

A COMPANION TO THE CAVENDISHES

Edited by
LISA HOPKINS
and **TOM RUTTER**



A COMPANION TO THE CAVENDISHES

Companions

Arc Humanities' Reference Works bring together the best of international research in authoritative edited collections that have enduring benefit to scholars and students alike. Topics are carefully selected to stand the test of time and, in the best cases, these works are consulted for decades. The program includes historical, textual, and material source books, readers for students that collate and curate required essays for courses, and our Companions program.

Arc's Companions program includes curated volumes that have a global perspective and that earn their shelf space by their authoritative and comprehensive content, up-to-date information, accessibility, and relevance. As well as providing an overview of the topics, contributing authors are encouraged to challenge the status quo and recognize contentious issues and cutting-edge concerns. The Companions acknowledge diversity and inclusivity and open students up to the idea that research is evolving, debatable, and contested and not always definitive.

A COMPANION TO THE CAVENDISHES

Edited by
LISA HOPKINS and TOM RUTTER

ARC HUMANITIES PRESS

For Chris and Sam, and for Sophie, Caedmon, and Aphra

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library.

© 2020, Arc Humanities Press, Leeds



This work is licensed under Creative Commons licence
CC-BY-NC-ND 4.0.

The authors assert their moral right to be identified as the authors of this work.

Permission to use brief excerpts from this work in scholarly and educational works is hereby granted provided that the source is acknowledged. Any use of material in this work that is an exception or limitation covered by Article 5 of the European Union's Copyright Directive (2001/29/EC) or would be determined to be "fair use" under Section 107 of the US Copyright Act September 2010 Page 2 or that satisfies the conditions specified in Section 108 of the US Copyright Act (17 USC §108, as revised by PL 94-553) does not require the Publisher's permission.

Cover image. Peeter Clouwet after Abraham Diepenbeeck. William Cavendish, 1st Duke of Newcastle-upon-Tyne and his family in Antwerp. 1656. © National Portrait Gallery, London.

ISBN (HB): 9781641891776

ISBN (PB): 9781641894661

eISBN (PDF): 9781641891783

www.arc-humanities.org

CONTENTS

List of Illustrations	ix
Acknowledgements	xi
Preface	xiii
Chapter 1. Introduction: The Cavendish Family LISA HOPKINS	1
Chapter 2. George Cavendish's Historiographical Moment GAVIN SCHWARTZ-LEEPER	19
Chapter 3. Arbella, Oriana, and the Music of Michael Cavendish (1565–1628) KEITH GREEN	35
Chapter 4. The Cavendish Invention of Bolsover Castle CROSBY STEVENS	49
Chapter 5. William Cavendish: Amateur Professional Playwright MATTHEW STEGGLE	73
Chapter 6. William Cavendish and Elizabethan Nostalgia RICHARD WOOD	89
Chapter 7. The Cavendishes and Ben Jonson TOM RUTTER	107
Chapter 8. William Cavendish: Virtue, Virtuosity and the Image of the Courtier RACHEL WILLIE	127

Chapter 9. Horses and Horsemanship in the Life of William Cavendish, Duke of Newcastle ELAINE WALKER	145
Chapter 10. Margaret Cavendish and the Cultural Milieu of Antwerp JAMES FITZMAURICE	161
Chapter 11. Epicurus and Gender in the British Newcastle Circle: Charleton, Hobbes and Margaret Cavendish LISA WALTERS	181
Chapter 12. Jane Cavendish and Elizabeth Brackley's Manuscript Collections SARA MUELLER	199
Chapter 13. The Cavendishes and Their Poetry HERO CHALMERS	217
Chapter 14. The Closet as Form and Theme in Cavendish and Brackley's <i>The Concealed Fancies</i> DANIEL CADMAN	239
Chapter 15. Margaret Cavendish and War CATIE GILL	255
Chapter 16. Material and Political Nature in Margaret Cavendish's <i>The Unnatural Tragedy</i> and <i>The Blazing World</i> ANDREW DUXFIELD	273
Chapter 17. "I Am My Lords Scholar": Margaret Cavendish and Patronage LISA T. SARASOHN	289
Chapter 18. Margaret Cavendish and Julius Caesar DOMENICO LOVASCIO	309
Chapter 19. Generic <i>Bricolage</i> and Epicureanism in Margaret Cavendish's Imaginative Works LINE COTTEGNIES	325

Chapter 20. Cavendish and the Novel
 BRANDIE R. SIEGFRIED351

Chapter 21. The Devonshire Cavendishes: Politics and Place
 SUE WISEMAN373

Chapter 22. The Funeral Monuments of the Cavendish Family
 EVA LAUENSTEIN387

Index409

ILLUSTRATIONS

Figure 1.1	Simplified family tree of the Cavendish family.	2
Figure 4.1	The lantern space on the second floor of the Little Castle at Bolsover.	59
Figure 4.2	A tempietto in the Anteroom of the Little Castle at Bolsover. Oil on plaster. Lunette 157.5 × 305 cm.	64
Figure 4.3	Christ with joyful and sorrowing angels in the Heaven Closet of the Little Castle at Bolsover. Oil on plaster. Ceiling 370 × 300 cm.	66
Figure 4.4	The theme of love in the Elysium Closet of the Little Castle at Bolsover. Oil on plaster. Cornice 105 × 370 cm.	67
Figure 4.5	Aaron in the Star Chamber of the Little Castle at Bolsover. Oil on panel. 200 × 45.5 cm.	68
Figure 10.1	Frans Harrewyn after Jacques van Croes. View of Rubens's house in Antwerp in 1684. British Museum number 1868,0612.1384.	163
Figure 10.2	The English Bourse, Antwerp, 1670–1700. British Museum number Ee,8.100.	168
Figure 10.3	Christoph Murer, <i>Two Soldiers Drinking and a Bathing Scene</i> <i>Behind</i> . 1573–1614. British Museum number 1865,0311.166.	169
Figure 10.4	Hieronymus Cock, after Pieter Bruegel and by Pieter van der Heyden. <i>The Four Seasons: Summer</i> . 1570. Museum number F,1.24.	173
Figure 17.1	Frontispiece of <i>The Worlds Olio</i> (1655).	298
Figure 21.1	Brown and white tableware bowl with view of William Talman's 1687–1688 remodelling of Chatsworth House.	374
Figure 22.1	Robert Smythson. Tomb of Elizabeth Talbot, Countess of Shrewsbury (Bess of Hardwick). Ca. 1601, alabaster.	389

Figure 22.2 John Smythson. Tomb of Sir Charles Cavendish and Katherine, Baroness Ogle. Ca. 1618, alabaster.392

Figure 22.3 Engraving of the tomb of William Cavendish, 2nd Earl of Devonshire and his wife Christian Bruce Cavendish after George Bailey (monument no longer extant). George Bailey, *Monument to William Second Earl of Devonshire & Christian his wife*.395

Figure 22.4 Grinling Gibbons. Tomb of William Cavendish, 1st Duke of Newcastle and Margaret Lucas Cavendish, Duchess of Newcastle (detail). Before 1676, marble.....403

ACKNOWLEDGEMENTS

MANY PEOPLE have aided and abetted us in this project. Annaliese Connolly, Dan Cadman, and Matt Steggles allowed *The Concealed Fancies* to feature on the syllabus at Sheffield Hallam University (SHU) for many years and supported a series of colloquia on the Cavendishes at SHU, which were also attended by Jim Fitzmaurice, Crosby Stevens, Sara Jayne Steen, Sarah Gristwood, Keith Green, Andy Duxfield, Caroline Heaton, Richard Wood, Kate Wilkinson, Lisa Walters, Domenico Lovascio, Heidi Sidwell, Shirley Bell, and Alison Findlay. The contributors to *Bess of Hardwick: New Perspectives* (Alan Bryson, Alison Wiggins, Imogen Marcus, Felicity Maxwell, Jessica Malay, Sara Jayne Steen, Sara French, and Susan Frye) all helped lay the groundwork, as too did Nigel Wright and Liz Oakley-Brown. Tom thanks Phil Withington for encouraging his interest in the Cavendishes, and colleagues at the Sheffield Centre for Early Modern Studies and the Early Modern Discussion Group for a congenial environment in which to share research (especially Tom Leng, Marcus Nevitt, Emma Rhatigan, Cathy Shrank, Charlotte Steenbrugge, Rachel Stenner, and Mabel Winter). Sophie, Caedmon, and Aphra have provided constant moral and intellectual support. Lisa thanks Barbara MacMahon for coauthoring an article on *The Concealed Fancies*, Marion Wynne-Davies for Cavendish-related conversations over the years, and Chris Hopkins for funding images and for a lot of other things. Both editors are immensely grateful to Erika Gaffney, under whose aegis the project first took shape, and her colleagues at ARC Humanities Press.

PREFACE

LIKE THE herberts, the Howards, and the Sidneys, the Cavendishes are remarkable among aristocratic families of the early modern period both as artistic patrons and as creative figures in their own right. Their enthusiasm for building shaped the landscape of the north Midlands of England, giving rise to prodigy houses such as Hardwick Hall, Bolsover Castle, and the great estate of Chatsworth. As well as the Smythson dynasty of architects, they patronized writers including Ben Jonson, painters such as Anthony van Dyck, and the philosopher Thomas Hobbes. However, family members would themselves produce literary and philosophical works of enduring interest and historical importance. William Cavendish, 1st Duke of Newcastle, was an amateur playwright who collaborated with James Shirley before the civil wars and with Thomas Shadwell after the Restoration, and his daughters Jane and Elizabeth were pioneering female dramatists. His second wife Margaret is a figure of particular significance as a poet, biographer, dramatist, scientist, and author of the science-fiction romance *The Blazing World*. More generally, members of the Devonshire and Newcastle dynasties that sprang from the marriage of Elizabeth Hardwick ("Bess of Hardwick") to Sir William Cavendish in 1547 would go on to play considerable roles in English history, including the 1st Duke (then Marquess), who commanded King Charles I's army in the north of England during the first Civil War, and the Earl (later Duke) of Devonshire, who was one of the signatories to the letter inviting William of Orange to invade in 1688. Arbella Stuart, granddaughter of Elizabeth and William, was the unwilling centre of plots against James VI and I and would become a tragic victim of Stuart succession politics after marrying the grandson of the Earl of Hertford in 1610.

There is already a considerable body of work on the Cavendishes (especially Margaret) in the form of biographies, editions, critical articles, monographs, and essay collections. However, this book attempts to do something new: to treat the Cavendishes as a collective, bringing together specially written essays on key literary figures such as Margaret Cavendish (or the Duchess of Newcastle, as she should properly be termed), her husband the 1st Duke, and the duke's daughters Jane and Elizabeth, as well as on relevant cultural practices such as patronage, horsemanship, and the building of houses and monuments. It also includes chapters on other members of the extended family, such as George Cavendish, the servant and biographer of Thomas Wolsey, and the musician Michael Cavendish. The order is, so far as possible, chronological, beginning with George and proceeding through to Margaret, followed by chapters on Cavendish buildings and funerary monuments.

The editors regret some omissions. We would have liked, for example, to have been able to include a chapter on Sir Charles Cavendish, younger brother of the 1st Duke of Newcastle, one of the foremost mathematicians of his day and the correspondent not

only of Hobbes and Walter Warner but of French luminaries such as Mersenne, Mydorge, and Roberval. However, we offer the book that follows not as the last word on the Cavendishes but as a stimulus to further scholarship: It has been important to us that as well as providing readers with an overview of work that has been done already, the contributions should represent new and ground-breaking research. We hope that their insights will encourage yet greater interest in this diverse and fascinating family.