

Intellectual Archive

$$\frac{R^2}{2A^2} = \frac{8\pi G}{c^4} \frac{T^2}{H}$$
$$\Omega = 4 \frac{(1+2A^2 - 4A^2)}{(1-2A^2 + 4A^2)} = A(1+4A^2 - 2A^2)$$
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$$\frac{r^2 + \epsilon}{c^2} \approx 10^{-10} \div 10^{-11}$$

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The Coronation of Anne Boleyn as Queen of England and the British Coronation Ceremony

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For most of my life I have been adored by fools and hated by people of good sense,
and they all make up stories about me in which I am either a saint or a whore.

But I am above these judgments, I am a Queen.

Philippa Gregory, The Other Queen

Abstract

This year marks the 500th anniversary of the coronation of Anne Boleyn as Queen of England, on 1 June 1533. The paper devoted to the coronation of Anne Boleyn as Queen of England. She was the Queen of England from 1533 to 1536 and the second wife of King Henry VIII. Anne Boleyn would come to be one of the stalwarts of the historical drama. Anne Boleyn was one of the most powerful women in the world in the 16th century. She was that rare phenomenon, a self-made woman. The author presents the event of Tudor history: Anne Boleyn's coronation procession, Anne Boleyn's coronation, the crown of St. Edward, with which Anne was crowned, the Imperial Crown and the Tudor Crown. The British coronation ceremony at Westminster Abbey is a time-honored tradition that has been taking place for over a thousand years. The coronation is steeped in pageantry, religious significance, and symbolism, with many ancient traditions being observed during the ceremony. This paper is explored some of these traditions and their significance. Remembered *The Canterbury Tales* by Geoffrey Chaucer, *Henry VIII* by Shakespear, coronation music by Thomas Tallis and Handel, Ann Boleyn's coronation ballad *The White Falcon*.

Key words: Tudor history, Henry VIII, Hampton Court Palace, the British coronation ceremony, Anne Boleyn's coronation, coronation music, students, intercultural and professional competencies.



Fig. 1. Hampton Court Palace



Fig. 2. Anne Boleyn and Henry VIII.
Claire Foy as Anne Boleyn in *Wolf Hall* (2015) [173].

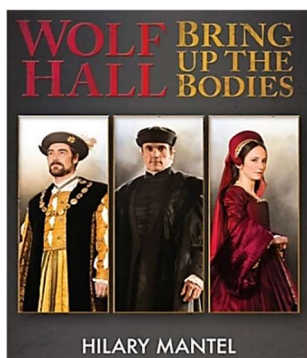


Fig. 3. Hilary Mantel's novels.



Fig. 4. Rosa Anna Boleyn.



Fig. 5. St Edward's Crown .

"To us [Anne Boleyn] appears inconsistent – religious yet aggressive, calculating yet emotional, with the light touch of the courtier yet the strong grip of the politician—but is this what she was, or merely what we strain to see through the opacity of the evidence? As for her inner life, short of a miraculous cache of new material, we shall never really know. Yet what does come to us across the centuries is the impression of a person who is strangely appealing to the early twenty-first century: A woman in her own right – taken on her own terms in a man's world; a woman who mobilised her education, her style and her presence to outweigh the disadvantages of her sex; of only moderate good looks, but taking a court and a king by storm. Perhaps, in the end, it is Thomas Cromwell's assessment that comes nearest: intelligence, spirit and courage"(Eric Ives *The Life and Death of Anne Boleyn* [94]).

"Anne brought into Henry's life that combination of youthful charm and mature sophistication that Katherine possessed no longer. She was adept at the game of courtly love and her relationship with Henry began as just another chivalric flirtation. Indeed, Anne's behaviour in the early days of their relationship can be explained as the anxiety of one who perceived that the game was getting out of hand" (Derek Wilson, *A Brief History of Henry VIII*, 2009 [13]).

**Fig. 6. Hampton Court Palace.
The Great Gatehouse.**



During his reign, Henry VIII lived with all six of his wives at Hampton Court Palace (London) (see the video [47]). It is a house of the happiest memories but also the saddest woes (Fig. 6). After Henry VIII's death, his children Edward VI (1537–1553) (Fig. 7, [37]) (see the videos [24; 136]), Mary I (1516–1558) (Fig. 8, [87; 172]) see the video [130], and Elizabeth I (1533–1603) (Fig. 9, [129]) see the video [39] continued to use Hampton Court as a royal residence [36], see the video [48; 33].



Fig. 9. Elizabeth I of England,

Fig. 7. Edward VI, painted circa 1550. Fig. 8. Queen Mary I of England. English School, circa the 1560.

Sadly, Anne Boleyn, Elizabeth Ist mother, is most remembered in the month of May for her demise and ultimately bloody execution. But actually, if we go back in time to 1533, just three years previous to her death, then we will learn that the month of may

holds another anniversary for the Tudor Queen consort. It was in fact the 1st of June 1533 that a spectacular event occurred, but for four days previous, Anne Boleyn was celebrated through parties and extravagant decorations, all in an attempt to show support and promote Anne as the newly (Almost) anointed queen of England and mother to the future heir to the throne. Anne must have felt such joy and relief, as she finally knew that the past years had been worth it. All of her uncertainty was coming to an end, and what a monumental moment it was going to be for her (**see the video [145]**).

Most historical writers who write of Anne Boleyn seem to agree on at least one thing: she was not beautiful (Fig. 10). Yet, if Anne wasn't a raving beauty, why was the King of England so infatuated with her? If you look a little deeper into not only Anne's appearance, but also her character itself, several



Fig. 10. Anne Boleyn.

possibilities emerge. Perhaps it was her distinctive French hood and wild, dark hair. Perhaps it was her matchless skills as a dancer and singer. Perhaps it was the way she carried herself, exuding a confidence usually found only in queens. Or, perhaps it was even her fiery spirit and the way she always spoke her mind. The answer, ultimately, is everything. Everything about Anne was different and made her more attractive than any other woman Henry had ever seen. Seeing her and speaking with her was all Henry needed to know what he wanted and desired above all things—Anne [108], **see the video [133]**.



In short, Anne had many admirers including the poet Thomas Wyatt and Henry Percy, the Earl of Northumberland (**video [43]**), **Fig. 11. The secret wedding.** But, this made Henry VIII all the more ***The Tudors, 2007 [148]*** lovestruck by her and he callously broke off Anne's engagement to Percy. The courtship of Henry VIII and Anne Boleyn would take place over the course of some years. King Henry VIII originally courted Anne to become his mistress but she refused his offers holding out for marriage. He married Anne in January 1533 (Fig. 11) while he was still technically married to his first wife. Anne was later crowned Queen at Westminster Abbey six months later [76] (Fig. 12), **see the video [112]**.



Fig. 12. As wife and Queen. Anne Boleyn (Natalie Dormer, *The Tudors, 2007 [151]*).

Below we give *A Timeline of Events* that period.

A Timeline of Events

1st September 1532. Anne Boleyn receives the title of marquis of Pembroke [98; 99; 163], see the video [1] (Fig. 13)

Around 1st October 1532. Thomas Cranmer is recalled from Germany. Henry sends a special messenger to 'hasten his return' [56, p. 163].

October–November 1532. Henry and Anne travel to Calais to meet Francis I [25]. Anne spends her time in Calais living like a queen in all but name [4; 71] (Fig. 14; 15).



Fig. 13. Anne Boleyn receives the title of marquis of Pembroke [1].



Fig. 14. Calais The Tudor Gateway to Continental Europe.



Fig. 15. Anne Boleyn marquis of Pembroke and Francis I [1].

October–November 1532. Most historians agree that at some point either on the return leg of the Calais journey or during their travels from Dover to Eltham, Anne slept with Henry.

November 14, 1532. Edward Hall reports that Henry and Anne were secretly married on this day. Henry and Anne land at Dover and the chronicler, Edward Hall writes, 'the king after his return married privily the Lady Anne Boleyn... which marriage was kept so secret that very few knew it' [518, p. 107].

Christmas of 1532. Anne Boleyn's First Christmas as England's Secret Queen [20] (Fig.16).

January 1533. Applicants for places in Anne's household are advised that they won't need to wait much longer.

January 24, 1533. The news that a Boleyn protégé would be the next archbishop of Canterbury circulates around court.

January 25, 1533. Henry and Anne's secret wedding ceremony probably took place on St Paul's Day (Fig. 11). David Starkey believes this was their second secret wedding. According to Eric Ives it was around this time that Anne may



Fig. 16. Christmas of 1532.

have also begun to suspect that she might be pregnant (see the videos [14; 153; 5]). The first marriage in November 1532 had been designed to reassure Anne. The second, with its half-invocation of Papal authority was intended to reassure Henry's subjects. When news of it leaked, which it quickly did, it would suggest that Henry had received the nod from Rome [51], see podcasts [162; 14].

January 26, 1533. Thomas Audley is promoted to the rank of chancellor.

February 7, 1533. Anne Boleyn's father, the earl of Wiltshire, tells the earl of Rutland that the king



Fig. 17. Claire Cooper as Anne Boleyn and Scott Arthur as Henry VIII [97].

is 'determined to marry Anne at once' [56, p. 163], (see the video [146].

February 1533. Chapuys, who had been kept in the dark about the wedding, reports that Henry had been formally betrothed.

February 15, 1533. Anne begins dropping hints around court about her pregnancy and on the 15th Chapuys reports that Anne told the duke of Norfolk that if she wasn't pregnant by Easter she would undertake a pilgrimage to pray to the Virgin Mary [56, p. 163].

February 24, 1533. Anne and Henry hold a great banquet at Whitehall Palace where Henry doted on Anne and ignored many of his important guests (Fig. 18). Alison Weir describes how by the end of the night Henry was drunk and very merry and the Duchess of Norfolk heard Henry refer to Anne's 'great dowry and rich marriage' [168, p. 242]. Henry was referring to all the sumptuous furnishings and gold plate that now belonged to Anne.

Late February 1533. In the presence of many courtiers, Anne is heard to tell one of her favourites, probably Wyatt, 'that she has developed a craving for apples, which the king said was a sign that she was pregnant but which she had denied – clearly in jest, for she went back to her room laughing loudly' [56, p. 163].

March 1533. Montmorency, the grand maitre of the French royal household, is still addressing Anne as Madame la marquise.

March 13, 1533. Anne's brother Rochford (Fig. 17) is sent to France with a secret message for Francis I [168, p. 243].

March 14, 1533. Cranmer introduces the Appeals bill in the Commons (Fig. 18).

March 30, 1533. The new archbishop is consecrated.

March 31, 1533. Chapuys is still only passing on rumours of a marriage and speculating that it would take place after Easter.

April 7, 1533. Rochford returns to England and King Henry VIII summons his council and informs them that he has married Anne and that she is pregnant with the heir to England [168, p. 242].

April 9, 1533. Norfolk and Suffolk go to Katherine of Aragon at Ampthill to tell her that the king is married and that she should abstain from the title of Queen and should instead be referred to as Princess Dowager of Wales.

April 12, 1533 (Eve of Easter Day). Anne Boleyn attends mass as queen.

April 12, 1533. Carlo Capello from Venice reports that Henry has already been married for several months.

May 28, 1533, Archbishop Cranmer judged Henry VIII and Anne Boleyn's marriage good and valid [21], see the video [166].

June 1, 1533. The coronation of Anne Boleyn as Queen of England at Westminster Abbey (Fig. 19, 21), see the video [11].



Fig. 18. A great banquet.



Fig. 17. Anne's brother Rochford.



Fig. 18. Thomas Granmer.



Fig. 19. Westminster Abbey.



Fig. 20. Rosa Anna Boleyn.



Fig. 21. The coronation of Anne Boleyn. *The Tudors* (2007), see the video [152].

One of the things most wondered about Anne Boleyn is whether or not she truly returned the king's love during this long courtship. That question has no definite answer, but nonetheless Anne is often portrayed as a power-hungry seductress, with her eyes on the throne from the very beginning. This scenario is fabrication at its best, over looking how strongly Anne resisted Henry's advances in the first place (**see the video [50]**). She respected herself far too much to become his mistress. She knew she couldn't be his wife because, despite whatever Henry said, Anne knew that he was still a married man. Furthermore, it should be noted that it was Henry who proposed the prospect of divorcing Katherine and making Anne his new queen. If Anne did truly fall in love with Henry, would this have been the point where she did? It is highly likely. After all, before Henry proposed the idea of marriage, Anne had no reason to think that Henry's feelings for her were anything more than a passing infatuation. His determination to make her his queen, however, proved his feelings to be real [108], **see the video [114]**.

The coronation is the ancient ceremony of crowning a new monarch (**see the video [102]**). Crowns are ancient symbols of majesty and dignity. The ceremony takes part on, or soon after, the king or queen's accession and is steeped in tradition. The main parts of English coronations have remained unchanged for a thousand years. These same traditions were used for the coronation of the last monarch, Queen Elizabeth II, in 1953, and are likely to be used for the coronation of her son, King Charles III in 2023.

Liber Regalis, meaning "Royal Book" (Fig. 22), describes how to organise a coronation. This beautiful manuscript was created in 1382 and the order of coronations within it has remained largely the same in the 600 years since [31], **see the video [119]**.

The celebrations surrounding Anne Boleyn's coronation began on 29 May, when the summer queen processed amidst an enormous flotilla of barges up the Thames towards her first stop en route to Westminster. This first stop was the Tower of London (Fig. 23), adjacent to the City of London. It was the tradition that the monarch would stay at the Tower before processing through the City, down the Strand (then the main thoroughfare linking the city with the royal enclave of Westminster) to reach Westminster Hall ahead of the following day's coronation Anne lodged at the tower over two

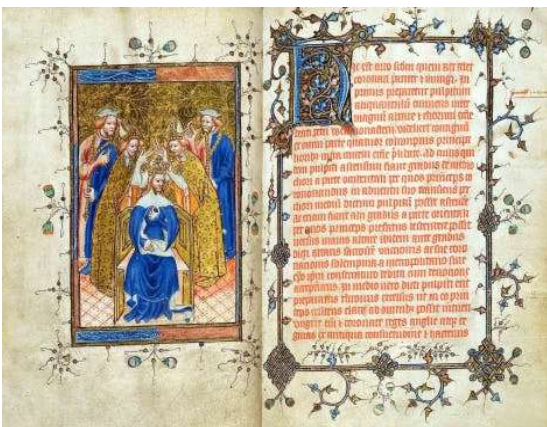


Fig. 22. *Liber Regalis* ("Royal Book").



Fig. 23. The White Tower, London.



Fig. 24. Chapel of St John inside the White Tower.

days from her arrival on 29 May to her departure on 31 May. During her stay (Fig. 25; 26, 27), there was feasting and the ceremonial creation of new 'Knights of the Bath', all part of the traditional coronation festivities [18].



Fig. 25. Natali Portman as Anne Boleyn at the Tower [138]. **Fig. 26.** Anne Boleyn's apartments at the Tower.

The ceremony began the day after Anne arrived at the Tower on Friday, 30 May 1533 and continued overnight into the following day, 31 May (see the video [16]). Edward Hall, the chronicler, describes that initially, dinner was served with all the knights-to-be present as guests. Afterwards, these men were led to their chambers in the White Tower (Fig. 23), where they were ceremonially bathed (Fig. 28).



Fig. 27. Anne Boleyn arrived to London.



Fig. 28. Ceremonially bathing.

During this celebration, eighteen new knights of the Bath were created and given the honor that many men in the sixteenth century aspired to. Many of these men were supporters of the Boleyns, which just showed Henry VIII's favor towards his new wife and her background even more. Not only were these men being publicly honored during the soon-to-be Queen's grand celebration, but they were invited to celebrate along with the royals. They were being accepted at the same time that Anne was, and this certainly made for an exciting, festive occasion [135].

An old account of the ceremony from the time of Henry IV's coronation, 140 years earlier, describes the ceremony, which we might assume had changed little over

the intervening period. Traditionally, the king entered one of the chambers in the White Tower in procession. Each knight was already in their bath. The monarch then inducted each knight by turn with words about the vows they were to uphold, dipping his fingers in the water and making a sign of a cross upon their naked back [40]. Afterwards, the knights were dried and dressed before resting in a nearby bed (see the video [53]).

At some point, the knights-to-be were summoned by a curfew bell. Attendants would dress them as monks, and the men would process to the ancient chapel of St John (Fig. 24), where their new armour and insignia awaited them. There, the knights would keep vigil, near the high altar, for the rest of the night. In the morning, they would emerge as new Knights of the Bath [18]. Knights of the Bath kept an all-night vigil before Anne Boleyn's coronation. After mass, held at 8 am, the new Knights of the Bath were received in the Great Hall in their golden spurs and gilded belts to be dubbed by the king. Before Anne Boleyn's coronation, a further 48 Knights Bachelor were also created [69], see video [67].

(Nowadays the Knights of the Bath are members of the Order of the Bath [91] (Fig. 29, 30, 31), an English order of chivalry. The Order of the Bath (1725) is one of the most prestigious orders of chivalry in England, and being selected to join is considered a great honor. is restricted to citizens of the English Commonwealth; most members are high ranking military personnel or civil servants... The creation of the Knights of the Bath represented a significant shift in British culture [69; 35; 73]), see the video [137].



Fig. 29. The Order of the Bath.



Fig. 30. Service for the Order of the Bath at Westminster Abbey, 2018.

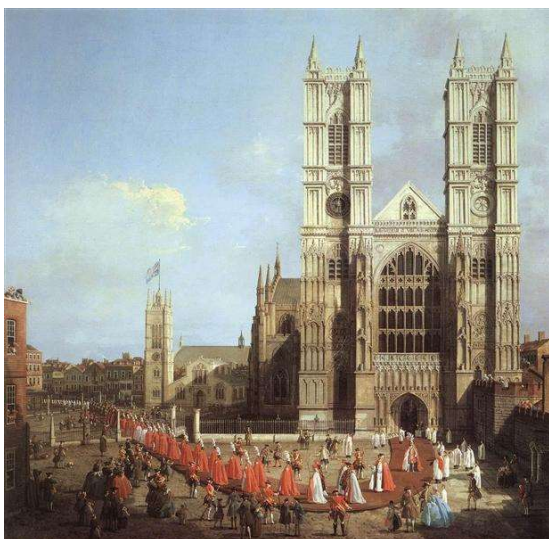


Fig. 31. Westminster Abbey, with a Procession of Knights of the Bath, by Canaletto, 1749.

Finally let us remember "The Knight's Tale" (*Middle English: The Knightes Tale*) is the first tale from Geoffrey Chaucer's *The Canterbury Tales* (1386–1400). The Knight is described by Chaucer in the "General Prologue" as the person of highest social standing amongst the pilgrims, though his manners and clothes are unpretentious. We are told that he has taken part in some fifteen crusades in many countries and also fought for one pagan leader against another [131] (Fig. 32), see the video [132].



Fig. 32. Geoffrey Chaucer.

Tales of Caunterbury, c. 1400.

On this day in Tudor history, Saturday 31st May 1533, the eve of her coronation, a pregnant Queen Anne Boleyn, second wife of King Henry VIII, processed from the Tower of London (Fig. 33) to Westminster Hall (Fig. 34), see the **video [74]**.

The ancient Westminster Hall in London (Fig. 34) is part of the Palace of Westminster and remains the oldest building in the UK Parliament to survive almost in its original form. It has been the location of numerous significant events, including the coronation banquet of Henry VIII and the trials of William Wallace, Thomas More, Guy Fawkes, and Charles I. Since 1910, every Monarch of the United Kingdom has laid in state here...The Hall's proximity to Westminster Abbey, the place where English Kings are crowned, made it an ideal location for holding feasts following the events. *In 1189 the first coronation banquet took place in Westminster Hall for Richard the Lionheart. If a Queen consort was crowned separately from her husband, then a banquet would take place. The most famous was probably for Henry VIII's second wife, Anne Boleyn in 1533. The banquets were, understandably, extravagant affairs. Music was played by the King's Minstrels. Officials, including the Earl Marshal, would ride around the hall on horseback, keeping order [169; 44].*



Fig. 33. The Tower of London.



Fig. 34. Westminster Hall, London.

Anne Boleyn's coronation procession is one of those events that Claire Ridgway would love to travel back in time for as it was a huge procession through the streets of London and there was lots of entertainment, including lavish pageants, orations, music, and wine flowing in the conduits and in fountains (**see the video [68]**). The last coronation procession from the Tower of London was Charles II's in 1661.

Anne's coronation procession has been shrouded by the controversy of her marriage to Henry and by certain contemporary documents which wished to present the event as a disaster (Fig. 35, 36). Far from it; the authorities had managed in such a short space of time to organise an impressive and respectable affair. No one publicly booed Anne; those who witnessed the event were more curious about the proceedings



Fig. 35. Anne Boleyn's coronation procession.

than anything else. However, much Anne was disliked by many within London for the simple fact that she replaced Katherine of Aragon, they also appreciated a spectacle. For Anne, the procession

was a moment of triumph and a chance for her to enact her role as queen consort in such a public space. She did well, with her many gracious speeches and her careful observation of all the displays put on for her. It is impossible to know with precision what Anne felt during this event...exultant and flattered are likely. Perhaps there was also a sense of unease for the entire pageant drew attention to the importance that the child she carried be male. In public both Henry and Anne showed confidence in their belief that they would have sons [6].

The coronation of Anne Boleyn was one of the most magnificent that London had witnessed (**see the video [118]**). On May 31, dressed in clothes of gold and white ermine, Anne made her grand entrance into the capital and passed through the city in a procession that covered half a mile (Fig. 35). The triumphal arches and events organised in her honour praised the chastity of the new sovereign and expressed the hope that she would bear male heirs to the Tudor dynasty (**see the video [151]**). Religion, art, and every aspect of courtly culture were used to exalt the image of the new queen. Meanwhile, Anne used her influence to promote well-educated and committed Protestants into important positions. She was rarely seen in public without a prayer book in her hands and she gave each of her ladies-in-waiting small prayer books, which they hung from their belts [15].

On June 1, 1533, Whitsunday, Anne Boleyn was crowned Queen of England, the last of Henry VIII's wives to be crowned. It was a long day for the pregnant queen, starting with a procession from Westminster Hall to



Fig. 36. Anne of the Thousand Days (1969) [22].

Westminster Abbey (Fig. 37, 38), then there was the actual coronation, where Anne was crowned with St Edward's crown, and finally the huge coronation banquet (**see the videos [139; 58]**).



Fig. 37. Westminster Hall, London.

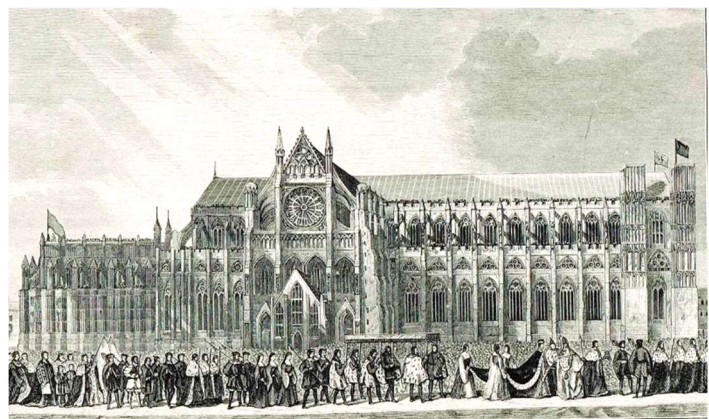


Fig. 38. The coronation procession. Anne Boleyn walks to Westminster Abbey on 1 June 1533.

Edward Hall described the event:

On 1 June Queen Anne was brought from Westminster Hall to St Peter's Abbey in procession, with all the monks of Westminster going in rich copes of gold, with thirteen mitred abbots; and after them all the king's chapel in rich copes with four bishops and two mitred archbishops, and all the lords going in their parliament robes, and the crown borne before her by the duke of Suffolk, and her two sceptres by two earls, and she herself going under a rich canopy of cloth of gold, dressed in a kirtle of crimson velvet decorated with ermine, and a robe of purple velvet decorated with ermine over that, and a rich coronet with a cap of pearls and stones on her head; and the old duchess of Norfolk carrying her train in a robe of scarlet with a coronet of gold on her cap, and Lord Burgh, the queen's Chamberlain, supporting the train in the middle (Fig. 36, 38), the video [121].

After her followed ten ladies in robes of scarlet trimmed with ermine and round coronets of gold on their heads; and next after them all the queen's maids in gowns of scarlet edged with white Baltic fur. And so she was brought to St Peter's church at Westminster, and there set in her high royal seat, which was made on a high platform before the altar. And there she was anointed and crowned queen of England by the archbishop of Canterbury and



Fig. 39. Claire Foy as Anne Boleyn [118].

the archbishop of York, and so sat, crowned, in her royal seat all through the mass, and she offered at the said mass. And when the mass was done they left, every man in his order, to Westminster Hall, she still going under the canopy, crowned, with two sceptres in her hands, my Lord Wiltshire her father, and Lord Talbot leading her, and so dined there; and there was made the most honourable feast that has been seen. The great hall at Westminster was richly hung with rich cloth of Arras, and a table was set at the upper end of the hall, going up twelve steps, where the queen dined; and a rich cloth of estate hung over her head. There were also four other tables along the hall; and it was railed on every side, from the high dais in Westminster Hall to the platform in the church in the abbey (Fig. 39, 40, 41, 42), see the movie [173].

And when she went to church to her coronation there was a striped blue cloth spread from the high dais of the king's bench to the high altar of Westminster on which she went [66], see the video [118].



Fig. 40. The Wolf Hall (2015).



Fig. 41. Anne Boleyn's coronation.



Fig. 42. Anne Boleyn was crowned Queen of England by the archbishop of Canterbury.

Anyone who's watched the BBC's *Wolf Hall* (screening on Masterpiece/PBS in the US (Fig. 43) [173], which serialises novelist Hilary Mantel's two historical fiction novels set in Tudor England – the book from which it takes its name and Man Booker Prize-winning *Bring up the Bodies* – will know that Hampton Court Palace was at the centre of many of this period's most momentous events.

Although *Wolf Hall*, which depicts the rise of Thomas

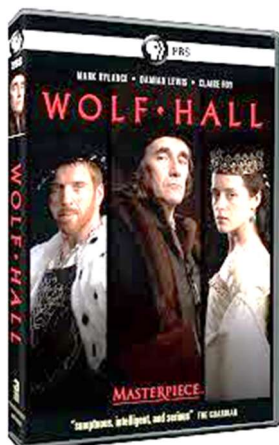


Fig. 43. The BBC's Wolf Hall (2015).

Cromwell from son of a blacksmith to King Henry VIII's right-hand man, was filmed across some magnificent Tudor Locations, the scenes set in Hampton Court were actually filmed elsewhere [29]. We can see a brilliant documentary which gives a good introduction to who Cromwell really was (**see the video [158]**).

Set in the period 1500 to 1535, Mantel's book *The Wolf Hall* (Fig. 3; 43) is essentially a biography documenting the rapid rise to power of Thomas Cromwell (played by Mark Rylance, in the court of King Henry VIII (played by Damian Lewis). While it is of course based on real characters and events, it is a fictionalised drama, and has come up against a wall of criticism for blurring the lines of fact and fiction... [55], **see the movie [173]**.

Real or not, the programme reaffirms the significance of Hampton Court (Fig. 1, 6) in Tudor times (**the video [32]**): it was at Hampton Court that Henry married the last of his six wives, Catherine Parr; his long-awaited son Edward was born here to Jane Seymour (who died less than two weeks later in the same room) and it was also the location from which he launched the English Reformation – effectively saying to the Roman Catholic Church: "If you won't let me marry Anne Boleyn I'll set up the Church of England" [29] (**see the video [88]**).

In 1533 the people didn't use television. Now we have the opportunity watching the coronation of an extraordinary woman and an extraordinary Monarch – the original Coronation of Her Majesty The Queen Elizabeth on the 2nd June, 1953 (Westminster Abbey, London, England, United Kingdom) (Fig. 44). This ceremony, both secular and a religious ritual is approximately 1000 years old, and an awesome responsibility and duty for a 25 years old to take on for the rest of her life (**the video [7]**). You should see this ceremony. It is a privilege to be able to see it, in colour and to hear it. Elizabeth II was an extraordinary woman and an extraordinary Monarch. One for the ages and revered in history. You should see that ceremony (**see the video [144]**). **Fig. 44. The Queen Elizabeth II, 1953.**



500 years have passed since the coronation of Anne Boleyn (June 1, 1533). One of the most important facts was that Anne Boleyn was crowned with St Edward's crown (Fig. 42, 45; 49), which was traditionally only used for a ruling monarch and was unique to her coronation amongst all the queen consorts. Why was this done only for Anne? Possibly because she



Fig. 45. Claire Foy as Anne Boleyn in the BBC's adaptation of Hilary Mantel's *Wolf Hall*, 2015.

was pregnant and therefore it was believed she was carrying the next (male) heir. In that way, the crown was potentially used less for her behalf but for her unborn child, which ended up being Elizabeth I. Or, maybe, since Henry was breaking so many traditions anyway, he just did it as a mark of special regard for her worthiness to be queen, or to bolster her claim that she, and not Katherine (who wasn't crowned with St. Edward's crown), was the real queen of England (**see the video [145]**).

She is the only consort, before or since, to have been crowned with the St Edward crown, which is reserved for the actual monarch. The original crown was lost when Oliver Cromwell melted it down during the English Civil War Today's crown was refashioned in the 17th century but we still have the description and picture of the crown which Anne is thought to have worn at her coronation [10]

The original version of the crown was named after Edward the Confessor, ruler of England from 1042 to 1066, and he can be seen wearing it in the first scene of the Bayeux Tapestry embroidered 1,000 years ago (Fig. 46). King Edward was canonised in 1161 and the crown was kept at Westminster Abbey as a holy relic used at royal coronations for the next 400 years, including that of Anne Boleyn as Queen Consort in 1533 [105].

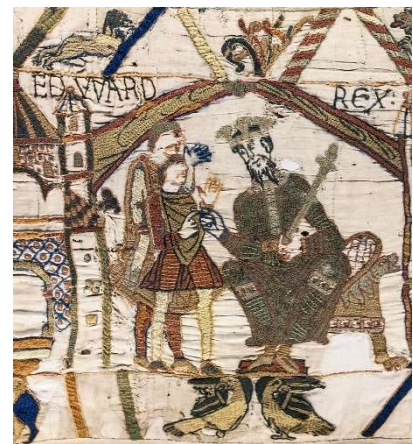


Fig. 46. Edward the Confessor Bayeux Tapestry Museum.

The essential purpose of the British coronation ceremony is to see the monarch swear an oath to uphold the Church and rule with honour, wisdom and mercy. The monarch is anointed with holy oil and given a sword, orb, ring, sceptre and, finally, a crown (Fig. 49). Then all the nobles and clergy present swear loyalty to their sovereign. The new monarch next embarks on a procession to be presented to the people and finally – although nowadays it has gone out of fashion - there was a great feast of celebration, a function now replaced by live television [16], **see the videos [143; 127]**.



Fig. 47. The Ampulla and Anointing Spoon.



Fig. 48. The Coronation Chair. Westminster Abbey.



Fig. 49. British Crown Jewels [126].

The Ampulla and Anointing Spoon (Fig. 47), the oldest elements in *the Regalia*, probably dating from the 13th century. Made in the 12th century, the engraved and pearl-decorated silver-gilt

Coronation Spoon is the oldest surviving item of coronation regalia, probably supplied to Henry II or Richard I, but first recorded – as a spoon of 'antique forme' – in 1349, when it was in the keeping of the monks of Westminster Abbey, together with St Edward's Crown and associated items [34], **see the video [176].**

The Coronation Chair (Fig. 48, 50) was made by order of King Edward I to enclose the Stone of Scone in about 1300. It has been at the centre of English coronations ever since. The Coronation Chair has taken centre stage during coronation ceremonies at Westminster Abbey since 1308. It is one of the most precious and famous pieces of furniture in the world (**see the videos [26; 103].**)

The Coronation Chair in St George's Chapel is one of the most precious and famous pieces of furniture in the world. It has been the centrepiece of coronations for over 700 years when it is placed in the centre of the Abbey, in front of the High Altar [116], **see the video [115.]**



Get ready for some **Stone of Scone** facts **in the video [109]** about this **Stone of Destiny** (Fig. 50) upon which so many Scottish, England and British monarchs have been crowned. Currently housed in Edinburgh Castle along with the Scottish Crown Jewels. Some claim it dates to Biblical times and is the same stone as that which Jacob used as a pillow at Bethel, mentioned in the book of Genesis. Others claim it came from Egypt. Its earliest confirmed location is medieval Scotland however, where it was used in the coronation ceremonies for Scotland's Kings. That is until 1296 When King Edward I of England stole it and took it to London, where a special chair, known as St Edward's Chair or the Coronation Chair was created to hold it. It stayed in England, almost without break for the next 700 years, where it was usually kept in Westminster Abbey and used in the coronations of dozens of monarchs.

Fig. 50. The Coronation Chair with Stone of Destiny.

Sovereign's Orb (Fig. 49). The Sovereign's Orb is a representation of the monarch's power. It symbolises the Christian world with its cross set on a globe. The gold Orb weighs 1.32 kg and is mounted with emeralds, rubies and sapphires surrounded by diamonds and pearls. During the coronation service, the Orb is placed in the right hand of the monarch. It is then placed on the high altar before the moment of crowning (**see the video [125].**)

Sovereign's Sceptre with Cross (49, 51). The Sovereign's Sceptre was made for the Coronation of Charles II in 1661 and has been used at every coronation since. The Sceptre includes the magnificent Cullinan I diamond, the largest colourless cut diamond in the world. In 1911 the Crown Jeweller, Garrard, mounted the diamond in the Sovereign's Sceptre. The diamond is so large that the Sceptre had to be reinforced to take its weight.



(**see the videos [125; 127].**)

Fig. 51. The Sovereign's Sceptre with Cross, 1661.

St Edward's Crown (Fig. 49) is the crown used at the moment of coronation. It was made for Charles II in 1661, as a replacement for the medieval crown which had been melted down in 1649. The original was thought to date back to the eleventh-century royal saint, Edward the Confessor – the last Anglo-Saxon king of England [104; 106], **see the videos [125; 40].**

The St Edwards Crown is only used once during the coronation ceremony, and it's at the exact moment of crowning when the Archbishop of Canterbury places the crown on top of the monarch's head. At that moment, all the peers and pierces in the abbey take the coronets, which they brought with them into the abbey and place them up on top of their head [8; 36; 95], **see the video [119].**

For English kings, however, one crown associated with Edward the Confessor, from whom William the Conqueror claimed legitimate succession in 1066, acquired

particular significance. The real date and history of St Edward's Crown – as it became known – are now beyond rescue and it seems to have changed in character within its documented history, being worn from the 14th century with an internal, furlined cap of estate and incorporating from the 15th century two intersecting arches of metal surmounted by a miniature orb and cross, a so-called 'imperial' form (**see the video [128]**).

St Edward's Crown was used in the English coronation ceremony and became a mark of legitimacy. As with all the regalia, it was preserved in Westminster Abbey, where the shrine of this royal patronal saint stands. As a mark of its inalienable association with this church, it was exchanged for what was later termed the Crown of State when the King departed from the choir after the anointing ceremony (**see the video [2]**).

St Edward's Crown survived the Reformation – when the coronation acquired a new significance by force of religious change – but it was destroyed after the Civil War [34].

In 1649, Oliver Cromwell may have dismissed England's royal regalia as 'worthless church stuffe', but he recognised its potent symbolism. His order that it be 'totallie broken and defaced' was followed by instructions to melt down all gold and silver items and remint the metal as coinage.

Within little more than a decade, a new regime reversed Cromwell's act of vandalism, castigated as 'the Rapine of the late unhappy times'. In May 1660, Charles II returned to England's throne; a meeting of his Coronation Committee in October commissioned a replacement for the medieval crown of Edward the Confessor [34], **see the video [125]**.

So, St Edward's Crown is regarded as the official coronation crown. It is only used on the monarch's coronation day. Only seven monarchs have been crowned with it since the Restoration: Charles II (1661), James II (1685), William III (1689), George V (1911), George VI (1937), Elizabeth II (1953) (Fig. 42, 52, 53) (**see the videos [142, 122]**) and Charles III (2023) (Fig. 54), **see the video [167]**.

King Charles III was crowned at Westminster Abbey (2023), in a coronation ceremony steeped in ancient ritual and brimming with bling at a time when the monarchy is striving to remain relevant in a fractured modern Britain (it was written *The Coronation Service, 2023...* [123]). In displays of royal power straight out of the

Middle Ages, Charles was presented with an orb, a sword and scepter and had the solid gold, bejeweled St Edward's Crown placed atop his head as he sat upon the 700-year-old oak Coronation Chair (Fig. 54). Inside the medieval abbey, trumpets sounded and the congregation of more than 2,000 shouted "God save the king!" Outside, thousands of troops, hundreds of thousands of spectators and a smattering of protesters converged [167], see the videos [45; 175; 40].



Fig. 53. St Edward's Crown, 1661.



Fig. 52. Elizabeth II was shown handling St Edward Crown, 2018 [142]. Fig. 54. Charles III (2023). The Queen wore St Edward's Crown once at her Coronation in 1953.

Composed of a solid gold frame and standing 12 inches tall, St Edward Crown is set with 444 precious and semi-precious stones including: 345 rose-cut aquamarines, 37 white topazes, 27 tourmalines, 12 rubies, 7 amethysts, 6 sapphires, 2 jargoons, 1 garnet, 1 spinel and 1 carbuncle [8].

The crown features an ermine trimmed headband beneath a band of four golden crosses-pattée and four fleurs-de-lis. A velvet cap is encased by bejewelled arches which join at the top to support a central orb and cross (Fig. 49, 52, 53). It's also extremely weighty, at 4.9lb, so is only worn briefly, being replaced with the Imperial Crown after the ceremony [105], see the videos [125; 127].

The Imperial Crown (Fig. 55, 56) [180]. *The Imperial State Crown* was made for the Coronation of King George VI in 1937 replacing a crown made for Queen Victoria. The crown is made of gold and set with 2,868 diamonds, 17 sapphires, 11 emeralds, 269



pearls, and four rubies, as well as several famous jewels. It includes St Edward's Sapphire (Fig. 56), said to have been worn in a ring by Edward the Confessor, who was the last Anglo-Saxon king of England, (*St Edward's Sapphire can be*

Fig. 56. St Edward's Sapphire in the Imperial Crown.

Fig. 55. Elizabeth II and the Imperial Crown (see the video [141]).

seen here on the reverse of the crown. The crown also includes the Cullinan II diamond, the second largest stone cut from the great Cullinan Diamond (Fig. 57). The Cullinan Diamond is the largest diamond ever found, weighing 3,106 carats. The diamond was discovered in modern-day South Africa in 1905. It was named after the chairman of the mining company, Thomas Cullinan (see the video [125]). Over a period of eight months, three polishers worked for 14 hours a day to cut and polish nine large stones from the original diamond. In total 97 small brilliants were also created.

The two largest stones are Cullinan I and Cullinan II. They are set in the Sovereign's Sceptre with Cross (Fig. 51) and the Imperial State Crown (Fig. 55, 57).



Fig. 57. Cullinan II in the Imperial State Crown.

The Imperial State Crown is worn by the monarch to leave Westminster Abbey after the coronation ceremony (see the video [45]). The King Charles III appears wearing the Imperial State Crown as his Coronation ceremony concludes. Members of the congregation join in the national anthem as the newly-crowned King and Queen process out of Westminster Abbey, 6 May 2023).

The state crown of Henry VIII (The Tudor Crown). From the earliest times of recorded history crowns have been a sign and emblem of sovereignty (see the video [160]). It is making a comeback with the accession of King Charles III to the British throne (Fig. 58). The Tudor Crown was last in use officially from 1902 to 1953. It will replace St Edwards Crown, the widely used symbol of heraldry during the reign of Elizabeth II [10].



Fig. 58. The Tudor Crown. The state crown of Henry VIII Henry VIII.

The Tudor Crown (Fig. 58, 59) was the imperial and state crown of English monarchs from around the time of Henry VIII until it was melted down at the Tower of London in 1649 on the orders of Oliver Cromwell. It was described by the art historian Sir Roy Strong as "a masterpiece of early Tudor jeweller's art" [161]. This crown was recorded in the portrait of Charles I – the last English monarch to have worn

it [10] (Fig. 59). It had five fleurs-de-lis, five crosses and two arches topped by a gold orb and cross. The five *fleurs-de-lis* each had the enameled image of a saint on the central upright petal (the front *fleur-de-lis* had an image of the Virgin and Child, while two of the other fleurs-de-lis had images of St George and the dragon) as well as precious stones on the two curved side petals, while the five crosses and the arches were ornamented only with precious stones' [161; 52], see the video [170].



Fig. 59. The Tudor crown in a portrait of King Charles I by Daniel Mytens, 1631.

Its date of manufacture is unknown, but Henry VII or his son and successor Henry VIII probably commissioned the crown, first documented in writing in a 1521 inventory of Henry VIII's jewels, naming the crown as "the king's crown of gold". In an effort by Henry VIII to secure his position as head of the new Church of England the figures of Christ were removed and replaced by three Kings of England: St Edmund (841–869) (Fig. 60), St Edward the Confessor (1003–1066) (Fig. 61) and Henry VI (1422–1453) (Fig. 62), who at that time was also venerated as a saint. The crown was mentioned again in 1532, 1550, 1574 and 1597 [161].



Fig. 61. St Edward the Confessor. Fig. 62. Henry VI. Fig. 63. The gold figure discovered in Northamptonshire has been identified as Henry VI.

Fig. 60. St Edmund.

In 2017, amateur treasure hunter, Kevin Duckett, found a piece of the crown buried in a field. It was a 2.5 cm tall solid gold centre statuette (Fig. 63). How could that be? Crowns appear to have been at an early period worn by kings in battle, in order that they might be easily recognized; and although it is quite possible that this outward sign of sovereignty may have marked the wearer as being entitled to special protection by his own men [89], see the video [101].

The rediscovered figurine represents Henry VI (Fig. 63): the letters SH are inscribed on the bottom, perhaps standing for 'Sanctus Henricus', and at his side is a white enamelled animal representing an antelope, one of Henry's royal animals. Henry VI would have been a highly appropriate figure to embellish the closed crown, which symbolised the Tudor monarchs' imperial ambitions. In the late 15th century Henry VII had spearheaded a drive to canonise Henry VI, who just happened to be the first Tudor king's uncle. Miracles were attributed to him and he was often associated with actual sainted monarchs such as Edward the Confessor and Edmund, signifying God's special relationship with English royalty. Furthermore, as the son of Henry V, victor of the Battle of Agincourt and almost-conqueror of France, he was also the channel through which Tudor monarchs could claim to be not merely kings but emperors: by rights ruling over France as well as England. The figure of Henry VI stands for an astonishingly vast, and astonishingly vanished, category of late medieval material culture. Whether or not it was ever a part of Henry VIII's crown, it represents a side of the court [41].

Made for either Henry VII or Henry VIII, the original crown was worn by Henry VIII at **Hampton Court** (Fig. 64) (**the video [23]**), particularly on the feast of Epiphany on 6 January. Henry would process to the **Chapel Royal** (Fig. 65, 66) at Hampton Court Palace in full regalia to offer gold, frankincense and myrrh, celebrating the visit of the Three Kings to the newborn Jesus (**see the video [32]**).

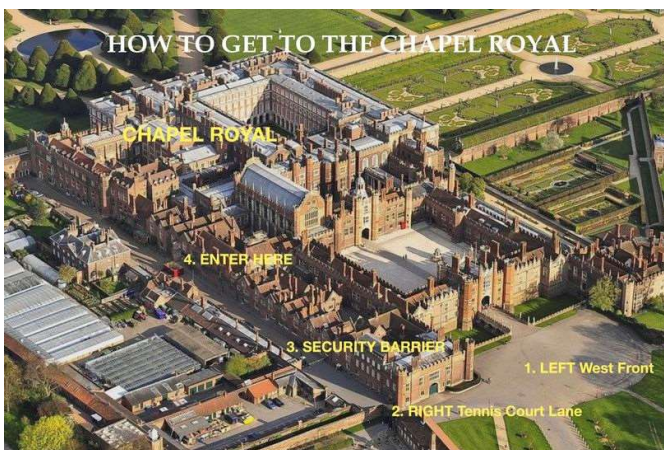


Fig. 64. Hampton Court Palace.



Fig. 65. Process to the Chapel Royal, Hampton Court Palace.



Fig. 66. Chapel Royal, Hampton Court Palace.

As a potent symbol of power and religious authority, the original crown was melted down at the Tower of London in 1649 on the orders of Oliver Cromwell, following the abolition of the monarchy.

A portrait of Charles I, painted by Daniel Mytens in 1631, serves as a clear visual record of the shape of the crown and the patterns created by the hundreds of jewels and pearls (Fig. 59).

The Tudor Crown Imperial (Fig. 67) has been hand-crafted in silver gilt with fine metalwork detail – the original was made from 84oz of gold, along with 344 rubies, sapphires, emeralds, cultured pearls and rock crystal have been selected to reflect the colour and shape differences we see in existing late medieval jewellery,

ensuring the crown looks as spectacular and authentic as possible [52]. See the video [106].

In addition to the jewels, the crown is set with four miniature sculptures of royal saints, plus one of the Virgin and Child. The royal saints were added by Henry VIII



after the reformation to emphasise the King's authority over the Church (Fig. 67, 68). A specialist sculptor has reproduced St George, St Edmund, St Edward the Confessor, Henry VI (venerated as a saint at this time) (Fig. 68, 69) and the Virgin and Child in minute detail for the crown [52].

Fig. 67. A replica of Henry VIII's crown, 2012.



Fig. 69. The little figurine of Henry VI on the replica crown, 2012.



Fig. 68. Miniature sculptures on the replica crown, 2012.

Henry VIII wore the crown at his coronation in 1509 (Fig. 70). The Tudor Crown was later used at the coronations of each of Henry VIII's children: Edward VI (see the video [147]), Mary I (see the video [120]) and Elizabeth I (see the video [38]) (Fig. 71, 72, 73), and then of James I and Charles I. In 1649 Charles (Fig. 59) was beheaded in Whitehall and the crown was broken up at the Tower of London. The gold went straight to the mint for coinage, and the jewels were sold off in mixed packets like loose sweets. Of the heap of centuries-old treasures, only one 12th-century spoon escaped the melting pot [60].



Fig. 70. King Henry VIII (14 June 1509)



Fig. 71. King Edward VI (20 February 1547)



Fig. 72 Queen Mary I (1 October 1553)



Fig. 73. Queen Elizabeth I (15 January 1559)

Henry VIII wearing the lost Tudor crown in a portrait by Hans Holbein (Fig. 70).

We have an opportunity to see how Henry VIII's magnificent Imperial Crown was re-created for display at Hampton Court Palace from 27 October 2012 (Fig. 74), see the

video [124].

Destroyed after the English Civil War, it has been painstakingly re-created by independent charity Historic Royal Palaces and the Crown Jeweller's master craftsmen using new research and historic records and paintings. This glittering symbol of Henry's legacy will be displayed in the Royal Pew at Hampton Court Palace, allowing visitors to enjoy access to the balcony for the first time in seven years (see the videos [134; 64]).

From 1902 to 1953, a stylised image of the Tudor Crown was used in coats of arms, badges, logos and various other insignia throughout the Commonwealth realms to symbolise the Crown and the monarch's royal authority [60].



Fig. 74. A recreation of Henry VIII's crown.

Hampton Court Palace, 2012.

Following the death of Queen Elizabeth in 2022, the design for King Charles' new royal cypher was revealed in September, featuring the Tudor Crown rather than the St Edward's Crown. It is envisaged that the Tudor Crown will now feature on the royal coat of arms, badges and military uniforms [112].

Heraldic crowns are created for the monarch by the The College of Arms. They are found on everything from buildings and flags to medals, uniforms, official papers, franking stamps and post boxes. **The Tudor Crown** was first used with the Royal Cypher of King Edward VII in 1901. It became the standard pattern representational crown wherever a Royal Crown was required.

The below illustrations show the heraldic crowns used by Queen Elizabeth II (1953) and her successor, Charles III (2023) (Fig. 75). The former is a representation of *St Edwards Crown*. The latter is the Tudor Crown. They differ in the style and size of arch, as well as the crosses pattée, fleur-de-lys and gems. The cap in heraldic crowns are always red, while real crown caps are royal purple velvet [89] (Fig. 76).



Fig. 75. Coronation of Charles III (2023).



Fig. 76. Heraldic crowns: St Edwards Crown and the Tudor Crown.



Fig. 77. King Charles III Royal Cypher.

On September 27, 2022, the design of His Majesty King Charles III Royal Cypher, or monogram was revealed. It has the initials of the monarch's name and title, Rex (Latin for King), alongside a representation of the Crown.

It is the Tudor Crown (Fig. 75, 77, 67).

Charles III selected this design from a series prepared by The College of Arms. The heralds who make up the College are members of the Royal Household, and act under Crown authority.

This Royal Cypher is the personal property of The King.

The King Charles III cypher will appear on UK government buildings, state documents, and some post boxes. It is used by government departments and by the Royal Household for franking (stamping) mail [89].

Points out that The Tudor Crown (Fig. 68, 69) is set with four miniature sculptures of royal saints, plus one of the Virgin and Child. Fertility, and the importance of the queen in propagating the royal line, always featured heavily. However, one of the favourite pageants was the one staged outside the old Gothic St Paul's (Fig. 78, 79), where a virgin dressed in white and holding a gold tablet in her hands had upon it written the phrase: 'veni amica coronaberis' – 'come my love thy shalt be crowned'. It is as if Henry is talking directly to Anne in the most intimate way amid a great public spectacle, speaking of the great love which had brought the two to this point. From there, *Anne Boleyn's coronation procession* left the City via Ludgate. The route would take her down the Strand to reach Charing Cross (where the royal stables of Whitehall Palace



Fig. 78. A 1916 engraving of Old St Paul's as it appeared before the fire of 1561 in which the spire was destroyed.

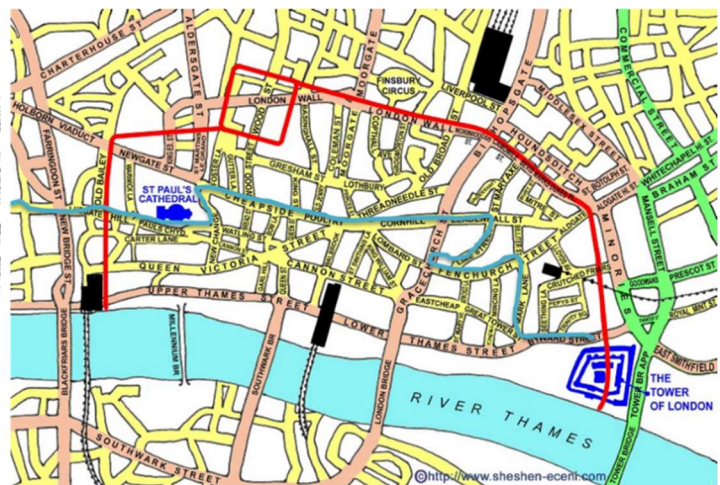


Fig. 79. Anne Boleyn's Coronation Procession through the City of London. Red – city walls [601].

were sited), before turning down King Street and heading southward, passing the Palace of Whitehall, under the Holbein Gate and on to Westminster Here, Anne was received in Westminster Hall [18] (the video [75]).

Anne Boleyn's coronation procession was an enormous 2.5 miles long! (Fig. 79, 80). Fig. 80. Genevieve Bujold in *Anne of the Thousand Days* [22].



The queen's litter was wheelless, carried via harnesses by white horses. It was furnished in white satin and white cloth of gold. So, we might imagine Anne shining brightly in white and shimmering gold. No doubt this was the desired effect, specifically chosen so that she literally stood out from the rich, dark colours worn by others in the procession [18].



As Anne Boleyn's coronation procession passed through the streets of London (Fig. 80, 81), her reception seemed to have been mixed.

Fig. 81. The coronation of Anne Boleyn by James Stepanoff (the end of the eighteenth - early nineteenth century).

In many people's eyes (Fig. 81), Anne Boleyn had displaced the person many saw as Henry's rightful queen: Katherine of Aragon. Women, in particular, felt threatened by this turn of events. For if the king could cast aside his wife of over 20 years, his anointed queen, what might that mean for the security of their marriages? No doubt some people liked her and enjoyed being swept up in the colour and pageantry of the event. However, Anne complained to Henry that she had seen many caps upon people's heads – clearly a sign of disrespect. Anne Boleyn was never to be the people's queen. Anne Boleyn's coronation procession was complete [17] (see the video [19]). With that, she slipped out of the back of the Old Palace of Westminster to take a barge downstream, just half a mile away to the Palace of Whitehall, to reunite with Henry and contemplate all that lay ahead. The next day was a truly historic day; it was the day that Anne Boleyn would finally be crowned Queen of England, 1 June 1533 (Fig. 82). On September 7, she gave birth to the future Queen Elizabeth I [157; 140; 117] (see the video [12]) (Fig. 9, 73).



Fig. 82. Coronation Portrait of Anne Boleyn by Risk@Monet, 2022.

William Shakespeare described Anne Boleyn's coronation in his play

King Henry the Eighth (1613):

At length her Grace rose, and with modest paces
Came to the altar, where she kneeled and saintlike
Cast her fair eyes to heaven and prayed devoutly,
Then rose again and bowed her to the people.
When by the Archbishop of Canterbury
She had all the royal makings of a queen –
As, holy oil, Edward Confessor's crown, (see the video [176])



Fig. 83. William Shakespeare (1564–1616).

The rod, and bird of peace, and all such emblems –
Laid nobly on her; which performed, the choir,
With all the choicest music of the kingdom,
Together sung *Te Deum*. So she parted,
And with the same full state paced back again
To York Place, where the feast is held.

Shakespeare. *Henry VIII* [100] (Fig. 83, 84, 85).



Fig. 84. The Coronation of Anne Boleyn with the Crown of St. Edward', 1902.

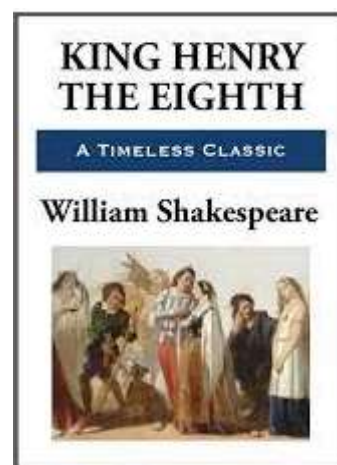


Fig. 85. Shakespeare. *Henry VIII* (play), 1613.

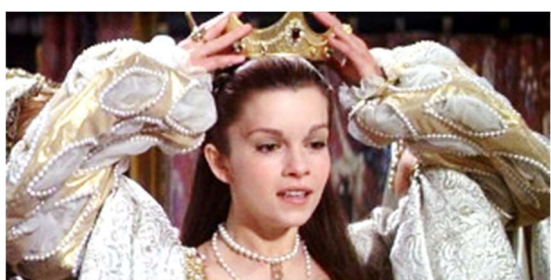


Fig. 86. Genevieve Bujold in *Anne of the Thousand Days*, 1969 [22].

Coronations have taken place in Westminster Abbey since 1066 (39 of them, to be precise, and so to celebrate this rich span of history. We can see the interesting and unexpected things that have happened during previous coronations at Westminster Abbey. We've hosted them for over 1,000 years (see the video [3]).

Let's wind the clock back in 1533 and explore the composers, musicians and pieces that have helped make Coronation of Anne Boleyn so special [30], see the video [112] (podcast [9]).

Despite the myth *Greensleeves* wasn't written by Henry VIII (*Greensleeves* appeared in the Elizabethan era and is most likely from Italy [81, p. 103–105]), but he was definitely a composer; 33 manuscripts can be accurately traced back to his hand [77].

Here we remembered English composer Thomas Tallis (1505–1585) (Fig. 87). The first definite date marking the start of Tallis' musical career is 1532, when he was appointed organist of Benedictine Priory in Dover. While Tallis was undoubtedly

composing before he entered the Chapel Royal (Fig. 64, 66) – *Missa salve intemerata*, for example, was written by the young composer in the late 1520s or early 1530s – it was this move into the King’s service which marked the real beginning of a career which would establish him as England’s main composer of church music [155].



Fig. 87. English composer Thomas Tallis.

One of the earliest compositions by Tallis to which an approximate date can be assigned is the well-known *Service in the Dorian Mode*, consisting of *the Venite, Te Deum* [157], *Benedictus, Kyrie, Nicene Creed, Sanctus, Gloria in Excelsis, Magnificat, and Nunc Dimittis*, for four voices, together with the Preces, Responses, Paternoster, and Litany, for five, all published for the first time, in the Rev. John Barnard's First Book of Selected Church Music, in 1641.

Thomas Tallis (c. 1505–1585) lived and worked through the reigns of four radically different and difficult monarchs, all of whom forced their own religious beliefs on an increasingly confused and divided country. Their various attitudes to the religious questions of the day meant that each required different liturgies and different music to adorn them. Henry VIII (1509–1547) inherited and encouraged a tradition of grand, lengthy music, with soaring lines which amplified, extended and enhanced the text to be sung [156].

Anne Boleyn’s coronation was the talk of Europe – a spectacular four-day event, with every aspect carefully planned and controlled. One of the specially written songs, "The White Falcon" (Fig. 88) [92; 93; 164, p. 52], praising Anne as the heraldic bird that was her badge as queen, lay forgotten for nearly five centuries after her execution in 1536. An elegant and, in hindsight, poignant ballad, it has now been rediscovered, reunited with its original music by Tamsin Lewis, performed at the Lord Mayor’s Show in 2013 and is published with an introduction by Lissa Chapman and Jay Venn [62].

Ann Boleyn’s coronation ballad was titled *The White Falcon*, and was written to honor her new role as queen. It was a time that Anne Boleyn and Henry VIII were at their happiest. She was finally his wife after years of fighting to be together (Fig. 88). Not to mention that she was pregnant with what the whole nation hoped would be a healthy son (Fig. 89). We now know that the child was in fact healthy, but was not a son, instead the baby born three months after this coronation was Elizabeth I (Fig. 93) (see the video [151]).



Fig. 88. Natalie Dormer and Jonathan Rhys Meyers as Anne Boleyn and Henry VIII in *The Tudors* (2007).

The title of her coronation song was named after her heraldic bird (Fig. 90). The lyrics of the song were written by Nicholas Udall, and were used to express what was expected of her as a queen.

This song praised Anne as a rightful queen. They also used the falcon symbolism to express her role as mother of future kings, and how important that role was. The lines speaking of her "reposing upon the Rose" were a reference to her new role as a Tudor. The Tudor Rose was after all one of the most important emblems of the family. In all this song both tells of her future duties and praises her bounty and ability. There is a congratulatory feel to associating her with her new role as a Tudor wife and queen [165].



Fig. 89. Anne Boleyn's coronation procession. *The Tudors*, 2007 [151].

We can read this verse and other verses written by Nicholas Udall for Anne Boleyn's coronation celebrations in *An English Garner: Ingatherings from our History and Literature* [164, p. 52–78], see **the videos [75; 65].**

The White Falcon

This White Falcon,
Rare and geason,
This bird shineth so bright;
Of all that are,
No bird compare
May with this Falcon White.

The virtues all,
No man mortal,
Of this bird can write.
No man earthly
Enough truly
Can praise this Falcon White.

Who will express
Great gentleness
To be in any wight;
He will not miss,
But call him this
The gentle Falcon White.

This gentle bird
As white as curd
Shineth both day and night;
Nor far ne near
Is any peer
Unto this Falcon White,

Of body small.
Of power regal,
She is, and sharp of sight;
Of courage hault
No manner fault
Is in this Falcon White...[93], (see the video [75]).



Fig. 90. Silver Falcon Badge of Anne Boleyn and Elizabeth I of England [70].



Fig. 91. Anne Boleyn's coronation 1 June 1533. *The Tudors*, 2007 [151].



Fig. 92. A Tudor wife and queen. *The Tudors*, 2007.



Fig. 93. Anne and her daughter, future Elizabeth I. *The Tudors*, 2007.

Jack Pepper curated a playlist of Royal composers across the centuries in his article "The Coronation: Royal Music Through Time" [77]. We can listen to pieces of music works written for the coronation ceremonies. This playlist was prepared by author to coronation ceremony of Charls III, 1953.

Beginning with the coronation of King Edward VII and Queen Alexandra in 1902, a music edition of the Order of Service was published. It is difficult to determine coronation music from the past [42].

As the official public record since 1665, *The Gazette* has been recording successions to the Crown for over three centuries. As part of 'Succession to the Crown' series, historian Russell Malloch looks through the archives at the accession and reign from King George II to Elizabeth II, as described in *The Gazette* [110].

Since at least the Coronation of King Edward VII and Queen Alexandra in 1902, music editions of the Coronation service have also been published. The music page has some information, including Parry's settings of Psalm 122 'I was glad' from 1902 and 1911, and as adapted in 1937, 1953 and 2023. Beginning with the coronation of James I in 1603 there have been seventeen English-language coronations of English, or from 1714 British, monarchs. Before that, upto and including the coronation of Elizabeth I, the service had been conducted in Latin [61; 27].

Although many composers have written coronation anthems, the best known are



the four coronation anthems: *Zadok the Priest* [49; 174], *Let Thy Hand Be Strengthened*, *The King Shall Rejoice* and *My Heart is Inditing* composed by Georg Frederic Handel (1685–1759) (Fig. 96) for the coronation of King George II and his wife Queen Caroline on October 11, 1727 (Fig. 94) [42].

Fig. 94. King George II and Queen consort Caroline.

Despite numerous composers setting the same words for *Zadok the Priest* (Fig. 95), such was the success of Handel's version is unbeatable (see the videos [177; 2]).

Zadok the Priest is one of Handel's coronation anthems and one of Handel's best known works, *Zadok the Priest* has been sung prior to the anointing of the sovereign at the coronation of every British monarch since its composition and has become recognised as a British patriotic anthem (see the video [175] of Coronation of King Charles III (2023)).

All the anthems, including "Zadok the Priest," premiered on October 11, 1727, when George II was coronated in London's Westminster Abbey (Fig. 94). Although less widely famed abroad than Handel's Hallelujah Chorus, "Zadok the Priest," using texts from the King James Bible, blends voices and instruments into a potent musical statement. The anthem's majesty is such that it has been used for every English coronation since that of George II.

Each of Handel's coronation anthems is a setting of a biblical text appropriate to the stages of the ceremony. "Zadok the Priest," its text drawn from the first chapter of 1 Kings (in the Hebrew Bible, or Christian Old Testament), served for the anointing of the new king. The music masterfully captures the ceremony's progression of moods: from an opening instrumental that builds a strong sense of anticipation, through the opening commanding choral declaration "Zadok the priest and Nathan the prophet," and culminates in shouts of rejoicing" [96].

The text of the anthem follows:

Zadok the priest
and Nathan the prophet
anointed Solomon king
And all the people rejoiced and said:
"God save the King!
Long live the King!
May the King live forever!
Amen! Amen! Alleluia!" [96].
(see the videos [177]).

Chor. 822 NOVELLO'S OCTAVO CHORUSES

ZADOK THE PRIEST.
(FOUR-PART ARRANGEMENT)*
COMPOSED BY
HANDEL.
LONDON: NOVELLO AND COMPANY, Limited

No. 1.
Chorus.—"ZADOK THE PRIEST."

Andante moderato ♩ = 72

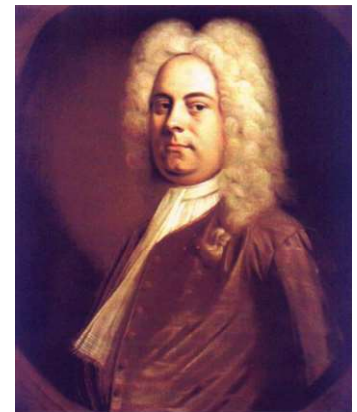


Fig. 95. *Zadok the Priest*. Sheet music for Choir. c. 1726-28 by Balthasar Denner. Fig. 96. Georg Friedrich Händel,

Zadok was a biblical figure who played a significant role in the history of ancient



Israel. He was a high priest who served during the reigns of King David and King Solomon, and his name is mentioned several times in the Old Testament.

In Hebrew, Zadok means 'just' or 'righteous.' Zadok was descended from Aaron, the brother of Moses.

Fig. 97. 'The Anointing of Solomon,' around 1630 by Cornelis de Vos. According to 1 Kings 1:39, Zadok anointed Solomon as king [174].

He was appointed as high priest by King David after the rebellion of Absalom, and he continued to serve in this position under King Solomon.

One of the most significant events associated with Zadok was his support of King David during the rebellion of his son Absalom. When Absalom declared himself king and attempted to overthrow his father, Zadok remained loyal to David and helped him to escape from Jerusalem. Later, when David was restored to power, Zadok was instrumental in bringing the ark of the covenant back to Jerusalem.

Zadok's descendants continued to serve as high priests in Jerusalem for many centuries, and the name "Zadok" became associated with the line of high priests [171].

The text of the anthem *Zadok the Priest* is based on the biblical account of Zadok's anointing of Solomon as King, said to have taken place around 970 BC:

"So the priest Zadok, the prophet Nathan, and Benaiah son of Jehoiada, and the Cherethites and the Pelethites, went down and had Solomon ride on King David's mule, and led him to Gihon.

"There the priest Zadok took the horn of oil from the tent and anointed Solomon. Then they blew the trumpet, and all the people said, 'Long live King Solomon!'" (1 Kings 1:38-39 NRSV) [171; 49].

Like Solomon, King Charles III is also anointed during the Coronation. This is the most sacred part of the coronation ceremony, where holy oil is used to anoint the sovereign on the hands, breast and head (see the videos [175; 177] and the movie *The Crown* (2016) [176]).

Thus, as Anne Boleyn knelt before the king (Fig. 98), he draped a crimson velvet cloak around her and placed a gold crown on her head; he also gave her a thousand pounds a year "for the maintenance of her dignity". She became Lady Marquess of Pembroke on September 1, 1532, when Henry VIII had taken an unprecedented step: he had elevated a woman into England's hereditary nobility. It was both a gift of love and compensation for enduring years of frustration while Henry tried to put an end to his marriage to Catherine of Aragon [72] (see the video [14]). (Podcasts [9; 57; 99; 111]).



So, Anne Boleyn's coronation lasted four days, beginning with a flotilla of barges, decorated with costly materials, rowing to Greenwich to accompany the Queen in her barge to the Tower of London (29 May 1533) (Fig. 99). As she approached, over a thousand rounds were fired from the great guns at the Tower (the video [111]).

Fig. 99. Royal Rowbarge *Gloriana* at Diamond Jubilee of Queen Elizabeth II River Pageant June, 3rd 2012: Perhaps Anne Boleyn's coronation one was like this.

On the second day (30 May 1533), Anne, who was six months pregnant, rested, whilst one of the important ceremonies that attended coronations was carried out – the creation of new 18 Knights of the Bath.

Continuing tradition, on the third day (31 May 1533) Anne was feted by the City of London: coronation procession from the Tower of London to Westminster. The Lord Mayor and Corporation were responsible for welcoming the Queen and entertaining her as she was shown to the people. Anne, dressed in white, with an ermine mantle and her lustrous dark hair flowing loose, was carried through the streets on a litter, with hundreds of courtiers, ladies and officials in scarlet and violet velvet robes preceding and following her. Allegorical displays were set up, including a giant white falcon (her personal badge (Fig. 90) [59], and the fountain at Cheapside flanked by representations of classical gods and heroes, poured wine for all comers dubbed 63 Knights Bachelor.

Early on Sunday (1st June 1533) Anne left Westminster Hall, clad in purple velvet and ermine, walking under a canopy borne by the Lords Warden of the Cinque Ports, to Westminster Abbey [55]. Further celebrations – Jousts and banqueting [90].

Following Anne Boleyn's coronation procession, on Whitsunday, 1 June 1533, Lady Marquess of Pembroke (Fig. 98, 13) was finally crowned Queen of England (Fig. 100). It came about as the result of a historic love that had torn the court, and the country, apart. The aftershock would not only profoundly impact people's lives but that of the nation as a whole. Were the couple even remotely aware of the ramifications of their intense relationship as the Crown of St Edward the Confessor was placed upon Anne's head (Fig. 99, 102), or was this first and foremost a personal triumph of their desire over those who had fought tooth and nail to rid the king of Anne Boleyn? [18], see the video [112].

She received the Crown of St Edward, the rod and the sceptre, from the Archbishop of Canterbury. A *Te Deum* was sung, before Anne returned to preside over the extravagant coronation feast at Westminster Hall [178], see the video [88] (Fig. 100).



Fig. 98. Lady Marquess of Pembroke. *The Tudors*, 2007 [148].

Fig.99. The Crown of St Edward.

Fig. 100. Anne Regina. *The Wolf Hall*, 2015 [173].

With the service complete, Anne processed back towards Westminster Hall, still

'going under the canopy, crowned, with two sceptres in her hands'. Her father led Anne on one side and the Lord Talbot, the Earl of Shrewsbury's son and heir, on the other. She was then to preside over a banquet, which according to the chronicler Edward Hall was 'the most honourable feast that has been seen'. The king did not join his wife at the banquet, but, instead, watched again with the ambassadors of France and Venice [159].

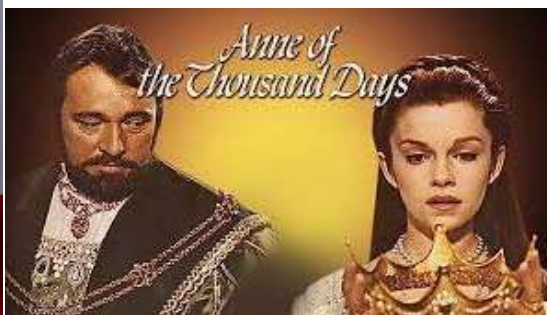


Fig. 102. Anne Boleyn - the Queen of England.
Anne of the Thousand Days (1969) [22].

Fig. 101. The Tudor Crown Imperial.

Fig. 103. Anna Boleyn Rose.



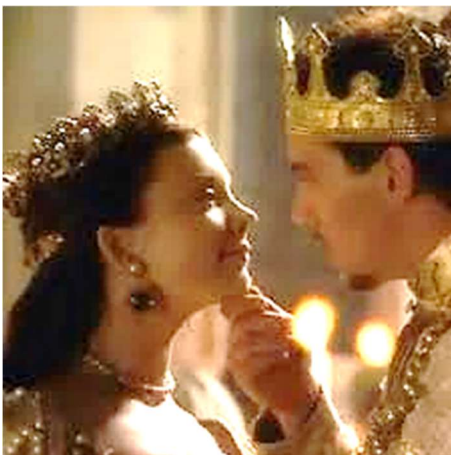
After the coronation ceremony, a banquet was held at Westminster Hall. The banquet was an opportunity for the monarch to celebrate their coronation with their guests and dignitaries (Fig. 104). The banquet was an important tradition, emphasizing the monarch's role as a symbol of national unity and the importance of hospitality. This tradition ceased after the coronation of King George IV in 1821, one of the most extravagant coronations in history [31].

Fig. 104. *Anne of the Thousand Days* (1969) [22].

To sum up. The British coronation ceremony is a time-honored tradition that has evolved over the centuries to reflect the changing times. The ceremony is steeped in pageantry, religious significance, and symbolism, with many ancient traditions being observed during the ceremony. These traditions emphasize the monarch's duty to serve the people and the country and are an important part of British history and culture [113; 36; 27]. The Coronation service fell into six parts: the recognition, the oath, the anointing, the investiture (which includes the crowning), the enthronement and the homage, e.g. the recipe for the Anointing Oil for Coronation of Elizabeth II in 1953 contains oils of orange, roses, cinnamon, musk and ambergris [179].

Anne Boleyn (c. 1501(7)–1536) was the second wife of Henry VIII of England (r. 1509–1547). Anne, sometimes known as 'Anne of a Thousand Days' in reference to her short reign as queen, was executed in the Tower of London in May 1536. Anne Boleyn was the Queen of England for only 1000 days... (see the video [50]).

Was it love or lust? Many historians and fans of Anne Boleyn would say "yes", it was love (Fig. 105). Was Henry cornered by pride? Absolutely, Henry was very egotistical and self-involved. Was it all about producing a male heir? Only a few years after her marriage to Henry, Anne Boleyn, who fails to produce a male heir, is beheaded after accusations of adultery and treason. Henry quickly remarries and finally gets his



heir when Jane Seymour gives birth to son Edward. Clearly, this was a major concern for the King. Henry continues to rule England until his death in 1547. Henry's most important and enduring legacy is his contribution to the Reformation and separation of the Church of England from the Roman Catholic Church, all resulting from "the Great Matter" [72; 54].

Fig. 105. Was it love or lust? *The Tudors* (see videos [151; 148]).

A coronation ceremony for, successively, the monarchs of England and Scotland, Great Britain and the United Kingdom can be traced back more than 1,000 years (the first documented coronation was that at Westminster of William the Conqueror on 25th December 1066). We took a look at the flamboyant and intriguing historic traditions surrounding Anne Boleyn's coronation on Whitsunday, 1 June 1533.

It was 500 years ago...

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Translation of the Title and Abstract to the Author's Language

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Петько Л. В. Коронація Анни Болейн як королеви Англії та церемонія коронації у Великій Британії.

Цього року виповнюється 500 років від дня коронації Анни Болейн як королеви Англії – 1 червня 1533 року. Наша робота присвячена коронації Анни Болейн як королеви Англії, якою вона була з 1533 до 19 травня 1536 року. Анна Болейн, друга дружина короля Генріха VIII, була однією з найвпливовіших жінок XVI століття і стала однією з головних героїв історичної драми того часу. Автор описує події історії Тюдорів: коронаційну процесію майбутньої королеви Англії, коронацію Анни Болейн; представляє корону Святого Едуарда, якою була коронована Анна, що стало історичним прецедентом, бо нею коронуються тільки монархи; Імператорську корону та корону Тюдорів. Описано традиції церемонії коронаційної процесії та коронації британських монархів у Вестмінстерському абатстві, яка відбувається там понад тисячу років, що насичена пишністю, релігійним значенням і символізмом, під час якої чітко дотримуються виписаних тисячолітніх традицій. Згадано також коронацію Єлизавети II (1953) та цьогорічну – Чарльза III (2023), що відбулася через 500 років після коронації Анни Болейн. У цих датах коронацій простежується також певний символізм. Досліджено деякі з традицій коронації та їхнє значення. Згадано «Кентерберійські оповідання» Джеффри Чосера, п'єсу Шекспіра «Генріх VIII», представлено коронаційну музику Томаса Талліса та Генделя, коронаційну баладу Анни Болейн «Білий сокіл».

Ключові слова: історія Тюдорів, Генріх VIII, Гемптон-Кортський палац, британська коронаційна церемонія, коронація Анни Болейн, коронаційна музика, студенти, іноземна мова, формування міжкультурної та професійної компетенцій.