Evreux Cathedral

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Evreux d'Orléans (1292-1352). French architect, painter and sculptor. He is first mentioned in the Parisian tax rolls of 1292, and a document of 1304 refers to him as 'peintre du roi'. Between 1308 and 1328 he was employed as painter and architect at various royal châteaux, but his most important commission involved the additions ordered by Philip IV to his palace on the Île de la Cité in Paris. Guérout concluded that Evrard designed the portal ordered by Philip IV to his palace on the Île de la Cité in Paris. The scope of Evrard's commissions and the range of his talents indicate that he was the head of one of the workshops that dominated Parisian sculpture during the first decades of the 14th century. Aside from his documented activity it has been suggested that he was a participant in the decoration executed for the choir of Notre-Dame and that he might also have been among those sculptors employed by Philip IV at the priory of St Louis at Poissy. Given the conservative nature of the works commissioned by Philip IV and his immediate successors, it is difficult to make attributions on the basis of style. The Virgin and Child of Guy Baudet and the altar of Maubuisson remain the only works that can be securely associated with his name.

BIBLIOGRAPHY

Lami; Thieme-Becker

J. M. Richard: Une Petite-nièce de Saint Louis: Mahaut, comtesse d'Artois et de Bourgogne, 1302-29 (Paris, 1887)
Ewer and basin. A matching jug and bowl used for hand washing during and after meals and for toilet purposes. They were made in precious and base metals, ceramics, glass and enamel. Early medieval ewers are usually in the form of animals or figures (see QUAMANILE). In the Middle Ages their use was ceremonial as well as practical. From the 15th century ewers and basins were acquired by institutions and corporations for ceremonial presentation and as ambassadorial gifts, becoming prized display objects. In form and decoration the ewer and basin altered with stylistic developments, and they were always of the most elaborate design and finish. With the increased use of cutlery from the late 17th century, ewers and basins had less function, although mainly ceramic examples were used as an accoutrement for toilet use until the advent of widespread domestic plumbing in the early 20th century.

Eworth, Hans [John] (b Antwerp; d 1540-73; d? London). Flemish painter, active in England. 'Jan Eworts' was listed in 1540 as a freeman of the Guild of St Luke in Antwerp, but by 1545 he had moved to England, where until 1571 his name, spelt in a wide variety of ways (e.g. Eeworts, Eottes, Euerzt, Evance, Eworts, Ewotes, Ewout, Ewoutsz., Eywooddes, Hawarde, Heward, Huett etc), appeared in numerous naturalization, tax and parish documents. About 35 paintings are generally attributed to him, consisting primarily of dated portraits of the English gentry and nobility. The majority are signed with the monogram HE, which led to their being attributed to the Flemish painter Lucas de Heere during the 18th and 19th centuries. Cust reattributed the paintings to Eworth on the basis of an inventory (1590) of the collection of John, 1st Baron Lumley, in which three monogrammed portraits were listed as being by 'Hauce Eworth'.

Eworth's earliest known work is the unusual signed and dated Turk on Horseback (1549; Brocklesby Park, Lincs), which is smaller in scale (\(571\times483\) mm) than most of his later panels. The representation of the Turk is derived from a woodcut by Pieter Coecke van Aelst. Eworth's earliest known portrait is of Sir John Luttrell (1550; U. London, Courtauld Inst. Gals), a work that may commemorate the Treaty of Boulogne between England and France, with the captain depicted as a Triton restrained by the personification of Peace; the allegorical inset at the upper left is perhaps by another hand, possibly an artist from the school of Fontainebleau (Yates).

Eworth was the principal court portrait painter during the reign (1553-8) of the Catholic queen Mary Tudor. Strong (1966) attributed five portraits of her to Eworth, and these established one of the two official patterns for the Queen's image, the other being by Anthonis Mor. Eworth's variations on the royal portrait range from a miniature (Duke of Buccleuch priv. col.), attributed to 'Hanc Seward' in the inventory of Charles I's collection, to an almost life-size three-quarter-length figure (London, Soc. Antiqua.), with a monogram HF that may be a later addition to suggest the hand of Holbein. Eworth also received the large majority of his portrait commissions from Catholic patrons. This close association with the Roman Church was a major reason for his fall from court favour during the reign of Elizabeth. Millar and Strong (1969) questioned the traditional attribution to Eworth of the allegorical Elizabeth I and Three Goddesses (1569; London, Hampton Court, Royal Col.). There are significant stylistic discrepancies with Eworth's portraits and a slightly different monogram; also the notable lack of commissions for Eworth from the Elizabethan court during the 1560s makes his association with this particular work unlikely.

Eworth's painting style shows the influence of a number of artists. Strong (London, N.P.G., 1965 exh. cat.) emphasized the similarities to some of Jan van Scorel's portraits, especially in the quality of the light and the highly glazed surfaces. The impact of Holbein's paintings was of paramount importance, as it was to the development of 16th-century English portraiture in general. Eworth borrowed poses and motifs from Holbein, as in his portrait of Lady Dacre (c. 1555-8; Ottawa, N.G.; see fig.). Although more awkwardly spatial than Holbein's works, the plasticity of form and variety of texture are reminiscent of the earlier artist. As with many English portraits of the period, there is a wealth of detail in costume and setting, but in this instance it does not overwhelm the personality of the sitter. As compared with his portrait of Margaret Audley, Duchess of Norfolk (1562; Audley End, Essex), in which the figure is flattened by and becomes part of the decorative patterning, there is still a powerful physical presence in Lady Dacre, who dominates the portrait of her first