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ON THE WORK OF FLORENTINE SCULPTORS IN
ENGLAND IN THE EARLY PART OF THE SIXTEENTH
CENTURY.

BY ALFRED HIGGINS, F.S.A.

(See pp. 129 to 220 of this volume.)

Supplementary note on the Tomb of Henry VIII.

In the conjectural restoration of the tomb of Henry VIII, which I published in Plate VIII, opposite page 190 of the present volume, I treated the four great bronze candelabra, now standing in front of the high altar of the church of St. Bavon at Ghent, as having once formed part of the monument of the Tudor King. In so doing I was guided by evidence of style as to date and authorship, and also by the obvious fitness with which these candelabra, bearing the arms of Henry VII or Henry VIII, would accommodate themselves to the general design of the monument, so far as it is known to us from contemporary records. I relied, further, upon the fact that "candlesticks," in a different form, were included in an earlier scheme for the same monument, which has been preserved to us in the Pritchard MS. printed at p. 206 of this volume. Up to the date of the publication of my paper I had not been able to find any evidence of an eyewitness as to the original purpose which the Ghent candelabra had served. I could not, in fact, trace any description or representation of Henry VIII's unfinished tomb, as it must have stood in the chapel at Windsor from the year 1536 (when the last recorded payments were made to "Benedict and John, Florentynes, gravers") up to the end of 1643 or the early part of 1644, when it was defaced, as a "scandalous monument," by order of the House of Commons. The report to the Lord Treasurer (printed at pp. 215 and 216 of this volume), only gives a list of what was required for the completion of Benedetto da Rovezzano's work and does not mention the candelabra.

I am now indebted to Mr. Richard Cope, Clerk to the Dean and Chapter of Windsor, for a reference to a rare book, *Henzneri Itinerarium*, published at Breslau in 1617, which settles the question of the candelabra beyond reasonable doubt, and gives, at the same time, a brief description of Henry's tomb, confirming, as far as it goes, the accuracy of my conjectural restoration. The book referred to is the itinerary of the travelling tutor to a German nobleman, who, in the course of his "grand tour," visited England in 1598. One passage from it has become famous for the extremely vivid description it gives of Queen Elizabeth, and of the elaborate ceremonies attending the laying out of her dinner table at Greenwich. Horace Walpole printed at Strawberry Hill in 1757, under the title *A Journey into England, by Paul Hentzner in the year 1598*, an edition of that part of the *Itinerarium* which relates to our own country. The paragraph with which I am now concerned, will be found at p. 73 of Walpole's edition, or p. 148 of the original work. It is in the following words:—

"In Choro posteriore vel appendice hujus Sacelli [St. George's Chapel] monstrabantur nobis præparamenta quædam ad *sepulchrum* magnificentissimum Cardinalis Wolsæi postea capite plexi;* sunt in ambitu VIII magnæ columnæ ex orichalco; proprius ad tumulum IV in formam candelabrorum factæ; tumulus ipse ex marmore candido et nigro, &c., quæ omnia, uti fama est, in sepulturam reginæ Elizabethæ asservantur, sumtus in hac rem jam facti æstimantur *ultra 60,000 auri libras*."

Horace Walpole's fairly literal translation runs thus:—

"In the back choir, or additional chapel, are shown [*more accurately*, we were shown] preparations made by Cardinal Wolsey, who was afterwards capitally punished,* for his own tomb; consisting of eight large brazen columns placed round it, and nearer the tomb four others in the shape of candlesticks, the tomb itself is of white and black marble; all of which are reserved, according to report, for the funeral of Queen Elizabeth, the expenses already

¹ "This was a strange blunder to be made so near the time, about so remarkable a person, unless he concluded that

whoever displeased Henry VIII was of course put to death."

made for that purpose are estimated at upwards of £60,000."

As it was possible for Hentzner not to discover that the tomb, as he saw it, was the monument of a king instead of that of a cardinal, we must infer that he did not inspect it very closely; but his general impression may no doubt be trusted. His phrase "*sunt in ambitu VIII magnæ columnæ*" when read with his description of the candlesticks, as columns made in the form of candelabra, indicates that the candlesticks were pretty much of a size with the columns, and that in fact a sort of high screen, consisting of columns and column-like candelabra, surrounded the tomb. At the same time he notices specially that the candelabra were closer to the tomb than the columns. It will be seen, from the construction worked out in Plate VIII, that this position of the candelabra entirely agrees with my conjectural restoration; and in the monument itself the projection of the columns beyond the line of the candelabra would be more evident to the eye than it is in the diagram.

There is an apparent difference between Hentzner's account and my own plan, because he gives the number of columns as eight, whereas I have assumed that there were ten; but this discrepancy may be explained by the fact, which we gather from the report to the Lord Treasurer, that two of the columns were unfinished, *i. e.*, that they lacked both capitals and the statues which were to surmount them. It is quite possible that they were not actually placed, and that they would not be reckoned by Hentzner. As regards the candelabra there can be little doubt that only four of them were completed.

The design for the monument as indicated in the Pritchard MS. certainly gives only eight columns; and I should have unhesitatingly adopted that scheme in my conjectural restoration, if I had not seen that this number of columns necessarily implies a square podium, and that the available space within the outline marked in Lyson's plan (see p. 176 of this volume) does not allow width for a podium of that form, proportionate in size to the actual sarcophagus and base which are extant in the crypt of St. Paul's. I have shown that the width of the bronze panels or "frezes" at the base "between pillar and pillar," at

the end of the monument, indicates a podium only about 10 feet 6 inches in width, and that this dimension is far too narrow for a podium square on plan. Upon the whole, therefore, I think it reasonable to abide by the restoration I have already given; but at the same time I admit that a scheme of eight columns would give an equally good, and perhaps better, design, if the space available admitted of a square podium of the size indicated by the proportions of the rest of the monument.

I shall be glad if the publication of this note should lead to the discovery of further materials, enabling us to build up more surely, in our imagination, the sumptuous Italian monument at Windsor, which would have been one of the more striking memorials of a momentous period of English history, if, by good fortune, it had survived to our own days.

FRRATA.

VIII for VII, p. 148, line 11 from bottom.

VII for VIII. p. 191, line 4 from top.

Statua for "statue," p. 218, lines 8, 14, 23 from top.