



## FLEMISH AND ANTIQUITY IMPACT ON HANS EWORTH'S PAINTING

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### ABSTRACT

In the 16th and 17th century Kings and queens of England commissioned German, Dutch and Flemish painters for portraits. Especially in the 16th century, as a result of the Duke of Alva's atrocities in Holland, London became the new home of migrating Flemish artists. For example, Hans Holbein, Hans Eworth, poet-painter Lucas de Heere, the young John de Critz I, soldier painter James I, Marcus Gheeraerts I and son, Isaac Oliver were among these artists. Therefore, during the 1500-1700 periods foreign artists became popular among the English royal family and aristocrat art lovers. For this reason, we can frequently see the Flemish influence on British painting in this period. The 17th century was the period when the Flemish influence was most prominent especially on TUDOR portraits. Another main influence on the works of the painters of this period was the ancient period. The aim of our study is to examine the Ancient and Flemish influence on the paintings of one of the most important Flemish artist of the period, Hans Eworth and try to address the style features that differ him from other artists of the period.

**Key Words:** Hans Eworth, Flemish Art, Elizabeth Portrait, Tudor Portraits, Antique period.

### HANS EWORTH'UN RESİMLERİNDE Kİ FLAMAN VE ANTİK ETKİLER

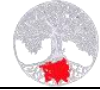
#### ÖZET

16. ve 17. yüzyılda İngiltere'de kral ve kraliçeler Alman, Hollandalı ve Flaman sanatçılara hamilik yapıyor ve onlardan portre ısmarlıyorlardı. Özellikle 16. yüzyılda Londra, Hollanda'dada Alva Duke'nün yaptığı zulümlerinden kaçan, Flaman sanatçıların göçmen evi haline gelmeye başlamıştı. Örnek vermek gerekirse; Hans Holbein, Hans Eworth, şair-ressam Lucas de Heere, gençlerden John de Critz I, asker ressam James I, Marcus Gheeraerts I ve oğlu, Isaac Oliver bu sanatçılar arasındadır. Böylece 1500- 1700lü yıllar boyunca yabancı sanatçılar İngiliz kraliyet ailesi ve aristokrat sanatseverler arasında popüler olmuştur. Bu nedenle, bu dönemde İngiliz resmindeki Flaman etkilerini sıkça görmek mümkündür. Özellikle 17. Yüzyıl, Tudor Portrelerinde Flaman etkisinin en yoğun görüldüğü dönem olmuştur. Bu dönemde ki sanatçıların eserlerinde yoğun etkilendikleri bir diğer dönem de Antik dönemdir. Bu çalışmamızın amacı bu dönemdeki en önemli Flaman sanatçılarından biri olan Hans Eworth'un resimlerindeki Antik ve flaman etkilerinin yansımalarını incelemek ve sanatçıyı dönemindeki diğer sanatçılardan ayıran üslup özelliklerini irdelemeye çalışmaktır.

**Anahtar Kelimeler:** Hans Eworth, Flaman Sanatı, Elizabeth portreleri, Tudor Portreleri, Antik Dönem.

### 1. INTRODUCTION

During the sixteenth and seventeenth centuries, a vast number of painters and sculptures had to travel from the continent especially from northern and southern Netherlands to work in England and Scotland. There were two reasons of travel for the Flemish artists, one of them was religion and the other one was financial (Hearn, 2009:10-11). They began to take control of the progress of art in England. It can be said that, this period started when Hans Holbein arrived in London in 1532 and afterwards when Antony Van Dyck showed up in 1632. Subsequently, many foreign artists from France, Germany and Italy travelled to England for work. (Brown, 1995:28-29). Therefore, foreign artists were popular to portray royal and



aristocratic patrons from 1500s through 1700s. Portraits were widespread in England and Scotland at that time. Thus, foreign-trained artists could get a chance to practice, also Dutch members of the Reformed religion and artists could take refuge from Catholic Habsburg rule of the Netherlands in 1567 (Hearn, 2009:10-11). It was a fashion to have a portrait painted by a Flemish artist and thanks to these portraits, the historians are sometimes be able to identify the real appearance of many historical persons. For example, the two Gheerharts, He de Critzes, Hans Eworth, Antonin Mor, Lucas de Here, Joos Van clef; they exposed the character of a variety of Tudor and Jacobean figures and, the fashion of their era was demonstrated by these talented artists (Cooper, 2012:21-22).

In that time, there were many reasons for the many influences on English art. The reformation was one of these reasons and so visual art was directly formed in sixteenth century England and it influenced both subject matter and patterns of expectations and the reception of secular imagery. (Cooper, 2012:31) During the reign of Henry VIII and his successors Edward VI, Mary I, and Elizabeth I, England transformed from a Roman Catholic to a protestant country twice, which resulted in the destruction of many religious paintings during the reformation when protestant reformers forcibly removed images from churches (Cooper ve Fraser, 2012:5).

Throughout this period in the seventh century, the Flemish influence on English art, particularly, through the portraits of the Tudors, reached its greatest significance. During that time many words of Dutch origin were added to the English language, for instance, “easel”, “etch”, “maulstick”, “landscape” and “sketch”. Especially landscapes were common in the seventeenth century England (Murray, 1957:848).

Hans Eworth is one of the most important of Dutch artists who had a long career in England between 1545 and 1570 during the years of crisis. He was born in the Netherlands in Antwerp. It is suggested that Eworth brothers probably went to London together and with Cornelius Metsys who was also painter. Hans Eworth was trained by Metsys. According to the archives a business relationship was established between Eworth brothers and Jan Sanders Van Hemesen when they lived in Antwerp. Van Hemesen was the father of a famous painter from Antwerp called Catarina Van Hemesen. And this relationship continued even though Eworth brothers left for London (<http://www.npg.org.uk/research/programmes/making-art-in-tudor-britain/tudor-and-jacobean-painting-production-influences-and-patronage-december-2010/extended-abstracts-and-videos/exploring-the-london-stranger-painters-hans-eworth-and-his-contemporaries>, 15.04.2015).

Maps showing the locations of forty painters appearing at their return are presented in order to allow for the positioning of Eworth. Considering this, it is thought that most of the painters who left their hometowns for London in the late 1560s stayed temporarily and left London soon. This might be due to the presence of the livery companies and the existence of foreigners trying to live in the city. The conclusion of this study includes a discussion about the Bridewell Palace which is an artistic centre and where Eworth worked at the end of his career and when he completed his portrait of Lady Mary Grey Keyes for which he gained her patronage (<http://www.npg.org.uk/research/programmes/making-art-in-tudor-britain/tudor-and-jacobean-painting-production-influences-and-patronage-december-2010/extended-abstracts-and-videos/exploring-the-london-stranger-painters-hans-eworth-and-his-contemporaries>, 15.04.2015).



It can be clearly seen that, Hans Eworth was impressed by Hans Holbein's final period in England and also other famous artists' in that time. Another artist who inspired Hans Eworth was William Scrots who was the most talented artist after Holbein's death in 1543. During the reigns of Henry VIII, Edward VI and Queen Mary I, he worked as a painter (Strong, 1965: 9-10). The new ground formal portraiture of the Hapsburg court was introduced to the English by Hans Eworth. In Bronzino's art, the poser is transformed into an icon covered with jewels and this is interpreted as his principles in the renaissance form. Another characteristic of his paintings is the reflection in portraits of the elderly (Strong, 1965: 10). The main purpose of this essay is to assess the reflection of Flemish and antiquity impact on Hans Eworth's painting. First of all, the impact of antiquity on Eworth's Painting will be discussed regarding subject matter, architectural elements, figure and figures' attire. How antique aspects were used and what the purpose of using these elements in painting was will be tried to be answered. In the second part of this work, Flemish effect in Hans Eworth paintings is analysed regarding the subject matter, figures and technique. Especially using landscape in the background of portraitures will be emphasised. Lastly comparison of similarities and differences between Hans Eworth and other Flemish artists will be made in terms of using Flemish and antiquity aspects on their painting will be tried to be revealed.

## 2. THE TASTE OF ANTIQUITY IN HANS EWORTH'S PAINTING

In this part of essay, antiquity inspirations on Hans Eworth's painting shall be analysed regarding subject matter, architectural elements, technique and drapery. It is worth to make a mention of the history of the antiquity preferences in England in the sixteenth century. Portraiture became prevalent in English painting, as a consequence of reformation (Foister, 1995:163).

In the sixteenth century classical inspiration can be seen in paintings in England as some figures pertained to mythological world; for example, heroes or goddesses wearing classical dresses, and figures generally placed in front of an architectural background deriving from classical antiquity (Foister, 1995:163). Generally, portraits were in a good condition and identifiable in English painting (Foister, 1981:273) and these English portraits bore many architectural elements that were influenced by classical antiquity in sixteenth and early seventh century (Foister, 1995:163). In the first half of sixteenth century, English portraits generally consisted of all kinds of important men and contained classical antiquity (Foister, 1981:278). Notably, the use of antique elements was prevalent at the court of Henry VIII; it was also applied in different forms of decoration (Foister, 1995:163). Holbein was known to be one of the greatest artists of the Renaissance. He is known to have this unique ability to work with very small details and to meet rigorous demands in accordance with the renaissance traditions. He was inspired by the artworks of Italian artists with Greek and Roman classical examples, which added to his vast knowledge (Piper: 1965:8). In other words, before Hans Eworth, Holbein was influenced by the antique world in his painting and probably Eworth employed this influence in his paintings too. First of all, Hans Eworth's works, particularly portraits are examined from a classical standpoint. Most of Eworth's productions which still exist today commonly comprise of complex allegorical elements. His works of "allegory of wise and foolish virgins" that is signed and dated, and Mars and Venus which looks incognito show that his works were religious and mythological (Figure 1) (Hearn, 1995:63). Particularly, when we look at the picture, attire of figures wearing classical dresses clearly indicate the influence of the antique world. In this painting, classical elements were also used as architectural elements in the background. As noted above, classical ruins



were used in paintings as decorative aspects throughout the sixteenth and seventeenth centuries and this resulted in an interest in classical art far beyond the reaches of the former Roman Empire (The Rediscovery of Classical Antiquity', The Metropolitan Museum of Art, [http://www.metmuseum.org/toah/hd/clan/hd\\_clan.htm](http://www.metmuseum.org/toah/hd/clan/hd_clan.htm), 15.04.2015).

Second example of Eworth's paintings which bore classical influence is Sir John Luttrell, dated 1550 which is illustrated in the allegorical group in the sky (Figure 2). In his painting the female figure looks into her purse while giving money. On the right side there is Venus that bridles a war horse. The female figure in the centre holds an olive branch showing us that she is at peace with herself (Hearn, 1995:65). The central figure has classical military attire and the imagery is martial, suggesting that this may have been commissioned by an active soldier (Strong, 1966:229). Especially, female figures in the sky indicate that the picture was influenced by classical aspect in terms of subject matter and figures. Female figures are particularly like classical sculptural bodies, the figures' dresses make this antique illusion stronger. Leslie Hepple mentioned in her article called 'The Museum in the Garden': Displaying Classical Antiquities in Elizabethan and Jacobean England' that statuary imitation in classical antiquity became common in sixteenth century (Strong, 1966:230). Therefore, it can be seen in this painting that Hans Eworth also used classical sculptural body on the main figure. Another example of the antiquity effect is 'Queen Elizabeth and Three Goddesses' dated 1569. Eworth is documented to have painted mythological pieces and figures that are close enough in the conception to those in 'Queen Elizabeth and three goddesses (figure 3) that had similar aspects to 'allegory of the wise and foolish virgins' in terms of figures and subject matter 1570 (Figure 1) (Strong, 1965: 10).

Classical works affected Hans Eworth and his works. This can be seen in the painting where Queen Elizabeth on the left, faces three classic goddesses. She has her crown on her head and holds the orb and sceptre. These goddesses are Juno, Pallas and Venus. Behind Juno there is a peacock, and we see her losing her left shoe while turning around to catch her glance, and Pallas holds her hand up as a surprising act and Venus is sitting naked with her arm around Cupid and behind her there is the swan-drawn chariot (Hearn, 1995: 73). In the painting Elizabeth is both a queen and a woman. She reflects classical virtues such as power, justice; mercy (Hearn, 1995: 73). Sublimity in this painting is given to Elizabeth instead of Athena or Aphrodite. With her qualities shown in the painting, she is located on top of the goddesses. There are several modern texts which consider that this painting makes the classical story famous (Pomeroy, 1989:31-32). Another classical inspiration is that the figures' dresses indicate antique impression. Elizabeth, W. Pomeroy suggested in her book named 'Reading the Portraits of Queen Elizabeth' for mid-century Tudor art this painting is considered unusual, with the goddesses clothing and their hand gestures. However this painting is an Italian mythological form of Elizabethan imagination through the conquest of England by the gods, as coined by Jean Senzec. In this painting it is the interaction between the Queen and the three goddesses that attract interest with their existence in the same era. Pagan figures did not lose their impacts on the painting and they still show their existence through art within the painting (Pomeroy, 1989:31-32).

In this context, the question is, when had classical gods started to be used with queen and king in mid-century English painting and, what is the purpose of applying these classical gods to the English painting? These questions should be answered in this part of the essay in order to read and understand the meaning of antiquity regarding Hans Eworth works. The imitation of statuary and classical gods in classical antique became common in the sixteenth century



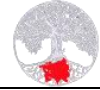
(Hepple, 2001:112). Also painting classical gods with queen and king did not actually start in the Elizabethan period. Susan Foister argued this in her article; before Elizabeth was painted with the classical historical and mythological figure such as Tucana, Diana and Astraea, her brother Prince Edward was compared with the figure of the Romans (Foister, 1995:164). For instance, one of Edward's works that is Marcus Curtius's portrait is seen on a roundel just like the reliefs on Roman buildings furthermore Roman emperor head sculptures on Hampton Court Palace could be found. (Figure 4) (Foister, 1995:164). The young Prince Edward was painted with the Marcus Curtius in order to show an affinity between these two figures; Marcus Curtius (Foister, 1995:164),

*“the most precious possession of the Romans, and the young Prince, the most precious possession of the Britons, implies the worthiness to be compared with the Heroes of ancient Rome.”*

In the light of this information, it can be stated that the aim of using ancient gods in Hans Eworth's paintings is to compare main figures with ancient heroes and gods. John Luttrell's 1550 dated three goddesses and Elizabeth can be given as an example for this case. Also, the portrait of Henry Frizalan painted in 1550 by Hans Eworth that imitated an ancient hero, possessed similar aspects with the portrait of Edward. The painting is remarkable, in the first place, for its overtly classicizing pose. Of course, allusions to classical antiquity are plentiful in the art of the period, but to find a poser portrayed in full gilded Roman field armour is unique in sixteenth-century English painting. Roman field armour itself is unique in sixteenth-century English painting. The profile and tondo form which derives from a Roman coin or medallion is a technique that began to be used to emphasize the humanistic qualities of the poser. The only contemporary English examples are Holbein's portrait of Sir Thomas Wyatt and a bronze medallion of Sir John Cheke that Cheke commissioned after a trip to Italy (Boyle, 2002:29-31). More particularly, the Earl adopts the pose of Emperor Marcus Aurelius. The model was probably identical with the numismatic image of the Emperor printed by Jacopo Strada three years later in 1553: a three-quarter profile, bareheaded and in full armour. Thus Arundel identifies himself with the philosopher-emperor famed and admired for his military honour and the Stoic ideals: the exercise of virtue, self-discipline, truthfulness and attention to duty (Boyle, 2002:30).

Elizabeth W. Pomeroy refers to Erwin Panofsky's opinion that supports this argument. “The arrival of pagan gods in the renaissance. He suggested that (Pomeroy, 1989:29-31); *“During the middle Ages classical motifs and classical themes came apart but the renaissance integrated them again. The painting we study confirms and extends this view: the goddesses are solidly alive, with their pagan attributes, but here they have also personification of Elizabeth qualities externalizing their banishment but rather her supremacy in their traditional qualities.”*

Another antique inspiration is the architectural element which generally uses background of the portrait and painting in order to show an awareness of forms used by classical world during the sixteenth and early seventeenth century (Pomeroy, 1989:164). For example, Edward portrait (Figure 4) was painted at the time when classical architecture was popular. Hans Eworth also used classical inspiration as architectural elements in his paintings which can be observed on three goddesses and Elizabeth I that includes a studied composition of seven figures (Figure 3). In the foreground is the corner of a Tudor brick palace; in the background is a very early rendering of Windsor castle. A lively realism is invested in the scene. Another example is that of Mary I's (figure 5) and Lady Mary Fitzalan's 1556 (Figure



6) portraits. Especially, Lady Mary Fitzalan portrait has a column placed behind the figure that is clearly bears a classical inspiration.

Lastly, Latin inscription is another indication of classical influence. For instance, Henry Fitzalan (Figure 7). It is an elision of a passage in the epistles of Horace, the 1519 edition of which was shelved in Arundel's library. The full passage reads: 'Unless you direct your mind to scholarship and honourable pursuits, envy or love will keep you awake in torment'. The emphasis on scholarship, honour, and self-discipline which maintains freedom from the storms of passion further strengthens the association between Marcus Aurelius and the Stoic school (Boyle, 2002:31). Another classical reference in this portrait is antique inspiration on figure posing and poser's dressing. Figure is positioned at the roundel format and the poser is profiled in painting furthermore the figure is dressed in a classical way (Foister, 1995:164). All these support the classical inspiration of Hans Eworth.

### **3. WHAT IS THE IMPACT OF FLEMISH ON HANS EWORTH'S PAINTING?**

On this part of essay Flemish influence on Hans Eworth's painting is examined in terms of figure, technique and background of painting. English painting was influenced directly by Dutch artists in terms of composition and format (Cooper, 2012: 32). Especially, it can be said that at the time of Hans Holbein's arrival in the sixteenth century England the style of portraiture had little following. Holbein was succeeded by the work of Dutch-trained artist and then more stylised production of English-born painters. The climax of the influences of Dutch artists in English painting was the seventeenth century. Dutch artists usually found a way of incorporating large volumes of texts harmonious with a realistic portrait format (Cooper, 2012: 33).

Late sixteenth century Flemish artists who worked for English masters, made their style suitable for the English taste thus English artists were influenced by Dutch artists. This style was called "Anglo-Dutch" (Cooper, 2012: 53). Firstly, it is worth to mention the importance of landscape painting in Flemish painting because Cornelis Massys and Herri met de Bles who were followers of Joachim Patinir started landscape painting that occurred in the 16th century with Patinir Flemish painters Jan van Eyck and Hugo van der Goes used landscape in their paintings frequently. Whereas the most original landscape usage comes with the work of Patinir's Flight into Egypt (Antwerp, Koninklijk Mus. voor Schone Kunsten) named painting because it relates the figures with the natural world. 16th century painters were influenced by his famous *Weltlandschaften* (world landscapes). He used aerial views of mountains, rocks, pastures which became an important impact throughout the century (<http://www.arthistoryspot.com/2010/02/flemish-art/>, 15.04.2015). Hans Eworth usually used landscape in the background of the paintings. For example, in *Three goddesses and Elizabeth I*, figures are represented with a view of the Windsor castle and natural landscape. Furthermore, in the *Dynasties* by Karen Hearn it is suggested that Elizabeth and three goddesses and allegory of the wise and foolish virgins were probably inspired by Flemish mythological pictures such as those by Frans Floris of Antwerp (Hearn, 1995:66). As Karen Hearn claims, Hans Eworth was evidently Dutch trained and apparently familiar with the works of the influential Antwerp Mannerist Frans Floris. Another parallel with this work is the family of Henry VIII: an allegory of Tudor succession (1572) by Lucas de here. It can be seen that both paintings have similar mythological figures (Hearn, 1995:81).



Regarding the portrait of Sir John Luttrell, Karen Hearn claimed that, this sophisticated Mannerist allegory, rare in England at that date, was strongly suggestive of the school of Fontainebleau. However, he was actually quite responsible for this (Hearn, 1995:66). And also, as Roy strongly mentioned in his book which is named Hans Eworth A Tudor artist and his circle: his work may have been influenced by Antonio MOR and also Eworth's three-quarter length male portraits had inspiration on Antonia's works (Strong, 1965:10).

Another sign of Flemish impression in English painting is the figures' poses, for instance, portrait of Mary I which is dated 1555-8, painted by Eworth (Figure 5). Indeed, Many of Hans Worth's portrait works of Mary I still exist and the posing in the portraits is just as with the head turned to one side indistinctively and her hands are interlocked in front of her. This style of posing had first started to be used by Holbein (Franklin ve et al, 2015:109). So, it can be noted that this pose comes from Flemish painting. Another example of Flemish effect on figure poses is 'An Unknown lady' dated 15658 (Figure 5). Another evidence of Flemish effect is the three- quarter length composition especially visible in female portraits. In the Low Countries it is very common to have hands at the waist while holding a precious object to attract the interest of the viewer (Hearn, 1995:71). Furthermore, in the background of the picture, Latin inscription and the sitters jewellery three table cut diamonds in an enamelled gold setting with acanthus scrolls and classical figures dressed in classical are impressed by antiquity (Hearn, 1995:72). Finally, one aspect pointed out as a Flemish effect, is the holding of a plaque inscribed with text- an unusual device in English portrait, but one which is occasionally seen in Dutch style (Cooper, 2012:135). It can be seen in Hans Eworth's 'Margaret Audley, Duchess of Norfolk' painted in 1562 that the Latin inscription is given harmoniously in the painting which had been used usually by Flemish artists and Hans Eworth also preferred to use this style in his painting (Figure 8).

#### 4. CONCLUSION

With this essay, we tried to give a brief overview of Hans Eworth's paintings in terms of antiquity and Flemish aspect. After analysing some of the artist's paintings, it can be said that, he used classical aspects in his paintings as subject matter, such as painting antique gods and heroes with the poser. And roman architectural elements are used as well, particularly on the backgrounds of the paintings but while studying his paintings, we realized that he did not use many architectural elements in his portraits compared to other artists of the same period. Additionally, in terms of representing the poser's posture and dressing, and the use of inscription, we can see classical references. However, there are not many differences in inspiration by antiquity between Hans Eworth and other Flemish artists. When we look at the references of the Flemish in Eworth paintings, we realized that the Flemish style had been used by artists in terms of technique, subject matter, representing figure and inscription. Especially, in the painting of strong facial expressions of the poser. Foreign artists had this skill at that time and it is seen on Eworth's painting as well. Using landscape as background of the portrait gives reference to Flemish art as well. However when we look at his painting's landscape, background was rarely used by the artist. This can be attributed to his personal taste and the tastes of his patrons. Another inference of this research is that Hans Ewort used classical references in his painting generally as subject matter rather than as architectural elements or as posers' pose and figures' dressing.



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Figure 1. Hans Eworth, *Allegory of the Wise & Foolish Virgins*, 1570, oil on panel, 61,5 x 62 cm, Royal Museum of Fine Arts Copenhagen, Denmark. (Source: <http://www.hanseworth.com/HEworthCatalogue2013.pdf>)

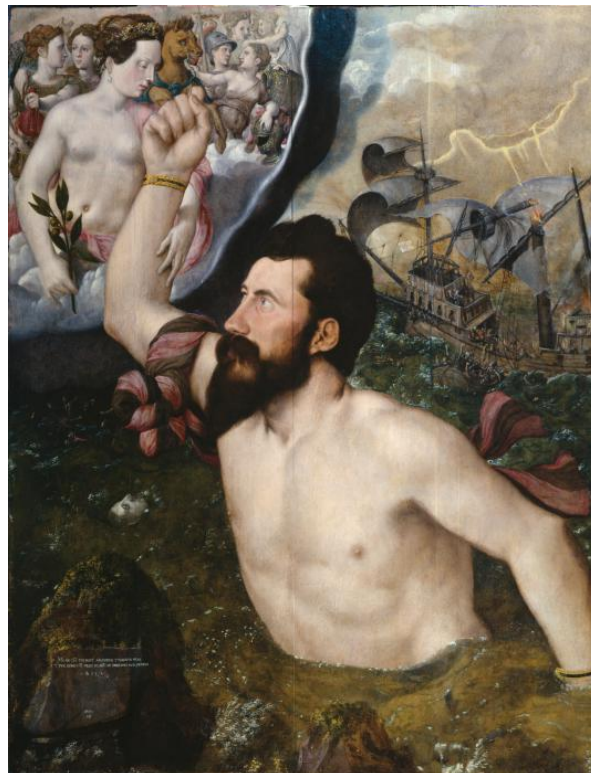


Figure 2. Hans Eworth, *Sir John Luttrell*, 1550, oil on panel, 43x33 cm, Courtauld Institute Galleries, London. (Source: <https://uk.pinterest.com/pin/494481234057296643/>, 15 May 2016).



Figure 3. Hans Eworth, *Elizabeth I and Three Goddesses*, 1569, Oil on panel, 27x33 cm, The Royal Collection. (Source: <https://uk.pinterest.com/pin/87327680244140842/>, 15 May 2016)



Figure 4. Unknown Artist, *Edward Prince of Wales*, 1546 panel, 107.3x 81.9 cm, The Royal Collection. (Source: [http://uploaded.wikimedia.org/commons/4/4f/Edward\\_VI\\_of\\_England\\_c.\\_1546.jpg](http://uploaded.wikimedia.org/commons/4/4f/Edward_VI_of_England_c._1546.jpg), 15 May 2015)



Figure 5. Hans Eworth, *Mary I*, 1555-8, oil on panel, 22x17.3, Private Collection. (Source: <https://uk.pinterest.com/search/pins/?q=hans+eworth>, 15 May 2015)



Figure 6. Hans Eworth, *Mary Fitzalan*, 1556, oil on canvas.  
(Source: <https://uk.pinterest.com/pin/372039619190122127/>, 15 May 2015)



Figure 7. Hans Eworth, *Portrait of Henry Fitzalan*, 1550, Denver Art Museum.  
(Source: <https://uk.pinterest.com/search/pins/?q=hans+eworth>, 15 May 2015)



Figure 8. Hans Eworth, *Margaret Audley, Duchess of Norfolk*, 1562, oil on panel, Lord Braybrooke. (Source: <https://uk.pinterest.com/search/pins/?q=hans+eworth>, accessed 15 May 2015)