

HANS EWORTH

CATALOGUE RAISONNÉ | PROSPECTUS

Hope Walker
30 September 2009
The Courtauld Institute of Art
Under the supervision of Dr. Joanna Woodall

§ *The Catalogue*

The catalogue, which will be written in English, will define and visually document Eworth's total production of drawings and paintings. Each of its approximately 100 entries will include a photograph of the work; a description of its physical characteristics; a determination of its date of execution; a record of inscriptions and labels that can be found either on its support, structure, frame, or frame backing (including photographs, when possible); a bibliography of relevant literature; a history of its exhibition; a history of its ownership; a biographical sketch of the portrait sitter and/or the mythological scene presented to the viewer; and a discussion of its attribution and place within Eworth's corpus of works. Also included will be an introductory essay detailing Eworth's life and career in London as well as an extensive bibliography of the critical literature. Works by Eworth's émigré contemporaries will be provided alongside his pictures (in specific cases) in order to help further cement attribution and highlight the larger artistic context of his works.

§ *Research*

Research primarily involves locating, examining, photographing, and recording the history of every work known to have been made by Eworth and every work attributed to Eworth. Each work's history will be determined not only by consulting relevant documents but also by consulting persons or agencies involved in ownership, ownership transfers, and exhibitions. Color photographs will be included whenever possible, funding and opportunity permitted. Research materials will be organized via a series of hardcopy notebooks and files, as well as a duplicate series of computerized files: one for each catalogue entry.

§ Issues of Attribution

Each work will be considered as requiring evidence for attribution; even those works that are presently considered “attributed” will be reconsidered. Dr. Joanna Woodall will supervise the project. Dr. Tarnya Cooper, 16th century curator at the National Portrait Gallery (London), has also generously offered to consult on the project. While research is underway, no assertions concerning the authenticity of works will be made nor will any letters of authenticity be generated.

§ Confidentiality

All files related to the project are maintained by Hope Walker and are available to no one, other than Dr. Joanna Woodall and Dr. Tarnya Cooper, for examination. The identity of persons or agencies involved will be strictly honored; if they request anonymity, their identities will not be revealed to any third party by Hope Walker, their names will not be submitted to the Institute, and information relevant to their ownership will remain confidential and in the possession of Hope Walker after the completion of the dissertation.