

NOTICE OF SOME MEDIÆVAL TRIUMPHS AND PROCESSIONS. By
JAMES DRUMMOND, Esq., R.S.A., F.S.A. Scot. (PLATES III.-VI.)

Some time ago I was asked by a friend to look over his engraved portraits and prints, illustrative of the life and actions of one whose history has become of world-wide celebrity, a sort of hero of romance, more perhaps from his misfortunes than from any real greatness of character. This collection is one of the most extensive and curious ever brought together in connection with one individual, and although I take no little interest in my friend's hero from a national point of view, and have many portraits and prints illustrative of his history, yet from the great extent of the collection and the constant recurrence of the same principal figure, it became, to me at least, sadly monotonous, and, if truth must be told, somniferous. As with individuals, so it is with societies such as ours; it is quite possible, by travelling too often over the same road, that, however beautiful and interesting at first, it may

become dreary and unpleasant if we do not now and then make a diversion up a hill, down a valley, or into some side way, in search of fresh scenes and new excitements. It is generally acknowledged that more variety in the nature of the papers read and discussed at our meetings would be a decided advantage. Yet it is true that if we have had too little variety, the members of the Society have themselves to blame, for most of us have individual archæological hobbies,—some collecting objects of antiquarian and historical interest; others during their reading making valuable notes; while others, again, collect the traditions of localities with which they are connected by birth or association. Now, if communications in any of these directions were occasionally submitted to the Society, there would be no lack of variety, and additional liveliness and interest would be imparted to our meetings, while information of a kind which would be of no small value to all interested in the history of our country, would be accumulated and rendered accessible. Having, in my own way of collecting, acquired a few rather curious mediæval triumphs and processions, it occurred to me that (in pursuance of the advice tendered above to other members of the Society) a notice of some of these might prove both interesting and instructive, illustrating as they do, in a way of their own, the varieties in costume and armour, with some of the habits of the people of various nationalities in their everyday life at different periods. With these I would class representations of tournaments, funeral processions, and dances of death, with other cognate subjects suggested by them. Triumphs and processions may be said to be in one sense the same, though I would draw a line of difference between them, by classing under the former all such as are imaginary, although done at the time when the scene is supposed to have taken place. These are quite as useful and instructive so far as costume and armour are concerned, but not so interesting as the other class, which represent real scenes, and have been figured by some one who witnessed the pageant, perhaps who had a share in it. The prints which are exhibited are also interesting from an art point of view, as illustrations of various styles of engraving on wood by block printing, as in the work of Andreani, by line after the designs of Albert Durer, Hans Burgmair, and Lucas Cranach, and etching on copper by Hogenberg's procession.

I. The first to which I would call attention is a series of prints of

“The Triumph of Julius Caesar,” after the famous pictures by Andrea Mantegna. During the fifteenth century a great impulse was given to the study of art in its more classical aspect, from the importation into Italy at that time of many of the precious remains of Greek sculpture, and by none was this more taken advantage of than by Andrea de Mantegna, who was born near Padua in 1431. This great artist commenced his professional career so early that he painted an altar-piece for the church of St Sofia between his seventh and tenth year. He died in 1505. The pictures from which these prints are taken were painted by Mantegna for the Marquis of Mantua, by whom he was knighted on their completion. They were carried off by the Germans when they plundered the city, and are now preserved at Hampton Court. In none of his works is his classical training more apparent; they are generally considered his masterpieces, and Vasari thus describes them:—“Here are seen in most admirable arrangement the rich and beautiful triumphal car, with the figure, who is vituperating the triumphant hero; as also the kindred, the perfumes, the incense-bearers, the booty and treasure seized by the soldiers, the well-ordered phalanx, the elephants, the spoils of art; the victories, cities, and fortresses exhibited in admirably counterfeited forms on huge cars; the numerous trophies borne aloft on spears, are infinite in variety of helmets, corslets, and arms of all kinds, with ornaments, vases, and rich vessels innumerable. Among the multitude of spectators there is a woman who holds a child by the hand; the boy has got a thorn in his foot, and this he shows, weeping, to his mother, with much grace and in a very natural manner.” (See Plate III.)

This series of woodcuts is the work of Andrea Andreani (*b.* 1560, *d.* 1623), and are admirable specimens of the “block prints” of this well-known engraver. This process is quite different from ordinary wood-engraving, which is done by lines and cross hatching, the effect in this style being produced by a series of tints, imitating what is artistically called “washing,” the result being a picture in chiaroscuro as if from a drawing in monochrome. The set consists of ten plates, one of them being dedicatory. I believe this series of prints is not often got in complete sets, and seldom with the pilasters, the want of which can easily be understood, as they were done on separate blocks, and are very apt to go amissing or get destroyed. They are executed in a most masterly and bold style, the

drawing admirable, as well as the expressions of the heads. They were published in 1598, and dedicated to Vincentio Conzaga, Duke of Mantua. Previous to the execution of the pictures at Mantua, Mantegna did four etchings of some of the subjects of the Triumph, one of the four being a replica, but the reverse way. These prints, like all Mantegna's etchings, are of the very greatest rarity, and I am indebted to Mr Laing for having it in my power to show them to this meeting. In another way they are interesting, seeing Mantegna was one of the first who practised the art of engraving in Italy.

II. The study of the antique about this time took other forms, such as the decoration of the façades of many of the principal and public buildings in Rome and other Italian cities, in imitation of the marble friezes of the Greeks and Romans, in monochromé. This style of art seems to have been first practised on an extensive scale by Polidoro of Caravagio (*b.* 1499, *d.* 1543) and Maturino of Florence (*b.* 1490, *d.* 1530), who worked together, and may be said to have carried it to its greatest perfection. Vasari is rapturous in his admiration of the productions of these great artists, of whom he says—"In this branch of art it is indeed certain that none have ever shown equal mastery, none have ever exhibited so much beauty of design, so fine a manner, such perfect facility, and such remarkable promptitude, as have distinguished these masters. Their works are considered with increased admiration by all artists each time that they behold them, and every one is struck with astonishment at the manner in which nature in this our age has caused her wonders to be placed before us by such men." As might have been expected from the manner in which they were nearly all executed (tempera upon the plaster), their exposure to the atmosphere, and their occasional barbarous destruction, these splendid works of art have nearly all disappeared. Fortunately, many of the finest of these have been preserved to us in engravings by Cherubini Alberti, Gottius, Santi Bartoli, and others. One of these sets by Bartoli (*b.* 1635), in a series of eight oblong plates, etched in a clear and masterly manner, is shown; it is named "*Ægyptorum sive Afrorum Perigrinatio*," and is dedicated to the most noble and learned John Peter Bellorius. The Wanderers are represented journeying with their wives and families, accompanied by horses, camels, mules, and asses, laden with movables of every description; in their train also are oxen and pigs, all

of which they are putting on board ship. I also show various smaller engravings illustrative of triumphs of Roman emperors, and the order of processions to a Roman amphitheatre on a state occasion.

III. I will next direct your attention to the "Triumph of Maximilian," perhaps the best known of all such pageants, for although the woodcuts were executed between the years 1515 and 1519, they were not published till 1796. A translation of part of the preface gives the history of the series.

"Among the productions relative to literature and the arts which were the fruits of the leisure moments of the Emperor Maximilian I., his Triumph deserves to be placed in the first class, it being destined, as well as the Thewerdank and the Wiess Kunig, to serve as a monument of his greatness. The Emperor exhibited in it the state of his house, his inclinations, his territorial possessions, his wars, his conquests, and many other events of his reign, by a procession of several hundred figures, some on foot, others on horseback or drawn in cars, forming a most splendid entry. This Triumph was at first executed in paintings of the greatest value and labour, in 109 sheets of vellum, of the extraordinary size of 34 inches by 20 inches high, forming a work which, for its extent and the richness of its execution, deserves to be placed in the number of the most curious which has been produced of this description. It is now in the Library of the Imperial Court at Vienna, among the principal MSS. which it contains. Not wishing, perhaps, to confine to himself so important a work, and to render it a lasting monument, the Emperor had it engraved on wood, which forms this collection of plates. It consists of 135, which are so many valuable monuments of the art, which, by the ease and correctness of the design, as well as by the careful and able execution, merits the attention and approbation of all connoisseurs. Sandraart, whose opinion must be considered an authority, and who had seen a part of these performances, calls them the finest which have ever been executed. Many other connoisseurs have pronounced nearly the same judgment upon them. They are probably not valuable to the artist only, as affording exact drawings of the dresses, equipments, armoury, instruments, manners, and customs of that time, but may also furnish to the historian a source of information and proof. On this account it is to be regretted that this work was never completed. Forty plates were

kept in the Cabinet of Curiosities at Ambre in the Tyrol, where, according to all appearance, they had remained since the death of the Emperor ; the other 95 were in the Jesuits' College at Gratz in Styria, without its being known in what way they were conveyed there, until in the year 1779 both were deposited in the Imperial Library at Vienna. According to the original paintings, each sheet of which contains the subject of two plates, the number of them would have been beyond 200, had the work been completed. The blocks having been found in two places, gave reason for conjecture that a third part, unknown, might be concealed in some other cabinet or library, but on the most diligent search none were discovered, and it is concluded none are in existence but the 135 in the Imperial Library. That which proves the work not to have been completed is that the escutcheons and bandrols which were intended to have had inscriptions are left blank." The original drawings on vellum are supposed by some to be the work of Hans Burgmair (*b.* 1472, *d.* 1559) ; others, again, conjecture that they were done by Albert Durer. Whoever may have designed these, little doubt can exist that the majority of the cuts were drawn on the wood by Burgmair. Among those in the volume some twenty are supposed to have belonged to another series or pageant now unknown ; but it is quite unnecessary to enter into any discussion on this artistic matter at present, seeing these are not the least interesting part of this set, which was first published in 1796, with the imprint of Edwards, a London publisher, oddly enough with descriptive letterpress in French. Fortunately I can give a good idea of the gorgeousness and grandeur of the original drawings, my copy of the book having fifty of the plates coloured and emblazoned on drawing-paper, in imitation of the original designs.

The pageant is led off by a naked figure blowing a trumpet, and sitting between the wings of a griffin ; after which is displayed a large carved and emblazoned frame supported on the backs of two led horses ; on this are set forth the titles of the emperor. Next, musicians, followed by falconers, chamois-hunters, stag, boar, and bear hunters, the leader of each class being accompanied by the animals of chase he looks after, the falconer being in the midst of falcons in pursuit of birds of various kinds. Then comes the grand marshal, followed by various officers of the court ; after whom comes a row of triumphal cars filled with the court musicians

playing on their various instruments, Paul Hoffmair, the chief organist, performing on the positif, a kind of organ invented in the reign of the Emperor. As illustrative of the different instruments in use at the time, it is quite a study. Then follow two cars filled with jesters and fools. All these triumphal cars are drawn by different animals,—reindeer, buffaloes, camels, dromedaries, bisons, wild horses, and asses. Mummers, fencers of various kinds, and buckler-players armed with swords, maces, and spears, come after these. Next, groups of knights armed at all points for the tournament, some on foot, but mostly on horseback, led by Anthony Von Yfan;—of these there are sixteen plates, a most instructive lesson to all who take interest in armour, many of the pieces being shown in a detached state. There are trumpeters and kettle-drummers preceding mounted standard-bearers carrying aloft the blazon of arms of various nations; of these there are 29 plates. We have next what are called the doubtful plates, from there being no drawings for them among those in the Imperial Library. They are very curious, representing cars propelled by all sorts of queer machinery; these carry emblematic representations of the Emperor's wars and victories, both in paintings and sculpture. A few have horses yoked to them; one is on the backs of two deer, while another is drawn by ten men. There are groups of prisoners of different nations, in chains, and men carrying statues of Victory, with many mounted heralds, who are in advance of Philip, king of the Romans, and his queen; after whom come a princess and attendants. These are followed by a cavalier in advance of many led war-horses, fully caparisoned; groups of swordsmen, spearmen, and arquebussers; savages of Calicut, led by one on an elephant, and concluding with some plates of camp followers; and lastly, the four horses of a triumphal car, driven by a winged figure. From this description it will be understood that such a pageant never took place; it is not, however, the less valuable on that account, seeing that it really represents in groups the different grades of society of the time, from the Emperor to the poorest of his subjects. (See Plate IV.)

IV. Akin to the Maximilian triumphs, and by many thought to be part of it, is the triumphal car of the Emperor, by Albert Durer (*b.* 1471, *d.* 1528), which is thus described:—"The triumphal car was engraved by Jerome Resch from Durer's drawings on wood." It consists of eight

separate pieces. The Emperor is seen seated on a highly ornamented car, attended by female figures representing Justice, Truth, Clemency, and other virtues, who hold towards him triumphal wreaths. One of the two wheels which are seen is inscribed "Magnificentia," and the other "Dignitas;" the driver of the car is "Ratio;" and one of the reins is marked "Nobilitas," and the other "Potentia." The car is drawn by six pairs of horses, splendidly harnessed, and each horse is attended by a female figure. The names of the females at the head of the first pair from the car are "Providentia" and "Moderatio;" of the second, "Alacritas" and "Opportunitas;" of the third, "Velocitas" and "Firmitudo;" of the fourth, "Acrimonia" and "Virilitas;" of the fifth, "Audacia" and "Magnanimitas;" and the attendants on the leaders are "Experientia" and "Solertia." Above each pair of horses is a portion of explanatory matter printed in letterpress; and in that above the leading pair is a mandate from the Emperor Maximilian, dated Innsbruck, 1518, addressed to Bilibald Pirkhinnar, who appears to have suggested the subject; and in the same place is the name of the inventor and designer, Albert Durer. The original sketch for the triumphal car is preserved in the British Museum. (See Plate V.)

V. I have exhibited what is evidently part of a pageant of the same class by Hans Burgmair, 1508, and another dated 1556, showing how a gentleman travelled at that period.

VI. A very curious woodcut of the Reformation period (also exhibited) shows at one side portraits of Luther, Melancthon, and other leaders in that movement; and at the other the leading German noblemen and gentlemen who favoured the Reformation. Between is represented the baptism of Christ by John the Baptist; and above all, the Almighty, and the dove descending upon Christ.

VII. The last of this class of imaginary pageants which is shown is the Triumph of John Sobieski on assuming the crown of Poland after the defeat of the Turks at Kotzin, 1674. He is represented on horseback and crowned with laurel, riding under a canopy supported by figures emblematic of Vigilance, Prudence, Constancy, and Justice; while in front of the Temple of Honour figures represented as "Polonia, Lithuania, and Ekraïna" shake hands. Crowned figures of Liberality scatter largesse among the people, and in the foreground are figures of the Danube and Public Rejoicing. The king is followed by an immense cavalcade of

Turkish prisoners and the spoil of their camp. This very clever etching is by Romanus de Hooghe, date 1675, the year after the victory.

VIII. I now come to processions which have actually taken place, and the first I shall call attention to is one of the most rare and valuable as a historical memorial, recording as it does the great pageant at Bologna in 1530, on the occasion of the coronation of the Emperor Charles the Fifth as king of Italy and Lombardy, by Pope Clement VII. This was a period when Italian costume was at the height of its picturesqueness, in all the glory of embroidery on cloths of gold and silver, and armour at its utmost splendour of artistic design, being gorgeous beyond measure in chasing and inlaying with the precious metals. This was the work of Nicolaus Hogenberg, who is said to have been born at Munich about 1500, and to have died at Mechlin in 1544; beyond these facts I have been unable to trace anything of his history or his art, which is the more remarkable considering the great artistic merits of such a work as this, combining as it does the greatest beauty and delicacy of etching with much freedom and power of individualism in the many characters represented, many of these being men well known in the history of that stirring time. As a specimen of character-etching, I know nothing finer than the group of Charles V. and the Pope. This series consists of forty plates, commencing with a dedication to the Emperor in puzzling mediæval Latin, something in this fashion: "To the divine and unconquered Emperor Charles V.—Cæsar,—Receive a work which will preserve thee from oblivion. By no coming fate shalt thou fall, following many to lay an unknown head in the long night, but destined to live, O Charles! you will go, following your grandfather, with these freighted papers to the kingdom of the antipodes. By a grant of the expense from the most sacred Emperor Charles V. this work is accomplished by Nicolaus Hogenberg and Engelbert Bruning his coadjutor." As a sort of tailpiece or epilogue is the following:—"To posterity, just and grateful for (his) labours.—Behold the imperial troops and those of the Holy Father in long array, and honour the skill of the artificer who could draw forth from the rigid metal so many enduring noble names of great men. Hogenberg the painter made this work which thou seest in thy time—posterity as vividly as thee." Along the top of the plates above the procession is a series of heraldic

blazons of the family and descent of Charles V. from the royal houses of Austria, France, and Spain. Of these shields there are fifty-eight. The procession commences with gentlemen and military leaders; after them the standards of the town of Bologna; next, the magistrates of Bologna, followed by the banners of the corporation; after these, canons and doctors of law. The governor of Bologna is followed by the standard of the city, with the pontifical red banner, with the papal chamberlain and the leading falconers. We now come to the ancient Roman standard, that of St George, the imperial eagle, and the pontifical banner; after which are six richly-caparisoned horses; then the four pontifical hats, the Pope's private secretaries, and court advocates, "auditores rotæ," trumpeters, and mace-bearers; serjeants of the court—virgiferi, hostiarii, janitores; heralds, and orators of various languages. The pastoral staff of the Pope, and his tiara; two golden candelabra, and twelve white wax candles burning. Then the Holy Eucharist, guarded by Bolognese patricians and doctors of medicine; next, the papal sacristan. After this many princes, counts, marquises, and leading men of different nations and languages; governors of countries, noblemen and potentates, chamberlains of the Emperor, Adrian, Knight of Rhodes, principal chamberlain of the Emperor; Burgundy herald throwing money or medals, college of cardinals, Bonifacius Paleologus with the imperial sceptre; Francis Maria, Duke of Urbino, with the imperial iron sword; Philip, ex-Palatine of the Rhine, carrying the golden globe of Charles V.; Charles, Duke of Savoy, bearing the imperial crown. Then comes the most interesting and beautiful part of this splendid pageant—Clement VII. and Charles V. in robes of state, under a magnificently embroidered canopy, having the imperial eagle embroidered on the top of it. They are followed by Henry, Count of Nassau; this is a particularly elegant and graceful figure. He is followed by archbishops and bishops, and many canons and doctors of law, counsellors, and prelates. Then come trumpeters and drummers, preceding soldiers, fully armed, commanded by Marquis Ascólen, Count of Rhodes, &c., &c. The armour and horse mountings are of the most elaborate description; the chasing on the steel is carried out to the minutest particular of the design. Next come German and Spanish soldiers on foot, under the orders of Antonia de Liva, captain-general, who is sitting on a chair, in which he was carried, he being at this time suffering from a severe attack of gout; he

is pointing to some cannon and mortars, which are represented in the most admirable manner. We now come to a very curious part of this procession, which represents the kind of rejoicings indulged in on such occasions. There is a sort of arch erected, each side pillar being surmounted by a lion which spouts wine; between these the imperial eagle; under this arch a lady and gentleman are walking, she is calling his attention to the scene which is going on, the wine being caught by the crowd in flagons and vessels of all sorts, out of which they drink; one man is drinking out of his shoe, many are lying on the ground drunk and incapable, one woman has fallen helpless, while her child leans over her weeping bitterly. There is an ox being roasted entire, stuffed with different kinds of birds and smaller animals; the spit is turned by men who seem to have no easy task; and lastly, bread is being thrown among the poor people from great tubs, some of whom seem hurrying away with great basketfuls, others are fighting over it like dogs over a bone; and thus ends this masterly representation of one of the most interesting scenes in the eventful life of the Emperor Charles V. These plates were afterwards published by Hondius at Antwerp, but without the heraldry, which from a historical point is a great deficiency. The copy shown me in the print-room of the British Museum wants all the heraldry, as also the tail-piece or epilogue in praise of Hogenberg and his work. (See Plate VI.)

IX. In the Casa Ridolphi at Verona this meeting of the Emperor and the Pope is illustrated in a series of frescoes by Brusasorci, which are thus spoken of by Lanzi in his *History of Painting in Italy*:—"He produced likewise his histories, and the masterpiece of all I have seen is the procession of Clement VII. and of Charles V. through Bologna, a picture exhibited in a hall of the noble Casa Ridolfi, and which has been engraved. A nobler spectacle cannot well be imagined; and although other specimens, both of this and similar subjects, are met with very generally at Rome, in Venice, and in Florence, none produce equal effect; combining in one piece, a large concourse, fine distribution of figures, vivacity of countenances, noble attitudes in the men and horses, variety of costume, pomp, and splendour, and dignity—all bearing an expression of pleasure adapted to such a day." A part of this has been etched in Rossini's "*Storia della Pittura Italiana*," but, fortunately for comparison, the whole painting was published in outline at Verona a

few years ago. On collating the two works, Brusasorci's designs seem to be made up from some of Hogenberg's plates; and grand as the work would appear to be as a decorative fresco painting, and making every allowance for necessary deviation from the original to suit the space of wall at his disposal, it is sadly deficient in the life-like moving stir of the various groups in Hogenberg's masterly performance. This is apparent everywhere, but especially in the principal group, which is reduced from a living, speaking composition to a dry and lifeless formality.

X. "The Field of the Cloth of Gold."—Such was the name given to the meeting of Henry VIII. and Francis I. at Andres in 1520. The extravagance indulged in on this occasion was the cause of the ruin of many of both the French and English nobility. In the foreground is Henry, on a white charger, accompanied by Cardinal Wolsey, riding on a mule, and surrounded by his bodyguards and preceded by officers of state, heralds, &c., bearing the state sword and sceptre. The pageant enters the gate of a castle, from which salvoes of artillery are being fired. In the middle distance is the tent of Francis, in which the kings are embracing; to the right of this a tilting-field, where a joust is going on in the presence of the two kings. Below this are tents in which cooking is proceeding, and near by the ovens and bakers at work; under this, again, Henry's tent, in which the kings are dining. There are fountains spouting forth wine, people filling flagons at them, others emptying them, some to enjoy, others to quarrel over their liquor.

XI. Alongside of the above I have hung up the Encampment of the English Forces at Portsmouth in 1545. Although this is not exactly a procession, it is a pageant of a kind. In the centre is Henry VIII. and attendants among his troops. In the distance are the fleets of France and England; and it is for these I have shown it.

XII. Sir William Stirling-Maxwell has kindly sent me a very curious and rare volume, entitled "La Joyeuse et Magnifique Entrée de Monseigneur Fils de France et Frere unique du Roy, par la grace de Dieu, Duc de Brabant, d'Anjou, Alençon, Berri, &c., en sa tres-renommée ville D'Anvers.—A. Anvers, de l'imprimerie de Christophle Plantin, 1582." The first plate in this volume, which I now exhibit, is a view of Antwerp, in front of which is a grand military display to welcome the Duke of Brabant, who has just landed, and is welcomed by the Prince of Orange.

The last plate represents the Duke on a sort of pavilion or stage in front of the Hotel de Ville, receiving the congratulations of the crowd. The rest of the plates are representations of the various objects used in the pageant, such as triumphal cars, with groups painted or sculptured on them, apparently in a highly artistic manner. Another is a great fish, Neptune astride of it, a sea-horse, an elephant with a castle on its back, and a colossal figure called Antigonus. This figure I felt familiar with, and on turning up Michael Aitsinger's "*De Leone Belgico*," I found three plates of these rejoicings, many of the objects being represented in use, the Colossus in front of the Hotel de Ville, the procession is passing, and the allegory of Antwerp taking part in it.

Mr David Laing has also kindly lent me another volume of the same class, "*Descriptio Publicæ Gratulationes, Spectaculum et Ludorum in adventu sereniss: Principis Ernesti Archducis Austrial, Ducis Burgundiaë, &c.*," Antwerpiaë, 18 Julia, 1594. In this volume the first plate is also a view of Antwerp, the cavalcade moving towards it from another direction, the Duke in a state carriage drawn by six horses. One of the plates represents a view in front of the Hotel de Ville during a triumphal bonfire and display of fireworks, and the last a view of an equestrian procession. The other plates, as in the former volume, give separate views of the objects used on such occasions—among these, my colossal friend Neptune, &c. ; and one can hardly help thinking that in towns like Antwerp, where the citizens were fond of such displays, many of the objects must have been kept as town property. A bare enumeration of the other pageants exhibited must now suffice ; they are :—

XIII. The Papal procession to the Church of St John Lateran, about 1600. This shows the difference which had taken place in Italian costume since the Charles V. procession in 1529.

XIV. Cavalcade of the Grand Turk—(I suppose this is the Turkish Ambassador)—about the same date, 1600. These two sets are by Tempesta, who lived between 1555 and 1630.

XV. The cavalcade got up by the citizens of Antwerp on the entry of Mary de Medici, 1638. This is by Nolpe, after drawings by Molin, and gives a perfect idea of the costume during the time of Charles I.

XVI. Illustrations of state ceremonials and pageants during the life of

Charles Gustavus, King of Sweden, from his coronation in 1654 downwards.—1681. Fetes at Strasburg, Louis XV.

XVII. Three prints of the restoration of Charles II.

XVIII. The entry of the Polish Ambassador into Rome in 1633. This is by Stefano Della Bella (*b.* 1610, *d.* 1664.)

XIX. The magnificent carousal on the river Arno at Florence in 1664, on the occasion of the marriage of the Grand Duke, in a series of 18 plates, representing galleys or barges of the most gorgeous and grotesque designs, each under the command of a god or hero of antiquity, with appropriate attendants. This set was published at Paris by Peter Giffart, by whom they were also engraved.

XX. The coronation of William III. and Mary in 1689, and the procession from Westminster Abbey after the ceremony. This differs from any shown, as ladies take a prominent part in the pageant. The print also shows their Majesties going in the state barge to Westminster, taking the oaths, the anointing, the champion's challenge, the banquet in Westminster Hall, and the bonfires and fireworks on the Thames. R. De Hooghe (*b.* 1638).

XXI. The entry of Louis XV. into Rheims in 1722. The royal triumph on the entry of Charles as King of Sicily and Naples into Palermo in 1736.

XXII. Another view of the Papal procession to the Church of St John Lateran, engraved by P. Picart, 1722.

XXIII. I will now say a few words about tournaments, and the first I will show is the very interesting one got up by Henry VIII. in commemoration of the birth of his son, Prince Henry, in 1510. It is a facsimile of the Tournament Roll preserved in the Heralds' College, London, and commences with the device of a rose and pomegranate impaled, and the letters H and K on the sides. Then comes the King's armourer and his attendants, followed by a sergeant-at-arms and trumpeters, courtiers and heralds, and pursuivants. The knights who are to engage come next, with their followers, who support a canopy or pavilion over the head of each; the King as "Cœur Loyal;" after him are led two war horses fully caparisoned, then his pages and his favourite charger fully mounted for the joust; the barrier, the King and one of the knights tilting; the Queen, with the ladies and gentlemen of the Court, as spec-

tators, in the stand or gallery. Then the scene changes, and trumpeters are sounding that the tournament is at an end. All now appear in civil dresses, and are riding away from the tilting field, the King and his pages of honour, preceded by a horseman carrying the royal helmet crowned, are passing the grand stand on which sit the Queen and her courtiers. As the picture commenced so it ends, with the device of the royal pair crowned.

One of the most famous of the early German masters was Lucas Cranach; who was born in 1470, he died in 1553. Like most of his contemporaries, he was fond of depicting scenes of chivalry, and one of his most important woodcuts goes by the name of "The Great Tournament." It represents a jousting court, where a grand *melée* is going forward. In the foreground two knights have been tilting, and one of them has been thrown to the ground, horse and man; the attendants of the dismounted knight are running to his assistance. Beyond this two knights are in full fight with swords, but the marshals of the joust are knocking up their swords with their batons, to stop the combat—one of the duties of these marshals being to stop such engagements when one or other of the combatants lost temper, or when it was thought they had sufficiently justified their manhood or prowess as good knights and true. In the gallery or balcony sits the King or nobleman under whose auspices the tournament had taken place, accompanied by his wife and courtiers. There is a custom introduced in this which I have not observed in any picture of the same sort,—the tilting spears are kept in the gallery beside the master of the joust, who hands them to such of the knights as wish to break a spear or risk their own heads for some lady love, and also no doubt to prevent any tampering with the weapons. Knights, armed and mounted *cap-à-pie*, are ranged round ready to enter the lists when their turn comes. This beautiful woodcut has Cranach's label, with his initials and the date 1509, also the dragon with ring in its mouth, and arms of Saxony, as painter to the Elector.

Another valuable and scarce volume has been sent me by Sir William Stirling-Maxwell to illustrate this subject, "The History of the Tournament among the German Nations," G. Ruxner, Thurnier in Teutschland, 1539. In this book the various ceremonies in connection with the-tilting field are shown by many quaint and characteristic woodcuts,

the most important illustration being an attempt to show what a grand tournament may have been when the chivalrous spirit was at its height. Knights are tilting with spears, fighting with clubs or maces and with swords, and shows one of the combatants hewing off the crest of another, which was almost equivalent to losing a pennon in the battle-field. In the foreground a knight is having his armour braced on, while an armourer is close by, hammer and pincers in hand, ready in case of accidents.

I have brought the Weiss Kunig, which is an illustrated Life of Maximilian, by Hans Burgmair. In this volume there are tournaments and court ceremonies of all kinds depicted with great spirit and boldness.

In Aitsinger's "De Leone Belgico" (1583), such scenes are illustrated in great profusion.

It was my intention to have said a few words about mediæval funeral processions and dances of death, but these remarks have extended to much greater length than I anticipated; with the permission of the Council, however, I may bring some notice of these before the Society on a future occasion. Before concluding I would observe that these plates give an almost complete history of costume and armour, with some customs and habits of the people, over a period of more than 200 years.

As illustrations I have selected such portions of each series as may be considered most characteristic of the work. The average reduction is about one-third.

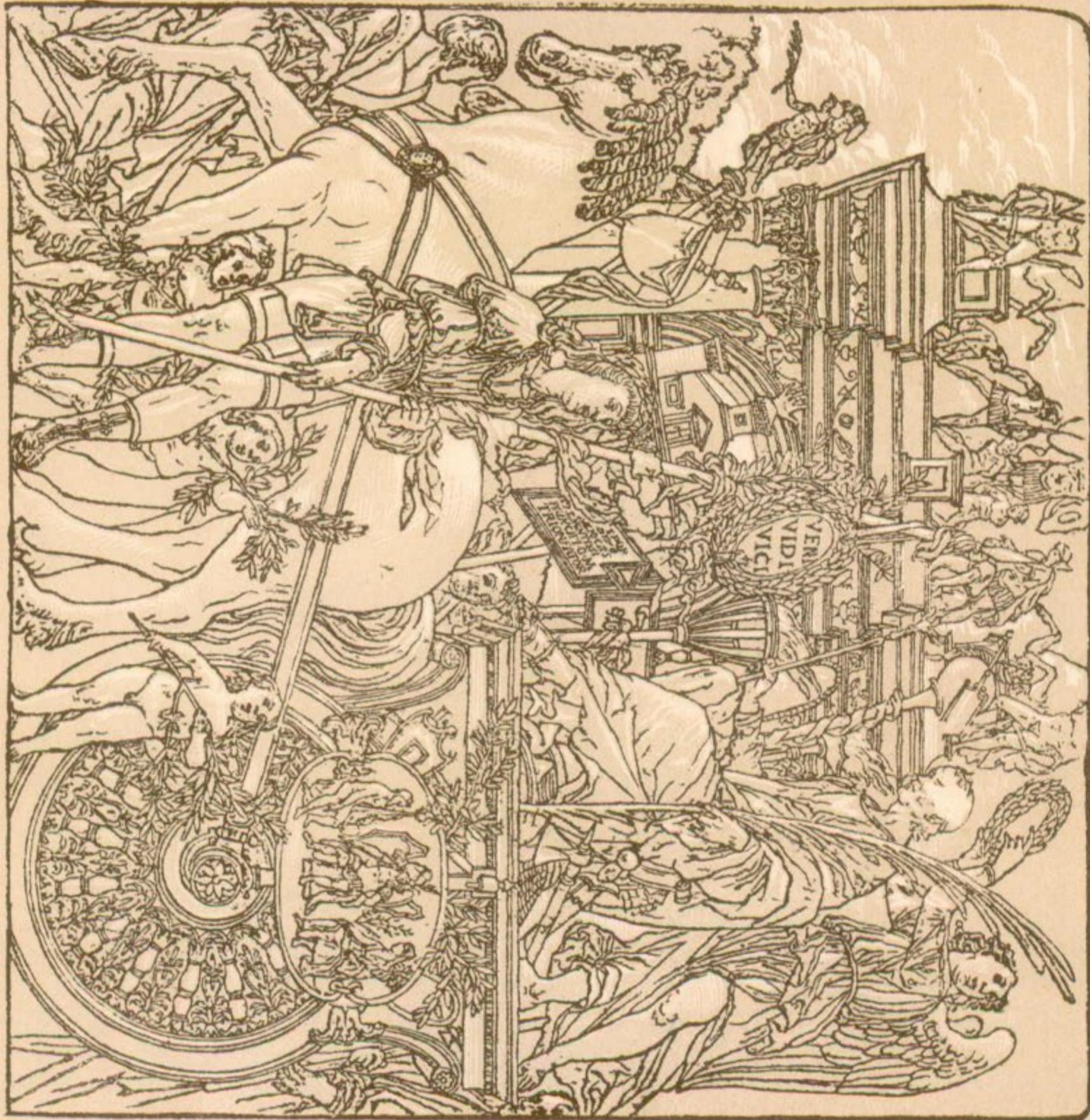
DESCRIPTION OF THE PLATES.

Plate III. The Chariot of Julius Cæsar—Andreani.

Plate IV. Mounted Horsemen bearing aloft banners on which arms are emblazoned.

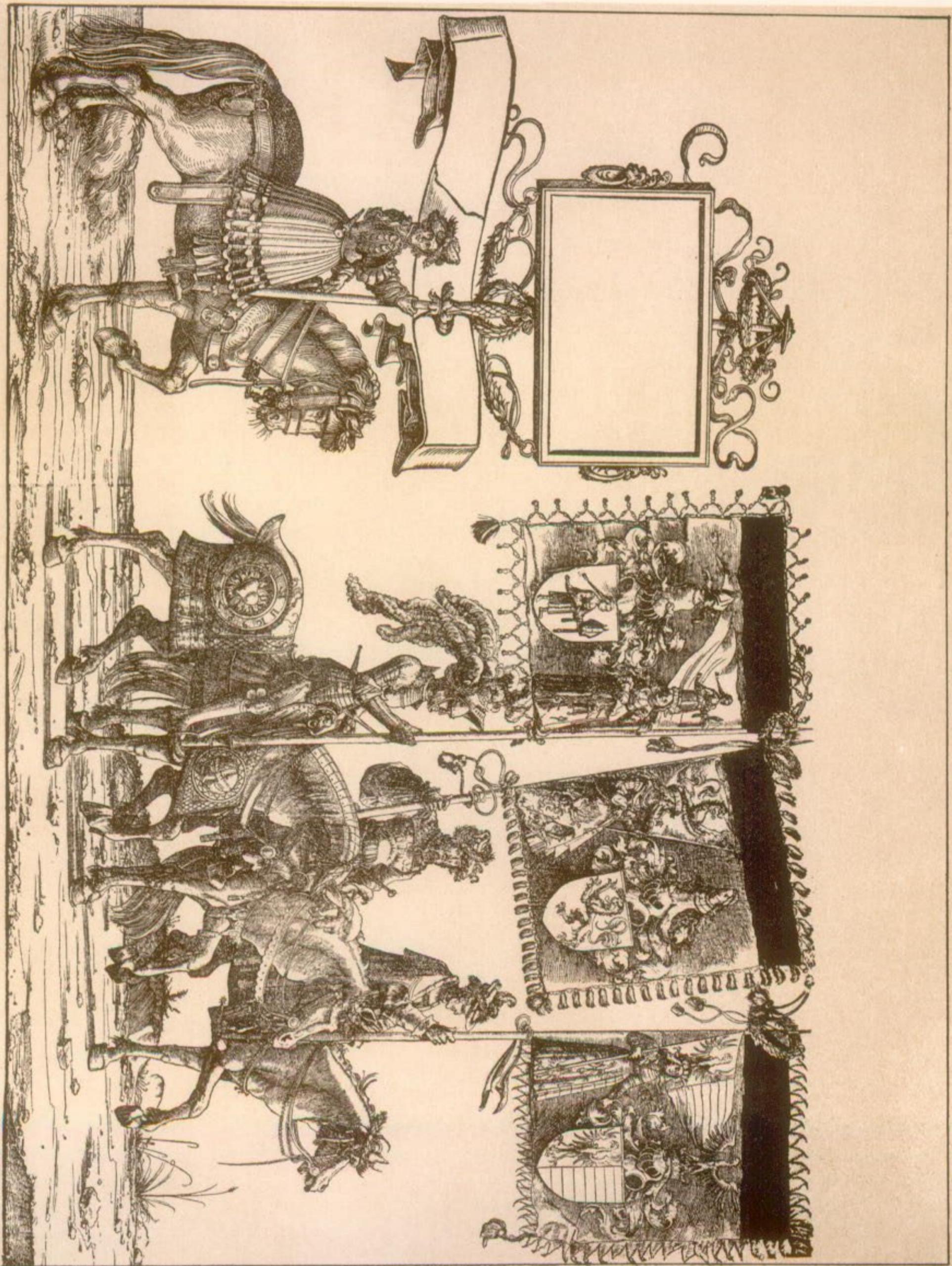
Plate V. The Triumphal Car of Maximilian, by Albert Durer.

Plate VI. The Emperor Charles V. and Pope Clement VII. riding under an emblazoned canopy, by Hogenberg.



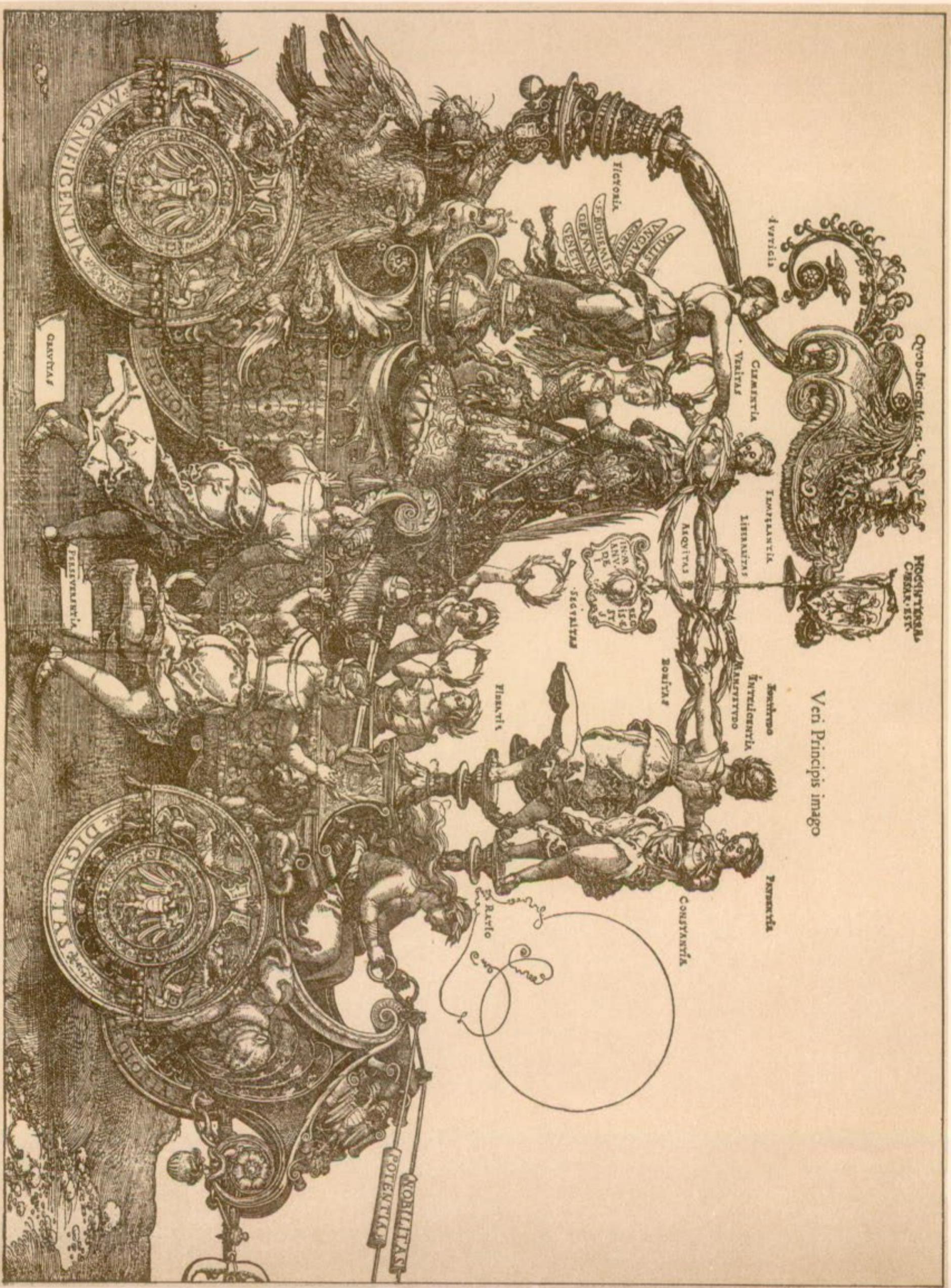
THE TRIUMPH OF JULIUS CAESAR.

G. Waterston & Son, Litho, Edin't.



THE TRIUMPH OF MAXIMILLIAN.

G. W. & Son, Litho, Edinr.



Veni Principis imago

THE TRIUMPHAL CAR OF MAXIMILIAN.

C. Waterston & Son, Litho Edin.

