

The Quest for Patronage

Holland's second and more famous illustrated publication, *Heroologia Anglica, hoc est, clarissimorum et doctissimorum aliquot Anglorum qui floruerunt ab anno Christi m.d. usque ad presentem annum m.d.c.xx, vivae effigies, vitae, et elogia, duobus tomis, auctore H. H., Anglo-Britanno, impensis Crispini Passaei calcographus et Jansoni biblioplae Arnheimiensis* (1620), appeared in two folio volumes, the first dedicated to James I and the second to the universities of Cambridge and Oxford. There are sixty-five portraits, the first of Henry VIII, the last of Thomas Holland (d. 1612), regius professor of divinity at Oxford, and two engravings of monuments (of Prince Henry and Queen Elizabeth respectively). Holland's last days were spent in great poverty. A broadsheet issued on 26 June 1647, addressed 'to men, fathers, and brethren', appealed for charitable aid, stating that Holland had been 'a grandjury-man, and a subsidy-man, and one of the trained band charged with a corslet' (BL, 669, fol. 11, no. 34), and had acted as a commissioner under the great seal against bankrupts. We speculate that this book was Henry Holland's last attempt to secure a patronage for him and his offspring.

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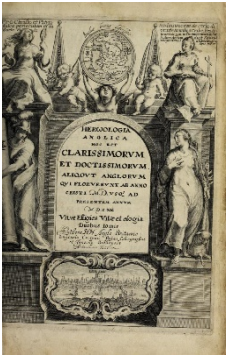


Illustration left: Henry Fredrick, Prince of Wales. Eldest son of King James VI and I, he was extremely popular with the people, and was the heir apparent to the throne.



Illustration left: Queen Elizabeth I (1533-1603). She was the last Tudor monarch, and the last monarch before King James VI and I.



Illustration left: Thomas Holland (1539-1612), scholar and translator at Oxford University. One of the translators of the King James bible.

Patronage is most commonly associated with artists and the arts in general, but, as with the case of Galileo, it extended to academia and the sciences. Notability and credibility went hand-in-hand, particularly for the scientist. Working under an increasingly prominent noble made one an increasingly credible thinker, or respectable craftsman. (Hence, Galileo sought the patronage of the Grand Duke.) Perhaps the best example of this patron-reputation linkage is Michaelangelo, whose patron was the Pope himself (Julius II). By the time of his death, he had been practically raised to a level of divinity among Florentine artists.

Illustrated below: Henry Fredrick died of typhoid fever at the age of 18. There are three illustrations of Henry Fredrick found in *Heroologia Anglica*.



The social standing of the patron also benefited from the arrangement. Sponsoring several clients indicated substantial wealth and an interest in the community. Especially accomplished clients brought to their patrons added prestige. In the academic hierarchy, the most prestigious patrons tended not to identify with clients from the "lower" disciplines (mathematics and the natural sciences), which further illustrates the remarkable accomplishments of Galileo. Ironically, patrons tended to distance themselves publicly from their clients as much as possible, so as not to give the appearance of relying on their patrons for their status.

Illustrated below: Monument to Queen Elizabeth I. She was extremely popular, and was known as the Virgin Queen.



Under Elizabeth, the English Church assumed many of the characteristics that were to typify it until the middle of the seventeenth century. In particular, the Queen used the church as a source of patronage and revenue - Elizabeth did have some religious beliefs but not ones that clashed with using the revenues from church land and offices to support secular ends.

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