Acknowledgements

This book is the product of numerous debts and the generosity of many individuals and institutions. It started life as a doctorate, which was supervised by Felicity Heal with patience, enthusiasm and encouragement. Her shrewd comments have benefited my research enormously and I am immensely grateful for her ongoing support. The helpful observations of my doctoral examiners, Susan Doran and James Daybell, have improved my research considerably and they have been kind enough to advise and guide me ever since my viva. Susan Brigden, Pauline Croft, Cliff Davies, Diarmaid MacCulloch and Rosemary O'Day have also generously read part or all of the text and their recommendations have been invaluable. Many other scholars have been generous in offering references, comments and guidance, including John Craig, Ken Fincham, Melissa Franklin Harkrider, Ian Green, Steve Gunn, Peter McCullough, Martin Ingram, Paulina Kewes, Lynne Magnusson, Marjorie McIntosh, Glyn Redworth, Tracey Sowerby, Phil Withington and Alison Wall. Sections of this book have been presented to seminars and conferences in Oxford, Cambridge, York, Plymouth, Bristol and Baltimore and I appreciate the valuable feedback offered by those audiences. I could not have completed this project without the financial support of the Arts and Humanities Research Council. I am also indebted to Jesus College, both for generous research grants and for providing a wonderful home for my graduate studies. Since then, I have benefited immensely from the presence of encouraging colleagues in Oxford. At Lincoln College, Susan Brigden, Perry Gauci and Alana Harris supported me through the fraught, final stages of the doctoral thesis. As the thesis turned into a book, Adrian Gregory, Michael Finch, Lynda Mugglestone, David Sim and Stephen Tuck have proved wonderful colleagues at Pembroke College and I have learnt a great deal from them all. I would like to thank the series editors, Anne Hughes, Peter Lake and Anthony Milton, for their support of this book and the staff at Manchester University Press, particularly Emma Brennan. David Stenton, John Holland, Simon Price, Ida Toth and David Butterfield have all kindly assisted with the classical translations. Any infelicities that remain are, of course, my own.

Chapter 2 uses material previously published as “a briefe and plaine declaration”: Lady Anne Bacon’s 1564 translation of the *Apologia Ecclesiae Anglicanae*, in P. Hardman and A. Lawrence-Mathers (eds), *Women and Writing, c.1340–c.1650: The Domestication of Print Culture* (Boydell and Brewer, 2010), pp. 62–76, which is reprinted here with kind permission. I am most grateful to the Duke of Sutherland for permission to quote from the Ellesmere Manuscripts in his private collection and to the Marquess of Salisbury for permission to reproduce the portrait of Mildred Cooke Cecil. I am also grateful for the assistance I have received from numerous archivists and librarians, but I wish to thank especially Robin Harcourt

Acknowledgements

Williams and Vicki Perry at Hatfield House, Mary Robertson at the Huntington Library, Carl Peterson of Colgate University, Eddie Smith of Westminster School and in particular all the staff of Lambeth Palace Library, on whose time I have been most demanding.

My friends have shown me great kindness – and tolerant understanding – during this long project, most especially Dunlaith Bird, Rachele De Felice and Freyja Cox Jensen, who have commiserated and encouraged in equal measure.

It seems fitting that a book so concerned with sisterhood, marriage and motherhood should finally acknowledge my gratitude to my family. I owe a huge debt to my mother and sister, Vanessa and Francesca Allen, for all their support during the writing of this book. My husband, Edward Arnold, has lived with the Cooke sisters in our midst now for many years and has shown boundless patience throughout. He has accompanied me on research trips, discussed ideas, read chapters and, above all, seen me through the ups and downs of the project which has finally culminated in what I call my 'Cooke book'. The book is for them, with love and thanks.