



Session Plan

- Learning objective: what art was destroyed, why and when
- Key Topics: what art was there before the Reformation, what was the Reformation, when did it take place and why was art destroyed
- Presentation: PowerPoint slides (as follows) with questions.

Introduction

- This is a lecture that I don't give with pleasure as it involves one of the greatest losses of art at any time, anywhere in the world.
- **We don't know** how much religious art was in churches before the Reformation but English churches and cathedrals were probably **similar** to those in the **rest of Europe**. It is likely they were **brightly coloured**, full of wall paintings and statues of religious figures and scenes. However, unlike the rest of Europe Lollardy was widespread in England from about 1350 and they disapproved of idolatry and although Lollardy was heretical it may have influenced the excessive use of religious icons and symbols. There is a fierce debate among historians about whether ordinary English people welcomed the Reformation because of the endemic and systemic corruption in the Catholic church or were reluctantly and slowly dragged from their old, established Catholic religious practices to the new Protestant religion.
- The Reformation **severed** Britain's **deep cultural links** with Continental **Europe** and with Continental art. However, the British **rejected the extremes of Puritanism and one consequence was** the Pilgrim Fathers sailed to America in 1620. In the eighteenth century the English developed an art of the people rather than religious art, from the satire of Hogarth and Gillray to the portraits of Gainsborough and Reynolds.
- Starting in 1538 most religious art was destroyed **including some stained glass** (which was unusual even in Protestant countries in Europe). The destruction was comprehensive and methodical and included banners, sculptures, processional

crosses, copes, vestments, statues of the Virgin Mary, patronal statues inside the entrance, wood carving, liturgical books, church plate, chalices, tapestries and so on. Some rood screens were not destroyed but all the crosses on them were burned in the late 16th century.

- **Books were also burned on a vast scale.** Out of six hundred books in the library of Worcester Priory only six remain. Three survived the destruction of the Augustinian Friars of York out of a total of six hundred and forty six volumes.
- Music in churches was also disapproved of and **music manuscripts were destroyed** on a vast scale. **Organs were also destroyed.**
- It has been described as a '**cultural revolution designed to obliterate England's memory of who and what she had been**'. The Reformation is sometimes described as opening closed minds but it might better be described as removing our memory by obliterating our record of the past in order to **destroy or fundamentally change our national identity.**

Notes

- Initially, during the early stages of iconoclasm, some congregations held out so if there was a carving in a high niche ladders mysteriously disappeared. The parishioners of Ufford in Suffolk saved a wooden font cover by pretending to lose the key to the church. But the long process of reform was ultimately irresistible.
- **Any art** that had been **saved** during the Reformation was **destroyed** one hundred years later **by the Puritans**. One Puritan iconoclast, **William Dowsing**, kept a diary and in January 1643 alone he recorded 100 pictures destroyed in Haver, Suffolk (and 200 had been destroyed before he arrived), 100 pictures and 20 angels on the roof of Peter's Parish Church, Sudbury, Suffolk and 1,000 pictures including 12 apostles on the roof and even the sun and moon in the east window at Clare.
- The Destruction of Art in Tudor England
 - The Reformation
 - Examples of pre-Reformation art. Some art survived. Church architecture survived including some external statues. Some stained glass survived. The national survey of medieval stained glass (CVMA) 30,000 images of which 25,000 digital images are now online. Many windows were saved because of the cost of re-glazing a church. In wealthy Protestant cities windows where new windows could be afforded medieval stained glass was destroyed, such as Norwich parish churches and Durham 15th century cloister windows. Experienced glaziers disappeared and in the Stuart period an interest in stained glass returned but enamels were used to paint pictures on clear glass. In 1644 Archbishop of Canterbury, William Laud's interest in stained glass was mentioned as evidence of his popery. During the Commonwealth there was another wave of destruction of stained glass windows.

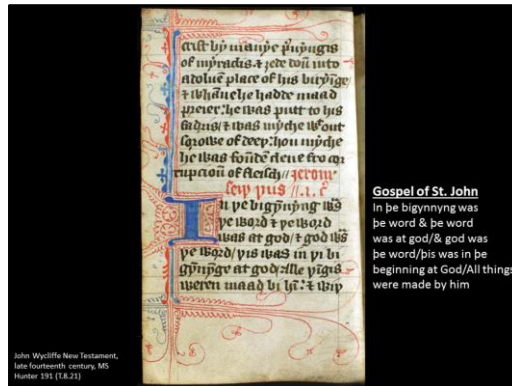
- stages of destruction – Henry VIII, Edward IV, Mary I and Elizabeth. The Puritans and the Commonwealth destruction.
- Destruction and conversion of churches into country houses, Lacock, Norton Priory
- **Idolatry**
- The commandments are in Exodus and Deuteronomy
- Exodus 20: 4 (Wycliffe Bible, 1382-1395), 'Thou shalt not make to thee a graven image, neither any likeness *of (any)thing* that is in heaven above, and that is in (the) earth beneath, neither of those things that be in waters under the earth; (Thou shalt not make a carved image for thyself, nor any likeness *of anything* that is in the heavens above, or on the earth beneath, or of those things that be in the waters under the earth;)'
- Deuteronomy 5:8 (Wycliffe Bible, 1382-1395), 'Thou shalt not make to thee a graven image, neither a likeness of all things that be in heaven above, and that be in earth beneath, and that be in waters under (the) earth; (Thou shalt not make a carved image, *or an idol*, for thyself, nor a likeness of anything that be in the heavens above, or on the earth beneath, or in the waters under the earth;)'
- The next commandment says 'thou shalt not bow down to them, neither worship them' but it is not clear whether graven or carved images can be made if they are not worshipped. Most interpretations say that images can be made as long as they are not worshipped by certain Puritan interpretations, such as the Amish, take it to mean no images are allowed, including photographs.

References

Stained glass, Reformation, iconoclasm and restoration:

<http://www.buildingconservation.com/articles/english-stainedglass/english-stainedglass.htm>

Eamon Duffy, *Saints, Sacrilege and Sediton: Religion and Conflict in the Tudor Reformations* (2012)



John Wycliffe (1331-1384) New Testament, late fourteenth century (1382-1395), MS Hunter 191 (T.8.21)

What is Iconoclasm?

- A religious belief that images should be destroyed as they are forbidden and dangerous, as they could be worshipped in their own right.
- Some believe this because of the Second Commandment 'You shall not make for yourself a graven image, or any likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth; you shall not bow down to them or serve them'. (Exodus 20:2-5; Deuteronomy 5:6-9). Some also object to the church spending money on religious images rather than helping the poor.

Early Iconoclasm

- John Wycliffe's ideas of the 1380s led to the heretical beliefs of the Lollards. This included stopping the expenditure on expensive art and the removal of excessive religious art, particularly when the art itself was worshiped.
- Lollards also believed in making the Bible accessible and this is John Wycliffe's translation of the Bible into English.
- Lollardy was made heretical and driven underground in the early 1400s by Henry IV (b. 1367, reigned 1399-1413).

Notes

- **Lollard** was a popular derogatory nickname given to those who followed the teachings of John Wycliffe (c. 1331-1384). Wycliffe was a theologian and lecturer at the University of Oxford and a popular dissident. He believed in the individual interpretation of the Bible, the individual holiness was more important than an official church office and he attacked the luxury and pomp of the Church and its ceremonies. He translated the Bible into English in 1382. The Lollards can be seen

as early precursors of the Protestants. Henry IV made translating or owning the Bible a heresy and Lollardy was driven underground in the 1400s with the burning of John Badby in 1410. Critics of the Reformation, such as Thomas More, associated Protestantism with Lollardy. **The extent of the Protestant iconoclasm in England compared with other countries may be because of underlying Lollard ideas. Lutherans did not advocate iconoclasm.**

- **Puritan** was a pejorative term first used in 1564 to describe those who thought English Protestantism had not gone far enough and the Church should rid itself of all Roman Catholic practices. It was never a formally defined sect but is related to Scottish Presbyterianism and Calvinism. It was a major political force during the English Civil War and in 1660 the Restoration led to almost all Puritan clergy leaving the Church of England and becoming nonconformist ministers.
- John Wycliffe a prominent theologian who was dismissed from the University of Oxford in 1381 for criticism of the Church, especially in his doctrine on the Eucharist. The Lollards' demands were primarily for reform of Western Christianity. This began a religious movement called Lollardy that existed from the mid-14th century to the English Reformation. One group of Lollards petitioned Parliament with **The Twelve Conclusions** of the Lollards by posting them on the doors of Westminster Hall in February 1395.
- **Lollards also had a tendency toward iconoclasm. Expensive church artwork was seen as an excess;** they believed effort should be placed on helping the needy and preaching rather than working on expensive decorations. **Icons were also seen as dangerous** since many seemed to be worshipping the icons more than God.
- By the mid-15th century, "lollard" had come to mean a heretic in general. (The alternative, "Wycliffite", is generally accepted to be a more neutral term covering those of similar opinions, but having an academic background.)
- Lollards were effectively absorbed into Protestantism during the English Reformation, in which Lollardy played a role. Since Lollards had been underground for more than a hundred years, the extent of Lollardy and its ideas at the time of the Reformation is uncertain.
- **The Twelve Conclusions** and other Lollard beliefs included:
 - Rejecting the acquisition of wealth by Church leaders as accumulating wealth leads them away from religious concerns and toward greed.
 - Maintaining that the Eucharist is a contradictory topic that is not clearly defined in the Bible. Whether the bread remains bread or becomes the literal body of Christ is not specified uniformly in the gospels.
 - Arguing that officials of the Church should not concern themselves with secular matters when they hold a position of power within the Church because this constitutes a conflict of interest between matters of the spirit and matters of the State.
 - The eighth Conclusion points out the ludicrousness of the reverence that is

- directed toward images in the Church.
- The Lollards stated that the Catholic Church had been corrupted by temporal matters and that its claim to be the true church was not justified by its heredity. Part of this corruption involved prayers for the dead and chantries. These were seen as corrupt since they distracted priests from other work and that all should be prayed for equally.
 - Believing in a lay priesthood, the Lollards challenged the Church's authority to invest or deny the divine authority to make a man a priest. Denying any special status to the priesthood, Lollards thought confession to a priest was unnecessary since according to them priests did not have the ability to forgive sins. Lollards challenged the practice of clerical celibacy and believed priests should not hold government positions as such temporal matters would likely interfere with their spiritual mission.
 - The famous beginning of St. John's Gospel is shown here. The gospel begins at the large, decorated "I" and reads: '**In þe bigynnyng was/þe word & þe word/was at god/& god was/þe word.**' Note the use of the thorn (þ or þ), a letter in Middle and Old English that was pronounced 'th'. The use of the thorn symbol was dropped in about 1400 and replaced by 'th' or, as here, 'y', leading to the anachronistic modern pronunciation 'Ye Olde'.
 - The Gospel is preceded by a prologue. This plain, pocket sized volume contains only an incomplete copy of the New Testament. Many Wycliffite Bibles were made deliberately small like this one to enhance their portability for use by itinerant preachers. Although we do not know who originally owned this copy, there are numerous sixteenth and seventeenth-century ownership inscriptions on the flyleaves, including a note that it belonged to John Lewis (1675-1747), an early biographer of Wycliffe.
 - **William Tyndale** (c. 1494-1536) was an English scholar and Protestant reformer who translated the Bible into English. This was at a time when the possession of an English translation meant the death sentence even though by then the Bible had been translated into other European languages. Tyndale's Bible was the first to benefit from the use of the printing press. In 1535, Tyndale was arrested and jailed in the castle of Vilvoorde (Filford) outside Brussels for over a year. In **1536 he was convicted of heresy and executed** by strangulation, after which his body was burnt at the stake. His dying prayer that the King of England's eyes would be opened seemed to find its fulfilment just **two years later with Henry's authorization of The Great Bible for the Church of England—which was largely Tyndale's own work.** Hence, the Tyndale Bible, as it was known, continued to play a key role in spreading Reformation ideas across the English-speaking world and, eventually, to the British Empire. In 1611, the 54 scholars who produced the **King James Bible** drew significantly from Tyndale, as well as from translations that descended from his. One estimate suggests the New Testament in the King James Version is **83%**

Tyndale's and the Old Testament 76%. With his translation of the Bible the first to be printed in English, and a model for subsequent English translations, in 2002, Tyndale was placed at number 26 in the BBC's poll of the **100 Greatest Britons**.

References

University of Glasgow website



Lucas Horenbout or Hornebolte (c. 1490/5-1544), *Catherine of Aragon* (1485-1536), c. 1525, collection of the Duke of Buccleuch

Hans Holbein (c. 1497-1543), *Portrait of a Woman, inscribed in gold over red "Anna Bolleyn Queen"*. Black and coloured chalks on pink prepared paper, 28.1 × 19.2 cm. Royal Collection, Windsor

The Great Matter and the Reformation

- In 1525, Henry VIII became attracted to Anne Boleyn, a lady-in-waiting to Queen Catherine who was 9 years younger than Henry. Henry began courting her and by this time Catherine was no longer able to bear children. Henry began to believe that his marriage was cursed and sought confirmation from the Bible, which he interpreted to say that if a man marries his brother's wife, the couple will be childless. Even if her marriage to Arthur had not been consummated (and Catherine insisted that she had come to Henry's bed a virgin), Henry's interpretation of that biblical passage meant that their marriage had been wrong in the eyes of God.
- Henry VIII sent a representation to the Pope, Clement VII, to sue for annulment but at this time he was prisoner of Catherine's nephew, the Holy Roman Emperor Charles V, following the sack of Rome in 1527. This failed so Henry asked Thomas Wolsey to solve 'the Great Matter' and although he convened an ecclesiastical court in England the Pope refused to allow his legate to make a ruling. The Pope forbade Henry to marry, Wolsey was dismissed from office in 1529 and because he secretly tried to have Anne Boleyn exiled he was arrested for treason and died on his way to London.
- On returning from France where he met Francis I in Calais he married Anne Boleyn secretly as she may have been pregnant. Thomas Cranmer, who had been made Archbishop of Canterbury, declared Henry's marriage to Catherine illegal and Anne's marriage valid.
- This led to the **break with Rome** and the Pope excommunicated Henry in 1533.

The **Act of Supremacy of 1534** confirmed the King's status as having supremacy over the church and required the nobility to swear an oath recognising Henry's supremacy. **By 1536**, Henry had **broken with Rome**, seized the church's assets in England and declared the Church of England as the established church with himself as its head.

- Henry remained a Catholic for the rest of his life but the break gave Protestant factions more power to bring about changes including the removal of religious images. However, Henry continued to use religious images.

Notes

Elizabeth Blount

- Henry VIII had a mistress called Elizabeth or Bessie Blount between 1514/5 and 1522. In 1519 she gave birth to a boy called Henry FitzRoy that Henry VIII acknowledged as his own and later made Duke of Richmond and Somerset and Earl of Nottingham. Henry FitzRoy died of consumption (tuberculosis or possibly some other serious lung disease) in 1536.

Pilgrimage of Grace

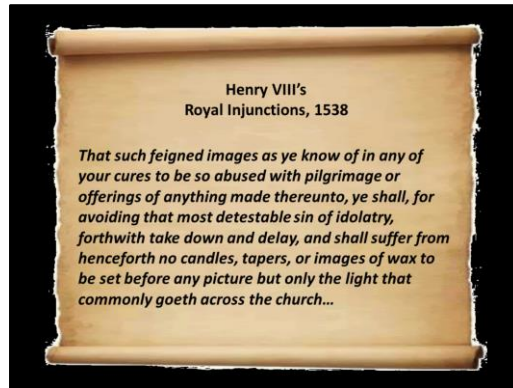
- Causes:
 - In 1533 Catherine of Aragon was tried for and on 28 May Anne Boleyn became queen. Although her successor, Anne Boleyn, had been unpopular both as Catherine's replacement, and as a rumoured Protestant and a southerner, her execution in 1536 on **trumped-up charges** of adultery and treason had done much to undermine the monarchy's prestige and the King's personal reputation. Aristocrats objected to the rise of Thomas Cromwell, who was 'base born.'
 - There was a bad harvest in 1535 and high food prices.
 - There were worries about baptisms being taxed and church plate confiscated and a new order of prayer was issued.
- There was a failed Lincolnshire Rising in October 1536 against the establishment of the Church of England. Eleven days later there was a popular uprising in Yorkshire called the 'Pilgrimage of Grace'. It involved a London barrister called Robert Aske and 30-40,000 people assembled. Promises were made and the rebels went home. In February 1537 there was a new uprising in Cumberland and Westmorland called Bigod's Rebellion and because the promises had not been met this was put down and 216 were executed including Robert Aske.

Portrait of Anne Boleyn

- Portrait of a Woman, inscribed in gold over red "Anna Bolleyn Queen". Black and coloured chalks on pink prepared paper, 28.1 × 19.2 cm. Royal Collection, Windsor.
- The question whether or not this Holbein drawing is of Anne Boleyn has produced sharp division among scholars. It comes from a priceless collection discovered by

Queen Caroline of Ansbach in a bureau at Kensington in 1727. The drawing is one of two by Holbein inscribed 'Anna Bolleyn', the other being in the British Museum. The attribution of the present drawing as Anne Boleyn was made by John Cheke, tutor of the future Edward VI, in 1542. Cheke had entered the royal service after a period working at Cambridge University, and so he may never himself have seen Anne Boleyn, who had been executed in 1536; however, he knew people who had known her. For a long time, many scholars, including K. T. Parker and Anne Boleyn's biographer Eric Ives, have doubted that this portrait was of Anne: they point to the occasional mistake in Cheke's attributions, to the sketches of Wyatt heraldry on the back of the sheet, and to dissimilarities between this image and other possible likenesses of Anne, who was said to have had darker hair than depicted. It has also been argued that Holbein would not have drawn a woman of Anne's stature in an undercap. In Ives's view, "There is little to reinstate either Holbein drawing". Among those who argue the case for this portrait being correctly inscribed are Holbein scholar John Rowlands, historian David Starkey, and Holbein's biographer Derek Wilson. They argue for the reinstatement of this image as of Anne and express reluctance to dismiss Cheke's attribution. Rowlands challenges Ives's conclusions, which are partly based on dissimilarities with other possible images of Anne, on the grounds that it is a mistake to rely too much on the accuracy of these other images, particularly since none, except for a damaged portrait medal, are provably contemporary with Anne. Rowlands concludes that "the circumstantial grounds in favour of the Windsor drawing are really very compelling".

- As a result of these disagreements, the drawing has not been captioned consistently in reproductions, sometimes being called "Anne Boleyn" without reservation, and sometimes "Unknown Lady" or something similar. Some scholars prefer to label the drawing less decisively: Susan Foister, for example, the curator of the Tate's "Holbein in England" exhibition of 2006, writes: "Whether Holbein portrayed Anne remains an open question: a drawing at Windsor inscribed with her name shows a fair-haired woman whose appearance differs greatly from the painted portraits"; Tarnya Cooper, in the catalogue of the "Elizabeth" exhibition at the National Maritime Museum in 2003, captions the drawing: "Portrait of a Woman, probably Anne Boleyn, c. 1532–6".



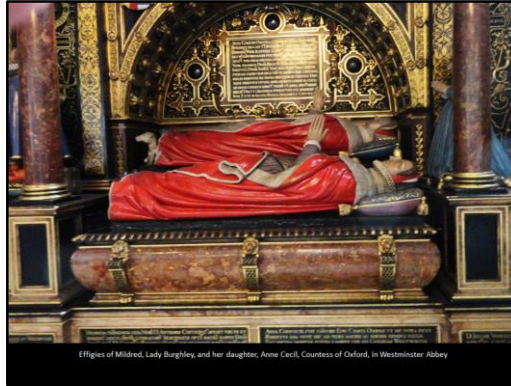
- Injunction 7 from Henry VIII's **Royal Injunctions of 1538**, addressed to the parish clergy (W.H. Frere, Visitation Articles and Injunctions (Alcuin Club Collections XVI, London, 1910, II, p.39):
That such feigned images as ye know of in any of your cures to be so abused with pilgrimage or offerings of anything made thereunto, ye shall, for avoiding that most detestable sin of idolatry, forthwith take down and delay, and shall suffer from henceforth no candles, tapers, or images of wax to be set before any picture but only the light that commonly goeth across the church...
- The destruction was carried out **methodically** so that over 90% **perhaps 99%** of all art was destroyed. The destruction of art was the **most thorough** the world has seen yet it is scarcely mentioned in books and churches. Sometimes it is blamed on Oliver Cromwell and the Puritans but by then most of the art had already been destroyed. In churches rood screens and some stained glass windows were smashed. The Elizabethan antiquarian John Stow complained that some Protestants "**judged every image to be an idol**", so even the secular thirteenth-century carvings of kings were smashed.
- England had a vibrant visual culture and just before the Reformation the number of images had increased dramatically because of increasing wealth. However, reformers such as Thomas Cromwell considered images idolatrous.

Notes

- 'Feigned' means insincere or counterfeit.
- 'Cure' means 'care'. The bishop has the universal cure of souls in a diocese but, subject to this, the incumbent of a benefice has the exclusive cure of souls within his parish or parishes. A curate is a person who is invested with the care or cure (cura) of souls of a parish. In this sense "curate" correctly means a parish priest; but in English-speaking countries the term curate is commonly used to describe clergy who are assistants to the parish priest. The duties or office of a curate are

called a curacy.

- **'Images of wax'** were used to model the object of prayer, for example, a wax leg to help cure a broken leg or a sailor might pay for a wax model of a ship. Offerings were made to images and many people bequeathed their best jewellery to images, or a sum of money or even half a dozen eggs. So people were abusing them by treating them idolatrously.
- In the quote **'delay'** is thought to mean **destroy** but the **meaning was left ambiguous**. The implication was images could remain if they were **not worshipped**. Every parish had a broad range of opinions and disagreed about statues and they applied to the Archbishop of Canterbury for a judgement.



Effigies of Mildred Cooke (1526-1589), Lady Burghley, and her daughter, Anne Cecil, Countess of Oxford, in Westminster Abbey

- Most tombs were left intact at this stage but tombs of saints were destroyed during the Interregnum.
- This tomb for Lady Burghley and her daughter is in Westminster Abbey and survived the Commonwealth Puritan purge. It does not contain religious images.

Notes

- Mildred Cooke, Lady Burghley (1526–4 April 1589) was an English noblewoman and translator in the 16th century. She was the wife of Elizabeth I's most trusted adviser, **William Cecil**, 1st Lord Burghley, and the mother of Robert Cecil, 1st Earl of Salisbury, adviser to James I.
- Lady Burghley died on 4 April **1589** after 43 years of marriage. She was buried with her daughter, Anne, Countess of Oxford, in Westminster Abbey, where an enormous Corinthian tomb twenty four feet high was erected. Lady Burghley is depicted lying on a sarcophagus. At her head are her three granddaughters, Elizabeth de Vere, Bridget de Vere, and Susan de Vere, and at her feet her only son, Robert Cecil. In a recess is the recumbent figure of her daughter Anne, Countess of Oxford. In the upper story Lord Burghley is depicted kneeling in his robes. A long Latin inscription composed by Lord Burghley describes his eyes dim with tears for those who were dear to him beyond the whole race of womankind. Lord Burghley himself lay in state here, but was buried at Stamford, Lincolnshire.
- After her death Lord Burghley wrote a Meditation of the Death of His Lady which is still among the Lansdowne manuscripts at the British Library (C III 51), recounting, among other things, the charitable works which she had kept secret from him during her lifetime.



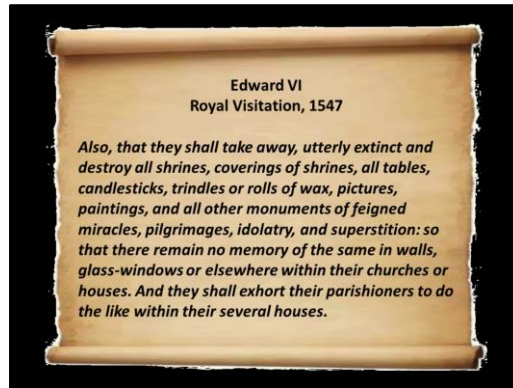
The Tomb of Queen Katherine Parr at St. Mary's Chapel, Sudeley Castle, 1548. In later years the chapel was rebuilt by Sir George Gilbert Scott, who erected a canopied tomb with a **recumbent marble figure by John Birnie Philip**.

- When Henry VIII died in January 1547 he had will an allowance of £7,000 a year for his last wife Catherine, Six months later Catherine secretly married Sir Thomas Seymour, brother of the Lord Protector, Edward Seymour, 1st Duke of Somerset. When it became public it caused a small scandal and the displeasure of Edward, the king.
- In 1548 Catherine invited Elizabeth and Lady Jane Grey to stay with her and her husband at his home at Sudeley Castle. In March aged 35 Catherine became pregnant for the first time and Thomas Seymour, her husband, began to take an interest in Elizabeth. This led to 'horseplay' and on one occasion they were found in an embrace and Elizabeth was sent away to stay with Sir Anthony Denny.
- Catherine Parr died at Sudeley Castle six days after giving birth to her only child, Mary Seymour. After Catherine's death Thomas Seymour was arrested for another attempt to compromise and marry Elizabeth and he was beheaded for treason on 20 March 1549.
- The tomb was discovered 234 years later and Catherine's body was still in good condition.
- The present day tomb was designed by Sir Gilbert Scott and the marble figure is by John Birnie Philip.
- The **Reformation Parliament** met between **1529 and 1536**. In **1531** it declared all English clergy guilty of treason unless they purchased a pardon. In 1536 the monasteries were dissolved and 550 religious buildings seized and 7,000 monks and nuns removed.



Anon, *Edward VI and the Pope*, after 1568, National Portrait Gallery

- **Henry VIII** at the end of **1540** thought **reform had gone too far**, so in 1540-47 the conservatives had the upper hand. **Henry VIII** had images in the Chapel Royal and an altar filled with **images of saints**.
- In 1547 he was succeeded by Edward and Edward Seymour, Lord Protector, and they were much more extreme.
- This image is post 1658 as it is copied from a series of Netherlandish images of this date. It shows the **Pope's neck broken** by the falling Bible. Edward Seymour, Earl of Somerset declared himself Royal Protector, he was a radical reforming protestant and this had a major impact on images.
- The year he came to the throne a Royal Visitation was issued, that is, royal commissioners would visit every parish to investigate and report on the beliefs, images and property of every church. It was taking stock of religion. It was also an inventory of the churches riches, 'purely out of interest' although two years later all the riches of the churches was taken by the state.



- Injunction 28 from Edward VI's Royal Visitation of 1547, addressed to the parish clergy (W.H. Frere, *Visitation Articles and Injunctions* (Alcuin Club Collections XVI, London, 1910), II, p.107):
 - *Also, That they shall take away, utterly extinct and destroy all shrines, coverings of shrines, all tables, candlesticks, trindles or rolls of wax, pictures, paintings, and all other monuments of feigned miracles, pilgrimages, idolatry, and superstition: so that there remain no memory of the same in walls, glass-windows or elsewhere within their churches or houses. And they shall exhort their parishioners to do the like within their several houses.*
- Injunction 28 was **much more sweeping** than the previous one, it said that all images **must be destroyed** (or those that were abused). Destroying stained glass was not even done in the rest of Protestant Europe. Note it even **includes people's private houses**.
- Even this injunction was interpreted as meaning only images that were **idolatrous**, so the following year, **1548**, it was further clarified as **all images** and 1548 was the **year of mass destruction**. What remains today is a result of laxity or images that were sent abroad or sometimes hidden.
- So let us look at the very **few images that remain**.

Notes

- A trindle is a round or circular object



The South Cerney Head, c.1130, wood and gesso, 15.5 x 7.2 x 7.7 cm, All Hallows Church, South Cerney, Gloucestershire, north east wall of the nave (found in 1915) Fragment from a crucifix; head of Christ; wood, gesso, paint; the head with elongated face, closed eyes, drooping triangular moustache, a beard with short, highly stylised locks and hair arranged in rope-like strands.

- **We first look at the few fragments of statues that remain.**
- Remember, that every church had a crucifix above the rood screen, a screen that separated the laity in the nave from the high altar and choir in the chancel. Mass was said in Latin at the high altar by the clergy. The laity often stood or sometimes sat on benches in the nave and men were normally on the south side and women on the north or men at the front and women at the back. By the Tudor period most churches had some seating for parishioners and the introduction of family pews began to break down the division between men and women. Although most of the service was in Latin parishioners would participate by saying prayers in English at appropriate moments signified by the ringing of a bell. At the end of the service a paxbread (a tablet containing a sacred image) was blessed by the priest and handed around all the parishioners in turn to be kissed. One parishioner would bring a loaf to be divided up and eaten by everyone.
- Curator's comments, 'These two fragments of what was once a crucified Christ were **found in 1915** concealed in the north-east wall of the nave. The crucifix was probably hidden at the time of the Reformation, and it has disintegrated due to the humid conditions of the cavity. The two fragments have survived as shells, kept together by gesso and paint, and were subsequently filled with sawdust and glue. The nose was restored by the British Museum laboratory in 1960. The head shows Christ already dead, with closed eyes and an expression of tranquillity. When viewed from one side, the head has a more dramatic appearance, chiefly because of the huge eyeballs and the downward line of the mouth. Seen thus in profile, the

head to some extent resembles the 11th-century bronze crucifix at Werden. The foot is also an object of touching beauty; the forms are angular and the toes bent as if in anguish. The work has been considered Spanish, but its inspiration is more likely to have been German, presenting some analogy with such German-inspired sculptures as the Chichester reliefs and the Old Sarum head of Christ.

- The fragments are particularly precious since they are all that survives of a type of wooden sculpture of which there must have been many thousands in the country, every church having had a crucifix.'

Notes

- *Image and Idol: Medieval Sculpture* at the Tate in 2002 found only 23 remnants.
 - Two pathetic fragments of a wooden Romanesque crucifixion, dating from about 1130, from All Hallows Church, South Cerney, Gloucestershire. These were once covered in gesso paint. The head of Christ is 14.5 cm high and the right foot with the nail imprint through it is 12 cm high. These delicate carvings are the oldest objects in the exhibition and was part of a Rood figure about 80 cm high, or less than half-life size.
 - Madonna and Child from Winchester Cathedral, 1475
 - A stone statue of St George (dated about 1510) from high up in the Ante-Chapel of Eton College
 - York Minster of an apostle and the Queen of Sheba. These were carved for the exterior of the great northern cathedral in the late 12th century;
 - Two of the fine carved limestone statues in the exhibition of Moses and an apostle, dating from 1200, were unearthed beneath the ruins of the Abbey church in 1829; they are now housed in the Yorkshire Museum
 - Some Medieval Tombs survived
 - A late 15th century Tree of Jesse figure from St Mary's Priory Church at Abergavenny, Wales. Carved from a massive oak tree, it is 89 cm high, 293 cm wide and 58 cm deep. The figure of Jesse is lying down, his head resting on a pillow supported by a single angel.



St Christopher bearing the Christ Child, Norton Priory, 1375-1400

- Standing 350 cm high and 136 cm wide, it was probably carved in three separate pieces between 1375 and 1400. The statue was commissioned for Norton Priory, which stood near a crossing point of the River Mersey between Birkenhead and Warrington, Lancashire - an appropriate place for St Christopher because he carried the Christ Child across a deep stream. Somehow it survived the dissolution of the priory and seems to have been recovered and restored by Catholics in the 17th century; they are thought to have replaced the head of the Christ child smashed off by the iconoclasts. The statue now belongs to the Merseyside Museum.
- Norton Priory, Runcorn, was founded in 1134 and was active until dissolved in 1536. Nine years later it was sold to the Brooke family who owned it for 400 years. They built a Tudor house on the site incorporating part of the abbey and known as Norton Hall. Around the mid-eighteenth century the house was demolished and replaced by a Georgian house but parts of the medieval abbey remained. The Georgian house was demolished in 1928 and in 1966 the family gave Norton Priory to the public.
- The statue was part of the Priory when it was sold and was **used as a garden ornament and so survived destruction**. It is thought to date from 1391 and would have been brightly painted. The Priory was near a ferry across the Mersey and St. Christopher was therefore a relevant saint.



A statue of St. Margaret, St. Andrew's Church, Fingringhoe, Essex, c.1450-1500 was found sealed in a niche which was plastered over.

- The head had been hacked off to prevent eye contact. Iconoclasts also scratched out eyes on images to prevent eye contact with the image.
- This 14th Century devotional statue of St Margaret was found discarded in a blocked roodstair during repairs in the 1980s. It is an unusual survival, and, despite its obvious damage, of fine quality. Thousands of English churches must have had images like this in the late medieval period, but they have almost all been destroyed by Anglican reformers and puritan iconoclasts.
- The sculpture appeared in the Victoria and Albert Museum's *Gothic: Art for England* exhibition in 2003.

Notes

- The statue represents St Margaret the Virgin (also known as St Margaret of Antioch), a very popular saint in England perhaps as she is said to have promised very powerful indulgences (a way to reduce the punishment for sins) to those who read her life. She is regarded as apocryphal and is described in *The Golden Legend*. She is normally shown with a dragon as she is said to have been swallowed by one but her cross irritated its innards and she was expelled alive.

References

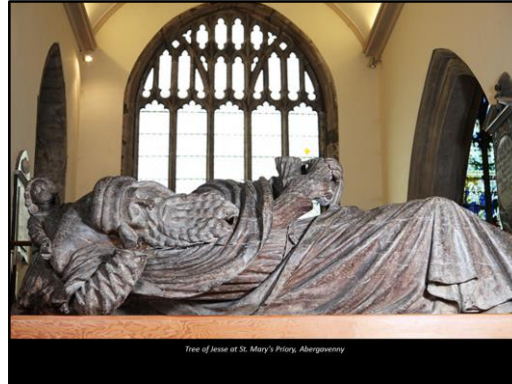
Photograph copyright Simon K, 2012



Madonna and Child, Winchester Cathedral rood screen, 1475, now in the Triforium Gallery

Head of God the Father, Winchester Cathedral rood screen, 1475, now in the Triforium Gallery

- The Madonna and Child is a small piece in limestone, 48 cm high, 34 cm wide and 20 cm deep, the work of a craftsman from the **Low Countries about 1475**. Once there would have been **thousands** of such pieces in churches, cathedrals and chapels across England. Now it **alone survives**.
- Once formed part of the **Great Screen**, the huge reredos behind the **High Altar** of Winchester Cathedral, which was created between 1470 and 1490
- These statues were **found in the rubble**.



Jesse Tree at St Mary's Priory Church, Abergavenny. It was carved from an oak trunk in the **late 15th century**. Originally it was brightly coloured and spread about 25 feet from the branch below Jesse's breast.

- **The Tree of Jesse** is a depiction in art of the **ancestors of Christ**, shown in a tree which rises from Jesse of Bethlehem, the father of king David and is the original use of the family tree as a schematic representation of a genealogy. It originates in a passage in the biblical Book of Isaiah which describes metaphorically the descent of the Messiah, and is accepted by Christians as referring to Jesus. The various figures depicted in the lineage of Jesus are drawn from those names listed in the Gospel of Matthew and the Gospel of Luke.
- The subject is often seen in Christian art, particularly in that of the Medieval period. The earliest example dates from the 11th century and in an illuminated manuscript. There are many examples in Medieval psalters, because of the relation to King David, son of Jesse, and writer of the Psalms. Other examples are in stained glass windows, stone carvings around the portals of medieval cathedrals and painting on walls and ceilings. The Tree of Jesse also appears in smaller art forms such as embroideries and ivories.
- During the medieval period the royal lineage of Jesus was much more important. The use of a tree to express a line of descent was adopted by the nobility and is today widely used in the form of a family tree.
- The usual convention is to show Jesse lying or sleeping with a tree or vine growing out of his side or navel. The ancestors of Christ are shown on the branches surrounded by foliage and at the top is Mary surmounted by Christ. In the Gothic period the Virgin and Child are shown at the top. Luke's Gospel lists 43 generations from Jesse to Christ but typically not all are shown.

Notes

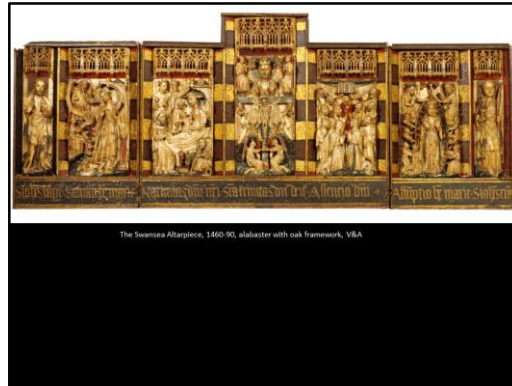
- There are other examples of the tree of Jesse in Britain:

- There are many stained glass representations of the tree of Jesse, such as at York Minster, Wells Cathedral, Canterbury Cathedral, Dorchester Abbey, St Leonard's Church, Leverington and St Dyfnog's Church, Denbighshire.
- Fragments of a tree of Jesse survive in St. Cuthbert's, Wells and a carving survives at Christchurch Priory, Dorset.
- There is another wood carving of the tree at Abbotsford House Chapel, Melrose, Scotland.
- There is a mosaic of the tree on the floor of Abbey Church, Buckfast Abbey, Devon.



Statues of St. Helen and St. Catherine, Forde Abbey in Dorset

- The present owners of what once was Forde Abbey in Dorset discovered the pieces of two limestone statues of female saints when digging a drainage ditch. The monastic buildings of the Abbey had been converted into a grand house and the church totally demolished after the dissolution of the monasteries. The most complete of the statues is on display, that of **St Helen**; it stands 105 cm high and was probably paired with the other statue, of **St Catherine**, in an altar or window of a Lady Chapel.



The Swansea Altarpiece, 1460-90, alabaster with oak framework, V&A

- Alabasters were either walled up like the St. Gregory panel from Stoke Charity or taken to the Continent like the Swansea altarpiece. It was purchased by Lord Swansea in Munich in the 1830s.
- The centre of production was **Nottingham** which exported across Europe, particularly France
- Most are now lost as they were **destroyed during the Reformation** but a few pieces survive as they were hidden under flagstones.
- That brings us in to the period we are considering.

Notes

- "Liturgical requirements dictated that every church and chapel should have an altar. The desirability of furnishing the altars with altarpieces had been recognised as early as the 11th century. An altarpiece emphasised the sacred quality of the space in which it was placed and illustrated the readings of the celebrant (the priest officiating at the Catholic service of Mass) in front of the altar. The Swansea Altarpiece was made in the second half of the 15th century. By this time there was a long tradition in England and elsewhere of producing altarpieces with scenes from the Life of Christ and the Virgin Mary.
- The carving of alabaster, mostly quarried in Tutbury and Chellaston near Nottingham, took on industrial proportions in England between the middle of the 14th and the early 16th centuries. The market for altarpieces and smaller devotional images was a large one. It included not only religious foundations but also the merchant classes. Many hundreds of English alabasters were exported, some as far afield as Iceland and Santiago de Compostela in north-west Spain.
- Alabaster - a form of gypsum - is a comparatively soft material and is therefore easy to carve. It can also be polished. Its natural colour was especially useful for the representation of faces and flesh, which would normally remain unpainted.

The finished alabaster panels in altarpieces of this type were fixed into position in the wooden frame by means of lead wires. They were embedded in the backs of the panels, fed through holes in the frame and secured.” (V&A)

- “The four smaller panels tell the **story of the Virgin** (the ‘Joys of the Virgin’) - first we have the **Annunciation** and the **Adoration of the Magi**, showing Mary as the Mother of God. Working right, we see the matching scenes of **Christ's Assumption into Heaven**, where we can see **only his feet** as he soars out of shot, and the **Virgin's own Assumption**, combined with her triumphal **Coronation by the Trinity**. The central panel also shows the **Trinity** - God the Father, as an old man, the Son on the cross, and the Holy Spirit (the Dove), which has now been lost, leaving only a hole at the top of the cross where he would have been fixed.
- The whole narrative is framed by **St John the Baptist** and **St John the Evangelist**. The Baptist holds a **lamb** and wears his traditional camel robe - you can see its head and hooves hanging down. The Evangelist has a **chalice**, from which emerges a **tiny dragon**, and a palm.
- These saints were two of the most popular in pre-Reformation England, and with others, like St Catherine and St Margaret, would have been as familiar to the viewer as their own family. A Somerset will from the period refers specifically to St John the Evangelist, 'whom [the author] ha[s] always worshipped and loved...'. Each saint was depicted with his or her symbols, which provided a short cut to recognition - St John the Baptist with his lamb, for example. They formed a language that every late medieval churchgoer would have understood.
- Each saint was depicted with his or her symbols, which provided a short cut to recognition. This altarpiece therefore gives us an enticing glimpse of the lost world of Catholic England - hidden from us by the veil of the Reformation and of intervening years. This world was one that might be more familiar to Latin-American worshippers than to modern English people.
- Churches were ablaze with colour, and gold highlights glittered in the light of many candles. These places of worship were stuffed with devotional images, which were adorned on festival days and adored on others. The Swansea Altarpiece retains more of its original colouring than most other surviving alabaster panels, but is still really a shadow of the glorious object it must once have been.” (BBC)

References

- V&A website
- BBC website



Resurrection of Christ, panel from an altarpiece set, 1450-90, with remains of the paint, Walters Art Museum, Maryland

Bas-Relief Carvings

- An **alabaster** panel from an altarpiece that was originally **brightly painted**.

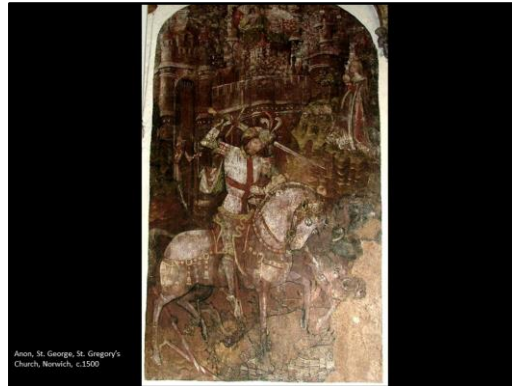
Notes

- Alabaster images in English churches may have survived the Dissolution of the Monasteries in the 1530s, but most **did not survive** the reign of King **Edward VI** following the Putting away of Books and Images Act 1549 ordering the destruction of all images. Indeed eight months after this act, in January 1550 the English Ambassador to France reported the arrival of **three English ships laden with alabaster images to be sold** at Paris, Rouen and elsewhere. Whether these were new images, or ones removed from English churches, is not entirely clear. From the middle of the sixteenth century, workshops focused instead on sculpting alabaster tombs or church monuments.
- Alabaster **quarries became exhausted** by the late 18th century and the industry died out.
- “In the fourteenth and fifteenth centuries, alabaster was a popular sculptural material in England, where it was in plentiful supply. The soft texture of the stone makes it easy to carve, and the translucent qualities of the surface offer an almost glowing beauty well suited to church decoration. Panels of carved and painted alabaster were pieced together to create large altar frontals, often showing scenes of the Passion of Christ or the Life of the Virgin. These altarpieces were made at workshops in Nottingham, in the region where the alabaster was quarried, and could be used in local churches or exported to continental Europe. This dramatic panel showing the moment of Christ's Resurrection exemplifies the detail and texture that could be achieved by sculptors working in alabaster. In this exquisitely refined carving, even very shallow relief can suggest a decided sense of depth by

depicting overlapping forms. The soldiers in front are in front of the open tomb, which is in front of other sleeping soldiers. The figure of the risen Christ is carved with such subtlety that even the fabric of his mantle appears soft. As Christ steps from the tomb, his foot rests so gently on the sleeping soldier that he doesn't even wake."

References

- Walters Art Museum, Baltimore, Maryland



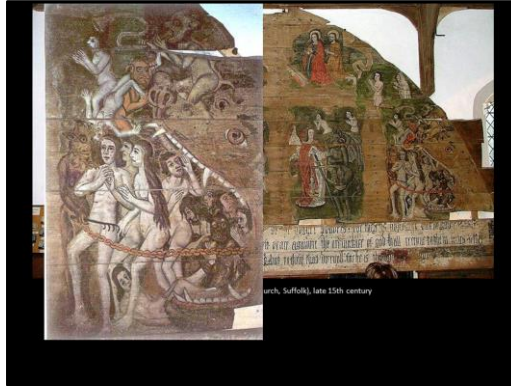
Anon, St. George, St. Gregory's Church, Norwich, c.1500

Wall paintings

- This St. George was hidden under whitewash in Norfolk. Unlike Italy these images were painted onto dry plaster (fresco secco).
- "St Gregory is famous for some of the finest wall-paintings in East Anglia. The best known is at the west end of the north aisle. It depicts St George killing the dragon, a magnificent city behind with the princess watching. It is fully twelve feet high, and vibrant with colour, as if it had been taken from a giant's illuminated book of Saints. The way the horse stares into the dying dragon's eyes is most powerful. The other fragments are above a window in the south aisle. The main part appears to be a doom, with Christ seated in judgement watching another figure, probably St Michael weighing souls. To one side is a Bishop, apparently preaching. This church was in the care of the Cathedral priory, which may suggest a meaning." (Norfolk Churches website)
- St George was made patron saint of England in the 14th century by Edward III but Edward the Confessor remained the traditional patron saint until 1552 when all saint's banners other than George's were abolished.

References

www.norfolkchurches.co.uk



Last Judgement (Wenhaston Church, Suffolk), late 15th century

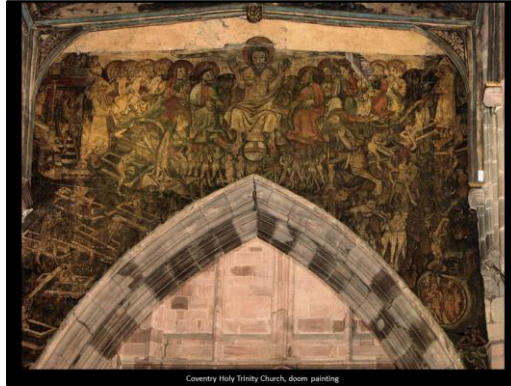
Hell's Mouth, Last Judgement (Wenhaston Church, Suffolk), late 15th century, Hell's mouth

- **Doom paintings** survive under whitewash. It is possible they had already been whitewashed over before the Reformation rather than hidden.
- This Last Judgement (or 'Doom' painting) is from above the rood screen. The saved in this one have crowns and mitres although kings and bishops are sometimes shown going to hell. There is a shadow where the statues of Christ, Mary (on the left) and St. John the Baptist (on the right) would have gone. It survived as it was whitewashed over and painted with the usual 10 commandments, the Word of God, or sometimes the Royal Arms (see below).
- In England it was not angry mobs that destroyed images, as on the Continent, but local bureaucrats efficiently doing a job. In Ludlow 26s 8d was paid for the rood screen to be repainted and a further 6s 8d for the Christ on the Cross to be taken down. The parish was forced to pay for the destruction. Some, but only a limited number, were shipped to the Continent before this was stopped.

Notes

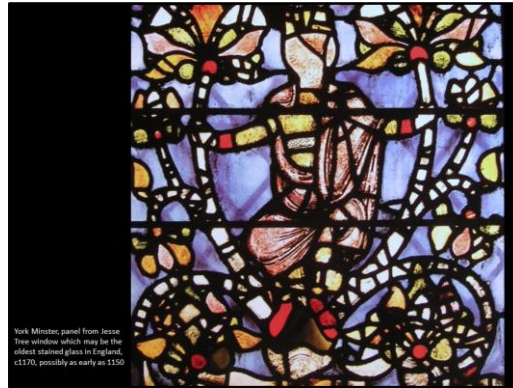
- A doom painting is a representation of the Last Judgement when Christ judges souls and sends them to heaven or hell. It was often painted on the west wall of churches so that it could be seen as the congregation left the church or on the chancel arch so that worshippers faced it during the service. They mostly date from the 12th and 13th centuries.
- The most famous doom painting is Michelangelo's The Last Judgement in the Sistine Chapel, painted 1537 to 1541, unusually sited behind the altar.
- The word 'doom' was first used c. 1200 and still survives in phrases such as the 'crack of doom' and the word 'doomsday'.
- Most were destroyed during the Reformation.

- Most have the same structure, on the left (Christ's right hand) is Heaven and Hell is on the right. Jesus Christ sits at the top with his right hand encouraging the saved and his left pointing down to Hell. He is flanked by the Virgin Mary on his right and John the Apostle on his left. Sometimes the Archangel Michael is in the centre weighing souls using scales to see if they are fit for Heaven. The person's soul sits one side while demons representing the person's sins try to force the other side down to Hell.
- During the Reformation the tympanum of the rood screen was white-washed over rather than being removed as it was a convenient surface on which to place the coat of arms of the king. Along the bottom of the tympanum was added from the Bible: *Let every soule submyt him selfe unto the authorytye of the hygher powers for there is no power but of God. The powers that be are ordeyned of God, but they that reseat or are agaynste the ordinaunce of God shall receyve to them selves utter damnacion. For rulers are not fearefull to them that do good but to them that do evyll for he is the mynister of God.* So scripture was used to justify the new regime.
- When Mary came to the throne the coat of arms was removed and although rood screens were meant to be removed this one seems to have remained.



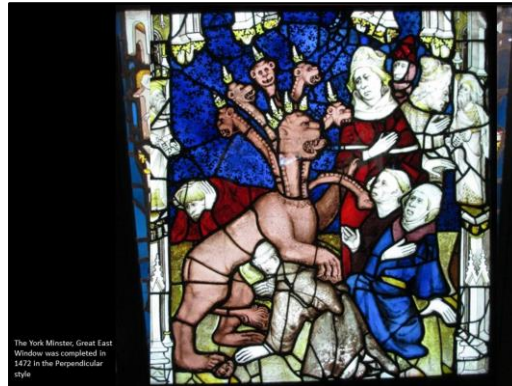
Coventry Holy Trinity Church, doom painting

- There are about 45 Doom paintings left in the country, with the most renowned being in Coventry's Holy Trinity Church.
- Dated to the 1430s, this "Last Judgement" style of image, known by many as the "**Apocalypse painting**", was only kept on view for around a century, before becoming victim to King Henry VIII's reformation. Many images, statues, shrines and other forms of decoration in churches were considered to be frivolous, and as a result of this, the medieval mural in Holy Trinity Church was white-washed over some time shortly after Henry's reign.
- More liberated times were to come, and in 1831, artist David Gee restored the painting and gave it a varnish coating to "preserve" it! The bitumen contained in the varnish soon caused it to darken, and half a century later the painting had once again virtually disappeared from sight. In 1995, discussions were held to find the best way to reveal and preserve the ancient painting. In 2002, work was underway and two years later the public can enjoy the work originally done by Coventry's medieval artists 50 years before Leonardo da Vinci painted the **Last Supper**.
- Note the two alewives on the right. The sin and crime of watering down ale was common but serious and the two alewives are shown wearing inappropriate headgear and offering a tankard to the devil.



England, York Minster, panel from Jesse Tree window which may be the oldest stained glass in England, c1170, possibly as early as 1150.

- **Stained glass**
- Stained glass was meant to be replaced but glass was expensive and a church without windows was not weather proof. For this practical reason stained glass was often left in place.



The York Minster, Great East Window was completed in 1472 in the Perpendicular style.

David and Goliath

- The glass was painted by John Thornton from Coventry between 1405 and 1408.
- It is the largest area of stained glass in a single window. It depicts the beginning and end of the world according to Genesis, the Acts of the Apostles and the Book of Revelations.
- The glass is currently removed for restoration and has been replaced by a photographic copy.
- The color is both 'pot glass', i.e. the molten glass mixed with metal oxides and 'flashing', when clear glass was coated with a thin layer of oxide. Paint based on iron oxide and ground glass bound with gum Arabic, wine or urine was used to paint details onto the coloured glass. To stain glass yellow a mixture of silver sulphide or silver nitrate and ground clay was painted onto the glass before firing.
- It is interesting to see how the changes affected the individual. The glass painter Baptista Sutton, worked on installing Laudian 'innovations' in the 1630s such as the east windows in Peterhouse chapel and the New Chapel at St Margaret's Westminster. Sutton reluctantly appeared as a witness at Laud's trial to give evidence concerning the restoration of 'idolatrous' windows on Laud's orders; he then went on to work for the London authorities in the early sixteen-forties removing and destroying stained glass, some of which was probably his own work. By the sixteen-fifties he was making windows containing Commonwealth arms. In 1641 Sutton was paid to assess the work required to 'reform' the east window in St. Lawrence Jewry, London. In 1641-2 the most offensive aspects of the window were removed. However three weeks after the formation of Robert Harley's committee in 1643, it was decided at a vestry meeting to remove all the coloured glass and replace it with clear glass - 'Protestant glass', as it was described by the

Parliamentary newsbook *Mercurius Britannicus*. The king's arms were, however, erected in the new plain window. It would not be long before this image was itself regarded as another false idol.

Notes

- David and Goliath (1 Samuel 17.49) shows David holding a sling in his right hand blessed by the hand of God above him while Goliath is dressed as a medieval knight.
- 'The Beast Makes War with the Saints'. From Revelations 13: 'And I stood upon the sand of the sea, and saw a beast rise up out of the sea, having seven heads and ten horns, and upon his horns ten crowns, and upon his heads the name of blasphemy. And the beast which I saw was like unto a leopard, and his feet were as the feet of a bear, and his mouth as the mouth of a lion: and the dragon gave him his power, and his seat, and great authority. And I saw one of his heads as it were wounded to death; and his deadly wound was healed: and all the world wondered after the beast. ... And there was given unto him a mouth speaking great things and blasphemies; and power was given unto him to continue forty and two months. And he opened his mouth in blasphemy against God, to blaspheme his name, and his tabernacle, and them that dwell in heaven.'



Gloucester Cathedral, Great East Window, stained glass, 1350s

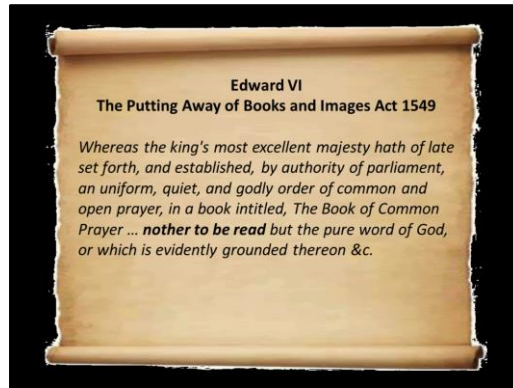
Gloucester Cathedral, Christ and the Virgin Mary, from the Great East Window, stained glass, 1350s

- Christ and the Virgin Mary are central in the window. The Virgin Mary is shown crowned seated on a cushion on a stone seat. Christ is shown with his right hand raised blessing the crowned Virgin Mary.
- When it was made in the 1350s the Great East Window was the largest window in the world. It is still largely intact and is one of the great examples of medieval English art.
- It was constructed following the burial of Edward II.
- It shows a hierarchy from earth at the bottom, rising through the shields of the nobility to bishops, abbots then saints, apostles and angels to God in heaven in the vault.
- The windows also contains St Lawrence, holding a small iron grid, St Thomas, holding a spear and St John the Evangelist holding a palm and eagle.



Edward VI and the Pope: An Allegory of the Reformation.

- To return to the image we saw earlier.
- Edward VI and the Pope: An Allegory of the Reformation. This Elizabethan work of propaganda depicts the handing over of power from Henry VIII, who lies dying in bed, to Edward VI, seated beneath a cloth of state with a slumping pope at his feet. In the top right of the picture is an image of men pulling down and smashing idols. At Edward's side are his uncle the Lord Protector Edward Seymour and members of the Privy Council.



- The destruction of books.
- The act orders **the destruction of all other religious books**, as it was thought they led to superstition and idolatry. It also commands everyone to deface and destroy images erected for worship.
- It does exempt tombs with the clause, "Provided always that this act, or anything therein contained, shall not extend to any image or picture set, or engraven upon any tomb in any church, chapel, or church-yard, only for a monument of any dead saint."
- The act was repealed by Mary I and re-established by James I.
- The Act was supported by the "Act against Superstitious Books and Images" of 1550.



The de Brailles Hours is the earliest surviving English Book of Hours, written in Oxford in the thirteenth century and illuminated by William de Brailles.

- **Many books were burnt** and so few early works remain.
- The scale of destruction was vast and is rarely discussed as an aspect of the Tudor period. About 6,000 volumes survive from the medieval period but this is equivalent to about three good-sized medieval libraries and we know there were hundreds of libraries.
- Manuscripts were also destroyed through lack of interest. In 1840 an antiquary found his fish had been wrapped with a Government document from the reign of James II. On enquiry he found the fishmonger had bought ten tones of 'waste paper' from Somerset House. It became public knowledge and it was found that the Chancellor of the Exchequer had sold priceless document going back to the reign of Henry VII as scrap paper.

Notes

- British Library: 'From around the middle of the thirteenth century, books of hours became the most popular type of illuminated manuscript. Private prayer books, these books contain an abbreviated form of the divine offices followed by monks and nuns, allowing lay people to follow a similar pattern of regular worship at particular hours of each day. This remarkable copy, made around 1240, is the earliest surviving English book of hours. The artist who made it signs himself 'W. de Brailles' and it seems very likely that he was the William de Brailles who lived in Catte Street in Oxford around 1230–1260, with his wife Selina. At this time Catte Street was mostly inhabited by people involved in the book arts. At the beginning of the manuscript is the hour of Matins of the Virgin, illustrated by images of the Betrayal, the Scourging of Christ, the Mocking of Christ, and Peter's third denial, with Peter shown weeping outside of the frame of what may be an initial *D(omine)* of the first word (Lord).'

- There is also the tale of one Jay, a fishmonger in Yarmouth.
 “In the year 1840, says William Shepard [Walsh], in an interesting article upon 'Lost Treasures of Literature' in *Lippincott's Magazine* for May, an antiquary bought some soles from a fishmonger in Old Hungerford Market, Yarmouth. The soles were wrapped in a large, stiff sheet of paper torn from a folio volume which stood at the fishmonger's elbow. When the purchaser unwrapped his purchase, his eye caught the signatures of Lauderdale, Godolphin, Ashley and Sunderland on the paper. The wrapper was a sheet of the victualing-charges for prisoners in the Tower in the reign of James II. The signatures were those of his ministers. The antiquary went back at once to Jay's shop. 'That is good paper of yours,' he said, assuming an air of indifference. 'Yes, but too stiff. I've got a lot of it, too. I got it from Somerset House. They had ten tons of waste paper, and I offered seven pounds a ton, which they took, and I have got three tons of it in the stables. The other seven they keep till I want it.' 'All like this ?' asked the antiquary, his heart in his mouth. 'Pretty much,' replied Jay; 'all odds and ends.' Jay obligingly allowed the antiquary to carry home an armful of the rubbishy papers. His head swam as he looked on accounts of the Exchequer Office signed by Henry VII and Henry VIII, wardrobe accounts of Queen Anne, dividend receipts signed by Pope and Newton, a treatise on the Eucharist in the boyish hand of Edward VI, and another on the Order of the Garter in the scholarly handwriting of Elizabeth. The government in selling the papers to Jay had disposed of public documents which contained much of the history of the country from Henry VII to George IV. The antiquary, little by little, was acquiring the whole pile, but he injudiciously whispered his secret about, and it became no longer a secret. The government were aroused to a sense of their loss, and the public clamoured for a committee of inquiry. It was then found that the blame lay with Lord Mounteagle, Chancellor of the Exchequer, and that the papers which had been sold for seventy pounds were, at the least, worth some three thousand pounds; most of them had by this time been lost beyond redemption.”(Manuscript Studies, University of Alberta)



A parandrus and a yale, Central or northern England, c. 1200-10, 220 x 160 mm, *Royal 12 C. xix, f. 30*, north or central England

- In spite of being as large as an ox with distinctive antlers and coat, the parandrus can conceal itself by assuming the color of its surroundings.
- Parandrus is an animal from medieval bestiaries. They were ox-sized, long-haired, with antlers and cloven hooves, but could change their shape at will.
- The yale is black and similar in size to a horse, with an elephant's tail. Bestiaries tend to depict this creature with the head of either a goat or a boar, as is the case here. The yale also has dramatically long horns, which can move independently. This way, the yale can fight with one horn facing forward and one facing backward with the option of swinging the back horn forward if the one in front is damaged.
- The yale was first written about by Pliny the Elder in Book VIII of his *Natural History*. The creature passed into medieval bestiaries and heraldry, where it represents proud defence.
- The yale is among the heraldic beasts used by the British Royal Family. It had been used as a supporter for the arms of John, Duke of Bedford, and by England's House of Beaufort. Its connection with the British monarchy apparently began with Henry VII in 1485. Henry Tudor's mother, Lady Margaret (1443–1509), was a Beaufort, and the Beaufort heraldic legacy inherited by both her and her son included the yale.
- Bestiary are derived from Pliny the Elder's *Natural History* and other sources and incorporate Christian symbolism.
- A bestiary, or *Bestiarum vocabulum* is a compendium of beasts. Originating in the Ancient world, bestiaries were made popular in the Middle Ages in illustrated volumes that described various animals, birds and even rocks. The natural history and illustration of each beast was usually accompanied by a moral lesson. This reflected the belief that the world itself was the Word of God, and that every living

thing had its own special meaning. For example, the pelican, which was believed to tear open its breast to bring its young to life with its own blood, was a living representation of Jesus. The bestiary, then, is also a reference to the symbolic language of animals in Western Christian art and literature.



Alabaster effigies of John Harington, 4th Baron Harington and his wife Elizabeth Courtenay, at the Church of St Dubricius, Porlock in Somerset (circa 1471)

- **The Act meant that tombs like this survived.**
- **Tomb sculpture** is an art form that **survived the Reformation**. This shows that **very high quality art** could be **found in parish churches** not just cathedrals.
- **Alabaster effigies** (c.1471) in the 13th century church of St Dubricius, Porlock (near Minehead), of John Harington, 4th Baron Harington(d.1418) and his wife Elizabeth Courtenay(d.1471), daughter of Edward de Courtenay, 3rd Earl of Devon(d.1419).
- The monument and effigies are believed to have been erected at the expense of Elizabeth's step-daughter the great heiress Cicely Bonville, Baroness Harington and Marchioness of Dorset (1460-1529), and are considered from their very high quality "**more befitting a cathedral** than a retired country church".

Notes

- St Dubricius is a 6th century British saint. He cured the sick in Wales by the laying on off hands.
- The female effigy may be compared to the smaller alabaster effigy, also wearing a horned head-dress, believed to represent Elizabeth Pollard (d.1430) in the parish church of Horwood, Devon.
- John Harrington (1384-1418) was favoured by Henry V (1413-1422) and accompanied him to France. He died during his second French campaign. His will specified the foundation of a chantry to pray for the souls of his father, mother and ancestors (in order to reduce their time in purgatory) but this was not done until 1474, three years after the death of his wife Elizabeth. Elizabeth survived her first husband and married secondly William Bonville, 1st Baron Bonville(d.1461). The style of armour worn by Baron Harington is of the period c.1470, as was worn in the time of his widow's death, and is not therefore an accurate representation of the armour worn at the time of his death in 1418.



Antonio Mor (c. 1517-1577), *Mary Tudor*, 1554, Prado

- Edward died of tuberculosis in 1553 and was replaced by the Catholic Mary Tudor. She ordered **all images to be replaced in parish churches at the expense of the local parish.**

Notes

- Mor was a Netherlandish portrait painter, much in demand by the courts of Europe. He has also been referred to as Antoon, Anthonius, Anthonis or Mor van Dashorst, and as Antonio Moro, Anthony More, etc., but signed most of his portraits as Antonio Mor.
- He was born in Utrecht and in 1547 moved to Antwerp. In the middle of 1550 he left for Portugal.
- After the sudden death of Edward VI in July 1553, the Spanish King Charles V saw the possibility of an alliance with England and broke of the engagement between his son Philip and his Portuguese princess. During the marriage negotiations Antonio Mor was sent to England to paint a portrait of Mary. It was much appreciated and Mor made three versions and it became the best known likeness of the queen.



Steven van der Meulen, *Elizabeth I (the Hampton Court portrait)*, c. 1552, oil on canvas, National Portrait Gallery collection. The identification is based on a 1590 inventory notation that it was painted by 'the famous painter Steven'. This has traditionally been identified as Steven van der Meulen but an alternative is Steven van Herwijck (c. 1530-1565/7), a Netherlandish sculptor and gem engraver famous for his portrait medallions.

- In 1558 Mary died and **Elizabeth ordered that images be destroyed again** at the cost of the local parish. It is possible that by this stage they were feeling slightly peeved.
- Elizabeth re-instated the Book of Common Prayer but not the 'Putting Away of Books and Images Act'.
- Elizabeth and her courtiers were more concerned with images of Elizabeth, as we shall see in a later talk.
- Note that this painting is **less than 10 years** after the previous painting and it is entirely different in style. I think this comparison undermines the argument that these stylized images of Elizabeth were because painting was still maturing and 'improving'.

Notes

- **Elizabeth nearly died in 1562.**
 - **Smallpox.** In 1562 Elizabeth almost died from smallpox and this led to an urgent search for a suitable **marriage**. This may be the basis of two changes to the royal portraits, the attempts to produce a **better likeness** and the start of using the portraits to convey political **propaganda messages**.
 - **Marriage.** This painting shows Elizabeth as fruitful and a prime **candidate for marriage**. It can also be interpreted as early vision of Elizabeth as **Astraea**, the virgin goddess of justice, innocence and purity who ruled the earth during the Golden Age when fruit and other crops were so plentiful no one needed to farm as they could just pick the food they needed.
 - **White face.** It is possible Elizabeth started to use heavy white makeup to

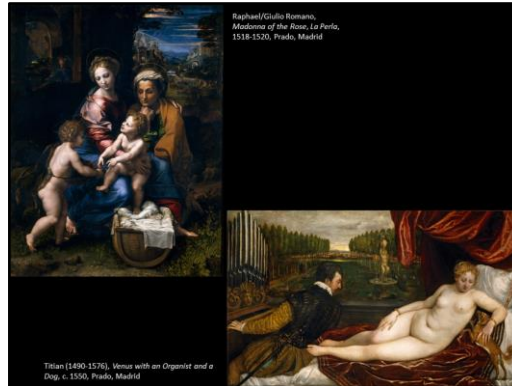
hide the smallpox scars and to wear a wig as there is some evidence she lost her hair at this time. Heavy white makeup was also fashionable perhaps because only workers in the field had a sun-burnt face. However, in the Clopton portrait she also had a white face and that was before she had smallpox.

- **Symbols.** Elizabeth is wearing **red and white dress**, the colours of the houses of Lancashire and York that combined in the Tudors. The **red rose** on her shoulder is a reference to the **Tudor** rose and to the **Virgin Mary**. She holds a gilly-flower or **carnation**, another symbol of the **Virgin Mary** as well as a symbol of **love and marriage**. At the end of the string of pearls is a celestial or **armillary sphere**, the first time this is used in a portrait and much used later. It is thought to refer to the **celestial harmony** that her reign has brought to the kingdom. The **gold background**, the gold throne, the gold royal coat of arms demonstrate **magnificence** and the **floral tapestry** on the right suggest **marriage** and her ability to have children and be fruitful.
 - From now on her portraits become more **symbolic** and I will start by looking at one of two **allegorical** paintings that tell us something about the **qualities** Elizabeth was trying to convey before all the symbols and myths are combined into the **propaganda messages** of her later great portraits.
- Steven van der Meulen (?Antwerp-?1563-64) Flemish painter best known for his Barrington Park portraits of Elizabeth of which this is the best example. Described in the 1590s in the catalogue of the Lumley collection as '*the famous painter Steven*'.
- This is the first more attractive portrait of Elizabeth since she became queen. There were competent artists, such as Hans Eworth but in 1563 it was said that Elizabeth '*hath been always of her own disposition unwilling*' for anyone '*to take the natural representation her majesty*'.
- **Provenance:** by descent through the Hampden family and the Earls of Buckinghamshire at Hampden House (Bucks.) Parts of the house are Elizabethan, the tower is 14th century. Elizabeth is alleged to have stayed there on her progresses. John Hampden is famous as the person who refused to pay Charles I's Ship Money and was prosecuted. A monument marks the spot he refused. The house is not open to the public but can be hired for weddings.
- The need to find a marriage partner was made more urgent by the fact that when close to death Elizabeth had named her favourite Robert Dudley, 1st Earl of Leicester, as her successor, on condition he married Mary, Queen of Scots. Dudley was someone that no one could accept. He was made an Earl in 1564 and Mary agreed in 1565 but Dudley refused. By 1566 Dudley reached the opinion she would **never marry** as she had maintained from the age of 8. From 1569 Dudley had a relationship with Douglas Sheffield and in 1574 she gave birth to a son called Robert Dudley. In 1578 Dudley (Leicester) married Lettice Knollys secretly, Elizabeth was furious when she found out. They had a son called Robert Dudley but he died aged 3.
- This is the earliest full-length portrait of Elizabeth issued the **same year** as the draft proclamation and it may have been issued in conjunction with it.

- The historian Roy Strong calls this and similar portraits Barrington Park type as a high-quality version was in that collection.
- The colours of the dress, red and white, reflect the union of the Houses of Lancashire and York and the plainness of the dress contrasts with her later garments. Red could only be worn by the monarch and close members of her household. She stands in front of a gold throne above which is the royal coat of arms. The fruit and flowers could signify her fruitfulness and willingness to marry. When she came to the throne in 1558 everyone thought she would soon marry. Her role as a woman on the throne was made more difficult by *The First Blast of the Trumpet Against the Monstruous Regiment of Women* a work by the Scottish reformer John Knox, published in 1558. It attacks female monarchs, arguing that rule by females is contrary to the Bible. Following her attack of smallpox in 1562 when she nearly died she gave the most convincing promise that she wished to marry but by the late 1560s it was increasingly clear that she did not intend to marry.
- The red rose on her shoulder is curiously surrounded by oak leaves which may signify the strength of her love. However, the paint of the oak leaves is a different composition of green than the other green pigment in the painting. In other portraits the rose has rose leaves and it is possible that Robert Dudley, whose emblem is the oak leaf, had the oak leaves painted on when he had possession of the picture at Kenilworth.
- Said to have been a gift from Elizabeth to Griffith Hampden when she stayed at Hampden House.
- The foliage, fruit and flowers are perhaps the first attempt at a still life in England.
- **Return of the Golden Age**, Geoffrey of Monmouth's 12th century *History of the Kings of Britain* was accepted as correct and Britain was founded and named by Brutus, the descendent of Aeneas who founded Rome. The Tudors are of Welsh descent and so the most ancient and descended directly from Brutus and the Trojans. The Golden Age was a period before history described in Ovid's *Metamorphosis*. It was a period of peace, harmony, stability and prosperity and was followed by the Silver, Bronze, Heroic and then the present Iron age, a period of decline.
- Sold at Sotheby's 22 November 2007 for £2,596,500 by the trustees of the Hampden settlement. It was bought by Philip Mould Fine Paintings of London. The painting has rarely been reproduced.
- **Symbols.** Based on Philip Mould website.
 - The excessive **gold** in the background suggests a medieval religious icon.
 - Elizabeth holds a **carnation** also called a gillyflower. In Greek, a carnation is dianthus which means the love of God. The carnation was an attribute of the Blessed Virgin Mary. Here it suggests Elizabeth is the Handmaid of God and the Queen of Heaven/England. She was the supreme governor of the Church of England. The carnation was also a symbol of love and betrothal, and can be interpreted here as a public declaration of the Queen's intention to marry.
 - The **armillary**, or celestial, sphere that hangs at the end of a string of large pearls hanging from the Queen's waist. The historian Roy Strong identifies this as the first painting to include this royal emblem. The device recurs in portraits of Elizabeth and her courtiers throughout her reign. It is thought to refer to the harmony which the Queen by her uprightness and wisdom has brought, and will continue to bring, to the kingdom: the religious settlement, the ending of the war

with France inherited from her sister Mary I, and, perhaps by her marriage and child-bearing, a settled succession.

- The most obviously symbolic area of the picture is the floral background to the right of Elizabeth. This is an allusion to the Queen's marriage potential, and shows a decorated tapestry of the type seen in Tudor royal palaces. Here the flowers, such as the honeysuckle, and some of the fruit are carefully arranged in pairs, and indicate the Queen's willingness to get married, while elsewhere in the tapestry we see ripened fruit, such as an open pomegranate, and even vegetables such as peas about to burst out from their pod, all of which are obvious symbols to the Queen's ability to bear children.
- Alexander Nowell, the Dean of St. Paul's, was very outspoken about the importance of marriage and succession when he spoke at the opening of Parliament in January of 1563, saying, *"All the Queen's most noble ancestors have commonly had some issue to succeed them, but Her Majesty none ... the want of your marriage and issue is like to prove a great plague ... If you parents had been of your mind, where had you been then?"*
- **Royal Coat of Arms.** Were first adopted by Richard I but were modified over the centuries. Elizabeth chose the English Royal Lion (on the left) and the Welsh Dragon (on the right), symbolizing she was Queen of England and Wales. The motto below her coat of arms was typically 'Semper Eadem' ('always the same'), the personal motto of Elizabeth I, but in this case it was the standard royal motto 'Dieu et mon Droi' ('God and my right').



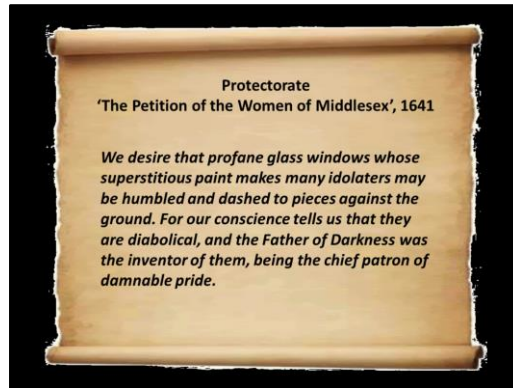
Raphael, *Madonna of the Rose, La Perla*, 1518-1520, Prado, Madrid, possibly by or assisted by Giulio Romano, the rose and the lower portion were added later by an unknown artist, repossessed by the Spanish ambassador Cárdenas
 Titian (1490-1576), *Venus with an Organist and a Dog*, c. 1550, Prado, Madrid, collection Charles I, then Colonel John Hutchinson

- The Putting Away of Books and Images Act was re-established by James I.
- However, James I and particularly Charles I brought a new view of paintings.
- James I address asking bishops to **allow crosses and pictures of the Apostles**, James was a staunch Protestant but **not a Puritan** so he was **criticized by both sides**.
- Charles I was the greatest art patron of any British monarch. He became one of the greatest collectors of paintings, including religious paintings, in Europe.

Notes

- The Prado contains two versions of Titian *Venus and Music* series, one with a dog (above) and one with Cupid. The one above was owned by Charles. There are five known works by Titian on the subject of Venus and Music, and all follow the same model, though the organist is sometimes a lutenist and the dog is sometimes Cupid, Staatliche Museum of Berlin, Metropolitan Museum of New York and Fitzwilliam Museum of Cambridge. These paintings have been interpreted in a variety of manners. Some historians see them as simple erotic scenes, while others consider them neo-platonic allegories of the senses, in which vision and hearing are instruments for knowing beauty and harmony.
- Raphael, *Madonna of the Rose* also known as *La Perla* was owned by Charles I. This painting, which the literature today tends to ascribe to Giulio Romano rather than Raphael, shows the Madonna in the foreground casting an affectionate eye on the young Christ Child and St John the Baptist, who play in front of her. With one hand she makes a reassuring gesture toward her own mother, St Anne, who is

represented in a meditative position. St Joseph sits in the background to the left under the shelter of several ruined classical buildings. On the right there is a serene landscape illuminated by touches of pinkish light. The painting was in the collection of Philip IV of Spain who gave the picture its nickname, *La Perla*, because he considered it the "pearl" of his collection.



- 'The Petition of the Women of Middlesex' was presented to Parliament in 1641 though some historians claim it is a fraud used to satirize 'masculine-feminines' or mannish women, 'a deformitie never before dream'd of'. There were also womanish men 'yong fellows who deckes themselues vp in effeminate fashions' are 'fit faggots for hell'.
- The reaction against Laudian innovation, officially sanctioned by Parliament in the **Protestation Oath** and the order of **1641** for the **removal and abolition of idolatrous images** from religious places, seems to have commanded broad popular support. It was not an oath but an undertaking, important as it did not bind the soul, to support Protestant beliefs and the King. It was interpreted at the time by Henry Burton as including everything in the Church however long it had been there that are idolatrous in the sight of God and against the scripture.
- The Church of Rome was seen as a **corrupting, feminine force** whose **idolatrous images provoked licentiousness**. The Roman Church was described as the '**Whore of Babylon**' from Edward's reign and the **gendering of the Roman Church as feminine** and the Church of England as masculine goes back to Henry VIII's reign.
- William Laud (1573-1645) was Archbishop of Canterbury from 1633 during the personal rule of Charles I. He was arrested in 1640 and executed in 1645. Laud was what was later called High Church and insisted on rituals that were based on those of the Roman Catholic Church.
- The pun 'give great praise to the Lord, and little Laud to the devil' is a warning to King Charles attributed to Archibald Armstrong, the official court jester. Laud was known to be touchy about his diminutive stature.



St Mary, Ufford, 15th century font cover

Angel corbel missed by Dowsing at Abington Pigotts

Medieval screen defaced by William Dowsing at the Church of St. Edward, Southwold, Suffolk.

- **William Dowsing** ('Basher' Dowsing) wrote of his visit to the church 'We brake 130 superstitious pictures', April 1643. Fortunately, no other counties apart from Cambridgeshire and Suffolk seem to have had, either an Earl, or a Dowsing of such fanaticism.
- At Abington Pigotts an angel remains without a defaced face. Some locals did not support Dowsing and a standard reply was to not be able to find their ladder.
- Dowsing rarely returned to churches unless the wardens had been uncooperative. He did return to St Mary, Ufford and records the font cover as '*glorious... like a pope's triple crown*', a criticism as 'glorious' meant 'pretentious'. The niches were empty (statues there today were added later) and the only image to object to was the pelican at the top pecking its own breast. This was a Catholic image of the Sacrifice of the Mass but it was also an image used by Elizabeth I. He did not order the font cover to be destroyed and never came back again.

Notes

- William Dowsing (1596–1668), known as 'Basher Dowsing, was an English iconoclast at the time of the English Civil War.
- In 1643 he was appointed 'Commissioner for the destruction of monuments of idolatry and superstition' to carry out a Parliamentary Ordinance of 28 August 1643 which stated that 'all Monuments of Superstition and Idolatry should be removed and abolished', specifying: 'fixed altars, altar rails, chancel steps, crucifixes, crosses, images of the Virgin Mary and pictures of saints or superstitious inscriptions.' In May 1644 the scope of the Ordinance was widened to include representations of angels (a particular obsession of Dowsing's), rood lofts, holy

water stoups, and images in stone, wood and glass and on plate.

- Dowsing carried out his work in 1643-4 by visiting over 250 churches in Cambridgeshire and Suffolk, removing or defacing items that he thought fitted the requirements outlined in the Ordinance. He recruited assistants, apparently among his friends and family, and where they were unable to perform the work themselves he left instructions for the work to be carried out. Sometimes the local inhabitants assisted his work, but often he was met by resistance or non-co-operation. His commission, backed up by the ability to call on military force if necessary, meant that he usually got his way. He charged each church a noble (a third of a pound) for his services.
- Dowsing is unique amongst those who committed iconoclasm during this period because he left a journal recording much of what he did, with many detailed entries such as this one dated Haverhill, Suffolk, 6 January 1644:
 - We broke down about a hundred superstitious Pictures; and seven Fryars hugging a Nunn; and the Picture of God and Christ; and divers others very superstitious; and 200 had been broke down before I came. We took away 2 popish Inscriptions with *Ora pro nobis* ('Pray for us') and we beat down a great stoneing Cross on the top of the Church.
- His own portrait survives in the Wolsey Art Gallery, Ipswich.



Eleanor Cross, Hardingstone, Northampton, 1290
 Charing Cross Eleanor Cross replacement, 1865

Queen Eleanor died near Lincoln in 1290. King Edward I had her body moved to Westminster and 12 crosses were erected at the sites where they rested overnight on the journey. There are three surviving crosses, including the one in Northampton.

- On **2 May 1643** an event took place that Richard Overton (1640-1663) claimed, half-jokingly, **caused the Civil War**.
- The **Cheapside Cross was demolished**. It had become the focus of bitter controversy and riots between competing groups of apprentices had taken place during 1642 and 1643.
- It was erected to commemorate Queen Eleanor at the end of the thirteenth century and had niches containing saints, apostles and a Virgin and child. When it was demolished bands of soldiers shouted their 'joyfull acclamations at the happie downfall of Antichrist in England'.
- By 1643 the bishops had been seen to adopt the 'popery' of William Laud (1573-1645), Archbishop of Canterbury from 1633, executed 1645. He was accused of being an Arminian, that is there is free will and believers can achieve salvation through the grace of God and their good acts.
- Parliament's order of 1641 for the removal and abolition of idolatrous images had been limited to the interior of places of public worship, and crosses had not been cited as offending objects. In August 1643 - three months after Cheapside Cross had been pulled down - the Commons ordered that **plain crosses were to be demolished in 'any open place'**, whether religious or non-religious sites. It was claimed the Chairman of the Committee for the Demolition of Monuments of Superstition and Idolatry danced a jig on a piece of stained glass taken down from New Chapel at Westminster. Of course all such claims were embellished or invented by the royalists when they returned. The **Puritans** were accused of

'beat[ing] down all things / Which smell but of Antiquity' out of a **desire for innovation and the new.**

- Parliament in the Protestation Oath and the order of 1641 for the removal and abolition of idolatrous images from religious places, seems to have commanded broad popular support. However as Parliament passed more **radical legislation** against images, including an ordinance of **1644** against **symbolic images** such as **lambs, lions and triangles**, the task of enforcement was increasingly assumed by the 'enthusiastically godly' who 'pushed the reformation beyond the point at which it might have expected to command a certain broad support', extending their iconoclasm to include items which had previously been the concern of separatists and sectarians, such as vestments, organs and the Book of Common Prayer. For the majority, once Laudian innovations had been removed and churches returned to their Elizabethan state they were satisfied.
- The most enthusiastic iconoclast was William Dowsing, mentioned earlier.
- The notorious assaults on cathedrals during the 1640s by Parliamentary soldiers can be interpreted: 'as **mindless vandalism** and the inevitable plunder and pillage of war; as an almost **ritualistic destruction** of symbols representative of the enemy; or even as the Puritan theology-in-action of a godly and reforming army.'
- Iconoclasm was extended by Parliament to include the Stuart monarchy which was associated with popery.
- Parliament made it clear that churches were not in themselves idolatrous and an ordinance was passed in 1648, which required church buildings to be kept in a state of good repair.
- When the Duke of Buckingham's art was sold off in 1645, those pictures that depicted the Trinity or the Virgin Mary were removed and destroyed. However the list of former royal paintings assigned to Cromwell at Whitehall and Hampton Court included depictions of religious subjects and when Colonel John Hutchinson purchased paintings that had belonged to the king they featured Mary, Christ and St. Mark.

Notes

- Richard Overton was a English pamphleteer and Leveller. He maintained that man is wholly mortal, that there is no distinction between body and soul and the going of the soul to heaven or hell a mere fiction.
- Charing Cross Eleanor Cross replacement. In 1865, a replacement cross was commissioned from E. M. Barry by the South Eastern Railway as the centrepiece of the station forecourt; about 160 feet (49 m) east of the original site. It is not a replica, being of an ornate Victorian Gothic design based on George Gilbert Scott's Oxford Martyrs' Memorial (1838). The Cross rises 70 feet (21 m) in three main stages on an octagonal plan, surmounted by a spire and cross. The shields in the panels of the first stage are copied from the Eleanor Crosses and bear the arms of

England, Castile, Leon and Ponthieu; above the 2nd parapet are 8 statues of Queen Eleanor.

- **The Eleanor crosses** were a series of **twelve lavishly decorated stone monuments** topped with tall crosses of which three survive nearly intact in a line down part of the east of England. King Edward I had the crosses erected between 1291 and 1294 in memory of his wife Eleanor of Castile, marking the nightly resting-places along the route taken when her body was transported to London.

References

Julie Spraggon, *Puritan Iconoclasm in the English Civil War*, Boydell Press, 2003

Richard Overton, *Articles of High Treason exhibited against Cheapside Cross, with the last Will and Testament of the said Cross* (a satire in verse), 1642.



Hubert Le Sueur (c. 1580-1658), Equestrian statue of Charles I, 1633, bronze, Trafalgar Square

- In 1660 Charles II was restored to the throne and the destruction of art for religious purposes stopped.
- On the site of the Eleanor Cross an equestrian statue of his father, Charles I, was erected. This had been hidden during the Interregnum.
- It was originally made in 1633 by Hubert La Sueur's, a French sculptor who trained in Giambologna's Florentine workshop. On a recommendation of Sir Bathazar Gerbier, he cast the famous bronze equestrian statue of the king for Richard, Lord Weston, Lord High Treasurer, for his house Mortlake Park in Roehampton.
- The statue was ordered to be **destroyed by Parliament** in 1649 but it was buried in the garden of the metal dealer charged with destroying it and it resurfaced at the Restoration and was erected in 1675 at the original site of the Eleanor Cross.

Notes

- The site is the official centre of London from which all distances are measured.
- The plinth dates from 1675 and the carved work is by Joshua Marshall. The design of the plinth is thought to be by Christopher Wren (1632-1723, anatomist, astronomer and architect) and Grinling Gibbons (1648-1721, a Dutch-British sculptor and wood carver) although this is hard to verify.



Christopher Wren, St. James's Church, Piccadilly, 1676-84, Puritan church interior, unusually a 'new build'. William Blake was baptised in this church in 1757. Church of the Gesù, Rome, 1584, the first truly baroque façade, Catholic church interior. The ceiling fresco, the grandiose Triumph of the Name of Jesus by Giovanni Battista Gaulli.

- In England the **Lollard movement** initially led by John Wycliffe had been calling for Church reform since the mid-14th century. It had been driven underground so it is not clear what influence it had by the 1520s.
- **Protestantism** in England was **more conservative** than in the rest of Europe. Henry VIII remained a Catholic but with himself as the head of the church rather than the Pope (the **Act of Supremacy** of 1534). The **English Reformation** was driven by the **needs of Henry VIII** to have a son and continue the dynasty. Many believed that the church was corrupt from the top downwards and needed to be reformed.
- The **Dissolution of the Monasteries** (1535-1540) under Thomas Cromwell gave a huge amount of church land and property to the crown and the nobility creating a powerful political force supporting the policy.
- There were opponents such as Thomas More and Bishop John Fisher who were executed.
- There was also a growing number of reformers who supported Calvinist or Zwinglian doctrines. When Henry died power transferred to **Duke of Somerset** and the **Duke of Northumberland**, ordered the destruction of images in churches, and the closing of the chantries. Under **Edward VI** the reform of the Church of England was established unequivocally in doctrinal terms. Under **Mary** the policy was reversed but she only reigned for five years. Under Elizabeth the **Elizabethan Religious Settlement** (the Revolution of 1559) formed Anglicanism into a distinctive English church tradition. It veered from extreme Calvinism to high church Catholicism but avoided the bloodshed seen in France. It was relatively successful until the **Puritan Revolution** or **English Civil War** in the 17th century.

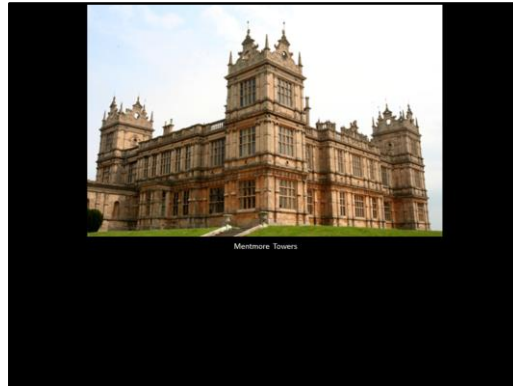
- On the question of images, Elizabeth's initial reaction was to allow crucifixes and candlesticks and the restoration of roods, but some of the new bishops whom she had elevated protested. In 1560 Edmund Grindal, one of the Marian exiles now made Bishop of London, was allowed to enforce the demolition of rood lofts in London, and in 1561 the Queen herself ordered the demolition of all lofts, although she sometimes displayed a cross and candlesticks in her own chapel. Thereafter, the determination to prevent any further restoration of "**popery**" was evidenced by the more **thoroughgoing destruction of roods, vestments, stone altars, dooms, statues and other ornaments**.
- The Puritans wanted the church to become more like the Protestant churches of Europe. The Puritans objected to **ornaments and ritual** in the churches as **idolatrous** (vestments, surplices, organs, genuflection), which they castigated as "popish pomp and rags".
- The destruction of art during the Reformation was iconoclasm, that is motivated by religious factors that included the Decalogue (the **Ten Commandments**, particularly the second) and a rejection of church authority and its trappings. The teachings of Swiss reformer Huldrych **Zwingli** (1484-1531, leader of the Reformation in Switzerland) gave rise to a vast number of followers who viewed themselves as being involved in a spiritual community that in matters of faith should obey neither the visible Church nor lay authorities.

Notes

- "Thou shalt not make unto thee any graven image" is an abbreviated form of one of the Ten Commandments which, according to the Book of Deuteronomy, were spoken by God to the Israelites and then written on stone tablets by the Finger of God. No single passage in the Bible defines idolatry and it has therefore been interpreted differently during different periods and sects.
- The Roman Catholic Church holds that one may build and use "likenesses", as long as the object is not worshipped. Many Roman Catholic Churches and services feature images; some feature statues. For Roman Catholics, this practice is understood as fulfilling the Second Commandment, as they understand that these images are not being worshipped.
- Some Protestants will picture Jesus in his human form, while refusing to make any image of God or Jesus in Heaven.
- Strict Amish people forbid any sort of image, such as photographs.



- Did it all end with the Reformation? Every age has destroyed what was regarded as old-fashioned building and structures.
- Nonsuch Palace was demolished. “The palace was incomplete when Henry VIII died in 1547. In 1556 Queen Mary I sold it to Henry FitzAlan, 19th Earl of Arundel, who completed it. It returned to royal hands in the 1590s, and remained royal property until 1670, when Charles II gave it to his mistress, Barbara, Countess of Castlemaine. She had it pulled down around 1682–3 and sold off the building materials to pay gambling debts.” (‘King Henry's Lost Palace’, britishlocalhistory.co.uk)
- Half of Hampton Court was demolished.
- Victorians destroyed large parts of London



Mentmore Towers, designed by Joseph Paxton and built between 1852 and 1854 for Baron Mayer de Rothschild.

- Since 1900 1,200 country houses have been demolished. By 1955 one country house was being demolished every five days. This has been described as a cultural tragedy.
- As late as 1975, the British Labour government under James Callaghan refused to save Mentmore, thus causing the dispersal, and emigration, of one of the country's finest art collections. The Government was offered the house and contents for £2m and although it was strongly argued by Roy Strong, Director of the V&A, after three years the Government decided against the offer and the contents alone were sold by the executors for £6m.
- During the 1960s, historians and public bodies had begun to realise the loss to the nation of this destruction but it was not until 1984 that it became obvious that opinion had changed