



Charles II – The Power & The Passion

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Cast and Crew

Principal Cast

Charles II	Rufus Sewell
George Villiers, Duke of Buckingham	Rupert Graves
Barbara Villiers, Countess of Castlemaine	Helen McCrory
James, Duke of York	Charlie Creed-Miles
Sir Edward Hyde	Ian McDiarmid
Catharine of Braganza	Shirley Henderson
Lord Shaftesbury	Martin Freeman
James, Duke of Monmouth	Christian Coulson
Minette	Anne-Marie Duff
Earl of Danby	Shaun Dingwall
Louise de K�roualle	M�lanie Thierry
Nell Gwynn	Emma Pierson
Sir Edmund Berry Godfrey	David Bradley
Queen Henrietta Maria	Diana Rigg
Lady Frances Stewart	Alice Patten
General Monck	Garry Cooper
Louis XIV	Perkins Lyautey
Monsieur	Cyrille Thouvenin
Charles I	Martin Turner

Crew

Executive Producers	Laura Mackie (BBC) Delia Fine (A&E Network)
Producer	Kate Harwood
Director	Joe Wright
Writer	Adrian Hodges
Director of Photography	Ryszard Lenczewski
Production Designer	Sarah Greenwood
Supervising Art Director	Ian Bailie
Production Executive	Gordon Ronald
Production Manager	Pavel Novy
Unit Manager	Zbynek Pippal
Line Producer	Kate Dudley
Location Manager	Daniela Buzgova
Script Editor	Manda Levin
Composer	Rob Lane
Editor	Paul Tothill
Costume Designer	Mike O'Neill
Hair & Make-up Designer	Karen Hartley
Casting Director	Janey Fothergill
Production Accountant	Nancy Bishop
Sound Recordist	Andrew Connor
1st Assistant Director	John Taylor Chris Fry

Rufus Sewell plays King Charles II (King Charles II: b.1630 d.1685)



An hour's drive from the beautiful city of Prague, up a dusty, twisting track, lies the 17th-century castle of Tocnik. Into these ruins part of the set for *Charles II*, BBC One's lavish new drama serial, has been built.

The King himself, played by Rufus Sewell who makes an exciting return to BBC Television eight years after his appearance in *Cold Comfort Farm*, is seemingly unfazed by the sweltering heat as he strides around the hillside ramparts in his blood-red velvet and ermine robes, a jewelled crown and wig of long, dark curls.

Sewell's role as the traumatised, exiled son of Charles I, beheaded under Cromwell's austere regime, meant a welcome return to the Czech Republic for the handsome star. Sewell filmed *A Knight's Tale* in 2001 in Prague.

"I was wearing black metal armour and was sitting on a horse in 110 degrees," he declares. "At least playing Charles I can take the wig off when it gets too hot – that's what they did in those days and that's why their own hair was cut very short."

His close-cropped pate faced an even closer shave when he came to portray the Monarch on his deathbed.

He explains: "He had a stroke and they shaved his head to do a series of grotesque and agonising treatments, so I agreed to have my head shaved completely to play the scene."

In 1660, Charles returned to England to reclaim the throne, entering London on his 30th birthday, 29 May. He would become the last English king ever to try to rule without Parliament. Sewell, 36, hopes his portrayal of the charismatic sovereign, who reigned until 1685, shows the man in all his contradictions.

"Over four hours you have a chance to show a very developed portrait of someone. Charles II was many conflicting things. He was a weak man and he was a strong man; he was sentimental and he was tough; he was good and he was bad; he was quite moral and he was a naughty old bugger," he adds with a grin. "So he was very complicated in the way that normal human beings are. You get a chance to see all of it in this drama, whereas in films often

everything is cut down and people tend to be reduced to their simplest element.

“People know certain things about historical figures,” the actor continues. “And what they know about Charles II is orange-selling Nell Gwynn and spaniels. In fact, we’ve avoided having spaniels coming out of our ears – there’s just the odd one.”

The overwhelming majority of the 17th-century population took the newly restored Stuart King to their hearts.

“The people liked him because he generally had what they call the common touch,” explains Rufus. “I think that’s because, when he was young and in hiding, he spent a lot of time with ordinary people and was forced to depend on them to survive. He had to pose as one of the servants as they travelled around the country trying to escape Cromwell’s soldiers. He would ask people, ‘What do you think of the King?’ It’s an extraordinary thing for a king to do and the amazing thing is he managed not to stick out like a sore thumb.

“I think that experience stayed with him, especially in how he treated Catholics, because he was looked after by Catholics and was very sympathetic to them. He had a good manner with people, he listened – and of course he occasionally shagged them as well!” laughs the green-eyed *Middlemarch* star, who was so memorable as George Eliot’s hero, Will Ladislaw, in the award-winning BBC series.

In a new era of post-Puritan freedom, women made themselves readily available to Charles and, over his lifetime, he fathered at least 13 illegitimate children.

“Well, he was a king,” says an amused Sewell, who is best known for his roles in *Cold Comfort Farm*, *Martha*, *Meet Frank*, *Daniel And Laurence* and *A Knight’s Tale*. “Being king at that time was like being king, prime minister and the most famous film star in the world rolled into one. And if you can’t pull with that combination ...”

The hedonistic Charles never really settled down with one woman but he was a generous lover and remained friends with most of his mistresses.

The actor, who has also starred on the big screen in *Dangerous Beauty*, *Bless The Child* with Kim Basinger and the recent action thriller *Extreme Ops*, hopes viewers will like his character.

“Like any person, if you watch them across their whole life, they do some bad things – they make mistakes. He messes it up a few times, especially with women because he’s useless at standing up to them. All a woman has to do is cry and he goes, ‘Okay, you can have what you like,’ which often proved disastrous and is dangerous in a king. This is particularly true when Barbara Castlemaine [the King’s glamorous, manipulative mistress, played by Helen McCrory] squirts out a few tears; he’s absolutely helpless. People will certainly occasionally think he’s daft but, hopefully, they’ll see he was a good man as well. You see both sides of him.”

Sewell believes that *Charles II* stands out in the period drama genre.

“It is a fantastic story and it is very different because it isn’t one of the great novels but is written from history. It’s about a fantastic, vivid period of time that was very decadent – almost like the Sixties. They drank heavily and there was a sexual revolution. Because the old Puritans had just been booted out, there was an enormous explosion of freedom – artistic freedom, musical freedom and sexual freedom, particularly at Court.

“And through all the great events of the time, like the Plague and the Great Fire of London, you have this man battling to hold on to his crown. Adrian Hodges has drawn an extraordinary portrait of an epoch and of a man.”

Working often 12-hour days and six-day weeks for three months meant that Sewell had very little time to step out of character.

“It’s not that you actually become someone else, but you get comfortable in the skin. And the feeling of being Charles settled on me after the first couple of weeks and it never really went away, and that’s such a luxury. I felt very, very comfortable as Charles and that’s a lot to do with how immersed I was in the part.”



Cast Interviews

Rufus plays a physical sovereign and viewers will see him fencing his agile way across the small screen. “But I can’t really fence,” he confesses modestly. “It’s the magic of rehearsal and cameras. At drama school I did a little fencing and lots of jobs required it, so I’ve done bits and bobs before but, basically, you learn whatever is necessary for when the cameras are on. But complete the sequence and if someone were to say, ‘All right, carry on,’ you’d be crap!”

Rufus studied at London’s Central School of Speech and Drama, where he won the Best Newcomer Award for his London stage debut in *Making It Better*. He was nominated for an Olivier Award for his role in Tom Stoppard’s *Arcadia* and won the Broadway Theatre World Award for *Translations*.

He is currently filming *Tristan And Isolde*, directed by Kevin Reynolds, in which he plays Lord Mark, first in the west of Ireland, then ironically back in Prague.

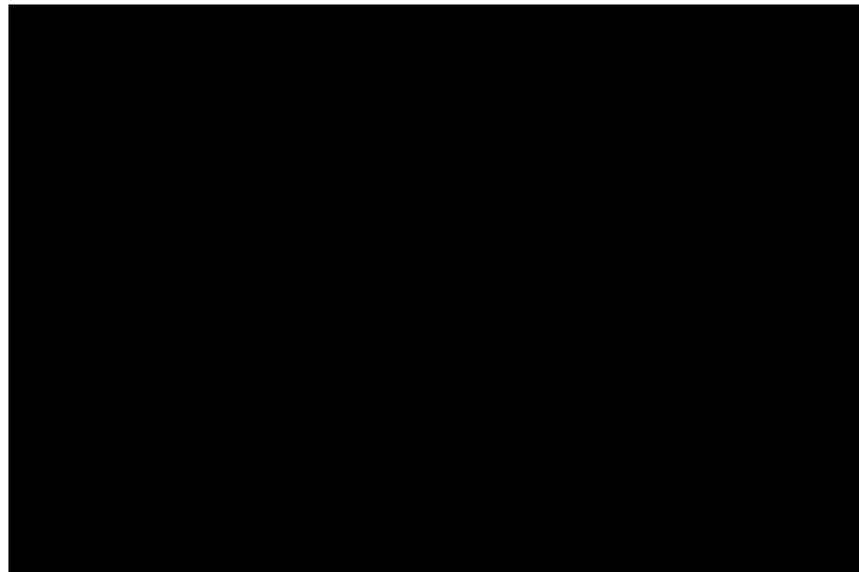
Sewell was born in Twickenham to Welsh mother Jo and Australian animator father Bill, who worked on *Yellow Submarine*. His father died when he was 10 and he has an older brother, Caspar.

If he hadn’t become an actor, he thinks he would have pursued the musical career he began with his brother, playing drums in teen bands, but the magic of film weaved its spell when he was a child.

He recalls: “It wasn’t like a thunderbolt, but I remember being very young and watching Charles Laughton in *The Hunchback Of Notre Dame* and thinking, ‘I could do that’. I remember him in the rafters and seeing the little child inside him, behind his eyes; this little creature stuck in this horrible body. I thought that was interesting, the fact that you could see his soul.

I also remember trying to work out why I liked Anthony Hopkins and Marlon Brando. There was something about them – the fact that you could see something different in their eyes than their face was trying to tell you – that maybe there were two different stories going on, like real people.”

Rupert Graves plays the Duke of Buckingham (George Villiers, 2nd Duke of Buckingham: b.1628 d.1687)



At the age of 16, actor Rupert Graves was clowning around in the sawdust of a travelling circus; now, more than two decades on, he enjoys more serious acclaim as one of Britain's most hard-working and respected actors.

He's about to be seen on the small screen as George Villiers, the 2nd Duke of Buckingham in BBC One's powerful and passionate new drama *Charles II*, about the reign of the man who became known as the "Merry Monarch" for the colour and fun he brought back to England after decades of Puritanical repression.

Buckingham, Charles's oldest and closest friend, is one of the most colourful characters in the Court of King Charles II [played by Rufus Sewell]. His life of debauchery included bedding his own cousin, who was also the Sovereign's seductive mistress, Barbara Villiers [played by Helen McCrory], despite being one of Charles's most trusted inner circle of ministers.

Rupert thought carefully, however, before he slid under the skin of the self-seeking Buckingham. He'd recently brought his dark-eyed charisma to the role of Young Jolyon in John Galsworthy's epic *The Forsyte Saga* and he explains: "After doing *Forsyte*, I didn't know if I wanted to do another big period drama. But when I read Adrian Hodges's scripts for *Charles II*, I thought they were wonderful. I loved the story and the power struggle between Buckingham and Charles."

The future King and the young Buckingham shared the tragedy of the murder of their fathers. The 1st Duke was assassinated and his son was brought up with the Royal children of Charles I. After Charles I was executed by Cromwell, their bond of brotherhood became even stronger. Ultimately, however, Buckingham's loyalty to his friend proved to be frail. After a decade in exile with Charles, George returned to England to marry the daughter of the Parliamentarian Fairfax and to make peace with Cromwell's Government.



Despite Buckingham's abandonment of the King, he was fond of Charles. "Their fathers were actually lovers," he reveals. "They were brought up almost as brothers and they were in exile together. I think it all went a bit belly up for Buckingham when Charles became King. He was jealous – I think he was motivated a lot by jealousy – and thought he could have done an awful lot better."

Graves, who has starred in BBC TV's *Take A Girl Like You* and *The Tenant Of Wildfell Hall*, adds: "Charles forgave Buckingham for abandoning him because there was such love between them. And Charles was, by all accounts, a decent, forgiving man."

Decent, though, is far from how Graves sees his character. "He's a terrible man," he asserts. "He's a monster. He's an ambitious, double-crossing scumbag, really. But he has a lot of flair," he adds with a laugh.

During filming for *Charles II* in Prague, Graves was able to use his fencing skills. "It was good – I like all that stuff."

Charles's huge sexual appetite saw him feasting on a banquet of beautiful women and Rupert, married to Susie and the father of five-month-old Josef born during the *Charles II* shoot, laughs when asked if he thinks there's an age when men should settle down.

"You can't legislate for things like that," he grins. "Do what feels right."

And he doesn't believe he would have liked to live in a different century. "No, I'm quite happy being here," he says firmly.

Graves, whose theatrical pedigree includes starring roles in Sean Mathias's *The Elephant Man*, Patrick Marber's revival of *The Caretaker*, with Michael Gambon, Howard Davies's *The Iceman Cometh*, with Kevin Spacey and Simon Callow's *Les Enfants du Paradis*, isn't sure when he first set his sights on a career in the spotlight, although he recalls being in a school play when he was about four. He still remembers the fascination of his "little green stockings" in his role as an elf.

It's early days, but if his baby son wants to take centre stage when he grows up, Rupert thinks he'll

be content. "I'd like to think that I'd let him do what he wants to do and try and encourage him to do whatever he wants to do. I'll have to wait and see how I feel."

Martin Freeman plays Lord Shaftesbury (Lord Shaftesbury: b.1621 d.1683)



Martin Freeman is best known as Tim, the voice of reason in the encircling madness of *The Office*, BBC Two's multi-award-winning comedy. So he was delighted when the producer and director of *Charles II* thought of him for the very different role of Lord Shaftesbury, the Republican who became one of Charles's most important ministers but ended up as his fierce opponent.

Sitting in his caravan on the main set of the drama on the outskirts of Prague, Freeman is sporting unfamiliar close-cropped hair – so that the period wig can come on and off in front of the camera. Leaning back on the couch, the actor recalls his joy when he was offered the role of Shaftesbury.

“All in all, it was impossible to say no,” he beams. “This was so different it was a must. It felt like a real change. Not only is it not comedy, but also it's set in the 17th century. I can't be playing a wise-cracking, laid-back 21st-century bloke forever.

“I thought, ‘Before it's too late to demonstrate that I can play something different, I should show that I can’. I became an actor in order to act, rather than to play people who are just a tiny bit different from me for the rest of my life!”

Added to that, Freeman was bowled over by the power and complexity of Adrian Hodges's screenplay. “It was one of the best scripts I had ever read. I was riveted from the moment I picked it up.

“Unlike a lot of TV scripts that you read, the scenes last for more than half a page. With Adrian's writing, you get genuine character development within the scenes themselves. It's not just, ‘Do you want a cuppa?’”

What distinguishes Hodges's script, he says, is its intelligence. “It's really thought-provoking,” says the actor, who has also enjoyed starring roles in BBC



One's *The Debt*, *Ali G In Da House*, *Hardware*, *Margery And Gladys* and *Men Only*. "It doesn't insult the audience. Nor is it just some dry pamphlet."

In Freeman's view, the drama brings to life the political machinations of Charles II's Court. "If you have ever seen Prime Ministers' Questions or thought about the relationship between parliament and the monarchy, then this piece will fascinate you. You don't need to know the minutiae of the historical detail, it draws you in because it's great drama!"

So how would he describe his character?

"Shaftesbury is hyper-intelligent and hyper-critical," the 31-year-old actor reflects. "He has an immense influence within the Privy Council. He is very much in touch with the mood of the people. On many occasions, he uses his instinct to put a brake on the king's plans. 'Parliament will not countenance that' is almost Shaftesbury's catchphrase. He certainly has a razor-sharp mind."

During periods of intense political turmoil, Shaftesbury also knows the value of language – and how to use it as a weapon. He is a Machiavellian operator par excellence.

The actor believes that viewers will respond to *Charles II* because it contains so many contemporary resonances.

"The power struggle within the family will strike a chord," he muses. "There is a bitter sibling rivalry between Charles and James. The other aspect that will ring true with today's audiences is the sexual shenanigans in the drama. It just goes to show that those sort of things have always gone on!"

Freeman is currently in the middle of filming one of the most keenly anticipated programmes of the decade, the Christmas special of *The Office*. Just why has the sitcom become such a huge hit? In Freeman's eyes, "what really resonates about the show is not that we've nailed what it's like to be in an office, but that we've nailed what it's like for people having to work with each other anywhere. It shows the crushes and the frustrations and the unfulfilled ambitions that happen in all jobs. It's not Dostoevsky, but it's true."

The show's co-writers and directors, Ricky Gervais and Stephen Merchant, have announced that the two-part Christmas special will be the last-ever episode of *The Office*. The decision will disappoint the sitcom's millions of fans, but Freeman thinks it is wise to go out at the top.

"*The Office* has been the biggest comedy hit for a long, long time, and there must be massive pressure on Ricky and Steve to make 400 more episodes, but I trust them to resist that pressure at all costs. Frankly, it's the right decision." And it will also free up Freeman to take on more roles like Shaftesbury.

**Ian McDiarmid plays
Sir Edward Hyde**
(Sir Edward Hyde, 1st Earl of Clarendon: b.1609 d.1674)



Ian McDiarmid's theatrical pedigree has carved his reputation as one of our most respected actors and directors – yet he's equally at ease as the evil Emperor Palpatine in George Lucas's *Star Wars* spectacles.

Today, the award-winning star is sitting in his trailer in a wooded clearing on the outskirts of Prague, waiting to don the costume and silver wig that will transform him into 17th-century Royalist statesman Sir Edward Hyde, the Lord Chancellor.

“Charles I asked Sir Edward Hyde to teach his son how to be a king. He becomes Charles II's advisor and, after the Execution, a father figure, and he more or less arranged the politics of the Restoration.

“When Charles is well established as King, he tries to put his genuine feelings about religious toleration into practice. Hyde warns him that it's too early, but he won't listen. Hyde doesn't succeed in getting him what he wants as far as Parliament is concerned, so he has to go.

“Fortunately,” says McDiarmid drily, “he leaves with his head intact, but is exiled to France.”

He muses: “It's interesting now that the office of Lord Chancellor is going to be abolished. I wonder what Edward Hyde, Lord Clarendon, would have felt if he'd known his office was going to disappear. He would probably be amazed that it had lasted so long.”

McDiarmid, who starred in *Gorky Park* and *Dirty Rotten Scoundrels*, believes Hyde was motivated by both loyalty to Charles I and a sense of good government. “He's sometimes a little bit arrogant and pompous, but that was very much as a means to an end. He was also very well set up. He had a very expensive house in Piccadilly, which was subsequently burnt by ‘the mob’, and to his astonishment he indirectly provided not one, but two heirs to the throne in his two granddaughters.

Hyde's daughter, Anne, married James, Duke of York, Charles's younger brother and later James II. Their two daughters, Mary and Anne, would one day reign as queens.



Cast Interviews

Charles II, flamboyant and passionate, opens a window on to a bygone world for viewers, recreating not only the Great Plague and Great Fire of London, but also providing a glimpse of the Royal romps enjoyed in the aftermath of Puritan repression.

McDiarmid believes that the audience's appetite for history is partly a result of uncertainty. "Maybe in times that are uncertain, politically and spiritually, people tend to look back. This is fascinating because of what's happening now with the Commons and the Lords and the shifting nature of Parliament, and what was fundamentally happening then. Charles's reign marked the beginning of the loss of the Monarchy's power and the corresponding increase of the democratic power of Parliament – what we have now."

McDiarmid was on a plane to Sydney as soon as he had finished filming *Charles II* to start work on *Star Wars*.

"It's the last one coming up: episode three, film number six," he declares.

The Women of the Court

Helen McCrory plays Barbara Villiers (Barbara Villiers, Duchess of Cleveland, Countess of Castlemaine: b.1641 d.1709)



“Barbara Villiers has an unabashed hedonism that makes her magnetic,” says Helen McCrory, who plays Charles’s manipulative and scheming mistress.

“She was described as ‘a magnificent creature’ and ‘an uncrowned queen’. Here was a really unusual woman who was a political animal as much as she was a sexual animal. This is, I think, the secret of her power; she was a tough cookie and she was a clever woman,” says McCrory, the daughter of a diplomat and a physiotherapist, who is best known for her roles in *Anna Karenina* and *North Square*.

For all Barbara’s faults, McCrory believes she truly loved the King. “She loved him as a friend, a lover, but mainly as a king. She would have believed in the divine right of kings: this was the representative of

God on Earth. It must have been absolutely entrancing, at the age of 19, to meet Charles in exile.

“She was terribly loyal and Charles, having seen his father betrayed and killed, considered loyalty very important to him as a king.

“They were so naughty together,” says Helen, a twinkle in her velvet brown eyes. “When they were supposed to be in chapel, they’d walk out, down to St James’s Park, with her in the carriage and him walking, waving to people. He’d buy her diamonds; she’d gamble with him – £2,000 in a throw in a night. They were wild together. She was great company and he was great company.



Charles II, though, was not a man to stay faithful to one woman; the Duke of Buckingham is said to have referred to him as “the father of his people – a good many of them”.

Barbara and the other royal mistresses, including Nell Gwynn, bore several children by Charles – a situation that she accepted.

“I think Barbara always knew that she was the subject of a sovereign and therefore would never ask for any kind of equality because she realised that wasn’t appropriate,” says McCrory. “She was grateful to be mistress of the bedchamber and to be given various titles as well as St James’s Park and Green Park. She was given an enormous amount of wealth.”

Barbara was married to Roger Palmer, whom the King created Earl of Castlemaine. “She says in the drama, ‘Why bow to a fool of a husband, when I can be a mistress and have the world at my feet’. That’s what Charles gave her – the world. So I think she would have tolerated anything.”

McCrory reveals, though, that Barbara was riven with jealousy.

“She was very jealous, and rightly so, because she realised that if the King had another woman in his favour, there was nothing to go back to if it all went wrong. If he didn’t acknowledge the children, they weren’t going to be supported, so it was an economic necessity as well,” she observes.

Barbara, described by McCrory as “totally selfish, self-centred and deceitful, lustful, greedy, malicious and jealous”, is unlikely to be top of a poll of viewers’ favourites when the series airs in November.

“But it’s something you don’t think about really because all you’ve got to do is portray the character as fully as you possibly can.”

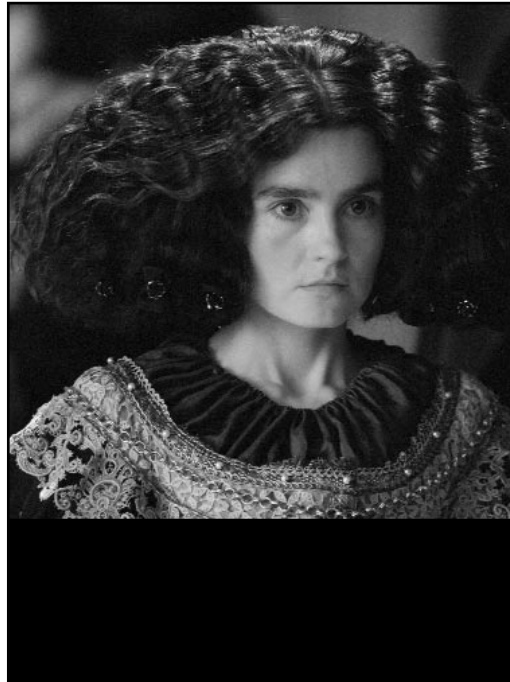
McCrory’s future roles include starring with Samantha Morton and Daniel Craig in Roger Michell’s *Enduring Love*, and there are possible projects in the offing in London and New York.

“I fell in love with New York when I went there and I’d like to go and live there for a year,” she reveals.

“It’s the time to do it as well, now, rather than when you have kids and responsibilities and you can’t bugger off for a year should you so feel like it.”

It’s an independent attitude that Barbara Villiers would have applauded.

Shirley Henderson plays Catharine of Braganza
(Catharine of Braganza, Queen Consort
of Charles II: b.1638 d.1705)



Shirley Henderson, one of Scotland's brightest and most prolific talents, gives a mesmerising performance as Catharine of Braganza, the long-suffering wife of Charles II, who endured the humiliation of her husband's affairs and the heartache of her own childlessness.

"When Catharine first arrives at the King's Court from Portugal, she's quite feisty and determined to let her presence be known, but she's also out of her depth," explains Henderson. "Catharine was very young and very innocent when she got married. She managed to maintain her dignity in the face of her husband's infidelities because she had her religion. But I also think that when Charles gave her attention, it was marvellous.

"That was the thing about Charles, women kept falling for him: he was one of those guys who could make you feel wonderful even if he was with other people. He obviously had that gift."

Criticised by joyless puritans as "that great enemy of chastity and marriage", Charles's long list of illicit royal affairs symbolised the promiscuous Court which flourished around the restored Monarch. Yet the Catholic Queen remained faithful and uncomplaining and, despite her religion, was a popular and respected figure.

"Charles was in a constant battle with his love for her," claims Henderson. "He was torn with all these other things which were on offer, but yet he was drawn to this devout, young woman; there was something about her which he couldn't resist.

"By all accounts they had fun together, he enjoyed her company very much and he also liked her Portuguese accent and teased her about it. They did get on really well but he had such a high sex drive, he needed so many other women in his life. She just was not enough for him."

Charles made no secret of his 13 illegitimate children, and his disappointment that his wife could not produce an heir to the throne.

“Catharine had several miscarriages during her period with Charles, which was devastating for them both,” says the 37-year-old star. “Those emotional scenes were so well written in the script – just enough to let you know how they were feeling at that sad point in their lives.”

“It’s impossible to imagine the life of a Queen whose sole purpose would have been to produce an heir; she would have felt useless – how does one fill the gap? She must have been a very lonely woman.”

One of Catharine’s many rivals for the King’s affection was the notorious Lady Barbara Castlemaine, a woman who matched Charles’s insatiable appetite for sex, and who was able to bear him children.

“Barbara seemed happy to flaunt herself because she was like a baby factory – that must have broken Catharine’s heart. There is a scene where Catharine is watching Barbara’s children in the nursery, which is so sad.”

“I think Rufus [Sewell] pulled it off fantastically. He is a very charismatic person anyway but, when I was working with him, I couldn’t keep my eyes off him. He’s got a larger-than-life personality which is just perfect for playing Charles. He was also very tactile and has a very gentle side to him as well.”

“Rufus is just a lovely man and I have great admiration for his acting.”

Marking a return to television since her unforgettable performance as Marie Melmotte in BBC One’s award-winning *The Way We Live Now*, Henderson’s natural skill for mastering accents made her the perfect choice for the Portuguese Queen.

“Of course I couldn’t speak a word of Portuguese before taking the part. What I had to do is get up to scratch with the dialogue that had been written in the script. I didn’t learn it overnight, it took two to three weeks for me to grasp the language,” says Henderson modestly. “I managed to get it to the

point where I was not thinking about it. I loved doing it, but I won’t be doing a course in Portuguese!”

Her physical transformation into the Queen was a long process, she explains: “The bat-style wig she wears when she first arrives at Charles’s Court had to be finely crimped and it took up to two hours initially. Some of the costumes took three-quarters of an hour to get into because I had to be sewn into them. The clothes were very heavy and, by the end of the day, my body was very tired. My body shape changed – the tops of my legs and arms were a bit swollen, but not badly. It happens all the time when I do this type of work.”

Henderson was Spud’s girlfriend Gail in *Trainspotting*, Bridget’s friend Jude in *Bridget Jones’s Diary*, Shirley in Shane Meadows’s *Once Upon A Time In The Midlands* and Moaning Myrtle, the sorrowful spectre of the girls’ toilets in *Harry Potter And The Chamber Of Secrets*. She recently completed filming Juliet McKoen’s psychological thriller *Frozen*, which is due for cinematic release later this year.

Alice Patten plays Lady Frances Stewart (Lady Frances Teresa Stewart, Duchess of Richmond and Lennox: b. 1648 d. 1702)



Celebrated diarist Samuel Pepys wrote of Frances Stewart's striking looks: "But it was the finest sight to me ... that ever I did see in all my life ... Miss Stewart ... is now the greatest beauty I ever saw, I think, in my life."

Known at Court as "La Belle Stewart", history would come to know Frances as the symbol for Britannia, the woman whose portrait would be immortalised, together with helmet and trident, on British coinage for three centuries, until 1971 when the decimal system was introduced.

Frances Stewart, the beautiful young virgin who captured Charles's heart, but who consistently refused his sexual advances, is played by Alice Patten, the youngest daughter of Chris Patten, the last British Governor of Hong Kong.

"Lady Frances Stewart is famously known as 'the one that got away,'" says Patten with a smile. "She's

good and honest, she values her virtue and is quite an anomaly in the Court. She doesn't care about power or status; what she really cares about is love.

"I think she is a bit of a tease and enjoys the flirtation and attention from the King, but she has no intention of becoming one of his mistresses, unless he can really love and respect her, and do the honourable thing by her. He is, of course, not prepared to do that, so ultimately she has to say 'no'.

"Helen McCrory's character, Barbara Villiers, and I do a performance for the men in Barbara's quarters behind a shadow screen where both women pretend to strip off their clothes, which is all seen in silhouette. It looks beautiful, and was fun to do.

"There is another scene where I lay face down on a bed and Barbara pulls back the sheet to reveal my naked body to the King, but you only get to see my back."



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**Emma Pierson plays Nell Gwynn
(Nell Gwynn: b.1650 d.1687)**



“Pretty, witty Nell” is perhaps the best-known and most fondly remembered mistress of Charles II. The orange-seller became one of the country’s leading comic actresses, performing at The Theatre Royal, Drury Lane.

“The great thing about this project is that it’s like the new generation of costume drama,” says Emma Pierson. “It’s not about getting too wrapped up in historical facts. The episodes are a feast for the eyes, and the costumes were amazing. I wish I could have taken the bust and waistline I was given home with me, but without the scaffolding and the pain that it took to get there!” laughs Pierson.

The bubbly 22-year-old with a passion for photography had been away in Los Angeles for two months when she received the call confirming she’d won the part of Nell Gwynn. “I arrived on set in the Czech Republic, very brown, with a white bikini line to do the very first scene – my first nude scene! There I was, standing in a thong at 6.30am in the make-up truck being spray-painted white from

head to toe in order to cover up my tan. It will remain one of the most random moments of my life!

“With the body paint, I felt as if I had on a suit, so I wasn’t worried about it at all. Everyone involved made a big effort to make me feel comfortable,” continues Pierson. “However, it’s not something I’m going to have printed in my contract that I have to get my boobs out for my next job!

“The scene actually looks very, very beautiful; we were recreating the famous painting by Peter Lely of Venus that Nell posed for. I’ve told my parents and they were fantastic about it. It’s always going to be weird because you don’t expect to be put in a situation where you are going to see your daughter topless. They’re very supportive of my career and are very proud of me.”

Nell’s wit is famous, and her name for her rival, Louise de K roualle [M lanie Thierry], who had a slight cast in one eye, was Squintabella. She also



Cast Interviews

referred to her as “The Weeping Willow”, since Louise would often use tears to prise some gift or favour from the King.

Both nicknames incensed Louise, but amused Charles. “It was great fun playing alongside the beautiful Mélanie, who plays Louise. In those days, the men duelled with swords, but the women duelled with words, and Nell Gwynn would have been an Olympic champion! She was fantastic – very witty. She would never let anybody take her down; she was so unapologetic, which is why people loved her.

“I think because Charles had so many mistresses, between them he found different things he enjoyed. Barbara is the sexual side of the woman, Lady Frances is the young virgin that every man is chasing, the Queen is religious and loyal, and Nell has honesty. So I think Charles collected different essences not contained within one woman – in each one he got what he needed.”

The Plymouth-born actress will be seen next year in BBC One’s *The Legend Of The Tamworth Two*. Her television credits include *Beast*, *Time Gentlemen Please*, *I Saw You* and *Bedtime*, while her film credits are *Virtual Sexuality*, *Guest House Paradiso* and *The Engagement*.

Mélanie Thierry plays Louise de Kéroualle
(Louise Renée de Penancoet de Kéroualle,
Duchess of Portsmouth and Aubigny: b.1649 d.1734)



Beautiful French actress Mélanie Thierry makes her British television debut as Louise de Kéroualle, thought to be a French spy and a calculating mistress of Charles II.

The daughter of an aristocratic French family, Louise entered the French Court aged 16, as maid of honour to Charles's beloved sister, Minette, who married King Louis XIV's brother. On Minette's death, the French King sent Louise to England to woo Charles and become his mistress, in order to exert influence over him and possibly to send information back to France.

"My character behaves like a spoilt child, she is very clumsy and very naïve," says the 22-year-old actress. "She knows how to get what she wants by using tears but, later, following the birth of her son,

she develops a sense of humour and is able to laugh at herself."

The former model, who starred alongside Tim Roth in the Italian movie *The Legend Of The Pianist On The Ocean*, initially thought that the language barrier would be a problem.

"I did not speak English at all before filming," confesses Mélanie. "Producer Kate Harwood immediately arranged for me to get some help with my English. It would have been impossible otherwise. I used Shakespeare to help me learn the musicality of the English language. I knew Shakespeare's work, but only in French, so I had to learn it in English. I felt it would be a good way to improve my vocabulary and diction.



Cast Interviews

“On set, I spoke to Emma Pierson all day long; our chats were very deep and meaningful and I understood everything. But now, two months since filming ended, I find I am beginning to lose my English because there is no need for me to constantly use it now that I am back in France.”

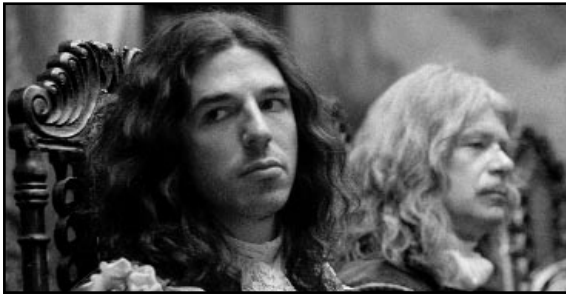
Mélanie was only 13 years old when she started her career, acting in commercials. She modelled for two years between the ages of 15 and 17, but soon tired of it – “It became so boring”. It was then that she was cast in the Italian movie alongside Roth.

But working on *Charles II* presented new challenges for Mélanie. “I was quite afraid and anxious on [the *Charles II*] set, initially because I had to think about my words, the rhythm of the English language and my acting. I was a bit shy, and Rufus helped me a lot, he became very protective of me. I was so impressed by him when I met him – he is so charismatic!”

Additional Cast Information



Dame Diana Rigg plays Henrietta Maria, mother of Charles II. A Roman Catholic, she was the daughter of King Henry IV of France and wife of Charles I, who was executed by Cromwell. She had nine children and had survived six of them by the time of her death in France in 1669.



Charlie Creed-Miles plays James, Charles II's brother. James II succeeded Charles to the Throne in 1685. As predicted by Charles, James reigned for only four years (1685-89). James was the father of Mary II and Anne, future Queens of England.



Christian Coulson plays James, Duke of Monmouth, the eldest of Charles II's illegitimate children. Monmouth believed that Charles and his mother, Lucy Walter, were, in fact, married, which made him the legitimate heir to the Throne. He led a rebellion against James II during the early days of his reign and was beheaded for treason.



Anne-Marie Duff plays Minette, Charles II's beloved younger sister. Her real name was Henriette-Anne. She was married to Louis XIV's brother, Philippe Duc d'Orleans. It is claimed that she was poisoned by her husband when she died suddenly in 1670.

Transforming the Czech Republic into 17th-century England



State corridor (studio set) [Photograph: Ian Bailie]

Award-winning production designer Sarah Greenwood (*The Tenant Of Wildfell Hall*, *This Year's Love*, *Nature Boy* and *Bodily Harm*) had the mammoth task of transforming parts of the Czech Republic into the world of King Charles II.

"The brief from the director, Joe [Wright], and producer, Kate Harwood, was that we should 'create our own world,'" says Sarah Greenwood. "Having worked previously with Joe on *Nature Boy* and *Bodily Harm*, I understood that what he wanted was not to recreate the traditional heritage piece using ubiquitous locations.

"We decided to use an abandoned Daewoo car factory in Letnany, outside Prague, as a studio in which to build the interiors of Whitehall Palace, and to build our London Streets, Parliament and the Banqueting House exterior into a ruined castle we discovered, called Tocnik, in Bohemia. Next, we had to find believable locations for the scenes set in Oxford, Tunbridge Wells and Newmarket," says Greenwood. "Our biggest worry was whether the

frozen, grey Czech countryside would ever go green. As we started shooting in April, it blossomed, almost overnight, into something that seemed lushly English.

"The main set in Letnany was designed with the American series *The West Wing* in mind. We wanted characters to be able to march around the set. There was a deliberate decision to give a confused sense of geography, which would help with the scale.

"The half-size recreation of Inigo Jones's Banqueting House, which is the one part of the palace still standing today, was a big challenge. Many people's favourite part of the set was Charles's quarters, a series of linked rooms which is based around the beautiful rooms initiated by Sir Christopher Wren at Hampton Court. These were, in fact, built in 1690, so the architecture of the composite set is truly stretched," says Greenwood. "The splendour of the Court world had to be thrown into relief by the grim and desperate world of London pushing at its gates.

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*Interior Whitehall Palace (studio set)
Charles II's quarters*



*Interior Whitehall Palace (studio set)
Queen Catharine's quarters*



Interior Banqueting House (studio set)



*Exterior Whitehall Palace (Tocnik Castle)
London streets and houses*



*Exterior Whitehall Palace (Tocnik Castle)
Holbein Gate and Banqueting House*

Photographs by Ian Bailie (Supervising Art Director)

“Catharine of Braganza’s quarters have an almost monastic quality. The design was influenced by her Portuguese heritage – very much the antithesis of the louche, decadent informality of the Elizabethan rooms designed for Barbara Villiers. Various Italian Bacchanalian images were used in Barbara’s quarters. This captured the character, atmosphere and the essence of the scenes.

“A strong visual aspect of the Whitehall set was the use of painted walls. This was an actual style from the period with the works of artists such as Antoni Verrio, a favoured artist of Charles II.

“Each room reflected the personality, vagaries or events in Charles’s life. This resulted in the design becoming slightly heightened and, though I hesitate to use the word, theatrical. We treated 14 rooms in this fashion!

“In the small council chamber, for example, parts of *Dr Tulp’s Anatomy Lesson* by Rembrandt were used as floor-to-ceiling wall covering. The giant faces of these powerful men had a particular relevance to this room, helping the sense of people, listening, watching and plotting.

“Charles’s closet, which had wall paintings of giant birds, giant snails and mushrooms, reflects the idea that he was very interested in scientific matters. His private bedroom portrayed the heavens, celestial sky. In his state bedroom and the ante-room were the key tapestries which were very heraldic and had the lion and the unicorn, which are Charles’s emblems.

“One of the very positive aspects of working in Prague on a period drama was the availability of artisan talent, such as glassmakers, metalworkers, patina artists and scenic artists, who would have been financially prohibitive to work with in the UK. Had I known about the talent out there, I would have been a little calmer in contemplating the enormity of the project.”

Creating the Set: Key Facts

Building the interior of Whitehall Palace

- The set covered a 150’x80’ area
- All of the glass used was hand-blown in the Czech Republic (using a technique which dates back to the 17th century)
- 20 paintings were used
- 14 rooms in total were built
- It took 15 weeks to build the set
- 150 Czech workmen were involved
- Seven draughtsmen worked on both interiors and exteriors

Building the exterior at Toczniak Castle

- 16 weeks to build
- Approx six rooms were built
- 40 Czech workmen involved
- Five houses in traditional Tudor style were built for the London street scene (three were six storeys high)
- The Holbein Gate, which once stood in the entrance to Whitehall Square, was built from scratch
- The Houses of Parliament were built from scratch
- 14 key locations across the Czech Republic were used
- Prince Charles’s personal embroiderer created Charles II’s hand-embroidered coat of arms, which can be seen on his bed head.

Synopses

Episode One



Penniless and powerless, after nearly a decade in exile from Republican England, Charles II's oldest and dearest friend, the Duke of Buckingham, abandons him and returns home to make his peace with Cromwell. But when loyal minister Sir Edward Hyde brings news of Cromwell's sudden death, the prospect of Charles regaining the Crown seems within his grasp.

General Monck picks up on the nation's growing discontent and persuades Parliament to invite Charles Stuart back to take up his Throne. Charles makes his triumphant ride into London on his 30th birthday, following another victory with the long-anticipated seduction of the beautiful and tantalising Barbara Villiers.

With the virile Charles spawning illegitimate children, the need for a Queen and an heir becomes paramount. Barbara is confident enough of her charms not to be threatened by the arrival

of the devout and mousy Catharine from Portugal, and she insists on being chief among the ladies-in-waiting. Barbara has her own agenda and is prepared to stoop to any level to achieve her ends.

Episode Two

With no sign of a Royal pregnancy, the succession is a thorny issue. Charles's impetuous brother and heir to the Throne, James, Duke of York, complicates matters with his conversion to Catholicism. With the prospect of a Catholic King an anathema to the Protestant English, Barbara is busy priming Charles's eldest son, Monmouth, for greatness: he might be a bastard, but he's a Protestant bastard.

When Catharine becomes pregnant, Barbara's scheming seems to have been for nothing but, tragically, the Queen miscarries. With the lack of a viable Protestant heir to the Throne, Charles is under pressure to divorce Catharine and remarry. The beautiful Lady Frances Stewart is groomed by Barbara as a potential future Queen but, just when Charles seems tempted to propose, she elopes and flees the Court.

Episode Three



As fire blazes through London, destroying whole swathes of the city, Charles and James fight valiantly

to contain it. Many see the fire as God's judgement on Charles and his licentious Court and, as awareness of Barbara's depravity grows, the Monarch's popularity wanes. But Barbara is about to be eclipsed in Charles's heart as he falls under the spell of sparky, streetwise actress Nell Gwynn.

Minette, Charles's beloved little sister, is sent from France as Louis XIV's envoy. The endless wrangling with Parliament makes Charles desperate to appropriate money from another source, and France is prepared to grant him a subsidy in return for support against the Dutch. Charles also negotiates a second, covert treaty, whereby the French King will provide unlimited funds, should he convert to Catholicism.

Minette, having concealed a debilitating sickness from her cherished brother, dies on return to France. Charles is devastated by her death. Comfort comes from Louise de K roualle, Minette's beautiful lady-in-waiting who, alongside Nell, becomes another devoted Royal mistress.

Under pressure to enforce the Test Act, Charles avenges his frustration by sacking Lord Shaftesbury from the Privy Council. Shaftesbury quickly enlists Buckingham in the Protestant cause and plans to champion Monmouth over James as heir to the throne. Charles seems vulnerable on all fronts when news of a plot to murder him is revealed.

Episode Four

The trail leads to the squalid but charismatic Titus Oates, whose accusations take in every eminent Catholic, including James and Queen Catharine herself. In the atmosphere of panic, a witch-hunt ensues and Charles is powerless to save the many innocent people whose lives are blighted by Oates's lies. Charles's position is further weakened when Parliament obtains letters alluding to the treaties with France.

As Shaftesbury pushes for the exclusion of James as Charles's heir, Charles responds by sending Monmouth, the Protestant candidate, abroad. Charles dissolves Parliament to rule as an absolute Monarch and asserts James's right to the Throne, exiling Monmouth permanently.



Charles lives out the final years of his reign in relative peace, yet he is profoundly conscious of the chaos that will ensue after his death. In a prescient moment, he advises William of Orange to prepare himself; both Monmouth and James will try and fail to rule England. In a final, ironic gesture, Charles repays Catharine for her devotion by converting to Catholicism on his deathbed.

Charles II and the women who bore his children



Charles met **Lucy Walter** in 1648 while in exile and, in 1649, she gave birth to his first child, **James Scott**, later **Duke of Monmouth**. Charles was forced to kidnap his son when Lucy fell into a life of dissipation. She died in Paris of syphilis before Charles was restored to his Throne.



Barbara Villiers was married to Roger Palmer when she became Charles's mistress in 1660. She bore six children, five of whom were acknowledged by Charles: three boys and two girls. The identity of the father of her youngest child, a daughter, is uncertain but may have been John Churchill. She later became Countess of Castlemaine and later Duchess of Cleveland.



Charles encountered **Moll Davis**, a popular singer, dancer and comedienne in about 1667. She had a daughter by Charles, Mary Tudor, the following year but was sent packing shortly after that with a pension of £1,000 a year.



Nell Gwynn first met Charles at the Duke's House Theatre in 1668. He was enchanted by the unaffected girl and they became lovers. Nell was totally committed to the King and Charles never tired of her. Nell gave him two more sons, Charles Beauclerk (who later became the Duke of St Albans) and James Beauclerk.



Louise de Kéroualle was Maid of Honour to Charles's sister, Minette, and Charles fell for her in 1670 on a visit to England. She became his official mistress in 1671. The following year, she gave birth to **Charles Lennox**, later Duke of Richmond. Louise herself was created Duchess of Portsmouth.

Elizabeth Killigrew (mother of **Charlotte Jemima**).

Catherine Pegge (mother of **Charles, Earl of Plymouth**, known as "Don Carlo").

Some of the mistresses of Charles II:

Winifred Wells – one of the Queen's Maids of Honour

Mrs Jane Roberts – the daughter of a clergyman

Mrs Knight – a famous singer

Mary Killigrew – the widowed Countess of Falmouth

Elizabeth, Countess of Kildare

CATHARINE OF BRAGANZA, THE WIFE OF CHARLES II



Catharine of Braganza, the daughter of the King of Portugal, married Charles II in 1662. The marriage failed to produce an heir but they remained close friends. After the death of Charles II in February 1685, Catharine returned to Portugal, where she died in 1705.

LADY FRANCES STEWART



Frances Stewart, with helmet and trident, was engraved as Britannia, to preside over British coinage for three centuries. Of all Charles II's loves, she is the only one believed to have consistently refused his advances.

Source: www.okima.com

10 Things You Didn't Know About Charles II and his Reign

1. Commissioned by Charles II, Frances Stewart's portrait was immortalised as the symbol for Britannia, complete with helmet and trident, and was used on British coinage for three centuries until decimalisation in 1971.

2. Barbara Villiers, Charles II's greediest mistress, was given St James's Park and Green Park in London to add to her fortune. She tried to add Phoenix Park in Dublin to this list but was prevented from doing so by the Lord Lieutenant of Ireland.

3. The Dutch gave Charles II one of their New World territories (New Amsterdam). Charles renamed it New York, after his brother, the Duke of York.

4. Charles II was responsible for the foundation of the Royal Greenwich Observatory in 1675. Designed by Christopher Wren, it was established to provide navigational information to sailors.

5. The Royal Hospital for war veterans at Chelsea was founded by Charles II. It was Nell Gwynn who campaigned for a hospital for war veterans after coming across an old soldier begging in the street. The building was designed by Christopher Wren and the foundation stone was laid in 1682 by the King himself.

6. Queen Catharine was responsible for popularising tea-drinking in England. When she first arrived in Portsmouth on 13 May 1662, she asked for a cup of tea. This baffled the English as the drink was barely known at this time; the national beverage was ale.

7. On Charles's Restoration, cultural life blossomed after years of Puritan repression, and actresses appeared on the professional stage for the first time in the history of English theatre. This, like many others, was an innovation brought from France by Charles's returning courtiers.

8. Pubs across England called The Black Boy are generally named after Charles. It was an early

nickname for him (coined by his mother) because of the darkness of his skin and eyes.

9. Charleston in South Carolina was named after Charles II. In April 1670, colonists landed on the Western bank of the Ashley River, five miles from the sea, and named the settlement Charles Town in his honour.

10. Charles is often credited with popularising both Champagne-drinking and yachting in England. His first racing yacht was called *Jamie* after his illegitimate son, the Duke of Monmouth, and his last was called *Fubbs*, his nickname for his mistress, Louise de K eroualle. *Fubbs* is an old English word for chubby.

Charles II (1630-1685)



(For the astrologically minded – as most of Charles’s contemporaries were – it is of interest to note that he was born with the Sun in Gemini, Virgo on the ascendant, the Moon and Venus both in Taurus. The celestial picture is thus dominated by Mercury, denoting a quick intelligence and certain restlessness of temperament; there is also an earthy love of pleasure, a stubborn loyalty, and, with Mars in Leo, physical courage).

King Charles II by Antonia Fraser

Charles II, as the eldest surviving son of Charles I, spent part of the English Civil War (1642-1646) fighting on his father’s behalf in the West of England, most notably at the Battle of Edgehill (1642). Forced into exile, he travelled first to Scilly and Jersey. (It was in Jersey that he met the mistress who would father James, Duke of Monmouth.) From exile in France, Charles attempted to save his condemned father by sending a signed blank sheet of paper to Parliament, inviting the Government to write on it whatever terms would save his father’s life.

After his father’s execution in 1649, Charles was proclaimed King of Scotland and some parts of

England and Ireland at Scone in 1651, after he agreed to make Presbyterianism the religion of England and Scotland. Two years later, he invaded England and fought Cromwell at the Battle of Worcester.

Heavily defeated, he once again fled to France, where he lived the existence of a virtual pauper, eventually moving to Germany and then the Spanish Netherlands.

In 1660, Charles’s restoration to the Throne was engineered by General George Monck, an English soldier who had fought for Cromwell, but who had come to realise the importance of the Monarchy in rebuilding the country, which had fallen into anarchy on Cromwell’s death. Charles rode into London on his birthday, 29 May, in 1660. The King’s desire for religious toleration (due in large part to his leanings toward Roman Catholicism) was overwhelmed by the new Parliament. Royalist in nature, they passed the Clarendon Code, which ensured Anglicanism as the state religion and threatened non-conformists. Charles II tried to increase religious tolerance with his Declaration of Indulgence, but was forced to withdraw it.



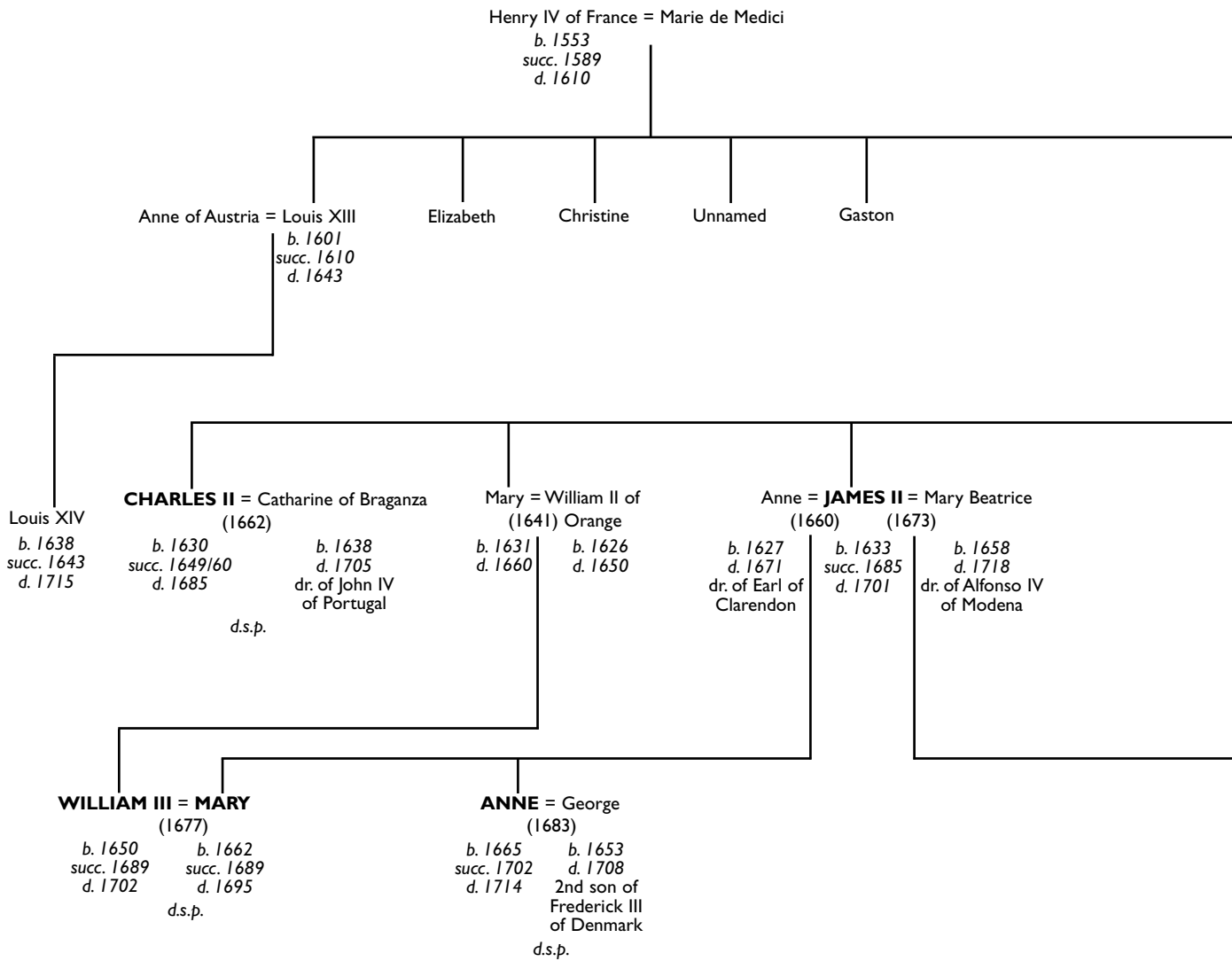
He entered into a series of diplomatic deals, first with the creation of an alliance between Holland and Sweden. At the same time, without the knowledge of Parliament, he negotiated the Treaty of Dover with Louis XIV. In this secret treaty he agreed, in exchange for £200,000 a year, to convert along with his brother James (the future James II) to Catholicism and continue to war against the Dutch.

He further attempted to encourage Catholic freedom with the passing of another Declaration of Indulgence, but Parliament overruled and came back with further controls against the religion, the infamous Test Act, this time forbidding Catholics from sitting in Parliament or holding public office. His alliance with Louis was forcibly ended at this point, with the brokered marriage of Charles's niece, Mary, to Louis's arch-rival, William of Orange.

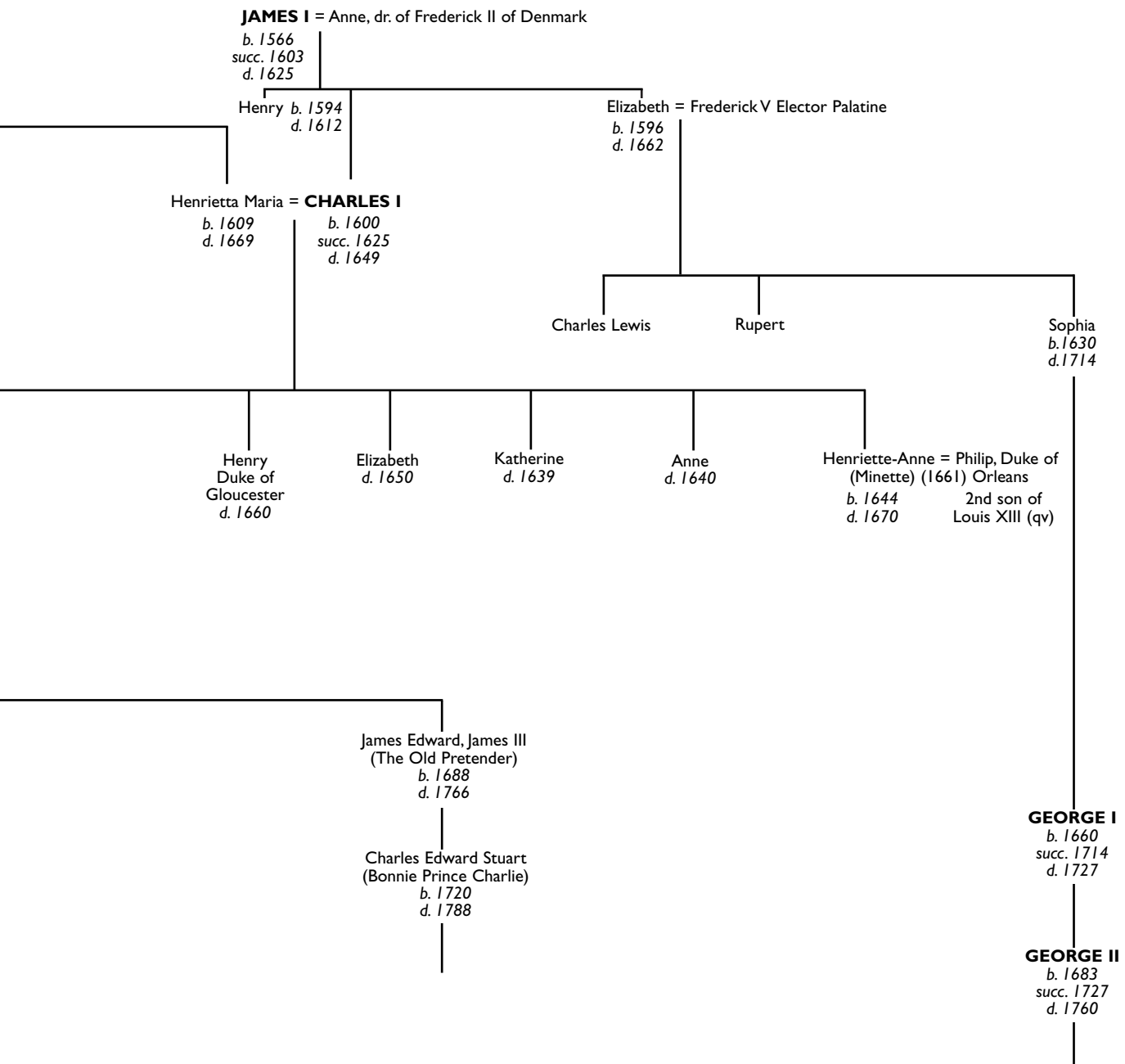
By 1678, anti-Catholic sentiment was at the highest point in Charles's reign. The Popish plot insinuated Roman Catholics were set to murder Charles, in order to let his brother, James, reign. Over the next three years, his Royal House suffered the greatest challenges to its existence, with numerable threats by Parliament. The period saw the rise of the Whigs (who wanted James excluded from succession) and the Tories (who wanted no change). In 1681, he dissolved Parliament for the last time, ruled as an absolute Monarch and found himself popular with his subjects once again.

His reign also saw the rise of colonisation and trade in India, the East Indies and America (where he captured New York from the Dutch in 1664), and the passage of Navigation Acts that secured Britain's future as a sea-power. His hedonistic character – he had numerous mistresses and illegitimate children and loved racing and gambling – also informed the birth of the Restoration period in art and literature.

Source: BBCi History



Family Tree



Charles II Key Events

1645	Sent into exile	1672	Declaration of Indulgence
1649	Charles I executed (30 January)	1674	Treaty of Westminster
1649	Prince Charles signs both Covenants	1675	John Flamsteed appointed first Astronomer Royal
1650	Montrose executed	1676	Royal Greenwich Observatory built by Sir Christopher Wren
1651	Charles II crowned at Scone, Scotland – last Monarch crowned there (1 January)	1676	Greenwich Ferry starts operating across the River Thames
1651	Routed at Worcester	1680	Buccaneers' Raids. John Coxon defeated at Panama
1655	Oliver Cromwell dissolved Parliament	1681	Oil street lights first used in London
1658	Oliver Cromwell died (3 September)	1682	Appearance of Halley's Comet
1659	Richard Cromwell dissolved Protectorate	1683	Rye House Plot
1660	Composition of light discovered by Sir Isaac Newton	1685	Death of Charles II
1660	Charles II returned to England – Royal Oak Day (29 May)		
1661	Charles II crowned at Westminster Abbey (23 April)		
1661	Hand-struck postage-stamps first used		
1661	Bridge Rooms added to Queen's House by King Charles II		
1662	Royal Society of London receives Royal Charter		
1665	Great Plague in London		
1666	Great Fire of London		
1666	Battle of Rullion Green		
1667	Dutch sailed up the Medway		
1670	May Treaty of Dover		

Accompanying Documentaries

The Boy Who Would Be King



Coinciding with Adrian Hodges's four-part drama, *The Boy Who Would Be King* is an adventure-packed documentary which reveals the events that shaped Charles II's complex and contradictory character. He was by turns charming, sex-obsessed, unprincipled, courageous and a brilliant political strategist.

The Boy Who Would Be King combines compelling dramatised scenes and a narrative from leading expert historians, including Lady Antonia Fraser, Professor Ronald Hutton, Richard Holmes and Professor John Morrill.

The story begins with Charles's birth in 1630. He was nicknamed the Black Boy because his mother, Queen Henrietta Maria, was ashamed of his dark and swarthy appearance. He was born into a nation

divided – religious fervour and political tension had escalated into a stand-off between Parliament and a Monarch, his father, who insisted on the divine right of Kings.

As the brutal and bloody English Civil War began to rage, the young Charles was forced to grow up fast: at the age of 14 he was appointed head of the King's forces in the West Country. By the age of 15, he was exiled to France and developed a taste for the hedonistic vices of gambling and sex.

The documentary looks behind Charles's reputation as a scandalous womaniser. His love life was legendary; he had 12 mistresses who bore him more than 13 illegitimate children. Among his mistresses was his former wet-nurse, Cristabella Wyndham, who seduced him at the tender age of 14. Many historians believe he secretly married one mistress – Lucy Walter, a beautiful but dissolute Welsh girl – and that their son, the future Duke of Monmouth, was the legitimate heir to the Throne.

After his father was beheaded on the orders of Oliver Cromwell, Charles was forced to flee for his life, and spent six dangerous, uncomfortable weeks as a fugitive. He was rescued by an underground network of brave Catholic families, including the Penderils. *The Boy Who Would Be King* talks to their living descendants, including Michael Palin, about the exciting story of Charles's escape.

For the first time, Palin visits his ancestor's home, Moseley Hall, to experience for himself the inhospitable places where the future King hid as a fugitive – a small priest-hole and an unlikely resting place in an oak tree.

Palin says: "This was a rare chance to do a bit of digging in the family skeleton cupboard and find out if an old family story was myth or reality."

The producer/director is Nick Rossiter, the executive producer is Jonathan Stamp.

Cromwell – Warts And All



The remarkable story of Oliver Cromwell, from humble beginnings as an East Anglian cattle farmer to supreme ruler of England, Scotland and Ireland, is told in *Cromwell – Warts And All*.

One of Britain's most controversial figures, hated and revered in equal measure, Cromwell started a popular revolution which turned into the English Civil War. He abolished Christmas and coined the phrase "warts and all" (Cromwell had several prominent warts on his face). He also ordered the execution of his King, Charles I. Fascinating new research uncovers the real reason why Cromwell wanted Charles I dead.

The programme includes reconstructions of key scenes from Cromwell's life, with Jim Carter as Cromwell.

Expert historians Richard Holmes (*War Walks and Great Britons*) and Ronald Hutton (University of Bristol) share opposing views about Cromwell – was he a hero or a villain? Holmes sees Cromwell as one of the most important reformers of history

who sowed the seeds of many of our most-cherished democratic principles. Hutton, however, believes Cromwell was a Machiavellian politician who betrayed his friends and his beliefs.

Oliver Cromwell, the first man of non-royal blood to rule Britain, set in motion many of the ideas about monarchy and democracy that became so important in later centuries. He was also the first leader to write a formal constitution, a principle that was copied in America and France in the 18th century.

Cromwell – Warts And All is produced and directed by Bafta Award-winner Andrew Thompson (*The Human Body, Horizon, Constant Craving, Timewatch* and *Darien – Disaster In Paradise*).