



**53 HENRY STEWART, Lord Darnley, and his brother,
CHARLES STEWART, Earl of Lennox**

1563

Oil on panel

25 x 15 in. (75.5 x 50.1 cm)

Windsor Castle [Royal Collection]

RCIN 403432

Provenance: Charles I before 1639, where it probably hung in the Queen's Gallery, Greenwich; Purchased by 'Murray' at the Commonwealth Sale, October, 1651; Recovered at the Restoration; Then hung in the Long Matted Gallery, Whitehall; By descent in the Royal Collection; Later moved to Kensington, and then to Hampton Court; Moved to Windsor in the 19th century.¹

Exhibitions: National Portrait Gallery Exhibition (London), 1866 (#322); International Exhibition (Glasgow), 1888 (#170); Exhibition of the King's Pictures (London), 1946-47 (#22); Holbein Exhibition (London), 1950 (#42); Royal Children Exhibition (Buckingham Palace), 1963 (#3); Hans Eworth Exhibition (London), 1965 (#16).

Selected Literature: George Vertue, 'Notebooks', *Walpole Society Journal*, Vol. 4, 70-1; Horace Walpole, *Anecdotes of Painting*, Vol. 1, 154; Sir Lionel Cust, 'The Painter HE', *Walpole Society Journal*, Vol. 2, 1913, 32-3; Charles Collins Baker, *Catalogue of the Principle Pictures at Windsor Castle*, 1937, 112; Ellis Waterhouse, *Painting in Britain*, 1953, 17; Oliver Miller, *The Tudor, Stuart, and Early Georgian Pictures*, 1963, 68; Roy Strong, Hans Eworth, 1965, 8; Roy Strong, *The English Icon*, 1969, 96, 102-3.

Inscriptions: 'HE' monogram on a cross member of the table, lower right. [Above] THES BE THE SONES OF THE RIGHTE HONERABLES THERLLE OF LENOXE AD THE LADY MARGARETZ GRACE COVNTYES OF LENOXE AD ANGWYSE [Bottom, Center] 1563 [Bottom, Proper Left] CHARLLES STEWARDE HIS BROTHER, AETATIS, 6, [Bottom, Proper Right] HENRY STEWARDE LORD DARLEY AND DOWGLAS, AETATIS, 17,

¹ Oliver Millar, *The Tudor, Stuart and Early Georgian Pictures in the Collection of Her Majesty the Queen*, Vol. 1 (Text), London: Phaidon Press, 1963, 68.

HANS EWORTH: THE COMPLETE CATALOGUE RAISONNÉ

Technical Data: A cleaning and restoration report by ‘Buttery’ (probably Horace Ayerst Buttery), dated 22 September, 1950, in the files of the Royal Collection indicates that the picture had “fairly considerable” damage, but also “fairly local.” Buttery notes that the head and hands are in “sound condition” although the “costumes are worn in several areas.” He also indicates that “practically no area of the background is entirely free from local damages, though these individually are slight.”²

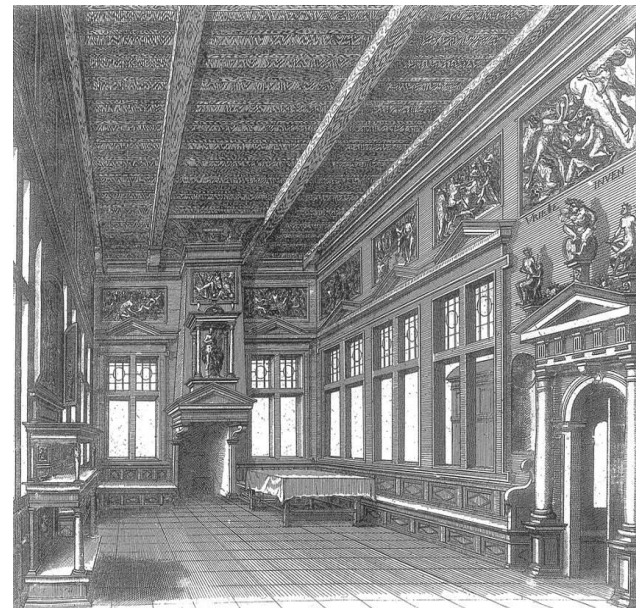
On the reverse of the panel are the following marks: the Roman numerals ‘VIII’ inscribed in what appears to be black ink; a ‘CR’ brand with a crown above (the brand of King Charles I); a ‘VR’ brand with a crown above (the brand of Queen Victoria). The support likewise contains the ‘VR’ brand and crown as well as the Roman numerals ‘VIII.’³

Attribution: This portrait is inscribed in fine black paint, on the forwardmost cross member of the table’s leg, with Eworth’s customary ‘HE’ monogram. Other inscriptions—in style, form and technique—are also in keeping with Eworth’s *oeuvre*, including those found on his 1567 portrait of Henry VIII (Cat. No. 70). This picture’s smooth, decidedly enameled finish has subtle glazes, particularly in the background, which add to its slightly hazy, yet detailed quality. This is likewise found in Eworth pictures, including his other portrait of Henry Stewart, dated 1555 (Cat. No. 11).⁴ And the thorough and sensitive manner in which the portraits are painted, as well as this picture’s support and medium, are also in keeping with Eworth’s style and technique. This picture is surely by his hand.

Description: In 1560, the Antwerp-based architect, painter, engraver, and designer Hans Vreedman de Vries published the first of what would be several large collections of pattern and design books in his *Scenographiae sive*

perspectivae.⁵ The collection, which consists of 15 (mainly) interior scenes, includes Scene 10, which, as we can see, Eworth used—albeit in modified form—for the background of this portrait of the Stewart brothers.⁶

Scene 10 in the *Scenographiae* is literally a study in perspective and Eworth has executed it here with precision. The gridlines on the floor are wrought with exacting care, as are the lines on the ceiling, suggestive of roof timbers. Here, though, the room has been reduced by half and stained glass roundels added to the lower half of the windows running along the right side of the room. Eworth has also removed all traces of the sculptural elements of de Vries’ room, aside from those found on the upper most reaches of the fireplace. He has also added a touch of color in the background in the green cloth covering the table top.



Scenographiae sive perspectivae
Scene 10
Hans Vreedman de Vries
1560

² Some of this damage is still visible, particularly in the inscription at the top of the portrait, where some portions of the paint layer have fallen away. There are also visible pentimenti, especially around Henry’s proper left leg and Charles proper right hand. Near the top right and top center of the picture are additional pentimenti that suggest Eworth altered the original location of the ionic brackets, today found on the top right and left of the picture.

³ I am grateful to Ms. Jennifer Scott and Mr. Brett Dolman of the Royal Collection for their help in accessing the archives.

⁴ For more on the portraits of Henry Stewart see Karl Pearson, “The Skull and Portraits of Henry Stuart, Lord Darnley, and their Bearing on The Tragedy of Mary, Queen of Scots,” in *Biometrika* 20(B1), July 1928, 56-68.

⁵ For more on Vredeman de Vries see Christopher Heuer, *The City Rehearsed: Object, Architecture, and Print in the Worlds of Hans Vredeman de Vries*. London: Routledge, 2008.

⁶ Ellis Waterhouse has asserted that this background reflects the Great Chamber at Temple Newsam in Yorkshire, where both brothers were born, although we can see that Eworth has borrowed directly from de Vries’ *Scenographiae* for its design (Ellis Waterhouse, *Painting in Britain*, 30).

In front of this scene, the young Charles Stewart and his elder brother, Henry, Lord Darnley stand on a step of porphyry marble. They are dressed all in black, with matching white lace collars and cuffs.⁷ In his proper left hand, Charles holds a black cap, embellished with a black feather while Henry holds a brown (calf skin?) leather glove and white kerchief. Henry wears the only visible jewelry in the form of a black and gold enameled watch hanging from a black silk cord around his neck and a gold and ruby ring on the fifth finger of his proper left hand.⁸ He is also wearing a sword contained in a black scabbard which falls down the proper left side of his body.

Discussion: For most of 1562 the Earl and Countess of Lennox, along with their children, had been separated and variously imprisoned. Earlier in the year they had been accused of attempting to organize the marriage of their eldest son, Henry, with Mart Stuart, Queen of Scotland and had, as a result, been arrested.⁹ Before the end of that year, however, the Council released them from imprisonment, having found the allegations against them unfounded.¹⁰ And by February, 1563 Margaret wrote to Lord Cecil from Sheen, where she and the children had been previously held and where the whole family was then living, asking his help in arranging a private audience with the Queen.¹¹ When this may have occurred is not entirely clear, but by July 1563 the Earl and Countess were both daily in the Queen's presence at Greenwich "where they were much made of," and Lord Darnley frequently played the lute for Elizabeth "wherein...she taketh pleasure."¹² Indeed, after the problems of the previous year, they had succeeded in returning to Queen Elizabeth's good graces and she begun to send inquiries to Scotland, broaching the possibility that the Earl and Countess might be able to regain their land and titles there.¹³

⁷ Charles' collar and cuff, although white, is also outlined in blackwork.

⁸ His mother was a collector of clocks. Perhaps this watch was a gift to a much beloved son from his mother. For more see her will, PROB 11/60, which makes reference to her collection.

⁹ SPD 12/23/f.9: May 7 1562. Articles against Margaret, Countess of Lennox.

¹⁰ Marcus Merriman, 'Stewart, Matthew, thirteenth or fourth Earl of Lennox (1516–1571)', *Oxford Dictionary of National Biography*, Oxford University Press, Sept. 2004; online edn, Jan 2006 [<http://www.oxforddnb.com.proxyau.wrlc.org/view/article/26497>, accessed 6 August 2010]

¹¹ Robert Lemon, eds. *Calendar of State Papers, Domestic: Edward VI, Mary I, Elizabeth I, (1547-1580)*, London: Longman & Brown, 1856, 200-212, February, 1563.

¹² Letter of Sir John Mason at Greenwich, 19 July, 1563 (SPD 70/60/f. 99)

¹³ Thomas Finlayson Henderson, *Mary, Queen of Scots: her environment and tragedy, a biography*, Vol. 1, London: Haskell House, 1905, 285.

Although the modern historical narrative pertaining to Lord Darnley nearly always situates him in relation to his disastrous marriage to Mary Stuart in July 1565 and his subsequent murder, this portrait of Henry and Charles was created two years before those events.¹⁴ The theme here is one of dynastic ambition and hope. As Margaret's two surviving sons—she gave birth to a total of six children—these two brothers were, as the inscriptions highlight, the family's future.¹⁵ The inscriptions also include Margaret and Henry's Scottish titles—titles that were not, as of that moment legally theirs.¹⁶ Yet here Eworth has created a highly constructed portrait of the brothers, who proclaim their high rank and titles as well familial pride and hope for the future. Indeed, in spite of Henry Darnley's marriage and subsequent death, the Lennox's dynastic ambitions for the future were ultimately realized through him, since Henry's own son—and Margaret's grandson—would eventually become King James I of England, Scotland, and Ireland, placing the family at the pinnacle of the social and political hierarchy.

¹⁴ See Caroline Bingham, *Darnley: A Life of Henry Stuart, Lord Darnley, Consort of Mary Queen of Scots*, New York: Constable Publishing, 1995 and Alison Weir, *Mary Queen of Scots, and the Murder of Lord Darnley*, New York: Ballantine, 2003.

¹⁵ Rosalind K. Marshall, 'Douglas, Lady Margaret, countess of Lennox (1515–1578)', *Oxford Dictionary of National Biography*, Oxford University Press, Sept. 2004; online edn, May 2006 [<http://www.oxforddnb.com.proxyau.wrlc.org/view/article/7911>, accessed 4 Sept 2010]

¹⁶ Henderson, *Mary Queen*, 285-6.