

Glazing at Woking Palace

The Building Accounts for Woking Palace show that the glazing work at the Palace was in the hands of first Barnard Flower and then Galyon Hone. Although the glass there has all gone now, it is pleasing to note these two glaziers were also responsible for the glass work at King's College Chapel Cambridge during the reigns of Henry VII and his son Henry VIII. The quality of the work at the Chapel gives some idea as to what the standard of the glass at Woking must have been.

There is first mention of the Guild of Glaziers 1328. Glass was a luxury item and as important then in weatherproofing buildings and letting in light as it is today. The medieval members would have been craftsmen or masters of workshops mostly making plain leaded windows. Stained glass was generally confined to cathedrals and other churches where it was used to depict Biblical subjects for educational as well as decorative purposes. Most of the coloured glass used in such windows was originally imported from Europe and skilled craftsmen from the continent often worked in England, although they were not entitled to join the English Guilds.

London was the biggest and most important city during medieval times. The London Guilds played a major role in the lives of the people there and the power of their members increased as the years passed. The Guilds controlled the way in which trade was conducted in the city and members also became involved in civic duties and were appointed to important and influential positions in the community. The guilds effectively ran the medieval city and controlled commerce.

William Neve was appointed King's glazier by Edward IV in 1476 and renewed in this post for life by Richard III. He is said to be the author of a likeness of Edward IV dating from about 1492 in the great North window of the North West transept of Canterbury Cathedral.

Guilds were self regulating institutions which kept their members under tight control and monitored standards rigidly. When Henry VII came to the throne, the London Company of Glaziers and Painters on Glass regulated the craft of stained glass within the capital. Initially confident of a continuous flow of commissions from the court and City they did not feel threatened by the immigrants from the Low Countries who were gradually moving into Southwark which being south of the river was outside the City of London.

Among these immigrants were the Flemings who designed and made the windows of King's College Chapel, Barnard Flower and Galyon Hone.

Barnard Flower came to England from Flanders where Antwerp, Bruges and Ghent were in the forefront of modern art and design. By September 1496 he was working for the King and in letters patent dated 6th April 1497 Henry stated that he was currently employing the glazier at Sheen Palace. This meant that Flowers had an official licence to work in England on condition he remained in Southwark. He was as a result shielded from the restrictive policies of the Glaziers Company.

Henry VII was not very impressed by Neve's *old fashioned style* or that of the London Glaziers Company, preferring the talented immigrant whose skills he had long admired. According to Simon Thurley in his book, *The Royal Palaces of Tudor England, from about 1500 all major royal glazing contracts went to foreigners*. It was no surprise, therefore, that Flower was appointed King's glazier in the spring of 1505 after Neve's death

Galyon Hone who described himself as *a native of Holland and a subject of the Emperor* was born in the Netherlands and trained as a glazier in Antwerp. He had settled in England by 1510, where he had a house and a fine garden in the neighbourhood of St Thomas's Hospital and worked as one of Barnard Flower's team on projects that included Whitehall Palace, Hampton Court and Eton College. The will of a painter, Henry Blankston mentions that his daughter married the son of Hone according to Simon Thurley.

When Flower died in 1517, Henry VIII appointed Hone to the vacant position, overlooking, as his father had done, any likely English candidates from the London Company of Glaziers. Because Henry put up or modernised many more buildings than his father, with showy glass an essential feature, Hone's status was higher than that of Flower, as was his sense of self-importance. Tantalising glimpses of his private life suggest an obstreperous, energetic character who applied the same drive and self-confidence to his profession, and who achieved a position that would have been impossible without the support of the king.

When Henry resolved to divorce Katherine of Aragon and ordered that Katherine's arms and badges be replaced by those of Anne Boleyn he set in train a process of replacement which continued as long as queens were disposed of and new marriages took place. There was therefore much work for Hone as in addition to the need to remove any trace of a new Queen's predecessor at the various Royal palaces he had to provide for the

current Queen's tastes and immediate family. Hone died in 1551 thus surviving his patron long enough to complete his commissions.

If the glaziers were the same at Cambridge and Woking, the task at each site differed. In Cambridge the two glaziers were playing their part in a process which began in Henry VI's reign and was not complete until Queen Victoria was on the throne, whereas Henry VIII had many palaces and it would have been ridiculously expensive to keep all of these in good repair. Far better to leave such repairs until a visit was contemplated when redundant arms and badges could be removed and replaced by current ones.

Thus in July 1511 Barnard Flower was glazing the hall at Woking and in August 1534 Galyon Hone was busy on bay windows in the Queen's chamber, her privy chamber, her bed chamber and her mother's chamber and other glass in the Queen's stool chamber. Elsewhere glazing was taking place in the hall, the King's privy kitchen, on the stairs and in the lodgings set aside for the Duke of Norfolk, the Lord Marquis of Exeter and Thomas Cromwell. The King had married Anne Boleyn in January 1533 so all this work must have been commissioned prior to a visit to Woking by Henry and his new Queen.

The Oxford English Dictionary mentions that the oriel window - a projecting or bay window near to the high table - was introduced in the English hall 1300-1460. So what were described above as bay windows could well have been oriel windows.

More glazing work was carried out the following year involving the King's gallery, the Queen's chamber of presence, the hall, Lord Wiltshire's chamber (Anne Boleyn's father), the wardrobe of the Queen's robes and Sir Henry Norris's lodging.

The next work we have details of is in 1537 when Anne Boleyn has been beheaded and Henry has married Jane Seymour. This work involved the King's watching chamber, the Queen's bedchamber, the hall and Thomas Cromwell's chamber. By late summer 1539 Jane Seymour has died and Henry is seeking a new wife, glazing being carried out in the King's waiting chamber, the King's privy, the Queen's waiting chamber, the gallery, Sir Thomas Henage's chamber, Sir Anthony Knevet's lodging, the Duke of Norfolk's lodging, on the stairs and the Earl of Southampton's lodging.

Henry has married Anne of Cleves, had that marriage annulled and married Katherine Howard by 1541 when there is work in the Queen's lodging, Sir Thomas Henage's chamber, Lady Portland's chamber, the hall and Sir Anthony Browne's lodging.

Katherine Howard has been beheaded and Henry is about to marry his last wife, Katherine Parr in July 1543 when just before the marriage there is glazing in the King's *raining* chamber, the Queen's dining chamber, her watching chamber, the old cage (a small prison), the Lord Chamberlain's lodging, the Lord Privy Seal's lodging, Lady Mary's lodgings (the future Queen Mary) and Sir Anthony Browne's lodging. Later that year there is work in the King's privy, the Earl of Bedford's lodgings, the Clerk Controller's lodging, Lady Margaret Douglas's lodging, the hall, the King's gallery, the wardrobe of the King's robes, the maids' chamber, the privy larder, Thomas Carwarden's lodging and Doctor Butt's lodging.

The site was not that much visited by royalty after the death of Henry VIII (although there were visits from time to time). As a consequence the incidence of maintenance and repairs to the structure probably declined from Henry's time. The accounts that we have include the following work carried out in the reigns of Edward VI and Elizabeth which probably involved glazing work although the name of the glazier is not necessarily apparent.

1574-75 (Elizabeth I)

Two galleries were built by the carpenter John Alfeilde and the bricklayer John Champtrye.

The first gallery is described as *annexed to the old galliry towardes the counsyd'* and elsewhere as *the great gailiry at the hall end on the courte syde*. It was 50 feet long with four bay windows, a great *carrel* window and nine *clerestory* lights distributed throughout the total combined length of the old and new galleries. The base of the gallery was brick, the upper part timber. Similar in kind was the second gallery, *towards the watersyd on the south syde of t'house towardes the mead*; this was 108 feet long and 10 feet wide overall and had one great *carrel* window, two bay-windows and four *clerestory* lights.

In the same year Atfeilde is said to have made another *carrel* window for the presence chamber but this (was) only one item in an almost total reconstruction of that apartment undertaken in 1578-9 (see below).

1578-79 (Elizabeth I)

Reconstruction of Presence Chamber

The work is described as:

taking the Ruffe and one side of th'olde chamber of presens downe to the groundsand new framynge the said ruffe Arches and fflowers in story Ten fote wider, and new groundseeling the same Arches, framinge & setting? iij particions and an outeside story with windows and dores for iij lodgings under the presens chamber & larging the same in length xviiij fote and in bredth viiiij fote, and makege a great carrowle wyndowe ij stories from the grounde & one baye windowe & vij clerestorye windowes with iij particions and dores belonginge to the said chamber of presens

1579-80 (Elizabeth I)

A great new window of stone extending through two stories to the battlements was built at the end of the great gallery by the masons Edward Mercer and Richard Anderson. The Sergeant Painter. William Herne, painted all the new work and much of the old.

1580-81 (Elizabeth I)

The presence chamber was again modified by 'castinge oute of a greate clerestorie lighte'. If this was, as it seems, an after-thought, it is in line with refenestration in the presence chambers at Whitehall and Greenwich at this date.

According to *Annals of an Old Manor House* by Frederick Harrison, the definitive source of information about the house and its history, it is possible that some of the fine glass at Sutton Place was brought from Woking Palace. *It may be partly by chance, and possibly by some removal of painted glass from the old manor house at Woking, but it is singular that today we find in the windows and quarries of the hall arms, emblems and devices of a great number of historic persons and families, all of whom had some connection with the past history of the manor who had owned it, or had been visitors in it, or were friends and colleagues of its owners. Amongst these may be mentioned, the Beauforts, Edward IV and Richard III, Henry VII and Henry VIII, the Earls of Arundel, Earls of Derby and Dukes of Norfolk, Archbishop Bouchier, Catherine of Aragon, Sir*

Reginald Bray, Edward VI, Mary Tudor, Philip of Spain, Queen Elizabeth, Bishop Gardner, Paulet, Marquis of Winchester, Charles II and the Earls of Onslow.

Anyone wanting to learn more about the history of the King's glaziers and in particular the glass in King's College chapel would be strongly advised to consult the late Carola Hicks' book *The King's Glass* published in 2007 by Chatto & Windus.

© Phillip Arnold,

November 2010