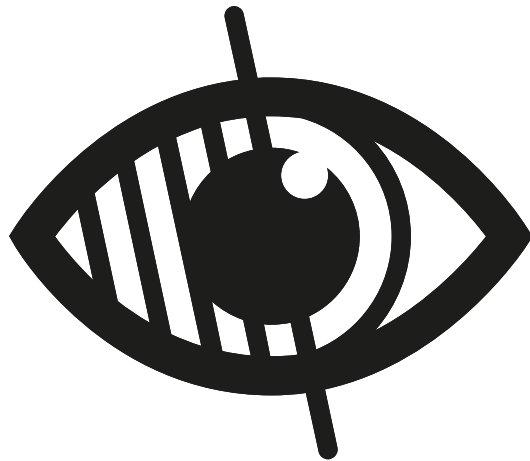


Large Text Labels

HOLBEIN At the Royal Court



Please do not remove from the

Nash Gallery

Artists at Court

Holbein quickly found success painting the men and women of the Tudor court, but it seems that his sights were set higher.

A small number of artists and craftsmen in England held royal appointments, which brought a regular salary and benefits such as grants of clothing. These included Erasmus Kyrkenar, appointed armourer for the king's body and later master of the royal workshop, and the painter Girolamo da Treviso, who worked for Henry VIII as a military engineer.

Holbein was appointed King's Painter by September 1536, when his promotion is recorded in a letter by the poet Nicholas Bourbon. He was not the only King's Painter

at the time: his colleagues included Lucas Horenbout who had been granted the title in 1534. Holbein was given a salary of £30 a year (he sometimes needed to ask for advance payment due to lack of funds). As King's Painter, he carried out a range of tasks, providing not only portraits, but also designs for metalwork, book illustrations, jewellery and weapons.

Among the craftsmen who sought positions at the Tudor court were Giovanbattista, a painter from Ravenna, and two unnamed companions. In March 1544, they wrote to Edmund Harvel, English Ambassador to Venice, offering their services to Henry VIII. The technology the trio could supply to the king included gun-shields like the Italian example displayed here.

Italian armourer

Gun-shield, c.1544

Ferrous metal (iron or steel), wood, textile, leather

These gun-shields are the product of a collaboration between a number of Henry VIII's international craftsmen.

The king was keen to have the best and most innovative military equipment and employed specialists from across Europe who worked with the latest technologies.

The idea of a shield with an integral gun was probably brought from Italy, perhaps by Giambattista da Ravenna (whose offer to work for the king can be seen nearby).

The gun-shield on the left is of Italian manufacture, and is one of a group of Italian shields which were copied by craftsmen in England. Two English examples can be seen at centre and right.

England

Gun-shield, c.1544

Ferrous metal (iron or steel), wood, textile, leather

The English examples may have been made by adapting existing shields, perhaps at speed to equip Henry VIII's soldiers on the 1544 French campaign. The shields are lined with yellow and red fabric, the Tudor livery colours adopted in that year.

Although impressive in appearance, the gun-shields were clearly impractical, weighing around 4.5kg and risking injury to the user's face when they were fired. Around 50 examples survive, including a number from Henry VIII's flagship the Mary Rose, but the technology was not adopted in the long term.

RCIN 72765

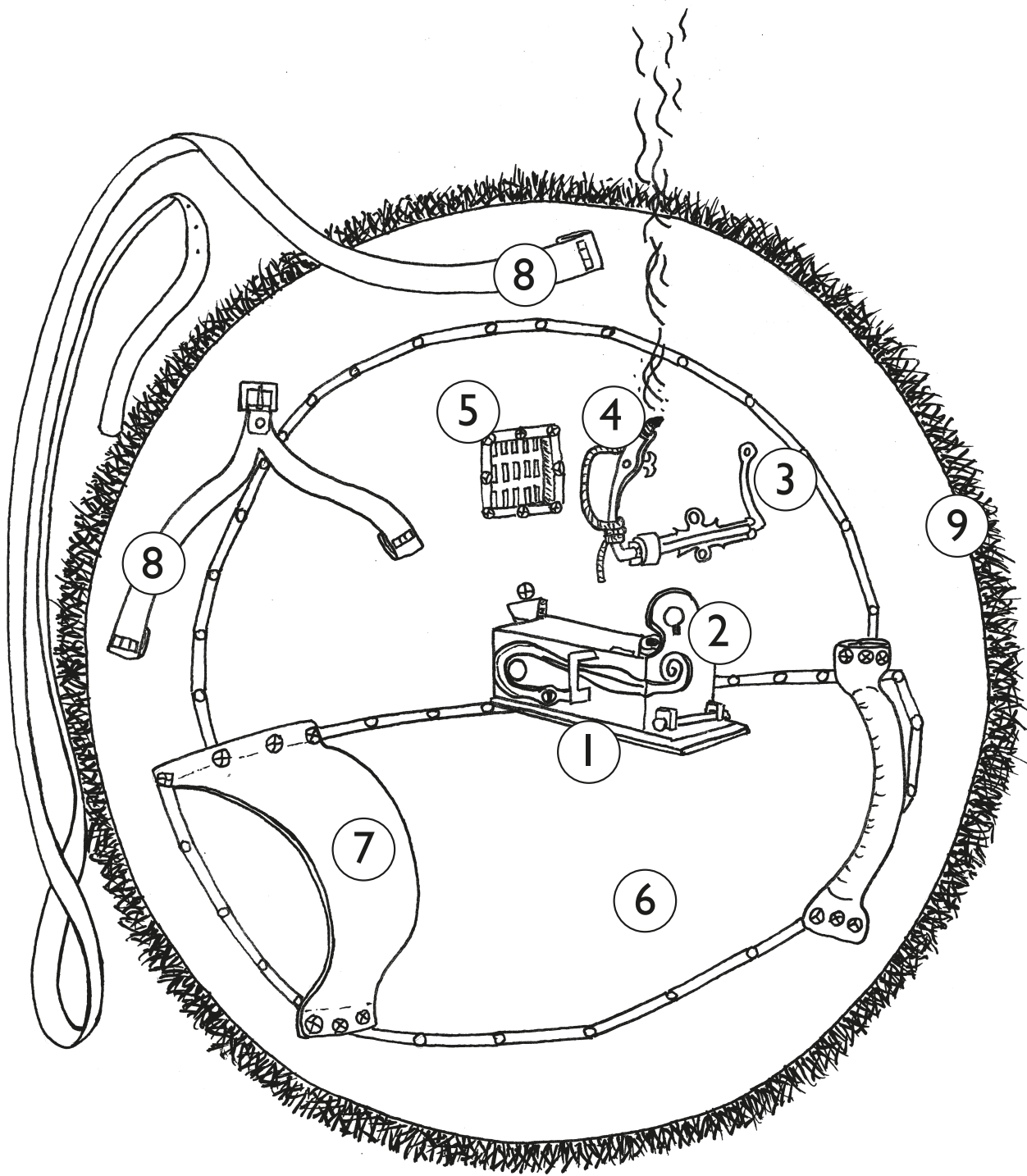
England

Gun-shield, c.1544

Ferrous metal (iron or steel), wood, textile, leather

- ① Breech, or rear, loading gun
- ② Sights
- ③ Serpentine (lever mechanism for firing gun using lighted match)
- ④ Match
- ⑤ Viewing grille
- ⑥ Arm pad
- ⑦ Arm straps
- ⑧ Guige straps (used to carry the shield over the shoulder)
- ⑨ Tassel fringe

RCIN 72767



Letter from Giambattista da Rovenna to Edmund Harvel, 1544

Magnifico Signor Ambassador

The immense liberality and utmost gratitude which everyone universally praises in the Most Serene and Glorious King your Master, and which His Majesty constantly displays in recognising the worthiest men of the Italian nation, has moved the three of us, the undersigned – that is, myself Mastro Giovanbattista painter of Ravenna, and two companions – to come and serve His Majesty in the following manner. I offer to make incendiaries and explosives (fuochi artificiali) of diverse sorts to offend the enemy, to be thrown by hand in terracotta pots of

different kinds. Similarly, fire cakes (pastelli di fuoco) which are thrown by hand to set fire to decks and other wooden structures at sea. Also pikes, darts and arrows containing fire and explosives (schioppi) which offend the enemy with great force and harm. Likewise various shields (rotelle and imbracciadore) with guns (schioppi) inside that fire at the enemy and penetrate any armour. Also gunpowder (polvere) in more guises, one kind that makes no report or bang (schioppo) and serves famously in ambushes.

It is thrown at the enemy and can't be heard from far, and is as effective as the other fine gunpowder. Also some grenades (balle) containing explosives, which are thrown by hand and injure the enemy. In each grenade are four explosive shots (schioppi), with other secrets and properties which I withhold for the moment, to better reveal them when I am in His Majesty's presence. Having I, Mastro Giovanbattista, for wife a woman graced with

those virtues that are hard to come by and which are desirable in a woman, I am certain that she will be no less dear to His Majesty than are we other men, for she can undertake all kinds of work habitual to these parts, and most adeptly. She can play the lute and sings, reads and writes in such a way that she is fit to tutor children.

She is of good manners, honest and virtuous.

Now that your Lordship is informed of our worth, you can, if it pleases you, apprise His Majesty. Should he want to make use of us, provision should be made for monies sufficient for our travel to England and to furnish us with those things which are necessary for those lands

We await a most welcome reply from His Majesty, in his great goodness, and beseech you that it may be soon, and kiss your Lordship's hands.

Venice 19 March 1544.

Your Lordship's most devoted servants
Mastro Giovanbattista and companions

219
Mag^o Sig^o Imbasciatore

7

L'immenza liberalità et soma gratitudine Et tutt' uniuersalmente predicano del Ser^{mo} et
Inclito Re suo Sig^o Et sua M^{ta} usa continouamente in riconoscere i virtuosi, masime della
natione Italiana, ha mosso per tre sottoscritta cioè mi Maestro Giouanbatt^a, pittore di Na
uerna con due altri compagni uenire a seruire sua M^{ta} in tal maniera Et mi offero a far
fuochi artificiatu di diuersi sorti per offendere l'inimico in uasi di terra cotta di più sorti
per tirare co' mani, simulmete pastelli di fuochi Et si tirano co' mani per arder ponti et altri
fabrichi di legname da mare, et picchi, et dardi, saette co' fuochi et schioppi dentro ch'
offendono l'inimico con gran forza et danno, Item più rotelle, et Imbracciadoni co' schioppi
dentro Et tirano all'inimico et passano ogni armatura, poluere anchora in più modi. Una
Et non fa schioppo Et serue benissimo per imboscate, et si tira all'inimico ne si senti
da lontano, passa come l'altre poluere fine. Item alcune balle co' schioppi dentro Et se
tirano co' mano et passano l'inimico et in ogni balla li sono quattro schioppi dentro, con
altri segreti et uirtu, le quali mi riserbo per poter riuscir meglio quando ch'io sarò
alla presenza di sua M^{ta}.

Et uouomy Jo Maestro Giouanbatt^a. Una bona p mia consorte ornata di quelle uirtu Et con
uengono et si desiderano in honna, et mi rendo certo Et non meno sarebbe cara a sua M^{ta}.
Et noi altri huomeni, peroche ella sa ogni sorta di lauori Et si usano da queste bande
et dottamente. Lei sa sonare di luto et cantar, legge et seruire in tal modo Et l'è att'
per insegnare a pueri, Ella è di buoni costumi, honesta, et dabene.

Hora la S^{ua} e informata di noi qualche ualemo, se li pare, ne potrà dar notizia
a sua M^{ta} Et uolendosi seruire di noi, ne sia prouisto di danari a bastanza per con
dursi in Inghilterra, et fornirsi di quelle cose Et ci sono necessarie per quei paesi.
Aspettamo gratissima risposta da sua M^{ta} per eere somma bontà, et la supplicamo Et
sia di brieve, et a. v. S^{ua} li baciamo la mano, dato in uenetia alli 19. Marzo del 1644.

Di v. S^{ua}



Diuotissimi Seruitori

Maestro Giouanbatt^a
et Compagni

Holbein the Designer

Holbein's work as a court artist included designs for book illustrations and metalwork.

He is recorded collaborating with other royal craftsmen such as the goldsmith Hans of Antwerp, the jeweller Cornelis Hayes, and the clock and scientific instrument maker Nicholas Kratzer. A drawing in the British Museum for a fireplace for Henry VIII shows that Holbein also provided designs for sculpture.

A book containing designs by Holbein for cups and weapons was in the royal collection in the sixteenth century but passed to Thomas Howard, Earl of Arundel in the seventeenth century and was subsequently lost.

While the book was owned by Arundel, copies of the drawings were made by the Bohemian printmaker Wenceslaus Hollar (1607–77). Although no metalwork designed by Holbein survives, works by later sixteenth-century goldsmiths give an idea of the sort of pieces that were made from his drawings.

Diego de Çaias (active c.1530–52)

Hunting sword, by-knife and scabbard, 1544

Iron and steel, gold, wood, leather

The Spanish swordsmith and decorator of arms Diego da Çaias was employed by Henry VIII between 1543 and 1547. This hunting sword (or hanger) and accompanying knife and scabbard was made for the king to celebrate his capture of Boulogne on 14 September 1544. The decoration is made by damascening, a technique in which Diego specialised, whereby patterns are created by pressing gold wire into a cross-hatched background of blued or blackened steel.

RCIN 61316



Wenceslaus Hollar after Hans Holbein

**Design for a dagger and
scabbard, 1645**

Etching

RCIN 804964

Wenceslaus Hollar after Hans Holbein

Design for an ornamental sword

hilt, apparently for Edward,

Prince of Wales, 1642

Etching

RCIN 804966

Wenceslaus Hollar after Hans Holbein

**Design for a dagger and
scabbard, 1644**

Etching

RCIN 804963

Attributed to John Spilman

(Active before 1588–c.1605)

The Hutton Cup, 1589–90

Silver gilt

John Spilman was a German goldsmith who worked as jeweller to Elizabeth I. This cup is traditionally said to have been made for the queen to present to her goddaughter Elizabeth Bowes.

RCIN 15956

Gallus Wernlein (active 1572–1620)

Two beakers, c.1592–4

Silver gilt

These two beakers are from a set of six representing the months of the year. They show February / March and June / July. They were made by the Nuremberg goldsmith Gallus Wernlein, who may have copied the decoration from prints by Holbein's contemporaries Hans Sebald Beham (1500–50) or Virgil Solis (1514–62).

RCIN 104233.1–2

Wenceslaus Hollar after Hans Holbein

**Design for a two-handled cup
with Neptune, 1646**

Etching

RCIN 805005

Wenceslaus Hollar after Hans Holbein

**Design for a covered cup on ball
feet, 1646**

Etching

RCIN 805003

Wenceslaus Hollar after Hans Holbein

**Design for a covered cup with an
embracing couple, 1642**

Etching

RCIN 805004

Painting the King

Holbein is most famous for the magnificent image he created of Henry VIII in 1537.

He showed the king standing full-length, confidently and effortlessly masterful, his power emphasised by a wide stance which commands the space around him. Holbein's portrait of Henry was painted, life-size, on the wall of the Privy Chamber at Whitehall Palace. It was part of a composition that included Henry's parents and his third wife, Jane Seymour, in an assertion of Tudor longevity. Henry would receive important guests while standing before it. In the seventeenth century it was recorded that the king's portrait was so lifelike that it shocked those who saw it.

The mural at Whitehall Palace was destroyed in a fire of 1698. The many surviving copies of Holbein's portrait of Henry, some of them contemporary, are testament to its impact.

Joos van Cleve (d. 1540/1)

Henry VIII, c.1535

Oil on panel

The Flemish artist Joos van Cleve probably painted this portrait without seeing Henry VIII. It has been suggested that he copied the likeness from a miniature by Lucas Horenbout that is believed to have been owned by Francis I. Henry holds a scroll bearing a quotation from the Bible: 'Go ye into all the world, and preach the gospel to every creature' (Mark 16:15), a reference to his role as head of the Church in England.

RCIN 403368

Remigius van Leemput (d. 1675)

**Henry VII, Elizabeth of York,
Henry VIII and Jane Seymour:
'The Whitehall Mural', 1667**

Oil on canvas

This reduced copy of Holbein's mural at Whitehall Palace was made for Charles II. Henry VIII stands to the left, accompanied by his father and mother, and his third wife Jane Seymour. The central plinth bears Latin verses celebrating the might of the Tudor dynasty and Henry VIII's supremacy over the English Church. Holbein based the architectural background on an Italian print, and added Henry's heraldic animals, a lion and a dragon, at top left and right.

RCIN 405750

Lucas Horenbout, (c.1490–1544)

Henry VIII, 1526–7

Henry VIII, 1526–7

Watercolour on vellum

These two miniatures are from a small group painted by Horenbout in 1526 or 1527. They may have been painted for Henry to present as gifts. One of the group seems to have been sent to France, where it was copied by Joos van Cleve for the portrait displayed nearby.

Lucas Horenbout was a painter and manuscript illuminator who had arrived in England by 1525, when he started working for Henry VIII. He was appointed King's Painter in 1534, on a higher salary than Holbein, and is thought to have taught Holbein the art of miniature painting.

RCIN 420010 and 420640

Hans Holbein

Solomon and the Queen of Sheba, c.1535

Watercolour, bodycolour and gold paint on vellum laid onto card

The Queen of Sheba visited Solomon in order to test his reputation as a wise king, and was won over by his wisdom and magnificence. Here, Holbein shows Solomon sitting on a throne at the centre. The queen mounts the steps towards him followed by female and male attendants, the men with gifts. The accompanying texts praise Solomon's wisdom.

The figure of Solomon is a likeness of Henry VIII and flatters the Tudor monarch by comparing him to the wise Biblical king.

The work is painted in expensive pigments on vellum and may have been a gift for Henry from a courtier.

RCIN 912188

Cornelis Massys (c.1510–56/7)

Henry VIII, 1544

Engraving

This engraving shows Henry VIII in his fifties. It is not clear if Massys took the likeness from life or developed it from a copy of Holbein's portrait of the king. Cornelis Massys was the son of Quinten Massys, whom Holbein may have met in Antwerp in 1526.

RCIN 600814

Unknown Artists

The Field of Cloth of Gold, c.1544

Oil on canvas

RCIN 405794

12 

This depiction of the diplomatic meeting at the Field of Cloth of Gold in 1520 was probably painted decades after the event it portrays. The painting was prepared by a team of artists from across Europe. Although they have not been identified, recent conservation has revealed much about their work.

The meeting between Henry VIII and Francis I took place over 18 days in June 1520. It celebrated a peace treaty between England and France with jousting, feasting, and an impromptu wrestling match between the two monarchs (Henry lost). The location of the spectacle, in which each of the kings tried to outdo the other in lavish display, became known as the Field of Cloth of Gold.

The meeting took place outside Guînes near Calais, which was in English occupied territory. Henry VIII was based in the castle at Guînes, seen here surrounded by a moat, which was newly furnished for the occasion. The town of Ardres, where the French camp was based, is at the top right, and Calais, the English headquarters in France, in the distance at the top.

The team of artists who worked on the picture began by painting the landscape in layers of green and blue.

They built up the details of the painting over these.

The dragon (perhaps a firework or kite) was one of the last parts of the work to be painted and was added on top of the sky.

Cannon fire signalled the moment each party set out for the initial meeting. At the centre Henry VIII rides a white horse, accompanied by Cardinal Wolsey, who had negotiated the Anglo-French peace. In the foreground can be seen the Yeomen of the Guard, the king's bodyguard. Their twisting poses give a sense of momentum to the procession.

The painters were careful to individualise the faces of the main group. Their portrait of Henry does not survive, however. This was cut out of the canvas at an unknown date and a new face inserted. The replacement is based on Holbein's portrait of Henry.

The fields outside Guînes were populated with tents of expensive fabric. Some were green and white, the Tudor livery colours, while others were of cloth of gold (a luxury fabric woven with threads wrapped in gold).

The two kings can be seen embracing in the golden tent at the top. At the meeting Henry paid tribute to the 'steadfastness and loyal keeping of promise' that had brought the two men together.

The artists have used gold leaf to depict the cloth of gold that gave the meeting its name.

The English constructed a temporary palace just outside the walls of Guînes. The palace included suites of apartments and offices. It was constructed of painted canvas stretched over wooden frames which were placed into a brick foundation. The large glass windows were widely admired. Two fountains in the forecourt flowed with wine. The two men with trumpets wearing gold coats may be dressed for one of the masques that took place during the event.

The figures socialising in the foreground were painted by a different team from those working on the procession. They are much more freely modelled, perhaps by artists who trained in the Low Countries.

The meeting was celebrated with a tournament. This can be seen in the top right corner. Henry and Francis and their queens, Katherine of Aragon and Claude of Brittany, sit in the gallery to the right. The large artificial 'Tree of Honour' was hung with shields representing the different sports and the shields of the combatants who participated in them.

The painters approached the figures in the distance in a different way to those in the foreground. The figures further away are depicted more schematically, as little strokes of colour.

‘in so great honour, showing their royalty, showing their riches, showing their power, with each of their nobles appointed and appavelled in rich cloths, in silks, velvets, cloths of gold, and such other precious arrayments’

John Fisher, Bishop of Rochester

Unknown artist after Hans Holbein

Henry VIII, c.1538–47

Oil on panel

This three-quarter-length copy of the portrait of Henry from Holbein's Whitehall mural was probably made during the king's lifetime. It is one of many copies and adaptations of Holbein's portrait painted in the sixteenth century.

RCIN 404438

Erasmus Kyrkenar (d. 1495–1567)

Armour garniture of Henry VIII for the field and tilt, c.1540

Steel, gold, leather

In 1511, Henry VIII established a royal armour workshop, which from the 1520s was based in Greenwich. Here specialists from across Europe made armour using the latest technologies. The royal workshop became famous for the quality of its output.

Among the masterpieces produced in Greenwich is this 'garniture', an armour with additional components to allow it to be used for different purposes.

The armour can be used in battle ('the field') or for jousting ('the tilt').

The tilt pieces are displayed to the right of the armour.

The garniture is decorated with etched bands of ornament along the edges. Although this decoration has sometimes been attributed to Holbein, there is very little to support this suggestion.

The armour was made for Henry VIII under the supervision of Erasmus Kyrkenar, a German armourer. Kyrkenar worked in England from at least 1519, when he was appointed armourer for the king's body. He had become head of the Greenwich workshop by 1535.

As well as being adaptable according to the occasion, the armour was adjusted to accommodate Henry VIII's increasing waistline, with adjustable waist hasps (a stud and catch with three settings).

The current visor of the helmet was added much later and is taken from a second armour garniture made for Henry in 1540.

RCIN 72834



Painting the Royal Family

As King's Painter, Holbein was commissioned to make portraits of members of Henry VIII's family.

He drew and painted three of the king's wives –Anne Boleyn, Jane Seymour and Anne of Cleves – and perhaps also Henry's fifth, Katherine Howard. He was sent to Europe to take likenesses of potential wives for Henry as part of marriage negotiations. He made portraits of Henry's daughter Mary (later Mary I) and son Edward (later Edward VI).

These commissions show how contemporaries valued Holbein for his ability to capture a likeness. He was sent to paint Anne and Amalia of Cleves in May 1539 when the two women were being considered for marriage

to Henry. English ambassadors had not seen the princesses and were nervous 'whether their images were like to their persons'. Holbein was dispatched to Cleves because he could paint portraits that were considered trustworthy by the English court.

His portraits of Anne, who became Henry's fourth wife, are now in the Louvre Museum in Paris and the Victoria and Albert Museum in London.



Hans Holbein, Anne of Cleves, 1539

Watercolour on vellum laid on playing card

© Victoria and Albert Museum, London

Anne Boleyn (c.1500–36), 1532–6

Black and coloured chalks on pink prepared paper

The identity of the woman depicted here has been much debated. Discussion has centred on the sitter's hair, since Anne was brunette. Holbein typically built up hair with layers of different coloured chalks, as can be seen at the top of the forehead. Close examination of the drawing shows that the chalk is rubbed and the sitter's hair probably originally appeared darker to match her brown eyes. The inscription, a later copy of a sixteenth-century identification, describes the sitter as Anne Boleyn and this is likely to be one of the few surviving portraits of Henry VIII's second queen.

Anne is shown in informal dress. Perhaps her clothes were updated in the finished portrait, or perhaps this was a private, intimate image for her husband. The final work, which does not survive, may have been a miniature rather than a panel painting.

RCIN 912189

Jane Seymour (1508/9–37), 1536–7

Black and coloured chalks with pen and ink and green watercolour on pink prepared paper

Jane Seymour married Henry VIII on 30 May 1536 and died on 24 October 1537, shortly after giving birth to his son Edward, later Edward VI. Jane's status as the mother of the future king ensured her portrait was widely circulated, and the sheet shows signs of reuse, with horizontal lines indicating different lengths and a strip of paper added at the bottom to extend the composition. This drawing was the basis for the depiction of Jane in the Whitehall mural, painted by Holbein in 1537.

RCIN 912267



Hans Holbein, Jane Seymour, c. 1536–7, oil on panel

© Kunsthistorisches Museum, Wien

After Hans Holbein

Christina of Denmark, Duchess of Milan (1522–90), c.1538

Oil on panel

The widowed Christina of Denmark was considered as a wife for Henry VIII after the death of Jane Seymour.

She sat for Holbein in Brussels for three hours on 12 March 1538. From the studies he made, Holbein worked up a full-length portrait of the duchess for Henry, now in the National Gallery. The king also owned this smaller portrait of Christina. It is not a copy of Holbein's full-length painting since the duchess's dress and hands are different. It is probably by an artist associated with Holbein, who had access to studies made at the sitting.

RCIN 403449

A woman, traditionally identified as Katherine Howard (c.1524–42), c.1540

Watercolour on vellum laid on playing card
(the Four of Diamonds)

The woman in this miniature has been identified since the eighteenth century as Katherine Howard, Henry VIII's fifth wife. The identification cannot be verified, and a number of other candidates have been suggested, among them Anne of Cleves, Henry's fourth wife, and Lady Margaret Douglas, his niece. The sitter's royal status is confirmed by her sleeves of sable fur, the wearing of which was restricted to immediate members of the royal family. Even at this tiny scale, Holbein's depiction of the texture of the fur is exquisite.

RCIN 422293



Back of miniature, mounted on a playing card, perhaps published by Valery Faucil.

Prince Edward (1537–53), 1538

Black and red chalks with blue watercolour
and black ink on pink prepared paper

On New Year's Day 1539, Holbein presented Henry VIII with a painting of the one-year-old Prince Edward, the king's longed-for legitimate son. This drawing was made in preparation for the portrait, which is now in Washington. The sitting cannot have been long and Holbein has concentrated on recording the essential details of the young boy's face as quickly as possible.

RCIN 912200

Princess Mary (1516–58), 1537–43

Black and coloured chalks with black ink and blue watercolour on pink prepared paper

This drawing has been significantly rubbed and much of the chalk detail lost. Despite the damage it is possible to make out the sitter's blue eyes and the shading on her hood. As the daughter of Katherine of Aragon, Mary was exiled from court after 1533. In 1537, she was reconciled with her father and became godmother to her younger stepbrother Edward. Praised for her intelligence and learning, she would inherit the throne as Mary I after Edward's death.

RCIN 912220

Dynasties

Holbein's work for Henry VIII was echoed in commissions for other senior noble families. In around 1535 he was commissioned to create a set of portraits of the children of Thomas Howard, Duke of Norfolk.

The Howards were rivals to the Tudors for the English crown. They exerted great influence from their magnificent residence of Kenninghall near Norwich, where Holbein's portraits may have been displayed.

In December 1546, the Duke of Norfolk and the Earl of Surrey were arrested on suspicion of conspiring to seize the throne. Surrey was executed on 19 January 1547; the duke was spared execution on 29 January only because Henry VIII died the previous day.

By the time of the Howards' fall, Holbein, too, had died. His death occurred sometime between 7 October and 29 November 1543; his short will asked that his goods be sold to support two young children, of whom nothing further is known.

Henry Howard, Earl of Surrey

(1516/17–47), c.1535–6

Henry Howard, Earl of Surrey

(1516/17–47), c.1535–6

Black and coloured chalks with black ink on pink prepared paper

These two drawings were taken at the same sitting.

For some reason, Holbein has abandoned the sheet showing Surrey turned to the left, and worked up another drawing with the earl facing forward. Comparison of the two drawings shows how Holbein built up Surrey's fine, straight hair in individual lines of black chalk over a layer of brown and used gentle black and red chalk modelling to deepen his eye sockets and bring a flush to his cheeks.

The inscription misnames the sitter as Thomas. Henry Howard, Earl of Surrey, was a poet and soldier, whose friends included Thomas Wyatt and Mary Shelton. He was bold and impetuous, and his lack of public popularity was remarked upon.

His conviction for treason in 1546 rested partly on the testimony of Richard Southwell, a childhood companion.

RCIN 912216 and 912215

Thomas Howard, 3rd Duke of Norfolk, (1473–1554), c.1539

Oil on panel

This portrait is an assertion of authority. Holbein shows Norfolk wearing the collar of the Order of the Garter and holding the white baton of the Lord Treasurer and the gold baton of Earl Marshal. Holbein has excelled in the depiction of the different textures of the duke's many layers of clothing, from the black velvet gown lined with lynx fur to his red satin doublet. Norfolk was an ambitious, ruthless and violent man who was estranged from his wife and oversaw the execution of two of his nieces.

RCIN 404439



Frances, Countess of Surrey

(1517–77), c.1535–6

Black and coloured chalks with white heightening and touches of black ink on pink prepared paper

This was probably made as a pair to the portrait of the countess's husband Henry Howard, Earl of Surrey (displayed nearby). The pair were betrothed in 1532 and married in 1535. They had five children. After Surrey's execution, the countess and her children continued to live at the family home of Kenninghall, with her sister-in-law, Mary Fitzroy (right). Holbein has recorded the pink velvet ('rosa felbet') of the countess's gown and used tiny strokes of black ink to indicate her eyebrows and eyelashes.

RCIN 912214

Mary Fitzroy, Duchess of Richmond and Somerset (c.1519 – ?1555), c.1535–6

Black and coloured chalks with black ink on pink prepared paper

Mary, the daughter of Thomas Howard, Duke of Norfolk, was betrothed to Henry Fitzroy, Duke of Richmond and Somerset, the illegitimate son of Henry VIII. This drawing was probably made in preparation for a portrait to match that of her brother, Henry, and sister-in-law Frances (left). It has been abandoned at an early stage and Holbein has subsequently used the paper to work out the detail of her cap, with its decoration of 'M's and 'R's.

Dismissed by her father as 'too wise for a woman', Mary Fitzroy was a patron of Protestant writers and

preachers, and one of the compilers of the Devonshire
Manuscript of poetry, which included work by her
brother and Thomas Wyatt.

RCIN 912212

The Later Tudors

We do not know what happened to Holbein's possessions on his death, but some of his drawings seem to have passed to the king.

The 'Great Book' of portrait drawings was recorded at Whitehall Palace in 1547, on Henry VIII's death. These drawings may have been available to other court artists, who also found inspiration in Holbein's paintings.

Artists from Europe continued to find work at the English court through the sixteenth century. Among them was Hans Eworth, who travelled from Antwerp around 1544, and later worked for Mary I and Elizabeth I. Among Eworth's paintings are copies of Holbein's full-length portrait of Henry VIII from the Whitehall mural.

The miniature painter Nicholas Hilliard also looked to Holbein for inspiration, describing his forebear as 'the most excellent painter ... after the life that ever was'.

Hilliard's works in the Royal Collection include small miniatures of Henry VIII and Jane Seymour copied from Holbein's portraits at Whitehall.

Flemish School

**Prince Edward, later Edward VI
(1537–53), c.1546**

Oil on panel

This portrait was taken shortly before Edward inherited the throne in January 1547. The prince's red coat is painted over a layer of silver leaf to replicate the sheen of velvet. Edward's pose, with his elbows spread wide and his hand on a dagger, is an intentional mirror image of Holbein's painting of Henry VIII, perhaps so that the two portraits of father and son could be hung as a pair.

RCIN 404441

English School

The Family of Henry VIII, c.1545

Oil on canvas

RCIN 405796

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This painting was probably made for Whitehall Palace.

At the centre sits Henry VIII, flanked by his third wife Jane Seymour and the couple's son Prince Edward.

On the left stands Princess Mary and on the right Princess Elizabeth. The Great Garden at Whitehall can be seen through the arches at either side.

Henry's arms are displayed on the cloth of honour behind him and Tudor roses decorate the ceiling. Sculptures of the heraldic King's Beasts can be seen in the flower beds in the garden.

Through the arches can be seen two members of the household. The man on the right is probably William Somer (d. 1559), Henry VIII's jester. It has been suggested that the monkey shown here was one of his props. He went on to serve both Edward and Mary, and was present at the coronation of Elizabeth I.

The woman on the left may be Jane 'the Foole', a court entertainer who served both Princess Mary and Katherine Parr. Jane (d. c. 1558) was a privileged member of the household who was cared for by Mary's personal nurse when she was unwell and provided with expensive fabrics for her clothing.

Like Holbein's 'Whitehall Mural' this painting of Henry VIII's family celebrates the Tudor succession. The inclusion of Jane and William, who may have had learning disabilities, is probably a reference to the royal household, a wider 'family' for which Henry was also responsible.

The unknown artist has looked to Holbein's paintings, copying the faces of Henry VIII and Jane Seymour from the Whitehall mural, and echoing the king's pose in the depiction of Prince Edward.

Flemish School

Princess Elizabeth, later

Elizabeth I, c.1546

Oil on panel

This portrait is a companion to that of Prince Edward, displayed nearby. It is by the same artist and has been painted on wood from the same tree. Princess Elizabeth was the daughter of Henry VIII and Anne Boleyn. Her gold slashed sleeves, decorated with jewelled lozenges, may be a reference to her father's outfit in the Whitehall mural.

RCIN 404444

William Rogers (active 1584–1604)

after Hans Eworth (d. 1578/9)

Henry VIII and his Successors,

c. 1600

Engraving

This engraving is a copy of a painting attributed to Hans Eworth in the National Museum Wales. It celebrates Elizabeth I as the heir of Henry VIII and the bringer of peace to England. Elizabeth, on the right, leads the figures of Peace and Plenty. Mars, the god of war, is banished to the threshold behind her stepsister, Mary I, and brother-in-law, Philip of Spain.

The figure of Henry VIII at the centre is based on Holbein's Whitehall portrait, which Eworth had been commissioned to copy by the Master of Trinity College, Cambridge.

Eworth surely also knew Holbein's book of portrait drawings, which had been given to his patron Henry Fitzalan, 12th Earl of Arundel, by Edward VI.

RCIN 600843

Hans Eworth (d. 1578/9)

Elizabeth I and the Three Goddesses, 1569

Oil on panel

Like Holbein's Whitehall mural, and the large 'Family of Henry VIII' nearby, this painting was displayed at Whitehall Palace. It was painted for Elizabeth I and shows the queen standing to the left watching the three goddesses Juno (with a peacock), Minerva (dressed for war) and Venus (seated, with Cupid at her knee). Recent conservation has revealed Eworth's delicate brushwork such as that in the depiction of Venus's chariot, drawn by swans, which can be seen in the background.

RCIN 403446

Nicholas Hilliard (1547–1619)

Four miniatures from the 'Bosworth Jewel', c.1600

Watercolour and bodycolour on vellum laid
on playing card

Nicholas Hilliard may have learned the art of miniature painting from Levinia Teerlinc, court artist to four Tudor monarchs. These miniatures were originally set into a gold box known as the 'Bosworth Jewel' after the battle that brought the Tudors to power in 1485. Although the casing was lost in the seventeenth century, the miniatures, showing Henry VII (victor of Bosworth), Henry VIII, Jane Seymour and Edward VI have been preserved. The portraits of Henry VIII and Jane Seymour are based on Holbein's Whitehall mural.

Hilliard studied Holbein's miniature technique as well as his portrait paintings, writing that 'Holbein's manner of limning I have ever imitated, and hold it for the best'.

RCIN 420012, 420013, 420014 and 420015

‘If you added a voice, this would be Derich his very self’

Holbein painted the young German merchant Derich Born in London in 1533. He shows his sitter half-length, with a characteristic twisting vine in the background.

Born wears a black satin doublet which catches the light in its folds as he rests his arm on a stone ledge. On this is inscribed

If you added a voice, this would be Derich his very self.

You would be in doubt whether the painter or his father made him.

Der Born aged 23, the year 1533

Recent conservation of the painting has revealed how Holbein slowly built up Born's likeness, subtly altering the contours to create the sitter's sculpted cheek and jawline. If you look closely at the surface of the painting you can see these changes as faint lines around Born's face.

This painting was commissioned as a mark of Derich Born's success but it also celebrates the talent of its maker. Holbein's star has never waned. His portraits have been valued from the moment of their creation, sought after by sitters, copied by admirers, and enjoyed by those who, for centuries, have marvelled at the skill of this 'wonderful artist' and his brilliant depictions of the men and women of the Tudor court.

**Derich Born (1509/10–after
1549), 1533**

Oil on panel

RCIN 405681