*, *Charles Dickens in Round The Twist* (Eastern Angles); *Jeeves and Wooster* (Marks Goucher and Rubinstein, Duke of York's and national tour); *The Merchant of Venice* (ADG world tour), *The Importance Of Being Earnest*, *Mrs Warren's Profession* (English Theatre, Hamburg); *Pinocchio* (Redbridge Drama Centre); *The Wind In The Willows* (Lord Chamberlain's Men); *Twelfth Night*, *Romeo and Juliet* (GB Theatre Company); *Othello* (ADG world tour); *The Bed Before Yesterday* (The Mill at Sonning); *Outlying Islands*, *She Stoops To Conquer*, *Wild Honey*, and *Arcadia* (Pitlochry Festival Theatre); *Coriolanus*, *Blue Sky State* (Mercury Theatre Colchester); *Exit The King* (Tabard Theatre); *Big White Fog* (Almeida).



**NADIA  
SHASH**  
Climeana

Nadia trained at Royal Birmingham Conservatoire. **Theatre credits include:** *Zeraffa Giraffa* (Little Angel/Omnibus); *Straight from the Heart* (Above the Arts); *Game Theory, Love vs. Hate* (Tristan Bates); *Flight* (Brockley Jack); *The White Devil, The Lady Mother* (Read Not Dead, Shakespeare's Globe); *Life on the Ocean Wave, The Merchant Sailor of Qatar, The Christmas Gathering* (V&A); *Beggar's Bush* (Shakespeare's Globe/Latitude); *Gorilla Banana* (Theatre 503); *Ali Baba and the Forty Thieves* (The Theatre, Chipping Norton); *Antigone* (Southwark Playhouse); *The Bible* (Shakespeare's Globe); *First Draft* (Etcetera Theatre); *As You Like It, The Taming of the Shrew* (Cambridge Shakespeare Festival); *Much Ado About Nothing* (The Scoop); *Stovepipe* (HighTide/Bush Theatre/National Theatre). **TV/Film credits:** *Kingmakers, Darren Has A Breakdown, The Green Man*.



**LAURA  
SOPER**  
Simeana

Laura trained at Bristol Old Vic Theatre School, graduating in 2017. **Theatre credits include:** *A New Coat for Christmas* (Oxford Playhouse); *Peter Pan, The Legend of King Arthur, Wind in the Willows* (York Theatre Royal); *The Ruff Guide to Shakespeare* (Take Thou That). **TV credits:** *Vanity Fair* (Mammoth Screen/ITV); *The Sound of Musicals with Neil Brand* (BBC). **Credits while training:** *13, Our Country's Good, The Two Gentlemen of Verona*.



**RACHEL  
WINTERS**  
Dalina

Rachel trained at Royal Central School of Speech and Drama. **Theatre credits include:** *Much Ado About Nothing, Macbeth* (Shakespeare's Globe); *The Woman in the Moon* (Wanamaker Theatre); *Private Lives* (Oxford Shakespeare Company); *Babette's Feast* (The Print Room); *Sleeping Beauty* (The Watermill); *Twelfth Night* (Reading Between The Lines); *Dracula* (UK tour); *Pinocchio* (Hull Truck) and *As You Like It, The Comedy of Errors* (Guildford Shakespeare Company). **TV/Film credits:** *Borgia Season 2* (Epic Films/ Canal Plus); *Doctors* (BBC) and *Vicious* (multi-award winning short horror film). Rachel also regularly takes part in the Read Not Dead rehearsed readings at Shakespeare's Globe.

# MUSICIANS

Music by Martin Hodgson arranged by Sam Goble

## **Musical Director - Sam Goble**

Sam studied cornetto for his undergraduate degree at Trinity College of Music. His studies have not only led him to explore the mute cornett, tenor cornett and cornettino, but natural trumpet and slide trumpet, historical reeds including shawms & curtals, and various types and sizes of bagpipes.

Sam directs 'The Corporation of Musick' a new and vibrant cornett and sackbut ensemble which brings new historical insights to existing and a new found repertoire. He directs and teaches a cornetto making course with Andrew Hallock. The course takes place over four days and participants carve their own instrument from scratch. [www.samgoble.com](http://www.samgoble.com)

## **Lute and Theorbo - Robin Jeffrey**

Robin Jeffrey studied at Sidney Sussex College, Cambridge and the Royal College of Music. A versatile performer on instruments of the lute and guitar families, he has played and recorded with many of the well-known names in the early music field, including The Sixteen, The King's Consort, The Purcell Quartet and Red Byrd. He has also performed extensively in productions for the National Theatre and Shakespeare's Globe.  
[www.tivolicafeband.co.uk/Biographies/Jeffrey.html](http://www.tivolicafeband.co.uk/Biographies/Jeffrey.html)

# CREW

**Harriet Saffin** - Company Stage Manager

**Jonny Gosling** - Company Stage Manager

*This production is funded by the Arts and Humanities Research Council and is being filmed by Target Television.*

# THE SIDNEY FAMILY

Lady Mary Wroth's prose, poetry and drama emerged from a rich literary coterie in which both men and women were encouraged to write. Wroth's uncle, Sir Philip Sidney, was author of the famous love sonnet sequence *Astrophil and Stella*, an early piece of literary criticism *A Defence of Poetry*, and a prose romance, the *Arcadia*. Wroth's father, Robert Sidney and her cousin William Herbert, also wrote poetry. Her aunt Mary Sidney Herbert arguably provided an even more important literary model for Lady Mary Wroth. Mary Sidney Herbert translated a play by Garnier as *The Tragedy of Antony*, a possible influence on Shakespeare's *Antony and Cleopatra*. She was a writer and translator of poetry and prose as well as overseeing the publication of her brother's prose romance *The Countess of Pembroke's Arcadia*.

The family had strong connections with the Court. As Chamberlain to Queen Anna, Robert Sidney organised entertainments at court, including *The Masque of Blackness* and *The Masque of Beauty* in which Wroth and her sisters appeared. Her cousins William Herbert, later third Earl of Pembroke, and Philip Herbert were the dedicatees of the First Folio of Shakespeare's Works (1623).

At one level, *Love's Victory* can be read as dramatising the Sidney-Herbert family's own romantic entanglements on two generational levels. The difficult courtship between Philisses, and Musella may look back to the thwarted love of Sir Philip Sidney for Lady Penelope Rich, the 'Stella' of his sonnet sequence. In the younger generation, Wroth may be figuring the frustrations of her constant (but constantly disappointed) love of her first cousin, William Herbert. The Penshurst Manuscript is a fine presentation copy on whose cover their initials are intertwined. If she and William took part in a production, the performance itself may have been instrumental in bringing Lady Mary and her cousin together. Sometime after the death of Lady Mary's husband, Robert Wroth in 1614, she and William Herbert did consummate their relationship and she bore him two illegitimate children, William and Katherine in 1624.



*Love's Victory* is not just a family affair though. The Sidney family were deeply involved in court politics and international diplomacy, in service to the Protestant cause in the Netherlands, where Robert Sidney served as Governor of Flushing from 1589-1616. The Sidney family's fortunes and those of James I's daughter Elizabeth, the 'Winter Queen' of Bohemia, may thus be a layer of allusion under the rural idyll of shepherd life in the play. This was common in the fashionable dramatic genre of pastoral tragicomedy. *Love's Victory* rewrites dramatic and theatrical tradition from a woman's perspective, through satire, comedy, music, spectacle and romance. It thereby gives unique insights into female experiences of courtship, rivalry, friendship and sacrifice.

Professor Alison Findlay (Lancaster University)



# PERFORMING AT PENS HurST PLACE

Penshurst Place, the Sidney family home since 1552, is the perfect place to revive *Love's Victory* because all the evidence points to the fact that this is where the play was composed and possibly produced. Professor Margaret Hannay has even suggested that it might have been performed here for the wedding of Mary Wroth's younger sister Barbara in 1619. Ben Jonson's poem 'To Penshurst' famously commented that although 'thy walls may be of country stone' the house was more like an organic, growing entity at the heart of a living community. *Love's Victory* likewise celebrates the regeneration of a harmonious community in the pastoral world.

Today's performance takes place in the Baron's Hall, part of the original manor house built by Sir John de Puteney and completed in 1341. The Baron's Hall, whose beamed roof soars to 60ft (18.3m) high, is upheld by wooden statues of rural workers. It would have been a living space for all those on the estate in the medieval period. The Hall's large windows look out spatially across the estate while its history looks back across time to the feudal ideal of an enduring cooperative community, as celebrated in Jonson's 'To Penshurst'.



The Minstrels' Gallery, added in the 16th century, is an ideal place to set the Temple of Venus so that the goddess of Love can supervise the plotting and triumph of *Love's Victory*.



Because *Love's Victory* is a pastoral play, the gardens of Penshurst Place are just as important as the house in terms of a site-specific production. Indeed, other writings from the Sidney coterie suggest that an outside performance, using the formal gardens, wooded walks, mounds and bowers for the various scenes in the play, might also have been part of its theatre history. A large part of the terraced, walled gardens remain as they were constructed by Sir Henry Sidney in the 1560s. He designed a Italian garden, vegetable gardens and orchards, where, as in Jonson's organic ideal, fruit hangs 'on thy walls where every child can reach'. Just as the ending of *Love's Victory* looks optimistically to future generations, so the Penshurst gardens offer fruitful possibilities to expand its stage history, as our series of rehearsals and workshops in the grounds have shown. You can find out more about these and about future Dramatizing Penshurst activities on our website: <http://wp.lancs.ac.uk/shakespeare-and-his-sisters/>

Professor Alison Findlay (Lancaster University)

*Images from [www.penshurstplace.com](http://www.penshurstplace.com)*

# THE BOOK OF FORTUNES

A 'Book of Fortunes' is similar to a romantic horoscope. It is based on a Renaissance game played by courtly ladies and gentlemen originating in Italy and France. Each person in turn would let the book of fortunes fall open at a random page and stick a pin into the page, which would determine his or her fortune. The fortunes, written in verse, were then read aloud to the group.

The 'Book of Fortunes' is the most important prop in the play and was designed and handmade by Els Van Den Steen. The pages in the book have been written by Els and students of her calligraphy classes in Sevenoaks & Maidstone Adult Education Centres.

**'WHY STAY,  
AND YOU SHALL  
SEE.  
HERE IS A BOOK  
WHEREIN EACH  
ONE SHALL  
DRAW  
A FORTUNE,  
AND, THEREBY,  
THEIR LUCK  
SHALL BE  
CONJECTURED.'**

## 'CROWN OF SONNETS DEDICATED TO LOVE'

[www.cinqueportsscribes.org.uk](http://www.cinqueportsscribes.org.uk)

Lady Mary Wroth's 'Crown of Sonnets Dedicated to Love' is a series of fourteen interlinked poems of fourteen lines each, which formed part of her sonnet sequence *Pamphilia to Amphilanthus*. The last line of each sonnet forms the first line of the next, with the final poem asking 'In this strange labyrinth how shall I turn?', the same question which Wroth uses to open the sequence. The sequence thus makes a complete circle.

Members of the Cinque Ports Scribes, under the coordination of Els Van Den Steen, gave each of the sonnets an artistic interpretation to form the crown.







The Urania Company in open rehearsals

## DRAMATIZING PENSURST FESTIVAL (28 AUGUST-19 SEPTEMBER)

As part of the Dramatizing Penshurst Festival, tutors from Kent Adult Education in art history, painting, collage, and calligraphy have all based courses in response to Penshurst Place and *Love's Victory*. The results are exhibited in The Garden Restaurant and in Baron's Hall until the 19th September.

Professor Alison Findlay will be running workshops at Penshurst Place and in local schools in Kent up to the 21st October. To see examples of our work in schools and to book a workshop, see our website [wp.lancs.ac.uk/shakespeare-and-his-sisters](http://wp.lancs.ac.uk/shakespeare-and-his-sisters)

## LAUNCH OF *Love's Victory* FILM

On the 21st October, The Marlowe Kit (Marlowe Theatre Canterbury), will screen the film of this performance for the first time. See more on their website: [www.marlowetheatre.com/shows/loves-victory/](http://www.marlowetheatre.com/shows/loves-victory/)

# SHAKESPEARE AND HIS SISTERS

Shakespeare and His Sisters is a AHRC-funded research project run by Professor Alison Findlay based at Lancaster University. The project looks at the parallels between plays by Shakespeare and by women dramatists of the sixteenth and seventeenth century: including two women writers of the Sidney household, the Countess of Pembroke and her niece, Lady Mary Wroth.



See more on our website:

[wp.lancs.ac.uk/shakespeare-and-his-sisters/about](http://wp.lancs.ac.uk/shakespeare-and-his-sisters/about)

## Contact Us

### **Professor Alison Findlay**

Alison Findlay is Professor of Renaissance Drama and Director of the Shakespeare Programme in the Department of English and Creative Writing at Lancaster University. She specialises in sixteenth and seventeenth century drama and writing.

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### **Imogen Felstead**

Imogen Felstead is a PhD student at Lancaster University. She is the Early Career Academic for Shakespeare and His Sisters.

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PROGRAMME DESIGNED BY IMOGEN FELSTEAD

