

court of France. Her portrait in the Louvre as a French maid of honour has given rise to this idea. It is probable that she entered the service of Mary Tudor, which her brother certainly did; for in a list of the persons forming the bridal retinue of that queen, signed by the hand of Louis XII.,¹ may be observed, among the children or pages of honour, the son of M. Seymour. This must have been Jane's brother Edward, afterwards so celebrated as the Protector Somerset. He was younger, however, than Jane, and it is very possible that she had an appointment also, though not of such importance as Anne Boleyn, who was grand-daughter to the duke of Norfolk, and was associated with two of the sovereign's kinswomen, the ladies Gray, as maids of honour to Mary queen of France. Jane could boast of no such high connexions as these, and, perhaps from her comparatively inferior birth, did not excite the jealousy of the French monarch like the ladies of maturer years. It is possible that Jane Seymour was promoted to the post of maid of honour in France after the dismissal of the other ladies. Her portrait in the Louvre² represents her as a beautifully full-formed woman, of nineteen or twenty, and seems an evidence that, like Anne, she had obtained a place subsequently in the household of queen Claude, where she perfected herself in the art of coquetry, though in a more demure way than her unfortunate compeer, Anne Boleyn. It was sir John Seymour³ who first made interest for his daughter to be placed as a maid of honour to Anne Boleyn. Anne Stanhope, afterwards the wife of his eldest son, Edward Seymour, was Jane's associate.

Henry's growing passion for Jane soon awakened suspicion in the mind of queen Anne; it is said that her attention was

¹ This document is preserved among the Cotton. MSS.

² It is a whole-length, and one of Holbein's master-pieces. The face and dress resemble minutely the younger portraits of Jane Seymour in England. It is merely entitled "Maid of honour to Marie d'Angleterre, queen of Louis XII.," and is placed as companion to another, a magnificent whole-length of Anne Boleyn, likewise entitled "Maid of honour to the queen of Louis XII." These two well-known portraits are clad in the same costume, though varied in ornaments and colour; they are not recognised in France as pictures of *English queens*, but as *compagnons suivantes* of an English princess, queen of France.

³ Heylin. Fuller's English Worthies, 848.