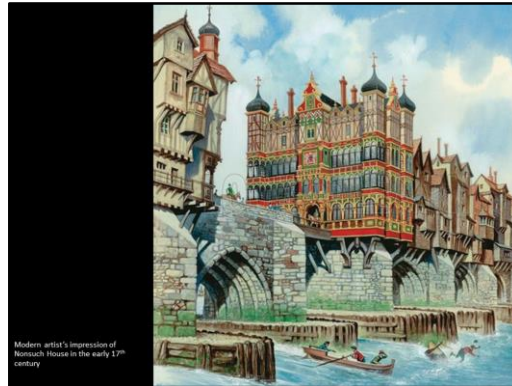


## LAST WEEK'S QUESTIONS

---

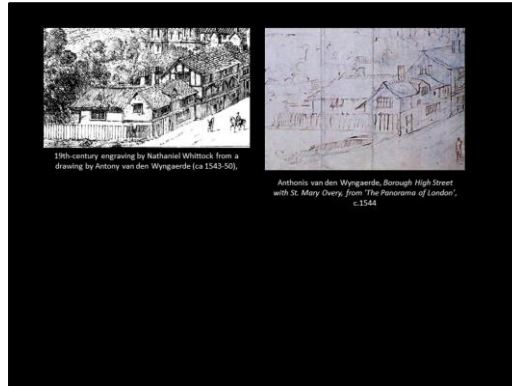
- Was Barbara Villiers (1640-1709) related to George Villiers, Duke of Buckingham (1592-1628)?
- Yes, the duke of Buckingham's father George Villiers (1544-1606) had nine children by two wives and is the ancestor of 16 British prime ministers.
- The Duke of Buckingham arranged for one of his half-brother's sons to become Viscount Grandison. His eldest son William, 2<sup>nd</sup> Viscount Grandison was Barbara Villiers father.



- In 1176 Henry II commissioned the first stone bridge which was to last 600 years. It was replaced in 1831 by a bridge designed by John Rennie (1761-1821).
- It had 20 arches and narrowed the Thames by 50% creating rapids at times of the full flow of the tide. Not how the shooting the rapids by small boats. The drop was on occasions as much as 10 feet and drownings were common.
- The bridge was so narrow and the traffic so bad that crossing the bridge could take an hour.
- In 1579 the house was pre-fabricated in Holland and shipped to London. As part of the redevelopment houses were removed and a drawbridge added to allow larger vessels access. The development was so novel that for a while the building became a fashionable place to rent an apartment.
- Fire was the worst hazard and the worst was in 1212 when a spark from a fire at the Southwark started a fire at the north end. People were trapped in the middle and 3,000 died.
- Parts of the bridge collapsed on many occasions and the collapse in 1281 gave rise to the rhyme 'London bridge is falling down' with the caveat 'my fair lady' added as a dig at Queen Eleanor who was blamed for taking bridge revenues but not using them for repair.

## Notes

- John Rennie's masterpiece was Waterloo Bridge. The Italian sculptor Canova called it 'the noblest bridge in the world' and said that 'it is worth going to England solely to see Rennie's bridge.' The arches were undermined by the flow of the Thames and it was replaced by a bridge designed by Sir Giles Gilbert Scott and opened in 1945. It is sometimes called the 'Ladies' Bridge' as it was largely built by a female workforce during the war. To guard against subsidence caused by river scour each pier has a number of jacks that can be used to level the structure. The bridge is supported by the outside arches and the centre is open as high as the roadway giving a light and airy feel under the bridge.



Anthony van den Wyngaerde, *Borough High Street with St. Mary Overy*, from '*The Panorama of London*', c.1544

- The engraving I showed last week of Wyngaerde's c. 1544 drawings has unfortunately been 'improved' by a Victorian engraver called Nathaniel Whittock (1791-1860) making less historically valuable. However, I found some of the original drawings and the main error I found was when I described one typical Tudor wattle and daub construction. In the original drawings I found none of the houses are drawn with exposed beams. Either it was not common or Wyngaerde ignored the detail.



- Hampton Court Palace is the most exciting time machine in England but it contains many features that need to be carefully analysed in order to discover their real historic significance.

## Notes

### Who Were 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.

### Henry VIII Had Many Royal Palaces

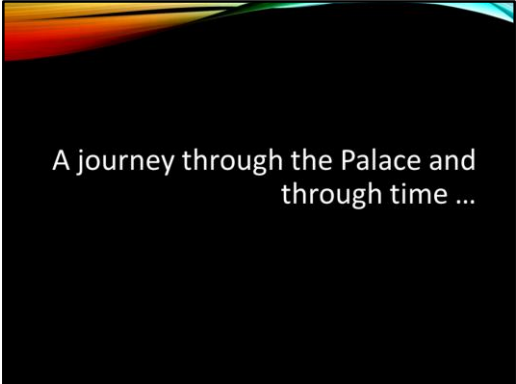
- Henry VIII inherited seven greater houses (Palaces with a great hall), 17 lesser houses (including progress houses and hunting lodges) and 14 castles. When he died he had **over 70 residences** on which he had spent over £170,000. He obtained houses by confiscation through an Act of Attainder, exchange, the Dissolution of the Monasteries while most he purchased.

- **Greater Houses** (Royal Palaces)
  - Westminster Palace
  - Tower of London
  - Greenwich Palace
  - Richmond Palace
  - Eltham Palace
  - Woodstock Palace
  - Windsor Castle

### **References**

Lucy Worsley and David Souden, *Hampton Court Palace: The Official Illustrated History*

Simon Thurley, *Hampton Court: A Social and Architectural History*



A journey through the Palace and  
through time ...

## Notes

### Summary of the History of Hampton Court

- **Walter de St Valery** – was granted the land following the Norman Conquest.
- **Knights Hospitallers** of St John of Jerusalem (known since 1530 as the Knights of Malta), a crusading religious order, who used the site as a grange (a centre for their agricultural estate where food was kept). Look closely at the paving stones in the courtyards today, some are marked with a Maltese cross as a reminder of who once owned this land.
- **Giles Daubeny**, Lord Daubeny, the Lord Chamberlain to Henry VII built a manor house on the site.
- **Cardinal Wolsey**, in 1514, was granted a 99-year lease on this land by the Knights Hospitaller. Thomas Wolsey was Archbishop of York and Henry VIII's new chief minister. Wolsey started building work in February 1515. He built in a modern European style following the conventions of the Italian residence of a Cardinal.
- **Henry VIII** took the property from Wolsey when he fell out of favour and cancelled the Knights Hospitaller's lease. He engaged in a frantic building and rebuilding programme with workers building through the night on occasions. By the time Henry finished his building works at Hampton Court Palace in about 1540, the palace was one of the most modern, sophisticated and magnificent in England. 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 garderobes (toilets) – including 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. 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. And he 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.

- **Edward VI** was born at Hampton Court and Jane Seymour died there two weeks later. Henry VIII was told of Catherine Howard's adultery at Hampton Court and she was briefly confined there. She is said to have escaped and ran screaming through the Haunted Gallery to beg Henry VIII's forgiveness.
- **Mary** retreated to Hampton Court with Philip for her honeymoon after getting married at Winchester. Mary chose Hampton Court for the birth of her child which turned out to be a phantom pregnancy.
- **Queen Elizabeth I** (r 1558-1603) visited Hampton Court Palace regularly but built little. Traces of work completed during her reign do remain however. For example, the easternmost kitchen – the Queen's private or privy kitchen – is now the Privy Kitchen Coffee Shop. There is also a bay window inscribed 1568 that can be seen from the Pond Gardens.
- **James I** – in 1604 he met representatives of the English Puritans at the Hampton Court Conference which led to James commissioning the King James Version of the Bible.
- **Charles I** – spent his honeymoon at Hampton Court with his 15-year old bride Henrietta Maria.
- **Cromwell** – the building was relatively unscathed but the Government auctioned the contents.
- **Charles II and James II** visited Hampton Court but preferred other palaces as it now looked old-fashioned.
- **William and Mary** – within months of their accession they started a massive rebuilding project. The idea was to demolish the whole palace a part at a time and only retain the Great Hall. **Christopher Wren** drew up the plans with William Talman as master of the works. Wren's design was similar to designs used by Louis XIV at Versailles. Fountain Court was designed by Wren, "Startling, as of simultaneous exposure to a great many eyes with raised eyebrows". Work **began in May 1689**. William wanted rapid results, but in December, because of the excessive speed of building and the poor quality of the mortar used, a large section of the south range collapsed, **killing two workmen** and injuring eleven. The subsequent inquiry deteriorated into bitter squabbles. It soon became apparent that the real cause was the speed of the work. When building was resumed, it proceeded with less haste and more care. Between April 1689 and March 1694, £113,000 was spent on the new apartments. William was devastated in late **1694 when Mary died**. Work stopped, leaving the new buildings as an empty brick shell with bare walls and floors. No further construction was undertaken **until 1697**. William's European wars had ended by then, and he could once more devote his thoughts and money to palace building. As **Whitehall Palace burned down in 1698**, William stepped up his efforts to finish the new palace. Instead of accepting

Wren's estimate for finishing the work, however, the king **appointed** Wren's deputy. **William Talman**, who had offered a lower price, eventually finished William's new King's Apartments under budget. **Grinling Gibbons** carved new fireplaces, **Antonio Verrio** painted triumphant walls and ceilings, the garden was landscaped and bordered by gilt wrought-iron gates by **Jean Tijou** and a new Banqueting House by the river decorated by Verrio. William did not live to enjoy it, he **died at Kensington Palace** from complications following a **fall from his horse in Hampton Court in 1702**. He had spent £131,000 on the Palace.

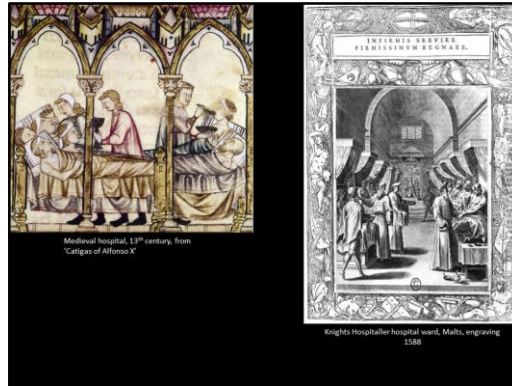
- **Anne** (r.1702-1714) – the major attraction was the **hunting** in Home Park and Bushy Park. Anne followed the hunt in a two-wheeled cart. Anne **preferred Windsor Castle and Kensington**. Work on the Queen's Apartments for her consort, Prince George, proceeded slowly. Anne introduced new paintings showing a **semi-naked George** with sea creatures in the Queen's Drawing Room but he died in 1708.
- **George I** – was a **shy man** who disliked ceremony. He did not speak English, spent much of his time in Hanover and never brought his queen to England. However, the King's lack of interest in Hampton Court was more than made up by the **Prince and Princess of Wales** (later George II and Queen Caroline), who **delighted in** the display and **magnificence** of a royal court. The Queen's Apartments were finally completed at this point for the use of the Prince and Princess, under the direction of **Sir John Vanbrugh**. Vanbrugh completed the formal circuit of royal apartments and fulfilled the vision of William and Mary and Sir Christopher Wren. Sumptuous furnishings from the cabinet-makers John Gumley and James Moore filled the rooms, and a new state bed lay under a painted ceiling by **Sir James Thornhill**. The Prince's popularity with a section of the court, and with the public, combined with the King's absence from public life, led first to rivalry and finally to a split. The Prince was banned from the royal palaces after an argument with his father in December 1717. For a short period during **1718, George I held full court at Hampton Court**, including assemblies and balls in the tennis court, Cartoon Gallery and Public Dining Room. But the rift with his son soon healed and the King reverted to his retiring ways. **St James's Palace** had become the principal official residence of the monarch by this point, and **Windsor Castle** remained the main private residence. Hampton Court Palace was little used for a decade after 1718, until the death of George I in 1727.
- **George II** - Prince George and Princess Caroline returned to Hampton Court soon after George's accession to the throne as George II. Finally, the **completed King's and Queen's Apartments** played host to a full gathering of the royal family and royal court. The **final embellishment** of the palace state apartments was the completion of the **Queen's Staircase by William Kent**. Queen Caroline also covered up the racy images in the Queen's Drawing Room with Mantegna's Triumphs of Caesar. George II's reign also produced the **last rooms** at Hampton Court built for any member of the royal family. He had **new lodgings** made on the



**east side of Clock Court in 1732** for his **second son, the Duke of Cumberland**.

These rooms, today known as the Cumberland Suite, were also designed by **William Kent** and built at a cost of £3,454.

- **George III** - George II's reign also marked the **final year – 1737** – that the royal family used the entire palace. In July 1737 Frederick stole his wife – Augusta of Saxe-Gotha-Altenburg – away from Hampton Court to London in the middle of the night, where she gave birth to a short-lived daughter. Frederick's defiance of the King and Queen Caroline led to his dismissal from St James's Palace in London. Queen Caroline died a few months following the episode, and the **King never visited the palace again** with his full court. From **1760** Hampton Court was divided into '**Grace and Favour**' apartments. The average apartment was 12-14 rooms, many vast, and the largest had 40 rooms. Competition was fierce and many people lived there including Lady Baden-Powell who had apartment within Henry VIII's kitchen, Professor Michael Faraday (1791-1867) had a house on Hampton Court Green. In 1796 the Great Hall was restored.
- **Queen Victoria** – ordered that Hampton Court be thrown open to “**all her subjects without restriction**”. Between 1838 and 1851 £7,000 was spent on restoration ('Tudorisation') based on the often mistaken Victorian view of Tudor life. The gatehouse was reduced by two storeys and a 'moat' dug out. Sash windows were removed and replaced by Tudor windows. A second phase took place between 1875 and 1900. The ornate chimneys were rebuilt and made more ornate and a great deal of the brickwork replaced and repaired.
- **Elizabeth II** – the heraldic animals on the bridge to the gatehouse (the lion of England, the Seymour lion, the Royal dragon, the black bull of Clarence, the yale of Beaufort, the white lion of Mortimer, the White Greyhound of Richmond, the Tudor dragon, the Seymour panther and the Seymour unicorn) are copies made in the 1950s of earlier versions. In **1986** there was a **great fire** in the King's apartments and restoration took six years. The Tudor kitchens were stripped of the grace and favour partitions and the **Privy Garden was replanted** to its 17<sup>th</sup>-century design.

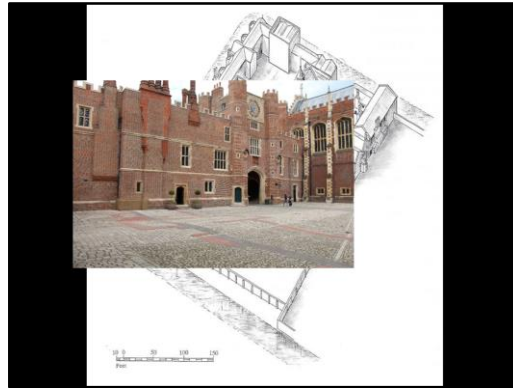


Infirmitas Servire Firmissimum Regnare, 'care given to the sick', literally 'serve weak strongest ruler', the motto of the Knights Hospitallers

- Thomas Wolsey was **not the first** to build on the site and he **never owned** the site.
- In the **Doomsday Book** (1086) we find the manor was in the possession of **Walter de St Valery**. He went on the first crusade and his **grandson donated** the estate to the military order of the **Knights Hospitaller** (also called the Order of Malta or Knights of Malta or Hospitallers of St. John of Jerusalem). The Knights Hospitaller occupied the site from 1236 under the direction of Clerkenwell Priory. The order consisted of nuns and monks who cared for the sick as we see in this engraving. The title means 'care given to the sick'.
- **The bell** above the astronomical clock is genuinely old, it was cast in the **14<sup>th</sup> century** and probably hung above the **Hospitallers chapel**.

### Notes

- The Knights Templar was a different organisation, the most wealthy and powerful of the Western Christian military orders. In 1312 Pope Clement issued a papal bull that dissolved the Templars and handed over most of their assets to the Hospitallers.
- When excavating Base Court they found a low stone wall from a 14th century timber-framed hall that was 80ft long and 30ft wide, buried beneath the grass. They also found significant traces of a fire that could have destroyed the building. Edward III is known to have paid for the hall to be rebuilt after a fire during his stay in 1353. The remains of the structure pre-date anything else at Hampton Court by 200 years (*The Telegraph*, 17 Oct 2008).



### Daubeney's Manor House and Kitchen

- The land was later leased out and **Giles Daubeney** (1451-1508), Lord Daubeney, the **Lord Chamberlain** (the most senior officer of the royal household) to Henry VII built a manor house. The outline of this manor house is laid out in red and black bricks in clock court.
- Part of the **kitchens today** are from the original **Daubeney manor house** and so predate Wolsey's palace.

### Notes

- Daubeney was one of Henry VII's most trusted advisors and most influential ministers. Catherine of Aragon in 1507 advised her father that Daubeney was the royal advisor best able to influence Henry VII. He was also a successful military commander. Henry VII singled out Daubeney by making him a baron by charter. Henry VII did not give out peerages and his highest honour was normally the Order of the Garter.



Anon, Thomas Wolsey, c. 1520, 83.8 x 55.9 cm), National Portrait Gallery  
 Samson Strong (c.1550-1611), Portrait of Cardinal Wolsey, 1526, Christ Church, Oxford

- **Thomas Wolsey** (c.1473-1530) was only granted a lease on the site as the Knights Hospitaller's **refused to sell him the freehold**. When Henry VIII took over he just took the freehold.
- Wolsey was an English political figure and **cardinal** of the Roman Catholic Church. In 1509 Henry VIII made Wolsey **King's Almoner** (chaplain responsible for distributing money to the poor and with a seat on the Privy Council) and his affairs prospered. He became **Lord Chancellor** ('Keeper of the King's Conscience') in 1515 and the King's closest advisor. He fell out favour in 1529 when he failed to annul Henry's marriage to Catherine of Aragon (possibly because he thought the affair would be short-lived). He retreated to York and when summoned to London on a charge of treason he **died on the way** of natural causes. He was Archbishop of York and became a cardinal in 1515 giving him precedence even over the Archbishop of Canterbury.
- He was born the son of Robert Wolsey, **alleged to be a butcher** and cattle dealer but recent evidence suggests he was a **respected and wealthy cloth merchant** who died at the battle of Bosworth Field (22 August 1485). Thomas Wolsey attended Ipswich School, Magdalen School and Magdalen College, Oxford. He became a priest and held various jobs before entering the service of Henry VII in 1507 as royal chaplain.

### Notes

- In **building his palace**, Wolsey was attempting to create a **Renaissance cardinal's palace** of a **rectilinear symmetrical plan** with grand apartments on a raised *piano nobile*, all rendered with **classical detailing**. The historian Jonathan Foyle has suggested that it is likely that Wolsey had been inspired by Paolo Cortese's De

Cardinalatu, a manual for cardinals that included advice on palatial architecture, published in 1510. The architectural historian Sir John Summerson asserts that the palace shows "the essence of Wolsey—the plain English churchman who nevertheless made his sovereign the arbiter of Europe and who built and furnished Hampton Court to show foreign embassies that Henry VIII's chief minister knew how to live as graciously as any cardinal in Rome." The architecture is a rare example of a thirty-year period when English architecture was in transition from Tudor, influenced by perpendicular Gothic, to an Italian Renaissance classical style.

- The Venetian ambassador described Wolsey as a man “**of vast ability and indefatigable**”.
- The portrait in the National Portrait Gallery (c. 1520) is by an unknown artist and is the only known contemporary portrait. It is possible Henry VIII destroyed his other portraits after 1529. This portrait shows Wolsey at the height of his power. Wearing the scarlet robes of a cardinal, in one hand he grips a staff topped by a crown and in the other he holds a piece of paper. These attributes serve to indicate that he is both the king's servant and a man of business.
- This second painting is from Cardinal College (later King Henry VIII's College, now Christ Church) the college Wolsey founded in Oxford in 1527 using the money from 30 corrupt monasteries he dissolved. It was painted sometime in Elizabeth I's reign and may be based on this portrait or a lost portrait.



Hampton Court Palace, western façade

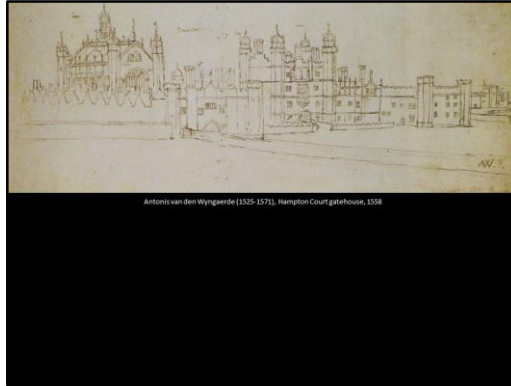
- We can now consider Hampton Court itself, which Cardinal Wolsey started in 1514/5. The area marked in red was the size of the original Wolsey Palace. The two wings were added later by **Henry VIII after he took over in 1529**.
- In the centre is the gatehouse, a typical Tudor structure. Originally it was **five storeys high** and each gate tower was topped by a **golden ball**.
- There was a **moat** around the original building but this was only **for show**. It is not a fortified castle but a Tudor **mock medieval castle**.
- The **current moat** was dug in the nineteenth century although there was a moat around the original Wolsey palace. The **heraldic beasts** on the bridge were **made in the 1950s** to replace an earlier set **made in 1910** when the **moat was excavated** and the bridge restored.
- If we go through the gatehouse we enter the **Base Court** or 'Basse' (Lower) Court.
- Gatehouse animal symbols heading towards entrance:
  - 1<sup>st</sup> left, Lion of England
  - 2<sup>nd</sup> left, Seymour Panther
  - 3<sup>rd</sup> left, Greyhound of Richmond
  - 4<sup>th</sup> left, Yale of Beaufort
  - 5<sup>th</sup> left, Tudor Dragon
  - 1<sup>st</sup> right, Seymour Unicorn
  - 2<sup>nd</sup> right, Royal Dragon
  - 3<sup>rd</sup> right, Queen's Lion
  - 4<sup>th</sup> right, Bull of Clarence
  - 5<sup>th</sup> right, Queen's Panther

### Notes

- The two roundels either side of the gatehouse are by Giovanni da Maiano II (c. 1486-c. 1542) who was an Italian sculptor employed by Henry VIII of England and

Cardinal Wolsey to decorate their palaces. He made eight terracotta medallions costing £2 6s 8d each. The two on the gate were not there originally but we placed there when Holbein Gate in Whitehall Palace was demolished in the 18<sup>th</sup> century.

- **Progresses.** Henry VIII's court progressed from palace to palace often 30 times a year. In the winter he stayed nearer London and in later life he travelled less. Where the king stayed was a political decision and the king selected houses where he could hunt. Another reason was that after a few weeks, local food supplies and fresh water were depleted and the influx of a 1,000 to 1,500 people made the palace unsanitary very quickly. The king also moved to avoid the plague. The planned itinerary was known as the 'giest' but it was often changed at the last minute. The amount of work involved in moving the entire court every few days or weeks was staggering. Furniture was dismantled and tapestries were taken down and everything had to be in place in the new location before the king arrived. Items were transported by cart, horse, mule or by boat or remained stored in the house. Houses were left bare. The king travelled on horseback and roads were potholed as local landowners often neglected their responsibility to maintain them. The best roads were the Roman roads and the King's Road, such as the one in Chelsea built to link Whitehall and Hampton Court. Ladies travelled in unsprung carriages called 'chairs' or litters carried by men or horses. Henry preferred to travel by barge and had four. They were magnificent and very large.



Antonis van den Wyngaerde (1525-1571), Hampton Court gatehouse, 1558

- We have an original drawing of the west front of Hampton Court that shows it after Henry VIII's extensions and with the taller gateway and the rounded tops to the gatehouse towers.

### **Notes**

- Note the height, the domes on the towers and the domes and towers at the corners of the great hall.





Base Court, south side

Criss-cross brickwork, but not the chimneys

- As we enter the **Base Court**, if we turn **right** we see the **oldest and original brickwork**. In many Tudor manor houses the outer courtyard was made of timber and canvas. Much of the brickwork and all the stonework was replaced in the 19<sup>th</sup> century. Originally the stone was whitewashed, the red bricks painted bright red and the black diaper work painted black.
- There were originally tall chimneys but these **fancy chimneys were added in the 19<sup>th</sup> century**.
- Normally the outer courtyard is for servants but in Hampton Court there are **44 lodgings** for guests, **internal corridors** (for the first time), rooms with **fireplaces**, **internal chimneys** and **garderobes** (toilets). All used for the first time in Hampton Court and so the design was very innovative in 1515-22.

### Notes

- Window frames and mullions were whitewashed and window bars painted red or black. Mottos and heraldic devices were painted on sills or around the window or on the glass.



Base court, north side

- If we turn to the **left** we see the north side which has largely been rebuilt.
- In the centre is the **Great Hall** which we should take a quick look inside.
- We walk to the far end of Base Court to what is now called the Anne Boleyn Gate, turn left and go up a flight of stairs. Her apartments above the gate were still being worked on when she was executed.
- The intertwined initials of Henry and Anne in the roof of Anne Boleyn's gate are a **nineteenth century copy**.



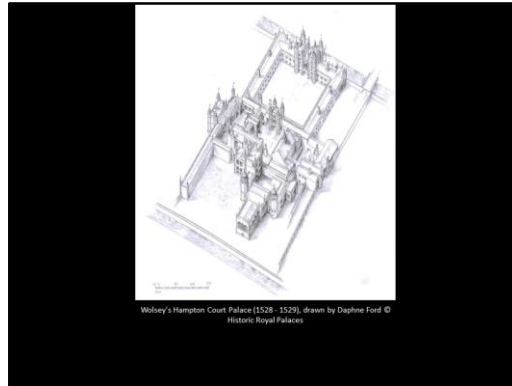
## The Great Hall

- In a sense this is a **fake Great Hall**. Great Hall's were a feature of medieval houses but by the Tudor period they were **no longer used by the king on a daily basis**. Although it was sometimes **used for entertainment** it was mostly used as a **canteen for up to a 1,000 servants** who would eat at long tables in two shifts. The tapestries appear to have been made to fit the hall so it is assumed they were only hung when a royal entertainment took place.
- The king would **meet most visitors in the privy (private) chambers of the royal suites**. The visitor would first have to pass through the guard room to the king's privy or private chambers. The outer room was sometimes called the Presence or Audience Chamber and it was where he met important guests, such as ambassadors.
- In the Great Hall there is a **stone dais for an open fire** in the middle of the room but analysis of the timbers shows that there is **no soot** and so there has never been a fire. It is assumed that in winter the hall was not heated.
- A **hammer beam roof** was **not needed** to span the width but it was built to **look medieval and symbolize royalty and chivalry**. To span the hall needed timbers 40 foot long (12m) which were readily available. The roof is a hammer beam roof, another example of what is found in a medieval great hall. It enables a wider span to be bridged using shorter timbers. The timbers sticking out from the walls are the hammers and then the curved roof timbers are assembled like an inverted hull of a ship.
- The **most expensive** part of the room is the **tapestries** because of the material used – gold and silver thread and because of the years of skilled workmanship that is required to create each one. In Tudor England wealth was demonstrated by gold and silver plate and by the number and quality of the tapestries. Henry VIII had over **2,000 tapestries** of which 28 survive at Hampton Court. In the great hall are 10 telling *The Story of Abraham*. They were commissioned in 1530s or 40s for the

Great Hall and the set was the most expensive in his collection. They are woven entirely of silk and silver-gilt thread and came from Brussels. One tapestry took a team of skilled weavers three years to complete. These are based on paintings or designs by the Flemish master, Bernard van Orley.

### **Notes**

- The two tapestries in William III's presence chamber at Hampton Court are *The Labours of Hercules* and *The Triumph of Bacchus* and were commissioned in 1542 for Whitehall Palace. There were a fashionable Italian mannerist design. Tapestries were frequently changed around and when not in use were stored in giant presses. They were cleaned with bread which was brushed off and were hung from hooks or nailed to battens. Lower status rooms had painted cloth rather than tapestries.
- Antique decoration was first mentioned in 1516 and introduced in the 1520s. It was meant to derive from ancient Roman and Greek art and sculpture but took on a whimsical life of its own when added to the medieval English buildings.
- 'Grotesque' work was discovered in the Roman ruins of Nero's Golden House and the baths of Titus in the 1490s (possibly as early as 1488). It immediately became popular in Italy, became popular in France before 1510 and in England in the 1520s and 30s in Henry's palaces.



Wolsey's Hampton Court Palace (1528 - 1529), drawn by Daphne Ford © Historic Royal Palaces

- This is the layout of **Wolsey's original palace**. We can see **Base Court** at the top, with its five storey gatehouse. Going through what is now called the **Anne Boleyn gate** we arrive at the inner court and on the left is the **entrance from the river**. On the right of the drawing is the great hall and further right the kitchens. At the bottom of the drawing is the chapel.
- The main gateway we have seen was not the main gateway. The **main entrance was from the river seen here middle left**.



### The Hampton Court kitchens

- The kitchens were an extension of the original **Daubigny kitchens but these kitchens were not used to cook for Henry VIII**. He had his own privy kitchen close to his Privy Chambers.
- Hygiene was the subject of many regulations. Cardinal Wolsey forbid kitchen staff to go about naked and pissing in the cooking hearth was expressly forbidden to 'better avoid corruption and all uncleanness ... which does engender danger of infection'. Soap made from wood-ash, tallow or olive oil was available but expensive. Toothpicks were used followed by polishing the teeth with a linen cloth.

### Notes

- Henry VIII extended the kitchens at Hampton Court in 1529. Comprising fifty-five rooms, they covered 3,000 square feet, staffed by 200 people providing 600 meals a day twice a day for the Royal court.
- On one occasion the kitchen boys were commended not to go 'naked or in garments of such vileness as they do now'.
- New food fads anywhere in Europe, such as olives in Italy, quickly appeared in England. The new foods from the Americas, such as potatoes, tomatoes and chocolate, took longer to become established.
- In Hampton Court fresh water was piped three miles from Combe Hill and the Tudor pipes and drains were in use until 1871. Many rooms had taps and running water and the king and queen had bathrooms with running water.
- Part of the kitchen was converted later to a grace and favour apartment for Lady Baden Powell ("Man, Nation, Maiden | Please call it Baden. | Further, for Powell | Rhyme it with Noel—Verse by Baden-Powell").



Hampton Court Palace, western façade

- Henry added the two great wings and filled in the moat.
- On the right is **The Great House of Easement** at Hampton Court had 14 latrines which emptied into Palaces main drain and then the tidal Thames bypassing the moat. For those without a garderobe stone or lead urinals were installed around the palace walls to discourage the use of the walls. Red crosses were painted on the walls to discourage the sacrilege of pissing on the holy symbol.
- On the left is accounts office of the Board of the Green Cloth. They could watch the food, mostly live cattle and sheep being driven through the gate below.
- A Spanish visitor described the kitchens as '**a veritable hell**, such is the stir and bustle in them ... The usual **daily consumption is eighty to one hundred sheep ... a dozen fat beeves, a dozen and a half calves**, without mentioning poultry, game, deer, boars and great number of rabbits.

### Notes

- The Board of the Green Cloth was responsible for the royal accounts, making arrangements for royal travel and it sat as a court for offences committed within the 'verge' of the Palace (which extended for about 12 miles around the King).
- Elizabeth extended the kitchens by building a large privy kitchen to cater for the requirement for sophisticated foods. A list from the reign of Elizabeth I reveals the quantity of meat cooked in the royal kitchens in one year; 1,240 oxen, 8,200 sheep, 2,330 deer, 760 calves, 1,870 pigs and a modest 53 wild boar. This was washed down with 600,000 gallons of ale. Compared to the above daily figures this means the Palace was used about 100 days a year and this makes the ale consumption 6,000 gallons a day, which is excessive even for 1,500 staff. In the 14<sup>th</sup> and 15<sup>th</sup> centuries people consumed about one gallon of ale a day. A noble household consumed 20,000 to 40,000 gallons of ale a year. 600,000 gallons over a year is 1,643 gallons a day so this figure might have been the entire royal

consumption, not just Hampton Court.



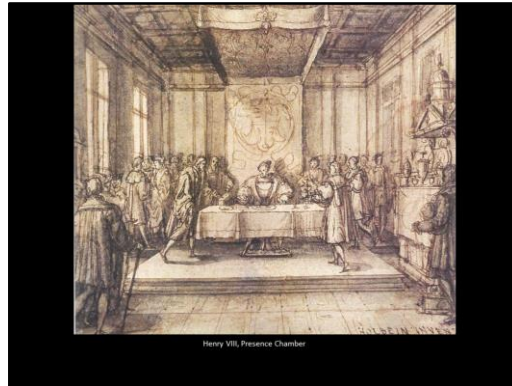


Cumberland Suite, formerly the Royal Suites, Presence Chamber and Privy Chamber, 1732

- This is the east of Clock Court. As we can see from the date, 1732, this was rebuilt during the reign of George II (1683-1727-1760) for his second son the Duke of Cavendish. However, it gives some idea of the original state apartments designed for the king and queen.
- When Henry VIII (1491-1547) first went to Hampton Court in February 1530, following Wolsey's disgrace his apartments were on the first floor, the same floor as the Great Hall, Queen Catherine (1485-1536) was on the floor above and Princess Mary (1516-1558) on the ground floor. Anne Boleyn (c. 1501, queen 1533-1536) also had lodgings there but we don't know where and Henry gave her numerous presents, rode with her, walked with her and taught her archery. On 14 July 1531 Henry left Catherine at Windsor and rode to Hampton Court never to see her again.
- When Henry VIII stayed at Hampton Court he was often accompanied by a staff of almost 1,000 servants. Catherine had 500 servants and Mary had 300 officials and servants. The number of people who could attend the king was very restricted.

### Notes

- Edward VI was born in 1537 and reigned from 1547 to 1553.



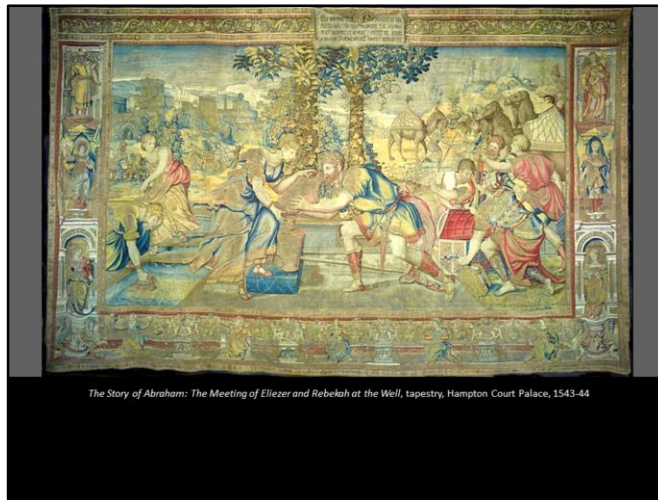
## Henry VIII Presence Chamber

- In order to see the king one first entered the **great watching chamber** or guard room in which the guards lived and slept. It was well furnished with tapestries and buffets laden with gold plate. Any courtier or servant could enter this room and it was used for entertainment and as a dining room for the nobility. There was a page's chamber attached to the great watching chamber where robes of estate could be put on before entering the **presence chamber or throne room** where formal meetings took place. There was a great chair or throne on a dais and a rich canopy above it facing the door. No one 'of whatsoever degree' was allowed near the king's chair or stand under the cloth of estate. When the king was not present courtiers were allowed to enter the room but had to doff their cap to the empty throne. It was the most richly furnished and decorated room in the palace. The presence chamber was the mostly expensively and gaudily decorated in the Palace and every surface was gilded and covered in ornament.
- Beyond that there was a short passage leading to the king's private rooms, the **Privy Chambers**. Only those closest to the king ever entered the Privy Chambers. It was here he took his meals, worked on state business and relaxed. Only members of the Privy Chamber department and the King's Councillors were allowed to enter. Beyond the privy chambers were what later became known as the **secret lodgings** consisting of a bedchamber, garderobe or 'stool chamber', a 'withdrawing room', a 'raying' or robing room, a closet or oratory and in some palaces a study. At Hampton Court there was a **library** and an **ornate bathroom** with marble walls and hot and cold running water. There was a **secret passageway** to the **Queen's apartments** which had a similar layout.
- Henry was obsessed with **cleanliness** and waged a constant battle against dirt and smells. Most of the court had disgusting habits, would relive themselves against walls, leave leftover food everywhere and would wipe their hands on the King's tapestries. Henry feared the connection between dirt and disease although

infection was thought to be transmitted by foul air. The King's servants had to get up at 6am to clean before the King arose at 8am.

### **Notes**

- Only two items of Henry VIII's furniture remain, both headboards, one now in Glasgow and the other at Hever Castle. A portable writing desk of 1525 also survives in the V&A.
- The king wished to be fashionable and more magnificence than any other European court even though France and the Emperor were four times more wealthy. This meant Henry spent more on his palaces and on entertainment. The most influential style was from the fifteenth century Burgundian courts of Flanders to which was added Renaissance and classical ('antique') ornament on top of an English Perpendicular style building. In Burgundian style buffets (dressers) were covered in carpets and gold plate often in tiers or steps. The more tiers the more status and Henry had buffets with 12 tiers for state occasions. Buffets were protected by buffetiers (perhaps the origin of the word 'Beefeater') and were used for serving food and drink. Henry owned 2,028 items of plate and a sign of status was to be able to serve a meal without using any of the plate on display. Only three items remain, the Royal Clock-Salt, the Royal Gold Cup and a gold and enamel crystal bowl.
- Henry's privy rooms had satin or silk curtains and wool or 'velvet' (any strong fabric) carpets and the walls were covered in linen-fold wood panelling. Henry owned over 800 carpets, mostly from Turkey and they were used to cover floors, tables, cupboards and walls. Miniatures from 1540s show Henry also had marbled walls, columns and gaily tiled floors. The oak floors were plastered and painted to look like marble or were tiled.
- The rest of the Palace's floors were covered in scented rushes which were changed every 8-10 days but would still often smell of 'leakages of men, cats and dogs'. Later in his reign rush matting was used rather than loose rushes.
- Henry prized his 17 standing clocks, luxury items only the most wealthy could afford. Only one survives in the Royal Library at Windsor.
- Henry had many mirrors which were made of polished steel, glass mirrors were unknown.



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

*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. Six are in the Great Hall, three in the William III privy chamber and one is being restored (see below).
- 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 design is attributed to Pieter Coecke van Aelst and they were woven in the workshop of Willem de Kempeneer, Brussels in 1541-43. 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. Great Hall 1<sup>st</sup> left.

2. *The Return of Sarah by the Egyptians*; 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. William III Privy Chamber left. Genesis 12: 10-20. When famine drove Abraham to Egypt, he was afraid that when the Egyptians saw Sarah's beauty, they would seize and kill him. So he asked her to pretend to be his sister. As such, Sarah was taken into the Pharaoh's palace and Abraham was offered many gifts in return. However, when the Pharaoh learnt Sarah's true identity, he returned her to her husband and sent them both on their way. The Latin inscription, translated reads, '*Sarah, seized by the Egyptians, is returned with gifts and God shows Abraham the land of Canaan.*' Some of the border figures highlight key moments in the story. For example, on the left, Sarah's abduction is shown above the Latin word 'Raptus'. Other border figures symbolize virtues, vices or their consequences. For example, 'Vindicta' (retribution) on the right refers to the plagues of God visited upon the Egyptians to punish them for taking Sarah; 'Conscientia' (remorse) and 'Restitutio' (restitution) in the bottom border relate to Sarah's return and Pharaoh's feelings when he discovered her true identity.
3. *The Separation of Abraham and Lot*; Abraham stayed in Canaan and Lot, his brother's son, went towards Sodom. Great Hall 2<sup>nd</sup> left.
4. *The Meeting of Abraham and Melchizedek*; Abraham met Melchizedek (mel-kiz-e-deck), king of Salem. Great Hall 3<sup>rd</sup> left.
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). William III Privy Chamber right. Genesis 18: 1-15. God appears to Abraham as the Trinity (three men in one) and confirms his earlier promise that, despite her advanced years, Sarah will bear him a son. The Latin inscription, translated, reads '*God appears to Abraham. He promises him a son. Sarah laughs, Abraham pleads for Sodom, but with other cities, it perishes in the celestial fire.*' Some of the border figures highlight key moments in the story. For example, 'Hospitalitas' on the left refers to the hospitality that Abraham showed to God; 'Deprecatio' (entreaty), in the bottom border, to his pleading with God to spare Sodom. Other border figures symbolize virtues, vices or their consequences. For example, 'Latria' (reverence to God), 'Alacritas' (eagerness), 'Simplicitas' (candour) in the bottom border reflect some of the attributes that make Abraham worthy of God's favour.
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 Isaac. Being restored.
7. *The Sacrifice of Isaac*; God commanded Abraham to sacrifice his son Isaac but at the last second an angel stopped him. Great Hall 3<sup>rd</sup> right.
8. *The Purchase of the Field of Ephron*; Sarah died when she was 170 and Abraham buried her in a field in Ephron. William III Bedchamber. Genesis 23: 10-16, Abraham's wife has died and Ephron owns a field with a cave in it. Abraham buys the field for 4,000 shekels of silver and buries his wife in the cave. The Latin inscription translated reads, '*Sarah dies. Abraham buys a field for her as a burial*

*place. He takes Keturah as his wife. He dies and is buried.'* The border figures refer on the one hand to age, death and lamentation on the other to judgement, immortality and glory.

9. *The Oath and Departure of Eliezer*; Abraham sent his eldest servant to find a wife for his son. Great Hall 2<sup>nd</sup> right.
  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. Great Hall 1<sup>st</sup> right.
- 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.

### **Tapestries in Great Watching Chamber.**

- Entering from Horn Room starting opposite and going clockwise.
  1. Triumph of Fame over Death (Petrarch), This tapestry is from a series of six based on the poem *I Trionfi (The Triumphs)*, written by the Italian poet Petrarch (1304-1374) between 1352 and 1374. The poem described a series of allegorical visions, and this scene represents the Triumph of Fame over Death. It shows a number of legendary heroes and mortals rising from their graves, including Paris, Tristram and Charlemagne. The Humanist theme, secular yet improving, was popular in King Henry VIII's court, and used as the subject for many types of decorative art as well as tapestries. The poem describes the triumphs of Love, of Chastity over Love, of Death over Chastity, of Fame over Death, of Time over Fame, and of Religion over Time. Originally only Love had a chariot but by the mid-fifteenth century each victor has a chariot. On the left is the chariot of the waning power and on the right the chariot of the ascendant power with the overthrown power at its feet. Figures labelled 'Atropos', 'Artus', 'Paris', 'Charlemagne', 'Alexander' (above bull's horns), 'Jason', 'Julius', and 'Cesaer'. 'Atropos' is the Fate that cuts the thread of each life with her shears. Made c. 1507-1510, in Brussels, with 6-7 warp

threads per cm. It is 439 x 821 cm, and weighs 73kg. Cardinal Wolsey was known for his love of tapestries and he purchased these in 1523 from the Bishop of Durham. He had two sets, the other possibly from Henry VIII. Displayed in the Great Watching Chamber since 1842. At the bottom the text reads, 'Omnia Mors mordet, sed Morte Fama triumphat Cetera mordentem sub pede Fama premit Egregium facinus post mortem suscitatur ipsa Nec sit Letheos inclita Fama lacus.'

2. The Virtues Challenge the Vices.
3. South wall, Justice Disarmed by Mercy (Music), one of three Flemish tapestries depicting the conflict of Virtues and Vices. The three are Dancing, Music (this one) and the Redemption of Man. Purchased by Cardinal Wolsey in 1522 from Richard Gresham. Justice attacks Man who falls back in alarm. Mercy (Misericordia) gently restrains her and Peace kneels in supplication on Man's behalf. On the right is a lady seated at an organ surrounded by a group of musicians, some of whom are flying from the threat of a pursuing Justice armed with a sword. In the upper portion Christ is seated on a throne and Justice is attacking the armed Vices with emblems on their shields. Narrow borders with flowers and foliage. On a red strip are Latin couplets which read "Before the Judge, in the Presence of the Virtues, Justice and Pity plead their cause. Sin (Man) is threatened by Justice but reconciled by Pity. When blessed Fortitude appears the Vices fly from the field. The Vices are punished to all eternity by means of the immortal Virtues." The left hand inscription was originally incorrectly woven, the lines beginning "Ubi apace..." being included by mistake. The proper lines were woven on a flap and sewn over the existing words.
4. Death of Hercules. From a series of Flemish tapestries depicting the history of Hercules. The panel illustrates the death of Hercules on Mount Oeta. After accomplishing his labours, Hercules offers a sacrifice to Zeus; needing a sacrificial robe, he despatches his servant Lichas to Deianeira to fetch one. However, Deianeira is jealous of Zeus' amours and sends the fatal robe bequeathed by the centaur Nessus, infused with the blood of the Lernean Hydra. On putting the robe on, Hercules is burnt. Supplicating to Zeus, he hands his bow and arrows to his companion Philoctetes, and perishes on a funeral pyre of his own construction. On the left Lichas is slain or prostrate with horror. On the right, Philoctetes with the bow. A castle in the background, within a border of entwined dragons and foliage. Possibly acquired by Henry VIII.
5. Aeneas Departing from Carthage. Sergestus and Cloanthus reporting to Dido the arrival of Aeneas at Carthage. There are five panels of Flemish tapestries illustrating the story of Dido and Aeneas from Virgil's The Aeneid, within narrow borders of medallions, putti and cartouches, woven in Brussels. This tapestry shows Mercury descending on the right at the bidding of Jupiter, who is seen flying with a sceptre. In the centre of the foreground is Dido fainting in the arms of her attendants. At the back is a cavalcade in which Dido and Aeneas ride together. Probably purchased by Elizabeth I.
6. Allegorical Court Scene.



Clock Court, Clock tower, Hospitaller's bell, Nicholas Kratzer's clock, two Giovanni di Maiano roundels and Cardinal Wolsey coat of arms

- Turning around and looking back at Anne Boleyn's Gate we see the old bell, the astronomical clock, two Giovanni di Maiano roundels and Cardinal Wolsey coat of arms
- There are three bells the oldest of which was cast in 1478 and it was given to Wolsey by the Knights of St John in Jerusalem.
- The clock was built between 1840 and 1842 by French clockmaker Nicholas Oursian and the design is credited to the Bavarian astronomer Nicholas Cratzer who Wolsey brought to England. The clock was built before the discoveries of Copernicus and Galileo and so the earth is shown at the centre with the sun revolving around it.

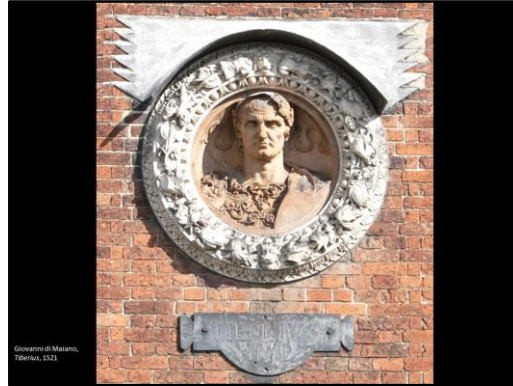




Hampton Court clock, 1540

- The famous astronomical clock was installed in 1540 and although it has been much restored over the years it is essentially the original clock.
- Above the clock is a bell house and the bell was cast in the 1400s and was part of the original Knights Hospitallers residence.
- The clock was installed in 1540 on the gatehouse to the inner court at Hampton Court Palace. It was designed by **Nicholas Crazter** and made by **Nicholas Oursian**. This pre-Copernican and pre-Galilean astronomical clock is still functioning.
- The clock is 15 feet (4.6 m) in diameter with three separate copper dials revolving at different speeds and displays the following information:
  - Hour
  - Month
  - Day of month
  - Position of the sun in the ecliptic
  - Twelve signs of the zodiac
  - Number of days elapsed since the beginning of the year
  - Phases of the moon
  - Age of the moon in days
  - Hour when the moon crosses the meridian and thus high water at London Bridge.
- The latter information was of great importance to those visiting this Thames-side palace from London, as the preferred method of transport at the time was by barge, and at low water London Bridge created dangerous rapids.
- The clock was restored in 1711 by William Herbert. In 1831 the astronomical dial had been removed, and the **mechanism was replaced** with that from a clock dating from 1799 from St James's Palace. In **1879** the astronomical dial was found, and Gillett & Bland manufactured a **new clock movement**.

- The clock was **fully restored** in 2007 and 2008 by the Cumbria Clock Company in time for the 500th anniversary of the accession of King Henry VIII.



Giovanni di Maiano, *Tiberius*, 1521

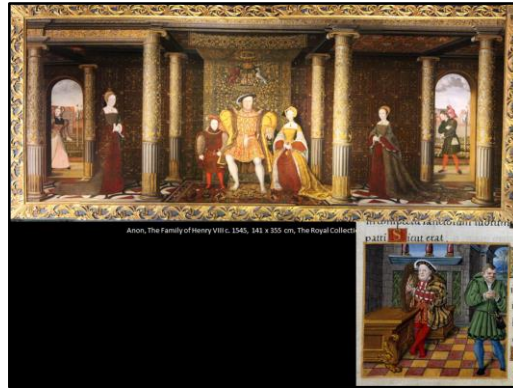
- They were made by the Florentine sculptor **Giovanni da Maiano in 1521**, on a commission by **Cardinal Wolsey**. Although they have been **moved several times**, some of the roundels have been on the outside of the gatehouses at Hampton Court for nearly 500 years.

### Notes

- From the main gatehouse the roundels are:
  1. Gatehouse left, Tiberius (CE 14-37).
  2. Gatehouse right, Nero (CE 54-68).
  3. Base court left, Traianus (Trajan, CE 98-117)
  4. Base court right, Hadrianus (CE 117-138)
  5. Clock Court, under clock, left, Vitellius (CE 69)
  6. Clock Court, under clock, right, Augustus BCE 27 – CE 14), coloured
  7. Clock Court, GR 1732, left, top, Titus (CE 79-81)
  8. Clock Court, GR 1732, left, bottom, Galba (CE 68-69)
  9. Clock Court, GR 1732, right, top, Otho (CE 69)
  10. Clock Court, GR 1732, right, bottom, Julius (Maximinus? CE 235-238)
  11. Great Watching Chamber, Empress, glazed by George I



- Cardinal Wolsey's (1473-1530) coat of arms, with a cardinal's hat at the top, two cherubs sculpted by an Italian artists. Some think this was by **Giovanni di Maiano**.
- The arms are his **personal arms** and the Christ Church college coat of arms. Wolsey founded Christ Church. The arms were **granted in 1525** and derive from Suffolk, a **silver cross** from the Ufford Earls of Suffolk, **four blue leopards** from the de la Pole earls and duke of Suffolk, **two Cornish choughs** from the arms of his namesake, Thomas Becket, a **red lion** of Wolsey's patron Pope Leo X, who had made him a cardinal and the **Tudor rose** of his king. The tassels on the left and right are part of a cardinal's hat.
- Below is Wolsey's motto "Dominus mihi adjutor", the words are from verse 6 of Psalm 117 (118), "**The Lord is my help**". 'Adjutor' has the implication of a particular mission or vocation and the emphasis is on "Lord" so it means that the Lord is our one and only true help in achieving the goal for which we were put on earth. It was later the motto of the Douai abbey.
- The reason this coat of arms **survived** is that it was **covered for centuries** by Henry VIII's coat of arms.



Anon, The Family of Henry VIII c. 1545, 141 x 355 cm, The Royal Collection  
 Left to Right: 'Mother Jak', The Lady Mary, Prince Edward, Henry VIII, Jane Seymour, The Lady Elizabeth and Wil Somers  
 Jean Mallard, Psalter, 1530-47, owned by Henry VIII, showing Henry playing a harp and his jester Will Somers (d. 1559)

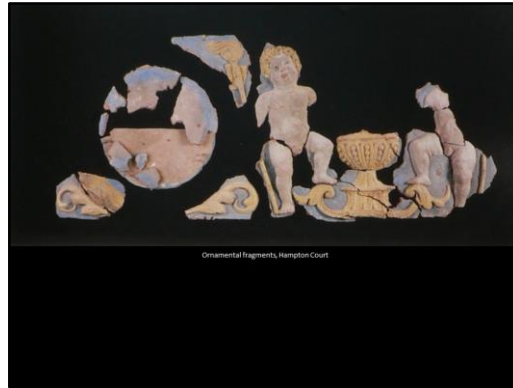
- This gives an example of what the walls of the rooms the king used were decorated. They were covered in ornate designs and burnished in gold.
- The king's secret room had plainer linen-fold wooden walls.
- This painting is displayed at Hampton Court but shows Whitehall Palace.

### Notes

- Royal Collection website: This important dynastic portrait of Henry VIII and his family shows the king seated in the centre beneath a canopy of state flanked by his third wife, Jane Seymour and Prince Edward, later Edward VI. On the left is Princess Mary, later Mary I, the king's daughter by his first wife, Catherine of Aragon, and on the right Princess Elizabeth, later Elizabeth I, his daughter by his second wife, Anne Boleyn.
- The view through the arches is of the Great Garden at Whitehall Palace. The heraldic King's Beasts, carved in wood with gilt horns and set on columns, are prominently displayed amidst the flower beds, which are demarked by wooden fencing and painted in the Tudor colours of white and green. Through the archway on the left can be seen part of Whitehall Palace and the Westminster Clockhouse, balanced by a view through the archway on the right of the north transept of Westminster Abbey and a single turret of Henry VIII's Great Close Tennis Court. The two figures in the archways are members of the Royal Household, that on the right being the king's jester, Will Somers.
- Although the artist is unknown, the influence of Holbein is very strong, not only in the portraiture, but also in the classicising style of the architecture and the

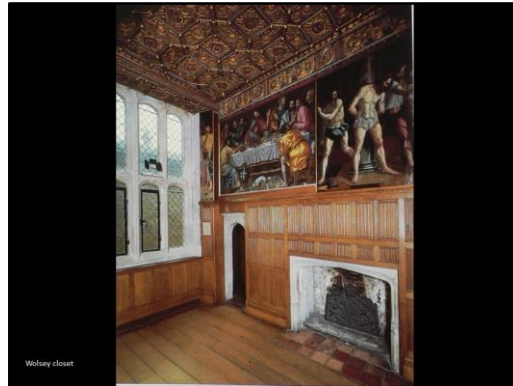
intricacy of the decorative motifs, so liberally highlighted in gold.

- History Today: There are two other figures, strikingly framed by the two archways in the wings. One is a man in red hose with cropped ginger hair, who has a monkey poised to check his head for lice. He can be identified as William Somer, the king's fool. The bald woman on the left, whose attention has been gripped by something in the distance, is probably 'Jane the Fool', fool to Anne Boleyn, Princess Mary and Katherine Parr, Henry VIII's sixth and actual wife at the time. Their inclusion in this royal dynastic portrait suggests that fools had a distinct, privileged and vital role to play at the Tudor court.
- **Will Somer** was a fool at Henry VIII's court from June 1535, remained in the service of Edward VI and Mary I and died early in Elizabeth I's reign.
- The article argues fools were 'natural fools', that is people with learning disabilities, not intelligent wits. In 1551 a payment of 40 shillings was made 'to keep Will Somer' implying he needed to be looked after. Hampton Court staged a play using actors with learning disabilities. Fools were badly treated as they could not know God but **Erasmus** in his *The Praise of Folly* (1511) argued that '**all men were fools before God, and the foolishness of God was wiser than men's wisdom**' (1 Corinthians i. 25), fools could therefore be **considered holy**, possessors of an **essential goodness** and simplicity that meant they were **incapable of sin** and conduits of the divine. This was the reason for the Tudor court **fools' authority and favour**, their rich clothing and even, possibly, their shaven heads, echoing the tonsures of the religious.
- The Psalter page is Psalm 53 which begins, 'The fool says in his heart, "There is no God."', explaining the presence of Will Somers, Henry's fool.
- The Psalter portrays Henry as a musician which was no empty conceit - in addition to being a fine sportsman, author, poet, and accomplished linguist, he was a skilled composer and instrumentalist.



### Ornamental fragments, Hampton Court

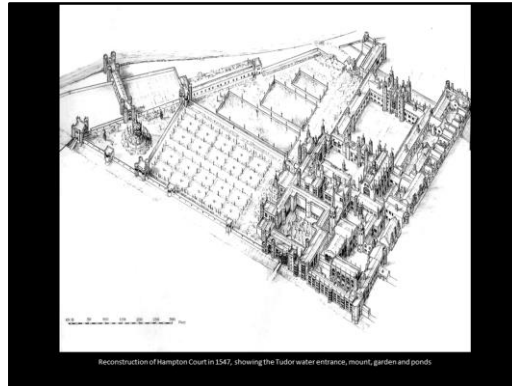
These are a few fragments that show the type of ornamentation that covered the tops of all the walls. All the walls of the palace were painted bright colours or in the servants' areas white.



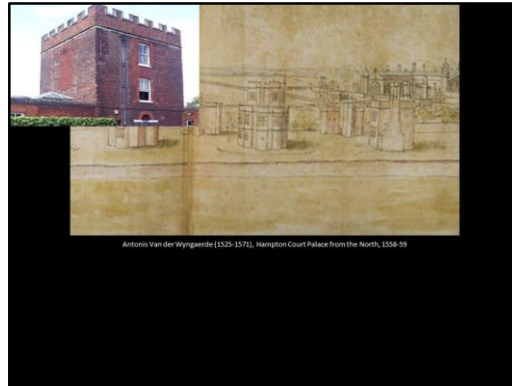
### Wolsey closet

- This is the only room in the palace that is **close to the original** decoration although many of the items may have been **created or moved** there at a later date. It is believed the **ceiling is original** and it indicates how lavish the decoration was even in a small room.
- The upper part of the walls were covered with ornate putti and relief work. The wall paintings were restored by John Lessels in 1886. the painted panels are an incomplete series by a northern European hand almost certainly from an engraved source but they are **similar to** those supplied to Henry VIII by **Toto del Nunziata** in 1530. The ceiling is original but has been repaired. It contains the Prince of Wales feathers so must date from after 1537. It is possible the lead letters spelling **Wolsey's motto** ('DOMINVS MICH I ADIVTOR', Lord be my helper) are a later **antiquarian embellishment**. The room was largely unchanged from 1700 to 1886 as it was in constant use as a 'grace and favour' apartment and no access was allowed.
- Anthony Toto was the son of the Florentine artist Nunziato d'Antonio di Domenico (1468-1525). Toto came to England in 1519 and became court artist and Serjeant Painter to Henry VIII and Edward VI. The role of Serjeant Painter was lucrative and involved painting and gilding royal coaches and banners.





- It is clear from this reconstruction of what the palace must have looked like in **1547** that the **main entrance was from the river**, through the Tudor gardens and into the southern entrance, not the west.
- The **small hill in the garden** with the building on top was for **entertainment**. The **ponds**, which are now sunken gardens, held a stock of **freshwater fish** for the kitchens. Labourers were paid for “ladling of water out of the Thames to fill the ponds in the night times.” In 1828 Anne Boleyn begged Henry to send her freshwater shrimps and carp from Hampton Court.
- Cloister Green Court was built (now Fountain Court).
- Base (or Basse) Court was also known as First Green Court as has 44 rooms.



Antonis Van der Wyngaerde (1525-1571), Hampton Court Palace from the North, 1558-9

- To the north of the palace were the orchards and gardens and to the north-west the tiltyard.
- A tiltyard was where the jousting took place,
- In this original drawing Modern tiltyard tower five towers can be seen which it is believed were for viewing the jousting although this is not clear as at least one lacks any windows to the west.
- **Elizabeth I enjoyed watching jousting** tournaments which were held to celebrate her accession to the throne (the 'Accession Day Tilt') every 17 November ('Queen's Day'). Most were held at Whitehall particularly after 1581 when it became a major annual event. It combined theatrical elements with jousting, in which Elizabeth's courtiers competed to outdo each other in allegorical armour and costume, poetry, and pageantry to exalt the queen and her realm of England.

### Notes

- Tilts (jousting) were a **popular entertainment** at court. It was a form of entertainment. Knights would tilt at each other on horseback using lances made of thin wood. The knight that broke the most lances was the winner. One of the knights would represent the monarch although when young Henry jousted himself.
- **Henry had his first accident when jousting** on 10th March 1524, when he suffered from not lowering his visor in a joust against Charles Brandon, Duke of Suffolk. He was not seriously injured but at Greenwich Palace on **24 January 1536** when the 44-year-old Henry, in full armour, was thrown from his horse, which then fell on top of him. He was unconscious for two hours and was thought at first to have been fatally injured. Although he recovered, the incident, which ended his jousting career, aggravated serious leg problems which plagued him for the rest of his life, and may well have caused an undetected brain injury which profoundly

affected his personality

- The square tower is the only one remaining.
- The towers are small buildings, some with fireplaces and chimneys, for viewing the tilts.
- **Henry II of France** (1519-1559) was **killed in a joisting accident** when a splinter penetrated his skull and he died from the infected wound.
- Sir **Henry Lee** of Ditchley, the Queen's Champion, devised Elizabeth's **Accession Day tilts**, which became the **most important** Elizabethan court festival from the **1580s**. The celebrations are likely to have begun somewhat informally in the early 1570s. By 1581, the Queen's Day tilts "had been deliberately developed into a **gigantic public spectacle** eclipsing every other form of court festival", with **thousands in attendance**; the public were admitted for a small charge. Lee himself oversaw the annual festivities until he retired as Queen's Champion at the tilt of 1590, handing over the role to George Clifford, 3rd Earl of Cumberland. The pageants were held at the **tiltyard at the Palace of Whitehall**, where the royal party viewed the festivities from the Tiltyard Gallery. The Office of Works constructed a platform with staircases below the gallery to facilitate presentations to the queen.



- For the next 150 years little changed at Hampton Court with a few exceptions:
  - **Queen Elizabeth I** (r 1558-1603) **visited** Hampton Court Palace **regularly** but she too built little. Traces of work completed during her reign do remain however. For example, the easternmost kitchen – the Queen’s private or privy kitchen – is now the Privy Kitchen Coffee Shop. There is also a bay window inscribed 1568 that can be seen from the Pond Gardens. She had the **eastern kitchen** built as her private kitchens which is now a tea room.
  - **James I** in 1604 met representatives of the **English Puritans** at the Hampton Court Conference which led to James commissioning the **King James Version of the Bible**.
  - **Charles I** spent his **honeymoon** at Hampton Court with his 15-year old bride Henrietta Maria. He spent £4,000 on building the **Longford River** from the Coln River near what is now Heathrow airport to the Palace.
  - **Cromwell** – the building was relatively unscathed but the Government auctioned the contents.
  - **Charles II and James II** visited Hampton Court but **preferred other palaces** as it now looked **old-fashioned**.



Gerrit van Honthorst, *Apollo and Diana*, 1628, oil on canvas, 357 x 640 cm, Royal Collection

- George Villiers (1592-1628) was the favourite, claimed by some to be the lover, of James I. Despite a very patchy political and military record, he remained at the height of royal favour for the first three years of the reign of Charles I, until he was assassinated by a disgruntled army officer in 1628.
- He was the son of a minor country gentleman who rose to fame in 1614 after catching James I's eye during a hunt. Opponents of the king's favourite, Robert Carr, promoted Villiers in order to reduce Carr's influence. They were more than successful, he was knighted in 1615, in 1616 made Baron Whaddon, Viscount Villiers and Knight of the Garter. In 1617 he was made an Earl and in 1618 Marquess of Buckingham and Lord Admiral of the Fleet in 1619. In 1623 he was made Duke of Buckingham and since peerages had been reduced during the Tudor period he was now the highest ranking subject outside the royal family.
- It may be wondered if the claim that he was James's lover is substantiated. In 1617, John Oglander wrote that he "never yet saw any fond husband make so much or so great dalliance over his beautiful spouse as I have seen King James over his favourites, especially the Duke of Buckingham." Edward Peyton wrote, "the king sold his affections to Sir George Villiers, whom he would tumble and kiss as a mistress." James himself declared in 1617:
  - *You may be sure that I love the Earl of Buckingham more than anyone else, and more than you who are here assembled. I wish to speak in my own behalf and not to have it thought to be a defect, for Jesus Christ did the same, and therefore I cannot be blamed. Christ had John, and I have George.*
- In a letter to Buckingham in 1623, the King ends with, "God bless you, my sweet child and wife, and grant that ye may ever be a comfort to your dear father and

husband." Buckingham reciprocated the King's affections, writing back to James: "I naturally so love your person, and adore all your other parts, which are more than ever one man had," "I desire only to live in the world for your sake" and "I will live and die a lover of you."

- Because of his incompetence Buckingham became public enemy number one. Parliament tried to impeach him twice but both times James dissolved Parliament. Buckingham was stabbed to death in August 1628 at the Greyhound Pub in Portsmouth by John Felton an army officer who he thought Buckingham had passed over for promotion. Felton was acclaimed as a hero and poems were written about him. Felton was hanged and his body put on public display but this proved a mistake as it was venerated by the public.

### Notes

- Royal Collection website, 'One of the most ambitious paintings created by Honthorst during the nine months, April to December 1628, he spent in London working for Charles I. By this date both artist and patron would have known the series of painted panegyrics which Rubens created in 1622-5 for Charles I's mother-in-law, Marie de Medici, in which modern history and portraiture are combined with mythology and allegory. The Duke of Buckingham visited Paris during their creation and persuaded Rubens to paint for him an allegorical equestrian portrait. It is probably that the Duke of Buckingham, who appears so prominently here, commissioned this work; one can imagine him advising Honthorst to create something along Rubensian lines. The **Duke was assassinated in August 1628** during Honthorst's brief visit, probably while progress on this work was underway.
- One of the roles of the enlightened ruler is to encourage learning and the arts: in this image the Duke of Buckingham plays the role of Mercury, messenger and god of commerce, leading the seven Liberal Arts out of a dark cave in which they have been languishing and into the light of royal patronage. He presents them to Charles I (as Apollo, the god of art and learning) and Henrietta Maria (as Diana, Apollo's sister), who welcome them with gracious courtesy and benign smiles. Apollo is surrounded by nine women probably intended to be the Muses, though without attributes. Winged cherubs distribute the rewards of generous royal (or divine) patronage - bouquets of flowers, laurel crowns - and blow trumpets of Fame.
- **The Liberal Arts** are so called because they are the branches of learning appropriate for a person of liberal (that is free or noble) birth, as opposed to one of low birth, who knows only manual trades. In order of the procession they are: **Grammar** (possibly a portrait of the Duchess of Buckingham), holding a key (as door-keeper of all other learning) and book; **Logic** with scales; **Rhetoric** with a scroll; **Astronomy** with astrolabe and dividers (and black attendant holding a cross-

staff); **Geometry** with globe and dividers; **Arithmetic** with a tablet; and finally **Music** with a lute. Further attendant children (like cupids but without wings) drive off the enemies of royal cultivation – Envy and possibly Hate – with a torch of Knowledge and a trumpet of Fame. Another prods a goat, possibly symbolising those bestial appetites that keep one from studying.

- The painting was first recorded stored near the Banqueting House at Whitehall Palace, but we know nothing of the location for which it was originally intended.'
-



Andrea Mantegna (1431-1506), *Triumphs of Caesar, Caesar in his Chariot*, 1484-1492

- They depict a triumphal military parade celebrating the victory of Julius Caesar in the Gallic Wars.
- Acknowledged from the time of Mantegna as his greatest masterpiece, they remain the most complete pictorial representation of a Roman triumph ever attempted and together they form the world's largest metric area of renaissance paintings outside Italy.
- **Acquired by Charles I in 1629**, they now form part of the Royal Collection at Hampton Court.
- Originally painted in egg and glue tempera on canvas, the paintings underwent successive repaintings and restorations through the centuries. In the 1960s a careful restoration to reveal the original paintwork was conducted on all but the seventh canvas, where no trace had been left by previous restorers.
- Anthony Blunt, as Surveyor of the Queen's Pictures supervised the restoration. He said, "The Triumphs may be a ruin but it is a noble one, one as noble as those of ancient Rome which Mantegna so deeply admired."
- Giorgio Vasari wrote, "We can see grouped and cleverly arranged in the Triumph the ornate and beautiful chariot, the figure of a man cursing the victorious hero, the victor's relations, the perfumes, incense and sacrifices, the priests, the bulls crowned for sacrifice, the prisoners, the booty captured by the troops, the rank of the squadrons, the elephants, the spoils, the victories and the cities represented in various chariots, along with a mass of trophies on spears, and with helmets and armour, headgear of all kinds, ornaments and countless pieces of plate."
- The Triumphs of Caesar were initially painted during 1484-1492 for the Ducal Palace in **Mantua**, commissioned by either the Duke Federico I Gonzaga or, more likely, his son Francesco II.





Christopher Wren, Hampton Court, south facade

- Then in **1689** Hampton Court was **transformed** again into a **Christopher Wren** English **Baroque** masterpiece.

### Notes

- **William and Mary** – within months of their accession they started a massive rebuilding project. The idea was to demolish the whole palace a part at a time and only retain the Great Hall. Christopher Wren drew up the plans with William Talman as master of the works. Wren's design was similar to designs used by Louis XIV at Versailles. Fountain Court was designed by Wren, "Startling, as of simultaneous exposure to a great many eyes with raised eyebrows. Work began in May 1689. William wanted rapid results, but in December, because of the excessive speed of building and the poor quality of the mortar used, a large section of the south range collapsed, **killing two workmen** and injuring eleven. The subsequent inquiry deteriorated into bitter squabbles. It soon became apparent that the real cause was the speed of the work. When building was resumed, it proceeded with less haste and more care. Between April 1689 and March 1694, £113,000 was spent on the new apartments. William was devastated in late 1694 when Mary died. Work stopped, leaving the new buildings as an empty brick shell with bare walls and floors. No further construction was undertaken until 1697. William's European wars had ended by then, and he could once more devote his thoughts and money to palace building. As Whitehall Palace burned down in 1698, William stepped up his efforts to finish the new palace. Instead of accepting Wren's estimate for finishing the work, however, the king appointed Wren's deputy. William Talman, who had offered a lower price, eventually finished William's new King's Apartments under budget. Grinling Gibbons carved new fireplaces, Antonio Verrio painted triumphant walls and ceilings, the garden was landscaped and bordered by gilt wrought-iron gates by Jean Tijou and a new

Banqueting House by the river decorated by Verrio. William did not live to enjoy it, he died at Kensington Palace from complications following a fall from his horse in Hampton Court in 1702. He had spent £131,000 on the Palace.



Christopher Wren's great scheme, drawn by Nicholas Hawksmoor, 1689  
 Aerial view of Hampton Court, Bushy Park and Home Park today indication the grand scheme.

- This is the earliest and most important drawing of Christopher Wren's grand scheme to create the grandest Baroque palace in Europe, although it was only partly implemented.
- Imagine the road relocated and the whole area one grand palace. The scheme extended over the river and Wren planned a large lodge in the middle of what is now suburban Thames Ditton near what is now the Kingston-by-pass..

### **Notes**

- Charles I had already constructed the Longford River to take water from the Coln at Colnbrook, around the west and then the south of what is now Heathrow airport, through Bushy Park to the Palace grounds.
- A *trianon* in Thames Ditton was part of the scheme. It would have been a large lodge between what is now Surbiton station and the Kingston by-pass.



Hampton Court Palace today showing the Tudor and Baroque elements fused together

- We can clearly see how the two palaces were fused together.
- Fountain Court replaced a courtyard in Henry VIII's Palace called Cloister Green Court.



King's staircase, Antonio Verrio (c.1636-1707), c. 1700

- **Antonio Verrio** was responsible for introducing Baroque mural painting into England and served the Crown over a thirty-year period.
- On the **King's staircase** Verrio showed William III in triumphal mode, dominating a group of Roman emperors who represent the King's Catholic enemies, as well as a banquet of the Gods denoting the peace and plenty William had brought.
- In later years some of the scenes Verrio painted inside Hampton Court's **Banqueting House** were regarded as **being indecent** and one hundred years ago an occupant of the palace apartments asked that they be painted over. Luckily this request wasn't obliged, but instead large pieces of furniture were placed in front of the naked nymphs.
- **William III is shown as Alexander the Great**, which must mean he is the figure in the golden armour. If so he is depicted hovering above lesser mortals in the guise of Roman generals. The latter represent his enemies, the Roman Catholic rulers of the time.
- The balustrade to the King's Staircase at Hampton Court Palace was designed and made by the Huguenot ironsmith Jean Tijou. Tijou seems to have arrived in England with William III and Mary II and was active here from about 1688-1712. His most notable work at the Palace was the screen composed of twelve panels, which now bears his name, and can be seen, where it was installed in 1701, at the river end of the Privy Garden.



Vivian Charles Hardinham (1893-1972), Scale copy of the Queen's Drawing Room, Government Art Collection



Queen's Drawing Room, detail of mural on south wall

- When William III died Anne (r.1702-1714) became monarch and loved Hampton Court for hunting in **Home Park and Bushy Park**. Anne followed the hunt in a **two-wheeled cart**. Anne preferred Windsor Castle and Kensington. Work on the Queen's Apartments for her consort, Prince George, proceeded slowly. Anne introduced new paintings showing a **semi-naked George** with sea creatures in the Queen's Drawing Room but he died in 1708.
- Which takes us to a different George, George I.
- **George I** – was a shy man who disliked ceremony. He did not speak English, spent much of his time in Hanover and never brought his queen to England. However, the King's **lack of interest in Hampton Court** was more than **made up by** the **Prince and Princess of Wales** (later George II and Queen Caroline), who delighted in the display and magnificence of a royal court.
- The Queen's Apartments were finally completed at this point for the use of the Prince and Princess, under the direction of Sir **John Vanbrugh**. Vanbrugh completed the formal circuit of royal apartments and fulfilled the vision of William and Mary and Sir Christopher Wren. Sumptuous furnishings from the cabinet-makers John Gumley and James Moore filled the rooms, and a new state bed lay under a painted ceiling by **Sir James Thornhill**.
- The **Prince's popularity** with a section of the court, and with the public, combined with the King's absence from public life, led first to rivalry and finally to a split. The **Prince was banned** from the royal palaces after an argument with his father in December 1717. For a short period during 1718, **George I held full court at Hampton Court**, including assemblies and balls in the tennis court, Cartoon Gallery and Public Dining Room. But the rift with his son soon healed and the King reverted to his retiring ways. St James's Palace had become the principal official residence of the monarch by this point, and Windsor Castle remained the main

private residence. **Hampton Court Palace** was little used for a decade after 1718, until the death of George I in 1727.



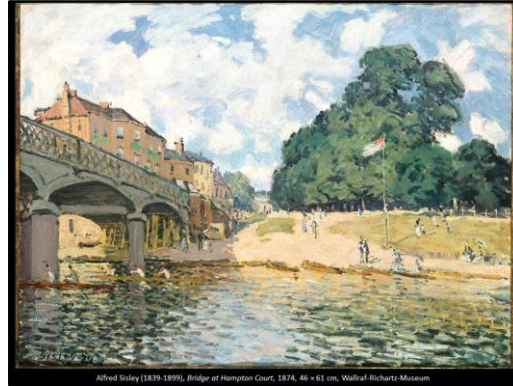


- **George II** - Prince George and Princess Caroline returned to Hampton Court soon after George's accession to the throne as George II. Finally, the **completed King's and Queen's Apartments** played host to a full gathering of the royal family and royal court. The final embellishment of the palace state apartments was the completion of the **Queen's Staircase by William Kent**. Queen Caroline also covered up the racy images in the Queen's Drawing Room with Mantegna's Triumphs of Caesar. George II's reign also produced the last rooms at Hampton Court built for any member of the royal family. He had new lodgings made on the east side of **Clock Court in 1732** for his second son, the **Duke of Cumberland**. These rooms, today known as the Cumberland Suite, were also designed by William Kent and built at a cost of £3,454.
- **George III** - George II's reign also marked the **final year – 1737 – that the royal family used the entire palace**. In July 1737 Frederick stole his wife – Augusta of Saxe-Gotha-Altenburg – away from Hampton Court to London in the middle of the night, where she gave birth to a short-lived daughter. Frederick's defiance of the King and Queen Caroline led to his dismissal from St James's Palace in London. Queen Caroline died a few months following the episode, and the King never visited the palace again with his full court.
- From **1760 Hampton Court was divided into 'Grace and Favour' apartments**. The average apartment was 12-14 rooms, many vast, and the largest had 40 rooms. Competition was fierce and many people lived there including Lady Baden-Powell who had apartment within Henry VIII's kitchen, Professor Michael Faraday (1791-1867) had a house on Hampton Court Green.



After Joseph Mallord William Turner 'Hampton Court Palace', ?1829, *Picturesque Views in England and Wales* pub.1827–38

- **Queen Victoria** – ordered that Hampton Court be thrown open to “**all her subjects without restriction**”. Between 1838 and 1851 £7,000 was spent on restoration. Sash windows were removed and replaced by Tudor windows. A second phase took place between 1875 and 1900.



Samuel Ireland, second bridge at Hampton Court, drawing, 1790

Alfred Sisley (1839-1899), *Bridge at Hampton Court*, 1874, 46 × 61 cm, Wallraf-Richartz-Museum

- The first bridge was built by Samuel Stevens and Benjamin Ludgator and it opened in 1753. It had seven wooden arches and was built in the Chinoiserie design of the Willow pattern that was popular at the time.
- It was of flimsy construction and lasted until 1778 when a more substantial bridge was built and remained in use until 1864.
- The third bridge opened in 1865 and was the first to be built in stone. It was built to a design by E. T. Murray and consisted of wrought iron lattice girders resting on four cast iron columns. The road approach was between battlemented brick walls which can still be seen on the south bank. The design was heavily criticised; it was described as "one of the ugliest bridges in England, and a flagrant eyesore and disfigurement both to the river and to Hampton Court." Despite the criticism, it was painted by Alfred Sisley (1839-1899) on a trip to England in 1874. It earned the owner Thomas Allen over £3,000 annually in tolls and it cost £48,048 to buy him out in 1876.
- The current bridge was designed by Edwin Lutyens when he was on board ship travelling to India. He sent the drawing back to England and the new bridge was opened by the Prince of Wales on 3 July 1933.



The Cartoon Gallery the day after the fire in 1986.

- **Elizabeth II** - In 1986 there was a great fire in the King's apartments and restoration took six years. The Tudor kitchens were stripped of the **grace and favour** partitions and the Privy Garden was replanted to its 17<sup>th</sup>-century design.
- On Easter Monday, 31 March 1986 at 5:20am an intruder alarm was triggered and a security guard found the fire. It had been started in the Grace and Favour apartment above by a candle. It was the apartment of Lady Gale who was found dead the next morning after the fire had been put out.
- On the 23 October Nicholas Ridley, Secretary of State for the Environment visited the site and on leaving the lift jammed between floors and it took an hour and three quarters to free him and his wife. This convinced him of the incompetence of the Hampton Court management and he replaced it by a new system headed by a retired army officer.



- **Night falls** at Hampton Court and we **return to the Tudor period** for an evening of entertainment. For Henry Hampton Court was for entertainment, jousting, archery, bowls, dancing, feasting and generally having fun.
- When he was young and fit Henry was always active. He was sporty and intellectual, played music and composed. But I must **disappoint you again, Henry VIII did not write Greensleeves**, it was not published until 30 years after his death and there is no mention of it in any of the papers written during his reign. However, **he did write many songs** the most famous of which is '**Pastime with Good Company**'. Henry composed it in the first years of his reign and it sounds like a conventional **drinking song**.
- Let us end with a recording of Henry's drinking song sung with a Tudor English accent...

### Notes

- 'Pastime with Good Company' has been interpreted as a claim to independence from the way his father ran the court and Henry VIII's belligerent foreign policy compared with his father's peaceful aims. The last line "Who shall me let?", that is, who shall stop me, could be a reminder to critics in the court and humanists such as Thomas More that he was king and would have his way.
- Songs recorded:
  1. Pastime with Good Company
  2. Helas Madame (3:36)
  3. Wherto shuld I expresse (5:23)
  4. Throw that men do call it dotage (8:41)
  5. Grene growith the holy (11:45)
  6. Withowt dyscord (14:38)
  7. Alac, alac, what shall I do (16:30)
  8. The tyme of youthe (17:16)
  9. Departure is my chef payne (20:37)

10. Lusti yough shuld us ensue (22:52)
11. Whoso that wyll for grace sew (27:39)
12. Adew madam, et ma mastres (29:55)
13. Alas, what shall I do for love? (31:19)
14. It is to me a ryght gret joy (32:18)
15. O my hart (34:09)
16. Whoso that wyll all feattes optayne (36:59)
17. Though sum saith that yough rulyth me (39:56)
18. If love now reynynd (43:02)



- **Night falls** at Hampton Court and we **return to the Tudor period** for an evening of entertainment. For Henry Hampton Court was for entertainment, jousting, archery, bowls, dancing, feasting and generally having fun.
- When he was young and fit Henry was always active. He was sporty and intellectual, played music and composed. But I must **disappoint you again, Henry VIII did not write Greensleeves**, it was not published until 30 years after his death and there is no mention of it in any of the papers written during his reign. However, **he did write many songs** the most famous of which is '**Pastime with Good Company**'. Henry composed it in the first years of his reign and it sounds like a conventional **drinking song**.
- Let us end with a recording of Henry's drinking song sung with a Tudor English accent...

### Notes

- 'Pastime with Good Company' has been interpreted as a claim to independence from the way his father ran the court and Henry VIII's belligerent foreign policy compared with his father's peaceful aims. The last line "Who shall me let?", that is, who shall stop me, could be a reminder to critics in the court and humanists such as Thomas More that he was king and would have his way.
- Songs recorded:
  1. Pastime with Good Company
  2. Helas Madame (3:36)
  3. Wherto shuld I expresse (5:23)
  4. Throw that men do call it dotage (8:41)
  5. Grene growith the holy (11:45)
  6. Withowt dyscord (14:38)
  7. Alac, alac, what shall I do (16:30)
  8. The tyme of youthe (17:16)
  9. Departure is my chef payne (20:37)

10. Lusti yough shuld us ensue (22:52)
11. Whoso that wyll for grace sew (27:39)
12. Adew madam, et ma mastres (29:55)
13. Alas, what shall I do for love? (31:19)
14. It is to me a ryght gret joy (32:18)
15. O my hart (34:09)
16. Whoso that wyll all feattes optayne (36:59)
17. Though sum saith that yough rulyth me (39:56)
18. If love now reynynd (43:02)





- And finally...
- The 'ghost' of Hampton Court. In the winter of 2003. On three consecutive days, palace security staff were called to close one particular fire door near the palace's Introductory Exhibition.
- On the first day, CCTV footage showed the doors flying wide open with great force but there was nothing to reveal why.
- On the second day, the same thing happened but this time a ghostly-looking figure in period dress suddenly appeared on the screen and closed the doors.
- The doors opened again on the third day but there was no further sign of the ghostly doorkeeper.
- It caught the attention of the world's media.
- **Other 'ghosts'** at Hampton Court are the **Screaming Lady**, Catherine Howard running through the Haunted Gallery. The sound of a spinning wheel coming from the next room. The **ghostly spinner** is believed to be **Sybil Penn**, a royal nurse to the future Edward VI, born at Hampton Court in 1537. She later became lady-in-waiting to Elizabeth I. She looked after Elizabeth when she caught smallpox in 1562 and caught smallpox herself and died. She is buried in St. Mary's church in Hampton. The church was demolished in 1829 and Sybil's tomb was disturbed and soon afterwards reports of her spinning started at Hampton Court. The staff at Hampton Court have reported footsteps at night and sightings of ghostly figures.

### References

<http://www.dailymail.co.uk/news/article-2983597>

<http://www.hrp.org.uk/Resources/Ghosts%20at%20Hampton%20Court%20Palace.pdf>