

FORGING MASCULINITIES: ARMOUR AND THE
FASHIONING OF IDENTITY IN ELIZABETHAN ENGLAND

SOPHIE ALESSANDRA LITTLEWOOD

TWO VOLUMES

VOLUME II

PH.D.

UNIVERSITY OF YORK

HISTORY OF ART

SEPTEMBER 2016

TABLE OF CONTENTS

VOLUME II

Illustrations.....196

ILLUSTRATIONS

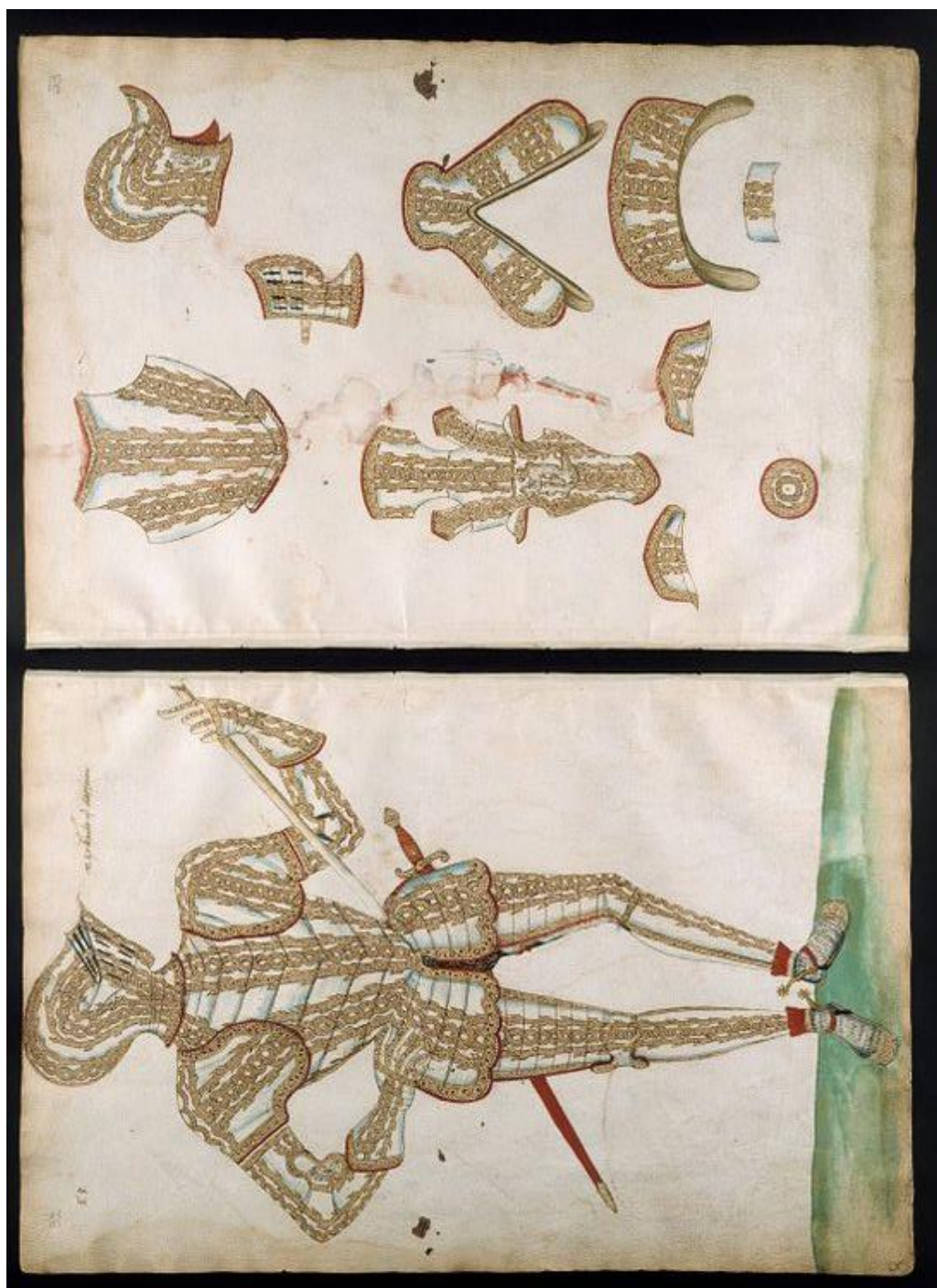


Fig.1. Jacob Halder, 'The Earle of Leiseter' from *The Almain Armourer's Album; The Jacob Album*, 1557-1587, Victoria and Albert Museum, London. Pen, ink and watercolour on paper, Left hand page: 43 x 29.2 cm, Right hand page: 43 x 29.2 cm. Object Number: D. 593&A-1894.



Fig.2. Jacob Halder, 'The Earle of Cumberland' from *The Almain Armourer's Album*; *The Jacob Album*, 1557-1587, Victoria and Albert Museum, London. Pen, ink and watercolour on paper, Left hand page: 43 x 29.2 cm, Right hand page: 43 x 29.2 cm. Object Number: D.605&A-1894.



Fig.3. Swaddling Band (probably Italian origin), 1600-1625, Victoria and Albert Museum, London. Linen with an embroidered cutwork border. Length: 245 cm approx., Width: 13 cm. Object No. B.879-1993.



Fig.4. British School, *The Cholmondeley Ladies*, c.1600-10, Tate Britain, London. Oil paint on wood. 88.6 x 172.3 cm.



Fig.5. Marcus Gheeraerts the Younger, *Barbara Garnage, Lady Sidney, later Countess of Leicester with six children*, 1596. Penshurst Place, Kent. Oil on canvas. 80 x 102 inches.



Fig.6. English School, *Thomas Smyth Esq.*, c.1600, Private Collection. Oil on panel. 42 x 34 inches.



Fig.7. William Larkin, *A Baby, Said to be Lady Waugh*, c.1615, Private Collection. Oil on panel. 90.2 x 71 cm.



Fig.8. Christening set of white linen (English), Seventeenth Century, Victoria and Albert Museum, London. Embroidered linen. Apron, length: 54.9cm, width: 26cm; Bib, length: 40.6 cm, width: 21.9cm; two collars, length: 14.6 cm, width: 13.8; two mittens, length: 10.5cm, width: 6.4cm. Object no. T.209-1970.



Fig.9. Marcus Gheeraerts the Younger, *A Boy Aged Two*, c.1608, Compton Verney, Warwick. Oil on panel. 114.3 x 85.7 cm.



Fig.10. English School, *The Tasburgh Group: Lettice Cressy, Lady Tasburgh of Bodney, Norfolk and her Children*, c.1605, Private Collection. Oil on panel. 177 x 137 cm



Fig.11. Robert Peake the Elder, *Charles I when Duke of York*, 1605, Bristol City Museum and Art Gallery. Oil on canvas, 112 x 83 cm



Fig.12. Marcus Gheeraerts the Younger, *Anne, Lady Pope with Her Children*, 1596, National Portrait Gallery, London. Oil on canvas, 80.25 x 47.875 inches.



Fig.13. Robert Peake the Elder, *Charles I of England*, ca.1610. Scottish National Portrait Gallery, Edinburgh. Oil on canvas, 127 x 85.70 cm.



Fig.14. Attributed to Rowland Lockey (copy after original by Arnold Bronckhorst, 1574), *King James I of England and VI of Scotland*, late sixteenth century, National Portrait Gallery, London. Oil on canvas. 118.1 x 73cm.



Fig.15. Unknown artist, *Sir Walter Raleigh and His Son*, 1602, National Portrait Gallery, London. Oil on canvas, 78.5 x 50.1 inches.



ROYAL ARMOURIES

Fig.16. Greenwich Workshops, *Three-quarter Armour for a Boy About Twelve Years Old*, 1550, Royal Armouries. Steel and brass, Weight 18lb 8oz. Object No. II: 178.



Fig.17. Jacob Halder, Greenwich Workshops, *Armour garniture of Henry, future Prince of Wales, for the field, tourney, tilt and barriers, ca.1608, Windsor Castle.* Steel. Object No.: RCIN 72831.



Fig.18. England, *Boy's Armour*, 1610, Royal Armouries. Steel. Height: 37.5 inches; Weight: 11lb 10oz. Object No.:II 126. (Royal Armouries collections database).



Fig.19. Nicholas Hilliard, *Henry, Prince of Wales*, 1607, Royal Collection.
Watercolour on vellum, 6.1 x 5.1.



Fig.20. Robert Peake the Elder, *Prince Henry on Horseback*, c.1606-08, Parham House, Sussex. Oil on canvas.



Fig.21. Nicholas Hilliard, *Robert Devereux, Second Earl of Essex*, c.1593-5, National Portrait Gallery, London. Watercolour on vellum, 248 mm x 203 mm.



Fig.22. Nicholas Hilliard, *Young Man Among Roses*, c.1587, Victoria and Albert Museum, London. Watercolour on vellum stuck onto a playing card, 13.6 x 7.3 cm.



Fig.23. Nicholas Hilliard, *Sir Anthony Mildmay*, c.1590, Cleveland Museum of Art, Ohio. Watercolour on vellum, stuck onto card, 24.5 x 18.5cm.



Fig.24. Nicholas Hilliard, *George Clifford, Third Earl of Cumberland*, c. 1590, National Maritime Museum, Greenwich, London. Watercolour on vellum, stuck onto fruitwood panel, 25.8 x 17.6cm.



Fig.25. Nicholas Hilliard, *Sir Robert Dudley, Styled Duke of Northumberland*, c.1591-93, Nationalmuseum, Stockholm. Watercolour on vellum, stuck onto card, 19 x 11.5 cm.



Fig.26. Nicholas Hilliard, *Henry Percy, Ninth Earl of Northumberland*, c.1595, Rijkmuseum, Amsterdam. Watercolour on vellum, stuck onto card, 25.7 x 17.3 cm.

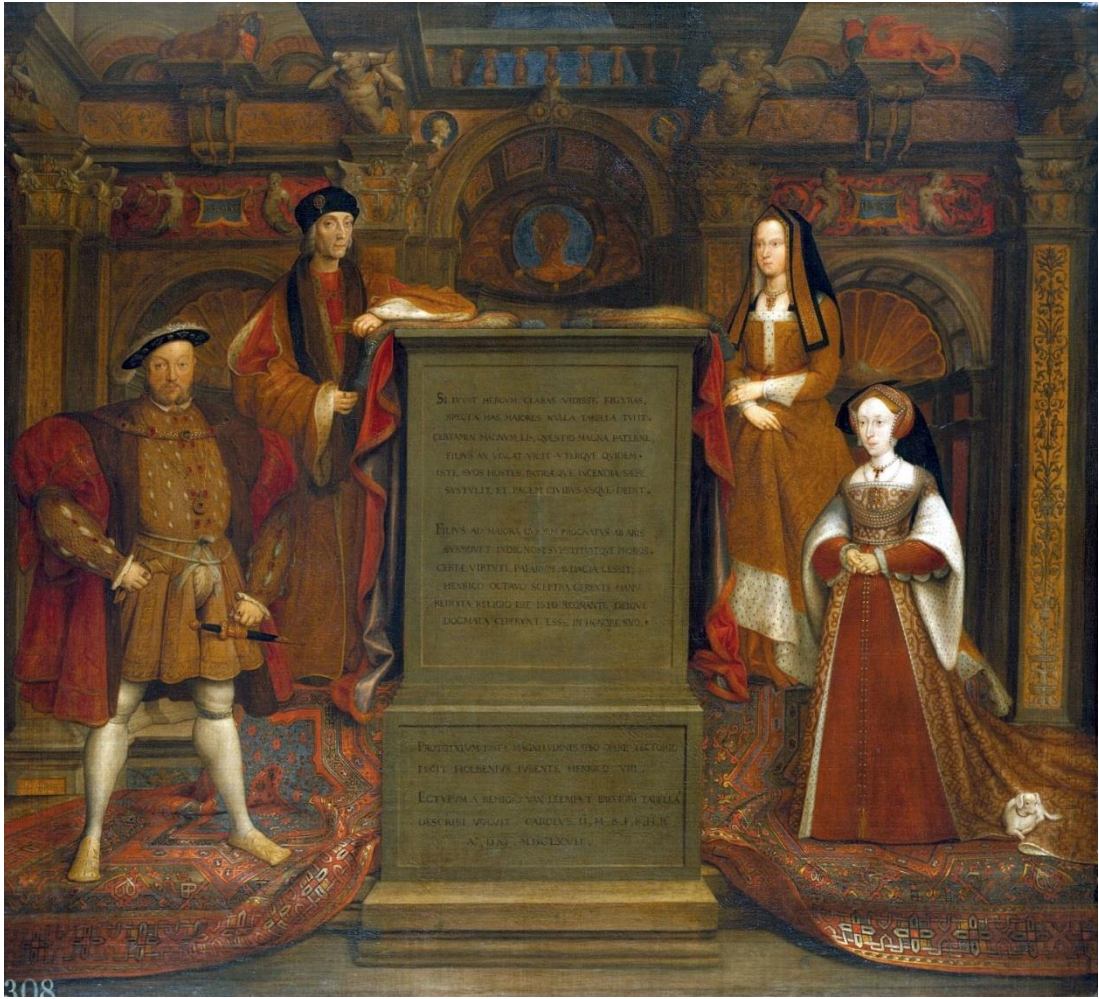


Fig.27. Remigius van Leemput after Hans Holbein the Younger, *Henry VII, Elizabeth of York, Henry VIII and Jane Seymour (The Whitehall Portrait)*, 1667, Royal Collection. Oil on canvas, 88.9 x 99.2 cm.



Fig.28.Hans Holbein the Younger, *William Roper*, c.1536, the Metropolitan Museum of Art, New York. Watercolour on vellum mounted on card, 4.5 cm (diameter).



Fig.29 Nicholas Hilliard, thought to be *Robert Devereux, Second Earl of Essex*, 1588, the Metropolitan Museum of Art, New York. Watercolour on vellum mounted on card, 40 x 33 mm



THE trauaylinge man, vncertaine where to goe,
When diuers wayes before his face did lie,
Mercurius then, the perfect pathe did shoue,
Which when he tooke, hee neuer went awrie,
But to his wishe, his iorneyes ende did gaine
In happie howre, by his direction plaine.

This trauailing man : doth tell our wandring state,
Before whose face, and ecke on euerye side,
Bypathes, and wayes, appeare amidd our gate,
That if the Lorde bee not our onlie guide:
We stumble, fall, and dailie goe astraye,
Then happie those, whome God doth shew the waye.

Proui-

Fig.30. Geoffrey Whitney, (detail) *A Choice of Emblemes, and Other Devises, For the moste parte gathered out of fundrie writers, Englished and Moralized and Divers Newly Devised* (Leiden, 1586) page 2.



Fig.31. Nicholas Hilliard, *George Clifford, Third Earl of Cumberland*, c.1586-87, Nelson-Atkins Museum of Art, Kansas City. Watercolour on vellum, 2 $\frac{3}{4}$ x 2 $\frac{3}{16}$ inches.



Fig.32. Marcus Gheeraerts the Younger, *Captain Thomas Lee*, 1594, Tate Britain, London. Oil on canvas, 230.5 x 150.8 cm.



Fig.33. Marcus Gheeraerts the Younger, *Robert Devereux, Second Earl of Essex*, 1596, Private Collection. Oil on canvas, 84" x 50".



Fig.34. Federico Zuccaro, *Robert Dudley, Earl of Leicester*, c. 1575, The British Museum, London. Black and red chalk, 32.4 x 21.9 cm.

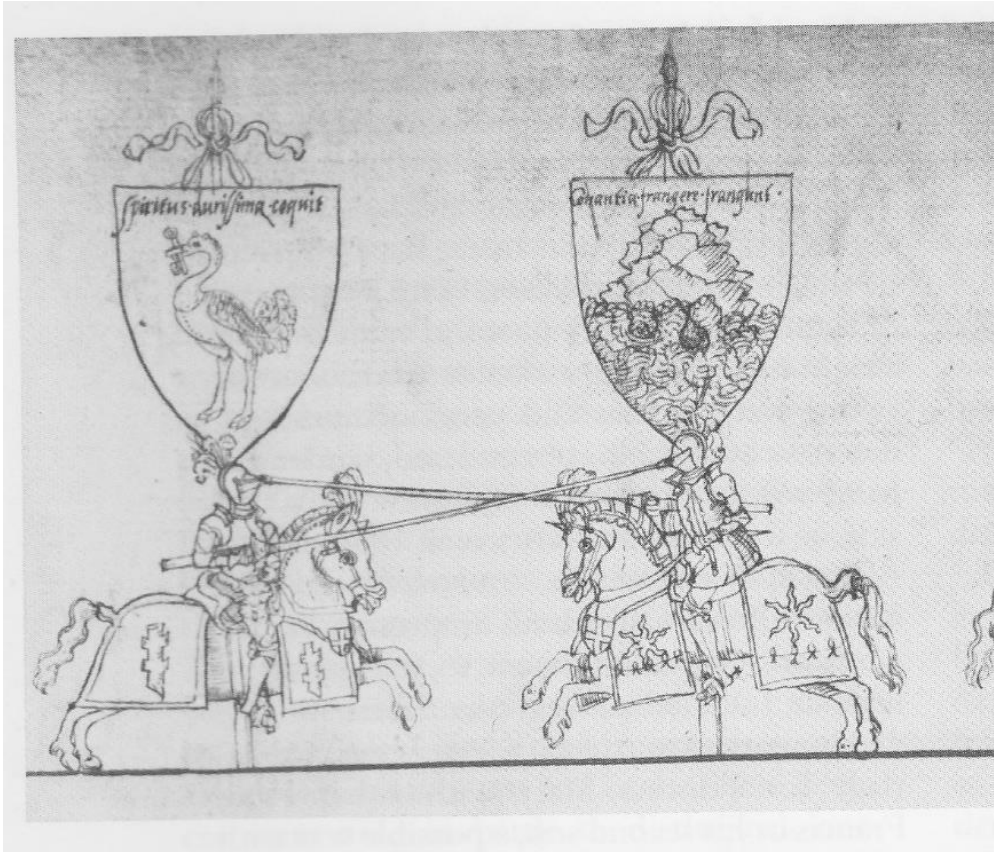


Fig.35. Artist Unknown, *Detail from drawing showing tournament points system*, c.1559-1560, College of Arms, London.



Fig.36. Nicholas Hilliard, *George Clifford, Third Earl of Cumberland* (detail), c.1590, National Maritime Museum, London. Vellum stuck on card, 25.8 x17.6 cm.



Fig.37. Unknown artist, *Thomas Gresham*, c.1565, National Portrait Gallery London. Oil on panel, 39.5 x 28.5 inches.



Fig.38. Unknown artist, *Robert Dudley, Earl of Leicester*, 1575, National Portrait Gallery, London. Oil on panel, 42.5 x 32.5 inches.



Fig.39. Unknown artist, *Robert Dudley, Earl of Leicester*, 1575, National Portrait Gallery, London. Oil on panel, 38 x 27 inches.



Fig.40. Lucas de Heere, 'Swiss Gentleman and Gentlewoman,' from *Théâtre de tous les peuples et nations de la terre, avec leurs habits et ornements divers, tant anciens que modernes, diligemment dépeints au naturel par Luc Dheere, peintre et sculpteur gantois*, c.1560s-1570s, University Library Ghent. Watercolour. (MS BHSL.HS.2466, fol.31).



Fig.41 Lucas de Heere, 'Naked Englishman' from *Théâtre de tous les peuples et nations de la terre, avec leurs habits et ornements divers, tant anciens que modernes, diligemment dépeints au naturel par Luc Dheere, peintre et sculpteur gantois*, c.1560s-1570s, University Library Ghent. Watercolour. (MS BHSL.HS.2466, fol.126).



Fig.42. *Armour for King Henry VIII*, Greenwich Workshops, London, 1527, The Metropolitan Museum of Art, New York. Steel, etched and gilded. Object no. 19.131.1,2.



Fig.43. *Armour of Robert Dudley, Earl of Leicester, Greenwich Workshops, London, c.1575, Royal Armouries (Leeds). Steel, etched and gilded. Object no. II.81.*



Fig.44. Unknown artist, *Robert Dudley, Earl of Leicester*, 1564, Waddeson Manor, Buckinghamshire. Oil on panel, 110 x 80 cm.



Fig.45. *Men's Fencing Doublet* (detail), ca.1580, Western European, Metropolitan Museum of Art, New York. Leather, silk, linen and cotton. Object no. 19.158.175.



Fig.46. *Armour for George Clifford, 3rd Earl of Cumberland, Greenwich Workshops, London, 1586, Metropolitan Museum of Art, New York. Steel etched, blued and gilded. Object no. 32.130.6.*



Fig.47. *Armour for George Clifford, 3rd Earl of Cumberland* (detail), Greenwich Workshops, London, 1586, Metropolitan Museum of Art, New York. Steel etched, blued and gilded. Object no. 32.130.6.



Fig.48. William Segar, *Robert Devereux, 2nd Earl of Essex*, 1590, National Gallery of Ireland, Dublin. Oil on panel, 112 x 86 cm.



Fig.49. *Armour of Sir James Scudamore*, Greenwich Workshops, London, c.1595-96, Metropolitan Museum of Art, New York. Steel, etched and gilt. Object no. 11.128.2.



Fig.50. Giovanni Ambrogio Figino, *Lucio Foppa*, c.1590, Pinacoteca di Brera, Milan.
Oil on panel, 105 x 50cm.



Fig.51. Unknown artist, *Sir James Scudamore*, c.1595-1600, Private Collection. Oil on canvas, 94 x 60 inches.

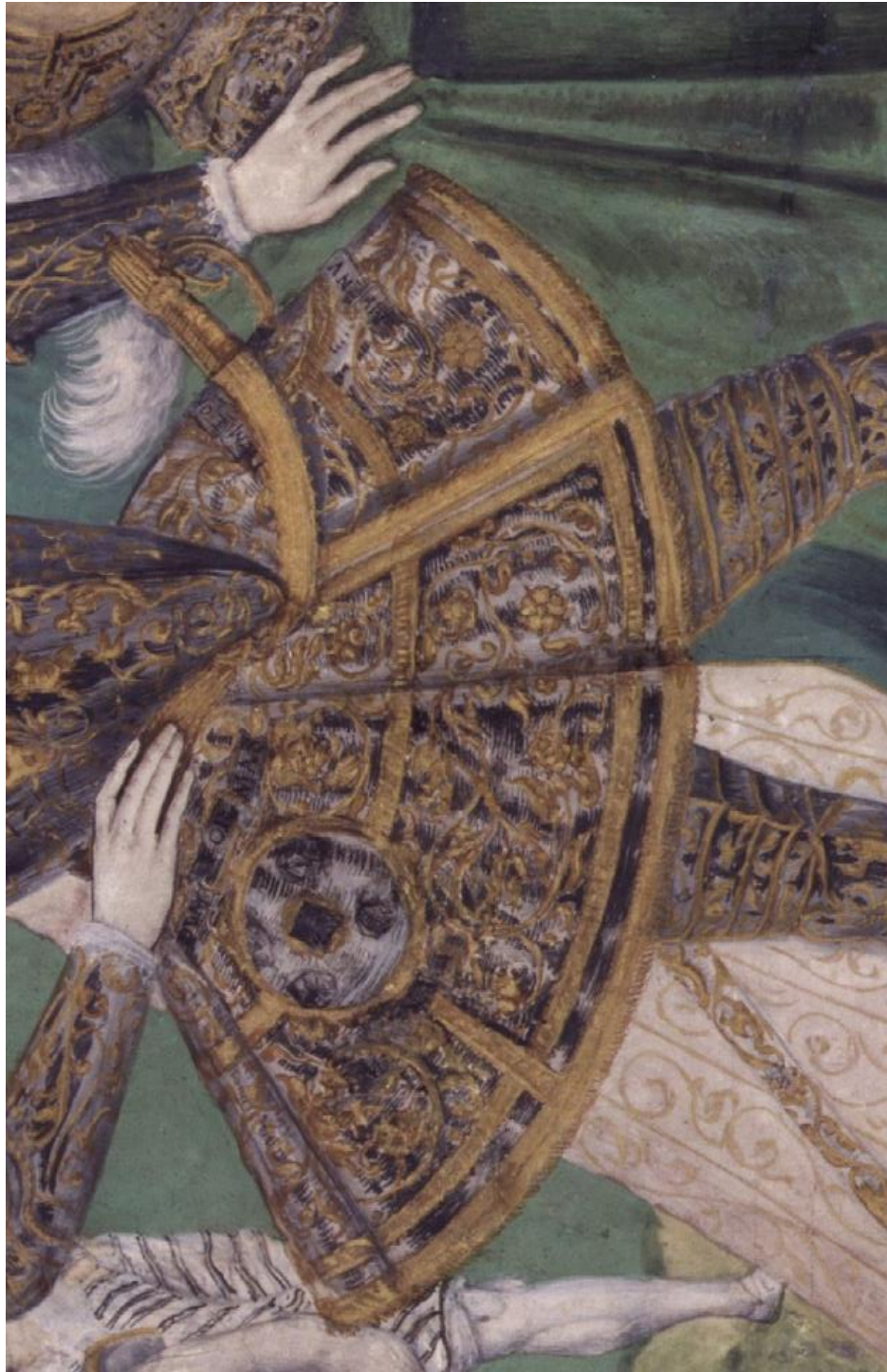


Fig.52. Nicholas Hilliard, *Robert Devereux, 2nd Earl of Essex* (detail of bases), c.1595, National Portrait Gallery, London. Watercolour and body-colour on vellum, 248mm x 203mm.



Fig,53 Lucas de Heere, 'Homme d'arme et Tournoieur d'Europe,' from *Théâtre de tous les peuples et nations de la terre, avec leurs habits et ornements divers, tant anciens que modernes, diligemment dépeints au naturel par Luc Dheere, peintre et sculpteur gantois*, c.1560s-1570s, University Library Ghent. Watercolour. (MS BHSL.HS.2466, fol.106)



Fig.54. *Helmet from the Armour of Henry Herbert, Second Earl of Pembroke, Greenwich Workshops, London, c.1585-86, The Metropolitan Museum of Art, New York. Steel, etched. Object no. 32.130.5a–m*

THE SECOND PARTE
OF EMBLEMES,
AND OTHER DEVISES,
gathered, Englished, and moralized,
And diuerse newlie deuised, by
Geffrey Whitney.



Fig.55. From Geoffrey Whitney's *A Choice of Emblemes, and Other Devises, For the moste parte gathered out of fundrie writers, Englished and Moralized and Divers Newly Devised* (Leiden, 1586) fol. 105r.



Fig.56. Anthonis Mor, *Sir Henry Lee*, 1568, National Portrait Gallery, London. Oil on panel, 25 1/4 in. x 21 inches.



Fig.57. Illustration of Hermes in *De Divinatione et Magicis Praestigiis* by Jean-Jacques Boissard, 1605 (published 19th century). Engraving.

2
Quà dij vocant, eundum.



THE trauaylinge man, vncertaine where to goe,
When diuers wayes before his face did lie,
Mercurius then, the perfect pathe did shoue,
Which when he tooke, hee neuer went awrie,
But to his wishe, his iorneye ende did gaine
In happie howre, by his direction plaine.

This trauailing man : doth tell our wandring state,
Before whose face, and ecke on euerye side,
Bypathes, and wayes, appeare amidd our gate,
That if the Lorde bee not our onlie guide:
We stumble, fall, and dailie goe astraye,
Then happie those, whome God doth shew the waye.

Proui-

Fig.58. Geoffrey Whitney, (detail) *A Choice of Emblemes, and Other Devises, For the moste parte gathered out of fundrie writers, Englished and Moralized and Divers Newly Devised* (Leiden, 1586) page 2.



Fig.59. Nicholas Hilliard, *George Clifford, Earl of Cumberland*, c.1590, National Portrait Gallery, London. Oil on panel. 759 x 610 mm.



Fig.60. Jacob Halder, *Left Field Gauntlet*, c. 1607-08. The Metropolitan Museum of Art, New York (32.130.6a-y). Steel, gold. Made as garniture piece for armour of Henry, Prince of Wales (Royal Collection, London – RCIN 72831.a-u).



Fig.61 Nicholas Hilliard, *George Clifford, Third Earl of Cumberland*, private collection. Watercolour on vellum.

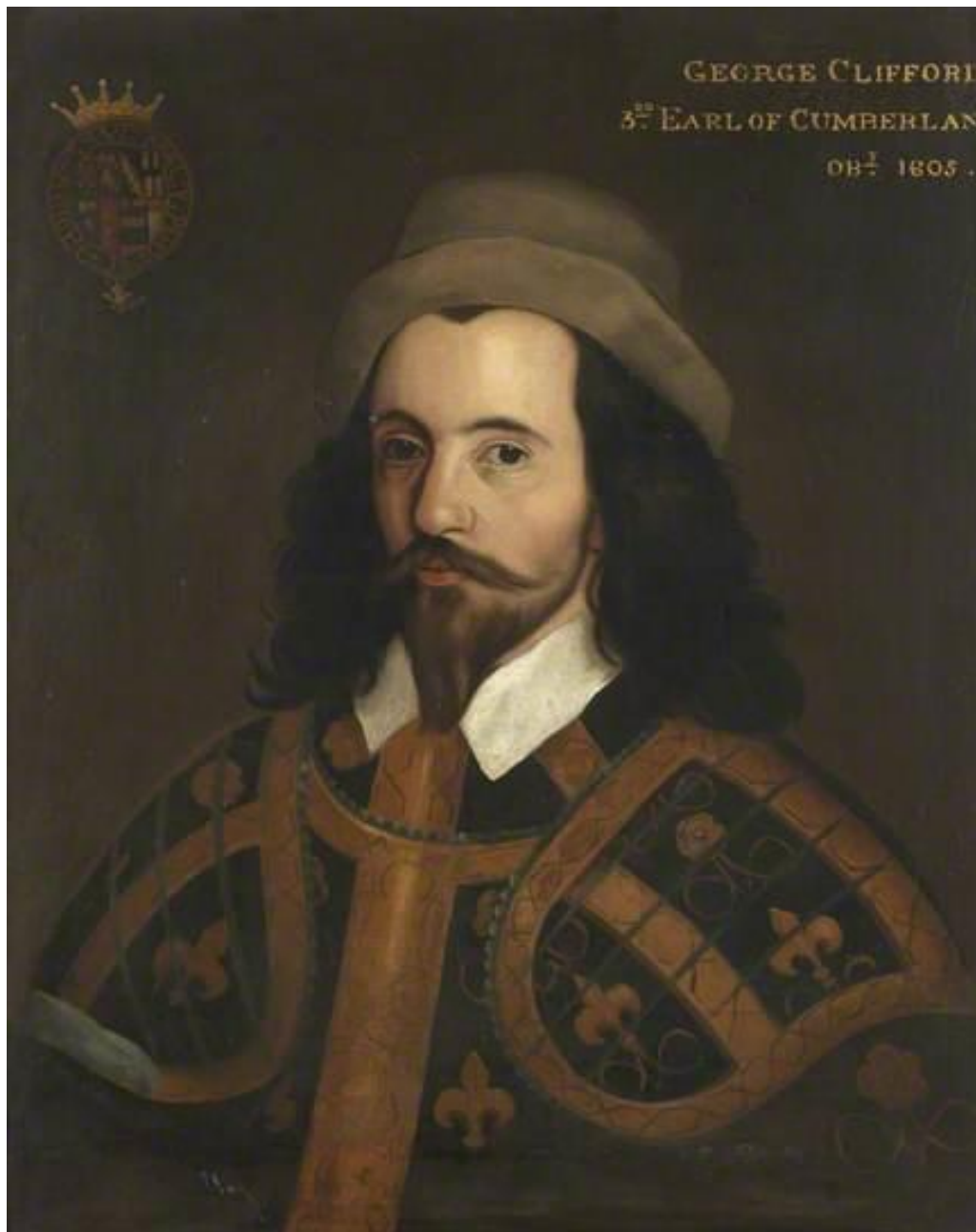


Fig.62. Nicholas Hilliard, *George Clifford, Third Earl of Cumberland*, c.1700, Abbot Hall Art Gallery, Kendal. Oil on canvas, 73.5 x 58.5 cm.



Fig.63. Jacob Halder, Greenwich Workshops, *Close-Helmet from Armour Garniture for George Clifford, Third Earl of Cumberland*, c.1586. The Metropolitan Museum of Art, New York (32.130.6a-y). Steel, gold, H.69.5 (176.5cm); Wt. 60lb. (27.2kg).



Fig.64 Unknown artist, *John Banister Delivering an Anatomy Lesson*, 1581. Oil on brown paper.