

death," he continues, "was as bitter to her own nation as it was to the Spaniards; and if the latter called her 'the Queen of Peace and Goodness,' the former with no less reason styled her 'the Olive-branch.'" ⁴⁰ "But she has passed away," he exclaims, "in the sweet and pleasant April of her age,—when her beauty was such that it seemed as if it might almost defy the assaults of time." ⁴¹

The queen occupies an important place in that rich gallery of portraits in which Brantôme has endeavored to perpetuate the features of his contemporaries. In no one of them has he traced the lineaments with a more tender and delicate hand. Even the breath of scandal has had no power to dim the purity of their expression. Of all that illustrious company which the artist has brought in review before the eyes of posterity, there is no one to whom he has so truly rendered the homage of the heart as to Elizabeth of France.

But from these scenes of domestic sorrow it is time that we should turn to others of a more stirring and adventurous character.

plied, "It is possible that it may be so; but you will still find me the same daughter to you as when you sent me to Spain." The anecdote is told by Alva in a letter to the king. *Carta del Duque de Alva al Rey, MS.*

⁴⁰ "Aussi l'appelloit-on *la Reyna de la paz y de la bondad*, c'est-à-dire la Reyne de la paix et de la bonté; et nos François l'appellent l'olive de paix." Brantôme, *Œuvres*, tom. v. p. 129.

⁴¹ "Elle est morte au plus beau et plaisant avril de son aage. . . . Car elle estoit de naturel et de tainct pour durer longtemps belle, et aussi que la vieillesse ne l'eust osé attaquer, car sa beauté fut esté plus forte." *Ibid.*, p. 137.