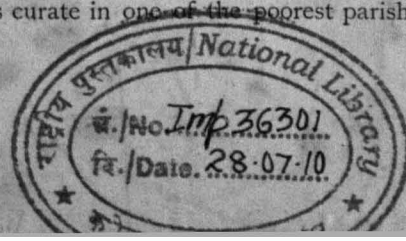
Two years, however, of solitary effort to work out problems of education, of life, of history, left him somewhat disheartened and bankrupt in energy. A mere accident at last brought the first counsel and encouragement he had ever known. Some chance led him one day to the lecture-room where Stanley, then Canon of Christ Church, was speaking on the history of Dissent. Startled out of the indifference with which he had entered the room, he suddenly found himself listening with an interest and wonder which nothing in Oxford had awakened, till the lecturer closed with the words, "'*Magna est veritas et prævalebit*,' words so great that I could almost prefer them to the motto of our own University, '*Dominus illuminatio mea*.'" In his excitement he exclaimed, as Stanley, on leaving the hall, passed close by him, "Do you know, sir, that the words you quoted, '*Magna est veritas et prævalebit*,' are the motto of the Town?" "Is it possible? How interesting! When will you come and see me and talk about it?" cried Stanley; and from that moment a warm friendship sprang up. "Then and after," Mr. Green wrote, "I heard you speak of work, not as a thing of classes and fellowships, but as something worthy for its own sake, worthy because it made us like the great Worker. 'If you cannot or will not work at the work which Oxford gives you, at any rate work at something.' I took up my old boy-dreams of history again. I think I have been a steady worker ever since."

It was during these years at Oxford that his first large historical schemes were laid. His plan took the shape of a History of the Archbishops of Canterbury; and seeking in Augustine and his followers a clue through the maze of thirteen centuries, he proposed under this title to write in fact the whole story of Christian civilization in England. "No existing historians help me," he declared in his early days of planning; "rather I have been struck by the utter blindness of one and all to the subject which they profess to treat—the national growth and developement of our country." When in 1860 he left Oxford for the work he had chosen as curate in one of the poorest parishes of



East London, he carried with him thoughts of history. Letters full of ardent discussion of the theological and social problems about him still tell of hours saved here and there for the British Museum, of work done on Cuthbert, on Columba, on Irish Church History—of a scheme for a history of Somerset, which bid fair to extend far, and which led direct to Glastonbury, Dunstan, and Early English matters. Out of his poverty, too, he had gathered books about him, books won at a cost which made them the objects of a singular affection; and he never opened a volume of his "Acta Sanctorum" without a lingering memory of the painful efforts by which he had brought together the volumes one by one, and how many days he had gone without dinner when there was no other way of buying them.

But books were not his only sources of knowledge. To the last he looked on his London life as having given him his best lessons in history. It was with his churchwardens, his schoolmasters, in vestry meetings, in police courts, at boards of guardians, in service in chapel or church, in the daily life of the dock-labourer, the tradesman, the costermonger, in the summer visitation of cholera, in the winter misery that followed economic changes, that he learnt what the life of the people meant as perhaps no historian had ever learnt it before. Constantly struck down as he was by illness, even the days of sickness were turned to use. Every drive, every railway journey, every town he passed through in brief excursions for health's sake, added something to his knowledge; if he was driven to recover strength to a seaside lodging he could still note a description of Ebbsfleet or Richborough or Minster, so that there is scarcely a picture of scenery or of geographical conditions in his book which is not the record of a victory over the overwhelming languor of disease.

After two years of observation, of reading, and of thought, the Archbishops no longer seemed very certain guides through the centuries of England's growth. They filled the place, it would appear, no better than the Kings. If some of them were great leaders among the people, others were of little account; and after the

sixteenth century the upgrowth of the Nonconformists broke the history of the people, taken from the merely ecclesiastical point of view, into two irreconcilable fractions, and utterly destroyed any possibility of artistic treatment of the story as a whole. In a new plan he looked far behind Augustine and Canterbury, and threw himself into geology, the physical geography of our island in pre-historic times, and the study of the cave-men and the successive races that peopled Britain, as introductory to the later history of England. But his first and dominating idea quickly thrust all others aside. It was of the English People itself that he must write if he would write after his own heart. The nine years spent in the monotonous reaches of dreary streets that make up Hoxton and Stepney, the close contact with sides of life little known to students, had only deepened the impressions with which the idea of a people's life had in Oxford struck on his imagination. "A State," he would say, "is accidental; it can be made or unmade, and is no real thing to me. But a nation is very real to me. That you can neither make nor destroy." All his writings, the historical articles which he sent to the *Saturday Review* and letters to his much-honoured friend, Mr. Freeman, alike tended in the same direction, and show how persistently he was working out his philosophy of history. The lessons which years before he had found written in the streets and lanes of his native town were not forgotten. "History," he wrote in 1869, "we are told by publishers, is the most unpopular of all branches of literature at the present day, but it is only unpopular because it seems more and more to sever itself from all that can touch the heart of a people. In mediæval history, above all, the narrow ecclesiastical character of the annals which serve as its base, instead of being corrected by a wider research into the memorials which surround us, has been actually intensified by the partial method of their study, till the story of a great people seems likely to be lost in the mere squabbles of priests. Now there is hardly a better corrective for all this to be found than to set a man frankly in the streets of a simple English town, and to bid him

work out the history of the men who had lived and died there. The mill by the stream, the tolls in the market place, the brasses of its burghers in the church, the names of its streets, the lingering memory of its guilds, the mace of its mayor, tell us more of the past of England than the spire of Sarum or the martyrdom of Canterbury. We say designedly of the past of England, rather than of the past of English towns. . . . In England the history of the town and of the country are one. The privilege of the burgher has speedily widened into the liberty of the people at large. The municipal charter has merged into the great charter of the realm. All the little struggles over toll and tax, all the little claims of 'custom' and franchise, have told on the general advance of liberty and law. The townmotes of the Norman reigns tided free discussion and self-government over from the Witenagemot of the old England to the Parliament of the new. The husting court, with its resolute assertion of justice by one's peers, gave us the whole fabric of our judicial legislation. The Continental town lost its individuality by sinking to the servile level of the land from which it had isolated itself. The English town lost its individuality by lifting the country at large to its own level of freedom and law."

The earnestness, however, with which he had thrown himself into his parish work left no time for any thought of working out his cherished plans. His own needs were few, and during nearly three years he spent on the necessities of schools and of the poor more than the whole of the income he drew from the Church, while he provided for his own support by writing at night, after his day's work was done, articles for the *Saturday Review*. At last, in 1869, the disease which had again and again attacked him fell with renewed violence on a frame exhausted with labours and anxieties. All active work was for ever at an end—the doctors told him there was little hope of prolonging his life six months. It was at this moment, the first moment of leisure he had ever known, he proposed "to set down a few notions which I have conceived concerning history," which "might serve as an introduction to better things if I lived, and might stand for some

work done if I did not." The "Short History" was thus begun. When the six months had passed he had resisted the first severity of the attack, but he remained with scarcely a hold on life; and incessantly vexed by the suffering and exhaustion of constant illness, perplexed by questions as to the mere means of livelihood, thwarted and hindered by difficulties about books in the long winters abroad, he still toiled on at his task. "I wonder," he said once in answer to some critic, "how in those years of physical pain and despondency I could ever have written the book at all." Nearly five years were given to the work. The sheets were written and re-written, corrected and cancelled and begun again till it seemed as though revision would never have an end. "The book is full of faults," he declared sorrowfully, "which make me almost hopeless of ever learning to write well." As the work went on his friends often remonstrated with much energy. Dean Stanley could not forgive its missing so dramatic an opening as Cæsar's landing would have afforded. Others judged severely his style, his method, his view of history, his selection and rejection of facts. Their judgement left him "lonely," he said; and with the sensitiveness of the artistic nature, its quick apprehension of unseen danger, its craving for sympathy, he saw with perhaps needless clearness of vision the perils to his chance of winning a hearing which were prophesied. He agreed that the "faults" with which he was charged might cause the ruin of his hopes of being accepted either by historians or by the public; and yet these very "faults," he insisted, were bound up with his faith. The book was in fact, if not in name, the same as that which he had planned at Oxford; to correct its "faults" he must change his whole conception of history; he must renounce his belief that it was the great impulses of national feeling, and not the policy of statesmen, that formed the ground-work and basis of the history of nations, and his certainty that political history could only be made intelligible and just by basing it on social history in its largest sense.

"I may be wrong in my theories," he wrote, "but it is better for

me to hold to what I think true, and to work it out as I best can, even if I work it out badly, than to win the good word of some people I respect and others I love" by giving up a real conviction. Amid all his fears as to the failings of his work he still clung to the belief that it went on the old traditional lines of English historians. However Gibbon might err in massing together his social facts in chapters apart, however inadequate Hume's attempts at social history might be, however Macaulay might look at social facts merely as bits of external ornament, they all, he maintained, professed the faith he held. He used to protest that even those English historians who desired to be merely "external and pragmatic" could not altogether reach their aim as though they had been "High Dutchmen." The free current of national life in England was too strong to allow them to become ever wholly lost in State-papers; and because he believed that Englishmen could therefore best combine the love of accuracy and the appreciation of the outer aspects of national or political life with a perception of the spiritual forces from which these mere outer phenomena proceed, he never doubted that "the English ideal of history would in the long run be what Gibbon made it in his day—the first in the world."

When at last, by a miracle of resolution and endurance, the "Short History" was finished, discouraging reports reached him from critics whose judgement he respected; and his despondency increased. "Never mind, you mayn't succeed this time," said one of his best friends, "but you are sure to succeed some day." He never forgot that in this time of depression there were two friends, Mr. Stopford Brooke and his publisher, who were unwavering in their belief in his work and in hopefulness of the result.

The book was published in 1874, when he was little more than 36 years of age. Before a month was over, in the generous welcome given it by scholars and by the English people, he found the reward of his long endurance. Mr. Green in fact was the first English historian who had either conceived or written of English

history from the side of the principles which his book asserted; and in so doing he had given to his fellow-citizens such a story of their Commonwealth as has in fact no parallel in any other country. The opposition and criticism which he met with were in part a measure of the originality of his conception. Success, however, and criticism alike came to him as they come to the true scholar. "I know," he said in this first moment of unexpected recognition, "what men will say of me, 'He died learning.'"

I know of no excuse which I could give for attempting any revision of the "Short History," save that this was my husband's last charge to me. Nor can I give any other safeguard for the way in which I have performed the work than the sincere and laborious effort I have made to carry out that charge faithfully. I have been very careful not to interfere in any way with the plan or structure of the book, and save in a few exceptional cases, in which I knew Mr. Green's wishes, or where a change of chronology made some slight change in arrangement necessary, I have not altered its order. My work has been rather that of correcting mistakes of detail which must of a certainty occur in a story which covers so vast a field; and in this I have been mainly guided throughout by the work of revision done by Mr. Green himself in his larger "History." In this History he had at first proposed merely to prepare a library edition of the "Short History" revised and corrected. In his hands, however, it became a wholly different book, the chief part of it having been re-written at much greater length, and on an altered plan. I have therefore only used its corrections within very definite limits, so far as they could be adapted to a book of different scope and arrangement. Though since his death much has been written on English History, his main conclusions may be regarded as established, and I do not think they would have been modified, save in a few cases of detail, even by such books as the last two volumes of Dr. Stubbs' "Constitutional History," and his "Lectures on Modern History";

Mr. Gardiner's later volumes on Charles's reign, and Mr. Skene's later volumes on "Early Scottish History." In his own judgement, severely as he judged himself, the errors in the "Short History" were not the mistakes that show a real mis-reading of this or that period, or betray an unhistoric mode of looking at things as a whole; nor has their correction in fact involved any serious change. In some passages, even where I knew that Mr. Green's own criticism went far beyond that of any of his critics, I have not felt justified in making any attempt to expand or re-write what could only have been re-written by himself. In other matters which have been the subject of comments of some severity, the grounds of his own decision remained unshaken; as for example, the scanty part played by Literature after 1660, which Mr. Green regretted he had not explained in his first preface. It was necessary that the book should be brought to an end in about eight hundred pages. Something must needs be left out, and he deliberately chose Literature, because it seemed to him that after 1660 Literature ceased to stand in the fore-front of national characteristics, and that Science, Industry, and the like, played a much greater part. So "for truth's sake" he set aside a strong personal wish to say much that was in his mind on the great writers of later times, and turned away to cotton-spinning and Pitt's finance. "It cost me much trouble," he said, "and I knew the book would not be so bright, but I think I did rightly."

It was in this temper that all his work was done; and I would only add a few words which I value more especially, because they tell how the sincerity, the patient self-denial, the earnestness of purpose, that underlay all his vivid activity were recognized by one who was ever to him a master in English History, Dr. Stubbs, now Bishop of Oxford. "Mr. Green," he wrote, "possessed in no scanty measure all the gifts that contribute to the making of a great historian. He combined, so far as the history of England is concerned, a complete and firm grasp of the subject in its unity and integrity with a wonderful command of details, and a thorough sense of perspective and proportion. All his work was real and original work;

few people besides those who knew him well would see under the charming ease and vivacity of his style the deep research and sustained industry of the laborious student. But it was so; there was no department of our national records that he had not studied and, I think I may say, mastered. Hence I think the unity of his dramatic scenes and the cogency of his historical arguments. Like other people he made mistakes sometimes; but scarcely ever does the correction of his mistakes affect either the essence of the picture or the force of the argument. And in him the desire of stating and pointing the truth of history was as strong as the wish to make both his pictures and his arguments telling and forcible. He never treated an opposing view with intolerance or contumely; his handling of controversial matter was exemplary. And then, to add still more to the debt we owe him, there is the wonderful simplicity and beauty of the way in which he tells his tale, which more than anything else has served to make English history a popular, and as it ought to be, if not the first, at least the second study of all Englishmen."

I have to thank those friends of Mr. Green, Dr. Stubbs, Dr. Creighton, Professor Bryce, and Mr. Lecky, who, out of their regard for his memory, have made it a pleasure to me to ask their aid and counsel. I owe a special gratitude to Professor Gardiner for a ready help which spared no trouble and counted no cost, and for the rare generosity which placed at my disposal the results of his own latest and unpublished researches into such matters as the pressing of recruits for the New Model, and the origin of the term Ironside as a personal epithet of Cromwell. Mr. Osmund Airy has very kindly given me valuable suggestions for the Restoration period; and throughout the whole work Miss Norgate has rendered services which the most faithful and affectionate loyalty could alone have prompted.

ALICE S. GREEN.

December, 1887.

PREFACE TO THE FIRST EDITION

THE aim of the following work is defined by its title; it is a history, not of English Kings or English Conquests, but of the English People. At the risk of sacrificing much that was interesting and attractive in itself, and which the constant usage of our historians has made familiar to English readers, I have preferred to pass lightly and briefly over the details of foreign wars and diplomacies, the personal adventures of kings and nobles, the pomp of courts, or the intrigues of favourites, and to dwell at length on the incidents of that constitutional, intellectual, and social advance in which we read the history of the nation itself. It is with this purpose that I have devoted more space to Chaucer than to Cressy, to Caxton than to the petty strife of Yorkist and Lancastrian, to the Poor Law of Elizabeth than to her victory at Cadiz, to the Methodist revival than to the escape of the Young Pretender.

Whatever the worth of the present work may be, I have striven throughout that it should never sink into a "drum and trumpet history." It is the reproach of historians that they have too often turned history into a mere record of the butchery of men by their fellow-men. But war plays a small part in the real story of European nations, and in that of England its part is smaller than in any. The only war which has profoundly affected English society and English government is the Hundred Years' War with France, and of that war the results were simply evil. If I have said little of the glories of Cressy, it is because

I have dwelt much on the wrong and misery which prompted the verse of Longland and the preaching of Ball. But on the other hand, I have never shrunk from telling at length the triumphs of peace. I have restored to their place among the achievements of Englishmen the "Faerie Queen" and the "Novum Organum." I have set Shakspere among the heroes of the Elizabethan age, and placed the scientific inquiries of the Royal Society side by side with the victories of the New Model. If some of the conventional figures of military and political history occupy in my pages less than the space usually given them, it is because I have had to find a place for figures little heeded in common history—the figures of the missionary, the poet, the printer, the merchant, or the philosopher.

In England, more than elsewhere, constitutional progress has been the result of social development. In a brief summary of our history such as the present, it was impossible to dwell as I could have wished to dwell on every phase of this development; but I have endeavoured to point out, at great crises, such as those of the Peasant Revolt or the rise of the New Monarchy, how much of our political history is the outcome of social changes; and throughout I have drawn greater attention to the religious, intellectual, and industrial progress of the nation itself than has, so far as I remember, ever been done in any previous history of the same extent.

The scale of the present work has hindered me from giving in detail the authorities for every statement. But I have prefixed to each section a short critical account of the chief contemporary authorities for the period it represents as well as of the most useful modern works in which it can be studied. As I am writing for English readers of a general class I have thought it better to restrict myself in the latter case to English books, or to English translations of foreign works where they exist. This is a rule which I have only broken in the occasional mention of French books, such as those of Guizot or Mignet, well known and within reach of ordinary students. I greatly regret that the publication

of the first volume of the invaluable Constitutional History of Professor Stubbs came too late for me to use it in my account of those early periods on which it has thrown so great a light.

I am only too conscious of the faults and oversights in a work, much of which has been written in hours of weakness and ill health. That its imperfections are not greater than they are, I owe to the kindness of those who have from time to time aided me with suggestions and corrections ; and especially to my dear friend Mr. E. A. Freeman, who has never tired of helping me with counsel and criticism. Thanks for like friendly help are due to Professor Stubbs and Professor Bryce, and in literary matters to the Rev. Stopford Brooke, whose wide knowledge and refined taste have been of the greatest service to me.

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PORTRAIT OF JOHN RICHARD GREEN, engraved on steel by G. J. Stodart, after a drawing by Frederick Sandys . . . . . *To face p.* xi

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S. MATTHEW, FROM THE BOOK OF KELLS . . . . . *To face* 1

The "Book of Kells" is a MS. of the Gospels, in Latin, written in Ireland (c. A.D. 650–690). It was anciently called "the Great Gospels of Columba," as being the chief treasure of the church at Kells, of which S. Columba was the founder and patron. In 1006 the book was stolen, together with the case or shrine of gold in which it was kept according to Irish custom; the book alone was recovered, and remained at Kells till it passed into the hands of Ussher, when Bishop of Meath. Ussher's Library, bought by the English army and the State in 1656, for a proposed new College at Dublin, was given by Charles II. to Trinity College, where the Book of Kells is still preserved. The MS. is one of the finest productions of the Irish school of illumination, containing perfect specimens of the interlaced, spiral, and trumpet-patterns, and of the treatment of human and animal figures characteristic of Irish art; all these are exemplified in the page selected for the present illustration.

SHIELD (*Worsaae, "Industrial Arts of Denmark"*) 2

Made of wood, with bronze mountings, and a boss in the centre to protect the hand. Found in Jutland; dates from the Earlier Iron Age, A.D. 1—450.

MAILCOAT (*Worsaae, "Industrial Arts of Denmark"*) 3

Belongs to same period as the shield. Made of rings of iron; was found in a bog in Jutland.

SILVER HELMET (*Worsaae, "Industrial Arts of Denmark"*) 3

Silver, ornamented with gold. Same period.

PART OF A HELMET, IRON OVERLAID WITH BRONZE (*Montelius, "Civilization of Sweden"*) 4

The helmet, of which a part is here represented, was found in a grave at Vendel, North Upland. It dates from the Middle Iron Age (c. A.D. 450—700) and furnishes a curious representation of an ancient northern warrior.

SILVER CUP (*Montelius, "Civilization of Sweden"*) 5

Silver, partly gilded. Found in Denmark. Period, A.D. 1—450.

EARTHENWARE EWER (*Montelius, "Civilization of Sweden"*) 5

Found in Gotland; dates from the Earlier Iron Age, and is, like all earthen vessels of that period, unglazed.

TWO HORNS, FIFTH CENTURY (*Worsaae, "Industrial Arts of Denmark"*) . . 6

These horns were found at Gallehus, in North Jutland, the perfect one in 1639, the broken one in 1734. The former was 2 ft. 9 in. long, and weighed 6 lbs. 7 oz.; the latter, having lost its smaller end, was only 1 ft. 9 in. long, but weighed 7 lbs. 7 oz. Both were of gold, and engraved with subjects from northern mythology. They were stolen and melted down in 1802, but accurate drawings of them had been made, from which later representations have been copied.

HEAD OF THUNDER (*Stephens, "Thunor the Thunderer"*) 7

A pendant of silver, parcel gilt, in the shape of a hammer, the upper part wrought into the semblance of a head somewhat like that of a bird. This head, and the hammer, were both recognized emblems of Thor

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(Thunder), and the numerous ornaments of this character which occur in finds of the Middle and Later Iron Age (A.D. 450—1000) were probably worn by his worshippers somewhat as a crucifix might be worn in later days. The pendant here figured was found in 1875 at Erikstorp, East Gotland.

BRACTEATES REPRESENTING NORTHERN DIVINITIES (*Worsaae, "Industrial Arts of Denmark"*) 8

The pendent ornaments, resembling medals or coins, called bracteates (from the Latin *bractea*, a thin plate) seem to have been commonly used for personal adornment both by men and women, throughout the Middle Iron Age. They are of gold, usually stamped with figures, runes, or interlaced patterns, and often with a border of fine decoration made with a punch. The two bracteates here figured are decorated with religious subjects. The larger one bears a head representing Thunder, above a he-goat, an animal sacred to that god, and a "swastika" or "fylfot" (cross with bent arms), which was another of his emblems, together with the three dots symbolizing the Scandinavian trinity, Thunder, Woden, and Frea. The border is formed of the "triskele," or three-armed figure, which was the sign of Woden, the plain cross emblematic of Frea, and a zigzag to represent lightning, while the triangle below the loop is filled with suns or moons. The smaller bracteate bears a head of Thunder, having on one side Woden's "triskele," on the other a figure holding a sword, and three crosses to represent the sun or Frea.

BOAT FOR FOURTEEN PAIRS OF OARS, FOUND AT NYDAM, SOUTH JUTLAND (*Montelius, "Civilization of Sweden"*) 11

One of two "clinch-built" boats, of the Earlier Iron Age, found in a peat-bog at Nydam in 1863. The boat here figured was of oak, the other of pine. "They were large and open, pointed at both ends, designed only for rowing, with no trace of a mast. Both boats differ from those now generally in use, by the peculiar way in which the planks are fastened to the ribs. The oak boat, which is remarkable for its very supple and graceful form, is 78 ft. between the high points at the stem and stern, and 10 ft. 9 in. broad midships; it was rowed with 14 pairs of oars. These are exactly like those still used in the North, and are 11 ft. 2 in. long. The rudder is narrow, and was fastened to one side of the boat near the stern end. . . . During the later part of the heathen times the boats were always drawn up on land for the winter, or when they were not wanted for some time. The boats found at Nydam have holes at the ends, for the rope by which they were hauled on land." (Montelius, trans. Woods, pp. 115-117.)

EBBSFLEET 13

From a sketch made in 1890.

RICHBOROUGH 14

Showing part of the Roman wall.

KIT'S COTY HOUSE 16

ROMAN KENT 18

BRITAIN AND THE ENGLISH CONQUEST 21

OLD ENGLISH COMBS (*Akerman, "Pagan Saxondom"*) 24

Made of bone; found in the last century, in graves of women, on Kingston Down.

OLD ENGLISH BUCKLES 25

Found in barrows on Breach Down and at Sittingbourne. The small buckles were in the grave of a child.

OLD ENGLISH KEYS (*Akerman, "Pagan Saxondom"*) 25

Found in a woman's grave, in the cemetery on Ozengall Hill, Kent. The keys are hung on a ring formed by a bronze wire twisted through a bronze fibula.

PLATINGS OF AN OLD ENGLISH BUCKET (*Akerman, "Pagan Saxondom"*) . . 26

Found in a woman's grave, at Linton Heath, Cambridgeshire.

OLD ENGLISH FIBULÆ 26

The first of these fibulæ, or brooches, is of gilt bronze, and remarkable for the purely Teutonic character of its ornamentation, which includes an early form of what was afterwards known as the *fleur-de-lis*. It was found in one of

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the ancient graves at Fairford, Gloucestershire, and is here engraved from Akerman's "Pagan Saxondom." The second fibula (now in the Collection of the Society of Antiquaries) is also of bronze gilt; it was found in 1785 near Rothley Temple, Leicestershire. The third was found at Abingdon, and is now in the British Museum. Its surface is encrusted with garnet-coloured glass laid on a background of gold foil, and interspersed with plates of thin gold with gold wire laid on; the round bosses are of ivory or bone, with garnet-coloured glass on the apex. The back has been drawn to show the mode of fastening.

OLD ENGLISH GLASS VESSELS (*Akerman, "Pagan Saxondom"*) 27
Pale blue glass; found at Cuddesdon.

OLD ENGLISH SPOON 28
This spoon is of silver, ornamented with garnets. It was found in a barrow at Chatham, and is now in the Ashmolean Museum, Oxford.

OLD ENGLISH FORK (*Akerman, "Pagan Saxondom"*) 28
Of iron, with handle of deershorn. Found in an Old English burial-ground at Harnham, near Salisbury, in the grave of a young man, whose remains were lying with this fork, a knife, flint and steel, all within the extended right arm.

BRITAIN IN 593 30

S. LUKE THE EVANGELIST 32
From a book of the Gospels traditionally believed to have been brought to Canterbury by S. Augustine; now in the library of Corpus Christi College, Cambridge, to which it was given by Parker; probable date, seventh century.

SCEATTAS 33
The earliest known English coins are small silver pieces called *sceattas*, of uncertain value and date; it is doubtful whether they were brought over by the English settlers, or struck by them after their settlement. They form, however, a connecting link between the genuine Roman coins and those of ascertained English origin. The only coins on which Runic characters are found unaccompanied by any Roman legend are some of these sceattas, one of which is figured here. The other two examples are clearly imitations of Roman types.

BRITAIN IN 626 36

OLD ENGLISH GLASS VESSELS (*Akerman, "Pagan Saxondom"*) 37
The first of these was found at Wodnesborough, and is of a delicate brown tint, like the colour of a dead leaf. The second was found at Gilton, near Sandwich, and is of a transparent light green hue. The third, of a pale yellowish green colour, was found at Reculver and is now in the museum at Canterbury.

OLD ENGLISH PATERA (*Akerman, "Pagan Saxondom"*) 38
Found at Wingham. It is of bronze, and shows traces of Roman influence.

BRITAIN IN 634 40

OLD ENGLISH CROSS 41
A pendent ornament in shape of a cross; gold inlaid with coloured glass. Found in Norfolk; now in British Museum.

FRAGMENT OF A SUIT OF BRONZE RING MAIL, IRISH 41
Now in Museum of Royal Irish Academy, Dublin. This fragment was found, 3 ft. under the surface, in burning a reclaimed bog adjoining the old castle of the O'Conors, near the town of Roscommon. Such an ornamental suit of mail as that of which it once formed part "probably served, when worn over or attached to a buff-coat, the double purpose of defence and decorative costume; and was, in all likelihood, a portion of the paraphernalia of office in days gone by." (Wilde, *Catal. of Antiqu. in Museum of R. I. A.*, p. 576.)

NIELLO PENDENT HOOK, IRISH 42
This hook, also in the Museum of the Royal Irish Academy, is one of the most beautiful specimens of Irish skill in the art of inlaying bronze with silver and some dark-coloured metal. It is thought that its use may have been to suspend a sword.

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LATE CELTIC BRONZE DISC 42

A large number of bronze discs, whose workmanship shows that they belong to the later period of Celtic art, have been found in Ireland and in no other country. It is thought that they may have formed portions of shields. The disc here figured is in the Museum of the Royal Irish Academy; it is about 11 in. in diameter, and furnishes a good example in metal-work of the divergent spiral or trumpet-pattern seen in the illuminations of the Book of Kells and other MSS. of the Irish school.

ORNAMENT OF GILDED BRONZE, FOUND IN GOTLAND (*Montelius, "Civilization of Sweden"*) 42

PLATE OF GILDED BRONZE (*from the same*) 43

These two objects, both found in Gotland and dating from the Earlier Iron Age (C. A.D. 1—450), show a remarkable resemblance with the forms of ornamentation common in Irish art.

INITIAL N (*Stokes, "Early Christian Art in Ireland"*) 44

From the Book of Kells.

BRITAIN IN 640 45

IRISH OGHAM STONE 46

Two views of a stone 4½ ft. high and about 11 in. across, bearing an inscription in the ancient Celtic or Ogham characters, which prevailed in Ireland down to its conversion to Christianity, and remained in use for some time after the introduction of the Roman alphabet. The Ogham letters were formed of groups of incised lines and dots arranged along a stem line. The stone here figured, now in the Museum of the Royal Irish Academy, was found with three others built into the walls of a house in county Kerry; they are believed to have been removed thither from the underground chamber of a neighbouring rath (fort).

COIN OF PEADA 47

An unique coin (silver), in the British Museum; attributed to Penda's son Peada, whom he set over the Middle English in 652.

MONASTIC CELL, SKELLIG MICHAEL (*Anderson, "Scotland in Early Christian Times"*) 48

One of the very ancient monastic buildings on the Great Skellig (an island off the coast of Kerry). These form a good example of the method of building common to the forts of heathen Ireland in the age before its conversion, and to its earliest Christian establishments, viz., a building, or group of buildings, surrounded by a wall (cashel), all built of dry stone without cement. The original monastery at Iona must have been of this type. The hut here figured is built of slate; its religious character is marked by the cross of white quartz-stone inserted above the door. The projecting stones in the wall and roof may have served for standing on, or putting planks across, while building. The beehive shape of the hut seems to be a transition towards a more convenient form, shown in the next illustration.

ORATORY AT GALLARUS, CO. KERRY (*Stokes, "Early Christian Art in Ireland"*) 49

A higher development of the type shown in p. 48. This oratory is 15 ft. 3 in. long, 10 ft. 2 in. wide, and 10 ft. high; the dome is formed by the projection of one stone beyond another till they meet at the top. At the east end is a window, 1 ft. wide, with a round-headed arch cut out of one stone; at the west end is a door, with sides and lintel of dressed stone. Over the lintel, inside, are two projecting stones pierced at each end vertically by large holes, probably to suspend a wooden door by a hinge.

BRITAIN IN 658 50

BELL OF CUMASCACH MAC AILLELLO (*Stokes, "Early Christian Art in Ireland"*) 51

Cumascach Mac Aillello was steward to the monastery of Armagh, and died 908. This bell, on which his name is inscribed, is of cast bronze, 11¾ in. high, and 8 in. across at base; the handle and clapper are of iron.

OLD ENGLISH CLASPS (*Akerman, "Pagan Saxondom"*) 55

Found at Crondale, in Hampshire.

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OLD ENGLISH NECKLACES 56

Made of glass beads of various colours. Both necklaces are now in the British Museum. The one with coins or bracteates attached was found at Sarre, the other at Faversham.

BRITAIN IN 665 61

COIN OF ECGFRITH 62

A *styca* of copper, the usual coinage of Northumbria, of which Ecgfrith's coins are the earliest examples. The Northumbrian coinage seems to have been more directly connected with the old Roman currency than that of the southern kingdoms, and the use of copper was probably due to the existence of a greater number of Roman copper coins in the district north of the Humber. Ecgfrith's styca bears on its obverse "Ecgfrid Rex" and a small cross; on the reverse, an irradiated cross with the word "Lux," possibly symbolical of his efforts to spread the light of the true faith among his people.

OGHAM STONE AT NEWTON, ABERDEENSHIRE (*Anderson, "Scotland in Early Christian Times"*) 62

This stone, which originally stood on the moor of Pitmachie, about a mile from its present site, is the only monument of its kind in Scotland which bears inscriptions in two different alphabets: that on its edge being in Ogham characters, while that on its flattest side is in debased Roman minuscules. In the middle of this latter inscription is cut the fylfot, or cross with bent arms, the old northern symbol of Thunder, which seems to have been used in Christian monuments of Celtic origin.

DAVID AND HIS CHOIR 64

From an early eighth century MS. (Cotton Vespasian A. i., British Museum). It formerly belonged to S. Augustine's Abbey, Canterbury, but was written and illuminated by an Anglo-Irish scribe, as may be clearly seen in the trumpet-pattern of the canopy over the group of minstrels and dancers. The two upper figures on each side of David are thought to be scribes holding styles, one having in his left hand a roll, the other an open book, or a waxen tablet for writing. The figures are of Roman or Byzantine character.

S. JOHN THE EVANGELIST . . . . . *to face p.* 66

From the "Lindisfarne" or "Durham" Gospel-book (MS. Cotton Nero D. iv., British Museum). This book, once the property of the cathedral church of Durham, is the finest extant specimen of early English illumination. It was written at Lindisfarne, "for God and S. Cuthbert," by Eadfrith, who was bishop of that see, A.D. 698–721; and adorned with paintings by Æthelwald, who was a monk there under Eadfrith and succeeded him as bishop. These paintings consist of elaborate designs in spiral and interlaced work after the Irish manner, and figures of the Evangelists. The figures are curious as showing the beginnings of a native English school of art, founded on late Roman or rather Byzantine models, but marked by a new freedom and boldness of treatment which from the first gives it a distinct character of its own.

CHURCH AT BRADFORD ON AVON (*Journal of the Archæological Association*) . 68

One of the foundations of Bishop Ealdhelm of Sherborne, "the church which he erected on the scene of Cenwealh's victory at Bradford-on-Avon, stands in almost perfect preservation to-day" (*"Making of England,"* p. 341). This little building lay hidden for centuries behind a pile of modern buildings till in 1857 it was re-discovered. It represents the "little church" (*ecclesiola*) dedicated to S. Laurence and built by Ealdhelm, which William of Malmesbury mentions (Gesta Pontif., l. v. c. 198) as existing at Bradford in his time, though the monastery once attached to it had perished.

BEGINNING OF S. LUKE'S GOSPEL (*Lindisfarne Gospel-Book*) 70

No reproduction in black and white can convey an adequate idea of the beauty of the decorative work in this MS., and of the marvellous effect given to the interlaced patterns by an exquisite use of colours. This page is given as a specimen of the large decorated initials, whose form and style show how strong was the Irish influence still abiding at Lindisfarne, and also of the calligraphy of the book. To the Latin text, written by Bishop Eadfrith, the interlinear gloss in the Northumbrian dialect was added, seemingly about the middle of the tenth century, by a priest named Aldred, who also inserted in the volume two notes which are the authority for its history.

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DAVID AS PSALMIST 72

From a MS. of Cassiodorus on the Psalms, dating from the eighth century, and traditionally said to have been written by Bæda's own hand. It belongs to the library of Durham Cathedral.

DAVID AS WARRIOR 75

From the same MS.

COIN OF OFFA 76

In the latter part of the eighth century the *sceatta* was superseded by a thinner broader coin, also of silver, and called a penny. The idea of these coins seems to have been derived from the "new denarii" introduced in Frankland by Pepin, c. 750, and they thus illustrate the new connexion between the English kingdoms and the Frankish court which is described in pp. 78-82. The English coiners, however, developed a type of their own by introducing the king's head, which scarcely ever appears on the Carolingian coins, and for which models were found in the Roman or Byzantine solidi, then almost the only gold coins current in northern Europe. On its reverse the penny bore the name of the moneyer. The series of pennies begins with Offa; henceforth they are the usual coinage of English kings.

BRITAIN IN 792 77

S. MATTHEW, FROM THE GOSPEL-BOOK OF S. BONIFACE 79

S. Boniface, having resigned his bishopric of Mainz, went in 754 as a missionary to Frisia, and was there martyred on June 5, 755. His remains were afterwards removed to Fulda, an abbey which he had founded in Bavaria. On the site of his martyrdom were found three little books; one a New Testament of Italian origin, bearing the autograph of Victor, bishop of Capua in 546; another a treatise of S. Isidore, in Lombardic characters, pierced, cut, and stained with blood; the third a small octavo volume containing the Gospels written in a very small minuscule Irish character, and adorned with figures of the four Evangelists, one of which is reproduced here. The monks of Fulda, where the book is still preserved, have added at the end an inscription stating that Abbot Huoggi received it from King Arnulf, and that it was written with S. Boniface's own hand; this last statement however is wrong, for the real scribe has concluded his work with his name, in the usual Irish fashion: "Finit. Amen. Deo gratias ago. Vidrug scribsit."

BEGINNING OF THE BOOK OF EXODUS, FROM ALCUIN'S BIBLE 80

One of the works undertaken by Alcuin at the desire of Charles the Great was a revision of the Latin text of the Bible, already much corrupted since S. Jerome's day by the carelessness and ignorance of copyists. A magnificent copy of the Vulgate, thus "diligently emended," was prepared under Alcuin's personal superintendence, if not actually by his own hand, and sent by him as a gift to Charles on the day of his crowning at Rome. The volume numbered 10546 among the Additional MSS. in the British Museum is probably a sumptuous copy made in the next generation. It is a large folio, written in double columns on extremely fine vellum, in small minuscule characters of what is known as the Caroline type. From this splendid example of the improved style of writing which came into use under Charles, the initial letter and opening words of the Book of Exodus are given with two lines of the minuscules.

MOSES GIVING THE LAW 81

Part of a full-page illumination placed opposite the beginning of Exodus in Alcuin's Bible. The upper half of the picture represents Moses receiving the Law on Mount Sinai; the lower, here reproduced, shows him delivering the Law to Aaron and the people of Israel. The colouring of the original is most brilliant; the mountain seems indeed to "burn with fire." But the chief interest lies in the figures of Moses and Aaron. The latter is arrayed rather as a king than as a priest; and it is thought that these two figures may be identified with Alcuin and Charles, the great teacher presenting his work to the Emperor. The sons of Israel are in the garb of Roman senators.

COIN OF ECGBERHT 82

The earliest West-Saxon coins are those of Ecgberht. From him the series of silver pennies is continued without a break, as the sole coinage of the English realm and almost the sole currency of the British Isles, till the time of Henry III.

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BRONZE PLATE WITH FIGURES OF NORTHERN WARRIORS (*Montelius, "Civilization of Sweden"*) 84

Four of these plates, with figures in relief, were found in 1870 in a cairn at Björnhofda in Öland (Sweden); they furnish a curious illustration of a Swedish warrior's accoutrements in the early wiking days.

LINES OF NORTHERN INVASIONS 85

SOLDIER, NINTH CENTURY 86

From a MS. in the archiepiscopal library at Lambeth, known as the Gospel-book of MacDurnan, who was abbot of Derry before 885, and archbishop of Armagh 885-927. The figure here given occurs in a picture of the Betrayal, and forms one of a group of soldiers whom the artist has clothed and armed as warriors of his own day.

COIN OF EADMUND OF EAST ANGLIA 87

ÆLFRED'S JEWEL 90

A jewel of blue enamel inclosed in a setting of gold, with the words round it, "Ælfred had me wrought"; found at Athelney in the seventeenth century, and now preserved in the Ashmolean Museum at Oxford.

ENGLAND AT TREATY OF WEDMORE 91

COIN OF ÆLFRED 93

TOMBSTONE OF SUIBINE MAC MAELÆHUMAI (*Petrie and Stokes, "Christian Inscriptions in Ireland"*) 94

Suibine Mac Maelæhumai was an "anchorite and scribe of Clonmacnois," who died, according to the Irish annals, in 887. The *English Chronicle*, however, records the death of "Swifneh, the best teacher that was among the Scots," in 891 or 892, the same year in which three "Scots from Ireland" came to visit Ælfred. Suibine's tombstone is a "perfect type of the highly ornamental Irish cross . . . . offering fine examples of the divergent spiral and diagonal patterns peculiar to the early Celtic art of these islands." (Petrie and Stokes, i., 40.)

ST. MATTHEW 96

From the Gospel-book of MacDurnan (see above). This MS. illustrates a variety of Irish art differing from that represented by the Book of Kells; it contains no examples of the spiral pattern. The figures of the Evangelists are remarkable as giving early representations of the pastoral staff.

COIN OF EADWARD THE ELDER 99

THE CAMPAIGNS OF EADWARD AND ÆTHELFLÆD 100

ARCHER, TENTH CENTURY 100

One of the initial letters in a calendar, designed by an English hand, and prefixed to a Psalter traditionally said to have belonged to Æthelstan (MS. Cotton Galba A. xviii., British Museum).

FIGURE OF CHRIST, AND SILVER CUP (*Worsaae, "Industrial Arts of Denmark"*) 101

Found in the huge double barrow in which the heathen king Gorm the Old, founder of the Danish monarchy (c. 900-936), and his Christian wife Thyra, were buried side by side at Jelling in Jutland. The figure is of wood; it represents Christ, but is surrounded by the triskele, the old symbol of Woden. The cup is of silver, gilt inside, and ornamented with an old half mythological pattern of twisted snakes and fantastic animals.

COIN OF ÆTHELSTAN 101

S. JOHN THE EVANGELIST 102

From a Gospel-book (MS. Cotton Tiberius A. ii., British Museum) seemingly written in Germany, presented by the Saxon king, Otto I., to his brother-in-law Æthelstan, who—according to an inscription added in the fifteenth century—destined it for use at the crowning of English kings. A charter of Æthelstan to Archbishop Wulfhelm of Canterbury has been copied, in a contemporary hand, between the table of contents and the Eusebian Canons; and prefixed to the Gospel of S. Matthew, beneath an inscription in large golden Roman capitals, "Incipit Evangeliū secundū Mattheū," are the signatures

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"Odda Rex" and "Mihtild mater Regis." The figures of the Evangelists are placed each at the opening of his Gospel, within a border or canopy of classical design—almost Jacobean in character—but very rudely executed, S. John being by far the best. The great inferiority of German art to that of Ireland and England at this time is still more apparent in the writing of this book.

S. DUNSTAN AT THE FEET OF CHRIST 105
A drawing now in the Bodleian Library. The inscription at the top, in characters of the twelfth century, states that "the drawing and writing on this page are by S. Dunstan's own hand."

COIN OF EADGAR 107

NOAH'S ARK 108
From a MS. of Cædmon (Junius 11, Bodleian Library), written c. A.D. 1000. The Ark is represented in the form of a Danish ship.

EADGAR OFFERING UP HIS CHARTER FOR NEW MINSTER 109
From MS. Cotton Vespasian A. viii. (British Museum), a grant of privileges and benefits made by Eadgar in 966 to the New Minster founded by Ælfred at Winchester. This illumination forms the frontispiece to the Charter, and represents the King, with the Virgin on one side and S. Peter on the other, offering up his gift to our Lord in glory.

KING AND COURT 111
This scene, from MS. Bodl. Junius 11, represents Enos, son of Seth, and his family, under the guise of an English king of the tenth century, seated on his throne, sword in hand, with his thegns standing before him.

SILVER PENDANT (*Montelius, "Civilization of Sweden"*) 114
This little figure of a woman holding a drinking-horn illustrates the old northern custom, so often mentioned in the Wiking Sagas, of women carrying the horn round to the warriors seated at the feast.

THE RAMSUNDSBERG, WEST SÖDERMANLAND (*Montelius, "Civilization of Sweden"*) 114
A carving on the rock, consisting of scenes from the Saga of Sigurd Fafnisbane, or the Dragon-slayer. Sigurd is seen plunging his sword into the dragon Fafni, whose long snake-like body, marked with runes, forms a sort of frame round a series of designs, representing the dwarf Regin with his forge, tongs, hammer, and bellows, Sigurd's horse Grane laden with the dragon's spoils, a tree on which are perched the two hawks who warned Sigurd of Regin's treachery, and the headless body of Regin, whom Sigurd slew.

OAK SHIP FROM TUNE, SOUTH NORWAY (*Montelius, "Civilization of Sweden"*) 115
A Wiking ship, found in 1867 in a barrow at Tune, near Frederikstad. It was built nearly in the same fashion as that found in the Nydam bog (see *p.* 11), but had a mast. In this ship was found buried a man with his weapons and two horses.

SHIP FROM GOKSTAD (*Montelius, "Civilization of Sweden"*) 115
Another ship of the same period, found in 1880, in a barrow at Gokstad, South Norway. It was seventy-eight feet long, pointed at both ends, had a mast and sixteen pairs of oars, and was decorated along the gunwale with a row of shields, of which there had been thirty-two on each side. The owner had been buried in a grave-chamber just behind the mast, with his weapons, twelve horses, six dogs, and a peacock. These two ships are now in the museum at Christiania.

NOAH'S ARK 116
From the MS. of Cædmon, Bodl. Junius 11. Here, as in the illustration from the same MS. given in p. 108, the Ark is represented as a Danish ship similar to those figured in p. 115, and steered, like them, by a rudder fastened near the stern on the side thence still called the starboard.

FIGURE OF CHRIST 119
An example of artistic treatment of figure and drapery, from a MS. of Ælfric's Paraphrase (MS. Cotton Claudius B. iv., British Museum); English work of the eleventh century.

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BOOK-SHRINE OR CUMDACH OF MOLAISE (*Stokes, "Early Christian Art in Ireland"*) 120

While in other lands the sacred books of the churches were often covered with splendid jewelled bindings, in Ireland the practice was to treat them as relics and enclose them in boxes or shrines. Such a box was called *cumdach*. The oldest now extant is that of the Gospel-book of Molaise of Devenish. Its date is shown by an inscription round the bottom of the box: "Pray for Cenn[failad], for the successor of Molaise, for whom this case [was made], and for Gillabaithin, the artist who made the . . . ." Cennfailad was abbot of Devenish 1001–1025. The case, formed of plates of bronze, is adorned with plates of silver with gilt patterns, riveted to the bronze foundation. On the face of the box are the symbols of the four Evangelists, with their names.

WOODEN CHURCH AT GREENSTEAD, ESSEX (*Vetusta Monumenta*) 121

In A.D. 1010 the body of S. Edmund was removed from Bury to London for fear of the Danes. Three years later it was brought back, and on its way rested at Greenstead, near Ongar, in Essex, where a wooden chapel was built in its honour. The remains of this chapel still exist; in 1748, the date of the engraving from which this illustration is copied, the building was entire, though much decayed. It formed the nave of the church, a small chancel having been added. The original fabric was 29 feet 9 inches long, 14 feet wide, and 5 feet 6 inches high at the sides, which supported the primitive roof. The walls were composed of the trunks of large oak trees, split and roughly hewed on both sides, set upright close to each other, let into a low sill of brickwork at the base, and fastened by wooden pins into a frame of rough timber at the top. The window in the roof was no part of the original structure, which had no inlet for the light, having been designed only as a temporary resting-place for the body of the saint.

COIN OF CNUT 122

CNUT AND EMMA MAKING A DONATION TO NEW MINSTER 123

This illustration, similar in character and subject to that on p. 109, occurs in the MS. Stowe 944 (British Museum), a Register of New Minster written in the time of Cnut. "Cnut Rex" and "Ælfgyfu Regina" (Emma, Æthelred's widow and Cnut's wife) are shown confirming their donation, according to custom, on the altar of the Minster.

CARTS, ELEVENTH CENTURY 124

Drawn by oxen, driven by means of a goad; from MS. Cotton Claudius B. iv.

AGRICULTURE 125

From the same MS. This drawing shows some of the implements used in the fields—the rake, the reaping hook, the pitchfork—and the peasants carrying their burthens home when the day's work is done.

AGRICULTURE 125

PLOUGHING 126

MAKING WATTLED ENCLOSURE 126

SAILING VESSELS AND BOATS 127

All from MS. Harleian 603 (British Museum); a Psalter, English work of the eleventh century, with drawings imitated in a larger and more vigorous style from those in the Utrecht Psalter, a work of the eighth or ninth century, probably written in Northern Gaul. The wattled enclosure is not in the Utrecht MS., and therefore really represents the making of an old English "burh." The boats are copied, but the English artist has much improved the insignificant cherubs' heads of the original, adding wings and the breath coming from their mouths.

KING AND MINISTER DOING JUSTICE AT A GATE 129

An illustration from MS. Cotton Claudius B. iv., of the practice common to all early civilizations, of rulers "sitting in the gate" of city or palace, to receive suitors and administer justice.

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BEDS, ELEVENTH CENTURY (*MS. Cotton Claudius B. iv.*) 132

CHARIOT (*MS. Cotton Claudius B. iv.*) 132

ABBEY CHURCH OF S. STEPHEN AT CAEN 134

Built by William the Conqueror, who was buried in it. The choir has been rebuilt; the nave, here represented, stands exactly as he left it.

CASTLE OF ARQUES 139

"A fortress which is undoubtedly one of the earliest and most important in the history of Norman military architecture." "One of the few examples still remaining of the castles which were raised by the turbulent Norman baronage in the stormy days of William's minority" (Freeman, *Norman Conquest*, iii. 122). It was built, in defiance of the boy-duke, by his uncle William of Arques.

ABBEY CHURCH OF JUMIÈGES 143

Begun in 1040 by Abbot Robert, who became Bishop of London 1044, was Archbishop of Canterbury 1051–1052, and died 1058. The church was finished then, but not consecrated till 1067 by Archbishop Maurilius of Rouen. The choir was rebuilt in the next century.

SCENES FROM THE BAYEUX TAPESTRY 145, 147

This tapestry is now in the Public Library at Bayeux. The earliest known mention of it occurs in an inventory of the goods of the cathedral church of Bayeux in 1476: "Item. Une tente tres longue et etroite de telle à broderie de ymages et eserpteaulx [escripteaulx] faisans representation du Conquest d'Angleterre, laquelle est tendue environ la nef de l'Eglise le jour et par les octaves des Reliques." It begins with Harold's journey to Normandy and ends abruptly with the flight of the English rustics at Senlac after his fall. The original end has evidently been cut or torn off; but the work was never finished, for many of the figures in its latter part are merely traced in outline, not filled in like the rest. Its date has been much disputed; all that can be said with certainty is that it must lie between 1066 and the early years of the thirteenth century.

SEAL OF WILLIAM THE CONQUEROR 151

The reverse of his second great seal; reproduced as giving the best authentic portrait of our first Norman King.

ARCHER, ELEVENTH CENTURY (*MS. Cott. Claud. B. iv.*) 152

THE TWELVE MONTHS 155, 157, 159

From a calendar prefixed to a Hymnarium, English work of the eleventh century (MS. Cotton Julius A. vi.). The scenes represent the occupations of men in each month of the year.

CHAPEL OF S. JOHN THE EVANGELIST IN THE WHITE TOWER, LONDON 160

Built by William the Conqueror.

TOWER OF EARL'S BARTON CHURCH 162

The primitive Romanesque architecture of England before the coming of the Normans is now represented only by the little church at Bradford (see p. 68) and by a few church towers, of which Earl's Barton, in Northamptonshire, is the finest. They are distinguished by their tall square form, by the absence of buttresses, by their decoration of pilaster strips, and especially by their windows, which usually consist of two or more round-headed lights grouped together and divided by a mid-wall shaft or baluster. The parapet at Earl's Barton was added later.

TOWER OF TASEBURGH CHURCH, NORFOLK 162

This seems to be the earliest of the round towers, built of rough flint, which are peculiar to the ecclesiastical architecture of East Anglia. It probably dates from the twelfth century; the upper part was rebuilt in 1385.

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A BANQUET . . . . . *To face p.* 163
From MS. Cotton Tiberius C. vi. (British Museum), a Psalter, English work of the eleventh century.

BUILDING, ELEVENTH CENTURY (*MS. Cott. Claud. B. iv.*) 164
Illustrates the insertion of a timber gable into stone-work.

DIGGING, ELEVENTH CENTURY (*MS. Cott. Claud. B. iv.*) 165

SEAL OF ST. ANSELM (*Ducarel, "Anglo-Norman Antiquities"*) 167

GREAT SEAL OF HENRY I. 169
Reverse of Henry's fourth seal. The legend, "Henricus Dei gratia dux Normannorum," shows that it dates from after 1106.

MILKING AND CHURN, A.D. 1130—1174 170

WEAVING, A.D. 1130—1174 171
From MS. Trinity College, Cambridge, R. 17, 1, a Psalter, written and illustrated between 1130 and 1174 by Eadwine, a monk of Christ Church, Canterbury, who has placed his own portrait at the end of his work. It contains three different Latin versions of the Psalms, Gallican, Roman, and Hebraic, in parallel columns; the Gallican version has an interlinear gloss in Latin, the Roman has one in old English, and the Hebraic one in Norman French. Philologically it is of great value; and the writing is scarcely less interesting, as it shows a transition from the square forms of the earlier MSS. to the more ornate style of the modern Gothic hand. It is, like MS. Harl. 603 (see above, p. ix), a copy of the Utrecht Psalter, but more freely treated. The milking and churn seem to be original, and therefore English. In the weaving new details are added in Eadwine's copy.

LOOM AND DISTAFF FROM THE FÆROE ISLES (*Montelius, "Civilization of Sweden"*) 172
The distaff and loom still used by the women of the Færoe Isles preserve the primitive forms which their ancestors used a thousand years ago.

BUILDING . . . . . } (*MS. Harl.* 603, *after Utrecht Psalter*) 173
GROUP ROUND A TABLE }

The fortification is after the Roman manner, as in the Utrecht MS. The table is Roman; the figures have been added and are English.

MAP OF EARLY LONDON 174

NORMAN TOWER, S. EDMUNDSBURY (*from a photograph*) 176
This tower, probably built by Abbot Baldwin (1067—1097), formed the entrance into the churchyard opposite the west end of the Abbey Church, and may have served as a campanile.

THE ABBOT'S BRIDGE, S. EDMUNDSBURY 177
Built early in the thirteenth century.

MEN IN PRISON AND IN STOCKS, A.D. 1130—1174 (*Eadwine's Psalter*) 178
English; not in Utrecht Psalter.

SCENES FROM THE LIFE OF S. GUTHLAC (*MS. Harleian Roll Y. vi.*) 179
Anglo-Norman pictures, twelfth century, of S. Guthlac's life. For his cell at Crowland, c. A.D. 700, see p. 60, and for Æthelbald's visit p. 69.

HOSPITAL OF S. GILES-IN-THE-FIELDS, LONDON 180
Drawn by Matthew Paris in his Chronicle, MS. Corpus Christi College, Cambridge, xxvi. This hospital for lepers was founded by Matilda, wife of Henry I.

SEAL OF S. BARTHOLOMEW'S PRIORY, SMITHFIELD 180
From the impression attached to the deed of surrender of the Priory to Henry VIII., Aug. Deeds of Surrender of Monasteries, 136 (Public Record Office).

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CHURCH OF THE HOLY SEPULCHRE, CAMBRIDGE 181

Built by a Brotherhood of the Holy Sepulchre, to whom the Abbot and Convent of Ramsey gave for that purpose, between 1114 and 1130, a burial-ground which they possessed at Cambridge. This Brotherhood was probably a band of pilgrims who had gone to the Holy Land together; for the church which they built is clearly imitated from that which covers the traditional site of our Lord's Sepulchre at Jerusalem.

ORGAN, A.D. 1130—1174 (*Eadwine's Psalter*) 182

A somewhat unusual representation of an organ with two players and two bellows; copied from the Utrecht Psalter.

THE EXCHEQUER, A.D. 1130—1174 (*Eadwine's Psalter*) 184

Better drawn than the original in the Utrecht Psalter; the headgear of the presiding officer is altered from the crown with balls on it given in the Utrecht MS. The picture illustrates the weighing of the money received at the Exchequer, which was customary under Henry I. and Bishop Roger and is described in the Dialogus de Scaccario, written by Roger's grand-nephew, towards the end of the century.

ARCHES OF CLOISTER OF S. AUBIN'S ABBEY, ANGERS 187

The Abbey of S. Aubin, founded in Merovingian times, seems to have been rebuilt by Geoffrey Greygown and Fulk the Black. "Only one huge tower remains, but fragments of it are still to be seen embedded in the buildings of the Prefecture—above all a Romanesque arcade, fretted with tangled imagery and apocalyptic figures of the richest work of the eleventh century" ("Stray Studies," p. 369). This arcade, here figured, seems to have been part of the cloister.

DURTAL, ANJOU 189

Most of Fulk Nerra's castles were rebuilt in the fifteenth century, Durtal among them, but some of his work still remains in the keep. The little town has kept a remarkably old-world aspect, and town and castle together form one of the most picturesque illustrations of the peculiar character stamped on the country by its early counts, especially by Fulk the Black.

EFFIGY OF GEOFFREY PLANTAGENET, COUNT OF ANJOU 191

Geoffrey was buried in Le Mans Cathedral. The richly enamelled tablet that covered his tomb is now in the local museum.

THE "STANDARD," A.D. 1138 193

From MS. Arundel 150 (British Museum), an early thirteenth century copy of part of the Chronicle of Roger of Howden.

GREAT SEAL OF THE EMPRESS MATILDA 194

This is the only seal which Matilda is known to have used; its legend, "Mathildis Romanorum Regina," shows that it was made for her in Germany before her first husband's crowning at Rome, A.D. 1111.

SEAL OF BISHOP HENRY OF WINCHESTER (*Journal of the Archæological Association*) 196

MAP OF THE DOMINIONS OF THE ANGEVINS . . . . . *To face p.* 197

CANTERBURY CATHEDRAL MONASTERY, A.D. 1130—1174 (*Eadwine's Psalter*) . 200

This plan or bird's-eye view, which covers two pages of a large folio volume, represents church and monastery as they were from 1130, when the church, rebuilt by Lanfranc and his successors, was consecrated by William of Corbeil, till 1174, when the choir was burnt down.

SEAL OF S. THOMAS OF CANTERBURY (*Journal of Archæological Association*) . 201

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MITRE OF S. THOMAS 201

Of white silk, embroidered with gold braid; one of a set of vestments now in the Cathedral at Sens, and traditionally said to have belonged to the martyr.

S. THOMAS AND HERBERT OF BOSHAM 202

Initial at the beginning of a thirteenth century MS. (Trinity College, Cambridge, B. 5. 4) of Herbert's Gloss on the Psalter. Herbert was the favourite secretary of St. Thomas, and strongly encouraged his opposition to the King.

SANCTUARY KNOCKER, DURHAM 203

FRITHSTOOL, HEXHAM PRIORY (*Jusserand, "Wayfaring Life"*) 203

The regulations as to sanctuary varied in different places. At Durham the fugitive had to knock at the door on the north side of the nave of the Cathedral with the bronze knocker (twelfth century work) which hangs there still. As soon as he was admitted, the bell of the Galilee was tolled, to give notice that some one had taken sanctuary; a black robe with a yellow cross on the left shoulder was given him, and he was lodged "on a grate on the south side, near the door and near the altar"—*i.e.* apparently the altar of the Galilee. At Hexham the limits of the sactuary were marked by four crosses, but the fugitive was not absolutely safe from pursuit till he reached the frithstool or peace chair. The Hexham frithstool dates from the twelfth century. Only one other now remains in England, at Beverley Minster.

S. THOMAS EXCOMMUNICATING HIS ENEMIES, AND ARGUING WITH HENRY AND LEWIS . . . . .

PARTING OF S. THOMAS AND THE TWO KINGS . . . . . } 205, 206

CROWNING OF THE YOUNG KING; HIS CORONATION-BANQUET . . . .

S. THOMAS EMBARKING FOR ENGLAND . . . . .

Four out of eight pictures forming the earliest series of illustrations of the history of S. Thomas, and also one of the best examples of the development of the French style of illumination in English hands. They occur in a French life of the saint, written in England 1230—1260, and are far superior in drawing to contemporary illuminations of French workmanship. They are here reproduced from the facsimiles in M. Paul Meyer's edition of the "Vie de S. Thomas" (Société des anciens textes français), the MS. being in a private collection at Courtrai. The second half of the third picture represents an incident at the coronation-banquet of the young King, when his father chose to serve him at table, and the youth remarked that it was but just for the son of an earl to serve the son of a king.

MARTYRDOM OF S. THOMAS . . . . . *To face p.* 207

Owing to the order issued by Henry VIII. in 1538 for the destruction of all pictures and images of "Bishop Becket," and the erasure of all mention of him from the service-books, medieval representations of S. Thomas of Canterbury are extremely rare in England. The earliest now remaining is here for the first time reproduced, from MS. Harleian 5102 (British Museum), a Psalter written in Normandy, and illuminated by an English hand, early in the thirteenth century. It tells the story of the martyrdom in graphic detail, and in close agreement with the contemporary accounts. The two foremost murderers, Fitz Urse and Tracy, are in the full armour of their time, a whole suit of ring-mail; each carries an enormous shield; the third knight partly hidden behind them, and also clad in ring-mail, is doubtless Richard le Breton, while the fourth, whose bare head alone is visible, represents Hugh de Morville, who took no part in the murder, but merely guarded the door. The archbishop's cap is falling to the ground, struck off, as stated by William of Canterbury (an eye-witness), by the first blow of Fitz Urse, whose sword just touches the head of Thomas, and who is identified by the rampant bear on his shield. Tracy's shield is blank, evidently unfinished; he is striking the blow which wounded the arm of Grim, a clerk who on this

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occasion carried the archbishop's cross. This blow is described by all the contemporary biographers of S. Thomas, though there is some question as to the identity of the striker; the weight of evidence, however, goes to show that he was Tracy. It has been asserted that there is no authority for the introduction of the cross, whether held by Grim or by Thomas himself—a detail which, in one form or the other, occurs in all extant pictures, and all later medieval accounts of the scene; but the assertion is incorrect; the Icelandic Thomas Saga, which, though compiled in the fourteenth century, represents two very early biographies now lost, states distinctly that Grim "bore the cross," and a letter written within a few weeks of the event describes Thomas as dying "cross in hand"; evidently he took it from Grim when the latter was disabled by the blow represented here. The round arches over the heads of the group are, like the accoutrement of the knights, evidence of the early date of the picture. The hanging lamp is also worth notice. The walls and towers above are probably meant for those which encircled the cathedral precincts.

MARTYRDOM OF S. THOMAS 207

Drawn by Matthew Paris in the margin of his Greater Chronicle, MS. Corpus Christi College, Cambridge, xxvi.

"CAPUT THOMÆ"—SIGN OF A CANTERBURY PILGRIM (*Wright, "Archæological Album"*) 208

Gerald of Wales tells how he and his fellow-pilgrims returned from Canterbury "with the signs of S. Thomas hung round their necks." Chaucer's pilgrims "set their signys upon theyr hedes, and som oppon theyr capp." These signs, or brooches, were common at places of pilgrimage, and consisted of thin sheets of lead having figures or devices stamped on them, and mostly showing traces of having had a pin at the back. The one here figured was found in the Thames at London.

GREAT SEAL OF THE YOUNG KING HENRY, SON OF HENRY II 208

Only one impression of this seal is known; it is attached to a charter in Canterbury Cathedral Library.

TOWER OF HADISCOE THORPE CHURCH, NORFOLK 210

A round tower of the later twelfth century. It is built of flint, squared and arranged in a pattern at the top. The transition from Romanesque to Gothic is shown in some of the windows, with pointed arches and square abaci.

EFFIGY OF HENRY II. (*Stothard, "Monumental Effigies"*) 212

From his tomb at Fontevraud.

GREAT SEAL OF RICHARD I. 214

Obverse of his first seal, 1189–1198.

CHÂTEAU-GAILLARD FROM THE EAST (*After J. M. W. Turner*) 217

CHÂTEAU-GAILLARD FROM THE SOUTH (*After J. M. W. Turner*) 220

ANCIENT SWORD OF STATE, ISLE OF MAN (*Publications of Manx Society*) . . . 221

Formerly borne before the kings or lords of Man, and still borne before the governor at the promulgation of laws in the Tynwald. The Isle of Man is the only place where the ancient Scandinavian custom of proclaiming the laws on a hill, in the open air, has been preserved; it has been practised there since the time of the Scandinavian Kings. The sword is of late twelfth or early thirteenth century work, exactly like that represented on King John's tomb at Worcester. It is 3 ft. 6 in. long, and was once 4 or 5 in. longer, but its point is broken. Near the rest on each side of the hilt are the arms of Man, with a curious triangle in the centre.

NAMING OF S. JOHN THE BAPTIST . . . . . *To face p.* 221

Copied, by permission of the Kent Archæological Society, from a reproduction in "Archæologia Cantiana" of an early twelfth century painting in tempera, on the wall of the crypt under the chapel of S. Anselm in Canterbury Cathedral.

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MONK ILLUMINATING 223

From MS. Bodleian 602, a Bestiarium, written about A.D. 1200. The artist is scraping the surface of the vellum with his left hand, ready to draw on it with the right.

FAUNA OF IRELAND ACCORDING TO GERALD OF WALES 225

The birds, beasts and fishes here grouped together are marginal illustrations in a contemporary MS. of Gerald's Topography of Ireland (MS. Roy. 13 B. viii., British Museum). They are a fox, two rats, a wolf, barnacle-geese, a beaver, a marten, a mole, a stag, a black stork, a marvellous fish found at Carlingford, having three golden teeth, a crane, a badger, a weasel, a hind or doe, two kingfishers perched on a shamrock plant, a spider, a snake, and a mouse. Three of these animals, the beaver, the mole, and the snake, Gerald specially notes as not existing in Ireland.

HEDGEHOGS AND TREES 226

From MS. Bodleian 602.

SHOOTING BIRDS IN TREES 227

From MS. Ashmolean 1511 (Bodleian Library), a Bestiarium, c. A.D. 1200.

GLUTTONY 228

This little picture of a priest greedily eating cakes or tarts out of a dish held up to him by a demon is from a book of Saints' Lives (MS. Arundel, 91, British Museum), English work, of about the same date as the "Goliath" writings.

MAP OF LONDON IN THE THIRTEENTH CENTURY 231

From the Rev. W. J. Loftie's "History of London."

KNIGHT AND SLINGER 235

From MS. Roy. 1 D. x. (British Museum); a Psalter, English work, early thirteenth century.

THE BATTLE OF BOUVINES 236

From MS. Corpus Christi College, Cambridge, xvi., the second volume of the *Chronica Majora*, written and illustrated by the hand of Matthew Paris. The drawing represents the turning-point in the battle. In a charge led by one of John's captains, Hugh de Boves, the King of France was unhorsed and nearly slain. One of his soldiers saved him at the cost of his own life, and a rally of the French put Hugh and his followers to flight.

SEAL OF STEPHEN LANGTON 237

From an impression attached to Harleian Charter 75 A. 14, British Museum.

SEAL OF ROBERT FITZWALTER 239

From the original seal, in the British Museum.

THE GREAT CHARTER 241

Four contemporary copies of the charter remain; one at Lincoln, one at Salisbury, two in the British Museum. The facsimile, reduced to rather more than a third of the original size, is from one of these last; the other, which alone of the four has "the royal seal still hanging" from it (see p. 240), is so "injured by age and fire" as to be illegible.

EFFIGY OF KING JOHN, ON HIS TOMB (*Stothard*, "*Monumental Effigies*") . 243

John's tomb now stands in the middle of the choir of Worcester Cathedral. It was originally in the Lady Chapel at the east end, between the graves of S. Oswald and S. Wulfstan, Bishops of Worcester, who are therefore represented on either side of the King.

EFFIGY OF WILLIAM MARSHAL, ON HIS TOMB 245

In the Temple Church, London. The figure is sculptured in Sussex marble; it is here copied from Richardson's "Monumental Effigies in the Temple Church."

MAP OF EARLY OXFORD 248

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South View of Bocardo, and Tower of S. Michael's Church, Oxford (*Skelton*, "*Oxonia Antiqua Restaurata*") 249

The north gate of Oxford, made strong for purposes of defence, passed after the Barons' War into the hands of the mayor and bailiffs; under Henry III. it was already used as a prison for town malefactors, and under Edward II., if not earlier, "for scollers for little faults." In 1555 it was the prison of Latimer and Ridley, and in 1556 of Cranmer. Its common name, Bocardo (of unknown meaning), dates from the time of Henry III. It was taken down in 1771. The tower of S. Michael's Church, seen behind it, was built temp. Henry I.

Old Church of S. Martin, Oxford (*Skelton*, "*Oxonia Antiqua Restaurata*") 249

From Oxford's earliest days "the church of S. Martin in the very heart of it, at the Quatrevoix or Carfax where its four roads meet, was the centre of the city's life. The Town-mote was held in its churchyard" ("Stray Studies," p. 356). The original church was, as Anthony Wood says, "of a most ancient erection and beyond all record." The view here reproduced shows that its exterior must have been greatly altered, if not rebuilt, about the time of Edward III. Wood says that "the tower, which of old time was high, and of a more statly bulke, as also some part of their church, was by the command of King Edward III., in the fourteenth year of his raign (1340), taken downe lower, as now it is; because upon the complaint of schollers the townsmen would in times of combat with them retire up there as their castle and from thence gall and annoi them with arrows and stones, &c." This tower is the only part of the church now remaining.

Watch-tower on Hythe Bridge, Oxford, called "Friar Bacon's Study" (*Skelton*, "*Oxonia Antiqua Restaurata*") 250

Built in twelfth or early thirteenth century; taken down 1779.

Hythe Bridge and Castle Tower, Oxford (*Skelton*, "*Oxonia Antiqua Restaurata*") 251

Hythe Bridge (so called from the hythe or landing-place) gave entrance to Oxford on the west. It seems to have been first built in 1085; the present bridge dates from about 1383. The tower of the castle, seen in the distance, was built in 1091.

Home for Converted Jews, Oxford (*Skelton*, "*Oxonia Antiqua Restaurata*") 251

In 1228 a house which lay on the western edge of the Lesser Jewry, in Fish Street a little below Carfax, was owned by a Jew named David. From him it passed to Henry III., who founded there, in 1235, a home for converted Jews. In the sixteenth century the Guildhall was built next it, and in 1750 both were taken down for the erection of a new Town Hall.

Ruins of Osney Abbey 252

Osney was an Augustinian house, founded 1129, rebuilt 1247. Not a stone of it remains; the view here given is from an engraving by Hollar, in the seventeenth century.

S. Frideswide's Priory Church, Oxford 253

This view is reproduced from Ingram's "Memorials of Oxford," to show as much as possible of the church in its original state, temp. Henry I., and as little as possible of the changes which it has since undergone. It was first altered by Wolsey to form the chapel of Cardinal College, founded on the site of the old Austin priory. Henry VIII. changed the name of the college to Christchurch, and in 1545 made its chapel the cathedral church of the new diocese of Oxford.

Seal of Oxford University, c. 1300 (*Ingram*, "*Memorials of Oxford*") . . 254

Seal of Oxford City (*Ingram*, "*Memorials of Oxford*") 255

Hospital at Oxford, built by Henry III. 256

A drawing by Matthew Paris, in his autograph, "Historia Anglorum," MS. Roy. 14 C. vii. (British Museum). A hospital for sick persons and pilgrims was founded in John's reign outside the east gate of Oxford, and

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dedicated to S. John the Baptist. Henry III. rebuilt it in 1233. In 1456 its site was granted by Henry VI. to Waynflete, Bishop of Winchester, for the erection of Magdalene College.

AUSTIN FRIARY, OXFORD (*Skelton*, "*Oxonia Antiqua Restaurata*") 257

Founded in 1268 by Henry III.; dissolved 1539. Wadham College was founded on its site in 1613. The buildings here pictured, the last remnant of those erected for the Friars by Henry III., were taken down in 1801.

BIHAM HALL AND POSTMASTERS' HALL, OXFORD (*Skelton*, "*Oxonia Antiqua Restaurata*") 258

Postmasters' Hall (the high building with dormer windows) was founded c. 1380 by Dr. John Willyott as a residence for certain exhibitioners of Merton, called Portionists and afterwards Postmasters. In 1595 these Postmasters moved into Merton College; their house became a private residence, and the Oxford historian Anthony Wood was born there in 1632. Biham Hall, which stood next it, seems to have been a lodging-house for clerks or students as early as Henry III.'s time. It is now used as stables for Merton College.

GLOUCESTER HALL (NOW WORCESTER COLLEGE), OXFORD 259

This college was founded in 1283, as a residence for thirteen monks to be chosen out of the brotherhood at Gloucester and sent to study at Oxford. It was afterwards empowered to receive Benedictine students from other monasteries, and the buildings were enlarged to that end in 1298. After the dissolution of the monasteries it became a dependency of S. John's College, till in 1714 it passed to Sir Thomas Cookes, a Worcestershire gentleman, who re-established it on a new footing under the title of Worcester College. A considerable part of the buildings erected in 1298 still remains; the present illustration is from a drawing made by David Loggan c. 1673, when they were very little altered, save by decay—for the college went to ruin after the Civil War—and the building of a new chapel.

OLD BUILDINGS OF MERTON COLLEGE, OXFORD (*Skelton*, "*Oxonia Antiqua Restaurata*") 260

Walter de Merton, Bishop of Rochester 1274, Chancellor to Henry III. 1260–3, and to Edward I. 1273–7, founded in 1264 a House of Scholars at Malden in Surrey, for the support of twenty students, who were to live together, under certain rules or statutes, at Oxford or some other University. In 1274 he settled the students definitely at Oxford, transferred the Malden house thither, and drew up for the college thus established a set of statutes which laid the foundation of the collegiate system. It is doubtful whether any part of his building now remains. That here represented seems to have been erected early in the fourteenth century, perhaps for a refectory, on the site of two houses which he purchased to form the nucleus of his college. It stood on the west side of S. Alban's Hall, facing the present college buildings, and was demolished in 1812.

CORONATION AND UNCTION OF A KING 267

From MS. Cambridge University Library Ee. iii. 59; a French Life of S. Edward the Confessor, written and illuminated in England, dedicated to Queen Eleanor of Provence, and probably presented to her at the restoration of Westminster Abbey in 1245. The coronation here intended is that of Edward, but the youthful figure of the king is probably a portrait of Henry III.

CONSECRATION OF A BISHOP 269

From Matthew Paris's "Vitæ Duarum Offarum," MS. Cotton Nero D. i. (British Museum); probably by Matthew's own hand.

HENRY III. SAILING TO BRITANNY, 1230 (*MS. Roy.* 14 *C. vii.*) 270

HUBERT DE BURGH IN SANCTUARY AT MERTON, 1232 (*MS. Roy.* 14 *C. vii*). . 271

HENRY III. CARRYING THE HOLY BLOOD IN PROCESSION TO WESTMINSTER (*MS. C. C. C. Camb. xvi.*) 271

These illustrations are from drawings by Matthew Paris. In 1247 Henry received from the Holy Land a crystal vessel said to contain some drops of the Blood of Christ. The King carried it in procession to Westminster on S. Edward's Day, October 13.

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MARRIAGE OF HENRY III. (*MS. Roy.* 14 *C. vii.*) 272
By Matthew Paris

A ROYAL MARRIAGE (*MS. Cott. Nero D. i.*) 273
Probably by Matthew Paris.

EDMUND, SON OF HENRY III., IN HIS CRADLE, 1244 (*MS. Roy.* 14 *C. vii.*) . 273
By Matthew Paris.

KING AND COURT (*MS. Cott. Nero D. i.*) 274
Probably by Matthew Paris.

CONSECRATION OF ARCHBISHOP EDMUND (*MS. Roy.* 14 *C. vii.*) 275
This illustration and the three following are from drawings by Matthew Paris.

HENRY III. SAILING HOME FROM GASCONY, 1243 (*MS. Roy.* 14 *C. vii.*) . . 276

LEGATINE COUNCIL IN LONDON, 1237 (*MS. Roy.* 14 *C. vii.*) 277

MATTHEW PARIS AT THE FEET OF THE VIRGIN AND CHILD (*MS. Roy.* 14 *C. vii.*) . . . . . *To face p.* 278

THE PAPAL COURT (*MS. Camb. Univ. Lib. Ee. iii.* 59) 279

FOUNDATION OF A MINSTER (*MS. Cott. Nero D. i.*) 280, 281
Probably by Matthew Paris.

JOHN OF WALLINGFORD 283
Monk of St. Alban's, 1231–1258, and writer or transcriber of the Chronicle (MS. Cotton Julius D. vii., British Museum) in which this portrait is inserted, probably by Matthew Paris.

A FRANCISCAN (*MS. C. C. C. Camb. xvi.*) 284
By Matthew Paris.

ALEXANDER HALES, FRANCISCAN 287
From a MS. in Cambridge University Library, Mm. v. 31—a contemporary, possibly autograph, MS. of a Commentary on the Apocalypse by Alexander of Hales, who is here portrayed in his Franciscan habit, and in the act of receiving the Holy Communion. Born at Hales in Gloucestershire, Alexander studied in Paris and became a famous teacher of philosophy. He joined the order of S. Francis in 1228 and died in 1250.

SIMON DE MONTFORT 289
From a glass-painting in a window of Chartres Cathedral, c. 1231.

SEAL OF SIMON DE MONTFORT 291
From an impression in the British Museum.

KINGS IN ARMOUR (*MS Camb. Univ. Lib. Ee. iii.* 59) 293
This illumination represents a single combat between Eadmund Ironside and Cnut. It is here given as an illustration of armour and horse-trappings c. 1245.

THE TOWER OF LONDON 295
From a reproduction in "Vetusta Monumenta" of "A true and exact draught of the Tower Liberties, surveyed in the year 1597 by Gulielmus Hayward and J. Gascoyne," to illustrate "A Description of the Tower . . . made by direction of Sir John Peyton." There is every reason to believe that the Tower and its surroundings were (save for the guns) virtually unaltered since the thirteenth century.

KING OF FRANCE 297
An illumination inserted at the end of a Psalter, MS. Roy. 2 A. xxii. (British Museum). It is of the thirteenth century, and is supposed to represent a French king, from the fleur-de-lis on the robe.

VIEW OF LEWES, FROM THE DOWNS NEAR MOUNT HARRY 299
Mount Harry, popularly supposed to be named after Henry III., is the highest point of the Downs north-west of Lewes. The castle stood on the north side of the town, the priory on the south.

KNIGHT IN ARMOUR (*MS. Roy.* 2. *A. xxii.*) 303

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THE VIRGIN AND CHILD (*MS. Roy. 2. A. xxii.*) . . . . . *To face p.* 305

FACSIMILE FROM RED BOOK OF HERGEST 307
This book, now in the Bodleian Library, but belonging to Jesus College, Oxford, contains the best existing text of the Mabinogion. It is a fine Welsh MS. of the fourteenth century. The page here given is the opening of the story of Geraint and Enid.

MAP TO ILLUSTRATE THE WELSH WARS OF WILLIAM RUFUS AND HENRY I. From Mr. Freeman's "William Rufus." 310

KEEP OF BRIDGENORTH CASTLE 311
Built by Robert of Belesme in 1101-2; known as "the leaning tower of Bridgenorth," the castle having been blown up by the Parliamentary troops in the Civil War, and the tower thus thrown out of perpendicular.

CARDIFF CASTLE 312
The polygonal shell-keep was probably built by Earl Robert of Gloucester, son of Henry I. and son-in-law and successor to Robert Fitz-Hamo. The mound on which it stands was either Fitz-Hamo's own work, or was already there before his time. The rest of the building here shown, a gate-tower leading to the keep, dates from the early fifteenth century.

PEMBROKE CASTLE 314
The finest example in England of a very rare type of military architecture. The keep is not a shell, as circular keeps usually are, but a real donjon, as solid as the square keeps of Richmond or Rochester. It was built by the De Clares or the Marshals, early in the thirteenth century.

WELSH FOOTSOLDIER AND ARCHER 315
From an entry-book of Edward I.'s time, formerly among the documents pertaining to the Treasury of Receipt of Exchequer, and kept in the Chapter-house at Westminster; now transferred to the Public Record Office, where the book is known as Chapter-house Liber A.

LADY CHAPEL, GLASTONBURY 316
Glastonbury abbey church was burnt down in 1184. The rebuilding was begun at once, and the first part completed was the Lady Chapel at the west end. In the fifteenth century it became better known as the chapel of S. Joseph of Arimathea, who was regarded as the original founder of the church on whose site it stood—the "ancient church" beside which Ine had reared his abbey (see p. 67). Its architecture is extremely interesting; Norman ornamentation is combined with a French type of capitals and mouldings to produce a style which as a whole is thoroughly English, a peculiarly graceful form assumed in Somerset, and especially at Glastonbury, by the transition from Romanesque to Gothic which was taking place in the later years of Henry II.

LLANTHONY PRIORY, GLAMORGANSHIRE 317
An Austin priory, founded in 1108. The establishment was removed to Gloucester in 1139, but the old house (near Abergavenny) lived on as a cell to the new one, and was rebuilt c. 1200-1220. It is an interesting example of a peculiar type of Transition architecture, seen in its perfection in South Wales.

GRIFFIN ESCAPING FROM THE TOWER 318
Griffin, a son of Llewelyn ap Jorwerth, was betrayed by his brother David to the English, and imprisoned in the Tower. In 1243 he tried to escape, but the rope broke and he fell and broke his neck. The drawing is by Matthew Paris (MS. Corpus Christi College Cambridge xvi.).

REMAINS OF BISHOP'S PALACE, S. DAVID'S 319
Built c. 1342 by Gower, who was bishop 1328-1347. The finest specimen of a peculiar and very beautiful type of Decorated architecture, of which Bishop Gower seems to have been the inventor, and which may be traced in several other buildings in Pembrokeshire.

CONWAY CASTLE 321
Begun 1285, and finished before the death of Edward I.

CAERNARVON CASTLE 321
Built 1283-1322.

GREAT SEAL OF EDWARD I. 323

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THE CHANCELLOR'S SEAL BAG (*Journal of Archæological Association*) 325
Sculptured on the tomb of Walter de Merton, in Rochester Cathedral. Walter died in 1277.

SEAL OF STATUTE MERCHANT, GLOUCESTER, 1307—27 (*Collection of Society of Antiquaries*) 327
Under the Statute of Merchants, issued in 1283 and re-issued in 1285, merchants could have their debts enrolled before the Mayor of London or of some other appointed town; the obligation was sealed with the seals of the debtor and of the king, and if the debtor failed to pay in due time it served as a warrant for his attachment. The seal here figured bears the image not of Edward I. but of his son, and was made for the purposes of this statute under Edward II.

SEAL OF WILLIAM MORAUNT (*Archæological Journal*) 328
This seal, representing the owner's manor-house, is attached to a deed dated June, 1272, whereby William Moraunt grants to Peter Picard one acre of land at Otford, in Kent.

MANOR-HOUSE, ACTON BURNELL, SHROPSHIRE (*Archæological Journal*) 328
Built by Robert Burnell, Bishop of Bath and Chancellor to Edward I. The king's license to crenellate is dated 1283; the Parliament of Acton Burnell therefore was probably not held in the new manor-house, which could hardly have been finished in a year, but, according to local tradition, in a neighbouring building still called "the Parliament-house," of which only the two end gables now remain.

SIR JOHN D'ABERNON, 1277 (*Macklin, "Monumental Brasses"*) 332
This is said to be the earliest existing English brass. It is in Stoke D'Abernon Church, Surrey.

MAN WITH BOW AND ARROWS, WOMAN WITH DISTAFF, FOURTEENTH CENTURY 333
From a Psalter known as Queen Mary's (MS. Roy. 2 B. vii., British Museum). This and the two following illustrations are given here to show the dress of English peasants in the time of the Edwards.

BOB-APPLE (*MS. Roy. 2 B. vii.*) 334

CLUB-BALL 334
From MS. Roy. 10 E. iv. (British Museum), a splendid copy of the Decretals, once the property of S. Bartholomew's Priory, Smithfield. The margins are covered with illustrations of fables, &c., added by an English hand to a MS. written for French use, early in the fourteenth century. The game here represented seems to be a variety of club-ball, though what the players hold are not exactly clubs.

TOLL-HOUSE, GREAT YARMOUTH (*Journal of Archæological Association*) 335
This building, of which the greater part dates from the thirteenth century, was called the Toll-house, from the great chamber on the first floor where the bailiffs received their tolls. It "was also called the Host-house, because in the great chamber the hosts, to whom foreign fishermen entrusted the sale of their herrings, were accustomed to assemble and pay their "heighning money," being the difference between the "tide price" fixed by the Corporation when the fish was first landed and the selling price; which difference the Corporation claimed as part of the town revenue. Hence the above apartment was also called the *Heighning Chamber*. Beneath the main building is an underground room, 20 feet long, 12 wide, and 16 high, called "the hold," originally used as a dungeon into which all prisoners were thrust without distinction. It had a huge beam placed along the centre, with iron rings at intervals, to which prisoners were chained" (Palmer, "Perlustration of Great Yarmouth," ii. 241); a "gaol for prisoners and malefactors" having been granted to the town by Henry III. in 1261. This prison was in use till the beginning of the present century. The great chamber also served for the weekly Borough Court (held ever since John's time) and for the trial of prisoners before the bailiffs. Since 1622 it has also been used instead of the old Guildhall for the meetings of the Corporation, and for the Assizes.

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TOWN-WALL AND TOWER, KING'S LYNN 336

From an engraving, in William Taylor's "Antiquities of King's Lynn," of a drawing made just before the wall was taken down. From the close resemblance of the arches to some still remaining at Castle Rising, and known to be of the early thirteenth century, it is believed that the Lynn walls were of about the same date. They were possibly built by Savaric de Mauléon, to whom John intrusted the fortification of Lynn in 1216.

SEAL OF ROCHESTER, C. 1300 (*Society of Antiquaries*) 337

Obverse, S. Andrew, patron saint of the cathedral and town; reverse, a very good representation of Rochester Castle.

OLD BRISTOL BRIDGE 338

Built in 1247; taken down 1762-3, when there were found, inside one of the piers, remnants of timber construction which had evidently formed part of a still older wooden bridge, round which the new piers were built. The bridge appeared to have been originally designed to have houses on it, though none of those actually remaining could be traced further back than Edward IV. The view here reproduced from Seyer's "Memorials of Bristol" was taken from a drawing made shortly before the demolition.

SEAL OF DOVER, 1305 (*Society of Antiquaries*) 339

Obverse, S. Martin, the patron saint of the town, cutting his cloak in halves to share it with a beggar; reverse, a ship, the usual emblem of a sea-port.

SCEPTRE OF THE LORD MAYOR OF LONDON (*Jewitt and Hope, "Corporation Plate"*) 340

Every year, when a new Lord Mayor of London is elected, this sceptre is formally handed to him by the City Chamberlain, who is its custodian. Except for this annual ceremony, it is only used on great occasions of state, such as a coronation, when it is carried by the Lord Mayor. It is 1 foot 6 inches long, made of crystal mounted in gold. The gold head, in the form of a coronet composed of alternate crosses and fleurs-de-lis rising from a fillet set with large pearls, rubies and sapphires, dates from the fifteenth century, as is shown by the royal arms (France modern and England quarterly) on the flat top; while the large glass knot in the middle of the shaft was inserted about fifty years ago in the place of an earlier one. But the shaft and base are of far older date. They are of crystal, cut into spiral grooves, along each of which runs a thread of gold wire, and adorned with bands of gold, each encircled by a ring of pearls. These pearls are set in a manner peculiar to Byzantine work, being strung on gold wire. It is therefore quite possible that this shaft dates from before the Norman conquest of England, and has been in continuous use not only from the very beginning of the London mayoralty, but even from the days of the Portreeves, down to the present time.

MOOT HORN OF THE CORPORATION OF FAVERSHAM (*from a photograph*) . . . 341

This horn served for the calling of local assemblies. It is one of the oldest existing moot-horns, and dates from the early fourteenth century.

S. ETHELBERT'S GATE, NORWICH (*from a photograph*) 343

This is one of two gates leading from the town into the Cathedral precincts or Close. The citizens of Norwich and the monks of the Cathedral monastery were constantly at strife as to disputed jurisdiction, tolls, market-rights, and so forth, and in 1272 there was a furious fight, in which the monastery was burnt, the church plundered, and the monks were all slaughtered or put to flight. The prior gathered troops at Yarmouth and retaliated upon the town; for more than two years the strife went on; at last King Edward enforced a pacification, gave the monks leave to make new gates to their Close and to keep them closed at their pleasure, and ordered the citizens to pay 500 marks yearly for six years towards the cost of the new building. S. Ethelbert's Gate was built accordingly in 1275. It took its name from a neighbouring church, which had also been burnt in 1272. Over the gate was a chapel, with a window on the east side; the side here figured is the western, facing the town, and this had originally four small windows, now blocked up, which served as loopholes to shoot from in case of attack. The lower part of the gateway is of stone, the upper part of faced and squared flint, with stone tracery let in; this has been restored, but exactly after the old pattern.

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ELEANOR OF CASTILE (*Stothard*, "*Monumental Effigies*") 346
From her tomb in Westminster Abbey.

TWO KNIGHTS TILTING, AND HERALDS BLOWING TRUMPETS (*MS. Roy.* 10 *E. iv.*). 348

A ROYAL BANQUET, A.D. 1338–44 348
From MS. Bodleian Misc. 264, the Romance of Alexander, illuminated A.D. 1338–44 by Jehan de Grise, a French artist, probably working in England.

SIR GEOFFREY LOUTRELL, HIS WIFE AND DAUGHTER-IN-LAW 349
Sir Geoffrey Loutrell, of Irnham, Lincolnshire, was born 1276, and died 1345. His wife, Agnes de Sutton, holds his jousting-helmet and his banner; the lady who holds his shield is either Beatrice Scrope, wife of their eldest son Andrew, or her sister Constance, wife of the second son, Geoffrey. Both these couples were married as children in 1319; the date of the illumination therefore must lie between that year and the death of Agnes, in 1340. The MS. is a Psalter, written for Sir Geoffrey, as the inscription above this picture shows. From the Loutrells it passed to Lord William Howard, Warden of the Western Marches under Elizabeth, and bears his autograph. It finally went to the Weld family, of Lulworth Castle, Dorset. The illustrations from it given here are copied from the reproductions in "Vetusta Monumenta."

EDINBURGH CASTLE, FROM THE SOUTH 352
From Slezer's "Theatrum Scotiæ," a survey of the castles of Scotland made by a Dutch officer under William and Mary, 1693. The present castle, begun by Edward III. in 1344, became a royal residence of the Stuarts, who added to it greatly throughout the fourteenth, fifteenth, and early sixteenth centuries. The earlier castle had been demolished by Bruce, all but S. Margaret's Chapel (see p. 357).

MAP OF SCOTLAND IN 1290 . . . . . *To face p.* 351

CHESSMEN, SCANDINAVIAN, FOUND IN THE ISLE OF LEWIS 354
These specimens belong to the remains of six or more different sets of chessmen, which are now in the British Museum. They are Scandinavian work of the twelfth or thirteenth century, beautifully carved in walrus-tusk, and some of them stained red. They illustrate the costume of northern kings, queens, bishops, and warriors of the time.

S. LUKE, FROM S. MARGARET'S GOSPEL-BOOK 356
This book, now in the Bodleian Library, belonged to S. Margaret, Queen of Scotland, and was probably used by her at the services in the abbey-church which she founded at Dunfermline. The illuminations of the four Evangelists, one of which is here reproduced, are English work of the eleventh century, of a Byzantine type.

S. MARGARET'S CHAPEL, EDINBURGH CASTLE 357
Built by Margaret for her private chapel; here engraved from a photograph.

WEST DOOR OF ABERBROTHOCK ABBEY CHURCH 358
This abbey (near S. Andrews) was founded by William the Lion, King of Scots, in honour of S. Thomas of Canterbury. Its monks were of the order of Tiron. This doorway must be one of the earliest portions of the building, which was begun in 1178 and finished in 1233.

NEW, OR SWEETHEART ABBEY, KIRCUDBRIGHTSHIRE 360
A Cistercian house, founded in 1275 by Dervorgilla of Galloway, John Balliol's mother, from whom he derived his claim to the Scottish crown. Dervorgilla's husband, another John Balliol, had died in 1269, and she had caused his heart to be embalmed and placed in an ivory casket, which she carried about with her always, and ordered to be laid upon her own heart when she was buried (1290) in this church, thence called Sweetheart Abbey.

CAERLAVEROCK CASTLE (*after J. M. W. Turner*) 362
Caerlaverock is in Dumfriesshire; it stands on a peninsula in the Solway. It was rebuilt about 1400, but on the plan of the older castle as described in the contemporary poem on the Siege of Caerlaverock, 1300.

THE CORONATION-CHAIR, WESTMINSTER ABBEY (*from a photograph*) 364

STIRLING (*after J. M. W. Turner*) 365

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SCOTTISH FOOT-SOLDIER, *temp.* EDWARD I. 366
From Chapter-house Liber A, Public Record Office.

FELLING A TREE (*MS. Cott. Nero D. i.*) 369
Probably drawn by Matthew Paris.

WINDMILL, A.D. 1338-44 (*MS. Bodl. Misc.* 264) 370

TRIAL BY BATTLE 372
From a fragment of an Assize Roll, undated, but belonging to the reign of Henry III., and preserved in the Public Record Office. The sketch represents a judicial combat between Walter Bloweberme and Hamo le Stare. Walter was an approver; *i.e.* a criminal who had confessed his crime, and been pardoned on condition of denouncing his accomplices and vanquishing them in combat. He denounced, amongst others, Hamo le Stare as having been concerned with him in a robbery at Winchester. Hamo denied the charge; a judicial combat took place; Hamo was defeated, and hanged accordingly.

SEAL OF EXETER, C. 1170 (*Society of Antiquaries*) 374
Interesting from its representation of the Guildhall.

HALL OF S. MARY'S GILD, LINCOLN (*from a photograph*) 375
This hall stands in the lower town of Lincoln, and is now vulgarly called John of Gaunt's Stables. The history of the gild to which it belonged is obscure, and there is no documentary evidence of it before 1250; the building however is undoubtedly of the twelfth century.

SEAL OF GILD MERCHANT, GLOUCESTER, C. 1200 376
The device on this seal is a conventional representation of one of the city gates. The engraving is lent by Mr. W. H. St. John Hope.

BAKERS, A.D. 1293 377
From the Assisa Panis, xxi. Ed. I—xvi. Hen. VI., a folio volume belonging to the Corporation of London, written on parchment, and containing entries relating to the Assize of Bread by the civic authorities from 1293 to 1438. The sketch here reproduced shews a baker standing at his oven-door, and a fraudulent baker being drawn to the pillory with a short-weight loaf hung round his neck. The bakers were among the very first craftsmen to form themselves into gilds.

BAKERS AND COOKS, A.D. 1338-44 (*MS. Bodl. Misc.* 264) 378
The cooks were a separate craft, almost as important as the bakers. In this picture the first group are making bread, the second roasting fowls.

COOKING OUTSIDE A TAVERN, A.D. 1388-44 (*MS. Bodl. Misc.* 264) 378
To illustrate the hostellers' craft.

VINTNERS, A.D. 1338-44 (*MS. Bodl. Misc.* 264) 379
Treading grapes and filling wine-barrels; an illustration of the vintners' craft.

IRON-WORKERS, A.D. 1338-44 (*MS. Bodl. Misc.* 264) 379
This forge is exactly like those now used by the nail and chain-makers in the Black Country, whose work is still carried on under the rude conditions of primitive industry. The fire, under a stone canopy, is kept alive by bellows attached to a pulley fixed at the back of the chimney, and a boy mounted on the wooden framework of the pulley works the bellows with his foot. The "lorimers," iron and coppersmiths, were very early associated in a craft-gild.

ARMOURERS, 1338-44 (*MS. Bodl. Misc.* 264) 380
An illustration of one of the most important crafts of the Middle Ages. Three of the workmen seem to be making various pieces of armour; sundry tools lie on the table, and there is a curious double bellows.

WEIGHING AND LADING, A.D. 1338-44 (*MS. Bodl. Misc.* 264) 380
In the trading towns, especially in the sea-ports, the Porters and Measurers were employed by the community, and ropes supplied to them from the town-funds.

WINDLASS, EARLY FOURTEENTH CENTURY (*MS. Roy.* 10 *E. iv.*) 381

MONEY-BOX OF THE CORDWAINERS OF OXFORD (*Archæological Journal*) . . . 382
A box, nine inches in height, of wood, seemingly elm, with five iron hoops, two locks, and a chain. Its date is unknown; it seems to have been disused in 1587. The Cordwainers' Gild began under Henry I.

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ENTRANCE TO CHOIR OF OLD S. PAUL'S, LONDON . . . . . } 384
CHURCH OF S. FAITH UNDER S. PAUL'S . . . . . }

From engravings by W. Hollar, 1657. St. Paul's Cathedral was rebuilt 1087—1128, and restored after a fire in 1136; the eastern limb and the tower were again rebuilt 1220—1240; in 1255—1283 the fabric was lengthened eastward; a wooden spire crowned it in 1314. The round-arched work in the transept walls belongs to the first or second of these periods of building, the choir to the third, and the screen to the last. An old church of S. Faith, which stood at the east end of S. Paul's, was demolished in 1256 to make room for lengthening the choir of the cathedral; the crypt under the new buildings was made to serve as a parish church in its stead.

WEST FRONT OF OLD S. PAUL'S 385

A sketch in MS. Lambeth 1106, early fourteenth century.

OPENING OF THE TOMB OF EDWARD THE CONFESSOR 386

This scene, from MS. Camb. Univ. Libr. Ee. iii. 59, which shews the shrine as it was in 1245, represents the opening of Edward's tomb in 1102 by Abbot Gilbert of Westminster and Bishop Gundulf of Rochester, to see whether the story of the incorruption of the body was true. The king is meant for Henry I., but is probably another likeness of Henry III.

VENICE (*frontispiece to MS. Bodl. Misc.* 264, part iii.) 387

The official account in the Bodleian attributes this French History of Marco Polo's travels to an English scribe and a French artist, late in the fourteenth century. According to the high authority of Mr. R. Holmes, Librarian at Windsor Castle, MS. and illuminations are English work of the fifteenth century.

IRON SCREEN ON TOMB OF ELEANOR OF CASTILE IN WESTMINSTER ABBEY . 387

From a photograph. This screen was wrought by an Englishman, Master Thomas of Leighton, in 1293. The price paid to him for it was twelve pounds, paid in three instalments.

BRIDGE OVER THE ESK AT DANBY, CLEVELAND 388

Built late in the fourteenth century by Neville, Lord Latimer, whose arms are carved on it. Now known as the Duck Bridge, from having been repaired in the last century by a man named Duck.

CARTS, A.D. 1338—44 (*MS. Bodl. Misc.* 264) 390, 391

SATIRE ON THE JEWS OF NORWICH, TEMP. HENRY III. 392

The clerk who engrossed the Jews' Roll 17 Henry III. (Public Record Office) has enlivened its margin with this sketch. Isaac of Norwich, a famous Jew of the time, is represented with a crown to symbolize his importance, and with three faces, to indicate the more than double-dealing with which his race were credited; a head with three faces was indeed the symbol employed to represent a usurer on the labels of the chests in the Exchequer. The chief of a group of demons bears the name of Dagon; a little imp with a forked tongue seems to be instigating a Jew to use a false balance; another demon is mocking at a Jew nicknamed Nolle-mokke, and at a Jewess called Avegay, whose figure is interesting as showing the dress of the Jewish women.

CHURCH IN LONDON FOR CONVERTED JEWS, A.D. 1233 392

A drawing by Matthew Paris, in his autograph Historia Anglorum, MS. Roy. 14 C. vii. (British Museum). In 1233 Henry built in London a home for converted Jews. They were to be maintained partly by the foundation, partly by their own labour, but without servile work; they lived by rule, and had a chaplain or master to direct them. This mastership was annexed to the office of Keeper of the Rolls in 1377, and the church of the "Domus Conversorum" was represented by the Rolls Chapel till its demolition in 1897.

AARON OF COLCHESTER 393

A caricature of a Jew of Colchester—"Aaron filius Diaboli"—from the Forest Roll, Essex, 5 Ed. I. (Public Record Office).

MUSICIANS AND AUDIENCE, A.D. 1338—44 396

This and the five following illustrations of music in the fourteenth century are from MS. Bodl. Misc. 264. The portative was a wind instrument with keyboard and bellows.

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VIOL AND HARP, A.D. 1338—44 396

HORN-PLAYER, A.D. 1338—44 . . . . . } 397

CITTERN-PLAYER, A.D. 1338—44 . . . . . }

DRUMMER, A.D. 1338—44 397

BAGPIPER, A.D. 1338—44 398

DAVID PLAYING ON BELLS (*MS. Roy. 2 B. vii.*) 398

MORRIS-DANCE, A.D. 1338—44 (*MS. Bodl. Misc.* 264) 399

CHILDREN CATCHING BUTTERFLIES WITH THEIR HOODS, A.D. 1338—44 (*MS. Bodl. Misc.* 264) 399

LADY AND YOUTH PLAYING DRAUGHTS, EARLY FOURTEENTH CENTURY (*MS. Roy. 2 B. vii.*) 400

BED AND CRADLE, EARLY FOURTEENTH CENTURY (*MS. Roy. 2 B. vii*) 402

CARVED CHEST IN CHEVINGTON CHURCH, SUFFOLK (*Gage, "History of Suffolk"*) 403
Dates from the time of Edward II. or Edward III.

SEAL OF ROBERT BRUCE, KING OF SCOTS 405
From an impression, in the British Museum, of Robert's second Great Seal.

STIRLING CASTLE 407
From Slezer's "Theatrum Scotiæ," 1693. The castle has been almost entirely rebuilt since Bruce's time, but the walls are on the old lines. Under the Stuarts it became a royal residence, and the interior buildings, palace, Parliament-House, &c., date from James III., IV., and V.

SIEGE OF CARLISLE BY THE SCOTS, 1315 (*Archæological Journal*) 409
A facsimile of the initial letter of a charter granted to Carlisle by Edward II. in 1316.

WEST DOOR OF ELGIN CATHEDRAL 411
This church, burnt down in 1270, was rebuilt early in the fourteenth century. It is by far the grandest and the most beautifully decorated of all the Scottish Cathedrals. Such a church, built in the very midst of the War of Independence, in a remote town, beyond the Grampians and 200 miles from the English border, is a speaking witness to the growth of a national civilization unaffected by English influence.

BERWICK-UPON-TWEED (*after J. M. W. Turner*) 413

CORONATION OF A KING . . . . . *To face p.* 414
A facsimile, greatly reduced, of an illumination in MS. Corpus Christi College Cambridge xx. It is English work of the early fourteenth century, and may represent either Edward II. or Edward III.

SCHOOL, A.D. 1338—44 (*MS. Bodl. Misc.* 264) 415

CHAPEL ON WAKEFIELD BRIDGE (*Archæological Journal*) 416
The chapels so often built on bridges seem to have served as resting-places for travellers as well as for purposes of devotion. That at Wakefield, one of the few still remaining, was built shortly before A.D. 1358, when Edward III. granted ten pounds a year for two chantry priests serving "the chapel of S. Mary, newly built on Wakefield Bridge." The bridge has been widened and the chapel restored, but without altering its architectural character.

WINCHESTER MARKET CROSS 417
Built under Edward III.

CONSTANTINOPLE (*Loutrell Psalter*) 418
Illustrates an English artist's idea of Constantinople c. 1340, and also a group dancing to tabor and pipe.

GEOFFREY CHAUCER 419
Painted shortly after Chaucer's death, by his friend and disciple Occleve, in the margin of his book "De Regimine Principum" (MS. Harleian 4866, British Museum).

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THE CANTERBURY PILGRIMS 420, 423, 424, 425, 426, 427, 428, 429

From the Ellesmere MS. of the "Canterbury Tales," early fourteenth century; here reproduced from Dr. Furnivall's edition, published by the Chaucer Society.

DRINKING-HORN AT QUEEN'S COLLEGE, OXFORD (*Skelton*, "*Oxonia antiqua restaurata*") 432

This horn was given to Queen's College by its foundress, Philippa of Hainault, wife of Edward III. It holds two quarts, and is a real horn, semi-transparent like tortoise-shell, ornamented with gold; the eagle on the lid is hollow.

SPINNING AND BLOWING FIRE, EARLY FOURTEENTH CENTURY (*MS. Roy.* 10 *E. iv.*) 433

Here the woman uses a spinning-wheel, instead of the older distaff.

BOAT WITH RUDDER, 1338–44 (*MS. Bodl. Misc.* 264) 433

An early example of a real rudder such as is now used, instead of the primitive contrivance figured in pp. 11, 115, 116, 127, 145, 147.

GOLD NOBLE OF EDWARD III. 434

A new coin, struck in 1344; the ship commemorates the victory at Sluys in 1340.

MEETING OF EDWARD III. AND PHILIP OF FRANCE, 1331 435

From MS. Roy. 20 C. vii. (British Museum), a French "Chronique de St. Denys," late fourteenth century.

SHOOTING AT BUTTS, c. 1340 (*Loutrell Psalter*) 438

SEA-FIGHT, EARLY FOURTEENTH CENTURY (*MS. Roy.* 10 *E. iv.*) 441

From a comment made in the Debate between the Heralds of England and France, 1458–61, it appears that the English victories at sea were gained in spite of great disadvantages involved in the English mode of naval warfare; for while the English ships, according to the French herald, were only armed with archers using the long-bow, who fought on the upper deck, where they were exposed to great danger from the enemy, the French cross-bowmen could shoot under cover from the forecastle or stern-castle of their ships.

TILTING ON THE WATER, EARLY FOURTEENTH CENTURY (*MS. Roy.* 2 *B. vii.*) 441

ENGLISH SOLDIERS SCALING A FORTRESS IN GASCONY (*MS. Roy.* 14 *D. iv.*) . 442

This picture, from a copy of Froissart's "Chronicle," made in Flanders in the fifteenth century, illustrates the medieval practice of depicting scenes from the past in the costume of the present. The soldiers represent those of Edward III., but their accoutrement is that of the artist's own time; their salade helmets and articulated breast and back-plates belong to the fifteenth century, and are quite different from the armour of the Black Prince.

MAP OF FRANCE AT TREATY OF BRETIGNY . . . . . *To face p.* 444

THE HOUSE OF LORDS UNDER EDWARD I. 445

From an engraving in Pinkerton's "Iconographia Scotica" of a drawing formerly in the College of Arms, London. This drawing dates from the reign of Edward IV., and represents the House of Peers as it was then supposed to have sat in 1277, the only year of Edward I.'s reign when it was attended both by the King of Scots and by the Prince of Wales. The Archbishop of Canterbury sits on the right of Alexander of Scotland, the Archbishop of York on the left of Llewelyn of Wales; the clerk behind Alexander holds the deed of homage for the Scot king's English lands; the two clerks behind Llewelyn are probably papal envoys. The outer row of mitred figures on the left are nineteen mitred abbots; the inner row, and two figures just below the Archbishop of York, are eight bishops. Twenty lay peers sit on the right; the chancellor and judges on the woolsack in the middle. The meaning of the crowned figure just below Llewelyn is unknown.

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BRASS OF SIR JOHN HARSYCK AND KATHERINE, HIS WIFE, A.D. 1384 (*Boutell, "Monumental Brasses"*) 446

In Southacre Church, Norfolk. Shows the armour of a knight and the dress of a lady of the time.

BRASS OF ROBERT ATTELATHE, MAYOR OF LYNN 447

This figure is given to show the burgher in his robes of office. Robert Attelathe was Mayor of Lynn in 1374, and died in 1376. The brass on his tomb, formerly in S. Margaret's Church, Lynn, is here copied from W. Taylor's "Antiquities of Lynn."

CROZIER OF WILLIAM OF WYKEHAM (*from a photograph*) 449

Bequeathed by him to New College, Oxford (which he founded), and now in the chapel.

EFFIGY OF WILLIAM OF WYKEHAM, ON HIS TOMB (*Britton, "Winchester Cathedral"*) 450

JOHN WYCLIF (*portrait at Knole*) 453

POPE AND CARDINALS (*MS. Add.* 23923, *British Museum*) 454

This illumination is of Italian workmanship; it forms the headpiece to a copy of the Decretals of Boniface VIII., who died in 1303. The Pope, however, is represented wearing the triple tiara, which was not yet in use in Boniface's time, and the MS. dates from about 1380.

RIDING TO A TOURNAMENT . . . . . }
A TOURNAMENT . . . . . } 457

These two scenes are from MS. Roy. 19 C. i. (British Museum) "Li Breviari d'Amors," written in the South of France in the fourteenth century. The first illustrates the description in the text, of the ladies in male apparel riding to the place of tourney; the second pictures the tournament itself; and the artist has added a significant comment in the figures of the demons blowing their trumpets to greet the ladies, and directing the blows of the knights.

TOMB OF ARCHBISHOP PECKHAM (*Britton, "Canterbury Cathedral"*) 458

A fine example of English art, A.D. 1313.

HALL OF MAYFIELD PALACE, SUSSEX 459

Mayfield was a manor-house of the Archbishops of Canterbury, and the great hall was built by Archbishop Islip, c. 1350. It is here figured from a drawing made in 1783 by S. H. Grimm (MS. Add. Burrell 5671, British Museum); since then it has been restored and is now a Roman Catholic church. The back of the Archbishop's chair, of stone carved with a diaper pattern, still remains against the eastern wall.

GATEWAY OF THORNTON ABBEY, LINCOLNSHIRE 462

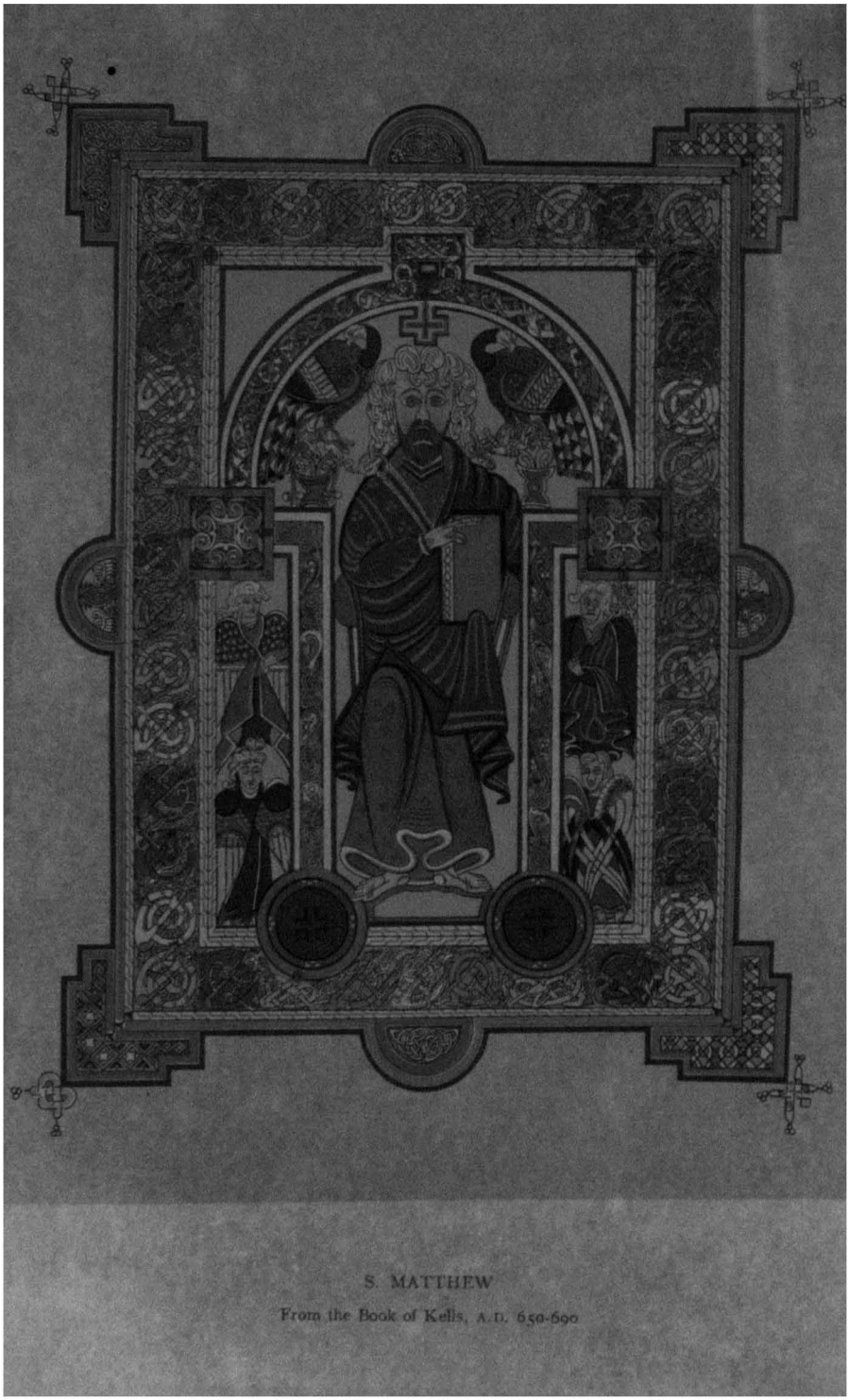
An early example of a brick building with stone dressings; built soon after 1382.

PREACHING IN THE OPEN AIR, 1338—44 (*MS. Bodl. Misc.* 264) 464

From pulpits such as this Wyclif's "poor preachers" must have addressed such groups as the one depicted here.

NEW COLLEGE, OXFORD, AND ITS HUNDRED CLERKS 467

From MS. New College, Oxford, cclxxxviii., a panegyric on William of Wykeham by Thomas Chandler, Warden of Winchester College 1450—3, of New College 1453—4, and Canon and Chancellor of Wells 1454—1481; presented by him to Thomas Bekynton, Bishop of Wells 1443—1465, who bequeathed it to New College, of which he too had been a member. The picture represents the College and a hundred of its most distinguished scholars, among whom are William of Wykeham, Archbishops Chichele and Waynflete of Canterbury and Cranley of Dublin, Bekynton, and Chandler himself.



S. MATTHEW

From the Book of Kells, A.D. 650-690

A SHORT HISTORY

OF

THE ENGLISH PEOPLE

CHAPTER I

THE ENGLISH KINGDOMS, 607—1013

Section I.—Britain and the English

[*Authorities.*—For the constitution and settlement of the English, see Kemble's "Saxons in England" and especially the "Constitutional History of England" by Dr. Stubbs. Sir Francis Palgrave's History of the English Commonwealth is valuable, but to be used with care. A vigorous and accurate sketch of the early constitution may be found in Mr. Freeman's History of the Norman Conquest, vol. i. See also "The Making of England" and "The Conquest of England" by J. R. Green.]

Old England

FOR the fatherland of the English race we must look far away from England itself. In the fifth century after the birth of Christ, the one country which we know to have borne the name of Angeln or the Engleland lay in the district which we now call Sleswick, a district in the heart of the peninsula which parts the Baltic from the northern seas. Its pleasant pastures, its black-timbered homesteads, its prim little townships looking down on inlets of purple water, were then but a wild waste of heather and sand, girt along the coast with sunless woodland, broken here and there by meadows which crept down to the marshes and the sea. The dwellers in this district, however, seem to have been merely an outlying fragment of what was called the Engle or English

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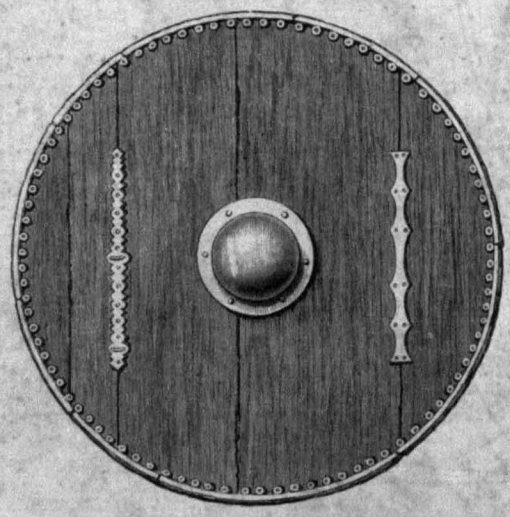
folk, the bulk of whom lay probably along the middle Elbe and on the Weser. To the north of the English in their Sleswick home lay another kindred tribe, the Jutes, whose name is still preserved in their district of Jutland. To the south of them a number of German tribes had drawn together in their home-land between the Elbe and the Ems, and in a wide tract across the Ems to the Rhine, into the people of the Saxons. Engle, Saxon, and Jute all belonged to the same Low German branch of the Teutonic family; and at the moment when history discovers them, they were being drawn together by the ties of a common blood, common speech, common social and political institutions. Each of them was destined to share in the conquest of the land in which we live; and it is from the union of all of them when its conquest was complete that the English people has sprung.

The English People

Of the temper and life of the folk in this older England we know little. But, from the glimpses which we catch of them when conquest had brought them to the shores of Britain, their political and social organization must have been that of the German race to which they belonged. The basis of their society was the free man. He alone was known as "the man," or "the churl;" and two phrases set his freedom vividly before us. He was "the free-necked man," whose long hair floated over a neck that had never bent to a lord. He was "the weaponed man," who alone bore spear and sword, for he alone possessed the right which in such a state



SHIELD, BEFORE A.D. 450.
Jutish or Danish.
Worsaae, "Industrial Arts of Denmark."

of society formed the main check upon lawless outrage, the right of private war. Among the English, as among all the races of mankind, justice had originally sprung from each man's personal action. There had been a time when every freeman was his own avenger. But even in the earliest forms of English society of which we catch traces this right of self-defence was being modified and restricted by a growing sense of public justice. The "blood-wite," or compensation in money for personal wrong, was the first

MAILCOAT, BEFORE A.D. 450.
Jutish or Danish.
Worsaae, "Industrial Arts of Denmark."

SILVER HELMET, BEFORE A.D. 450.
Jutish or Danish.
Worsaae, "Industrial Arts of Denmark."

effort of the tribe as a whole to regulate private revenge. The freeman's life and the freeman's limb had each on this system its legal price. "Eye for eye," ran the rough customary code, and "limb for limb," or for each fair damages. We see a further step towards the recognition of a wrong as done not to the individual man, but to the people at large, in another custom of early date. The price of life or limb was paid, not by the wrong-doer to the man he wronged, but by the family or house of the wrong-doer to the family or house of the wronged. Order and law were thus made to rest in each little group of English people upon the blood-bond which knit

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its families together; every outrage was held to have been done by all who were linked by blood to the doer of it, every crime to have been done against all who were linked by blood to the sufferer from it. From this sense of the value of the family bond, as a means of restraining the wrong-doer by forces which the tribe as a whole did not as yet possess, sprang the first rude forms of English justice. Each kinsman was his kinsman's keeper, bound to protect him from wrong, to hinder him from wrong-doing, and to suffer with and pay for him, if wrong were done. So fully was this principle recognized that, even if any man was charged before his fellow-tribesmen with crime, his kinsfolk still remained in fact his sole judges; for it was by their solemn oath of his innocence or his guilt that he had to stand or fall.

PART OF A HELMET, IRON OVERLAID WITH BRONZE, REPRESENTING A NORTHERN WARRIOR.
Montelius, "Civilization of Sweden."

The English Society

The blood-bond gave both its military and social form to Old English society. Kinsmen fought side by side in the hour of battle, and the feelings of honour and discipline which held the host together were drawn from the common duty of every man in each little group of warriors to his house. And as they fought side by side on the field, so they dwelled side by side on the soil. Harling abode by Harling, and Billing by Billing; and each "wick" or "ham" or "stead" or "tun" took its name from the kinsmen who dwelt together in it. The home or "ham" of the Billings would be Billingham, and the "tun" or township of the Harlings would be Harlington. But in such settlements, the tie of blood was widened into the larger tie of land. Land with the German race seems at a very early time to have become the accompaniment of full freedom. The freeman was strictly the freeholder, and the exercise of his full rights as a free member of the community to which he belonged was inseparable from the possession of his

"holding." The landless man ceased for all practical purposes to be free, though he was no man's slave. In the very earliest glimpse we get of the German race we see them a race of land-holders and land-tillers. Tacitus, the first Roman who sought to know these destined conquerors of Rome, describes them as pasturing on the forest glades around their villages, and ploughing their village fields. A feature which at once struck him as parting them from the civilized world to which he himself belonged, was their hatred of cities, and their love even within their little settlements of a jealous independence. "They live apart," he says, "each by himself, as woodside, plain, or fresh spring attracts him." And as each dweller within the settlement was jealous of his own isolation and independence among his fellow settlers, so each settlement was jealous of its independence among its fellow settlements. Of the character of their life in this early world, however, we know little save what may be gathered from the indications of a later time. Each little farmer commonwealth was girt in by its own border or "mark," a belt of forest or waste or fen which parted it from its fellow villages, a ring of common ground which none of its settlers might take for his own, but which sometimes served as a death-ground where criminals met their doom.

SILVER CUP.
Danish.
Montelius, "Civilization of Sweden."

EARTHENWARE EWER.
Scandinavian.
Montelius, "Civilization of Sweden."

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and was held to be the special dwelling-place of the nixie and the will-o'-the-wisp. If a stranger came through this wood, or over this waste, custom bade him blow his horn as he came, for if he stole through secretly he was taken for a foe, and any man might lawfully slay him. Inside this boundary the "township," as the village was then called from the "tun" or rough fence and trench that served as its simple fortification, formed a ready-made fortress in war, while in peace its entrenchments were serviceable in the feuds of village with village, or house with house. Within the village we find from the first a marked social difference between two orders of its indwellers. The bulk of its homesteads were those of its freemen or "ceorls;" but amongst these were the larger homes of "eorls," or men distinguished among their fellows by noble blood, who were held in an hereditary reverence, and from whom the leaders of the village were chosen in war time, or rulers in time of peace. But the choice was a purely voluntary one, and the man of noble blood enjoyed no legal privilege among his fellows. The holdings of the freemen clustered round a moot-hill or sacred tree where the community met from time to time to order its own industry and to frame its own laws. Here plough-land and meadow-land were shared in due lot among the villagers, and field and homestead passed from man to man. Here strife of farmer with farmer was

HORNS, FIFTH CENTURY, FOUND AT GALLEHUS, NORTH JUTLAND.
Worsaae, "Industrial Arts of Denmark."

settled according to the "customs" of the township as its "elder men" stated them, and the wrong-doer was judged and his fine assessed by the kinsfolk; and here men were chosen to follow headman or ealdorman to hundred court or war. It is with a reverence such as is stirred by the sight of the head-waters of some mighty river that one looks back to these tiny moots, where the men of the village met to order the village life and the village industry, as their descendants, the men of a later England, meet in Parliament at Westminster, to frame laws and do justice for the great empire which has sprung from this little body of farmer-commonwealths in Sleswick.

The English Religion

The religion of the English was the same as that of the whole German family. Christianity, which had by this time brought about the conversion of the Roman Empire, had not penetrated as yet among the forests of the North. Our own names for the days of the week still recall to us the gods whom our fathers worshipped. Wednesday is the day of Woden, the war-god, the guardian of ways and boundaries, the inventor of letters, the common god of the whole conquering people, whom every tribe held to be the first ancestor of its kings. Thursday is the day of Thunder, or, as the Northmen called him, Thor, the god of air and storm and rain; as Friday is Frea's-day, the god of peace and joy and fruitfulness, whose emblems, borne aloft by dancing maidens, brought increase to every field and stall they visited. Saturday may commemorate an obscure god Sætere; Tuesday the dark god, Tiw, to meet whom was death. Behind these floated dim shapes of an older mythology; Eostre, the goddess of the dawn, or of the spring, who lends her name to the Christian festival of the Resurrection; "Wyrd," the death-goddess, whose memory lingered long in the "weird" of northern superstition; or the Shield-Maidens, the "mighty women" who, an old rime tells us, "wrought on the battle-field their toil, and hurled the thrilling javelins." Nearer to the popular fancy lay deities of wood and fell, or the hero-gods of legend and song; "Nicor," the water-sprite, who gave us our water-

HEAD OF THUNDER.
Stephens, "Thunor the Thunderer."

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nixies and "Old Nick"; "Weland," the forger of mighty shields and sharp-biting swords, whose memory lingers in the stories of "Weyland's Smithy" in Berkshire; while the name of Ailesbury may preserve the last trace of the legend of Weland's brother, the sun-archer Ægil. But it is only in broken fragments that this mass of early faith and early poetry still lives for us, in a name, in the grey stones of a cairn, or in snatches of our older song; and

BRACTEATES REPRESENTING NORTHERN DIVINITIES.
Worsaae, "Industrial Arts of Denmark."

the faint traces of worship or of priesthood which we find in later history show how lightly it clung to the national life.

Britain

From Sleswick and the shores of the Northern Sea we must pass, before opening our story, to a land which, dear as it is now to Englishmen, had not as yet been trodden by English feet. The island of Britain had for nearly four hundred years been a province of the Empire. A descent of Julius Cæsar revealed it (B.C. 55) to the Roman world, but nearly a century elapsed before the Emperor Claudius attempted its definite conquest. The victories of Julius Agricola (A.D. 78—84) carried the Roman frontier to the Firths of Forth and of Clyde, and the work of Roman civilization followed hard upon the Roman sword. Population was grouped in cities such as York or Lincoln, cities governed by their own municipal officers, guarded by massive walls, and linked

together by a network of roads, which extended from one end of the island to the other. Commerce sprang up in ports like that of London; agriculture flourished till Britain was able at need to supply the necessities of Gaul; its mineral resources were explored in the tin mines of Cornwall, the lead mines of Somerset and Northumberland, and the iron mines of the Forest of Dean. The wealth of the island grew fast during centuries of unbroken peace, but the evils which were slowly sapping the strength of the Roman Empire at large must have told heavily on the real wealth of the province of Britain. Here, as in Italy or Gaul, the population probably declined as the estates of the landed proprietors grew larger, and the cultivators sank into serfs whose cabins clustered round the luxurious villas of their lords. The mines, if worked by forced labour, must have been a source of endless oppression. Town and country were alike crushed by heavy taxation, while industry was fettered by laws that turned every trade into an hereditary caste. Above all, the purely despotic system of the Roman Government, by crushing all local independence, crushed all local vigour. Men forgot how to fight for their country when they forgot how to govern it.

Such causes of decay were common to every province of the Empire; but there were others that sprang from the peculiar circumstances of Britain itself. The island was weakened by a disunion within, which arose from the partial character of its civilization. It was only in the towns that the conquered Britons became entirely Romanized. Over large tracts of country the rural Britons seem to have remained apart, speaking their own tongue, owning some traditional allegiance to their native chiefs, and even retaining their native laws. The use of the Roman language may be taken as marking the progress of Roman civilization, and though Latin had wholly superseded the language of the conquered peoples in Spain or Gaul, its use seems to have been confined in Britain to the townsfolk and the wealthier landowners without the towns. The dangers that sprang from such a severance between the two elements of the population must have been stirred into active life by the danger which threatened Britain from the North. The Picts who had been sheltered from Roman conquest by the fastnesses of the Highlands were roused in their

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turn to attack by the weakness of the province and the hope of plunder. Their invasions penetrated to the heart of the island. Raids so extensive could hardly have been effected without help from within, and the dim history of the time allows us to see not merely an increase of disunion between the Romanized and un-Romanized population of Britain, but even an alliance between the last and their free kinsfolk, the Picts. The struggles of Britain, however, lingered on till dangers nearer home forced the Empire to recall its legions and leave the province to itself. Ever since the birth of Christ the countries which lay round the Mediterranean Sea, and which then comprehended the whole of the civilized world, had rested in peace beneath the rule of Rome. During four hundred years its frontier had held at bay the barbarian world without—the Parthian of the Euphrates, the Numidian of the African desert, the German of the Danube or the Rhine. It was this mass of savage barbarism that at last broke in on the Empire as it sank into decay. In the western dominions of Rome the triumph of the invaders was complete. The Franks conquered and colonized Gaul. The West-Goths conquered and colonized Spain. The Vandals founded a kingdom in Africa. The Burgundians encamped in the border-land between Italy and the Rhone. The East-Goths ruled at last in Italy itself. And now that the fated hour was come, the Saxon and the Engle too closed upon their prey.

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It was to defend Italy against the Goths that Rome in 410 recalled her legions from Britain. The province, thus left unaided, seems to have fought bravely against its assailants, and once at least to have driven back the Picts to their mountains in a rising of despair. But the threat of fresh inroads found Britain torn with civil quarrels which made a united resistance impossible, while its Pictish enemies strengthened themselves by a league with marauders from Ireland (Scots as they were then called), whose pirate-boats were harrying the western coast of the island, and with a yet more formidable race of pirates who had long been pillaging along the British Channel. These were the English. We do not know whether it was the pressure of other tribes or the example of their German brethren who were now moving in a general attack on the Empire from their forest homes, or simply the barrenness of their coast, which drove the hunters, farmers,

BOAT FOR FOURTEEN PAIRS OF OARS, FOUND AT NYDAM, JUTLAND.
Montelius "Civilization of Sweden."

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fishermen, of the English tribes to sea. But the daring spirit of their race already broke out in the secresy and suddenness of their swoop, in the fierceness of their onset, in the careless glee with which they seized either sword or oar. "Foes are they," sang a Roman poet of the time, "fierce beyond other foes, and cunning as they are fierce; the sea is their school of war, and the storm their friend; they are sea-wolves that live on the pillage of the world." To meet the league of Pict, Scot, and Saxon by the forces of the province itself became impossible; and the one course left was to imitate the fatal policy by which the Empire had invited its own doom while striving to avert it, the policy of matching barbarian against barbarian. The rulers of Britain resolved to break the league by detaching from it the freebooters who were harrying her eastern coast, and to use their new allies against the Pict. By the usual promises of land and pay, a band of warriors from Jutland were drawn for this purpose in 449 to the shores of Britain, with their chiefs, Hengest and Horsa, at their head.

Section II.—The English Conquest. 449—577

[*Authorities for the Conquest of Britain.*—The only extant British account is that of the monk *Gildas*, diffuse and inflated, but valuable as the one authority for the state of the island at the time, and as giving, in the conclusion of his work, the native story of the conquest of Kent. I have examined his general character, and the objections to his authenticity, &c., in two papers in the *Saturday Review* for April 24 and May 8, 1869. The Conquest of Kent is the only one of which we have any record from the side of the conquered. The English conquerors have left brief jottings of the conquest of Kent, Sussex, and Wessex, in the curious annals which form the opening of the compilation now known as the "English Chronicle." They are undoubtedly historic, though with a slight mythical intermixture. We possess no materials for the history of the English in their invasion of Mid-Britain or Mercia, and a fragment of the annals of Northumbria embodied in the later compilation which bears the name of Nennius alone throws light upon their actions in the North. Dr. Guest's papers in the "Origines Celticæ" are the best modern narratives of the conquest.] (The story has since been told by Mr. Green in "The Making of England.")

The English in Thanet

It is with the landing of Hengest and his war-band at Ebbsfleet on the shores of the Isle of Thanet that English history begins. No spot in Britain can be so sacred to Englishmen as that which

first felt the tread of English feet. There is little indeed to catch the eye in Ebbsfleet itself, a mere lift of higher ground, with a few grey cottages dotted over it, cut off nowadays from the sea by a reclaimed meadow and a sea-wall. But taken as a whole, the scene has a wild beauty of its own. To the right the white curve of Ramsgate cliffs looks down on the crescent of Pegwell Bay; far away to the left, across grey marsh-levels, where smoke-wreaths mark the sites of Richborough and Sandwich, the coast-line bends dimly to the fresh rise of cliffs beyond Deal. Everything in the character of the ground confirms the national tradition which fixed here the first landing-place of our English fathers, for great

EBBSFLEET.

as the physical changes of the country have been since the fifth century, they have told little on its main features. It is easy to discover in the misty level of the present Minster marsh what was once a broad inlet of sea parting Thanet from the mainland of Britain, through which the pirate-boats of the first Englishmen came sailing with a fair wind to the little gravel-spit of Ebbsfleet; and Richborough, a fortress whose broken ramparts still rise above the grey flats which have taken the place of this older sea-channel, was the common landing-place of travellers from Gaul. If the war-ships of the pirates therefore were cruising off the coast at the moment when the bargain with the Britons was concluded, their disembarkation at Ebbsfleet almost beneath the walls of