
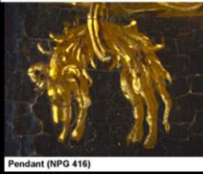


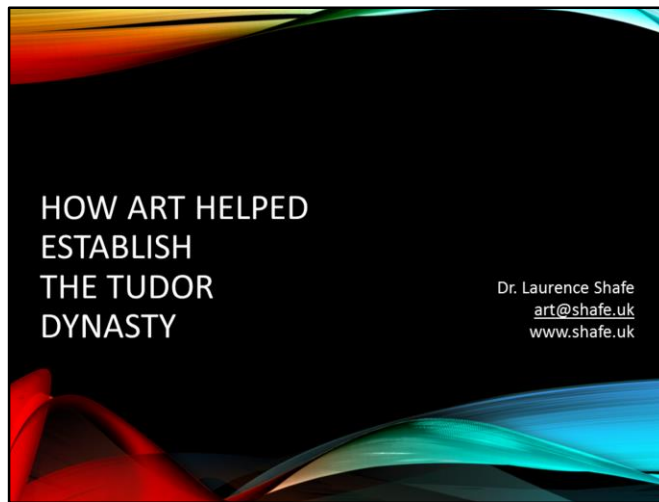
QUESTIONS FROM LAST W

- Hans Holbein (1497/98–1543), *Sir Thomas More*, 1527, the chain of 'S-S' characters is a present from the king and means 'souvent me souvient' Old French for 'think of me often'.
- Henry VII is wearing the chain of the Golden Fleece, to which order he was elected in 1491.
- Agincourt took place on Friday, 25 October 1415, St. Crispin's Day. This year is the 600th anniversary on Sunday 25 October.

Pendant (NPG 416)

- Hans Holbein (1497/98–1543), *Sir Thomas More*, 1527
 - The chain of 'S-S' characters is a present from the king and means 'souvent me souvient' Old French for 'think of me often'. It is the motto of St John's College and Christ's College, Cambridge and was supplied by their founder, Lady Margaret Beaufort, Henry VIII's grandmother. The phrase is actually a triple pun and also means 'I often remember' and above doorways, 'I often pass under'.
- Henry VII is wearing the chain of the Golden Fleece, to which order he was elected in 1491. The order was established by Philip the Good, Duke of Burgundy in 1430 and limited to 30 knights. The sheepskin is suspended from a chain of B's meaning Burgundy. the motto "Pretium Laborum Non Vile" ("No Mean Reward for Labours") engraved on the front of the central link, and Philip's motto "Non Aliud" ("I will have no other") on the back (non-royal knights of the Golden Fleece were forbidden to belong to any other order of knighthood).



- This lecture covers the reigns of **Henry VII and Henry VIII** with an emphasis on the type of art and how they used it.
- Prior to Henry VII's reign painting was associated with representing and explaining religious stories. Portraits were rare and the portrait of Richard II (1377-1399) in Westminster Abbey is unusual if not unique. The portraits of early kings and queens seen in country houses were all painted hundreds of years later by an artist who had no idea of what the monarch looked like. We occasionally find a representation of a monarch in a tapestry or illuminated manuscript but it is unlikely the image bore any resemblance to the individual.
- Painting was **not** recognised in England as **valuable in itself**. Prior to Holbein it was not even an accurate record of what people looked like. It was a craft whose guild members would paint banners, inn signs and decorate furniture. There was little classical influence and little of allegory or reference to classical texts.
- Art was a lot more **appreciated in Italy**. When Henry VIII became king in **1809**, Michelangelo (1475-1564) was painting the **Sistine Chapel** ceiling (1508-1512 for Pope Julius II) and Leonardo (1452-1519) and Raphael (1483-1520, his *Portrait of Pope Julius II* was c. 1512) had been painting for years. They painted religious paintings, classical mythology and lifelike portraits. In Germany, Albrecht Dürer painted *The Painter's Father* about 1497.
- Henry VIII wanted his court to be the most magnificent court of Europe. Art was **one small aspect** of creating two **critical aspects of monarchy—chivalry and magnificence**.
- **One hundred years later** European courts in the time of Charles I valued connoisseurship and a large art collection that contained respected artists. In Henry VIII's time the most valuable large artworks were gold plate and tapestries that could each cost as much as a ship.

Notes

- **The Tudors (1485 -1603)**
 - Henry VII 1485 – 1509, Henry Richmond, descendent of John of Gaunt, defeated Richard at Bosworth Field. Married Elizabeth of York uniting the two houses. Skilful politician but avaricious. Playing cards invented showing Elizabeth.
 - Henry VIII 1509 – 1547, Catherine of Aragon (his brother's widow and mother of Mary) annulled, Anne Boleyn (mother Elizabeth) beheaded, declared head of Church, Jane Seymour (mother Edward) died, Anne of Cleves (annulled and survived the longest),

- Catherine Howard (beheaded), Catherine Parr (widowed).
- Edward VI 1547 – 1553, sickly (tuberculosis), king aged 9, Duke of Somerset was protector. Cranmer wrote the Book of Common Prayer.
 - Jane Grey 1554, reigned for only 9 days, executed aged 17, the best educated woman in England.
 - Queen Mary I (Bloody Mary) 1553 – 1558, devout Catholic, married Philip of Spain. Protestant bishops Latimer, Ridley and Cranmer burnt at the stake.
 - Queen Elizabeth I 1558 – 1603, a remarkable woman, noted for her learning and wisdom, popular, chose advisors wisely. Drake, Raleigh, Hawkins, the Cecil's, Essex and other made England respected and feared. Mary Queen of Scots executed.

References

Tudor artefacts: <http://www.thetudorswiki.com/page/ARTIFACTS+of+the+Tudors>

Chivalry and Magnificence: <http://www.tudors.org/as-a2-level/henry-viii-an-image-of-monarchy/>



Leonardo da Vinci (1452–1519), *Virgin of the Rocks*, c. 1495-1508, oil on poplar wood, 189.5 × 120 cm, National Gallery

Leonardo da Vinci (1452–1519), *Virgin of the Rocks*, 1483-1486, oil on panel (transferred to canvas), 199 × 122 cm, Louvre

- The Virgin with the Infant Saint John the Baptist adoring the Christ Child accompanied by an Angel. In this second version Mary and Jesus are depicted with a halo and John the Baptist with the cross

Notes

- Commissioned in 1480 as central panel for a triptych by the Milanese Confraternity of the Immaculate Conception for the altarpiece of their oratory in San Francesco. This version is the second version finally accepted by the confraternity replacing the first rejected version now in the Louvre, Paris
- Leonardo completed only 20 paintings during his lifetime so why was this painting painted twice? In 1483, aged 30 Leonardo arrived in Milan from Florence. He wanted a commission from the Duke of Milan, Ludovico Sforza but he was away fighting the Venetians. He painted an altarpiece for the Confraternity of the Immaculate Conception in their chapel at San Francesco Grande. The painting is set in or just outside a cave and Leonardo wrote in his notebooks of the fear and desire to find out more when he stood outside a cave in Northern Italy. He painted the Louvre version first and 21 years later the version now in the national Gallery. The angel Uriel is no longer pointing at St. John and Mary and Jesus have haloes. John Ruskin and Walter pater claimed that the painting was decadent and demonstrated Leonardo's homosexuality with its androgynous angel. Dan Brown has a more outrageous suggestion that the painting represents a pagan ceremony with phallic rocks and an occult decapitation suggested by the position of Mary's hand and Uriel finger. The reality is likely to have been more prosaic and concerned with money. Having completed the first version Leonardo decided he had sold it too cheaply and petitioned Ludovico to allow him to sell it to someone else for a higher price. The Confraternity of nuns now had an empty wall and petitioned Leonardo to complete the picture for them. He agreed but the work took from the 1490s to 1508 because of the invasion of French troops.
- The second, National Gallery, version has been recently restored to its original colours. The figures are larger and more monumental and represent idealised types. The stronger triangular composition has been strengthened by the suppression of the angel's hand and the rocks and

flowers in the foreground are less scientifically accurate but more perfected. The cave may be a symbol of Mary's fruitful womb and the meeting is based on a legend in which the infant Jesus met the young St John the Baptist on his flight into Egypt to escape Herod's massacre of the innocents.

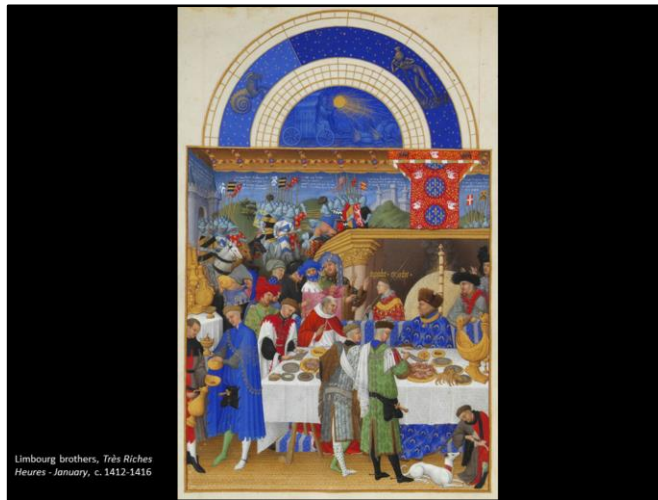


Michelangelo Buonarroti (1475-1564), Sistine Chapel ceiling, 1508-1512

- What else was going on in Europe when the Tudors became monarchs.
- In the year Henry VII became king Michelangelo had just started the Sistine Chapel ceiling.

Notes

- The Sistine Chapel takes its name from Pope Sixtus IV della Rovere (Pope from 1471 to 1484) who had the old chapel restored and painted by Pietro Perugino, Sandro Botticelli, Domenico Ghirlandaio and others from 1481 to 1482. The ceiling was painted as a starry sky.
- Julius II della Rovere (Pope from 1503 to 1513) commissioned Michelangelo to paint the ceiling from 1508 to 1512. It shows the story of Genesis from the Creation to the Fall of man to the Flood and rebirth of man with the family of Noah.
- In 1533 Clement VII de' Medici (Pope from 1523 to 1534) commissioned Michelangelo to paint the Last Judgement above the altar overpainting Peuginos Virgin and the apostles. The work was begun in 1536 and completed in 1541.



Page from the calendar of the *Très Riches Heures* showing the household of John, Duke of Berry exchanging New Year gifts. The Duke is seated at the right, in blue. It is a Late International Gothic book of hours, that is a collection of prayers to be said at the canonical hours. It was produced about 1412-1416 by the three Limbourg brothers.

- There were two important attributes of a king or prince during the medieval and early Tudor period, **magnificence and chivalry**.
- This illuminated manuscript shows what was meant by magnificence in the Middle Ages. It shows a feast with a table on the left piled high with gold plate and on the back wall a tapestry showing episodes from the Trojan Wars.
- Magnificence was a princely virtue that involved spectacle, feasts, gifts, and charity. It rationalized wealth which otherwise could be seen as a sin. In England it was related to magnanimity and nobility and was demonstrated through generous and splendid hospitality on a grand public scale.

Notes

- **Magnificence** was associated with Aristotle's *Nicomachean Ethics* (ten books on ethics dedicated to Aristotle's son Nicomachus), in which conspicuous spending could be perceived as a virtue, if practiced according to the rules of decorum for the common good and in honour of God. According to this interpretation, the idea of magnificence has been widely used to justify extravagant expenses for large private dwellings, private chapels, façades, other major architectural projects, extravagant feasts, festivities and lavish expenditure.
- **Chivalry**, or the chivalric code, is a code of conduct associated with the medieval institution of knighthood which developed between 1170 and 1220. It was a moral system which combined a warrior ethos, knightly piety, and courtly manners, all conspiring to establish a notion of honour and nobility. It is associated with courtly love which became popular during the 12th century through wandering French troubadours.
- **Tapestries** were the most highly valued pictorial art form of the 16th century and Henry VIII had collected more than 2,000 by his death.
 - Henry commissioned ten tapestries about the *Story of Abraham*, to celebrate the birth of his son Edward to his third wife Jane Seymour in 1537.
 - The **Abraham tapestries**, embroidered with furlongs of gold and silver thread, were among his favourites. They cost £2,000 - the cost of two battleships (the *Mary Rose* was £700) -

and were hung, and are still hung, in the Great Hall at Hampton Court Palace. Henry was 46 when he had Edward and drew similarities with Abraham, who had a son when he was 99. Henry saw this as validating his decision to annul his marriage to Catharine and separate from the Church of Rome.

- 'The tapestries therefore carried a personal, dynastic and political message, as well as being a statement of cultural magnificence' (Kathryn Hallet, conservation and science manager at Historic Royal Palaces).
- An allegory is an extended metaphor that often uses an image or images to tell a complex story or represent an abstract idea, such as Plato's allegory of the cave being used to convey the idea that the reality of which we are normally aware is but a shadow of the true world of ideas, ideals and forms.
- The January page from the *Très Riches Heures* shows the Duke of Berry, sitting at the bottom right, back to the fire, dressed in blue and wearing a fur cap. He invites his friends and family to attend to him. Behind him is the inscription "Approach Approach". Several of the Duke's advisors and courtiers approach him while the servants are busy: the butler, seen from behind, is carving in the centre and at the end of the table is a baker. Above the fireplace are the insignia of the Duke, gold lilies on azure with small bears and swans. Several pets are shown including small dogs on the table and a greyhound. The tapestry of the back of the room shows episodes from the Trojan War

References

https://www.oneonta.edu/faculty/farberas/arth/arth213/magnificence_splendor.html



Unknown Netherlandish artist, Portrait of King Henry VII (1457-1485-1509), dated 1505, by unknown artist, National Portrait Gallery

Elizabeth of York's painted pear wood funeral effigy (without clothes), 1503, Westminster Abbey

Pietro Torrigiano (1472-1528), Henry VII terracotta bust, 1509-1511, V&A

- Let us start with the first Tudor monarch Henry VII (1457-1485-1509) who seized the crown from Richard III in the Battle of Bosworth Field on 22 August 1485. The last British monarch to win his crown on the battlefield. Because he seized the crown by force of arms he was an insecure monarch who first consolidated his claim to the throne by marrying Elizabeth of York (1466-1503), daughter of Edward IV and a niece of Richard III. He founded the Tudor dynasty and ended the civil war known as the War of the Roses.
- He restored stability and carried out a number of shrewd initiatives but he was financially prudent if not greedy. Some historians claim his 'greed' was the means by which he maintained control during his later years. It meant that he had accumulated a fortune by the time Henry VIII became king.
- His claim to the throne was tenuous as it was from a woman (his mother was great-granddaughter of John of Gaunt) and by illegitimate descent. The Portuguese and Spanish royal families had a more legitimate claim but Henry was one of the few surviving claimants. There were attempts to usurp him associated with claims to the throne by Lambert Simnel (who claimed to be the Earl of Warwick) and Perkin Warbeck (who claimed to be the other prince in the Tower, Richard, Duke of York, son of Edward IV).
- This portrait of Henry VII is the earliest painting in the National Portrait Gallery collection.
- The portrait bust has been used since ancient Rome to evoke status and power. During the Renaissance it increasingly expressed realism and personality. This bust by Torrigiano is based on Henry VII's death mask and is naturalistically painted to create an accurate likeness. Henry VII died of tuberculosis (or a broken heart) on 21 April 1509 at Richmond Palace aged 52.
- **Pietro Torrigiano** (1472-1528) was a talented sculptor and one of the first Italian Renaissance artists to work outside Italy. He is most famous for having broken Michelangelo's nose in a fight when they were young. In 1503 Henry VII started work on his chapel at Westminster. A group of Florentine merchants travelling to London persuaded Torrigiano to travel with them to England in the hope of employment from the king. Torrigiano arrived in England in 1507 and his first project was the royal tomb which was unfinished at Henry VII's death in 1509. Henry's mother Margaret Beaufort (1443-

1509), died three months after him and Torrigiano was responsible for her tomb in Westminster Abbey. He also designed a 'matchless altar' that was destroyed by the puritans in 1641.

Notes

- Royal sitters might only sit for their portrait once or twice in their lifetime and it is possible that this portrait is one such prototype from which other portraits would have been produced. The underdrawing was done loosely and some of the features were moved during painting, for example, the left hand was raised.
- It has been suggested it was painted by more than one artist as the necklace and parts of the hair show a higher degree of skill than the eyes and face.
- Portrait of Henry VII, the inscription on the ledge at the bottom of the portrait panel reads: 'Anno 1505 29 octobris ymago henrici VII franciege rege illustrissimi ordinata f hermanu rinck Ro regie [...] missarium', Which can be translated as meaning it was painted on 29 October 1505 by order of Herman Rinck, an agent for the Holy Roman Emperor, Maximilian I. It was probably painted as part of an unsuccessful marriage proposal as Henry hoped to marry Margaret of Savoy, Maximilian's daughter, as his second wife. Henry is holding a Tudor Rose and wearing the collar of the Order of the Golden Fleece. The artist was once believed to be Master Michael Sittow, court painter for Margaret of Austria, but this has now been ruled out. The painting may have been the work of more than one artist as there are differences in style. The chain and hair are more skilfully painted than the eyes and face.
- **Henry VII** (1457-1509) reigned 1485-1509, above portrait by an unknown Netherlandish artist, 1505, National Portrait Gallery
 - Henry is described as greedy as he fined many nobles without due process.
 - Henry was grandson of Owen Tudor, a page of Henry V who secretly married his wife Catherine of Valois after his death. Henry VII's father was Edmund Tudor, one of their sons who was declared legitimate by Parliament in 1452.
 - Henry beat Richard III at the battle of Bosworth Field (between Coventry and Leicester although the exact location of the battle is disputed) on 22 August 1485.
 - This was the last major battle of the Wars of the Roses and the last king to win the throne on a battle field.
 - Henry III, a Lancastrian, consolidated his claim by marrying Elizabeth of York (1466-1503), daughter of Edward IV and niece of Richard III.
 - His first priority was to secure his hold on the throne. His main claim was by right of conquest. His main claim was through his mother, Lady Margaret Beaufort, great-granddaughter of John of Gaunt, fourth son of Edward III and his mistress Katherine Swynford who he later married. He also claimed descent from Cadwaladr, in legend the last British king but the claim was weak. His marriage to Elizabeth of York strengthened his claim as she was daughter of Edward IV and niece of Richard III. She was mother of Henry VIII, grandmother of Edward IV, Mary I and Elizabeth I, great-grandmother of Lady Jane Gray and grandmother, great-grandmother and great-great-grandmother of James V, Mary Queen of Scots and James VI. Their eldest son Arthur (1486-1502), Prince of Wales, was trained to be king and was Henry VII's favourite but he died on 2 April 1502, aged

15, leaving his brother Henry as the eldest son. Henry was untrained to be king but he was athletic and intelligent. Arthur was betrothed to Catherine of Aragon in 1497 and met her first time on 4 November 1501. They were both 15 and were 'bedded' by her ladies-in-waiting, his gentlemen and the Bishop of London on 14 November.

- When Elizabeth died in childbirth in 1503 Henry went into mourning and may have died of a broken heart six years later.
- **Richard III** (1452-1485) was the last Plantagenet king and a Yorkist. When his brother Edward IV died in 1483 his 12-year old son Edward V became king but before he could be crowned his father's marriage to his mother Elizabeth Woodville was declared invalid and Edward V illegitimate. Parliament made Richard III king and Edward V and his brother Richard of Shrewsbury were kept in the Tower and not seen again giving rise to the legend of the 'Princes in the Tower' and that Richard had them killed. Richard III was the last English king to be killed in battle.
- **Lambert Simnel** (c. 1477-c. 1525), claimed to be the Earl of Warwick and threatened Henry VII's throne as he became a figurehead for the Yorkist rebellion organised by John de la Pole, Earl of Lincoln. The rebellion was crushed in 1487 and Simnel was pardoned and employed as a servant in the Royal kitchens. He was of humble origins but was tutored in courtly manners by a priest called Richard Simon. Simon noticed a striking resemblance between Lambert and the sons of Edward IV, so he initially intended to present Simnel as Richard, Duke of York, son of King Edward IV, the younger of the vanished Princes in the Tower. However, when he heard rumours that the Earl of Warwick had died during his imprisonment in the Tower of London, he changed his mind. The real Warwick was a boy of about the same age and had a claim to the throne as the son of the Duke of Clarence, King Edward IV's brother. The Yorkist rebellion would have taken place with or without Simnel.
- **Perkin Warbeck** (c. 1474-1499) claimed to be Richard, Duke of York, the younger son of King Edward IV, one of the "Princes in the Tower", Warbeck was a significant threat to the newly established Tudor dynasty, and gained support outside England. Henry VII declared Warbeck an impostor, and after his capture, Warbeck wrote a confession in which he said he was a Fleming born in Tournai around 1474. Due to uncertainty as to whether Richard of Shrewsbury had died in the Tower of London or had survived, Warbeck's claim gathered some followers, whether due to real belief in his identity or because of desire to overthrow Henry and reclaim the throne. Dealing with Warbeck cost Henry VII over £13,000, putting a strain on Henry's weak state finances.



Flemish School, 16th Century, *The Family of Henry VII with St George and the Dragon*, c. 1503-9, 145.6 x 142.6 cm, oil and panel, Royal Collection
Purchased by Queen Victoria in 1881

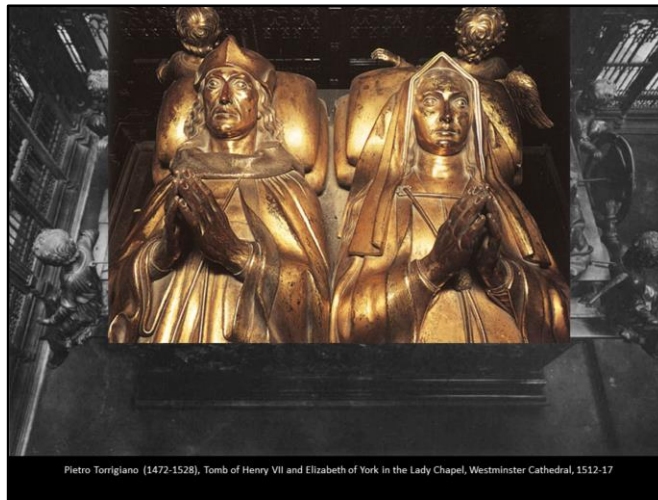
- **Henry VII** (1457-1509) took over an essentially **bankrupt exchequer** and through **sound financial administration** and the help of Thomas Howard, Earl of Surrey, he increased the wealth of the exchequer substantially. One tool he used was **Morton's Fork** (John Morton was Archbishop), if a noble was lavish in his spending he could be taxed more but if a noble was careful he had obviously saved money and could be taxed more.
- **Henry was tall, slender**, with small blue eyes and noticeably **bad teeth** in a **long, sallow face** beneath very fair hair. He suffered from **poor health** and **looked delicate** (he died aged 52 of tuberculosis). On the other hand he was **amiable and high-spirited, friendly if dignified** in manner, and it was clear to everyone that he was **extremely intelligent**. His biographer, Professor S. B. Chrimes, credits him - even before he had become King - with possessing "a high degree of personal magnetism, ability to inspire confidence, and a growing reputation for shrewd decisiveness".
- **This painting is to do with succession and dynasty.**
- In a landscape with two fantastic buildings St George attacks the dragon before Princess Cleodolinde; in the foreground are two tents with angels holding open the flaps to reveal Henry VII and Elizabeth of York kneeling with their children.
- This was probably originally an **altarpiece**, possibly for the royal chapel at **Richmond Palace**. There are no signs on the left and right sides of the panel to indicate that it would have had wings, so it may have been an unusual single-panel square format stand-alone altar panel, perhaps to be set into the wall behind an altar. It shows **Henry VII and Elizabeth of York united by an angel**. Their children are shown to either side, the **sons on the left** behind their father and the **daughters on the right** behind their mother. Of the princes, **only Henry was alive at the time** the painting was made (c.1503-9); **Edmund died aged 1** and **Arthur died in 1502**. **Elizabeth of York died in 1503** following the birth of Princess Catherine, who

only lived for a few hours. These figures symbolise the progeny of Henry VII and Elizabeth of York and symbolise the new **Tudor dynasty**, rather than functioning as **realistic portraits**. The king and Queen kneel at prayer desks on which Henry VII has a prayer book, orb and sceptre, and Elizabeth of York has a prayer book.

- At left, Henry VII, with Prince Arthur behind him, then Prince Henry (later Henry VIII), and Prince Edmund, who did not survive early childhood. To the right is Elizabeth of York, with Princess Margaret, then Princess Elizabeth who didn't survive childhood, Princess Mary, and Princess Katherine, who died shortly after her birth. **Princess Margaret** (1489-1541) married James IV of Scotland and was grandmother to both Mary, Queen of Scots and her second husband Lord Darnley. **Princess Mary** (1496-1533) was the third wife of Louis XII and so became Queen of France. When he died she married Charles Brandon, 1st Duke of Suffolk, without consent and was the maternal grandmother of Lady Jane Grey.

Royal Collection website:

- Probably originally an altarpiece possibly for the royal chapel at Richmond Palace.
- In the fantastical landscape dominating the top half of the painting, **St George** is shown mid-fight slaying the dragon. The **dragon** was often used by **Henry VII** as a symbol of his **Welsh heritage**. In this instance the symbolic emphasis is on St George as patron saint of England, and one of the three saints of the Order of the Garter.
- The story of St George and the Dragon from Jacobus de Voragine's 'Golden Legend' tells of the **Princess Cleodoline** who is about to be sacrificed to the dragon when she is saved by the heroic warrior George. She is shown here with a lamb which is emblematic of her sacrifice.
- The figure of Saint George seems to protect the royal family below and the royal figures function as donor portraits. The angel hold open the flaps of tents which are reminiscent of tents on a battle field or tournament tents. The **Lancastrian red rose** and the **portcullis of the Beaufort family** (the mother of Henry VII) are emblazoned on the tents. The red and white colours are those of both St George and of Lancastrian livery.
- Although this painting didn't enter the Royal Collection until 1883 when it was purchased by Queen Victoria, it is most likely that it was **commissioned directly by Henry VII** from a Flemish artist working at his court. It is **first recorded** by Vertue in **1726** in Tart Hall. It was later in the collection of James West. It was bought by **Horace Walpole in 1773** and recorded in his collection at **Strawberry Hill** where he mistakenly identified the sitters as Henry V and his family, probably because of the famous link between Henry V and St George, immortalised by Shakespeare in the Agincourt speech in the play 'Henry V'.



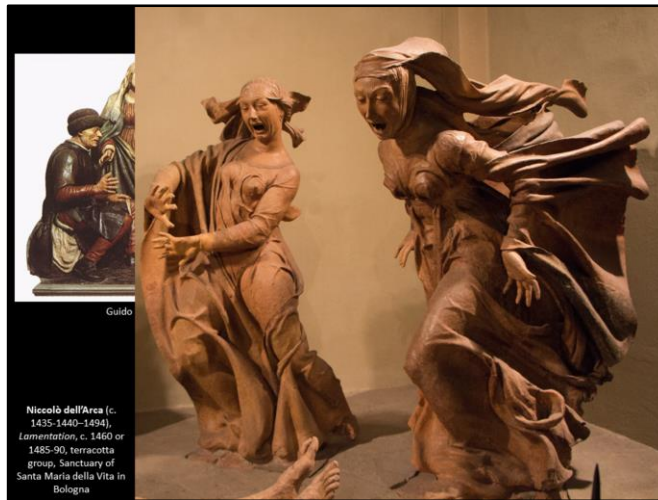
Pietro Torrigiano (1472-1528), Tomb of Henry VII and Elizabeth of York in the Lady Chapel, Westminster Cathedral, 1512-17

Pietro Torrigiano (1472-1528), Tomb of Henry VII and Elizabeth of York in the Lady Chapel, Westminster Cathedral, 1512-17

- Torrigiano was invited to England, possibly by the young Henry VIII immediately after the death of his father, Henry VII. He produced terracotta sculptures depicting Henry VII, Henry VIII and the ecclesiastic John Fisher. He also probably made the intensely realistic funeral effigy of Henry VII. He was also commissioned to create the tomb monument of Lady Margaret Beaufort, mother of Henry VII, in 1510.

Notes

- After the success of this work, he was given the commission for the magnificent effigial monument for Henry VII and his queen, which still exists in the lady chapel of Westminster Abbey. This appears to have been begun in 1512, but was not finished till 1517. The two effigies are well modelled, and there can be no doubt the head of the king is a fine posthumous portrait. John Pope-Hennessy called it "the finest Renaissance tomb north of the Alps".
- After this Torrigiano received the commission for the altar, retable and baldacchino which stood at the west, outside the screen of Henry VII's monument. The altar had marble pilasters at the angles, two of which still exist, and below the mensa was a life-sized figure of the dead Christ in painted terra cotta. The retable consisted of a large relief of the Resurrection. The baldacchino was of marble, with enrichments of gilt bronze; part of its frieze still exists, as do also a large number of fragments of the terra-cotta angels which surmounted the baldacchino and parts of the large figure of Christ. The whole of this work was destroyed by the Puritans in the 17th century.
- Henry VIII also commissioned Torrigiano to make him a magnificent funerary monument, somewhat similar to that of Henry VII, but one-fourth larger, to be placed in a chapel at Windsor; it was, however, never completed, and its rich bronze was melted by the Commonwealth, together with that of Wolsey's tomb. The indentures for these various works still exist, and are printed by Neale, Westminster Abbey, (London, 1818). These interesting documents are written in English, and in them the Florentine is called "Peter Torrysany". For Henry VII's monument he contracted to receive £1500, for the altar and its fittings £1000, and £2000 for Henry VIII's monument.



Guido Mazzoni (d. 1518), Henry VIII (1491-1547) when a young boy (?), c. 1498, painted and gilded terracotta, 31.8 x 34.3 x 15.2 cm

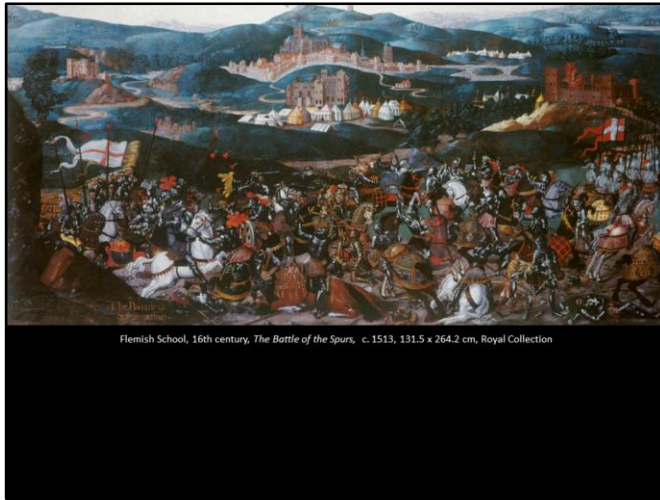
- I have jumped back to 1498 to introduce what could be a portrait of the 7 year old Henry VIII (1491-1509-1547), possibly by Guido Mazzoni.
- Henry was not expected to be monarch as he was a second son but his brother Arthur (1486-1502) died when Henry was 11. Arthur was betrothed to Catherine of Aragon (1485-1536) when he was 11 in attempt to forge an Anglo-Spanish alliance against the French. He grew up in good health and was married in 1501, aged 15. He died six months later of an unknown disease aged 15. Catherine was 16 and later claimed the marriage was never consummated. Catherine was intelligent and created such an impression on people that even her enemy, Thomas Cromwell, said of her, "If not for her sex, she could have defied all the heroes of History."
- The pressure was on Henry to continue the Tudor dynasty by marrying and creating an heir. Henry said he would not marry Catherine but a few days after his father died he announced he would marry her. She gave birth to a stillborn girl. She had a boy a year later but it died after 7 weeks. Henry VIII faced the problem of creating a dynasty.

Notes

- Royal Collection website,
 'This fragile bust seems to have remained in the Royal Collection since it was made. It is probably identifiable with the **'Head of a laughing boy'** noted at Whitehall Palace in the reign of James II and in the Store Room at Whitehall Palace in an inventory made for William III; also with the **'Cast of a Chinese boy - laughing countenance'** that was sent to Brighton Pavilion on 4 September 1815. It has subsequently been described as a **laughing girl, a German dwarf, and as a portrait of Henry VIII** (1491-1547) as a 7-year-old boy.
 In 1925 Lionel Cust, Surveyor of the King's Pictures and Works of Art, attributed the bust to the Modenese sculptor **Guido Mazzoni** (1450-1518), also known as **Paganino**. Mazzoni's surviving work consists almost entirely of **life-size painted terracottas** of the same strikingly realistic character, forming groups of the Nativity and Lamentation. A second, equally consistent mark of his work is a very high degree of technical proficiency, which is fully evident here. The bust was formed of clay pressed into a mould to a maximum thickness of 5 millimetres, and the boy's open mouth, ears and nostrils served to allow steam to escape during firing. Paint

analysis was carried out in 1964 and in 1985-8, when the bust was cleaned, and nineteenth-century overpaint was removed from the child's tunic, revealing the original scheme - a green glaze over an incised layer of tin foil, perhaps intended to imitate cloth of gold.

When Mazzone was working on the tomb of the French King Charles VIII in Paris in the late 1490s, he submitted designs and an estimate for the tomb of Henry VII for Westminster Abbey, which were later rejected in favour of those by Pietro Torrigiano. The estimate does not indicate whether Mazzone (who is called 'Master Pageny' in the English accounts) ever came to London, and no commission for the bust has come to light. Its identification as Prince Henry remains conjectural, supported only by its royal provenance and by the child's apparent age.'

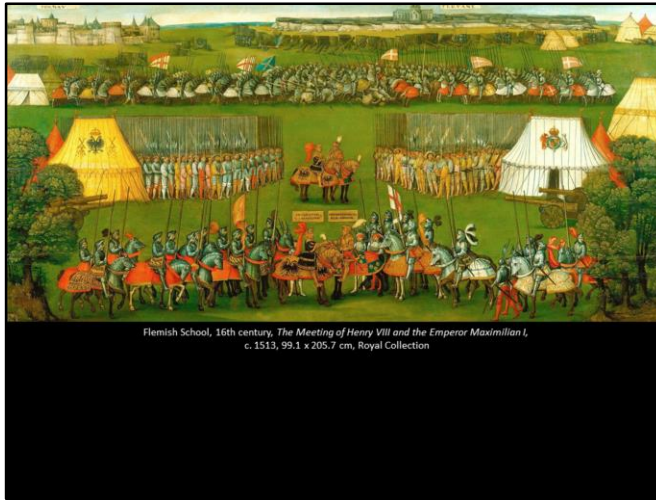


Flemish School, 16th century, *The Battle of the Spurs*, c. 1513, 131.5 x 264.2 cm, Royal Collection

- **Henry VIII** (1491-1509-1547) became king when he was 18 and was an **active young man**. Four years after he became king, at the **age of 22** he went to France and won a victory at the **Battle of the Spurs** or Battle of Guinegate (pronounced 'gee-no-gut') on 16 August **1513**.
- This painting celebrates the victory. **Henry VIII** is depicted on **horseback** at the centre of the melee. The French Chevalier Bayard kneels before him in surrender. The speed with which the French cavalry retreated gave the event its name: **The Battle of the Spurs**. This painting may have been intended to be set into the walls of Whitehall Palace.
- Although Henry wished to ride into the battle, he stayed with the Emperor's foot soldiers on the advice of his council. According to report, three English soldiers of note were killed, with 3,000 French casualties. Nine French standards were captured, with 21 noble prisoners dressed in cloth-of-gold.
- After the battle Henry knighted many of his captains at Tournai Cathedral although in the painting he is shown in the thick of battle knighting a soldier.

Notes

- As part of the Holy League, during the ongoing Italian Wars, English and Imperial troops under Henry VIII and Maximilian I surprised and **routed a body of French cavalry** under Jacques de La Palice. Henry and Maximilian were besieging the town of Th rouanne in Artois (now Pas-de-Calais). Henry's camp was at Guinegate, now called Enguinegatte. After Th rouanne fell, Henry VIII besieged and took Tournai.
- Royal Collection website, 'This horizontal format painting **commemorates Henry VIII's early military triumph** in France. On 16 August 1513 the French troops of Louis XII were defeated outside the town of Th rouanne by a combined army of English and imperial troops. The Holy Roman Emperor Maximilian I fought for, as opposed to alongside, the English King.



Flemish School, 16th century, *The Meeting of Henry VIII and the Emperor Maximilian I*, c. 1513, 99.1 x 205.7 cm, Royal Collection

- On the same campaign **Henry VIII formed an alliance** with the **Holy Roman Emperor, Maximilian I** (1459-1519) in order to further his ambitions. This painting records their meeting and the main events related to Henry's first campaign against the French in 1513.
- **Military success and glory** were important to Henry VIII and featured highly in his foreign policy. This painting follows the tradition set by previous monarchs of recording significant events in a monarch's reign. It may have hung in Whitehall Palace where it may have been incorporated into the architecture as a frieze together with the previous painting – The Battle of the Spurs.
- Maximilian's followers were still dressed in black in mourning for his wife Bianca Maria Sforza.

Notes

- Royal Collection website, the composition comprises of a series of horizontal bands. The emperor and the king, both on horseback, meet in the centre foreground. They are shown again in the middle distance, again on horseback, between divisions of infantry and artillery. The emperor's coat-of-arms is shown on the tent to the left and Henry's on the tent to the right. Just above the centre the Battle of the Spurs is taking place, while in the background the towns of Théroutanne (left) and Tournai (right) are under siege.
- The St. George flag, white on red, is the war flag of the Holy Roman Empire. Red on white is the English flag. A white cross on a red flag is Switzerland.
- Maximilian I was Holy Roman Emperor although never crowned by the Pope as travel was too dangerous. He was also known as King of the Germans and expanded the influence of the House of Habsburg. He supported the arts and the sciences and surrounded himself with scholars. He fell from his horse in 1501 and badly injured his leg which caused him pain for the rest of his life. From 1514 he travelled with his coffin with instructions that on his death his hair should be cut off, his teeth knocked out, his body whipped and covered in lime and ash and then publicly displayed to 'show the perishableness of all earthly glory'.



Hampton Court west front, building was started by Cardinal Wolsey in 1514

- Henry **inherited a vast fortune** from his father Henry VII who had, in contrast to his son, been frugal and careful with money. This fortune was estimated to £1,250,000 (£375 million by today's standards). Much of this wealth was spent by Henry on maintaining his court and household, including many of the building works he undertook on royal palaces.
- **Financially**, the reign of Henry was a **near-disaster**. Although he inherited a prosperous economy (and further augmented his royal treasury by seizures of church lands), Henry's heavy spending and long periods of mismanagement **damaged the economy**. **Henry hung 2,000 tapestries** in his palaces – by comparison, James V of Scotland hung just 200 tapestries. He took pride in showing off his collection of weapons, which included 2,250 pieces of land ordnance and 6,500 handguns.
- **Magnificence** was a public concept expressed in display—in elaborate ceremony and in possessions, **above all, buildings**.
- The **'art'** that interested Henry VIII the most **was building and acquiring palaces**. Henry VIII acquired or built more palaces than any other monarch before or since. When he died in 1547 Henry VIII had **more than 60 houses**, but – in the second half of his reign – **none were more important** to him, nor more sumptuously decorated, than **Hampton Court Palace**. Henry used Hampton Court to impress. Most famously in August 1546 Henry feasted and fêted the French ambassador and his entourage of two hundred gentlemen – as well as 1,300 members of his own court – for six days. An encampment of gold and velvet tents surrounded the palace for the occasion.
- **Hampton Court was built by Cardinal Wolsey as a palace fit for a Renaissance prince**. He started the **building work in February 1515** and in 1529 the palace was passed to Henry who enlarged it. Wolsey's fall from favour is believed to be the direct result of his failure to obtain a speedy annulment of Henry's marriage to Catherine of Aragon.
- Henry did not finish his building works at Hampton Court Palace until about 1540 and by then it had become one of the **most modern, sophisticated and magnificent in Europe**. It was designed to impress and did impress foreign ambassadors and diplomats.

Notes

- All of Henry's six wives came to the palace and most had new and lavish lodgings. The King rebuilt his own rooms at least half a dozen times.
- The palace also provided accommodation for each of the King's children and for a large number of courtiers, visitors and servants.
- The gatehouse was originally five storeys high and surmounted by gold domes.
- There were tennis courts, bowling alleys and pleasure gardens for recreation, a hunting park of more than 1,100 acres, kitchens covering 36,000 square feet, a fine chapel, a vast communal dining room (the Great Hall) and a multiple garderobe (or lavatory) - known as the Great House of Easement - which could sit 28 people at a time. Water flowed to the palace from Coombe Hill in Kingston, three miles away, through lead pipes. The king had hot and cold running water to a marble bathroom with Italian tiles.

References

<http://onthetudortrail.com/Blog/resources/tudor-places/a-brief-introduction-to-hampton-court/>



British School, *The Embarkation of Henry VIII at Dover*, c. 1520-40, 168.9 x 346.7 cm, Royal Collection

British School, *The Embarkation of Henry VIII at Dover*, c. 1520-40, 168.9 x 346.7 cm, Royal Collection

- The painting is another record of **Henry's exploits**, again designed to **impress foreign diplomats**. It not recorded in the 1542 and 1547 inventories, possibly because it was set into the walls of Whitehall Palace. It was probably commissioned by Henry VIII to commemorate the lavish event and may have been created as a **companion** piece to *The Field of the Cloth of Gold*.
- This bright painting shows Henry VIII and his fleet setting sail from **Dover to Calais** on 31 May **1520** on the way to meet Francis I at *The Field of Cloth of Gold*. Henry VIII is shown standing on one of the vessel with golden sails in the background. The lack of artistic proportion in depicting the size of the ships may be an intentional device to convey the impressive nature of this journey and the overwhelming magnificence of the English court. **Dover castle** is depicted in the upper left-hand corner, and two round gun towers in the foreground fire salutes.

Notes

- The view is taken from the south-west of Dover harbour near the foot of Shakespeare's Cliff. The **two forts** with their cannons giving the royal salute, are the **Archcliff** - and the **Black Bulwark**; Dover Castle is on the top left and the coast of France is in the distance. The King, surrounded by courtiers, trumpeters and Yeomen of the Guard is seen standing on the deck of the four-masted ship leaving the harbour behind the right-hand castle. This vessel is said to be the **Henri Grace-de-Dieu**, the largest in the Royal Navy, and the others depicted also appear to be the largest in the fleet, possibly including the **Mary Rose**, which was launched in 1511 and sank in battle in 1545. However the portrayal here of the crack ships of the time was artistic licence; in reality the King's squadron consisted of comparatively small vessels. One naval historian claimed that the painting '**does not represent the vessels which actually convoyed Henry**, but rather those vessels which would have convoyed him, had the harbour's where the king embarked and disembarked been deep enough to admit them.'



British School, 16th century, *The Field of the Cloth of Gold*, c. 1545, 168.9 x 347.3 cm, Royal Collection

- This is a painting of the famous *Field of the Cloth of Gold*, the most lavish meeting and entertainment of the period.
- The meeting was between **Henry VIII and Francis I** and took place between 7 to 24 June **1520** in a valley subsequently called the **Val d'Or**, near **Guînes** (pronounced 'geen', modern spelling Guînes) about five kilometres south of Calais. The event derived its name from the sumptuousness of the materials used for the tents, pavilions and other furnishings. It was a spectacle of the **greatest magnificence** and the several artists responsible for this painting have made a fairly accurate visual summary of the various festivities that took place during the meeting of the two kings.
- The large building on the right was made of timber and canvas for the occasion and in front of it is a fountain of wine. A copy of the fountain (without the wine) is now in the Base Court at Hampton Court Palace. At the top is a wrestling match between Henry and Francis which Henry lost. On the right are the ovens and catering facilities.
- In the procession we see Henry at the front accompanied by Cardinal Wolsey, surprising as by this time he had been discredited. Wolsey organised the whole event.
- The **head of Henry VIII** has been **cut out** and **sewn back** again. One suggestion for this is that when **James I** was trying to make **peace with Spain** in the early 17th century his civil servants remembered the painting at the last minute as he was walking down the corridor with the Spanish ambassador. **Spain still hated Henry** as he had shamed them across Europe when he **divorced Catherine of Aragon** so the civil servants **cut of his head** and later sewed it back again. We do know this happened from written records but we do not know for sure which painting was referred to.

Notes

- The English party was based at the town of Guînes, seen in the left half of the painting. The king entered the town on 5 June accompanied by Catherine of Aragon, who appears not to be represented in the procession. Several member of the king's suite on horseback can be identified: Sir Thomas Wriothesley, Garter King of Arms, and Thomas Grey, Marquess of Dorset, who carries the Sword of State, precede the king. Cardinal Wolsey is alongside, with his cross-bearer riding ahead. Catherine of Aragon may be the female figure dining in the tent at the extreme right or she may be in the litter behind that tent, accompanied by ladies-in-waiting.
- The right hand foreground is dominated by a palace, specially erected for the occasion by six

thousand men from England and Flanders sent ahead of the royal party. The palace was set on brickwork foundations, but the walls and roof were made of canvas painted to look like a solid structure. The framework was of timber specially imported from the Netherlands, the windows of real glass and the façade was adorned with sculpture. Two fountains in front of the palace provided wine and beer for people's consumption (the over-indulgence of which leads some of the figures in the painting being sick or engaging in brawling). Behind the temporary palace are the King's golden dining tent and the ovens and tents in which the King's meals were prepared. The formal meeting between Henry VIII and Francis I takes place in the rich tent at the centre background.

- To the right is the tournament field with the two kings and their queens watching the events from the side. In the corner of the field stands the tree of honour. In the top left of the painting is the dragon (or salamander) firework, which was released on 23 June. The tents used by lesser members of the royal suite stretch into the background, with Calais and Ardres (where the seemingly much smaller French party were based) seen in the distance.
- They include the processions of the two kings and their meeting on the 7 June, an episode from the tournaments which took place between 11 and 19 June and a probable allusion to the flying dragon firework display of the 23 June. These events are set in a rearranged landscape. The English party are shown coming out of the town of Guisnes and going back into the castle. In the distance beyond the lists, the French procession emerges from the French town of Ardres. The castle of Hammes is seen rising out of the water to the north of Guisnes and the town of Calais is on the horizon to the left.
- Henry VIII is the focal point of the English procession, but some of the other persons can also be identified. **In front of the King is Thomas Wriothesley** (pronounced risley or wry-sly, some say rose-ly), Garter King of Arms, and **Thomas Grey**, Marquess of Dorset, carries the sword of state. **Cardinal Wolsey rides beside the King** and on the **extreme left** behind him is **Charles Brandon**, Duke of Suffolk. The large building in the foreground to the right of the procession is the remarkable temporary palace which the English erected outside the castle gates of Guisnes. The palace was in four blocks with a central courtyard, each side about 300 ft long. The only solid part was the brick base about 8 ft high. Above the brickwork, the 30 ft walls were made of cloth or canvas on timber frames, painted to look like stone or brick; the slanting roof was made of oiled cloth painted the colour of lead to give the illusion of slates. Contemporaries commented especially on the huge expanse of glass, which made visitors feel they were in the open air. Red wine flowed from the two fountains outside.
- The tents and the costumes displayed so much cloth of gold, an expensive fabric woven with silk and gold thread, that the site of the meeting was named after it.
- **Unusually** we see **Wolsey to the right of Henry** even though this was painted in c. 1545, 20 years after the event when **Wolsey was out of favour**. The image of Wolsey agrees with the picture of him at the national Portrait Gallery and painted in 1520. Later 16th-century images of Wolsey were probably based on contemporary pictures of him that no longer survive. Note the Renaissance features of the palace combined with the medieval arrow slits and crenulations.
- The **dragon** at the top left probably refers to a **giant firework** which was going to be the

climax of the celebration before someone **set it off accidentally**.

- We see **Henry and François fighting** at the top of the picture and a jousting yard at the top right. On the right is a gigantic oven needed to feed the thousands of people and in front of the palace is a fountain that spouted wine until the drunken fighting caused it to be stopped. Wolsey organised the whole event and Henry and François each paid their own way. So that neither king would be disadvantaged the landscape was levelled so when they walked towards each other they would be at the same level. The town on the left is Guisne (pronounced 'Guys-ner') and Calais is above it in the distance.
- It went off well thanks to Wolsey who was well known across Europe for his banquets. At one banquet he had a nine foot jelly.

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Royal Collection website

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Hans Holbein the Younger (1498–1543), *Portrait of Thomas Cromwell*, 1532–33, oil on oak panel, 78.4 × 64.5 cm, Frick Collection

- **Portraits had been inaccurate records** of ancestors but they were becoming **increasingly realistic** and started to show the personality of the sitter. This is one of three versions of **Hans Holbein's** portrait of **Thomas Cromwell** (c.1485-1540).
- Thomas Cromwell was one of the **most competent administrators any monarch has ever had**.
- This was a period when men with a **poor background**, like **Thomas Wolsey** and **Thomas Cromwell**, could achieve **power through competence**. There were **only 45 hereditary peers** including one Duke, one Marquess, 12 Earls and 31 barons although they owned 70% of the wealth of the country. The power of the nobility had weakened since the Wars of the Roses. **Henry VII mistrusted the nobility** and had created only five new peers. Henry VIII appeared to encourage the nobility but he more concerned with establishing his **own dominance** and he valued good service more than high birth. However, his **tiltyard friends** were of high birth such as Charles Brandon, William Compton, Edward Neville, Thomas Boleyn, Henry Guildford, William Fitzwilliam, John Pechy and Henry Courtenay. In 1525 he made his nephew, Henry Brandon, Earl of Lincoln; Henry Courtenay Earl of Devon, was created Marquess Of Exeter; Henry, Lord Clifford, became Earl of Cumberland, Thomas Manners, Lord Roos, was created Earl of Rutland and Sir Thomas Boleyn, one of the King's most influential advisers, was created Lord Rochford. He also made his illegitimate son Henry Fitzroy Duke of Richmond and Somerset and Earl of Nottingham. The boy was the son of Elizabeth ('Bessie') Blount (c. 1498/1502-1539/40) famed as a beauty and Henry's mistress for eight years. Henry Fitzroy's ennoblement may have been a first step in legitimizing him as Catherine could no longer have children but the boy died in 1536 aged 17.
- Cromwell fell from power after arranging Henry's disastrous marriage to Anne of Cleves. Cromwell thought the German connection would work in England's favour but he had not allowed for Henry's personal dislike of his new bride. The marriage was annulled within six months but Cromwell's enemies used this mistake to undermine Henry's belief in Cromwell and he was arraigned under a bill of attainder and executed for treason and heresy on Tower Hill on 28 July 1540. The King later regretted the loss of such a competent chief minister.

Notes

- Three early versions of this painting survive: this one, in the Frick Collection, New York; one in the

National Portrait Gallery, London (see 'other versions' below); and one at Burton Constable, Yorkshire, England. Art scholar Roy Strong believed that all three were copies and, while the condition of all three is poor, that the Frick version is in the **best condition**. Art scholar John Rowlands, however, has since deduced from pentimenti (signs of alteration) revealed by X-ray photographs that the Frick version shows the hand of Holbein himself and is the original. He is followed in this attribution by art scholar Stephanie Buck. All three versions had scrolls painted above Cromwell's head, but the scroll on the Frick version, which was painted after Cromwell's execution, was removed during restoration. The painting has been **over-restored**, resulting in the removal of much of the surface subtlety characteristic of Holbein. See John Rowlands, *Holbein*, Boston: David R. Godine, 1985, pp. 137–38 and Stephanie Buck, *Hans Holbein*, pp. 112–13.

- **Thomas Cromwell** was an English **lawyer and statesman** who served as chief minister to King Henry VIII of England from **1532 to 1540**. Cromwell was one of the strongest and most powerful **advocates of the English Reformation**. He helped to engineer an annulment of the king's marriage to Queen Catherine of Aragon, to allow Henry to marry his mistress Anne Boleyn. After failing in 1534 to obtain the Pope's approval of the request for annulment, Parliament endorsed the King's claim to be head of the breakaway Church of England, thus giving Henry the authority to annul his own marriage.
- During his rise to power, Cromwell made **many enemies**, including his former ally **Anne Boleyn**; he played a prominent role in her downfall. He later **fell from power** after arranging the King's marriage to a German princess, **Anne of Cleves**. Cromwell hoped that the marriage would breathe fresh life into the Reformation in England, but it turned into a disaster for Cromwell and ended in an annulment six months later. Cromwell was arraigned under a bill of attainder and **executed for treason** and heresy on Tower Hill on 28 July 1540. The King later expressed regret at the loss of his chief minister.
- Until the 1950s, historians had downplayed Cromwell's role, calling him a doctrinaire hack who was little more than the agent of the despotic King Henry VIII. Geoffrey Elton in *The Tudor Revolution* (1953), however, featured him as the **central figure in the Tudor revolution in government**. Elton portrayed Cromwell as the **presiding genius**, much more so than the King, handling the break with Rome, and the laws and administrative procedures that made the English Reformation so important. Elton says that he was responsible for **translating Royal supremacy into Parliamentary terms**, creating powerful new organs of government to **take charge of Church lands** and largely **removing the medieval features** of central government. Subsequent historians have agreed with Cromwell's importance, although downplaying the "revolution" that Elton claimed.



Hans Holbein the Younger (1498–1543), *Sir Thomas More*, 1527, oil on oak panel, 74.9 x 60.3 cm, Frick Collection

- Sir Thomas More (7 February 1478 – 6 July 1535), venerated by Catholics as Saint Thomas More, was an English lawyer, social philosopher, author, statesman and **noted Renaissance humanist**. He was also a councillor to Henry VIII, and Lord Chancellor from October 1529 to 16 May 1532.
- After Wolsey fell, More succeeded to the office of Chancellor in 1529. He dispatched cases with unprecedented rapidity. Fully devoted to Henry and the royal prerogative, More initially co-operated with the King's new policy, denouncing Wolsey in Parliament and joining the opinion of the theologians at Oxford and Cambridge that the marriage of Henry to Catherine had been unlawful. But as Henry began to deny Papal Authority, More's qualms grew.
- More **opposed the Protestant Reformation** and the King's separation from the Roman Catholic Church and refused to accept him as Head of the Church of England. He was tried for treason and **beheaded** in **1535**.

Notes

- Humanism had spread to England by 1500 and ancient Latin and Greek text were being rediscovered. The 'Prince of the Humanists' was Desiderius Erasmus (1466-1536) a friend of More.
- Although the pagan writings of ancient Greece and Rome apparently conflicted with Christian beliefs the humanists reconciled the two. They believed in what we would call **science, an end to war, care for the poor**, and they had a broader, less pessimistic view of humanity.
- More specifically opposed the theology of Martin Luther and William Tyndale. He also wrote *Utopia*, published in 1516, about the political system of an ideal and imaginary island nation. More opposed the King's separation from the Catholic Church, refusing to accept him as Supreme Head of the Church of England, and what he saw as Henry's bigamous marriage to Anne Boleyn. Tried for treason for his refusal to condone this, More was convicted and **beheaded**.
- Pope Pius XI **canonised More in 1935** as a martyr of the schism that separated the Church of England from Rome; Pope John Paul II in 2000 declared him the "heavenly Patron of Statesmen and Politicians".
- He was **honoured by the Soviet Union**, due to the Communistic attitude regarding property in *Utopia*.
- **More insisted upon giving his daughters the same classical education as his son**, a highly unusual

attitude at the time. More's decision to educate his daughters set an example for other noble families. Even Erasmus became much more favourable once he witnessed their accomplishments.

- A portrait of More and his family was painted by Holbein, but it was lost in a fire in the 18th century. More's grandson commissioned a copy, two versions of which survive.



Remigius van Leemput (d. 1675), *Henry VII, Elizabeth of York, Henry VIII and Jane Seymour*, 1667, 88.9 x 99.2 cm, Royal Collection

Copy of Hans Hobein's *Whitehall mural*, Remigius van Leemput, 1667, oil on canvas, 88.9 x 98.7cm, Royal Collection

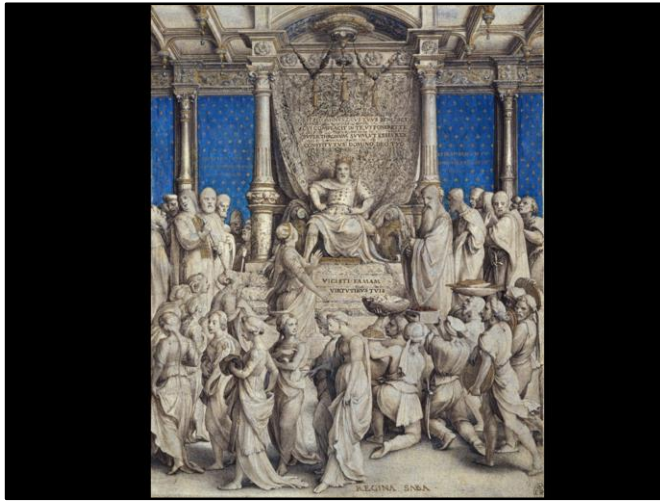
- This small painting is a **copy of a large mural painted by Hans Holbein** on the **wall of the Privy Chamber in Whitehall in 1537**. The National Portrait Gallery has the cartoon used for the mural and the image of Henry VIII was the **basis of many paintings**. It has become the **definitive archetype of Henry VIII** and it has defined his personality through to the modern day. His enormous bulk, his legs akimbo and the way he looks imperiously out of the painting create an image of an all powerful monarch.
- It is an effective piece of **propaganda** showing the **power and majesty** of the Tudor dynasty. Karel van Mander, an early 17th century visitor to the palace, wrote that the Whitehall portrait was so life-like that as he gazed upon it, Henry **"stood there, majestic in his splendour...so lifelike that the spectator felt abashed, annihilated in his presence."**
- As it shows the queen's dog it may have been commissioned during her lifetime.
- 'Was Hans Holbien's Henry VIII the Best Piece of Propaganda Ever?', an article by Derek Wilson, explains that this revolutionary way to represent the King was seen as vulgar in many of the refined Renaissance courts of Europe. However, by breaking with convention Henry created an image that has outlasted that of all other monarchs.

Notes

- Royal Collection website, 'Within a richly decorated Renaissance interior, Henry VII (1457-1509) and his son Henry VIII (1491-1547) stand to the left of a central sarcophagus inscribed with Latin verses celebrating the Tudor dynasty; their queens, Elizabeth of York (1465-1503) and Jane Seymour (1509-1537) stand on the other side.
- This small painting was **copied** by the Flemish artist **Remigius van Leemput** for Charles II from the **life-size mural on the wall of the Privy Chamber in Whitehall** which was painted by **Holbein for Henry VIII in 1537**. The wall-painting was **destroyed by the fire** at Whitehall Palace on 4 January **1698** and this is the only complete record of the mural. Holbein's original preparatory cartoon for the left half of the composition is in the National Portrait Gallery.
- The first part of the Latin inscription on the plinth in the centre of the composition translates: 'If it

pleases you to see the illustrious images of heroes, look on these: no picture ever bore greater. The great debate, competition and great question is whether father or son is the victor. For both, indeed, were supreme'. '

- Remigius van Leemput was an assistant of Anthony Van Dyck.
- The original was 8.9 ft x 11.8 ft.



Hans Holbein the Younger (1497/8-1543), *Solomon and the Queen of Sheba*, c. 1534, brown and grey wash, blue, red and green bodycolour, white heightening, gold, and pen and black ink over metalpoint on vellum, 22.9 x 18.3 cm (vellum sheet), Royal Collection

- This small sketch **equates Henry VIII with Solomon**. He is being addressed by the **Queen of Sheba personifying the church**. So the drawing links Henry with an Old Testament king and establishes him as the **proper head of the church**. We do not know how this piece of propaganda was used.

Notes

- Royal Collection website, 'A miniature painting of the figure of Solomon, which is suggestive of portraits of Henry VIII, sitting on a raised throne with Italianate figures in foreground. Inscriptions adapted from **II Chronicles** and **I Kings** describe the **Queen of Sheba's visit to meet King Solomon**.
- The subject of this miniature is of the greatest significance for England's history. It refers to the **establishment of the Church of England** with Henry VIII as Supreme Governor in whom both temporal and spiritual power were vested. This development coincided with the spread of the Reformation elsewhere in Europe but was closely connected to the difficulties that the King had encountered in obtaining a divorce from his first wife, Catherine of Aragon. After all links with the authority of the Pope in Rome were severed, the **King's divorce was finalised in May 1533** and the Church of England was formally established by the **Act of Supremacy in 1534**.
- Holbein's composition uses biblical narrative (I Kings 10: 1-13 and II Chronicles 9: 1-12) to illustrate the redefinition of Henry VIII's power. The central figure of the King is shown as Solomon enthroned wearing a crown and holding a sceptre. On the steps of the throne, seen in profile, is the Queen of Sheba (the personification of the Church) in the act of addressing the King. Her salutation is inscribed in Latin on either side of the throne and on the curtain. It ordains that the power which is given to Solomon - and so by extension to Henry VIII himself - comes from God alone. The inscription on the steps is also composed of words spoken by the Queen of Sheba. The figures in the foreground represent the retinue of the Queen of Sheba, while those on either side of the throne are members of Solomon's court.
- Although always described as a miniature, *Solomon and the Queen of Sheba* has a strong narrative element which should be seen in the context of manuscript illumination. The high degree of finish, together with the plentiful use of silver (now sulphided to black) and gold, suggests that it may have been intended for presentation, probably to the King himself. This image of Henry VIII may be the

first portrait by Holbein of the King whose court he so vividly portrayed during his second visit to London, beginning in 1532. It is the only original likeness of Henry VIII by Holbein to have survived in the Royal Collection. The Renaissance style of the architecture is similar to that used by Holbein in the Whitehall Mural of 1537 (destroyed 1698 but known through a copy).

- Inscribed in the foreground REGINA SABA (Queen of Sheba); and on either side of the throne BEATI VIRI TVI ... ET BEATI SERVI HI TVI / QVI ASSISTVNT CORAM TE ... OMNITPE ET AVDIVNT / SAPIENTIAM ... TVAM (Happy are thy men, and happy are these thy servants, who stand continually before thee, and hear thy wisdom: II Chronicles 9: 7); on the curtain behind Solomon SIT DOMINVS DEVS TVVS BENEDICTVS, / CVI COMPLACIT IN TE, VT PONERET TE / SVPER THRONVM SVVM, VT ESSES REX / CONSTITVTVS DOMINO DEO TVO (Blessed be the Lord thy God, who delighted in thee, to set thee upon his throne to be King elected by the Lord thy God: adapted from II Chronicles 9: 8); on the steps VICISTI FAMAM / VIRTVTIBVS TVIS (By your virtues you have exceeded your reputation: II Chronicles 9: 6)'



Girolamo da Treviso (active c. 1497-1544), *A Protestant Allegory*, c. 1538-44, 67.9 x 84.4 cm, Hampton Court

- Another even clearer **propaganda** piece is this engraving of the Pope is being stone by the four Evangelists, Matthew, Mark, Luke and John, who are also stoning 'Hypocrisy' and 'Avarice'. The pope should be Paul III (Pope from 1534 to 1549) but the likeness is more like Julius III (Pope from 1550 to 1555). On the ground in front are a cardinals hat and four seals (probably papal bulls). The city on the left may be Jerusalem above which is a burning candle. Another in the foreground has been put out by a cooking dish. The candles may represent the true light of God's church and the false doctrine of Rome.

Notes

- The Act of Supremacy 1534, Henry VIII became head of the Church but he remained a Catholic.
- Henry VIII is known to have had at least two other anti-papal pictures.

References

See <http://www.royalcollection.org.uk/collection/405748/a-protestant-allegory>

Propaganda Messages

Henry VII – rightful king

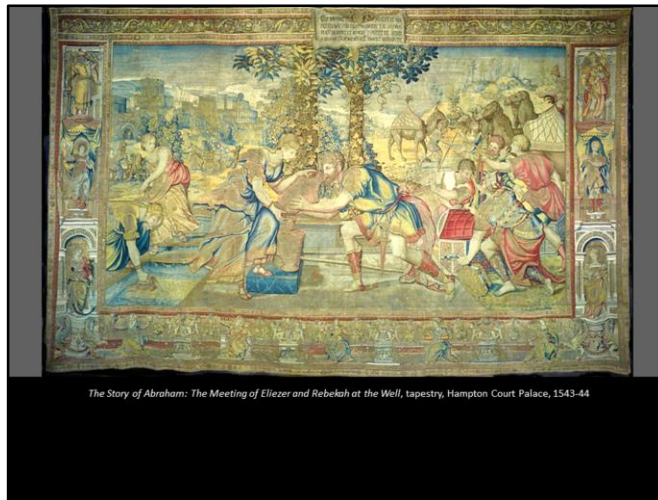
Henry VIII – European prince, anti-Pope

Edward VI – Protestant prince

Jane Gray

Mary I – Catholic Queen

Elizabeth I – Supreme ruler, classical female rulers, virgin queen, iconic, fair, just



The Story of Abraham: The Meeting of Eliezer and Rebekah at the Well, tapestry, Hampton Court Palace, 1543-44

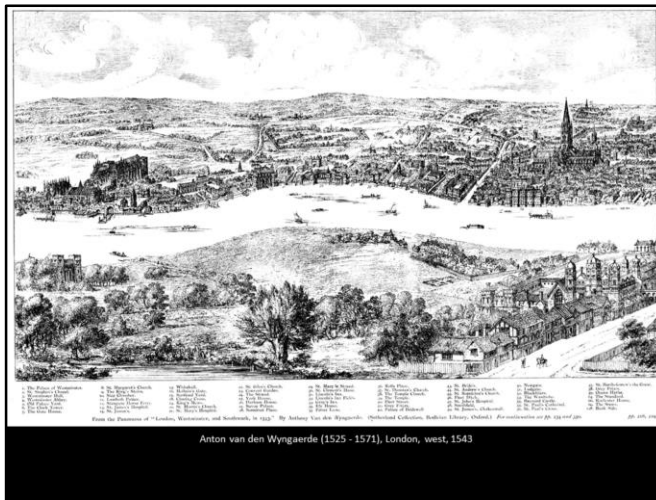
Magnificence

- Henry VIII spent lavishly on his **palaces** and on **furnishing them**. The most **valuable** single works of art owned by Henry were his **tapestries**. A set of large tapestries threaded with silver and gold could cost as much as a warship.
- **The Story of Abraham series** consists of **ten separate panels**, each depicting stories from the life of the biblical prophet Abraham.
- This tapestry depicts the way that Abraham found a wife for his son Isaac. He sent his servant Eliezer with expensive gifts to find a suitable bride but Eliezer devised a test. He would go the well and ask a young girl for a drink. If she said 'Drink, and I will even water your camels' then she was the one. To his surprise, a young girl immediately came out and offered to draw water for him to drink, as well as water to fill the troughs for all his camels. Rebecca continued to draw water until all the camels were sated, proving her kind and generous nature and her suitability for entering Abraham's household.

Notes

- They were delivered sometime in late 1543 or early 1544, they are believed to have been commissioned for Henry VIII in 1537, in celebration of the birth of his only son by Jane Seymour. Henry VIII paid £2,000 and during the Commonwealth Sale they were valued at £8,260. By 1884 the condition of a number of tapestries at Hampton Court, including the Story of Abraham series, had reached parliament and the Treasury granted a sum of £400 for 13 needle-women to complete restoration on some 37 works. In 1887 they were valued at £200,000. George V set up a committee tasked with preserving the tapestries in 1912.
- The scenes depicted are taken from chapters 12-24 of the Book of Genesis and feature
 1. *Departure of Abraham*; God commands Abraham to leave his country to find a land he will show him and to make a great nation.
 2. *The Return of Sarah*; Abraham decided to call his wife his sister when they entered Egypt as he thought she was so fair he would be killed for her.
 3. *The Separation of Abraham and Lot*; Abraham stayed in Canaan and Lot, his brother's son, went towards Sodom.

4. *The Meeting of Abraham and Melchizedek*; Abraham met Melchizedek, king of Salem.
 5. *God appears to Abraham*; God appeared to Abraham and told him not to fear. (Abraham had sex with his wife's maid Hagar and she had a child called Ishmael).
 6. *The Circumcision of Isaac and the Expulsion of Hagar*; God renamed Abram Abraham and his wife Sarai Sarah and ordered every eight day old boy to be circumcised. When Abraham was 100 his wife Sarah bore a son called Issac.
 7. *The Sacrifice of Isaac*; God commanded Abraham to sacrifice his son Isaac but at the last second an angel stopped him.
 8. *The Purchase of the Field of Ephron*; Sarah died when she was 170 and Abraham buried her in a field in Ephron.
 9. *The Oath and Departure of Eliezer*; Abraham sent his eldest servant to find a wife for his son.
 10. *Eliezer and Rebekah at the Well*; the servant found Rebekah by asking for water and looking for someone who offered his camels water as well.
- In the Hebrew Bible, Rebecca was the wife of Isaac and the mother of Jacob and Esau. According to the account in the Book of Genesis, Rebecca was the wife of Isaac and the sister of Laban, who would later become the father of Rachel and Leah, two of the wives of Rebecca's son Jacob. Abraham went about finding a wife for his son Isaac, who was already 37 years old. He commanded his servant (whom the Torah commentators identify as Eliezer of Damascus) to journey to his birthplace of Aram Naharaim to select a bride from his own family, rather than engage Isaac to a local Canaanite girl. Abraham sent along expensive jewellery, clothing and dainties as gifts to the bride and her family. If the girl had refused to follow him, Abraham stated that Eliezer would be absolved of his responsibility. The servant devised a test in order to find the right wife for Isaac. As he stood at the central well in Abraham's birthplace with his men and ten camels laden with goods, he prayed to God: "Let it be that the maiden to whom I shall say, 'Please tip over your jug so I may drink,' and who replies, 'Drink, and I will even water your camels,' her will You have designated for Your servant, for Isaac" (Genesis 24:14). To his surprise, a young girl immediately came out and offered to draw water for him to drink, as well as water to fill the troughs for all his camels. Rebecca continued to draw water until all the camels were sated, proving her kind and generous nature and her suitability for entering Abraham's household.



Anton van den Wyngaerde (1525 - 1571), London, west, 1543

Palaces

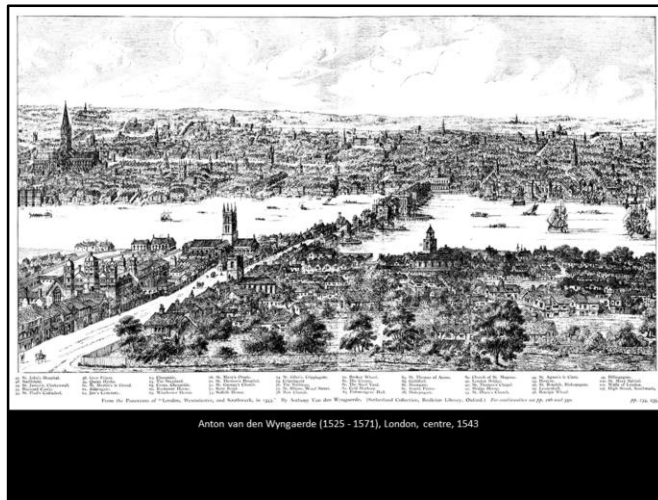
- One of the most important symbols of Henry's prestige and power was the **number and size of his palaces**. This three part view of London in 1543 shows all the important landmarks including Henry's Palaces. Henry VIII had more palaces than any other monarch, in total more than 60. This contemporary engraving on London shows a few of his palaces as well as clearly showing what London was like in the Tudor period.
- Here to the **west we see Westminster Cathedral** and **Westminster Palace** and **Whitehall Palace** (1530-1698) and **St. James's Palace**. South of the Thames see Lambeth Palace. Between 1540 and 1556 Westminster Abbey (formerly the Collegiate Church of St Peter at Westminster) was a cathedral. Since 1560 the building is actually a 'Royal Peculiar', not an abbey or a cathedral, as it reports directly to the sovereign. Since 1066 the coronation of English and British monarchs has been held there. There has been a church on the site of Thorn Ey (or Thorney Island) since the 7th century and construction of the present church began in 1245 on the orders of Henry III.
- **The Palace of Westminster**. Edward the Confessor built a royal palace on Thorney Island which became known as West Minster. In 1512 fire destroyed the royal 'privy' area and in 1534 Henry VIII acquired York Place, which became Whitehall from Cardinal Wolsey.
- **Whitehall Palace** was the largest palace in Europe with 1,500 rooms. By the 13th century the Palace of Westminster was the centre of Government and it was the main residence of the King from 1049. The archbishop of York (Walter de Grey) bought a property around 1240 which became York Place. Cardinal Wolsey extended York Place so much that in 1530 Henry VIII acquired it to replace Westminster as his main residence. The phrase **Whitehall or White Hall is first recorded in 1532**; it had its origins in the white stone used for the buildings. Henry VIII subsequently redesigned York Place, and further extended and rebuilt the palace during his lifetime. Inspired by Richmond Palace, he also included a recreation centre with a bowling green, indoor tennis court, a pit for cock fighting (now the site of the Cabinet Office, 70 Whitehall) and a tiltyard for jousting (now the site of Horse Guards Parade). It was at Whitehall that Elizabeth held her **Accession Day tilts** from 1581. Up to 12,000 members of the public would pay 12d (one shilling) to enter what is now Horse Guards Parade to see the tournament.
- **St. James's Palace** was built by Henry VIII on the site of a leper hospital, dedicated to Saint James

the Less, the palace remained secondary in importance to the Palace of Whitehall for the majority of Tudor and Stuart monarchs. The palace increased in importance during the reigns of the early Georgian monarchy, but was displaced by **Buckingham Palace** in the late 18th and early 19th centuries.

- We can also see **Baynard's Castle** by the River Fleet. It lies between what are now Blackfriar's Station and St. Paul's Cathedral. Both King Edward IV and Queen Mary I of England were crowned at the castle. **The house was reconstructed as a royal palace by Henry VII** at the end of the 15th century, and **Henry VIII gave it to Catherine of Aragon on the eve of their wedding**. After Henry's death the house came into the hands of Catherine Parr's brother-in-law, the Earl of Pembroke who built a large extension around a second courtyard in about 1551. The Pembroke family took the side of Parliament in the Civil War, and after the Restoration the house was occupied by the Earl of Shrewsbury, a Royalist. Baynard's Castle was left in ruins after the Great Fire of London in 1666, although fragments survived into the 19th century.

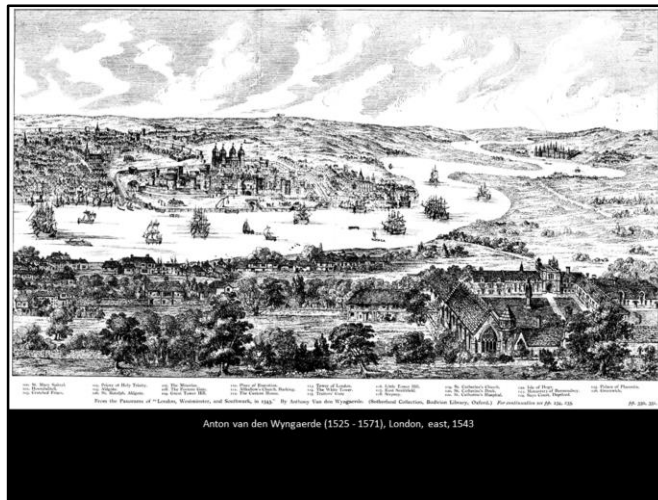
Notes

- **Baynard's Castle** refers to buildings on two neighbouring sites in London, between where Blackfriars station and St Paul's Cathedral now stand. The first was a Norman fortification constructed by Ralph Baynard and demolished by King John in 1213. The second was a medieval palace built a short distance to the southeast and destroyed in the Great Fire of London in 1666. According to Sir Walter Besant, "There was no house in [London] more interesting than this". The original castle was built at the point where the old Roman walls and River Fleet met the River Thames, just east of what is now Blackfriars station. The Norman castle stood for over a century before being demolished by King John in 1213. It appears to have been rebuilt after the barons' revolt, but the site was sold in 1276 to form the precinct of the great priory of Blackfriars. About a century later, a new mansion was constructed on land that had been reclaimed from the Thames, southeast of the first castle. The house was rebuilt after 1428, and became the London headquarters of the House of York during the Wars of the Roses.
- The site is now occupied by a BT office called Baynard House, but the castle is commemorated in Castle Baynard Street and the Castle Baynard ward of the City of London.
- **Anton van den Wyngaerde** (1525 - 1571) was a prolific Flemish topographical artist who made panoramic sketches and paintings of towns in the southern Netherlands, northern France, England, Italy, and Spain. He is best known for many panoramas of cities in Spain that he drew while employed by Philip II. After his death, his works were dispersed into different collections, and their importance neglected. Their historical and artistic value has been rediscovered but recently.
- Henry VIII married two of his wives at **Whitehall Palace**—Anne Boleyn in 1533 and Jane Seymour in 1536. It was also at the palace that the King died in January 1547. In 1611 the palace hosted the first known performance of William Shakespeare's play *The Tempest*.



Anton van den Wyngaerde (1525 - 1571), London, centre, 1543

- The grand building in Southwark High Street (127) is **Suffolk House** or Suffolk Place (73). It was rebuilt in Renaissance style by Charles Brandon, Duke of Suffolk, a friend of Henry VIII, in 1522. Henry VIII took it over in 1536-1543 in exchange for Norwich Place in the Strand.
- Southwark Cathedral is **St. Mary's Overie** (68). It was only made a cathedral in 1905. 'Overie' means 'over the water' to distinguish it from the many other churches called St. Mary north of the Thames. In the Tudor period the historian John Stowe (1524/5-1605) recorded a story that the church was originally a nunnery founded 'long before the Conquest' by a woman called Mary, from the profits of a ferry that her parents had run.
- On the left is **Old St. Paul's Cathedral** which stood on the site from 1087 to 1666 when it was destroyed in the Great Fire of London. It was started by William the Conqueror following a fire in 1087 that destroyed much of the city. It took 200 years to build and when completed was one of the longest churches in the world, it had one of the tallest spires and some of the finest stained glass. The nave's immense length earned it the nickname 'Paul's walk' and it was the place to hear the latest news and gossip from 'news-mongers' and it became 'the general mint of all famous lies' (John Earle, *Microcosmographie*, 1628). The spire was destroyed by a lightning strike in 1561 and although Elizabeth I and the Bishop of London contributed towards repairs the spire was never rebuilt and the roof deteriorated until it was in dangerous condition. Restoration work by Inigo Jones was halted during the English Civil War and following the Great Fire Christopher Wren built the current English Baroque church.

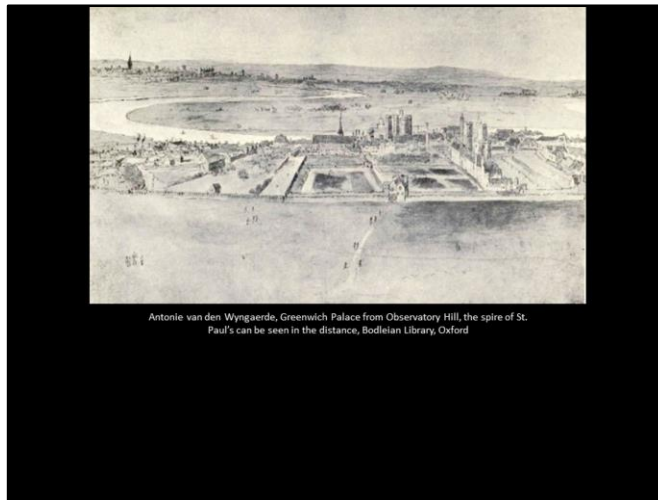


Anton van den Wyngaerde (1525 - 1571), London, east

- To the east we see the **Tower of London**, and in the far distance Greenwich Palace or '**Palace of Placentia**' as it is called here.
- Greenwich Palace most clearly indicates the way in which Royal Palaces rose from the surrounding countryside as solid tall stone constructions surrounded by fields and the occasional small wooden house or town.
- Further outside London but still accessible within a day were Richmond Palace, Hampton Court Palace, Oatlands Palace, Nonsuch Palace, Eltham Palace, Windsor Castle, Woodstock Palace.

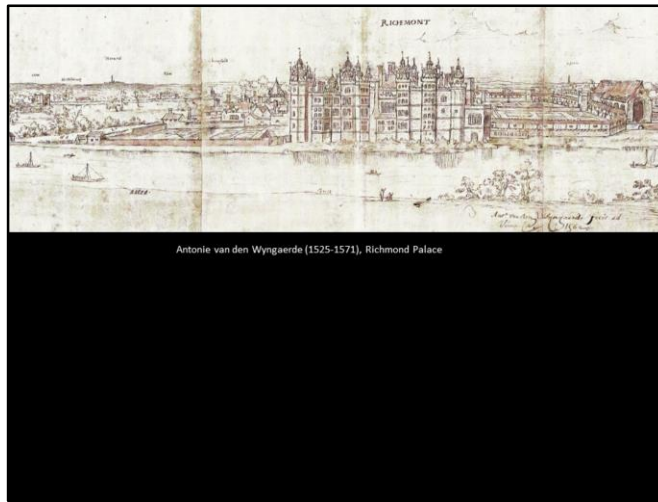
Notes

- The Tower Of London is a Royal Palace that was founded towards the end of 1066 as part of the Norman Conquest of England. The White Tower, which gives the entire castle its name, was built by William the Conqueror in 1078, and was a resented symbol of oppression, inflicted upon London by the new ruling elite. The beginning of the Tudor period marked the start of the decline of the Tower of London's use as a royal residence. As 16th-century chronicler Raphael Holinshed said the Tower became used more as "an armouries and house of munition, and thereunto a place for the safekeeping of offenders than a palace roiall for a king or queen to sojourne in".
- Woodstock Palace was built in 1129 by Henry I who built 7 miles of walls to create the first enclosed park where he kept lions and leopards. Elizabeth I was imprisoned at Woodstock. It was mostly destroyed during the Civil War and the stones used to build Blenheim Palace nearby.



Antonie van den Wyngaerde (1525-1571), Greenwich Palace from Observatory Hill, the spire of St. Paul's can be seen in the distance, Bodleian Library, Oxford

- This is another view of Greenwich Palace from the tower built where there is now Greenwich Observatory. London can be seen in the distance and Greenwich town on the left.
- A previous palace called Bella Court was enlarged and improved by Margaret of Anjou, the wife of Henry VI, who called it Placentia or 'pleasant palace'.
- Henry VII enlarged Placentia further and covered it in red brick. It became a favourite palace for the Tudors and Henry VIII was born there.
- Henry VIII married two of his wives there and Elizabeth and Mary were born there. Henry VIII was interested in ships and Greenwich is close to the dockyards at Woolwich and Deptford. Henry extended the palace with stables, a banqueting hall and a tilt yard and it was here in 1536 that he was thrown from his horse and was unconscious for two hours. He never jousting again.
- The Deptford to Woolwich road ran through the grounds of the palace and was preferred by travellers as it was more direct and avoided the robbers found around Blackheath. The road had high walls on either side and when a royal party wished to cross the road was closed by guards from the gatehouse.
- Elizabeth spent a lot of time at Greenwich and the famous story of Sir Walter Raleigh laying his cloak down in the mud for the queen to walk over is said to have taken place here.



Antonie van den Wyngaerde (1525-1571), Richmond Palace

Antonie van den Wyngaerde (1525-1571), Richmond Palace

- Henry VII built Richmond Palace on the site of the former Palace of Shene which was severely damaged by fire when the king and his court were there for Christmas 1497.
- Richard II, was only a boy when he came to the throne. As a teenager he was married to Anne of Bohemia and the young couple turned the dynastic marriage into a love match. Shene was their favourite home. Anne died of the plague at Shene on Whit Sunday 7th June 1394 and, stricken with grief, the king ordered the complete demolition of the buildings.
- By about 1450 the palace occupied the full site of the later Tudor one. Edward IV gave Shene manor to his queen, Elizabeth Woodville and she held it until shortly after the victory of Henry VII over Richard III and then handed it over to the new king – who married her daughter, Princess Elizabeth of York.
- After the fire of 1497, Henry wanted to rebuild the palace. The fire had probably not destroyed the whole Privy Lodgings block, where the royal apartments were situated, for the new palace adopted the same ground plan as the buildings of Henry V and VI.
- In 1501 the king, having 'rebuilt it up again sumptuously and costly...' changed the name of Shene and called it Richmond, because his father and he were Earls of Richmond' [in Yorkshire].
- For a while Richmond Palace was the showplace of the kingdom. The celebrations after the wedding of Prince Arthur to Catherine of Aragon were adjourned from London to Richmond in 1501; the official betrothal of Princess Margaret to King James of Scotland took place there in 1503. In 1509, Henry VII died in the palace he had built.

The palace from 1509 to 1650

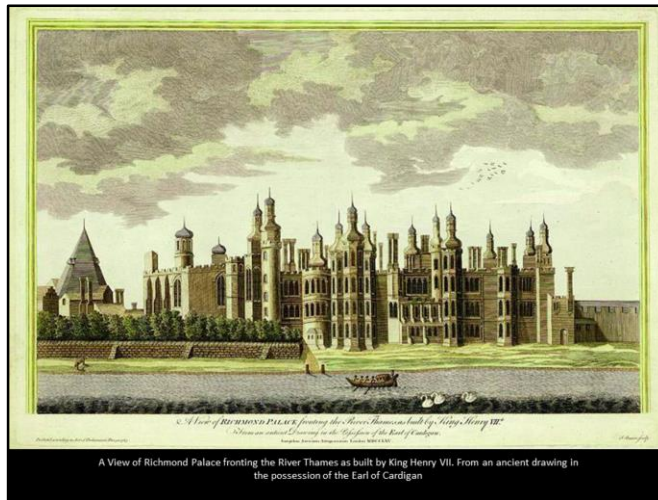
- Henry VIII promptly married his brother's widow, Catherine of Aragon, and in 1510 Catherine gave birth at Richmond to a son, Henry. There were great celebrations when he was christened at Richmond, but he died a month later. Catherine produced only one child who survived, Princess Mary.
- Cardinal Wolsey, the king's chief minister, had built Hampton Court – a palace which overshadowed Richmond. About 1525 Wolsey came to an agreement with Henry which amounted to their sharing the two palaces, with Hampton Court to become Henry's on Wolsey's death. Wolsey's failure to arrange a quick divorce for the king from Catherine led to his downfall and death in 1530. Richmond now became a home for discarded queens – first for Catherine and her daughter Mary while Henry

courted and married Anne Boleyn. Later it was given to Anne of Cleves as part of her divorce settlement.

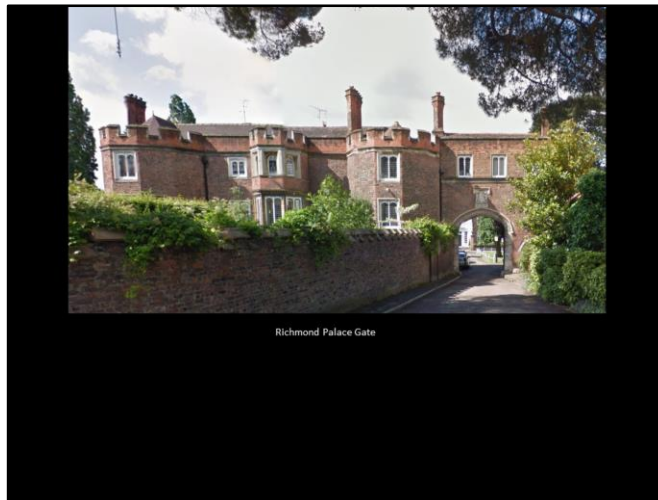
- Both Mary and Elizabeth made more use of Richmond during their reigns. Elizabeth was particularly fond of Richmond as a winter home – perhaps the relative compactness of the Privy Lodgings building made it easier to keep warm. She frequently visited Richmond at Christmas and Shrovetide and enjoyed having plays performed for her in the palace by companies of players from London. – including the one of which William Shakespeare was a member. Elizabeth died at the palace on 24th March 1603.

Reference

Dr. John Cloake, Richmond Libraries' Local Studies Collection



- A view from the south-west of Richmond Palace published in 1765, entitled: "A View of Richmond Palace fronting the River Thames as built by King Henry VII. From an ancient Drawing in the Possession of the Earl of Cardigan, Sumptibus Societatis Antiquariorum, (*at the expense of the Society of Antiquaries*) London, MDCCLXV". By James Basire, engraver. As it is copied from an *ancient drawing*, (possibly Hollar's) it will therefore depict the state of the structure at an earlier date than 1765. The building at the rear left (on the north-west side of the palace) with the tall pyramidal roof is the Great Kitchen.
- Royal palaces were a form of magnificence designed to impress both in their size, their fittings, such as tapestries, and through the entertainment provided.
- Richmond Palace from SW. 1765 engraving by James Basire, "based on an ancient drawing". Essentially as built by Henry VII in 1501. The outbuilding with pointed roof to the rear left (north) is the Great Kitchen. The chapel-like building adjoining the palace at the north (left) is the Great Hall



- All that remains today is this much modified gate house. This gate was the original entrance to the outer courtyard, known as 'Old Palace Yard'. If you walk through there used to be a gatehouse leading to the Inner Court which had the Chapel on the left and Great Hall on the right. Beyond that were the royal apartments.

Notes

- **Richmond Palace** was an important royal palace 9 miles from Westminster. It was built by Henry VII in 1501 and as he was formerly known as Earl of Richmond part of the manor of Sheen was renamed Richmond in his honour.
- Richmond Palace was a **favourite home of Queen Elizabeth**, who died there in 1603. It remained a residence of the kings and queens of England until the death of Charles I in 1649. Within months of his execution, the Palace was surveyed by order of Parliament and was **sold for £13,000**. Over the following ten years it was largely demolished, the stones and timbers being re-used as building materials elsewhere. Only **vestigial traces** now survive, notably the **Gate House**.



Georg Hoefnagel (1542-1601), 1582 based on his 1568 watercolour, south front of Nonsuch Palace

- The last palace I wanted to mention is **Nonsuch Palace** which was built by Henry VIII from scratch as the ultimate royal residence.
- It was **started in 1538** possibly to celebrate 30 years of Henry's rule. It was not a converted palace but built from scratch on the medieval village of Cuddington which was destroyed. It only covered two acres (Hampton Court is six and Whitehall 23) so it could not entertain the whole Court. It was designed as a privy palace to hold Henry and his close hunting companions.
- According to the National Monuments Record, 'the palace consisted of 2 storey buildings around interconnecting open air courts. Much of the structure was timber-framed, the inner court was claimed to be the largest timber framed building in England. It was covered with carved and gilded sheets of slate known to be the work of Nicholas Bellin of Modena, who worked at Fontainebleau.'
- It took nine years to build and cost £24,500 so Henry had died before it was completed.
- It was given by Charles II to Barbara Villiers (1640-1709), Duchess of Cleveland and Countess of Castlemaine, who dismantled it in 1682-3 and sold its contents to pay her gambling debts.
- The site is in Nonsuch Park, Cheam but no signs of the Palace remain except for the name of the park. A dig in 1959 attracted 75,000 visitors and the foundations were unearthed but recovered at the completion of the dig.
- It was within one of these towers that the premiere of Thomas Tallis' masterwork, *Spem in alium*, was perhaps performed

Notes

- Peter Reed writes, 'The main gatehouse was on the North Front and had brick and stone turrets built in the traditional Tudor style. This opened onto the outer courtyard. After crossing the courtyard and passing through the opposite wing you entered the inner courtyard. This was paved with stone and the ground floor walls were also made of stone but the upper floors were mainly stucco reliefs on timber frames. The reliefs, all near life size, were in three tiers – Roman emperors at the top; gods and goddesses in the middle and various scenes at the bottom – the Labours of Hercules on the west side, the Liberal Arts and Virtues on the east side, and Henry VIII together with Prince Edward forming the centre piece of the south side of the inner courtyard. The timber framing was clad with carved slate covered in gold leaf to set off the white reliefs. The South Front had a smaller gatehouse complete with clock, and towers at each end topped by onion-shaped cupolas

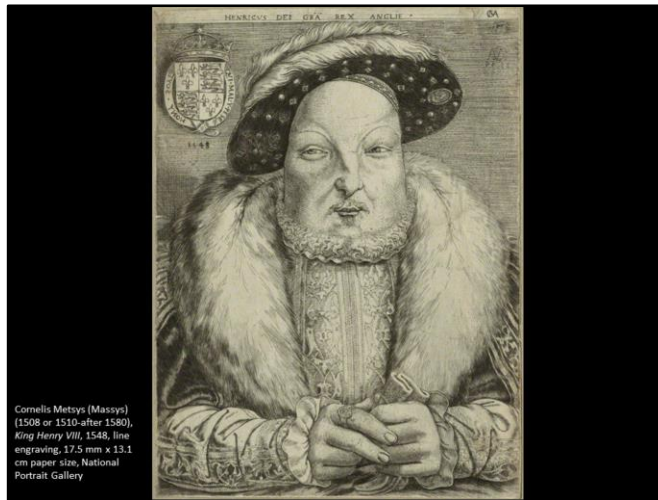
and weather vanes; this is the face most frequently seen in pictures and drawings. Like the inner courtyard, the exterior of the South Front was covered with stucco reliefs made by William Kendall and his 24 workmen. The king's apartments were on the west of the inner courtyard with the queen's apartments on the east, and a gallery in the south wing. The gardens were formal with several statues and may have included representations of Ovid's Metamorphoses. It was the first major Renaissance building in England.'

- Text on Hoefnagel engraving:
 - Hoc est nusquam simile – this is nowhere like
 - Effigiant – picture
 - Virgo Anglica – English virgin
 - Mercitorum ? – merchant women
 - Nobiles mulures Anglica – English noblewomen
 - Rujlica Anglicane - ?
 - Modus vendends Lupos pisces apud Anglos – Selling Wolf-fish in England
 - Parcasptitius – a person belonging to a City company, this is an apprentice fetching water from a fountain




Henry VIII and his many palaces demonstrating magnificence, model, reconstruction

- This model gives some idea why it was called Nonsuch Palace, a play on the phrase 'none such place'.



Cornelis Metsys (Massys) (1508 or 1510-after 1580), *King Henry VIII*, 1548, line engraving, 17.5 mm x 13.1 cm paper size, National Portrait Gallery

- Henry damaged his leg in a jousting accident in 1536 when he was 45 and over the open wound made it difficult to move and his weight increased. The accident re-opened and aggravated a previous leg wound he had sustained years earlier, to the extent that his doctors found it difficult to treat. The wound festered for the remainder of his life and became ulcerated. It is likely his obesity hastened his death and he died aged 55. Towards the end of his life he had open ulcers, headaches, he was covered with painful, pus-filled boils and possibly suffered from gout. On occasions it is reported his face was black with pain. The pain is believed to have caused Henry's mood swings and it may have had a dramatic effect on his personality and temperament.
- This is a picture of the fifty-five-year old king as he appeared in the autumn of 1546. It shows a markedly different man from the Holbein portraits. The original painting is lost but this engraving shows a fleshy face but with narrowed eyes squinting out. Gone is the fresh, powerful face and instead we have a distrustful old man.
- Even when close to death he tried to keep up appearances. In August 1546, he set off on a progress, as usual, but this was not like the pleasant trips of his early years. He travelled first to Hampton Court, then to Windsor, before returning to Whitehall in November. He still mounted his horse although he had to be hoisted onto it and he no longer hunted but watched his servants flush out the deer. He frequently took to his bed for days but his staff announced only minor ailments.
- Cornelis Metsys (alternative spellings of family name: Massijs, Massys, Matsijs, Matsys, Messijs, Messys, Metsijs) was the son of Quinten Matsys and the younger brother of Jan Matsys, Cornelis was an important figure in creating the modern landscape painting. In 1544 he was forced to leave Antwerp because of his religious beliefs and may have travelled to England then Germany and Italy. He only painted a few portraits including this one.



HOW ART HELPED ESTABLISH THE TUDOR DYNASTY

- Henry VII had to establish his right to rule
- Henry VIII:
 - European Renaissance prince – magnificence and chivalry
 - Head the Catholic church and expose corruption in Roman Church
 - Head of a strong Tudor dynasty



The following images show Henry VIII and his six wives.



Hans Holbein, the Younger, *Portrait of Henry VIII*, c. 1537, 28 x 20 cm, Thyssen-Bornemisza Museum, Madrid

Henry VIII

- Thyssen-Bornemisza Museum website, '**Portraiture was the most popular genre in sixteenth-century England**, and indeed one of the few available to artists following the schism between the Church of Rome and the Church of England, of which Henry VIII became head. This likeness of the famous Tudor king is a magnificent example of Holbein's remarkable style, characterised by a monumental rendering of figures which are nonetheless endowed with considerable psychological depth. In this markedly linear portrait, Holbein uses the frontal pose of the regal model and the position of his hands to convey the sitter's powerful personality and majestic bearing.'

Notes

- Late in life, Henry became obese, with a waist measurement of 54 inches (140 cm), and had to be moved about with the help of mechanical inventions. He was covered with painful, pus-filled boils and possibly suffered from gout. His obesity and other medical problems can be traced from the jousting accident in 1536, in which he suffered a leg wound. The accident re-opened and aggravated a previous leg wound he had sustained years earlier, to the extent that his doctors found it difficult to treat. The wound festered for the remainder of his life and became ulcerated, thus preventing him from maintaining the level of physical activity he had previously enjoyed. The jousting accident is believed to have caused Henry's mood swings, which may have had a dramatic effect on his personality and temperament.



Juan de Flandes (1460–1519), *Portrait of a girl*, probably Catherine of Aragon at about 11 years of age, c. 1496, oil on panel, 32 x 22 cm, Thyssen-Bornemisza Museum, Madrid

Michael Sittow (c1469-1525), *Portrait of a Princess*, now believed to be by Catherine of Aragon, c. 1502, at the age of 17, Kunsthistorisches Museum, Vienna

Lucas Horenbout (c.1490/95-1544), *Catherine of Aragon*, c1525, aged about 40, collection of the Duke of Buccleuch and Queensberry

Catherine of Aragon (1485, queen consort 1509-1533, d. 1536, marriage annulled)

- An unusual picture probably of Catherine of Aragon aged 11, five years before she married Henry's brother Arthur.
- Catherine was of a very **fair complexion**, had **blue eyes**, and had a hair colour that was between **reddish-blond and auburn** like her mother and sister Joanna. During her lifetime she was described as "the most beautiful creature in the world" and that there was "nothing lacking in her that the most beautiful girl should have." Thomas More and Lord Herbert would reflect later in her lifetime that in regard to her appearance "**there were few women who could compete with the Queen [Catherine] in her prime.**"
- The controversial book "The Education of Christian Women" by Juan Luis Vives, which claimed women have the right to an education, was dedicated to and commissioned by her. Catherine won widespread admiration by starting an extensive programme for the relief of the poor. She was also a patron of Renaissance humanism, and a friend of the great scholars Erasmus of Rotterdam and Saint Thomas More. Some saw her as a martyr.

Notes

- **Lucas Horenbout**, often called Hornebolte in England (c.1490/1495–1544), was a Flemish artist who moved to England in the mid-1520s and worked there as "King's Painter" and court miniaturist to King Henry VIII from 1525 until his death. He was trained in the final phase of Netherlandish illuminated manuscript painting, in which his father Gerard was an important figure, and was the founding painter of the long and distinct English tradition of portrait miniature painting.



Hans Holbein the Younger (1498–1543), *Portrait of a Lady, called Anne Boleyn*, c. 1532-35, black and red chalk, pen and ink on pink-primed paper, cut diagonally at the corners, 32.1 × 23.5 cm, British Museum. The drawing has been retouched in chalk on the shoulders by a later hand.

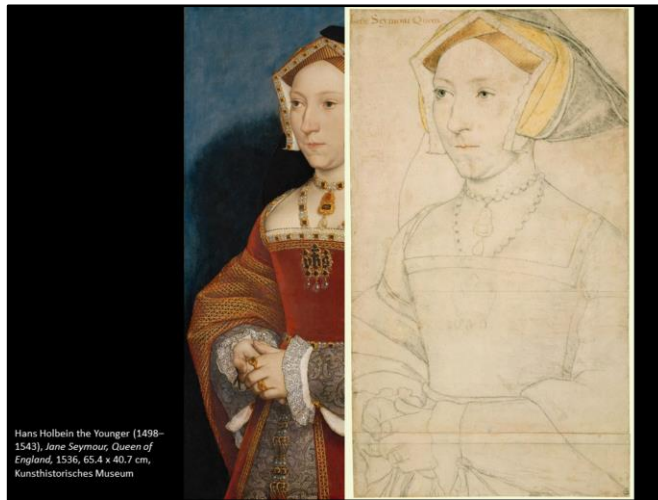
Anne Boleyn (c.1501, queen consort 1533-1536, beheaded for high treason, incest and adultery)

- **No authentic images of Anne Boleyn is known.**
- The association of this drawing with Anne Boleyn goes back to Wenceslas Hollar's etching after it in 1649. The inscription on the print reads ANNA BULLEN REGINA ANGLIÆ | HENRICI VIIIui Vxor 2da Elizabeth Regine | Mater, fuit decollata, Londini 19 May 1536 (Anne Boleyn, Queen of England, 2nd wife of Henry VIII, mother of Queen Elizabeth, was beheaded in London on 19 May 1536). It is not known whether the inscription on the etching was taken from the drawing or vice versa. The inscription on the drawing (left of neck) dates from the 17th century and reads Anna Bullen de collata | Fuit Londini 19 May 1536. The identification may have been based on a superficial similarity with some of the late-Elizabethan hack images of Anne. Anne's biographer Eric Ives believes that neither this nor Holbein's drawing in the Royal Collection of a different woman inscribed "Anna Bolleyn Queen" are of Anne. No certain contemporary likeness of Anne is known, other than a damaged lead portrait medal.

Notes

References

- Susan Foister, *Holbein in England*, London: Tate: 2006, p. 58
- Eric Ives, *The Life and Death of Anne Boleyn*, Oxford: Blackwell, 2005, pp. 42–44
- John Rowlands, *The Age of Dürer and Holbein*, London: British Museum, 1988, p. 236.



Hans Holbein the Younger (1498–1543), *Jane Seymour, Queen of England*, 1536, 65.4 x 40.7 cm, Kunsthistorisches Museum

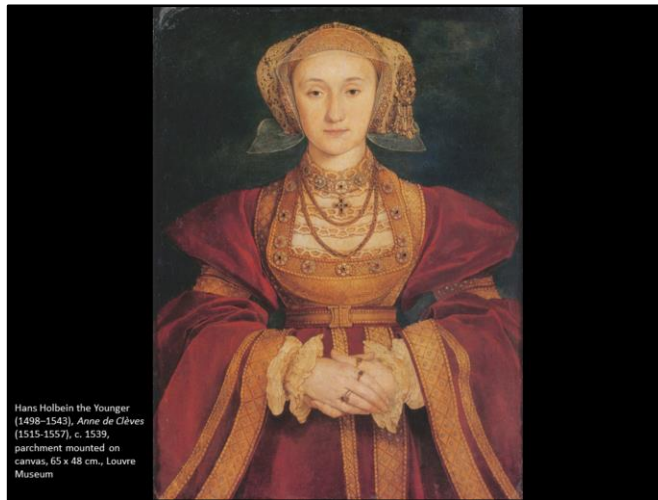
Hans Holbein the Younger (1497/8-1543), *Queen Jane Seymour* (1508/9-1537) c.1536-7, black and coloured chalks, pen and ink, and metalpoint, on pale pink prepared paper, 50.0 x 28.5 cm (overall, >1 sheets joined), Royal Collection

Jane Seymour (c.1508, queen consort 1536-1537, died 12 days after giving birth to Edward VI)

- The preparatory study in the Royal Collection was for the painting in the Kunsthistorisches Museum, Vienna.
- Jane Seymour had been a Lady in Waiting to both Katherine of Aragon and Anne Boleyn, before marrying the King in May 1536, a few days after Anne's execution. In October 1537 she gave birth to Prince Edward, but died a few days later. She was buried at Windsor.

Notes

- **Kunsthistorisches Museum** website (painting): Provenance: 1654 probably Coll Count Arundel;. 1720 detected in the gallery
- **Royal Collection** website (drawing):
 - A portrait drawing of Queen Jane Seymour (1508/9-1537), the third wife of Henry VIII and mother of Edward VI. A half length portrait facing three-quarters to the left. There is a horizontal join in the paper 6.8 cm from the lower margin. This preparatory study was used by Holbein for a number of portraits of Jane Seymour including the painting in the Kunsthistorisches Museum, Vienna. Inscribed in an eighteenth-century hand at upper left: Jane Seymour Queen.
 - This drawing is a preparatory study for a painting now in Vienna. Jane is shown wearing a pear-shaped pendant-jewel, which appears also to have been worn by Katherine Howard.
 - Provenance: Edward VI, 1547; Henry FitzAlan, 12th Earl of Arundel; by whom bequeathed to John, Lord Lumley, 1580; by whom probably bequeathed to Henry, Prince of Wales, 1609, and thus inherited by Prince Charles (later Charles I), 1612; by whom exchanged with Philip Herbert, 4th Earl of Pembroke, 1627/8; by whom given to Thomas Howard, 2nd Earl of Arundel; acquired by Charles II by 1675.
- Her baptismal name was "Catalina", but "Katherine" was soon the accepted form in England after her marriage to Arthur.



Hans Holbein the Younger (1498–1543), *Anne de Clèves* (1515–1557), c. 1539, parchment mounted on canvas, 65 x 48 cm., Louvre Museum

Anne of Cleves (1515, queen consort 1540, d. 1557, marriage annulled after 6 months)

- **Anne of Cleves** (1515–57), a daughter of John III, Duke of Cleves, was the fourth wife of Henry VIII. **Holbein was sent to paint her** at Düren in summer 1539, so that Henry could appraise her as a possible wife. Holbein posed Anne square-on and in elaborate finery. **Henry was disappointed** with her in the flesh, and he **divorced her** after a brief, unconsummated marriage. He redesignated Anne as "king's sister", and she remained in England, where she died during the reign of Queen Mary.
- The use of parchment suggests that Holbein painted, or at least began, the portrait in Düren. A miniature version in the Victoria and Albert Museum was probably painted at the same time. Holbein also produced a portrait of Anne's sister, Amelia, which is now lost. Nicholas Wotton, the head of the English delegation, reported to Henry: "Your Grace's servant Hanze Albein hath taken th'effigies of my lady Anne and the lady Amelye and hath expressed theyr images very lyvely". The tradition that Holbein flattered Anne is not borne out by the evidence: no one except Henry ever described her as repugnant.



Hans Holbein the Younger (1497/8-1543), *Portrait of a Lady, perhaps Katherine Howard* (1520-1542), c.1540, watercolour on vellum laid on playing card (the four of diamonds), 6.3 cm diameter), Royal Collection

- No conclusive evidence has yet been put forward to substantiate the persistent, but late, identification of this subject as Katherine Howard, particularly since there is **no authentic contemporary likeness** of the queen in existence. The most compelling argument in favour of her regal status is that the large ruby, emerald and pearl jewel which the sitter wears is the same as that shown in Holbein's panel portrait of Henry VIII's third queen, Jane Seymour (Kunsthistorisches Museum, Vienna) and that this, and the jewelled band around the sitter's neckline, may have been given to Katherine Howard by Henry VIII on their marriage in 1540. However, Jane Seymour made gifts of her jewellery to her ladies-in-waiting, one of whom, Mary, Lady Monteagle (c.1510–40/4), has also been suggested as a possible subject for the present miniature. Lady Monteagle's features, as shown in Holbein's drawing in the Royal Library, Windsor Castle, (RL 12223) bear some resemblance to the present sitter.
- Katherine Howard, daughter of Lord Edmund Howard, and niece of Thomas Howard, third Duke of Norfolk, secured a place at court as maid-of-honour to Anne of Cleves. By September 1539 Katherine had attracted the king's attention and they were married on 28 July 1540 at Oatlands Palace after the annulment of Henry VIII's marriage to Anne of Cleves. She accompanied the king on royal progresses to the Midlands in 1540 and to Yorkshire in 1541. On their return the queen was accused of adultery. She was beheaded at the Tower of London on 12 February 1542. It is said that Henry cried for two weeks following her execution.

Catherine Howard (c.1521, queen consort 1540-1541, beheaded for treason for adultery)

- This miniature is one of two extant versions of this subject in miniature by Holbein. The other version, in the Buccleuch Collection, can be traced back to Thomas Howard, Earl of Arundel, in whose collection it was engraved by Wenceslaus Hollar as an unnamed subject. The earliest likely reference to the present miniature in the Royal Collection is in the Inventory of goods recovered at the Restoration by Col. W. Hawley, 1660–61, where it may be identifiable as: 'A small peice Inclining of a woman after ye Dresse of Henry ye Eights wife by Peter Oliver'. In neither instance was the name of Katherine Howard attached to the miniature. However, by c.1735 – 40, the Buccleuch version, by then in the collection of Jonathan Richardson, had been engraved by Jacobus

Houbraken for Thomas Birch's Heads of Illustrious Persons of Great Britain (1743) as Katherine Howard, Henry VIII's fifth queen. When the present miniature was first recorded beyond doubt in the Royal Collection c.1837, it, too, bore this identification.

- If the miniature does indeed represent her, it must date from the very short period of her ascendancy and reign as queen c.1540. Text adapted from *Northern Renaissance: Dürer to Holbein*, 2011.
- Provenance: Charles II(?); first certainly recognisable in the Royal Collection inventories, c.1837

References

- Royal Collection website



Anon, *Catherine Parr* in the Melton Constable Portrait, formerly mistaken as Jane Grey, 16th century
The 'Melton Constable' or 'Hastings' portrait of Queen Catherine Parr.

Catherine Parr (1512, queen consort 1543-1547, d. 1548, survived Henry VIII by 20 months)

- According to Dr. J.S. Edwards this portrait owned by the Lord Hastings and now at Seaton Delaval, in Northumberland, is a seventeenth-century copy of a sixteenth-century original formerly in the Royal Collection but lost in the dispersals of 1651-52. The painting was originally held at the seat of the Hasting family in Norfolk, but was moved.
- She was also the most-married English queen, with four husbands, and the first woman to be queen of both England and Ireland. Six months after Henry's death, she married her fourth and final husband, Thomas Seymour, 1st Baron Seymour of Sudeley. The marriage was short-lived, as she died in September 1548, probably of complications of childbirth.
- Though long thought to depict Lady Jane Grey, it has recently been relabelled by the National Trust as Katherine Parr.



WHO WERE THE TUDORS?

- Henry VII 1485 – 1509
- Henry VIII 1509 – 1547
- Edward VI 1547 – 1553
- Jane Grey 1554
- Queen Mary I (Bloody Mary) 1553 – 1558
- Queen Elizabeth I 1558 – 1603



Workshop associated with 'Master John', *King Edward VI*, c. 1547, oil on panel, 155.6 x 81.3 cm, National Portrait Gallery



Anon, *The 'Streatham' portrait of Lady Jane Grey*, National Portrait Gallery

- The Streatham portrait, discovered at the beginning of the 21st century and believed to be a copy of a contemporary portrait of Lady Jane Grey but painted 40-50 years after her death.
- Described at the time as "prettily shaped and graceful" with a "gracious and animated figure".
- Above her shoulder is a faint inscription reading "Lady Jayne". The costume she wears was in fashion in the early 1550s; Jane was queen in 1553.

Notes

The Guardian: '**Lady Jane Grey** was the grand-daughter of **Henry VIII's** youngest sister, **Mary**. A ferociously intelligent young woman, she was brought up in the piously Protestant circle of **Katherine Parr**, Henry's sixth wife. After Henry VIII died in 1547, his son **Edward VI**, aged eight, succeeded to the throne. The Duke of Northumberland, Lord Protector, induced the ultra-Protestant Edward to name Jane his successor. But on the death of the young Edward in 1553, the Catholic Mary proclaimed herself rightful queen under the terms of Henry's will, bringing Jane's nine-day rule to an end. Jane was beheaded in the Tower the following year.'



Antonis More (c. 1517-1577), *Queen Mary I*, 1554, Museo del Prado, Madrid

This portrait was made after Mary's July 1554 marriage to Philip II of Spain. The queen wears a wedding ring and a jewel given to her by Philip in June of that year. Mor accompanied Philip to England and his talent impressed the English nobility; Sir Henry Lee and Lord Windsor would visit Mor in the Low Countries in the 1560s to sit for portraits.

Mary was 38 years old when this portrait was done. There are three versions of the portrait; the other two are also signed by Mor, one hangs at the Gardner Museum in Boston and the other at the Prado in Spain. Stylistically, it is quite different from other conventional portraits of Tudor royalty. Mary is seated and her features are realistically done, unlike the iconographic images of her father and sister. Also, note the use of chiaroscuro; this was a new development in Tudor portraits but did not last. It contributes to the aesthetic appeal of the picture.

The style is comparable to portraits of other Hapsburg brides. Perhaps Mor's intention was to portray Mary as a Hapsburg consort rather than queen of England in her own right.



Anon, *The 'Darnley Portrait' of Elizabeth I*, c. 1575, National Portrait Gallery