

the Virgin Mary,
the festival of the
the complimentary
and hung up ...
following couplet:

be said?
maid."

tions were left by
ed; but Cecil gave
Now, the queen's
Southwell, "was
ing watched every
night watching as
about the corpse,
in, with leaves of
with such a crack,
cloth, whereupon,
ed up."

entered in West-
603. "At which
tminster was sur-
ple, in the streets,
came to see the
re, or effigy, lying
ing a crown upon
in either hand,
, and weeping, as
n the memory of
any people, time,
the death of their
y its close resem-

facing and cere-cloth,
tually, which occasioned
ll into a supernatural

on their coffins, were
e fashion, in the olden
the church uncovered,
ore, him bare-faced on

blance to their deceased sovereign, moved the sensibility of the loyal and excitable portion of the spectators at her obsequies in this powerful manner, was no other, gentle reader, than the faded wax-work effigy of queen Elizabeth, preserved in that little mysterious cell of Westminster-abbey called the wax-work chamber, for the sight of which an additional sixpence was formerly extorted from the visitors to that venerable fane!

It is well known that Elizabeth caused the die of the last gold coin that was struck with the likeness of her time-broken profile to be destroyed, in her indignation at its ugliness; and could she have seen the grim posthumous representation of her faded glories that was borne upon her bier, it is probable she would have struggled to burst her cere-cloths and her leaden coffin to demolish it.

The frontispiece of this volume is from a curious original painting of queen Elizabeth at Henham-hall, in Suffolk, in the possession of the earl of Stradbroke, by whose courteous permission it is engraved for this work, from an accurate reduced copy executed by his accomplished niece, Miss De Horsey. The name of the artist is unknown, but the total absence of shade in the face verifies it as one of those portraits for which Elizabeth condescended to sit in person. It represents her at the period when the iron signet of care began to reveal its impress on her ample brow, the elongated visage, and the thin and sternly compressed lips. The eyes are dark and penetrating, the hair of that indeterminate shade, which foes call red and panegyrists auburn; it is curled, or rather frizzled, in a regular circle round the brow, and very short at the ears. The costume fixes the date of the picture between the years 1565 and 1570, before Elizabeth had launched into the exuberance of dress and ornament which rendered her portraits so barbaric in their general effect as she advanced into the vale of years, and every year increased the height and amplitude of her radiated ruff, till it rose like a winged back-ground, behind the lofty fabric of jewels she wore on her head, and at last, overtopped the cross of her regal diadem. In the Henham portrait her ruff