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SIR JOSEPH AYLOFFE:
DESCRIPTION
OF AN
ANCIENT PICTURE
IN
WINDSOR-CASTLE.

THE
MILITARY
REVOLUTION
IN
RUSSIA
AND
THE
FUTURE
OF
THE
RUSSIAN
EMPIRE

A N
HISTORICAL DESCRIPTION
OF
AN ANCIENT PICTURE
I N
WINDSOR CASTLE.

By Sir JOSEPH AYLOFFE, Bart. V.P.A.S. and F.R.S.



L O N D O N, MDCCLXXIII.



AN HISTORICAL DESCRIPTION of
*an ancient Picture in WINDSOR CASTLE, representing
the Interview between King HENRY VIII. and the
FRENCH King FRANCIS I. between GUÎNES and
ARDRES, in the Year 1520.*

B R

Sir JOSEPH AYLOFFE, *Bart.* V. P. A. S. and F. R. S.

Read at the SOCIETY of ANTIQUARIES, March 29, 1770; and a second
Time, by Order of the SOCIETY, March 7, 1771.

THE numerous remains of Greek and Roman sculpture now extant, afford incontestable proofs that, in early times, a strong passion prevailed amongst the civilized states of Asia and Europe, for perpetuating and transmitting to posterity, durable and faithful representations of their most memorable transactions, as well as of their customs, civil and religious rites, ceremonies, and triumphs. The like inclination afterward spread itself throughout the west, where the people had no sooner rubbed off the rust of barbarism, then they adopted the ideas, customs, manners, and practice of the more polished nations. Our northern ancestors followed the example; and we find, that it was not unusual with them to represent and perpetuate, either in sculpture, painting, or arras, such transactions, pomps, solemnities, and remarkable events, more especially those which happened in their own times, as they conceived to be either redounding to the national honour and the glory of their monarch; or tending to add a lustre to their own characters and the reputation of their families, from the several parts they had respectively acted in those affairs.

B

This

THIS custom, which was very prevalent in the neighbouring kingdom of France, hath furnished the celebrated antiquary father Montfaucon with a considerable part of the materials from whence he compiled his elaborate work, intituled, *Monumens de la Monarchie Françoise*.

It would not, perhaps, be a deviation from truth, to assert, that in regard to historic facts, this practice was not only frequently enjoined by royal authority, but that, in some cases, it was made the duty of those persons who had the superintendence and direction of public ceremonies, to cause them to be carefully represented either in sculpture or painting. Unexceptionable documents, as well as the public records, supply us with evidence in support of the former part of the suggestion; and the probability of the latter is strengthened by passages in several of the old historical descriptions of pomps and solemnities, some of which descriptions, for the better elucidation of their subject, refer to paintings and sculptures wherein such solemnities were represented.

PART of the ceremony of the coronation of Knute and his queen Elfgiva is painted at the beginning of a very curious coeval manuscript formerly belonging to Hyde abbey, of which Knute was the founder [a]. The conquest of England by William the Norman, together with the circumstances that contributed thereunto, from the first embassy on which Harold went into Normandy until the conclusion of the battle of Hastings, was, by command of queen Matilda, represented in painting; and afterwards, by her own hands and the assistance of the ladies of her court, worked in arras, and presented to the cathedral at Bajeux, where it is still preserved [b]. Simeon, IXth abbot of

[a] This manuscript is now in the Library of Thomas Astle, esq.

[b] *Memoires de l'Academie R. des Sciences*, tom. VIII. *Monumens de la Monarchie Françoise*, tom. IV. *Memoires de l'Academie R. des Inscriptions et Belles Lettres*, tom. VI. Ducarel's *Antiquities*, in Append.

Ely,

Ely, who was a near relation to the Conqueror, and founder of that cathedral, caused the history of saint Etheldreda daughter of Anna king of the East Angles, to be carved in basso-relievo on the capitals of the eight pillars that support the dome and lantern [c]. King Henry III. who throughout the course of his long reign, shewed his great regard to the liberal arts, and entertained and encouraged their professors [d], frequently commanded that his palaces and chapels should be adorned with English historical paintings and sculptures [e]. Although that monarch doth not mention what were the subjects of those historical pieces which he ordered to be painted in his queen's chamber at Winchester [f]; yet he is more explicit as to others, which were the effects of his royal mandate. Such as the histories of the two royal saints, Edmund and Edward†, which were painted in his round chapel at Woodstock [g]. The history of the Crusade in the king's great chamber within the Tower of London [h], and in a low room in the garden near his Jewry at Westminster, which last mentioned room, on account of its being so decorated, was thenceforth to be called the Antioch chamber [i]. The story of Edward the Confessor taking off his ring and giving it to a poor stranger, painted in St. John's chapel within the Tower of London [k], and in the queen's chapel at Winchester [l]; and the life of king

[c] Bentham's Hist. and Antiq. of the Church of Ely, p. 52, &c. where these carvings are engraved.

[d] See Mr. Walpole's Anecdotes of Painting in England.

[e] Rot. Claus. 20 Hen. III. m. 12. A° 22. m. 3. A° 29. m. 4. A° 35. m. 5. A° 36. m. 22. A° 44. m. 9. Rot. Liberat. A° 21 Hen. III. m. 5. A° 22. m. 3. A° 44. m. 6. A° 49. m. 7. A° 51. m. 8. & 10.

[f] Rot. Liberat. A° 17 Hen. III. m. 6.

[g] Ibid.

[h] Rot. Claus. A° 35 Hen. III. m. 11.

[i] Ibid. m. 10.

[k] Rot. Claus. A° 20 Hen. III. m. 12.

[l] Rot. Claus. A° 29 Hen. III.

Edward the Confessor, both in painting and sculpture, round his chapel in Westminster abbey [*m*], executed by the hand of Peter Cavallini [*n*]. Many parts of our English story are represented in the illuminations which adorn that copy of Matthew Paris which he presented to king Henry III. [*o*]. Langton, Bishop of Lichfield, caused the coronation, marriages, wars, and funeral of his patron king Edward I. to be painted in the hall of his episcopal palace, which he had newly built [*p*]. The story of Guy earl of Warwick was wrought in a suit of arras, and presented by king Richard II. to his half-brother Thomas earl of Surry [*q*]. And the history of the latter part of the reign of that unfortunate king was, by one of his courtiers, represented with great accuracy in sixteen paintings, which adorn a manuscript presented to his queen, and now in the British Museum [*r*]. Many other instances might likewise be produced.

HOWEVER intrinsic the merits of these performances might have been, the satisfaction they afforded at the time of their being compleated was much inferior to the advantages of which such as still remain have since been productive. Their utility to antiquaries, and the light which they have thrown upon many subjects of historical enquiry, have been much greater than could

[*m*] The paintings are now lost; but the sculptures, consisting of fourteen elegant compartments, remain on the fascia of the cornice of the wall which separates the Confessor's chapel from the choir. The paintings on the shrine of king Sebert, and those in the pews which contain the figures commonly called the ragged regiment, were executed by order of king Henry III.

[*n*] Mr. Walpole's *Anecdotes of Painting*.

[*o*] This curious and truly valuable MS. is now in the British Museum.

[*p*] Erdswicke's *Staffordshire*, p. 101. Willis's *Cathedrals*, vol. I. p. 17.

[*q*] Dugdale's *Warwickshire*.

[*r*] Harleian Library, No 1319. This MS. was written and painted by John de la Marque, a French gentleman, who attended King Richard II. from his expedition into Ireland to the time of the delivery of the young Queen to the commissioners of her father the French King.

have

have been originally apprehended. To this, the conduct of the artists employed on such occasions evidently contributed, and that in no small degree. Instead of loading their compositions with allegory, fiction, and emblems; instead of introducing a variety of imaginary and romantic figures and embellishments, that never existed but in the wildness of fancy; and instead of grouping together things which in fact were ever distant from each other, practices too much indulged by later painters; they confined themselves, with the greatest attention, to truth, reality, and accuracy. They represented persons and things exactly in the same mode, form, attitude, habit, colour, situation, and condition, as they actually saw them; and that without any disguise, diminution, addition, or other alteration; and, by drawing from the life every principal figure in the piece, exhibited exact portraits of the personages concerned in that particular transaction which they endeavoured to commemorate.

HENCE it is, that such pieces, whilst they display the grandeur and magnificence of former ages, and point out the taste, fashions, customs, and manners of our ancestors, at the same time shew us the armour, weapons, habits, furniture, implements, and ornaments, which they used; give us real and faithful views, not only of their towns, churches, palaces, and other buildings, as they actually were, but of the decorations of their several parts; set before us a variety of interesting particulars unnoticed by our historians; and convey to us a clearer idea of the whole, than can be attained by reading the most elaborate and descriptive narrative [5].

[5] Amongst these the following may be reckoned; videlicet, K. Richard II. seated on his throne, and attended by his uncles [1]. John lord Lovel sitting in his great hall, and receiving a book from father John Sifernes [2]. The coronation of king Henry V. [3]. King Henry V. and his family [4]. The

[1] In an illuminated copy of Froissart, in the British Museum.

[2] In a missal, *ibid.*

[3] In alto relievo, on the outside of the wall of the seretry of that king in Westminster abbey.

[4] In possession of the late James West, *esq.*

confe-

THE miseries which England underwent in the long contest ;

consecration of St. Thomas Becket, presented to king Henry V. by his uncle the duke of Bedford [5]. The battle of Agincourt, formerly in the palace at St. James's [6]. The marriage of king Henry VI. and Margaret daughter of Reyner, duke of Anjou [7]. King Edward IV. his queen, eldest son, and the nobility of his court [8]. The landing of Henry duke of Richmond, afterwards king Henry VII. and the marriage of his son Arthur, wrought in tapestry, and sold by order of the parliament after the death of king Charles I. [9]. The battle of Bosworth enamelled on a jewel, usually worn by king Henry VIII. and sold among king Charles I's pictures [9]. A grand geographical chart of the kingdom of England, in which the several places wherein any battles had happened between the houses of York and Lancaster were marked [10]. A sea-fight between the French and English off Dover in the year 1400, wrought in tapestry, and preserved in the great wardrobe at St. James's [10]. The interview between king Henry VIII. and the emperor Maximilian at Tournay, now in a private apartment in Kensington palace; two pictures, representing the entry of king Henry VIII. into Calais, accompanied by several persons of distinction, painted from the life; and another picture of Henry VIII's interview with the emperor Charles V. at Calais, all which were kept in a gallery at the palace of St. James in the reign of queen Elizabeth [10]. The landing of the emperor Charles V. and his reception at Dover; the interview of Henry VIII. and Francis I.; the siege of Bulloign; the fight between the English and French fleets near Spithead; the procession of King Edward VI. and other historical pieces, at Cowdry, in Sussex, the seat of the viscount Montagu. The battle of the spurs, in the picture gallery at Windsor. The taking of Kinsale by the Spaniards, which hung in the gallery next the playhouse at St. James's palace [10]. Henry VIII. giving a charter of incorporation to the company of Barber-surgeons [11]. Edward VI. delivering to the lord Mayor of London his royal charter, whereby he gave up his royal palace of Bridewell to be converted into an hospital and workhouse [12]. The glorious destruction of the boasted Spanish armada, wrought in tapestry, and now the hangings of the house of lords. A limning of the Spanish Armada, by old Hilliard [13]. A map of all the country about Kinsale, where the Spaniards were beaten [13]; and many others.

[5] In possession of the late James West, esq.

[6] Mandeflo's Voyage to England in the year 1640, vol. IV. p. 617, &c.

[7] Belonging to H. Walpole, esq.

[8] MSS. in the Lambethian library.

[9] Belonging to H. Walpole, esq.

[10] Mandeflo.

[11] At Barbers Hall.

[12] In the great hall at Bridewell.

[13] Cat. of king Charles I's pictures.

between

between the houses of York and Lancaster, the fury which at the time of the Reformation was exerted against sculptures, pictures, and images, in general; the demolition of our monasteries and religious houses; the ruins of time; and the outrages committed during the civil wars and subsequent usurpation; have undoubtedly deprived the present age of many valuable performances of this sort. Happily some have, however, escaped the general wreck; and, by the entertainment and information they afford, teach us to deplore the loss of those which have been either destroyed by time, or fallen sacrifices to popular rage, ignorance, anarchy, and confusion.

AMONGST the pictures here alluded to, that which represents the famous interview of king Henry VIII. and the French king Francis I. within the English pale between Guînes and Ardres in the year 1520, hath a particular claim to our attention, as well on account of the importance and singularity of its subject, as of the immense number of figures which it contains, the variety of matter which it exhibits, and the manner in which the whole is executed.

THIS masterly and elaborate performance is preserved in the royal castle at Windsor; but being there placed in the king's private apartments, below stairs, which are seldom permitted to be shewn, hath long remained in great measure unknown to the public, notwithstanding it hath a better claim to the attention of the curious, and more particularly to that of an antiquary, than many of the justly celebrated pictures in that inestimable collection.

HISTORY informs us, that four days after signing of the treaties concluded at London on the fourth of October 1518, for the marriage of the princess Mary of England with the dauphin of France, for the delivery of Tournay to the French, and for the

mutual

mutual prevention of depredations being committed by the subjects either of England or France on the territories of their respective monarchs [*t*], a further treaty was concluded for an interview between king Henry VIII. and Francis I.; which interview was thereby agreed to be had before the end of July following, at Sandifeild, situate between the limits of their respective territories [*u*]. This meeting however was prevented from taking place at that time, by the death of the emperor Maximilian, and the confusion wherein all Europe was thereby involved. Toward the close of the ensuing year, Charles V. of Spain being elected emperor, the French king, who had been his competitor for the empire, grew apprehensive that a war was inevitable, on account of the jealousies which still subsisted between them. He therefore sent Bonivet, admiral of France, again into England, to press on and settle every thing relating to the intended interview; hoping thereby to secure king Henry in his interest. In this negotiation the admiral was powerfully seconded by the repeated applications of the four French noblemen who remained in England as hostages for Francis's performance on his part of the beforementioned treaties [*w*]. Henry being equally desirous that the interview should take place, every obstacle was removed by Wolfey, who secretly flattered himself with expectations, that his presence, on that occasion, would give him a fair opportunity of obtaining the French king's assistance towards his election to the papal chair, an elevation to which he at that time aspired.

THAT no time might unnecessarily be lost, the day, place, form, order, and manner of the meeting, and the regulation of the whole ceremonial, were by both monarchs confided to the

[*t*] Rymer's Fœd. tom. XIII. p. 624, &c.

[*u*] Ibid. p. 618, 679, 691.

[*w*] Ibid. Hall's Chron. fol. lxix.

cardinal

Cardinal of York [x], who accordingly, on the 12th of March following, made his award [y], wherein he fixed the interview for the 4th of June, and determined, that as Henry crossed the seas, and thereby put himself to great inconvenience and expence, merely to do honour to the French King, the place of their meeting should not be in a neutral part, but on the open plain within the English pale, between the castle of Guînes and Ardres[z]; that on the day of the interview Henry should go half a mile out of Guînes, in his way towards Ardres, but still keeping within the limits of the castle of Guînes; and that Francis, setting out from Ardres at the same time, should meet him at such place,

[x] Hall's Chron. fol. LXIX. Rymer's Foed. tom. XIII. p. 695.

[y] Rymer's Foed. tom. XIII. p. 707.

[z] *In aliquo loco non fortificato nec munito a limitibus Franciæ non longe distante.* Conclusio Card. Ebor. apud Rymeri Foed. tom. XIII. p. 707. The line which formed the English pale is not now known; neither doth it appear that any treaty or convention was ever concluded for settling the boundary between the English and French territories in Picardy. Our National Records and historians are silent as to this matter. Abbé Longuerre, in his description de la France, La Martiniere, in his Dictionnaire Geographique, and Monf. Lefebure, in his Histoire de Calais, do not afford the least information; and the French historians are equally defective. On a late application to the Count de Guînes, he, in the most obliging manner, directed, that every possible enquiry should be made in the French dépôt, and elsewhere, for papers which might explain and ascertain that matter. This was accordingly done, but without the wished-for success. A manuscript in the Harleian Library, N^o 3380, may perhaps help us in forming some idea of the limits. It is intituled *Lands rental*, and contains a terrier of the several fiefs, lands, and possessions, belonging to the crown of England, as well within the comté of Guînes, as in the town and marches of Calais, compiled at the command of King Edward VI. by Sir Richard Colton, Comptroller of the Household, Sir Anthony St. Leger, Knight of the Garter, and Thomas Mildmay, Esq; commissioners appointed for that purpose; who, for their greater certainty, called before them the several tenants of the crown, examined them on oath, and strictly perused their original grants.

C

near

near the French territories, as should be assigned by commissioners for that purpose to be appointed on both sides; and that, as each of them was of great bodily strength, in the vigour of youth, and perfectly skilled in all martial exercises, jousts, tilts, and tournaments, in which both monarchs were to be challengers, should, during the days of the interview, be performed in some proper place, situate likewise between Guînes and Ardres [*a*]. The rest of the regulations concerned the reciprocal visits which the two kings and their respective queens were to make to each other; the precedence to be observed at those times; the entertainments and banquets to be given by each; the lodging and behaviour of their retinues; and the jousts and feats of arms to be performed by Henry and Francis, and their aids [*b*]. Wolsey at the same time published a list of the several persons whom he had appointed to attend upon Henry and his queen at the interview [*c*]; and proclamations were made in the principal courts of Europe, notifying, that in June next following, Henry and Francis would, with seven aids each [*d*], in a camp between Guînes and Ardres,

[*a*] Ibid. and Memoires du Bellai.

[*b*] Rymer's Foed. tom. XIII. p. 706. Herbert's Life of Henry VIII. p. 95. Hall's Chron. fol. LXX. Holinshed's Chron. Segar's Honor Civil and Military. Fiddes's Life of Cardinal Wolsey.

[*c*] Rymer's Foed. tom. XIII. Fiddes and Hall's Chron. Dr. Ducarel, in his Anglo-Norman Antiquities, hath printed, from a manuscript in the Lambeth Library, a list of the attendants on Henry and his queen, differing in several names from the list published by Rymer, and further containing the number of the respective retainers, servants, and horses, allotted to each of the attendants.

[*d*] According to Hall's Chron. the aiders on the English side were; the Duke of Suffolk—the Marquis of Dorset—Sir William Kingston—Sir Richard Gerningham—Sir Giles Capel—Mr. Nicholas Carew—and Sir Anthony Knevet. And those of the French party were—the Duke de Vendosme—Le Counte de Saint Pol.—Monf. Cavaan—Monf. Bukkal—Monf. Montmoranci—Monf. de Roche—and Monf. Brion. Du Bellai and Lefebvre have given us a different list.

answer.

answer all comers that were gentlemen, at all tilts, tournaments, and barriers.

THE time between Wolfey's issuing his award, and the day of interview, was employed by the two monarchs and their courts in making the necessary preparations. Henry and Francis were both of them fond of pomp, parade, and magnificence. They were equally desirous of shewing their personal valour and accomplishments; strove to distinguish themselves by promoting the liberal arts; and vied with each other for superiority in what was then esteemed taste and politeness. Hence it followed, that no expence whatever was spared on either side. Every thing was elegant, sumptuous, and magnificent. The tents and pavilions destined for the conference between the two kings, and those appropriated for their subsequent repose, were covered with cloth of gold; and the habits of the nobility and attendants of every rank and degree were so excessive rich [e], that the place of meeting

[e] Hall, in his Chron. f. lxxv. says "He were muchwise that could have told or shewed of the riches of apparel that was amongst the lords and gentlemen of England—Cloth of gold—cloth of silver—velvettes—tinsins—sattins embroidered—and crimson sattins.—The marvellous threfor of golde that was worne in chaynes and baudericks so great, so weighty, some so manifolde, some in collars of SS. great, that the golde was innumerable to my deeming to be summed of all noblemen, gentlemen, squires, knights; and every honest officer of the king was richly appareled, and had chaynes of golde, great, and marvellous weightie. What should be sayd? Surely emongest the Englishmen lacked no riches nor beautifull apparell or array."—The English Ladies wore habits made according to the French mode, whereby, as Polydore Vergil observes, they lost on the side of modesty more then they gained in point of grace; and, in regard to dress, they allowed themselves to be inferior to the Ladies of the French court. However, Monf. le Marechal de Fleurenges very candidly acknowledges, that, amidst the great excess of expence in both courts, it was universally allowed, that, although the French distinguished themselves by a superiority in magnificence, yet the English far exceeded them in taste. Mem. de M. de Fleurenges.—Many of the English nobility, and particularly Edward Duke of Buckingham, expressed their dislike of the whole of this useless parade, as they called it; but Henry's will was not to be opposed.—Gallard, Hist. de Francis I. tom. II. part 2. p. 83. Herbert, Hist. of Henry VIII. p. 97. Dugdale's Baron. vol. I. p. 170.

was, from the quantity of gold stuff used on the occasion, called LE CAMP DE DRAP D'OR. This profusion of expence induced Du Bellai to say, *that many of the French nobility carried their mills, their forests, and their meadows, on their backs* [f]; and will account for the truth of the assertion of many of our historians, who tell us, that the English nobility did not, for several years afterwards, recover from the distress, wherein their prodigious expence incurred on this occasion had involved them [g].

THE

[f] Memoires de Mons. du Bellai, vol. VII. p. 319, &c.

[g] Shakespeare, in the first scene of the play of Henry VIII, introduces the Duke of Norfolk giving a most pompous description of this interview to the Duke of Buckingham, who there exclaims,

————— O many

Have broke their backs with laying manors on 'em
For this great journey.

Norfolk.

————— Men might say,

Till this time pomp was single, but now marry'd
To one above itself—each following day
Became the next day's master, till the last
Made former wonders, its.—To-day the French
All clinquant, all in gold, like heathen gods
Shone down the English; and to-morrow they
Made Britain India: every man that stood,
Shew'd like a mine. Their dwarfish pages were
As cherubims, all gilt; the madams too,
Not us'd to toil, did almost sweat to bear
The pride upon them; that their very labour
Was to them as a painting. Now this mask
Was cry'd incomparable; and th' ensuing night
Made it a fool and beggar—The two kings,
Equal in lustre, were now best, now worst,
As presence did present them; him in eye,
Still him in praise; and being present both,
'Twas said, they saw but one, and no discernor
Durst wag his tongue in censure. When these suns,
For so they phrase 'em, by their heralds challeng'd

The

THE unexpected arrival of the Emperor Charles V. at Dover, on the 26th day of May, his continuance in the English court until the last day of that month, and other unavoidable accidents, delayed the interview until Sunday the 7th of June, when it took place.

ON the morning of that day, upon a signal given by firing a cannon from the English side, which was answered by another at Ardres, the two monarchs set out. Henry from Guînes, and Francis from Ardres, both royally accompanied, and rode towards the valley of Arden; where, on their meeting, each of them at the same instant put his hand to his bonnet, and, taking it off, saluted the other. This done, both dismounted from their horses, and after mutual embraces and compliments, walked together towards the tent that was pitched for their conference, and entering it arm in arm, again embraced each other [b].

WHEN the ceremonies were ended, the two kings parted, and retired to their respective lodgings. The remainder of the time that this interview lasted, being twenty-eight days, was spent in reciprocal visits, splendid banquets, tilts, tournaments, and other martial exercises.

IN thus stating the above account of this interview, and the preparations previous thereto, as related by our historians, and

The noble spirits to arms, they did perform
Beyond thought's compass; that old fabulous story,
Being now seen possible enough, got credit;
That Bevis was believ'd.

[b] In the same scene, the Duke of Norfolk describes them thus:

—— — 'Twixt Guînes and Ardre,
I was then present, saw 'em salute on horseback,
Beheld them when they lighted, how they clung
In their embracement, as they grew together;
Which had they, what four thron'd ones could have weigh'd
Such a compounded one?

vouched.

vouched by the public records, I have been the more particular, not only that the picture now under consideration might be the better understood, but in order to shew, that the painter hath, in a most extraordinary manner, strictly and minutely adhered to fact, and made truth and accuracy the sole guides of his pencil.

THE singularity and importance of this transcendent triumph, on which the eyes of all Europe at that time had been fixed, and wherein magnificence itself was in great measure exhausted, could not but impress the minds of both monarchs with a desire of transmitting to posterity in the most effectual and permanent manner, some memorial of it. For this purpose, Edward Hall, Recorder of London, who was present at the interview, drew up, by King Henry's command, a circumstantial account of every day's transaction, and printed it in his Chronicle. Other accounts also were written by different Englishmen attendant at the solemnity [i]. At the same time a Journal of these transactions was prepared, pursuant to the order of Francis; and many years after, it fell into the hands of Monsieur Peyresc. This last mentioned piece remained a considerable time in manuscript; but, being found in the Library of Monsieur de Mazauges, was published by Father Montfaucon, in his fourth tome of *Monumens de la Monarchie Francoise*, together with a somewhat different narrative, written about the time of the interview, by Robert de la Mark, Marechal de Florenge [k].

[i] Several of these narratives were bound up in a large volume, which was afterwards deposited in the Cottonian library, Caligula, D. VI; but that volume, together with many others, perished in the fire which happened in that noble collection of manuscripts.

[k] He was a Marechal of France, and died in the year 1537. His Memoirs are likewise printed at the end of those of Mons. du Bellai, published by M. Lambert, in 1753, in seven vols. 12mo. A somewhat different account of this interview is also printed in *Le Ceremonial François*, tom. II. p. 736.

On

On this occasion the sister arts were likewise employed: Francis caused the cavalcade to be carved in Bas Relievo, on five marble tables, and placed in the front of the house of the Procureur General, at Rouen, where they are still preserved [1]; and Henry ordered the whole of the interview, together with its attendant circumstances, to be described in painting; which was accordingly executed in the picture now remaining in Windsor Castle.

THE great superiority of the English painter over the French statuary appears evident, when their respective performances are compared together. The marbles, of which P. Montfaucon and Dr. Ducarel have favoured the public with exact engravings [m], are confined solely to the cavalcade of the two monarchs, and their first meeting on horseback; the whole ill-designed, and worse executed. The figures are but few, and those meagre, disproportioned, ungraceful, badly-disposed, and in no respect resembling the personages they are intended to represent. These faults, as well as the defects of the French sculptor, are carefully avoided by the artist to whom we are indebted for the picture. He therein gives us, in a masterly manner, a spirited representation of almost every progressive circumstance, from the outset to the conclusion of the interview; and hath managed the whole of the piece in such a regular, faithful, and correct manner, as demonstrates his strict observance of historic, as well as local truth in every part of the representation, and his extraordinary vigilance in not omitting any thing conducive to our understanding, and having a clear and compleat view of the whole.

[1] The strictest enquiry hath been made; but no other sculpture, or any picture, illumination, drawing, or print, of this interview, hath been found in France. Neither is there to be met with in the Libraries of that kingdom any manuscript account or description of that ceremony, except those mentioned in this dissertation.

[m] Monumens de la Mon. Fran. tom. iv. and Anglo-Norman Antiq.

FOR

FOR the better explaining this truly valuable and extraordinary painting, it should be considered as if divided into two parts. The part forming the right hand side, exhibits a bird's-eye view of the market-place, church, and castle, of Guînes, together with part of the town walls, and their surrounding ditch. In the foreground thereof the English cavalcade, of which I shall speak more at large in the sequel, is represented as passing towards the place of interview. Over these, in the back ground, and towards the top of the picture, is a view of the morafs which lies on the north side of the town, and of the river that runs from thence to Calais. The castle is represented as a pentagon, encompassed by a wet ditch, communicating with that of the town, and fortified at each angle by a round tower or bastion. Within the castle is seen the top of the keep or dungeon, which was called *la Cave*, and the belfrey of the chapel [n]. Several persons are sitting on the roof of

[n] Guînes in Picardy stands at the north end of a morafs on the left hand of the road leading from Calais to Bouloign, and is two leagues distant from the sea, and north-west from Ardres. This town gave name to the Comté wherein it is situate, and of which Ardres, Auderwic, Bredenarde, Sangate, Tournehems, and the port of Wiffan, are dependencies. The Comté contains twelve peerdoms, and as many baronies [1]. The latter are, Ardres, Fiennes, Licques, Laval, Bessingham, Cresceques, Courtebonne, erected into a marquissate in favour of Charles de Colonné, in the year 1671 [2]. Hames, Zelthum, Hermelingham, La motte d'Ardres, and Alembon en Surques. The former are Perrier, Surques, Fouquesolles, Bouvelinghem, Recques, Lotbarnes, Auringhes, Nicelles les Ardres, Compaignes, Asquingoul, Ecclemy, and la Haye.

At what time the town of Guînes was founded is now unknown, but its origin was doubtless very ancient; since we find that Valbert, son of Agneric, prime minister to Thierry, king of Burgundy and Austrasia, was possessed of it [3]; as was also his brother and successor, Saint Faron. From that time we have no account of the Lords of Guînes and its dependencies, till Lideric, the first earl or forester of Flanders, annexed it to his dominions, and in his family it continued, till Arnold the *Bald* or the *Great* ceded it to Sifrid, from whom the first Counts of Guînes were descended [4]. This Sifrid coming to the

[1] Lamberti Hist. Comitum Ard. et Guisn. P. Ludewis Reliquiae Miscellan. p. 381. Lefebure, Hist. de Calais, tom. I. p. 374. tom. II. p. 354. [2] Bernage, Nobiliare de Picardie. [3] And. du Chesne, Hist. de la Maison de Guînes, p. 4. [4] Lamberti Hist. Com. Ard. et Guisn. c. 6.

assistance

of the shambles, and others standing at the doors of the houses of the town, looking at the cavalcade. The town guard also appears as drawn up, and standing under arms in the market-place.

assistance of Arnold against William Earl of Ponthieu, seized upon Guines and its territories, and fortifying the keep or dungeon, there fixed his residence; Arnold remonstrated in vain against this act of violence, and, not being able to dispossess Sifrid, gave him his daughter Estrude in marriage, and with her confirmed him in his possession of Guines and its territories, to hold of the Earls of Flanders, by homage. Adolphus, the son of Sifrid and Estrude, afterwards erected it into a Comté. When King Edward III. had made himself master of Calais, he looked upon Guines as a town of too great importance to be suffered to remain in the hands of the French. Wherefore one John de Lancaster, an archer of the garrison of Calais, marching with a party of men at arms and archers, by licence from the Lord Deputy, assailed and took the garrison in the night of the 21st of January 1351; and from that time till the reign of Queen Mary Guines continued in the hands of the English. The Duke of Burgundy besieged it in 1436, but was forced to abandon his enterprise, with the loss of part of his baggage. In April 1514, Francis de Valois, Duke of Angoulême, afterwards Francis I, invested Guines with 8000 men, and a great train of artillery; but soon after hastily broke up the siege, on receiving advice, that Henry VIII. was coming to its relief. The Duke of Guise having taken Calais in 1588, besieged Guines, and took it on the 13th of Jan. after an obstinate resistance made by the governor Lord Gray. A plan of Guines, taken after the last-mentioned siege, and printed at Rome, by Duchelli, represents it as being nearly square, encompassed on all sides by a large wet ditch, and defended by a rampart of earth, strengthened by freestone parapets. The castle, which stood south of the town, was separated from it by a ditch, similar to that of the town, and communicating with it. This castle was built in form of a pentagon, with five round bastions, and very high curtains. In the middle stood a tower, called *la Cuve*, which was a square building, fortified without by a strong bulwark, defended by a wet ditch and four towers at its angles; these fortifications were long since razed, by order of the French court, as intirely uselefs; the frontier on that side of France being thought sufficiently covered by the neighbouring towns of Ardres and Calais.

D

IN

IN the middle of the left hand side of the picture, and near the castle gate, is the elevation of the principal front of a most stately square castellated palace, whose walls are of freestone raised upon a deep plinth or basement of red brick-work. These walls are kernelled on their top, and fortified at their angles, as also on each side of the grand entrance or gateway, by a circular tower of brick-work, pierced with loop or air-holes. On each side of the gate are two large transom bay windows, separated from each other by a square freestone tower, which is carried up above the battlements of the parapet, and terminated by a large projecting moulded cornice. Within the top of each of the round towers is placed a freestone statue, representing a naked man stooping forward, and holding up in both his hands, which are raised above his head, a massy round stone or ball, ready to be thrown over the parapet. Within each of the square towers are two similar statues in the like attitude. These statues seem intended not only as ornaments to the upper part of the building, but to point out the manner in which fortifications and other places were anciently defended from the attacks of assailants at such times as the close approach of the besiegers to the walls rendered the use of other arms of defence ineffectual. Between the heads of the bay windows and the cornice under the battlements, runs a broad flourished frieze, grounded red, and inlaid with an ornament of tracery, not much unlike those which have lately been introduced amongst us by some modern builders, and taken from the ruins of ancient structures discovered at Palmyra. This frieze breaks over both the square towers that strengthen the front, but dies against the sides of the circular towers.

THE head of the grand gateway or entrance into this palace is formed by a catenarian arch, whose archivault rests on the capitals of two Corinthian pilasters, which form the architrave that covers the jambs of the door way. The archivault is rusticated and enriched.

riched with ornaments totally different from those on the frieze. Upon the crown or key-stone of the arch stands a male figure, with a pair of expanded wings on his shoulders, and on his head is a skull cap, with a small cross on its front. In his right hand he holds a long shafted cross, shaped like a pilgrim's staff; and in his left a shield, the bottom whereof rests upon the head of an expiring dragon, on which he tramples. These figures, which in all probability were intended as an emblem of the king's then new acquired title of *Defender of the Faith*, are gilt with gold. On each side of this figure is a large union rose of York and Lancaster; and over them hangs a superb festoon, composed of laurel leaves and husks intermixed. The architrave of the entablature is continued above these ornaments; and still higher up is a grand armorial escoccheon, charged with, quarterly, France and England, supported on the dexter side by a lion, Or, and on the sinister by a dragon, Gules, being the arms and supporters then used by King Henry VIII. On one side of this escoccheon is the initial letter H. and on the other the letter R.; the whole surmounted by an imperial crown. The upper part of this escoccheon stands within a composed semicircular pediment of grotesque work, which finishes the elevation of this part of the front. The tympanum of this pediment is hollowed and fluted like an escalop-shell, and over it is a cornice of rusticated work. On the top of the pediment stands the figure of St. George treading on a dragon, and gilt with gold. At each angle of the roof, which is hipped and slated, sits a lion, supporting in his paws a vane made in form of a banner, and charged with one of the king's badges. On the first is, Azure, a fleur de lys, Or; on the second, Or, a red and white union rose; on the third, Argent, the cross of St. George, Gules; and on the fourth, Gules, a white and red union rose. From the center of the roof rises a grand hexangular turret; on the finial
of

of whose summit stands an emblematical figure of *Religion*, represented as a female, winged, and trampling on a demon or fiend, which lies in a supplicating posture, and is pierced by the shaft of a long cross which Religion holds in her hand. These figures are likewise gilt with gold. On the moulded cornice, which is continued round this turret, at that part where it is separated from the lantern, likewise sit four of the king's beasts, each supporting in their paws banners of the king's badges, viz. first, a white lion sustaining a vane, Or, charged with a red and white union rose; secondly, a red dragon bearing up a vane, Azure, charged with a fleur-de-lys, Or; thirdly, a white greyhound holding a vane, Azure, charged with a portcullis, Or; fourthly, a red dragon supporting a vane, Gules, charged with a white and red union rose. The great gate of this building is thrown open, and discovers the porter's lodge, part of the first quadrangle, some of the steps of the grand stair-case, and the entrance into the butlery; at the hatch, whereof a serving-man is receiving two jugs of wine.

THE edifice here depicted is intended to represent that magnificent temporary palace, or large quadrangular building, which was made of timber, brought ready framed from England, and set up on the plain near the castle of Guînes, under the inspection of Sir Edward Belknap, who, with three thousand artificers, was sent thither for that purpose [o]: exclusive of a splendid chapel and the royal

[o] Hall says, "The palays was quadrant; and every quadrant of the same palays was III C. xxviii foote longe, of a syfe which was in compeffe XIII C. and xii foote "about:" the whole building, according to Duchesne, was one hundred twenty-eight feet high. The outside was covered with canvas, painted in imitation of freestone and rubbed brick-work; and the inside was ornamented with curious sculptures. Hall says, that the hallpas and entry of the stairs was ornamented with images in armour wrought in curious work of argentinc. The numerous apartments were hung with the richest tapestry, and cloth of gold and silver, paned with green and white silk, being

royal apartments, it contained lodgings for most of the great officers of state [p].

HISTORY informs us, that Henry caused one of the fronts of this palace to be adorned with the figure of a Sagittary, under which the following motto was placed, CUI ADHAEREO PRAEEST. But they are not represented in the picture. As the front therein exhibited appears to be so fully decorated as not to leave room for the admission of such an ornament, we may, with the greater probability, presume, that the Sagittary was placed on the rear or back front of the building, which faced towards the place of interview; and from its point of situation was the best adapted for the reception of that allusion [q].

ON the plain before the palace stand two superb conduits, placed at a small distance from each other. Both of these conduits are represented as cased over with different kinds of marble framed in panel. The rails, stiles, and cornices, are of statuary, and the panels of red granate. The largest and most magnificent stands on the left hand side of the palace, and is raised upon an ascent of two steps. It consists of an octangular basement story, finished by an embattled parapet, and of three lesser stories of a polygonal form, rising out of the former. The roof which covers the uppermost of these stories is quadrangular, but of a bell-like shape,

ing the favourite colours of the house of Tudor. After the interview this sumptuous palace was taken down, and brought back to England. The model of it was for a long time preserved in the royal palace at Greenwich, where Lord Herbert, as he tells us in his History of King Henry VIII, frequently saw it. Du Bellai says, that it appeared to be one of the finest buildings in the world, and that the design of it was taken from the *Maison de l'etate*, or *Echange*, at Calais. Holingshed and Hall are very particular in their description of its apartments.

[p] Hall, Du Bellai, &c.

[q] Hall, Lesebure, Du Bellai.

and

and is surmounted by the figure of a young Bacchus striding on a tun, and quaffing wine out of a shell which he holds in his right hand. From the tun red wine is let down into the body of the conduit, from whence, through masks of lions heads, gilt with gold, fixed in the panels of the second story, it runs into a large reservoir behind the parapet of the basement story, and is from thence discharged to the populace through the like masks fixed in the panels of that story [r]. Round this cistern are placed several persons in different attitudes. Some of them are catching, and others partaking of the liquor that comes from it; and by their countenances and actions, expressing its various effects from hilarity to inebriety, plainly shew, that they thoroughly understood, and made use of, the general liberty given them by the inscription placed thereon [s].

THE other conduit stands on the right of the palace gate, and is a short hexangular pillar panelled like the former, but with this only difference, that each panel is inlaid with grotesque scrolls of white marble. On the cornice of this pillar is an embattled parapet, within which stands a small circular column of white marble, from whence red wine, through masks of lions heads, is discharged into a cistern, hid by a parapet. On the summit stands a figure of Cupid, holding in his left hand a bow, from whence he seems to have just shot an arrow, conformable to the descrip-

[r] The Marshal de Florenge says, that the liquors which ran from these conduits during the whole time of the interview were red wine, ypcocras, and water. Mons. Peiresc tells us, that the one discharged malmsey, and the other claret. And Hall's words are—"the conduyctes renne to all people, with red, white, and claret wine."

[s] Hall, in his Chronicle fol. LXXIII. speaking of this conduit, says, "that on its head was written, in letters of Romayn, in golde, FAITE BONNE CHERE QVY VOULDRA." This inscription is omitted by our painter, the smallness of his scale not permitting him to introduce it.

tion

tion given by Hall [2]. In the lower part of the fore ground, but near to these conduits, two men stand, facing each other, and dressed alike. They wear on their heads high blue caps, terminated by golden tassels, and shaped like the tiara, with two cocks-tail's feathers fixed on the right side. Their habit is a yellow gown, reaching down to the calf of their legs, guarded with black lace, and trimmed with black tufted frogs. They have long scimeters by their sides, and are sounding long trumpets, to announce the near approach of the English cavalcade. On the left hand of these trumpeters are a variety of spectators, and among them two gentlemen in deep conversation with each other. These figures are much more laboured and highly finished than any of the others that are near them; and, being placed in so conspicuous a manner in the fore-ground, are, in all probability, the portraits of the painter to whom we owe this picture, and of Edward Hall, who was enjoined by King Henry to draw up the description of the interview.

In the fore-ground, on the right hand side of the picture, is the very numerous English cavalcade, described as marching out of the town of Guines; from whence proceeding by the side of the castle ditch, it enters the castle gate, by means of a bridge thrown over the ditch at a small distance from the temporary palace. The further progress of the cavalcade is not represented in this piece. But it may be supposed to have passed from the castle through the Sally port, and to have pursued its way to the place of interview along the valley and by the side of the rivulet, which is there described as

[2] His words are, "On the other hande or syde of the gate, was set a pyller, which was of auncient Romaine worke, borne with iiii Lyons of golde, the pyller wrapped in a wrethe of golde curiously wroughte and intrayled, and on the sommet of the sayde pyller stode an image of the blynde god Cupide with his bowe and arrowes of love, redy, by his semyng, to stryke the younge people to love."

running

running from the neighbourhood of Ardres, and discharging itself into the ditch of Guînes castle. The guns of the castle are represented as firing whilst the King passes. The advanced part of the procession is composed of the King's guard of bill-men, and their rear is brought up by several of their officers on horseback. These are followed by three ranks of men on foot, five in each rank, all of them unarmed; or, to use the language of those times, being out of defensible apparel. After them are five of Wolsey's domestics on horseback. The middlemost is one of his chaplains, dressed in a black gown, and bearing in his right hand a cross, the ensign of the cardinal's legantine authority; and on his left hand is another of the chaplains in a scarlet gown, carrying the cardinal's hat on a cushion. The person on their right hand, as also he on their left, is dressed in black, and both of them have a massy gold chain hanging down from their shoulders. On the right of all is another person dressed in a white linen habit, not much unlike a modern surplice. Whether the three last-mentioned persons here represented actually carried any ensigns of office is uncertain, as their backs are turned to the spectator. Possibly the two in black with collars are designed for the chamberlain and steward of the household to the cardinal, who is known to have imitated royalty in all things. These are succeeded by two persons on horseback, cloathed in orange-coloured gowns, and supported on their right and left by a mace-bearer dressed in crimson.

AFTER them march two others on horseback, with black bonnets on their heads, and gold chains round their necks. These likewise are supported on their right and left by a mace-bearer dressed in a sanguine-coloured habit [u].

[u] "Gentlemen, Squires, Knights, and Barons, rode before the King, and Bishops also." Hall's Chron.

THEN

THEN Sir Thomas Writhe, or Wriothesley [x], garter king at arms, bare-headed, and wearing the tabard of the order. He is mounted on a pyebald horse, richly trapped and caparisoned; and is supported on his left hand by a serjeant at arms or mace-bearer, mounted on a black horse, and followed by

THOMAS GREY, Marquis of Dorset, bare-headed, carrying in his hand the sword of state in the sheath, upright. He is dressed in a gown of cloth of gold, over which is suspended the collar of the order of the garter, and is mounted on a beautiful dun horse, richly trapped and caparisoned. By the side of his horse run a brace of milk white greyhounds, with collars round their necks.

It seems somewhat extraordinary, that the painter should introduce these animals into a picture of such solemn state and triumph as that we are now describing; and more particularly so, when we consider the conspicuous part of it which he hath here assigned to them. Although we may not be able to discover his real motives for such conduct, yet it is certain that they were placed here for some better reason than merely that of ornamenting the picture. They might be intended to allude either to some office held by the Marquis under the crown; to the king's family descent; or to some other point of history. Anciently the greyhound was used as a symbol of nobility; and as such, first accompanied, and then succeeded, the hawk, which we see placed on the fists of great personages, as represented in very ancient statues, and on seals in the thirteenth and fourteenth centuries [y]. We likewise find the greyhound introduced in other pictures of ceremonials, as in that of Lewis de Bruges presenting a book to

[x] He is so called in the Patent of the Office of Garter. See Rot. Pat. 1 Henry VIII. p. 2. m. 19.

[y] Vredius de Sigillis Com. Fland. Montfaucon, Monumens de la Mon. Fran. Sandford, Gen. Hist. Spelmanni Aspilogia.

Charles VIII. of France, sitting on his throne, and surrounded by his nobility; and that of the court of Francis I. both of which are engraved by Montfaucon [z]. We also find them accompanying Harold in his embassy to the Duke of Normandy, in more places than one, in the Bayeux tapestry already mentioned. A greyhound Argent accolled Gules was the left supporter of the arms of King Henry VIII, which supporter he bore in right of his Queen, Elizabeth of York, who was descended from the family of the Nevile's, by Anne, her grandmother, the daughter of Ralph, Earl of Westmorland, wife of Richard, Duke of York. Henry VIII, likewise, at the beginning of his reign, bore his arms supported on the right side by a red dragon, and on the left by a greyhound. Afterwards indeed he discontinued the greyhound, and supported his shield on the dexter side with one of the lions of England, and transposed the red dragon to the sinister side of his escutcheon. However, in his great seals, as well that made on his coming to the crown, as in that fabricated in the year 1541, he had underneath his horse a greyhound current, with a collar about his neck, to shew his descent, by his mother Queen Elizabeth, from the royal house of York [a].

BUT to return to the picture.

THE Marquis of Dorset is followed by six of the yeomen of the guard on foot, bearing their partizans on their shoulders. Their habit is scarlet, guarded and laced on the skirts and sleeves with garter blue velvet [b]; and on their breasts and backs is the Union Rose, ensigned with the crown royal, embroidered in gold.

[z] Monumens de la Monarch. Fran. tom. IV.

[a] Sandford's Genealog. Hist.

[b] The gold lace intermixed with stripes of blue velvet, as now used, was not assigned as a trimming to their uniform until a long time after the reign of Henry VIII. when they were likewise allowed to wear the shoulder-belt.

THEN

THEN come two of the King's Henchmen, or pages on foot, the one bare-headed, the other with his bonnet on his head, and both of them dressed alike in crimson jackets, embroidered on the back with the Union Rose between a greyhound and a dragon. Their breeches and the sleeves of their doublets are large, flased, and drawn out in puffs of fine cambrick at every cut. The sleeves are also open on the back part, and their hose and shoes are white.

THE King's Majesty, mounted on a stately white courser, most richly caparisoned, the trappings, breast-piece, head-stalls, reins, and stirrups, being covered with wrought gold, highly embossed [c]. The King hath on his head a black velvet hat with a white feather laid on the upper side of the brim. On the under side thereof runs a broad circlet or lacing, composed of rubies, emeralds, and other precious stones intermixed with pearls. He is apparelled in a pleited garment of cloth of gold, over a jacket of rose-coloured velvet [d]. From his shoulders hangs a beautiful large collar, composed of rubies and branches of pearl set alternately [e],

[c] "The courser which his Grace roade on was trapped in a marveilous vesture of a newe devised fashion, the trapper was of fine golde in bullion curiously wroughte, pounced and sette with anticke worke of Romaine figures."—Hall's Chron. fol. LXXVI. Du Bellai says, it was a Spanishe Genet.

[d] "His Grace was apparelled in a garment of clothe of silver, of damaske ribbed with clothe of golde, so thicke as mighte bee. The garment was large, and plited very thicke, and canteled of very good intaile, of fuche shape and making that it was marveilous to behold."—Hall, *ibid*.

[e] This is that *inestimable great Collar of ballast Rubies*, as it was called, which by order of King Charles I, was sold beyond the seas by the Duke of Buckingham and Lord Holland.—See in Rymer's *Foedera*, vol. XVIII. p. 236. the warrant directing the delivery of this Collar to those noblemen, which collar is there said to be of great value, and had long continued, as it were, in a continual descent, for many years together, with the crown of England.—This Collar likewise appears on several pictures of Henry VIII, and on a medal of him in Evelyn. See Walpole's *Anecdotes of Painting in England*, vol. II. p. 66.

and on his breast is a rich jewel of St. George, suspended by a ribbon of the order. His boots are of yellow leather, and he hath a small whip in his right hand.

ON the King's left, but in a line parallel with him, rides Cardinal Wolsey, habited in a gown of violet-coloured velvet, and mounted upon a stately mule, harnessed with trappings, headstall, reins, and a broad breastpiece of black velvet embroidered with gold. His page, who is here distinguished by having a cardinal's red hat embroidered on the breast of his doublet, is walking before him bare-headed. On each side of the King's horse are two other pages, the one walking at a small distance behind the other. Three are bare-headed, but the fourth hath his bonnet on his head; and all of them are in the same livery. These are supported on their right and left by nine yeomen of the guard, three in a rank, dressed in their uniform, and bearing their partizans shouldered [f].

IMMEDIATELY after the King, follow four of the principal persons of his court, riding abreast. That on his right is Charles Brandon, Duke of Suffolk, wearing the collar of the order of the garter, and mounted on a white horse, richly caparisoned. Next to him, on his left, is Henry Bouchier, Earl of Essex, who executed the office of Earl Marshal *pro tempore*. He is dressed in the collar of the order, and bears in his right hand a silver rod tipp'd with enamel, being the badge of his office. Next to him is an elderly person, with a longish face, and a very forked beard, likewise wearing the collar of the order. The outermost

[f] —“attending on the kinges grace of Englande, was the master of the horse, by name Sir Henry Guylford, leading the kinges spare horse, the whiche horse was tarpped in a mantellet front and backe piece, all of fine golde in scissers of devise, with tasselles on cordelles pendaunt. The sadell was of the same fute and woorke, so was the hedde-stall and raynes.”—Hall's Chron. The painter hath unluckily omitted to represent them in the picture.

person

perfon toward the left hath only a gold chain hanging down from his fhoulders [*g*].

THESE are followed by two other rows of noblemen, four in each row [*b*]. Amongft thofe in the firft row is one with a long lank viſage, and a forked beard, reaching down almoſt to the pit of his ſtomach. His bonnet is ornamented with a ſtring of pearls, and hath a white feather ſpread on its brim. His doublet is ſcarlet, and the ſleeves of his jacket, which are large and full, are white linen cloth. One of thofe in the ſecond row is certainly intended for Fiſher, Biſhop of Rocheſter. On the right hand ſide of theſe march fix more ranks of yeomen of the guard.

ALL the before-mentioned principal figures, repreſented as riding in the cavalcade, are undoubtedly portraits painted from the life, as in all probability many other figures in this picture likewiſe are. That in particular of King Henry is a very ſtrong likeneſs, highly finiſhed, and in no way inferior to the celebrated head of that monarch which was painted by Holbein, and is now in the royal palace at Kenſington. Thoſe of the Marquis of Dorſet, Charles Brandon Duke of Suffolk, Henry Bourchier Earl of Eſſex, and Cardinal Wolſey, have the greateſt and moſt ſtriking reſemblance of their portraits now remaining in different collections.

THE ranks laſt mentioned are followed by a great number of others, compoſed of the nobility and royal attendants on horſeback, who are ſucceeded by a large party of billmen. The rear of theſe is brought up by a very numerous and uninterrupted train of demi-lances and others, who form a continued line of march from the back of the pariſh church of Guineſ, and are repreſented as

[*g*] Quaere, if not George Nevil Lord Abergavenny, and George Talbot, Earl of Shrewſbury, Lord Steward, who, as Hall hath it, “rode with the king.”

[*b*] “The Dukes, Marques, and Erles, gave attendance next to the King.” Hall.

paſſing . . .

passing from thence through the market place, amidst a crowd of spectators.

NEAR the foot of the bridge leading into the castle, and by the side of the ditch, is a large group of persons attentively viewing the cavalcade. Amongst these is a respectable greyheaded man, with a remarkable long white beard, dressed in a scarlet uniform, laced with gold, and having the letters H. R. embroidered on his breast. He holds his bonnet in his right hand, which, as well as his left, are held up as admiring the appearance of his royal master, on whom he looks with an air and countenance expressive of the greatest pleasure and astonishment. This figure is much more highly finished than that of any other person placed near him. From which circumstance, and the singularity of his habit, it may reasonably be inferred, that the painter designed it for the portrait of some remarkable old servant of the crown, at that time well known and respected.

IN the back ground of the middle part of the picture is seen the place of the interview, represented as a spacious circular plain, situated on the summit of an elevation between the town of Guînes and the road leading from thence to the vale of Ardern or Andres. It appears to be marked out by white camp colours or pennons, and surrounded by a great number of demi-lances, and other guards and attendants of both nations on horseback, facing towards its center [i]. Within the area of this plain, and at a considerable distance from the camp colours, is a circular line of round tents and square pavilions placed alternately, and communicating with each other. The coverings and curtains of these tents and pavilions are painted green and white, being the favourite colours of

[i] When the King came to the bank of Ardern, then every gentleman, as they rode, took his place, and stood still, side by side, their regard or face towards the vale. Hall.

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the house of Tudor, and the same wherewith Henry VII tinged the field or ground of one of the banners which he set up in Bosworth field, and whereon was painted a red dragon, in allusion to his descent from Cadwallader [k]. In the center of these tents and pavilions is pitched a large single tent, covered with cloth of gold, flowered with red, and lined with blue velvet, powdered with Fleurs de Lys. On its top stands a gold or gilt figure of St. George trampling on the dragon. The curtains are thrown back, and discover the two monarchs Henry and Francis alone, and embracing one another [l]. They are drawn somewhat larger than the surrounding figures, and are so highly finished, that the resemblance of each is perfectly well expressed. Before the front of this tent stand several attendants, as also the masters of the horse to the two Kings, each holding the courser of his Sovereign: that of King Henry is white, and that of Francis is dun.

OUR painter's strict observance of history and chorography, and his diligence in exactly marking the most minute circumstances that happened on the occasion which gave subject to his picture, is not less remarkable here than in the other parts of his performance. By Wolfey's regulations for the interview, Henry was to go half a mile out of Guînes, but still keeping within its territories. According to the scale of the picture, the place of interview stands therein exactly at that distance from Guînes. In our painting it is represented as on a rising ground, just before the entrance into the vale of Andres, in which part of

[k] Henry VII. on his arrival at London, offered up his banner in the church of St. Paul, as a trophy of his victory. In commemoration whereof he instituted the office of Rouge Dragon Pursuivant. The like banner is on his tomb in Westminster Abbey.

[l] Florenge says, that the Cardinal and the Chancellor Du Prat were in the tent. But all the English Historians agree, that the two Kings were alone.

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that village is shewn. In the Chorographical Map of the government of Calais, made by the Chevalier Beaurain, in the year 1766, such an eminence extending itself from the morais on the north to the Bois de Guînes is laid down at about six hundred toises south-east of Guînes [*m*]. In the same Map the town of Ardres is described as situate on the brow of a small rise three leagues south-east of Guînes; and in the picture it is represented in the like situation, and at the same distance. All the camp colours being white, some persons, from a supposed improbability of the English monarchs suffering the place of interview to be entirely marked out by pennons of a tincture solely and notoriously used by the French, may be inclined to think, that this is a blunder committed by the painter. But this, instead of being an error, is a further instance of the painter's accuracy. By Cardinal Wolsey's award, commissioners of the one and the other party were appointed to assign and mark out the place of interview. These commissioners having accordingly met, and made choice of a proper spot, the method of marking it out, by setting up camp colours, was not only obvious, but became necessary, and more particularly so for the guidance of those who had the care of the common tents, none of which were to be dressed within the boundary of the place of interview. To this end, Richard Gibson, one of the English commissioners, by King Henry's command, set up four pennons, paned white and green, at that time the tinctures used by the English. This gave so great an offence to Monsieur Chatillon, one of the principal persons in the French court, that, as Hall expresses it [*n*], he, in a rigorous and cruel manner, threw them down; whereupon high words ensued between him and Gibson, which was nearly productive of very serious consequences.

[*m*] See the map prefixed to the second vol. of Lefebure's *Hist. de la Ville de Calais*.
 [*n*] Fol. LXXIX.

However, the Earl of Essex, then temporary Earl Marshal, interfering, the dispute was ended; and, at his commandment, says Hall, the wrong done to the English was patiently suffered, and the white, or French colours, were left standing by themselves [o].

AT the top of the picture, towards the left, is a slight view of the town of Ardres, from whence Francis and his train issued [p]. The whole length of the valley between that town and the place of interview appears to be filled with French soldiery compleatly armed; whilst, on the other hand, there are not any English troops represented as marching from Guînes; the whole body of Henry's train being drawn up on one side of the place of interview. The painter, by thus shewing the number of French soldiers to be greater than that of the English, evidently alludes to the doubt which, during King Henry's march, was raised, as our historians

[o] Hall, *ibid*.

[p] The town of Ardres stands within the Comté of Guînes, and is about three leagues south-east from Calais. It was originally founded in the year 1069, by Arnold de Salve, who, having married to his first wife Adella de Salvessé or Salvassé, Lady of Ardres, and widow of Herebert de Fiennes, pulled down her castle of Salvassé, and removing the materials into the plain of Ardres, there built a fortress for himself, and several houses, in order to invite inhabitants to make a settlement at that place. After his wife's death, by permission of his Lord Paramount, the Count de Guînes, he granted several franchises to the new comers, built the parish church, and founded therein six secular canons; In 1093, he walled round and fortified the town, and erected within it a magnificent castle, in form of a labyrinth, which is fully described by Lambert de Ardres, in his History of that place. By the treaty of Bretigny, in 1360, this town, together with the whole Comté of Guînes, was ceded by John King of France to Edward III, King of England. In 1377, it was besieged and taken by the French. In 1522, it was taken by the Flemings, and retaken by the English; and in 1562, the townsmen obtained a confirmation of all privileges and franchises thentofore granted to them by the Counts, their ancient Lords. Since that time it hath constantly belonged to the French, is well fortified, and is one of their chief places of defence on the frontiers next Flanders. Duchesne's *Histoire de la Maison de Guînes*, p. 80, 88, &c. Lefebure, *Histoire de la Ville de Calais*, tom. II. p. 351.

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assure us, by several of his attendants, whether he should proceed or not. For Nevil, Lord Abergavenny, having been in the French quarters, and suspecting Francis of treachery, came hastily to King Henry, and bid him be aware; for the French party was double as many as that of the English. This intelligence staggered the King's resolutions, until the Earl of Shrewsbury, Lord Steward, said, "I myself have been there; and the Frenchmen be more in fear of you and your subjects, than your subjects be of them; therefore, if I was worthy to give you council, your grace should march forward." Whereupon the King immediately replied, "So we intend, my Lord;" and immediately went on.

SOMEWHAT lower down in the picture, and nearer to Guînes than the place of interview, is a group of tents, covered with linen cloth, some paned green and white, and others red and white. These are designed to represent the tents which, Hall and the Marechal de Florence tell us, were pitched near the rivulet which runs to the gate of Guînes, for the lodging of such of the English train as could not be accommodated within the town, on account of the smallness of that place [q].

ON a rising ground, between the last mentioned tents and the back front of the temporary palace, stands a large and sumptuous pavilion, composed of one long and two round tents, the whole covered with cloth of gold, flowered with black. On the finyall of each of the round tents is a vane, charged with the arms of France and England, quarterly. This is that grand pavilion, wherein Henry and Katherine frequently entertained at dinner the French King and Queen, and the principal nobility attendant on each court. At a small distance from this pavilion

[q] "For that the town of Guînes was little, and that all the noblemen might not there be lodged, they set up tents in the field, to the number of twenty-eight hundred sundry lodgings, which was a good sight." Hall.

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is a view of the culinary offices set up on the plain, and used for preparing those sumptuous banquets. They consist of a large group of ovens, at which sundry bakers are busied; and two spacious tents, the fronts of both which are thrown open, and shew the one made use of as a boiling office, and the other destined for roasting the meats; in which services several cooks appear to be employed. From these kitchens fourteen yeomen of the guard, each carrying a covered dish, are going towards the royal pavilion, and preceded by George Talbot, Earl of Shrewsbury, Lord Steward of the household, bearing his white staff, attended by a gentleman, wearing a fash, which hangs down from his right shoulder to the middle of his left thigh, where it is tied in an elegant knot.

NEAR to the ovens stands a cabaret, at the door whereof divers persons are drinking. And at a little distance from it is a lady, carried in a horse litter, covered with crimson velvet embroidered with gold. She is preceded by a groom, and followed by two other ladies, and a man servant. The lady in the litter turns her face out of the window, and seems to be talking to a page, who appears extremely obsequious and attentive to her. Just behind the page is another lady masked, and on horseback, attended by a female servant. These ladies seem to be persons of great dignity; she in the litter may be one of the Queens coming incognito to view the culinary and other offices.

BENEATH these, and in a line with the temporary palace, is pitched an open circular tent of white cloth, embroidered with blue tracery, over which is an Union Rose, and a Fleur de Lys. The curtains of this tent are thrown open, and discover a magnificent sideboard of plate, and a table spread. At the upper end of this table sits an elderly gentleman; on one side is a lady, and at the lower end another gentleman. They are partaking of a

repast, which is served up by several attendants. This tent, by its vicinity to the temporary palace, and the culinary offices, by the appearance of the guests, and the magnificence of the side-board, was, in all likelihood, that of the Lord Steward of the household.

IN the adjacent fields, and at a small distance behind this last-mentioned tent, are pitched several others, designed for the use of sutlers, and covered with green and white and red and white linen cloth.

IT hath been before observed, that, as soon as the interview was agreed on, and the time fixed for that solemnity, Orleans, king at arms for France, came to the court of England, and there made a proclamation, that the King of England and the French King, in a camp between Ardres and Guînes, with eighteen aids, in June next ensuing, should abide all comers, being gentlemen, at the tilt, tourney, and barriers; and that the like proclamation was by Clarenceux, king at arms of England, made in the courts of France and Burgundy, and in other courts in Germany and Italy. Our painter therefore, in order that no one circumstance, contributing either to the splendor or honour of this interview, might escape memory, in the back ground, and at the extremity on the left hand side of this picture, hath given a view of the lists or camp which was set apart for the performance of the jousts and feats of arms appointed to be held on that occasion; and, according to Hall's account, containing within their area a space of nine hundred feet in length, and three hundred and twenty feet in breadth [9]. On the left side of these lists is a scaffold, or long gallery, for the reception of the royal personages and their attendants; and the whole, except the entrance, is fenced with a rail and barrier, guarded by a great number of demi-lance men

[9] Fol. LXXIX.

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and others on horseback, completely armed [r]. The entrance into the lists is guarded on one side by French soldiers, clothed in a blue and yellow uniform, with a salamander, the badge of Francis I [s], embroidered thereon. And on the other side it is kept by the English yeomen of the guard, holding their partizans in their hands. On a rise at the left hand corner of these lists, and close to the gallery end, stands a large artificial *tree of honour*. The trunk of this tree is wrapped round with a mantle of red velvet, embroidered with gold; and upon its branches, agreeable to the practice at the time of those romantic exercises, hang the shields of arms of the two challengers, those of their respective aids, and the tables of the challenges. Under them are the shields of arms, and subscriptions of the several answers. This tree, as we are informed by Historians, being thirty-four feet in height, spreading one hundred and twenty-nine feet, and from bough to bough forty-three feet, was composed of the *Fram-*

[r] Du Bellai says, that the lists had a barrier on the side of the French King, and another on that of Henry. The English archers and captain of Henry's guard kept the French King's side; and the captain of the French King's guards, his archers, and the Swiss, kept the English King's side; and suffered none to enter but the combatants.

[s] The habits of Francis I's guards are thus represented by Father Montfaucon, at the end of his fourth volume of *Monumens de la Monarchie Française*; and that the Salamander was the symbol of that king is evident, not only from the relation of the French writers of his time, but by the figure of it, which we see carved in several parts of the castles built by him, as well as stamp on his coin, several pieces of which are described in *Le Traité Historique des Monnoies de France*, par le Oslave. Father Daniel and others affirm, that Charles Count Angoulême, father of Francis, had assumed this symbol; but that the devise, *Nutrisco et extinguo*, was added by Francis. Montfaucon hath engraved in his fourth vol. a medal of Francis I, with this legend, *Francis Duc de Valois, Comté d'Angoulême, au dixieme an de son age*. On the reverse, a salamander in the fire, with a legend in Italian; the meaning whereof is, "I nourish the good, and extinguish the guilty."

boisier, or *Raspberry*, the badge of Francis I, and of the *Aubepine*, or *Hawthorn*, Henry's badge, artificially twined and twisted together, as emblematical both of the mutual love and friendship then subsisting between the two monarchs; and of their union as challengers in the several exercises of arms then to be performed [1]. We are at a loss to discover the reason and occasion of Francis's assuming the *Raspberry* for his badge; but it is well known, that Henry chose the *Hawthorn* as his cognizance, in imitation of his father Henry VII, who bore the same, inclosing a crown, in allusion to his being crowned in Bosworth field with the diadem of Richard III, which, after the battle, was found there concealed in a Hawthorn bush [2].

IN the gallery stand the two Kings; Francis on the right hand, and Henry on the left: and, at some distance from them, are the two reigning Queens, attended by the ladies of their respective courts, represented as spectators of the jousts. The front of that part of the gallery appropriated for the reception of Henry and Francis is covered with a carpet of cloth of gold, and the rail before the Queens is hung with rich tapestry. Within the area are two combatants armed cap-a-pe, mounted on horses, richly barded and barbed, and tilting against each other [3]; near them is a herald, picking:

[1] The leaves of this artificial tree are said to have been made of green damask, the branches, boughs, and withered leaves, of cloth of gold; and the flowers and fruits of silver and Venice gold. In this manner they undoubtedly were represented by the painter; but the foliage and branches, as also most of the shields of arms, have been miserably defaced by the unskilfulness of some person formerly entrusted with the cleaning of the picture, so that little more than their out-lines remain. Henry's shield, suspended by a red ribbon, and some few others, are however visible.

[2] Sandford's Genealog. Hist.

[3] Larrey, in his History, tom. II. p. 139. says, that on the 11th day of the interview the two Kings entered the lists, and tilted against each other: That each of

picking up the pieces of a broken spear, to which, by the law of arms, he was entitled as his fee [y].

NEAR to the lists is another group of tents, but not so numerous as the former; they being the tents in which the combatants in the jousts and tournays harnessed and prepared themselves for the conflict.

THESE lists appear to be equidistant from Guînes and Ardres, and are so placed by the painter, in strict conformity to the award made by Wolsey in regard thereto [z]. As the upper part of the back ground of this picture, towards the left hand, gives a bird's-eye view of the town of Ardres, from whence the French cavalcade is proceeding to the place of interview, so the remainder is employed in exhibiting a distant view of the adjacent country. Here again the painter hath given fresh and circumstantial proofs of his correctness and fidelity. The whole landscape, independent of its being enriched with a variety of figures, farm houses, mills, cottages, woods, cattle, sheep, fowls, &c. all of them finished as highly as if they were the principals of the piece, exhibits, and, in the most correct manner, distinguishes, the high from the low lands, points out the real situation, circumstances, and aspect, of each plot of land, and describes the real surface of the country in-

of them broke several spears, but without its being possible to determine which of them had the advantage. Our Historians do not mention this circumstance; but there is, at Lord Montague's, at Cowdry, in Suffex, a small picture, exquisitely well painted, in which Henry and Francis, each in compleat armour, with their regal crowns on their helmets, and mounted on horses, fully harnessed, are represented at the tilt with each other.

[y] *Modii Pandectæ Triumphales.* Segar's Honor Civil and Military. *Traité de Chevalerie.* La vrai Theatre d'Honn. et de Chev. &c.

[z] - - - - Ordinamus et declaramus quod locus ubi dictus armorum congressus fiat et strenuitatis experimentum capietur, deputabitur inter Ardre et Guînes per commissarios hincinde deputandos assignandos. Rymer's *Fœdera*, vol. XIV.

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cluded in it in so true a manner, that the whole painting may as properly be styled a picturesque map as an historical picture. Of this every man will be convinced, who is either acquainted with that part of Picardy, or will be at the pains to compare the Windsor picture with the Chevalier de Beaurain's before-mentioned Chorographical Map of the Government of Calais, wherein that excellent geographer hath given the elevation, declination, form, circumstances, and apparent superficies, of every piece of ground within its limits, in a manner so exactly correspondent with the painting, as plainly demonstrates our painter's accuracy; at the same time that it shews, that little or no alteration hath been made in the face of that part of the country since the reign of Henry VIII.

THE horizon in this picture is so remarkably high, that it cannot escape the notice of any, even the most transient, inspector. To this, in all likelihood, the painter was necessarily compelled, in order that he might the better introduce that great variety of subjects of which it is composed.

THE Marechal de Florenge mentions a circumstance, which, if true, must have been very extraordinary [a]. He says, that on the 27th day of June, the last of the interview, whilst the two monarchs were hearing mass performed pontifically by the Cardinal of York, in a chapel erected within the lists, a rocket, in form of an artificial dragon, four toises in length, and seemingly full of fire, was thrown up in the neighbourhood of Ardres, and with a velocity equal to that of a man running on foot, in an undulating course, at the height of two hundred yards, passed from thence over the chapel, and so on to Guînes, where it burst. The absurdity of almost every part of this story is however so glaring, that little or no credit can be given to it. No

[a] Monumens de la Monarchie Francoise, tom. IV.

one, who is acquainted with the pyrotecnic art, can suppose it capable of continuing a piece of fire work through so great a distance as that between Ardres and Guînes. The only principle upon which fire-works can be conducted in an horizontal direction, is that of a line rocket; and it would be ridiculous to imagine, that a line, three leagues in length, the distance between Ardres and Guînes, could be either drawn tight enough for such purpose, or supported at so great a height. Further, were it granted, that all this might be done, the quantity of gunpowder and other combustible matter necessary for driving on so large a body as this dragon is said to have had, and to keep it burning during the time of its progress, must be of so great a weight, as to break down any conductor upon which it could be placed. The total silence, as to this fiery dragon, of all other writers, as well French as English, who give an account of the interview, is a further argument, was any such necessary, of the falsity of the Marschal's assertion. The utmost that can reasonably be supposed on this head is, that some large fire-work, in the form of a dragon, or salamander, was, on the 27th of June, played off near Ardres, by order of Francis, either in compliment to King Henry, or to announce to the public the solemn purpose for which these monarchs were then met.

I SHOULD not have taken notice of this passage in Florenge's Memoirs, had there not been the figure of a dragon represented towards the top of the picture now under consideration, as flying in the air, and hovering over the English cavalcade, as it is passing under the walls of Guînes castle, and which figure some persons may conceive was there introduced to note and perpetuate the remembrance of the fire-work before-mentioned, and as an evidence of its having actually been exhibited. Had this really been the case, the position of the dragon must have been reversed from that which the painter hath given to it. Its head would have

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been towards Guînes, and its tail towards Ardres, from whence Florenge says it came; whereas the dragon in our picture is represented with its head pointed towards Ardres, and seems hovering, as if attendant upon Henry in his march from Guînes to the place of interview. It may be conjectured, with a much greater air of probability, that the painter, desirous of shewing every token of respect and honour to the English Monarch, here introduced this dragon volant, in allusion to King Henry's boasted descent from the British King Cadwallader, upon which descent the family of Tudor always valued itself. Our more ancient Kings had a like fondness for exhibiting the badge or figure of a dragon. Henry III, in the 28th year of his reign, commanded Edward Fitz-Odo to make a dragon, in manner of a standard or ensign, of red samit, to be embroidered with gold, and his tongue to appear as though continually moving, and his eyes of sapphire, or other stones, agreeable to him, to be placed in the Abbey Church of Westminster, against his, the King's, coming thither [b]. And in the family picture of King Henry V, which was the altar-piece of the chapel in his palace of Shene, is a dragon flying in the air.

THE picture we have been describing, which is five feet six inches high, by eleven feet three inches in width, hath generally been ascribed to the pencil of Hans Holbein; and in the list of the King's pictures at Windsor, deposited in the Lord Chamberlain's office, is said to have been painted by him. This however is certainly a mistake. Holbein did not arrive in England till near six years after the time of the interview, a period too late for him to be supposed engaged in painting this record of Henry's magnificence, for the finishing of which performance that monarch could not but be extremely anxious. Should it be urged, that, although Holbein did not visit England till long after the interview, yet that he might

[b] Rot. Claus. de eodem anno. Dart's Antiq. of Westminster Abbey, vol. I. p. 26.

have been present at that solemnity, and there have painted, or at least made sketches for painting this piece; it may justly be answered, that the great number of excellent English portraits introduced into the picture, and the exact and accurate representation therein of every component part of its subjects, renders such a supposition inadmissible. Add thereto, that the style, colouring, and manner of painting, observable in the picture, widely, if not totally, differ from those of Holbein.—Mr. Walpole, who barely mentions this picture, says, that it is commonly supposed to be painted by Holbein, but is beneath his excellence [c].

IN the same room with it, is an excellent picture of Henry VIII, and his family, not taken notice of by Mr. Walpole, but evidently painted by the same hand, and ascribed to Holbein, not only in the Lord Chamberlain's list of the Windsor pictures, but also in the catalogue of those of King Charles the First, printed some years since by Bathoe. A careful examination of these two pieces may perhaps satisfy an observer, that if Holbein had painted them, they would not be derogations from his reputation. Henry employed several painters besides Holbein. We are told, that Anthony Toto, Jerome di Trevisi, Quintin Matsis, Johannes Corvus, Gerard Luke Horneband, Bartholomew Penne, and others, were in his service. One of these, as Vertue observes, might be the painter of this interview. The name of the painter however, could it positively be ascertained, is quite immaterial, as the intrinsic merit of the piece alone demands our attention.

It may not be improper in this place to observe, that the head of King Henry VIII appears to have been cut out of this picture, and to have been afterwards restored. The case was this; after

[c] *Anecdotes of Painting in England*, vol. I. p. 57.

the death of King Charles I, a French agent expressed his desire of purchasing this picture from the commissioners appointed by the parliament for the sale of the then late King's goods. Philip, Earl of Pembroke, who was a great admirer and a most excellent judge of painting, and considered this valuable picture as an honourable piece of furniture in an English palace, came privately into the royal apartments, cut out that part of the picture where King Henry's head was painted, and, putting it into his pocket-book, retired unnoticed. The French agent, finding the picture mutilated, and that in so material a part, declined all further thoughts of purchasing it. By this means it remained in the palace till Cromwell, becoming possessed of the sole power, put a stop to any further dispersion of the royal collection. After the Restoration, the then Earl of Pembroke delivered the mutilated piece to King Charles II, who immediately ordered it to be restored to its place. By looking at the picture sideways against the light, the insertion of the piece is very visible.

It would be unpardonable to close this dissertation without duly acknowledging the great civility and kind endeavours of the Count deGuînes, Ambassador of France at this Court, on the occasion of its being drawn up. The interview between King Henry VIII, and Francis I, being considered as a remarkable and interesting circumstance in the French Annals, as well as in those of England, it was imagined, some painting or sculpture thereof, exclusive of the bas-relievos at Rouen, might be preserved somewhere in France; as also that one or other of the libraries of that kingdom might contain some hitherto inedited description or account of that triumph; or at least furnish materials for the further elucidation of the Windsor picture. With this view several queries were drawn up, and put into the hands of the Count de Guînes, with a request, that he would communicate them to some of his learned countrymen

countrymen, and procure such answers thereto, as their researches might enable them to give. The Count in the most obliging manner undertook the task ; and the answers which he received to those queries fully demonstrated the attention paid by that Nobleman to the fulfilling his promise, as well as the diligence exerted by several of his friends in compliance with his directions : but at the same time they gave the strongest assurance, that the Rouen carvings were the only monuments of the interview remaining in France ; and that no written memorials relative thereto, except such as have been printed, are to be found either in the public or private libraries of that kingdom..





