

# HANS EWORTH

## THE COMPLETE CATALOGUE RAISONNÉ

### ON A DRAWING OF THE PROCESSION OF THE MAGI ATTRIBUTED TO HANS EWORTH

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In the Heinz Archive at the National Portrait Gallery, London there is a puzzling image of a drawing purported to be by Hans Eworth [Figure 1]. The drawing, a copy after a portion of Andrea del Sarto's *Procession of the Magi*, has been photocopied and is attached to thick cardstock. In addition to an image of the drawing, the card also records the details of the work as chalk on paper and indicates that it is inscribed on the verso 'Hans Eotto Ego Sum' (I am Hans Eotto). The drawing is particularly important as, if by Eworth, it would be the only extant drawing potentially by his hand as well as the only work in Eworth's *oeuvre* to make overt reference to Italian art of the period. Although the drawing is presently lost, in this brief finding I will review what is known about the work, discuss its attribution, and suggest a possible connection between Hans Eworth and Andrea del Sarto that *may* begin to explain how Eworth would have come to know this fresco and, as a result, produce this drawing.

#### § THE HEINZ FILE

The Heinz file tell us very little about the drawing aside from its inscription and materials. We do not know its size, for example, although the photocopy of the drawing in the files is 6 ¾ x 5 ¼ inches. The file does, however, indicate that the owner (in 1992) was 'Lane Fine Art'. Lane Fine Art is a consultancy based in London that, for more than 50 years, has acted as "one of the leading suppliers of fine and rare British paintings to collectors, decorators and museums around the world."<sup>1</sup> Unfortunately Christopher Foley, the current Director, has no knowledge of the drawing; according to him, the drawing was never held by the consultancy, not in 1992 or at any other time.<sup>2</sup>

Another mystery is just when the drawing documentation was placed in the files at the Heinz. I fully inspected the Eworth files there three times during the fall and winter of 2005 and the drawing was not present. By the summer of 2008, though, it was located in the Hans Eworth file. This suggests that the documentation came from another source and was inserted sometime between the fall of 2005 and the summer of 2008, probably by Archive staff. The card to which

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<sup>1</sup> Quoted from Lane Fine Art Website (<http://www.lanefineart.com/index.php>) accessed 24 March, 2011.

<sup>2</sup> Email communication, 6 November, 2008.

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the copy of the drawing is affixed is also stamp-dated '1992 National Portrait Gallery.' This further argues that the card was misplaced and/or misfiled in another box and when this was discovered, it was simply moved to the appropriate file. It also suggests that the same year that the drawing was held by someone (not Lane Fine Art) the documentation for it was also supplied to the Heinz. At this point, however, exactly how the details of the drawing became part of the Archive is unclear as is why there are such errors in some of the verifiable details.

Equally unclear is the present location of the drawing. I have searched for it for more than two years, contacting experts on sixteenth-century drawings, surveying more than fifty private and public collections, and communicating with every Del Sarto scholar I could find. I have also searched auction records, primary source materials, and other avenues of enquiry open to me and all to no avail. The drawing, wherever it may be, has simply vanished. I suspect that it is likely to be in a private collection somewhere, perhaps in Europe, and probably purchased through a private sale. I also believe it is unlikely to turn up in the near future unless, somehow, the present owner comes forward.

### § ANDREA DEL SARTO AND THE PROCESSION OF THE MAGI

Although many questions remain, it is possible to draw some very preliminary conclusions based upon what we know from the work on which the 'Eotto' drawing is based.<sup>3</sup> The drawing, as previously noted, is a copy of a portion of Andrea del Sarto's *Procession of the Magi* [Figure 2]. *The Procession* was itself part of a series of five frescos commissioned by Fra Mariano, the Sacristan of S.S. Annunziata, beginning in 1509.<sup>4</sup> The church was an important pilgrimage site in Florence in the sixteenth-century and the Del Sarto frescoes were located within its central atrium or forecourt.<sup>5</sup> These works were significant early commissions for Del Sarto, who would spend his entire working life in Florence. And their location and scale—most are at least 4 x 3 meters—meant that his works would obtain considerable public exposure. This undoubtedly

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<sup>3</sup> For my purposes here I assume that the drawing is genuine, of the period, and that the inscriptions and other details in the drawing's file are accurate.

<sup>4</sup> Del Sarto was paid a total of 21 lire between July and December, 1511 for his work on *The Procession*. For more see John Shearman, *Andrea del Sarto, Vol. 2*, Oxford: Clarendon Press, 1965, 207.

<sup>5</sup> David Franklin, *Painting in Renaissance Florence, 1500-1555*, Yale University Press, 2001, 127. Also see S.J. Freedberg, *Andrea Del Sarto, Text and Illustrations*, Cambridge: The Belknap Press of Harvard University Press, 1963, 15.

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helped his career (three years later the Sacristan of S.S. Annunziata would hire Del Sarto to work on an additional fresco<sup>6</sup>), but their prominence also appears to have inspired other artists who visited or worked in Florence, particularly in the later half of the sixteenth century, when his work was quite popular.<sup>7</sup> And among such artists was Federico Zuccaro.

### § FEDERICO ZUCCARO

Federico Zuccaro was born in Italy in 1539/40, the son of painter Ottaviano Zuccaro. His brother, Taddeo, who was also a painter, was based in Rome and it was from him that Federico received most of his training.<sup>8</sup> In 1565, after Taddeo's death, Federico obtained a commission to work in Florence as a decorative painter for the wedding of the Grand Duke de' Medici and Joanna of Austria. He would remain in the city for nearly a year, working on this and other commissions.<sup>9</sup> Although there is no concrete evidence of his daily travels within the city, S.S. Annunziata was (and is) an important church and centrally located; there is no reason to believe that Zuccaro wasn't a frequent visitor. In late 1566 he returned to Rome and remained there on and off until the spring of 1574, when he then traveled to Antwerp and, from there, on to London.

James Mundy has suggested that it may be that Zuccaro's central purpose in traveling to London was so as to paint (now lost) portraits of Robert Dudley, Earl of Leicester and the Queen.<sup>10</sup> What is certain is that Zuccaro obtained a letter of introduction from the Tuscan Ambassador Chiappino Vitelli, who was then in Antwerp.<sup>11</sup> The letter, directed to the Earl of Leicester, recommends Zuccaro as a respected master painter (and fellow countryman of Vitelli's) upon whom both Leicester and the Queen could rely.<sup>12</sup> Although very few of Zuccaro's English works

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<sup>6</sup> Three years later, in 1514, he returned to the Annunziata to paint the *Birth of the Virgin*. See Frederick Hartt, *History of Italian Renaissance Art, Sixth Edition*, 2007, 562-3. Del Sarto was also buried at the Annunziata in 1530.

<sup>7</sup> It has been described as a "very active convent," artistically speaking. See John Shearman, 'Rosso, Pontormo, Bandinelli, and Others at SS. Annunziata,' *The Burlington Magazine*, Vol. 102, No. 685, April 1960, 152-156 for more.

<sup>8</sup> S.J. Freedberg, *Painting in Italy, 1500-1600*, New York: Penguin Books, 1993, 494-95.

<sup>9</sup> See fn. 23.

<sup>10</sup> James Mundy, 'Zucarro, Federico,' *Oxford Dictionary of National Biography*, Oxford University Press, 2004, online edition, accessed 8 December, 2010.

<sup>11</sup> BM Cotton Galba C/V f.5, from Antwerp and dated 15 March, 1574.

<sup>12</sup> "...Pero, venend[o] egli in costa per server a sua Maesta et alsì a Vostra Signoria Illustrissima ho voluto con questa mia pregar Vostra Signoria Illustrissima sij seruitoia in [ogni?] occorrenza sua, aiutarlo et favorirlo, et

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remain, we do have some extant studies (as drawings) for portraits of Leicester and the Queen, suggesting that Vitelli's intercession provided Zuccaro with some support in his (apparent) desired entrée into the English court [Figures 3 & 4].

Based upon his extant *oeuvre*, it also appears that Zuccaro was fond of creating drawn copies of favorite works, including several by Andrea del Sarto, for whom he seems to have had great regard.<sup>13</sup> In the collection of the British Museum, for example, are three Zuccaro drawings after de Sarto's Florentine frescoes, including one copied from another work in S.S. Annunziata.<sup>14</sup> And upon his return to Florence in the winter of 1575, Zuccaro purchased Del Sarto's former home, today known as Casa Zuccari, and would live there until he moved to Rome in 1579.<sup>15</sup>

### § HANS EWORTH, HAUNCE EOTT<sup>l</sup>, AND HANS EOTTO

In order to explain how all of this may relate to Hans Eworth we must first briefly consider Eworth's probable work for the Office of Revels from 1572 to 1574. From 1569 to at least November, 1571 Eworth was living at Bridewell Palace, a former royal residence situated west of London Bridge directly off of the Thames. The exact nature of his position there goes unrecorded, although Edward VI had established Bridewell as a hospital that included an 'arte centre' and 'artmasters'. It was probably in the later capacity that Eworth resided there.<sup>17</sup> What

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mostrargli effettu, commodo di questa mia intercessione laqual tanto maggiormente mi sprona quanto ch'egli e d'una istessa et medes patria che io..." Op cit. Also see Roy Strong, 'Federigo Zuccaro's visit to England in 1575,' *Journal of the Warburg and Courtauld Institutes*, XXII, 1959 for more on this letter.

<sup>13</sup> For further discussion on Federico Zuccaro's penchant for copying as a form of artistic training see Julian Brooks, *Taddeo and Federico Zuccaro: Artists-Brothers in Renaissance Rome*, Los Angeles: Getty Publications, 2007.

<sup>14</sup> *The calling of the labourers*, after Andrea del Sarto's lost fresco in SS. Annunziata, Florence, 239x349mm, pen and brown ink on paper, BM 1895,0915.540; *The Annunciation to Zacharias*, After Andrea del Sarto's fresco in the Chostro dello Scalzo, Florence, 193 x 130mm, black chalk on paper, BM 1946,0713.529; *St John the Baptist and St Bernardo degli Uberti*, after Andrea del Sarto, 186 x 122mm, red and black chalk on paper, BM 1895,0915.657. Another Zuccaro copy after Del Sarto can be found in the Metropolitan Museum of Art: *Saint Michael and Saint Bernardo degli Alberti*, copy after Andrea del Sarto, 200x100.5mm, black and red chalk on paper, MMA 80.3.110.

<sup>15</sup> Even after his move, Zuccaro retained ownership of the house until 1602. For more on Casa Zuccari see the Kunsthistorisches Institut in Florence website, <http://www.khi.fi.it/en/institut/casazuccari/index.html>, accessed online on 24 March, 2011.

<sup>16</sup> A note about the use of the character 'l': The basis of the transcript to which I refer in this section is Peter Cunningham's *Revels at Court: Extracts from the Revels Accounts of the Reigns of Queen Elizabeth and James I*, London: The Shakespeare Society, 1853. Therein Cunningham utilizes 'l' as the final character at the end of 'Eott'. In this period the abbreviated script used for "-es" at the end of a word has very much the appearance of this character so that it may well be that the name Cunningham saw was 'Haunce Eottes'.

<sup>17</sup> For more on this subject see L.W. Cowie, 'Bridewell,' *History Today*, Vol. 23(5), May 1973, 350-8. and my own forthcoming research, an overview of which is available online at [http://www.hanseworth.com/blog\\_matb.html](http://www.hanseworth.com/blog_matb.html).

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we know for certain is that he was actively working during this period, particularly in 1571, when he painted Lady Mary Grey Keyes portrait.

By June of the following year (1572) a ‘Haunce Eottℓ’ is found to be working for the Office of Revels at Blackfriars, another former royal palace quite close to Bridewell. The Revels Officers, led by the Master of the Revels, were responsible for “...obtain(ing) stuff from mercers or the Wardrobe...ornaments from the Jewel House or the Mint...engaging architects, painters, tailors and embroiderers...superintending all of the actual fete and revel performances...and render(ing) and obtain(ing) payment for expenses from the Exchequer.”<sup>18</sup> Under the Revels, Eottℓ produced painted “patterns” for masques, including those for the festivities surrounding the London welcome of the French Ambassadors in June, 1572.<sup>19</sup> Eottℓ would continue his work for the Revels until the fall of 1574; the last recorded entry in the Revels archives under his name dates to that year and is also the same year as Hans Eworth’s last known picture.

It is, of course, possible that Haunce Eottℓ is not our Hans Eworth. Hans was a somewhat common given name among Dutch artisans, although Eottℓ is an unusual surname for a Netherlander. Still, during this period spelling conventions weren’t yet codified and individual writers tended to spell in English phonetically, while among foreigners spelling was both phonetic as well as sometimes making reference to their mother tongue. There were also occasional problems in keeping records due to the accents of foreigners, which native English speakers sometimes found incomprehensible.<sup>20</sup> These issues may well account for the potential differences in names and spellings found in the Revels archives. It is certainly true for Eworth elsewhere; his name has been found in the archives in many forms, from Hans Eywooddes and Jan Euertz to Hans Ewoutz and John Ewottes, with the later being notably similar in spelling to Eottℓ.<sup>21</sup> In any case, assuming Eottℓ was probably Eworth and given the common confusion

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<sup>18</sup> E. K. Chambers, *The Elizabethan Stage*, Volume 1, Oxford: Clarendon Press, 1923, pp. 71-2.

<sup>19</sup> For this event he was paid 4l 19s. See Cunningham, *Revels*, 23. It is interesting to note that Eworth’s pay was significantly reduced (from 10l, 15s), probably as a result of Lord Burghley’s ongoing auditing of Revels accounts in this period.

<sup>20</sup> Lien Bich Luu, *Skills and Innovations: A Study of the Stranger Working Community in London, 1550-1600*, unpublished PhD. Dissertation, Institute of Historical Research, 1997, 39-40.

<sup>21</sup> See fn. 16.

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found among foreign names in the archives, it is quite possible that Hans Eworth was also ‘Hans Eotto’, the alleged creator of the lost drawn copy of the Del Sarto fresco, too.

If we assume that Eworth was working for the Revels in 1574, then his meeting Federico Zuccaro may have been as simple as their both being master painters and working for the Royal Courts that year. Although there were a growing number of foreigners in London during this period, foreign painters were quite limited in number, particularly those from Italy.<sup>22</sup> Perhaps Eworth met Zuccaro at some court function—the Revels would certainly be a good opportunity—and a friendship developed between them.<sup>23</sup> Artists of this period were also known to share drawings, and if Eworth never traveled to Italy (and there is no evidence that he did), a visiting Italian painter with a sketchbook packed with copies of Del Sarto frescoes would have been a difficult temptation to resist.

Eworth was also employed, at least initially, by the Revels under the direction of Alfonso Ferrabosco, a court musician of some note.<sup>24</sup> Ferrabosco was born in Bologna but spent much of his adult life, before moving to London in 1567, in Rome and Venice—two cities in which Zuccaro worked and for which he received important commissions prior to his trip to London. Although extant archival evidence is slim, it is possible that Ferrabosco and Zuccaro knew one another and, through Ferrabosco, Eworth was introduced.

Unfortunately, much of the above narrative is conjecture. Without the drawing to study there is much that we still do not know. Zuccaro’s life in London is also a much understudied subject. Scholars may argue that the dearth of archival evidence is a problem, although I firmly believe that there are still areas of research (including sources of archival evidence) that remain untapped. My hope is that by presenting what I do know, and attempting a narrative, others will begin to look for the Eotto drawing and as a result, further research can be conducted.

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<sup>22</sup> In fact, the Returns of Aliens (from 1569 to Nov. 1571) indicate that no Italian painters were working in the city. And among the painters (a total of 39 are found in the Returns), they make up less than .005% of the total foreign population of the city.

<sup>23</sup> Zuccaro was also involved in fashioning theatrical backdrops for the marriage of Joanna of Austria in Florence in 1566. See Federico Zuccaro, *A hunting party amid trees*, drawing, 415 x 325 mm, pen and brown ink on blue-grey paper, British Museum Pp,3.196.

<sup>24</sup> Roy Strong, *Hans Eworth; A Tudor Artist and his Circle*, Leicester: The Museum and Art Gallery, 1965, 8.

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**Figure 1**

Hans Eotto  
After Andrea del Sarto's *Procession of the Magi*  
Sixteenth Century (perhaps 1574/5?)  
Chalk on Paper  
Inscribed on the verso: 'Hans Eotto Ego Sum'  
Present Location Unknown

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**Figure 2**

Andrea del Sarto  
*Procession of the Magi*  
1511  
Fresco  
4.07 x 3.21 m  
S.S. Annunziata, Florence

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**Figure 3**

Federico Zuccaro  
*Queen Elizabeth I*  
1574/5

Drawing

307 x 222m

Black and Red Chalk on Paper

British Museum, London [Gg,1.417]

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**Figure 4**

Federico Zuccaro  
*Robert Dudley, the Earl of Leicester*  
1574/5  
Drawing  
324 x 219mm  
Black and Red Chalk on Paper  
British Museum, London [Gg.1.418]