Abstract

Mary Tudor, the first successful female ruler of England, possesses a negative historical reputation, due to the historiography of the last four centuries. However, modern historians have begun to reevaluate her historiography, revealing the inaccuracies and biases that have led to her negative depiction. In this paper, I seek to analyze Mary’s historical image, and how it has recently become an interest for scholars. Firstly, I analyze her historiography, and its changes, or lack thereof, since her death. Secondly, I look at three depictions of Mary in popular culture: Thomas Heywood’s *If you know not me you know nobody part I*, Alfred Tennyson Tennyson’s *Queen Mary*, and Philippa Gregory’s *The Queen’s Fool*, and how these cultural depictions influence and are influenced by her historiography. Through this analysis, I reflect on why Mary’s historiography became tainted, and how this affected how history perceives her.

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