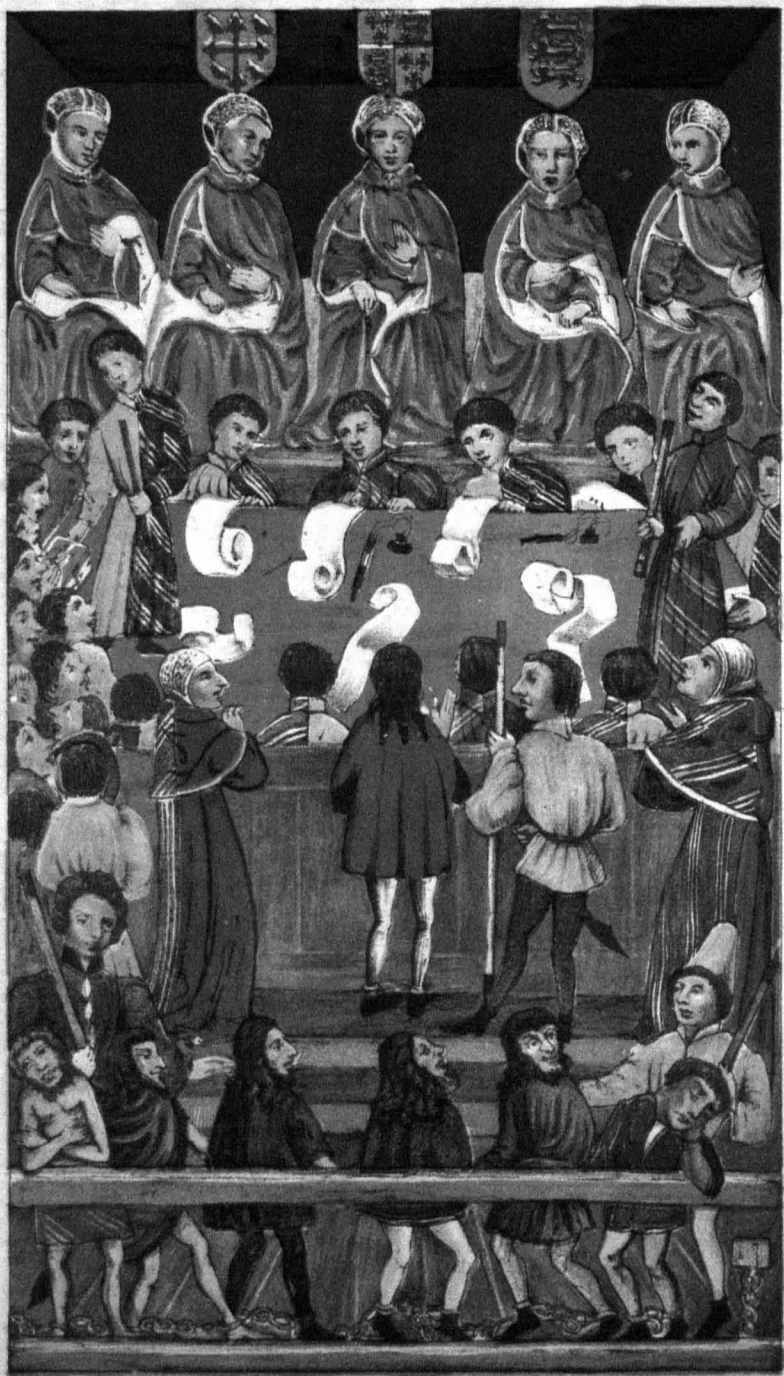


A SHORT HISTORY  
OF THE  
ENGLISH PEOPLE





COURT OF KING'S BENCH

*Temp. HENRY VI.*

*Archæologia: from a contemporary illumination.*

110.A.38.

A SHORT HISTORY  
OF THE  
ENGLISH PEOPLE

BY  
J. R. GREEN M.A.



ILLUSTRATED EDITION  
EDITED BY MRS. J. R. GREEN AND MISS KATE NORGATE

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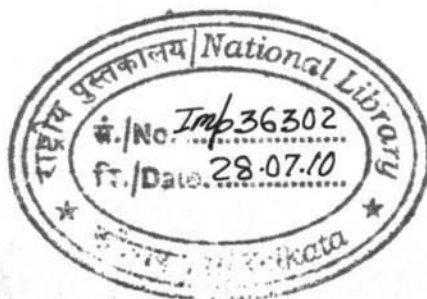
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From an engraving in Dean Stanley's "Memorials of Canterbury." The painting is in a window, of 13th century work, in Trinity Chapel; it is one of a group of medallions representing a vision seen by Abbot Benedict of Peterborough, who is portrayed lying on a couch, while the martyr, clad in full pontificals, appears to him issuing from his shrine. The shrine itself is figured not as the original one existing at the time of the vision, but as that which was erected shortly after, which stood facing this very window until 1540, and of which no other authentic picture now remains. It stood upon a	

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stone or marble platform resting on arches supported by six pillars; in the open spaces between the pillars sick persons would place themselves to obtain a cure by proximity to the relics of the saint. The shrine itself was of wood, covered with plates of gold, and adorned with raised bands or ribs, interspersed with quatrefoils and semi-circles; in these were set the most valuable of the gems offered by pilgrims. The intermediate surfaces were covered with a trellis-work of gold wire, to which lesser jewels were attached. The body lay inside the shrine and could be exposed to view by opening a door at the end, through which the saint is seen emerging in the picture.	
DESIDERIUS ERASMUS ( <i>after Albert Dürer</i> ) . . . . .	600
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ARCHBISHOP WARHAM ( <i>picture by Holbein, at Lambeth Palace</i> ) . . . . .	603
CORONATION OF HENRY VIII. . . . .	604
Initial letter of the Islip Roll, a MS. representing the funeral of Islip, Abbot of Westminster, A.D. 1532; now in the collection of the Society of Antiquaries. The reproductions here given from this Roll are copied from those in "Vetusta Monumenta."	
OLD GRAMMAR SCHOOL, TAUNTON . . . . .	606
Built by Bishop Fox of Winchester, who was lord of the manor, temp. Henry VIII., and endowed by William Walbec, whose will was proved in the reign of Mary. The school buildings are now used as municipal offices, and have been considerably altered. The view here given is reproduced by permission of the Somerset Archæological Society, from a drawing in the Pigott collection, made before the alterations took place.	
TITLE-PAGE OF LUCIAN <i>περὶ διψάδων</i> , 1521 . . . . .	607
Printed by John Sibercht, Cambridge; an early specimen of printing at Cambridge, and of printing in Greek characters in England.	
SALT-CELLAR AT CORPUS CHRISTI COLLEGE, OXFORD ( <i>Skelton, "Oxonia antiqua restaurata"</i> ) . . . . .	608
Of silver gilt, relieved with purple enamel, part of which is now worn off. A curious transparent stone is set in the centre of the crown of leaves at the top, and pearls hang from the ends of the large drooping leaves, from the open-work beneath, and from the beaks of the pelicans. The pelican was the armorial bearing of Bishop Fox, and his initials are among the decorations of the vessel; it was doubtless given by him to the College, which he founded.	
CHRIST CHURCH (CARDINAL) COLLEGE, OXFORD . . . . .	609
Facsimile of a drawing (now in the Bodleian Library) by Neele, an Oxford artist, 1566. Except a small view in the background of Holbein's portrait of Wolsey (in the hall at Christ Church), this is the earliest extant representation of the college as it was left by Wolsey and Henry. It shows the Great Quadrangle before the tower above the west gate was built, and before the tower at the south-west corner was pulled down. This last was built by Wolsey; the exact time of its demolition is unknown. Henry VIII., when he completed the college after Wolsey's fall, changed its name to Christ Church.	
THE "HARRY GRACE-A-DIEU" . . . . .	612
In August 1512 the finest ship which England then possessed, the Regent or Sovereign of England, 1,000 tons, with 700 men on board, was burnt in a fight with the French fleet off the coast of Brittany. Henry VIII. determined to have in its stead a yet finer ship, and the "Harry Grace-à-Dieu" was built in consequence. It was of 1000 tons, and carried 349 soldiers, 301 mariners, and 50 gunners, and was so splendid that it was said "the like had never been seen in England." This drawing is from "A Declaration of the Royal Navy of England," written and illuminated by Anthony Anthony, an officer of the Ordnance, for Henry VIII. in 1546, and now among the Pepys MSS. at Magdalene College, Cambridge. It is here copied from a reproduction in "Archæologia."	

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ARTILLERY IN ACTION, TEMP. HENRY VIII. . . . .	613
From an English MS. treatise on Artillery, MS. Cotton Vespasian A. xvii. (British Museum).	
CHICHESTER MARKET-CROSS ( <i>Vetusta Monumenta</i> ) . . . . .	614
Built A.D. 1500; here shown as it was in 1715.	
FRIAR'S STREET, WORCESTER . . . . .	615
These houses were built not later than Elizabeth's reign, probably earlier. This view is taken from Britton's "English Cities," published in 1830; the street has been altered since.	
HIGH STREET, SHREWSBURY . . . . .	617
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SIR THOMAS MORE ( <i>Picture of More Family, by Holbein</i> ) . . . . .	621
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From an engraving in Nichols's "Progresses of Queen Elizabeth" of an old drawing belonging to the Earl of Cardigan. Richmond Palace, now destroyed, was built by Henry VII., and seems to have been a fine example of the striking outline given to the palaces of the Renaissance by the grouping of pinnacles and towers.	
RURAL SCENE, A.D. 1496 . . . . .	626
From MS. Roy. 19 C. viii. (British Museum), a moral treatise entitled "L'Imaginayon de vraye Noblesse," written and illuminated at Shene by a Flemish scribe named Poulet, in 1496. The chapter to which this illumina- tion forms the frontispiece treats of "How Imagination by example and comparisons teaches princes and their knights the foresight and wisdom which they ought to have, to execute and do what Reason and Justice bid them," and the picture is partly allegorical, though the cart and its driver, and the group shooting at the butts, are drawn directly from the life of the time.	
RURAL DANCE . . . . .	627
From an illumination in the treaty between Henry VIII. and Francis I., 1527 (Chapter House Treaties, August 1527, Public Record Office).	
HORN AND BELT OF THE WAKEMAN OF RIPON ( <i>Archæological Journal</i> ) . . . . .	628
From 1400 to 1616 the chief officer of the town of Ripon bore the title of Wakeman. His badge of office was a horn and belt, which he wore on five days in the year—Candlemas, Easter Monday, Wednesday in Rogation week, Sunday after Lammas, and St. Stephen's day—thence called horning-days. It is now worn by the serjeant-at-mace, when he walks before the mayor on cere- monial occasions. Horn and Wakeman probably originated in a much earlier time, when the wakeman's first duty was to guard the town (which had no walls) from sudden attack, and the horn was the instrument by which warning of such attack was given to the townsfolk. A trace of this early state of things seems to lurk in a bye-law of the town in Elizabeth's time, enacting that "the Wakeman for the tyme beinge accordinge to auncient costome shall cause a Horne to be blowne by nighte during the Tyme he is in office at nyne of the clocke in the Eveninge at the foure corners of the Crosse in the market-shead, and immediately after to begin his Watche, and to keepe and continue the same till three or foure of the clocke in the Morninge;" i.e. the horn-blowing gave notice of the setting of the watch, and any robbery or breach of the peace committed during the hours of the watch the Wakeman was bound to make good, he being directly responsible for the efficiency of the watch. The present horn itself is probably the original one; it is 30 in. long, and is now covered with purple velvet and adorned with five silver bands; the two at the larger end are modern (1702), the others date from the 16th century, or earlier. The belt from which it hangs is of purple velvet, lined with silk, and adorned with thirty-eight badges of Wakemen and Mayors of Ripon. The earliest	



	of these dates from 1517. Horn and belt are connected by two short bands of velvet, also adorned with badges, dating c. 1515-1589, and by a silver chain from which hang a cross-bow, and a spur with a sharp rowel of Ripon steel.	PAGE
MARTIN LUTHER PREACHING . . . . .	From MS. Add. 4727 (British Museum), containing Luther's prayers (Latin), written in beautiful square characters, like early Italian printing. The illumination is beautifully coloured; the initials G. G. in the corner are supposed to represent a German artist, George Glockenthon.	631
CARDINAL WOLSEY ( <i>picture in the National Portrait Gallery</i> ) . . . . .		634
HAMPTON COURT PALACE; INTERIOR OF HALL . . . . .	From "Views of Hampton Court Palace," 1800. This hall was built by Henry VIII. in 1536-7, as appears by the monogram of Jane Seymour alternating with his own in the decorations.	636
HOLBEIN'S GATE, WHITEHALL ( <i>Vetusta Monumenta</i> ) . . . . .	The gate built between Westminster and Whitehall, when Whitehall became the king's property. It is said to have been designed by Holbein, and was of squared and polished flint, with stone ornaments inserted. It was pulled down in 1750.	637
CHARLES V. ( <i>picture by Titian</i> ) . . . . .		639
VIEW OF LONDON, TEMP. HENRY VII. . . . .	From MS. Roy. 16 F. ii. (British Museum), the Poems of Charles of Orleans written by a Flemish scribe, in England, under Henry VII. This picture shows admirably the pointed spires of the Tower; of these very few representations exist, as by 1543 they had been replaced by cupolas ( <i>see</i> illustration in p. 688). The spires are characteristic of continental castles, but are rare in England, except in modern imitations, such as Balmoral.	to face p. 640
"JACK OF NEWBURY" THE YOUNGER ( <i>Dent, "Annals of Winchcombe and Sudeley"</i> ) . . . . .	Son of John Smallwood, called Winchcombe from his birthplace, and "Jack of Newbury" from the place where he made his fortune and his reputation as "the most considerable clothier England ever beheld." He led to Flodden Field a hundred men "as well armed, and better clothed than any," all at his own cost. He once entertained Henry VIII. and Catharine of Aragon in his house at Newbury, and presented to the king a gilt bee-hive, filled with golden bees, and decorated with ornaments emblematic of the wealth and industry of the clothiers. On this occasion Henry offered him knighthood, but he declined. He died in 1520. This portrait, from a picture by Holbein, at Sudeley Castle, represents his eldest son, John, who received a grant of arms in 1549.	642
OLD HOUSE IN CLEVELAND, YORKSHIRE . . . . .	The Cleveland dales still contain examples of what was, throughout the Middle Ages and down to the middle of the 17th century, the common type of rural dwellings throughout England. The house here figured from Dr. Atkinson's "Forty Years in a Moorland Parish" is dated 1660; this, however, only marks the period when the side-walls were added to enclose a building of earlier date and of absolutely primitive character—the original hut which consisted simply of a steep-pitched roof planted directly on the ground, and whose form, bearing a rude likeness to that of the old Irish cell represented in p. 49, can still be traced in the wooden frame which supported its sloping sides. The structure of these buildings proves that down to the middle of the 17th century, at least in Cleveland, the majority of houses had neither fire-place nor chimney, but only a hearth, with a lateral escape for the smoke through holes or windows.	643
ALLEGORICAL REPRESENTATION OF THE BETROTHAL OF MARY TUDOR WITH A SON OF THE DUKE OF ORLEANS ( <i>Chapter House Treaty, August 1527</i> ) . . . . .		645
ALLIANCE OF HENRY VIII. AND FRANCIS I. ( <i>Chapter House Treaty, August 1527</i> ) . . . . .	This picture is also symbolical, as no personal meeting of the kings took place.	645
SEAL, MADE BY BENVENUTO CELLINI, FOR THE TREATY BETWEEN HENRY VIII. AND FRANCIS I., 1527 . . . . .	A large, solid gold seal, still attached to the treaty, in the Public Record Office. The obverse, here figured, bears the image and superscription of Francis; the reverse bears the royal arms of France.	646

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CLOCK GIVEN BY HENRY VIII. TO ANNE BOLEYN ( <i>Archæologia</i> ) . . . . .	648
Now at Windsor Castle. The clock is of silver-gilt, and was a wedding-present from Henry to Anne.	
HENRY VIII, A.D. 1530 . . . . .	651
From one of Wolsey's patents, among the "Chapter-house" documents in the Public Record Office.	
TRAITORS' GATE, TOWER OF LONDON . . . . .	653
A private entrance by water from the Thames, under a tower known as S. Thomas's Tower; great prisoners of state were usually conveyed by this way. The view here given is from a water-colour sketch by C. Tomkins, in the Crowle collection (British Museum).	
THE STADHUYS, MIDDELBURG ( <i>from an engraving by N. Vischer after P. H. Schut</i> ) . . . . .	655
THOMAS CROMWELL ( <i>Holland, "Heroologia"</i> ) . . . . .	656
THE MORE FAMILY . . . . .	658
A miniature, in the collection of Major-General F. E. Sotheby; painted by an artist unknown, late in the sixteenth or early in the seventeenth century, for Thomas More, grandson of the Chancellor. The left-hand portion is a slightly varied copy of the family group by Holbein (whence is derived the portrait of Sir Thomas in p. 621), and is thus an authentic representation of Sir John More (father of Sir Thomas) in his judge's robes, of Sir Thomas himself, his three daughters, his only son John, and John's wife, Anne Cresacre (who stands behind her father-in-law). To this group the painter of the miniature, in defiance of dates, has added a second, consisting of John More's son Thomas, his wife Mary Scrope, and two of their sons. The difference in costume between the two groups is noticeable; and the right-hand portion of the picture, despite its chronological incongruity, is interesting on account of the view in the background, of More's garden at Chelsea, with London in the distance.	
COURTIERS DANCING . . . . .	660
From an oil painting of the middle of the sixteenth century in the collection of Major-General F. E. Sotheby.	
HENRY VIII. READING . . . . .	663
From MS. Roy. 2 A. xvi. (British Museum), a Psalter written and illuminated for Henry's own use by "John Mallard, the King's spokesman, who also holdeth the pen."	
THOMAS CRANMER, ARCHBISHOP OF CANTERBURY ( <i>Picture in the National Portrait Gallery</i> ) . . . . .	665
HENRY VIII. ( <i>Picture by Holbein at Berkeley Castle</i> ) . . . . . to face p.	666
THE DOMUS CONVERSORUM, FOUNTAINS ABBEY . . . . .	668
Fountains Abbey, founded in 1132, was the third Cistercian house in England. The general arrangements of a mediæval monastery, and the peculiar features which distinguished the houses of the Order of Cîteaux, are strikingly illustrated in its ruins. Monastic buildings, of whatever Order, were usually grouped round a quadrangular cloister, the church being on the north side, the chapter-house on the east, and the refectory on the south. The Benedictines lived during the day chiefly in the large covered walks of their cloister, and occupied at night a dormitory built over its western side. The Cistercian cloister was comparatively small and unimportant; while outside its western walk, and often far beyond it, there ran a long building of two stories, called the Domus Conversorum. This was the abode of the lay-brethren who formed by far the most numerous, and in some respects the most important, part of a Cistercian community, since it was they who performed all its manual labour. The Domus Conversorum of Fountains, built towards the close of the twelfth century, is the largest known; it is nearly 300 feet long and 44 wide. The ground floor consisted of a vaulted room (here reproduced from a photograph) where the brethren lived and worked during the	

day ; above this was their dormitory, containing forty cells. Both stories had a communication with the church at their northern end. The choir-monks occupied a smaller building, on a similar plan, projecting from the south-eastern angle of the cloister, parallel with the southernmost part of the Domus Conversorum.	PAGE
COLCHESTER ABBEY CHURCH . . . . .	669
From a Chronicle of Colchester Abbey, written just before its dissolution (MS. Cotton Nero D. viii., British Museum).	
FUNERAL OF ABBOT ISLIP OF WESTMINSTER, A.D. 1542 ( <i>Islip Roll</i> ) . . . . .	670
An illustration of, probably, the last great ecclesiastical function connected with the monastic life of Westminster, that ever took place within its walls.	
BLACK FRIARS' PULPIT, HEREFORD . . . . .	672
This pulpit, or "preaching cross," built in the time of Edward III., stands in the middle of what was once the cloister-garth of a Dominican Priory, and is now the garden of an almshouse known as Coningsby Hospital. Only one other pulpit in the same open position exists, at Iron Acton in Gloucestershire. Those at Shrewsbury Abbey and at Magdalen College, Oxford, are built against side walls.	
TITLE-PAGE OF THE "GREAT BIBLE," 1539 . . . . .	674
SEAL OF WALSINGHAM PRIORY . . . . .	679
This seal (which dates from the twelfth or thirteenth century) is here copied from the impression attached to the convent's acknowledgment of the Royal Supremacy, September, 1534 (Public Record Office). The legend on the reverse, surrounding the Virgin and Child, consists of the first part of the angelic salutation, 'Ave Maria, gracia plena, Dominus tecum' ('Hail, Mary, full of grace, the Lord is with thee'). Familiar as the words must have been to the medieval engraver who made the original seal, he has oddly mis-spelt one of them ; the word which should be <i>plena</i> is very distinctly <i>pleda</i> .	
THE CHARTER-HOUSE, LONDON . . . . .	680
The Charter-house was granted in 1545 to Sir Edward North (who became Lord North in 1554). His son sold it in 1565 to the Duke of Norfolk. Forfeited by Norfolk's attainder in 1571, it was restored to his son, whom James I. created Earl of Suffolk, and who sold it to Thomas Sutton, a Lincolnshire gentleman who had been in the household of the Duke of Norfolk and in that of the Earl of Warwick. Sutton afterwards acted as Warwick's assistant in the fortification of Berwick, made a fortune from coal-mines in Durham, and in 1580 settled as a merchant in London. In June, 1611, he obtained the King's license to found, on the site of the old Charter-house, a "Hospital, house or place of abiding for the finding sustentation and relief of poore, aged, maimed, needy or impotent people," and a free school "for poor children or scholars," under the care of a Master, a preacher, a schoolmaster, and an usher, to be appointed by governors chosen according to rules laid down by Sutton himself. The school was removed to Godalming in 1872, the Hospital remains on its old site. The view here given, from a print published in 1755, shows the Charter-house as Sutton left it. For other illustrations of houses built on the ruins of monasteries see Kirtling Hall, p. 694, and Fountains Hall, p. 708.	
JOHN FISHER, BISHOP OF ROCHESTER ( <i>Drawing by Holbein, in the British Museum</i> ) . . . . .	681
YORK MINSTER . . . . .	683
JUDGE RIDING OUT OF COLCHESTER AFTER TRIAL OF ABBOT THOMAS BECHE, A.D. 1539 . . . . .	684
From MS. Egerton 2164 (British Museum), a survey of the lands of the Benedictine Abbey of S. John at Colchester, made c. 1540. Abbots Beche, of Colchester, Cook, of Reading, and Whiting, of Glastonbury, were accused of high treason in 1539, the real crime of all three being a refusal to surrender their houses. They were examined privately in the Tower, and then, as Cromwell in each case expressed it in his memoranda, "sent down to be tried and executed" in their respective counties (see p. 677). Beche was hanged Dec. 1, a fortnight after Whiting and Cook.	
MARGARET, COUNTESS OF SALISBURY ( <i>Picture in the collection of Lord Douington</i> ) . . . . .	686
THE TOWER OF LONDON . . . . .	688
Part of a view of London, drawn by Antony van Wyngaerde, c. 1543 ; now in the Sutherland collection (Bodleian Library).	

HENRY VIII. IN PARLIAMENT ( <i>Contemporary print in the British Museum</i> ) . . .	PAGE 693
KIRTLING HALL, CAMBRIDGESHIRE ( <i>Nichols, "Progresses of Queen Elizabeth"</i> ) . . .	694
Built by Edward North, a lawyer, who became Treasurer to Henry VIII., and afterwards Chancellor of the Court of Augmentations (created to receive and dispose of the "augmentations" accruing to the royal revenue from the dissolution of the monasteries). He bought the manor of Kirtling about 1530, and built the house before Henry's death. He was made Lord North in 1554, and died in 1564. For other illustrations of the rise of the gentry on the ruins of the monasteries see the Charter-house, p. 680, and Fountains Hall, p. 708.	
WILLIAM TYNDALE ( <i>Holland, "Heroologia"</i> ) . . . . .	696
HUGH LATIMER ( <i>Picture in National Portrait Gallery</i> ) . . . . .	698
SHRINE OF S. THOMAS DE CANTELUPE ( <i>Britton, "Hereford Cathedral"</i> ) . . .	701
S. Thomas de Cantelupe, Bishop of Hereford, is the last canonized Englishman. His shrine, erected in 1287—five years after his death, and twenty years before his canonization at Rome—is one of the three which alone remain in England. Those of S. Edward at Westminster and S. Frideswide at Oxford were broken up like the rest, but restored, the one under Mary (see p. 730), the other in the present century. Cantelupe's alone escaped untouched.	
SHRINE OF S. THOMAS OF CANTERBURY . . . . .	702
From a sketch temp. Henry VIII., in MS. Cotton Tiberius E. viii. (British Museum). The MS. has been damaged by fire, but enough of this leaf remains to show that the description there given of the shrine agreed with the representation of it in the window of Trinity Chapel (see pp. 598 and lxi.). The sketch represents, not the actual shrine, but the wooden canopy which ordinarily covered it, and was drawn up when it was to be exposed for the veneration of pilgrims. The iron chest at the foot of the sketch contained, according to the inscription, some of the "bones of Thomas Becket," which seem to be figured on the lid of the chest.	
SEAL OF THE CITY OF CANTERBURY, FOURTEENTH AND SIXTEENTH CENTURIES ( <i>Society of Antiquaries</i> ) . . . . .	704
The first of these illustrations shows the reverse of the seal whose obverse is figured above, p. 492. It represents the Martyrdom of S. Thomas, and bears the inscription, "Ictibus immensis Thomas qui corrui ensis, Tutor ab offensis urbis sit Cantuariensis." After the proclamation against S. Thomas in 1538, the Martyrdom and the legend were hammered out of the city seal, and the design figured below was put in their place. It may be noticed that one or two of the letters obstinately refused to disappear.	
RUINS OF THE AUGUSTINIAN PRIORY CHURCH OF WALSHINGHAM . . . . .	706
This and the two following views have been selected as representing the destruction which fell upon three of the greatest houses of the leading religious Orders in England. At the close of the Middle Ages the Augustinian priory of Walsingham in Norfolk was the most frequented place of pilgrimage in all England; even the shrine of S. Thomas at Canterbury scarcely rivalled in popular veneration the image of our Lady of Walsingham. In the reign of Henry III. it was already famous; Henry VIII. visited it as a pilgrim soon after his accession, walking barefoot from Barsham Hall, and presenting a costly necklace. The church had been rebuilt on a grand scale in the fifteenth century. In 1539 the monastery was dissolved; nothing is now left of it but some ruins of the conventual buildings, and the fragment of the east end of the church, here figured from the engraving in the "Monasticon Anglicanum."	
RUINS OF THE BENEDICTINE ABBEY CHURCH OF GLASTONBURY . . . . .	707
Founded by Ine, made illustrious by Dunstan (see pp. 67, 103—6), Glastonbury ranked second among the mitred abbeys of England; it had ranked first till the end of the twelfth century, when Pope Adrian IV. transferred the primacy to S. Alban's. East of the little chapel which occupied the site of the original British church (see pp. 316, xlvii.) stood the great abbey-church, whose rebuilding after the fire of 1184 was begun on such a magnificent scale that more than a century passed before it was ready for consecration, and its	



decoration and enlargement were scarcely completed two centuries later still. In the middle of the choir rose the supposed tomb of King Arthur (see p. 317); Eadmund the Magnificent and Eadmund Ironside lay one on each side of the high altar; behind it was the burial-place of Eadgar, over which a chapel was built in 1493—1524 by Abbot Richard Beere, and completed by his successor, Richard Whiting. In 1539 Whiting shared the fate of Abbots Beche of Colchester and Cook of Reading (see pp. 677, 684 and lxvi). He was hanged, according to local tradition, on the top of the Tor Hill which, with the tower on its summit, is seen in the background of the view here given (from the "Monasticon Anglicanum"). It is however more probable that the execution took place on a lower hill called Wirrall, which also overlooks the abbey. The sole remnants of the great church are the two eastern piers of the tower, and some fragments of the outer walls of choir, transepts and nave, still displaying in their ruin the peculiarly beautiful forms of the late Transition and Early Pointed architecture of Somerset.

RUINS OF THE CISTERCIAN ABBEY OF FOUNTAINS . . . . . 707

This view (from a photograph) shows portions of the three most important buildings now remaining at Fountains; the tower, the west end of the church, and the exterior of part of the Domus Conversorum, of which an interior view has been given in p. 668. Before the church is seen another specially Cistercian feature, the remains of a narthex or porch which, according to the custom of this Order, ran along the whole west front of the church. This too dates from the original construction in the twelfth century. The tower dates from 1494—1526; it stands in a place most unusual in a cruciform church—at the end of the north transept. The Cistercians were forbidden by their rule to build towers of greater height than was absolutely necessary to contain a bell. When therefore, relaxing their early strictness, they began to emulate other Orders in rearing lofty steeples, they found the construction of their churches ill fitted to receive such an increase of weight at the intersection, and were obliged to place it elsewhere.

FOUNTAINS HALL (*from a photograph*) . . . . . 708

Fountains Abbey, dissolved 1539, was granted next year to Sir Richard Gresham, whose son, Sir Thomas, built the first Royal Exchange at London. After Sir Thomas's death Fountains was sold, 1597, to Sir Stephen Proctor, who built this house out of the stones of the abbey, before 1623, when the lands were sold again. For other illustrations of houses built on the ruins of the monasteries see the Charter-house, p. 680, and Kirtling Hall, p. 694.

CORONATION PROCESSION OF EDWARD VI. . . . . 710

Part of a large contemporary picture formerly at Cowdray (now destroyed); reproduced by the Society of Antiquaries in 1787. The procession is here shown, on its way westward from the Tower to Westminster, passing Cheap-side Cross, which was built by Edward I. in memory of his wife, Eleanor, in 1290, rebuilt in 1441, and destroyed by order of Parliament (as a monument of superstition) in 1643. The large church seen on the left is meant for S. Mary at Bow; the pillar opposite to it is the Standard, inside which was a water-conduit, and before which criminals were executed.

CORONATION MEDAL OF EDWARD VI. (*British Museum*) . . . . . 711

A unique contemporary cast in lead, perhaps from a silver medallion which may have formed the centre of a plate or dish. It was obtained from a collection at Geneva.

SEAL OF GILD OF THE HOLY CROSS, BIRMINGHAM . . . . . 712

From a matrix in the collection of Miss Toulmin Smith. This gild was founded in 1392, by the bailiffs and commonalty of Birmingham; its members were to be "as well the men and women of the said town of Birmingham, as men and women of other towns and of the neighbourhood who are well disposed towards them"; its rulers were a master and wardens; it had a chantry with chaplains to celebrate divine service in S. Martin's Church; and it was to "do and find works of charity according as the ordering and will of the said bailiffs and commonalty shall appoint." Three wealthy citizens provided the

endowment in lands and rents. One of the good works done by this gild was the building of a "town-hall, otherwise called the gild-hall." Another was that, as the commissioners of Henry VIII. reported in 1546, "there be dyuers pore people ffounde, ayded and suckared of the seyde Gylde, as in money, Breade, Drynke, Coles; and whene any of them dye, thay be buryed very honestlye at the costes and charges of the same Gylde." Edward's commissioners in 1549 reported that "theare be relieved and mainteigned upon the possessions of the same guilde, and the good provision of the Mr. and bretherne thereof, xii poore persones, who have their howses rent free, and alle other kinde of sustenance, as welle floode and apparelle as alle other necessaryes. Also theare be mainteigned, with parte of the premisses, and kept in good Reparaciouns, two greate stone bridges, and divers ffole and daungerous high wayes; the charge whereof the towne of hitsellfe ys not habile to mainteign; So that the Lacke thereof wilbe a greate noysance to the kinges maties Subiectes passing to and from the marches of wales, and an vtter Ruine to the same towne—being one of the fayrest and moste profittable townes to the Kinges highnesse in all the Shyre." Nevertheless the gild was dissolved and its property confiscated, and Edward is glorified as the founder of a Free School which he established out of its plunder.

GRAMMAR SCHOOL, LUDLOW (*from a photograph*) . . . . . 713

This School is one of several good works for which Ludlow is indebted to a local confraternity, the Palmers' Gild, which claimed to date from Edward the Confessor, and certainly went back to the time of Henry III. It was a social or charitable gild, and had a chantry in the chapel of S. John the Evangelist in Ludlow parish church. This chantry was for 10 priests, who in Leland's day had "a fayre house at the west end of the Paroch Church Yard; and by it is an Hospital or almshouse of a 30 poore Folkes . . . maintained partly by the Fraternity, and partly by mony given for Obitts of men buried there in the Church." The tradition ran that the Confessor was once asked for alms by a beggar in a church dedicated to S. John, and having nothing else, gave him a ring off his finger. Two English palmers losing their way in Holy Land some time after met with an old man who gave them entertainment and sent them home to Edward with the identical ring, and a message that the beggar to whom he had given it was S. John himself, who now returned it as a token that within six months they would be together in Paradise. The Ludlow folk assured Leland that these palmers were Ludlow men, and that this was the origin of the Palmers' gild; in their chapel is a window picturing the legend (which is from the French "*Vie de S. Edouard*," 1245). The original patron saint of the gild however seems to be S. Andrew. The gild was surrendered under Edward VI., and made over to the corporation of Ludlow, which was bound to maintain its good works, the Grammar School being specially mentioned. This had been founded by the gild in the fourteenth century; the street front here represented dates from that time. For another illustration of gild property which passed into the hands of the mayor and burgesses see the Leicester Town Hall, p. 782.

SEAL OF LOUTH GRAMMAR SCHOOL, A.D. 1552 (*Journal of Archaeological Association*) . . . . . 715

MARY TUDOR (*Picture by Sir Antonio More in the Escorial*) . . . . . 717

CARVING IN THE TOWER OF LONDON (*Bayley, "History of the Tower"*) . . . . . 718

By John Dudley, Earl of Warwick, the Duke of Northumberland's eldest son, who was condemned to death with his father and his brother Guildford after the rising of 1553, but was reprieved and died in prison. His place of confinement was the Beauchamp tower, the part of the Tower of London in which State prisoners were usually lodged. While there he carved this design on the wall. The lion, bear and ragged staff are the badges of his family; from the inscription below, of which one line is unfinished, it seems that the flowers were meant to represent the names of his four brothers, Ambrose, Robert, Guildford, and Henry; the only one that can be identified is the rose, which doubtless stands for Ambrose.

GREAT SEAL OF PHILIP AND MARY (REVERSE) . . . . . 721

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CARDINAL POLE ( <i>picture by Sebastiano del Piombo, at the Hermitage, St. Petersburg</i> ) . . . . .	722
WESTGATE STREET, GLOUCESTER . . . . .	726
Bishop Hooper was confined in the upper room of the house with the two gables, before he was burned ; the burning took place just opposite the gate of the Cathedral precincts.	
NICHOLAS RIDLEY ( <i>picture in the National Portrait Gallery</i> ) . . . . .	727
SHRINE OF ST. EDWARD THE CONFESSOR . . . . .	730
Edward was canonized 1161, and on October 13, 1163, his body was solemnly translated from its tomb to a shrine built for it by Henry II. In 1269, when Henry III. had rebuilt Westminster Abbey, the second translation took place, Henry, his brother, and their sons carrying the coffin to its new shrine. After the dissolution of the monastery in January, 1540, the shrine was pulled down, its upper part, of gold set with precious gems, carried away, and the base, of Purbeck marble decorated with glass mosaic, greatly damaged ; the coffin was removed and hidden, seemingly by the monks themselves. In 1556 Mary re-established the Abbey ; Feckenham, the new Abbot, put the base of the shrine together again and added the cornice and wooden superstructure, beneath which the coffin was replaced, March 20, 1557.	
QUEEN ELIZABETH, A.D. 1558 . . . . .	732
Illuminated initial of Statutes of Order of St. Michael and St. George (Public Record Office).	
QUEEN ELIZABETH . . . . .	734
From a picture given by her to Sir Henry Sidney, and now at Penshurst.	
BOOK-COVER, SAID TO HAVE BEEN WORKED BY QUEEN ELIZABETH ( <i>British Museum</i> ) . . . . .	736
Embroidered in silver thread on black velvet. The book is "Orationis Dominice Explicatio," Geneva, 1583.	
WILLIAM CECIL, LORD BURLEIGH ( <i>Picture in National Portrait Gallery</i> ) . . . .	739
QUEEN ELIZABETH HAWKING ( <i>Turberville's "Booke of Falconrie," 1575</i> ) . . . .	740
A ROYAL PICNIC ( <i>Turberville's "Booke of Hunting," 1575</i> ) . . . . .	741
"HIEROGLYPHIKON BRYTANIKON," 1577 . . . . .	743
From the title-page of John Dee's "General and Rare Memorials pertayning to the perfecte Arte of Navigation," 1577. This "British Hieroglyphic" is at once a fine specimen of early English engraving, and an illustration of the way in which English sailors regarded their Queen. A light from Heaven streams down upon Elizabeth as she sits at the helm of the ship <i>Europa</i> , which she is steering towards the Tower of Safety ; a figure kneeling on the island-shore holds a scroll with the legend, "Fleet all ready," and points towards Victory, who stands on the summit of a rock holding out a wreath to the Queen, while an angel with a flaming sword hovers protectingly over the ships in the background.	
CUP OF THE GOLDSMITHS' COMPANY, LONDON ( <i>Shaw, "Dresses and Decorations"</i> ) . . . . .	744
Given by Queen Elizabeth to Sir Martin Bowes, a member of the Company, who was Lord Mayor of London at the time of her accession, 1558. It is of silver gilt studded with crystals, 1 ft. 7½ in. high, its greatest diameter 7½ in. The figure on the cover holds a shield charged with the arms of Bowes.	
QUEEN ELIZABETH AT PRAYER . . . . .	To face p. 747
Frontispiece to "Christian Prayers," &c., printed in London, 1569. The copy from which this illustration is taken (Lambeth Palace Library, 1049) has its frontispiece and borders coloured to imitate an illuminated MS. ; it probably belonged to the Queen herself.	

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MATTHEW PARKER, ARCHBISHOP OF CANTERBURY ( <i>from an engraving by George Vertue, 1729, of an old picture</i> ) . . . . .	749
SMAILHOLM TOWER, ROXBURGHSHIRE . . . . .	752
A good specimen of a Border-fortress, consisting of a strong keep-tower within a <i>barinkyn</i> or outer fortification, into which the cattle of the neighbourhood were driven upon any sudden alarm.	
SOUTH-EAST CORNER OF LADY CHAPEL, ROSSLYN . . . . .	753
The so-called "Chapel" of Rosslyn is really the eastern limb of what was originally designed to be a large cruciform church, attached to a college consisting of a provost, six prebendaries, and two singing-boys, founded in 1446 by William St. Clair, Earl of Orkney. The foundations of nave and transepts can still be traced, but the only part ever completed was the choir, and the Lady Chapel at its eastern end. The view here given is from an old lithograph kindly lent for the purpose by the Earl of Rosslyn; since it was made, the church, which had fallen into ruin after the Revolution, has been restored and refitted for service, whereby some of its original details are now somewhat obscured. The remarkably beautiful pillar, the easternmost on the south side of the Lady Chapel, is said to be a copy of one at Rome, but there is nothing like it at Rome now, and the design is probably of Spanish origin. The story goes that a model of the pillar was sent to Rosslyn, but the master-builder would not venture to copy it till he had seen the original, and went over sea for that purpose. On his return he found that one of his apprentices had done the work in his absence, and made from the model an exact counterpart of the pillar which he had gone so far to see. Furious with jealousy at his pupil's superior skill, he struck the lad dead on the spot. Three heads carved at the west end of the church are supposed to represent the master, the apprentice and his weeping mother. A vault under the church was the burial place of the St. Clairs, Earls of Orkney, who were lords of Rosslyn from the time of Malcolm Canmore. The stern temper of the old Scottish nobles showed itself in their manner of burial; down to the very end of the seventeenth century the head of the St. Clair family was never laid in a coffin, but was arrayed in his full armour and placed upright within the vault.	
KING'S COLLEGE, ABERDEEN, FRONT OF CHAPEL . . . . .	754
King's College was founded by King James IV. and Pope Alexander VI. in 1494; its constitution was drawn up by Bishop Elphinstone in 1505. The chapel is remarkable for its west window, round-headed with Flamboyant tracery, a combination peculiar to Scotch architecture of this period; and for its tower, surmounted by a fine specimen of another characteristic Scottish feature, the arched crown, formed of flying buttresses.	
CRAIGMILLAR CASTLE, INTERIOR OF KEEP . . . . .	758
Craigmillar (in the neighbourhood of Edinburgh) was the favourite abode of Mary Stuart after her return from France. Her suite lodged in a neighbouring village, which thence took the name of Petty France.	
JOHN KNOX ( <i>from an engraving by H. Hondius, in Verheiden's "Effigies," 1602</i> ). . . . .	760
CARVING IN THE TOWER, BY ARTHUR POOLE ( <i>Bayley, "History of the Tower"</i> ) . . . . .	761
Arthur Poole was great-grandson of George, Duke of Clarence, brother to Edward IV. In 1562 he and his brother Edmund were committed to the Tower on a charge of conspiring to place Mary Stuart on the English throne, marry her to Edmund, and restore Arthur to his great-grandfather's dukedom. They declared that they had been led astray by a conjuror, who told them that Elizabeth would die within a year. Elizabeth granted them their lives, but kept them in prison, where they both died. Their place of confinement was the Beauchamp Tower (see p. 718).	
THE STATES-GENERAL AT ORLEANS, 1561 . . . . .	763
From a pictorial history of the religious wars in France, by Tortorel and Perrissin, two French (and seemingly Huguenot) engravers who worked together c. 1569-1570. In the latter year their collected plates, with an explanation in German at the foot of each, were published under the title:	



"Der erste tail mancherlayen . . . historien von Krieg . . . in Frankreich."

In the plate here reproduced, A is the king; B, the queen-mother; C, the king's brother; D, the king's sister; E, the King of Navarre; F, the Duchess of Ferrara; G, the Duke of Guise (grand chamberlain); H, princes; I, cardinals; K, the Constable of France; L, the chancellor; M, the marshals; N, privy councillors; O, knights; P, the four secretaries of Estates; S, clergy; T, the Tiers-Etat; VV, nobles; X, Quintin, spokesman of the clergy, addressing the assembly.

- QUEEN MARY'S BEDCHAMBER, HOLYROOD PALACE . . . . . 765  
 Holyrood Palace, built by James IV. and James V., was burnt together with the adjoining abbey early in Mary's reign. She restored it on a grander scale, taking in a part of the site of the abbey. It became the favourite abode of her son; was again almost destroyed by Cromwell's soldiers in the Civil War, and again restored 1671—88. Of the older building there still remain three towers on the north-west side (built by James V.) and the apartments of Mary. Her bedroom contains her bedstead, with a canopy of crimson damask edged with green silk. In the wall is the trap-door through which Darnley came to seize Rizzio.
- BOTHWELL CASTLE, CLYDESDALE . . . . . 767  
 The home of Mary Stuart's Bothwell; built probably in the fourteenth century.
- LINLITHGOW . . . . . 768  
 From Slezer's "Theatrum Scotiæ," 1693. Linlithgow palace was built chiefly by James IV.; some additions were made by James VI. The church shows the peculiar capping often seen on Scottish church spires of the fifteenth century, an arched crown. See the view of King's College, Aberdeen, p. 754.
- CHAPEL OF HOLYROOD PALACE . . . . . 769  
 This was the nave of the Abbey church of Holyrood, founded by David I. in 1128 as a depository for a famous relic, the Black Cross (or "Holy Rood"), bequeathed to him by his mother S. Margaret. Plundered by Edward II. in 1332, burnt by Richard II. in 1385, twice ravaged by Somerset in 1544 and 1547, it was utterly ruined in the rising against Mary Stuart in 1567 (p. 769). Charles I. restored the nave of the church in 1633, building a wall, pierced with a window, across its eastern end, to make it serve as chapel for the palace. At the Revolution it was gutted, because James II. had had mass celebrated in it. In the last century it was again partly restored; a new east window, of the same pattern as the original one of 1633, was put up in 1795; but the fall of the roof a few years later completed the ruin of the edifice.
- CARLISLE CASTLE . . . . . 771  
 Founded by William Rufus; added to and repaired at various periods down to the last century. Mary Stuart occupied a tower in the inner ward, at the south-east angle, taken down in 1827. This view is from Scott's "Border Antiquities," published in 1814.
- CANDLESTICK OF MARY STUART (*Liechtenstein*, "Holland House") . . . . . 772  
 One of a pair of candlesticks, of Byzantine ware, used by Mary when in prison at Fotheringay; now at Holland House.
- CARVING IN THE TOWER BY CHARLES BAILLY, 1571 (*Bayley*, "History of the Tower") . . . . . 775  
 Bailly was concerned in the plot between Mary Stuart and Norfolk (see pp. 773—5), was caught carrying treasonable letters early in 1571, and was imprisoned in the Tower. He seems to have been released towards the end of the year.
- THE BAKERS OF YORK, A.D. 1595—6 . . . . . 776, 777  
 From the MS. Ordinances of their Gild, in the collection of Miss Toulmin Smith.
- COINERS . . . . . 779  
 From Holinshed's "History of England," 1577.
- THOMAS WEKES, JURAT OF HASTINGS, 1563 . . . . . 780  
 From the beginnings of municipal history in Hastings, as in the other Cinque Ports, twelve Jurats were elected from the citizens, who carried on the whole

- administration of the town, and formed the Mayor's Council ; while some of them were also Justices of the Peace. The Jurats had thus a considerable share in the duties thrown on the municipal officers. The simple citizen was called "baron" in the Cinque Ports. The figure here given is from an engraving, in Moss's "History of Hastings," of a brass in S. Clement's church.
- BURROWES HALL, 1576 . . . . . 781  
A sketch of a Cheshire manor-house and its surroundings temp. Elizabeth ; from a contemporary survey of the manor, among the Duchy of Lancaster Maps and Plans, Public Record Office.
- OLD TOWN HALL, LEICESTER . . . . . 782  
From a drawing, kindly made for this book, by Miss Edith Gittins. This hall was built for the meeting-place of the Gild of Corpus Christi, founded in 1350 ; in 1563 the mayor and burgesses bought it of the Crown and made it into a Town-hall. For other illustrations of the plunder of the Gilds see pp. 712, 713.
- THE FULLER'S PANEL, SPAXTON CHURCH, SOMERSET (*Proceedings of Somerset Archaeological Society*) . . . . . 783  
This carving, on the end of a bench, seems to be of the fourteenth or early fifteenth century, and strikingly illustrates the upgrowth of manufacturing industry in remote villages such as Spaxton.
- JOHN BARLEY, BURGESS OF HASTINGS, AND HIS DAUGHTER ALICE (*Moss, "History of Hastings"*) . . . . . 784  
Brasses in S. Clement's church. John Barley died in 1604, his daughter in 1592. The little girl's womanly dress is curious ; she was but seven years old.
- MAZER, 1585-6 (*Archæologia*) . . . . . 785  
The favourite drinking-vessel of the Middle Ages was a bowl called a mazer, a name derived from the material out of which it was usually made, the wood of the maple-tree, and especially the spotted or bird's eye maple (*mase* in old German meaning a spot). The bowl had usually a mounting or band of silver or silver-gilt, and a foot of the same material ; sometimes it had a cover of maple-wood with a silver-gilt rim ; at the bottom of the bowl was a circular medallion, called a print or boss, engraved with some device sacred or secular. The specimen here figured has some remarkable features. Bowl and foot are all in one piece of maple ; the silver band is richly ornamented with a characteristic Elizabethan pattern ; to each side is affixed a stout silver ring handle. The print bears the arms and crest of the Cotes family, of Aylstone, Leicestershire. The hall-mark on band and foot contains the London date-letter for 1585-6.
- SEAL OF THE FRATERNITY OF OSTMEN OF NEWCASTLE (*Brand, "History of Newcastle"*) . . . . . 785  
This fraternity of coal-traders, banded together for the loading and disposing of "sea-coals and pit-coals," was originally a branch of the Merchant Adventurers of Newcastle. The name Ostmen, or Hostmen, seems to be derived from a statute of Henry IV. (1404), which ordained that in every town of England where "marchants aliens or strangers shall be repairing, sufficient hoastes [hosts] shall be assigned to the same by the mayor &c. . . . and that they shall dwell in none other place" than with the hosts thus appointed them. The Newcastle brotherhood, however, in their earliest records speak of the stranger coming to buy coals as the "Ost." The Fraternity was incorporated in 1600, with power to load and unload coal anywhere on Tyne between Newcastle and Sparhawk. In return, it was to pay to the Crown twelve pence for every chaldron of coal shipped in the port of Tyne for any place within the realm. Three years later the Ostmen had a remarkable dispute with the Lord Mayor and Aldermen of London, about the price of coals and the regulation of the coal trade, the Londoners complaining that the prices were too high and the supply insufficient ; to which the Ostmen replied that the great increase in the demand for coals during the last few years had necessitated an extension of works involving great expense, and had greatly enhanced the difficulties and cost of transport ; while the long delay in the return of the ships sent from London to fetch coal from Newcastle, which the Londoners imputed to the

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obstacles thrown in their way by the rules of the Ostmen, was in fact owing to "the strict course held by the Lord Maior of London in restraining Shipp masters to sell their coles to the readiest chapman as formerly they have used." Already "the greatest quantity of coles are now wrought at further Pitts then they were the last year, and are every year likely to be further of, the nearer mines being most of them wholly waisted . . . and for the psent most of all our Coles at our near Pitts are already ledd and carried at such unreasonable rates as hath been to our very great losse, notwithstanding our raising 12d. in a Chalder of Coles Newcastle usual measure."	
SIR THOMAS GRESHAM ( <i>picture by Sir Antonio More, in the National Portrait Gallery</i> ) . . . . .	786
THE ROYAL EXCHANGE, AS BUILT BY SIR T. GRESHAM . . . . .	787
From a view by Hollar. This building was destroyed in the fire of 1666; the one now standing is the third.	
EASTCHEAP, C. 1598 . . . . .	788
From a copy, in the Crowle collection (British Museum), of a drawing probably made about 1598; representing the market which still survived in the earliest London, between the Walbrook and the Tower.	
BILLINGSGATE, 1598 . . . . .	788
From the same collection; a copy of another Elizabethan drawing.	
PLAS MAWR, CONWAY ( <i>Baker, "Plas Mawr"</i> ) . . . . .	790
Plas Mawr ( <i>i.e.</i> the "Great Hall"), called Plas Newydd ("New Hall") in the Heraldic Visitation of Wales, 1588, was built by Robert Wynne, son of John Wynne ap Meredith, of Gwydir. It is a fine specimen of the houses built in provincial towns by the gentry of Elizabeth's day, and illustrates, no less than the great country houses of the same period, the "social as well as architectural change" mentioned in pp. 791-793. It consists of two blocks, of which the southern has its front on the High Street of Conway. This south block was apparently a lodge, occupied by the porter and other retainers. Its front, as old descriptions show, formerly bore the sacred monograms I.H.S. and XPS, and the date 1585; the porch is still adorned with the royal arms, and over the doorway is carved an inscription in Greek and Latin, meaning "Bear, forbear." The north block stands on higher ground, and is separated from the southern by a court, on the north side of which is a terrace whence a door opens into the banqueting hall, containing an elaborate chimney-piece dated 1580. This hall, with the buttery, forms the south wing of the north block; beyond it lies another court, picturesque with dormers, carved chimneys, and stair turrets at its angles; on the east side of this court is the kitchen and a passage with a porch (modern, but replacing an earlier one) opening into a side street; the north wing consists of a beautifully decorated parlour known as Queen Elizabeth's (from her initials, arms and emblems carved on the mantel-piece), and the bake-house. The first floor contains a large drawing-room with panelled ceiling, and several smaller rooms, richly panelled and decorated, and evidently intended for bedrooms. The view here reproduced, of the house as seen from the south-east, shows the whole eastern front of the north block, with part of the south side of the dining hall, and the south block with its porch.	
BEDSTEAD, A.D. 1593 ( <i>Wright, "Archæological Album"</i> ) . . . . .	791
In South Kensington Museum; formerly at Turton Tower, Lancashire, and said to have been given by a King of France to an Earl of Devon. No coronet, however, surmounts the Courtenay arms carved on the frieze; and on the footboard is the date 1593, twenty-seven years after the death of the last Earl of Devon. The bedstead was in all likelihood made in England for one of the Courtenay family.	
AUDLEY END . . . . .	792
From an engraving by Winstanley, an architect employed by James II., 1688.	

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THE STAIRCASE, KNOLE HOUSE . . . . .	793
BRAMHALL HOUSE ( <i>Earwaker</i> , "East Cheshire") . . . . .	794
<p>Bramhall, begun in the fifteenth century (see above, p. lix) was completed c. 1590—1600, by the addition of a gallery running the whole length of the house on the upper floor. This gallery was taken down in the present century; the view here reproduced was taken before its demolition. Bramhall in its complete state is a fine example of an English timbered mansion, as Audley End (p. 792) is of an English brick and stone mansion, of the Elizabethan period.</p>	
KNOLE HOUSE; ROOM LEADING TO CHAPEL . . . . .	795
HARDWICKE HALL; THE GALLERY . . . . .	796
HATFIELD HOUSE; THE GREAT HALL . . . . .	797
SEAL OF WIMBORNE GRAMMAR SCHOOL, 1563 ( <i>Journal of Archaeological Association</i> ) . . . . .	798
CHAINED LIBRARY, GRANTHAM ( <i>Blades</i> , "Bibliographical Miscellanies") . . . . .	799
<p>A chained library was presented to the parish church of Grantham in 1598, and still exists in its original place, a room over the south porch of the church. There are seventy-four chained books. The chains are fastened at one end to the covers of the books, and at the other to an iron rod on the bookcase. This was the usual practice in olden times, when books were rare and costly and therefore liable to be stolen unless thus secured.</p>	
SIR WALTER RALEGH ( <i>picture at Knole</i> ) . . . . .	800
INITIAL LETTER OF SIDNEY'S "ARCADIA," FIRST EDITION, 1590 . . . . .	802
SIR PHILIP SIDNEY . . . . .	803
<p>From a miniature by Isaac Oliver, in the Royal collection at Windsor; probably painted when Sidney "withdrew to Wilton to write the 'Arcadia' by his sister's side" (see p. 847), for the background seems to represent the garden front of Wilton House before the alterations made there in the seventeenth century.</p>	
TITLE-PAGE OF SIDNEY'S "ARCADIA" . . . . .	804
<p>Designed for the second edition of the "Arcadia," published in 1593. The reproduction here given is from a copy (in the British Museum) of the third edition, 1598. This and the other title-pages given in pp. 811, 880, 885, are interesting as illustrating how completely the English forms of the Renaissance decoration superseded the older forms.</p>	
"VELVET BREECHES AND CLOTH BREECHES," 1592 ( <i>Jusserand</i> , "English Novel") . . . . .	805
<p>Frontispiece to Greene's "Quip for an upstart Courtier, or a quaint dispute between Velvet Breeches and Cloth Breeches," i.e., a dispute "between old England and New England . . . traditional England and Italianate England." Velvet breeches is "richly daubde with gold, and poudred with pearle," and is "sprung from the auncient Romans, borne in Italy, the mistresse of the worlde for chivalry." Cloth Breeches is of English manufacture and descent, and deplors the vices that have crept into "this glorious Iland" in the wake of Italian fashions" (<i>Jusserand</i>, "English Novel," p. 189).</p>	
COACHES OF QUEEN ELIZABETH AND HER MAIDS . . . . .	806, 807
<p>From Houfnagel's print of her progress to Nonsuch, in Braun's "Civitates Orbis Terrarum," 1572.</p>	
TITLE-PAGE OF ACTS OF PARLIAMENT, 1585 . . . . .	811
<p>This should be compared with the other title-pages of the English Renaissance given in pages 804, 880, and 885. It has also another interest, as</p>	



showing (like the figures in p. 858) how the decorative capabilities of the new art of printing were applied, as the talent of the illuminator had been applied in earlier days, to the embellishment of the gravest documents of State.	PAGE
FRONT OF TOWN HALL, NANTWICH, BUILT 1611 ( <i>Richardson, "Old English Mansions"</i> ) . . . . .	814
CARDINAL ALLEN ( <i>from an engraving by S. Freeman, of a picture at St. Cuthbert's College, Ushaw, Durham</i> ) . . . . .	817
LORD MAYOR AND ALDERMEN, TEMP. ELIZABETH . . . . . to face p.	818
From MS. Add. 28330 (British Museum), a description of England, written by a Fleming who visited it in Elizabeth's reign.	
PHILIP HOWARD, EARL OF ARUNDEL AND SURREY ( <i>picture at Arundel Castle</i> ) . . . . .	821
Philip was son of the Duke of Norfolk beheaded in 1572. He was imprisoned in the Tower 1584 on a charge of correspondence with Allen and the Jesuits, arraigned for high treason 1589, and sentenced to death, but as his only proved act of treason was his reconciliation with the Roman Church he was left in the Tower, where he died 1595. He spent his whole time there in acts of devotion. Elizabeth never allowed him to see his wife nor the son who was born after his imprisonment. Two pious inscriptions with his signature, "Arundell," and the date 1587, are carved on the wall of the prison room in the Beauchamp tower.	
PHILIP II. OF SPAIN ( <i>engraved portrait by Francis Hogenberg, 1555</i> ) . . . . .	823
FERDINAND ALVARES, DUKE OF ALVA ( <i>old engraving in the British Museum</i> ) . . . . .	824
WILLIAM THE SILENT, PRINCE OF ORANGE ( <i>engraving by H. Hondius</i> ) . . . . .	827
SIR FRANCIS DRAKE ( <i>old Dutch engraving</i> ) . . . . .	830
CLASP-KNIFE OF SIR FRANCIS DRAKE ( <i>Journal of Archaeological Association</i> ) . . . . .	831
A falcion-shaped blade, marked on one side with a scroll and the sacred initials I. N. R. I., on the other with three crosses emblematic of the Trinity. The handle is of polished chamois-horn, with a mounting of engraved brass; on each side is inlaid a band of ivory, one engraved with scrolls and two figures of deer, the other with the words "Francis Drake, 1570," between two anchors.	
MARY, QUEEN OF SCOTS . . . . .	834
From a photograph, taken specially for this book, of the effigy on her tomb in Westminster Abbey.	
CHART OF THE ARMADA'S COURSE . . . . .	836
From John Pine's engravings (published 1739) of the Tapestry Hangings of the House of Lords. These hangings were made by Francis Spiering from designs by H. C. de Vroom, for the Earl of Nottingham, who as Lord Howard of Effingham had commanded the English fleet in 1588. He afterwards sold them to James I.; in 1650 they were put up in the House of Lords when it was used as a committee room for the Commons; in 1834 House and tapestry were destroyed by fire.	
ENGAGEMENT BETWEEN THE ARMADA AND THE ENGLISH FLEET . . . . .	838
A view of the fight off the Isle of Wight, July 25, 1588; from Pine's engraving of the Tapestry Hangings.	
FLIGHT OF THE ARMADA TO CALAIS ( <i>from Pine's engraving of the Tapestry Hangings</i> ) . . . . .	840

VIATORIUM, 1587 ( <i>British Museum</i> ) . . . . .	PAGE 843
<p>The viatorium (spelt "fiatorium" on this example itself) is a nautical instrument which serves at once as a compass and a sun-dial. It is an oblong box, with a ring at the top for suspension and fastening; when opened, it displays a mariner's compass surrounded by a square dial-plate, and having at one end a moveable tongue, which serves as gnomon to the dial. Inside the lid is another dial-plate with the hours (24) marked on it. Outside the lid is a table of latitudes of various places in Europe. The common English name for this instrument was journey-ring; a writer in 1520 speaks of "Jorney Rynges, and instruments lyke an hangynge pyler, with a tunge lyllyng oute, to knowe what tyme of the day," and in a Latin version "Jorney Rynges" is rendered "Viatoria." The viatorium here figured is of silver. Similar instruments, made of wood, were still manufactured in Germany in the middle of the present century, and largely used in the Levant by native travellers.</p>	
EDMUND SPENSER ( <i>from Vertue's engraving of a portrait now at Brethby</i> ) . . . . .	845
PENSHURST HOUSE ( <i>from a photograph</i> ) . . . . .	846
<p>Penshurst has been the home of the Sidneys since the thirteenth century, and the house had grown up by degrees from that time. The great hall, of which the inner side, next the courtyard, is shown here, is a splendid example of domestic architecture of the time of Edward I.</p>	
KILCOLMAN CASTLE ( <i>after W. H. Bartlett</i> ) . . . . .	847
<p>The home of Spenser in Ireland.</p>	
THE SHEPHERD'S CALENDAR, 1579 . . . . .	849-854
<p>The only known copy of the first edition of the Shepherd's Calendar, published in 1579, is in the British Museum. The illustrations for the twelve months are all reproduced here. They represent: 1. Colin Clout complaining of his unfortunate love; 2. A shepherd and a herdsman; 3. Shepherds discoursing of "love and other pleasaunce"; 4. Hobinell singing Colin's song "to the honor and prayse of our most gracious sovereigne Queene Elizabeth"; 5. "Love-lads masken in fresh array," while in the background a discussion goes on between two shepherds, Piers (a Protestant) and Palinodie (a Catholic); 6. Haymaking, Colin bewailing his hapless love; 7. The good shepherd and the "proud and ambitious pastor," represented by Morrell the goatherd seated on a hill-top; 8. A musical contest among shepherds; 9. Diggon Davie, returning from the "far country," relates to Hobinell his adventures with "Popish prelates"; 10. Cuddie's complaint of the present "Contempte of Poetrie, and the causes thereof"; 11. Colin crowned by Thenot for his ode on the death of the maiden "Dido"; 12. Colin's complaint to Pan in his latter age—"Winter's chyll and frostie season."</p>	
THE RED-CROSS KNIGHT . . . . .	856
<p>From the third edition of the Faerie Queen, 1598.</p>	
FIGURES FROM THE TITLE-PAGE OF ACTS OF PARLIAMENT, 1553 . . . . .	858
<p>The influence of the Renaissance is at once apparent here. For further illustrations of its development in the ornamental title-pages of the period see pp. 804, 811, 880, 885.</p>	
THE POND AT ELVETHAM, AT QUEEN ELIZABETH'S VISIT, 1591 . . . . .	859
<p>From a reproduction in Nichols' "Progresses of Queen Elizabeth" of an engraving in a rare tract, "The Honorable Entertainment given to the Queene's Majestie in Progresse at Elvetham in Hampshire by the Right Hon'ble the Earl of Hertford, 1591."</p>	
THE SWAN THEATRE, LONDON, 1596 . . . . .	861
<p>Facsimile of a drawing in the library of the University of Utrecht, here reproduced by permission of Dr. Gaedertz, from his "Zur Kenntniss der Alt-Englischen Bühne."</p>	

"GREENE IN CONCEIPTE" . . . . .	PAGE 863
From the title page of a pamphlet thus entitled, by John Dickenson, 1598, of which the only known copy is in the Bodleian Library.	
AN ENGLISH APPRENTICE FETCHING WATER, 1572 ( <i>Braun, "Civitates orbis terrarum"</i> ) . . . . .	865
ENGLISH MARKET-WOMEN, 1572 ( <i>Braun, "Civitates orbis terrarum"</i> ) . . . . .	866
WILLIAM KEMP DANCING THE MORRIS ( <i>Jusserand, "English Novel"</i> ) . . . . .	867
Kemp was a comic actor of great repute in the later years of Elizabeth. He acted in some of Shakspeare's plays, and in some of Ben Jonson's, when they were first put on the stage. In 1599 he journeyed from London to Norwich, dancing the Morris all the way. Next year he published an account of his exploit, "The Nine daies wonder," of which the only known copy is in the Bodleian Library. The figures here reproduced are from a woodcut on the title-page of this tract.	
PEERS IN THEIR ROBES, AND HALBERDIER, TEMP. ELIZABETH. ( <i>MS. Add. 28330</i> ) . . . . .	to face p. 869
A group, painted by a Flemish traveller, from "the brilliant England which gathered round Elizabeth."	
LADY OF THE ENGLISH COURT AND COUNTRYWOMAN, 1572 ( <i>Braun, "Civitates orbis terrarum"</i> ) . . . . .	869
THE CONSTABLE OF THE WATCH . . . . .	870
From the Album of George Holtzschuher ( <i>MS. Egerton 1264</i> , British Museum), a citizen of Nuremberg who visited England in 1623-5. The duties of the officer here figured are thus defined by Shakspeare in the person of Dogberry: "You are thought here to be the most senseless and fit man for the constable of the watch; therefore bear you the lantern. This is your charge; you shall comprehend all vagrom men; you are to bid any man stand, in the prince's name" ("Much Ado About Nothing," Act iii. scene 3).	
BURGHER-WOMEN AND A COUNTRY-WOMAN ( <i>MS. Add. 28330</i> ) . . . . .	872
A contemporary picture, in costume at least, of such English women as those whom Shakspeare painted in the "Merry Wives of Windsor."	
SHEPHERDS . . . . .	873
From the title-page of Mark Antony de Dominis' "De Republica Ecclesiastica," 1617. Though intended for shepherds in the figurative sense, they may illustrate the idealised pastoral life in the Forest of Arden.	
CLASSICAL WARRIOR . . . . .	874
An Elizabethan figure of Cæsar or Coriolanus, from the title-page of a book of "New and Singular patterns to make divers sorts of Lace," 1591.	
SHAKESPEARE'S HOUSE, STRATFORD-UPON-AVON . . . . .	876
From a drawing, seventeenth or early eighteenth century, in the King's Library (British Museum).	
BEN JONSON ( <i>picture by Gerard Honthorst</i> ) . . . . .	879
TITLE-PAGE OF BEN JONSON'S "WORKS," 1610 . . . . .	880
This should be compared with the other Renaissance title-pages given in pp. 804, 811, and 885.	
FRANCIS BACON ( <i>portrait by Van Sommer, at Gorhambury</i> ) . . . . .	882
TITLE-PAGE OF BACON'S "INSTAURATIO MAGNA," 1620 . . . . .	885
Compare with the illustrations given in pp. 804, 811, and 880.	

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COMPOUNDING A BALSAM, TEMP. JAMES I. ( <i>broadside in the collection of the Society of Antiquaries</i> ) . . . . .	888
MAP OF IRELAND JUST BEFORE THE ENGLISH INVASION . . . . . to face p.	889
HENRY IV. OF FRANCE ( <i>picture by F. Porbus, in the Louvre</i> ) . . . . .	890
GLENDALOUGH ( <i>after W. H. Bartlett</i> ) . . . . .	892

The valley of Glendalough, in the heart of the Wicklow mountains, is filled with ruined buildings, ranging in date from the sixth to the eleventh century. These are the remains of a monastic establishment which was founded towards the close of the sixth century by S. Keivin, and which grew into one of the most famous schools and one of the most frequented places of pilgrimage in Ireland. It was an episcopal see till 1214, when John annexed it to the archbishopric of Dublin; the archbishops however did not obtain complete possession of the monastery till 1479. Thenceforth Glendalough went to ruins, but its ruins still attract the pilgrim as well as the antiquary. The principal building on the left in the group here represented is the founder's cell, of which an enlarged view is given in p. 893, and a description in the following note.

S. KEIVIN'S CELL, GLENDALOUGH . . . . . 893

From an original drawing kindly lent by Sir Thomas Deane. This building, vulgarly called S. Keivin's Kitchen, is a monastic cell of the primitive Irish type (see pp. 48, 49), converted shortly after the death of its sainted occupant (618) into a church, by the addition of a bell-tower, and of a chancel which is now gone, but whose former existence is proved by the remains of an adjoining sacristy and by an arch in the eastern wall. The cell itself is oblong, with a high-pitched stone roof, an arched room below, and a small croft between. The door, now blocked, is at the west end, square headed, the weight being taken off the lintel by a round arch. The cell was lighted by two windows, one above another, at the east end, and one in the south wall. The belfry, 9 feet high, rises from the west gable; it is entered from the croft.

S. KEIVIN AND THE BLACKBIRD . . . . . 894

An Irish legend, marked by the feeling characteristic of many a Buddhist story, relates that once while S. Keivin was absorbed in meditation, a blackbird made her nest in his outstretched hand; whereupon he remained patiently in the same attitude till the eggs were safely hatched. He is therefore always represented with a nest in his hand. The illustration here given is from a MS. (Roy. 13 B. viii., British Museum; see above, p. xliii.) of Gerald de Barri's "*Topographia Hibernica*," written and illustrated possibly by Gerald's own hand, certainly in his time and by some one who had a personal knowledge of Ireland. The figures and faces which he gives to the Irishmen whom he paints are quite unlike any contemporary representations of Englishmen, and are clearly attempts, however unsuccessful, to reproduce a genuine Irish type of form and feature as well as of costume.

ST. PATRICK'S HORN (*MS. Roy. 13 B. viii.*) . . . . . 894

Gerald met in Wales a poor Irishman who went about begging, carrying round his neck as a relic a brazen horn which he said had belonged to S. Patrick. He gave it to the bystanders to kiss, after the Irish custom, but warned them not to blow it, out of reverence for the Saint. A priest snatched it from his hand and blew it; instantly he was struck with paralysis, and lost both speech and memory. A pilgrimage to Ireland, by way of atonement to S. Patrick, brought about a partial recovery.

LEGEND OF PRIEST AND WERE-WOLVES (*MS. Roy. 13 B. viii.*) . . . . . 895

When Gerald was in Ireland in 1182, a priest travelling from Ulster into Meath, and having to pass the night in a wood, was sitting by a fire which he had made, when a wolf accosted him in human speech. He was, he said, a man of Ossory, on whose race lay an ancient curse, whereby every seven years a man and a woman were changed into wolves; at the end of seven years they recovered their proper form, and two others suffered a like transformation. He and his wife were the present victims of the curse; his wife was at the point of



dead, and he prayed the priest to come and give her the viaticum. After some hesitation the priest complied; and next morning the wolf put him in the right road, and took leave of him with words of gratitude. The priest doubted whether he had not done wrong, and consulted many theologians on the point, Gerald among them. In the end he went to the Pope; the result is not stated.

CLONMACNOISE (*after W. H. Bartlett*) . . . . . 896

The religious settlement of Clonmacnoise was founded by S. Kieran in 548. The "great church" was built in 909; it is now called Temple MacDermot, having been restored by a chief of that name in 1314. A smaller church, consisting of a chancel with round tower attached, and known as Temple Fineen, was built in the thirteenth century by Fineen MacCarthy More. West of the great church is a large round tower, called O'Rourke's, built c. 908, and restored later. Between this and the west door of the church stands one of the finest of the Irish sculptured crosses. It dates from about 909; the figures on its eastern side represent scenes from the life of Christ, whence it is called in Tighernach's Annals the "Cross of the Scriptures;" those on the western side (shown here) represent the foundation of Clonmacnoise. Save as a place of pilgrimage, Clonmacnoise has long been deserted; but it still gives its name to an ecclesiastical division, the deanery of the diocese of Meath.

LAVABO, MELLIFONT ABBEY . . . . . 898

From an original drawing kindly lent by Sir Thomas Deane. Mellifont (near Drogheda) is interesting as the traditional burial-place of Tighernan O'Rourke's wife, Dervorgilla, whose abduction by Dermot of Leinster was said to have stirred up the strife which drove him into exile and led to the English invasion. She died at Mellifont in 1193. It was a Cistercian abbey, founded in 1142 by Donogh O'Carroll, chief of Oiriel, at the suggestion of S. Malachi, Bishop of Down. Its first monks were a colony from Clairvaux, where Malachi had made a long stay on his way to Rome three years before; it is probable that he had brought back with him an architect from thence, for the details of the building at Mellifont show remarkable traces of French influence. The earliest part of the abbey now remaining is the Lavabo, or place of ablution; this was a specially important feature in a Cistercian house, where the brethren, being much employed in manual labour, were required by their rule to wash their hands there at stated times before going from their work to their religious duties in the church. The Lavabo was usually a circular or polygonal building, resembling a baptistery. In that of Mellifont, a remarkable effect, unique in Irish architecture, is produced by the introduction of coloured bricks into the architraves.

IRISH SCRIBE . . . . . } (MS. Roy. 13 B. viii) . . . . . 899

IRISH LADY PLAYING THE PSALTERY . . . . . }  
Gerald says that the Irish used only two musical instruments, drum and *cithara*. The strict meaning of this latter word is "harp," and the harp was certainly used in Ireland from a very early period. The instrument here figured, however, appears to be a cithern or psaltery.

THE ROCK OF CASHEL (*after W. H. Bartlett*) . . . . . 900

"After that S. Patrick went into the province of Munster to Cashel of the Kings," and converted the King of Munster. "And then said Patrick: 'From Cashel I have blessed Ireland as far as its borders. With my two hands have I blessed, so that Munster will not be without good.' . . . Patrick saith that his grace would abide in Cashel, *ut dixit [poeta]*:— 'Patrick's resurrection in Down, his primacy in Armagh, on the hillock of musical Cashel he granted a third of his grace.' " ("Life of S. Patrick," ed. Whitley Stokes, from the Book of Lismore.) The present buildings date chiefly from the thirteenth century.

IRISH ROWING-BOAT (MS. Roy. 13 B. viii.) . . . . . 901

In the battle of Ventry, where the Irish fought with "the King of the whole great world entirely," "their vessels and boats, their coracles and their beautiful ships were then made ready by them, and the trim straight oars with stiff shafts and hard blades were got out, and they made a strong, eager, quick, powerful,

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well-timed rowing, so that the white-skinned foamy streams behind the ships from the quick-rowing were like the white-plumed froth on blue rivers, or like the white chalk on high stones." ("Battle of Ventry," one of the later Irish stories, ed. Kuno Meyer, pp. 2, 3.)	
IRISHMEN ATTACKING A TOWER ( <i>MS. Roy. 13 B. viii.</i> ) . . . . .	901
This and the first illustration in p. 903 illustrate Gerald's description of Irishmen armed with "the axe which they always carry in their hands in place of a staff."	
CORMAC'S CHAPEL, CASHEL ( <i>after W. H. Bartlett</i> ) . . . . .	902
Built by Cormac MacCarthy, King of Desmond, in the 13th century.	
IRISHMEN WITH AXES ( <i>MS. Roy. 13 B. viii.</i> ) . . . . .	903
IRISH FOOT-SOLDIERS, TEMP. EDWARD I. ( <i>Chapter-house Liber A., Public Record Office</i> ) . . . . .	903
SCENES FROM THE CAMPAIGN OF RICHARD II. IN IRELAND . . . . .	904
From MS. Harleian 1319 (see above, p. lvii.). The first of these two illuminations represents a conference between the Earl of Gloucester and Art MacMurchadha, a chieftain who assumed the title of King of Leinster. The author of the MS., who was present, describes Art as "a fine, large man, wondrously active," rushing down the hill-side upon "a horse without housing or saddle, said to have cost him 400 cows," and so swift that "I never in all my life saw hare, deer, sheep, or any other animal, run so fast as it did." The lower picture represents the King's host, encamped on the coast of Wicklow, eagerly welcoming three ships which brought them provisions from Dublin.	
TRIM CASTLE, CO. MEATH . . . . .	905
Founded by Hugh de Lacy, temp. Henry II., on the border of the English Pale; partly ruined in the struggle between the Lacys and the Marshals, and then rebuilt, 1220; ruined again in sixteenth century. This view is from an etching, made in 1830.	
CASTLE OF THE GERALDINES, MAYNOOTH, KILDARE ( <i>from a photograph</i> ) . . . .	907
Built 1426 by John, sixth Earl of Kildare.	
ASTRONOMICAL DIAGRAM . . . . .	908
The facsimile here given is a reproduction of one in Professor O'Curry's "Lectures on the MS. materials of ancient Irish history." It is taken from an Irish treatise on astronomy, written c. 1400; now in the collection of the Royal Irish Academy, Dublin. This MS. is doubly interesting as a fine example of Irish handwriting, and as illustrating the pursuit of scientific studies and the state of scientific knowledge in Ireland at the time. The words on the diagram signify: "1. The high stars, on being darkened by the shadow of the earth. 2. The sun's sphere. 3. The sun's sphere. 4. The shadow of the earth darkening the moon. 5. The sphere of the fixed stars. 6. The sun. 7. The earth." The text beneath it is thus translated by Professor O'Curry; "If the magnitude of the sun were smaller than the magnitude of the earth, everything unsustainable, unpermissible, we have said, and more along with them, they should fall in it; for the shadow of the earth would be continually growing and leaping from the earth out to the sphere of the high stars, and it would darken the greater part of them; and an eclipse would happen to the planets in every month; and the eclipse of the moon would hold during the night as he says. Well then, as we have never seen the like of this, and as we have not heard, and as we have not found it written, it must be that the magnitude of the sun is not smaller than the magnitude of the earth; and what I say is manifest from this figure down here."	
This treatise was written at a time when the study of astronomy had scarcely begun in Europe, about the close of the fourteenth century. The diagram represents of course the Ptolemaic theory of the heavens, having been drawn more than 150 years before the rival theory of Copernicus was published. Though it is impossible to determine from what authorities, if any, our astronomer derived his argument with its illustrative diagram, it is nevertheless worthy of notice that Leonardo da Vinci in that part of his fragmentary treatise on astronomy in which he deals with the relative size of the sun and earth not only uses the same optical argument about the eclipse of the fixed stars but illustrates it with a similar diagram, showing the direction and effect	

of the shadow cast by the earth. Leonardo's actual words are these: "If the sun were smaller than the earth the stars in a great portion of our hemisphere would have no light, which is evidence against Epicurus who says the sun is only as large as it appears." In a subsequent paragraph he says, "Poseidonius composed books on the size of the sun," and if we suppose—what cannot however be proved—that Leonardo borrowed his argument from this or some other ancient authority, it seems natural to conclude that our Irish astronomer had access to the same source. In any case the diagram and demonstration are most interesting as throwing light upon the relatively advanced state, whether of speculation or of erudition, in Ireland at this period, for our astronomer must have been either a man of original power or of great erudition. The real magnitude of the sun was not established till the middle of the eighteenth century, though Newton demonstrated that its size was greater than that of the earth.

FACSIMILES OF IRISH MSS. . . . . 909

These specimens of Irish writing at various periods from 1300 to 1588 have been selected from Professor O'Curry's "Lectures." Figure I. (MS. Trinity College, Dublin, H. 2 15) is taken from a curious tract of the fourteenth century, one of those called Brehon laws, which treats of the grades into which a tribe was divided, their duties to each other and their chief, and the duties of the chief to the people. Professor O'Curry translates this extract thus: "Of the classification of the tribes of a territory. He is not competent to the judgeship of a tribe nor of a Fuidhir, who does not know [the law of] their separation. That is, he is not competent for judgeship according to the Fenechas" (native laws) "upon a tribe, nor upon a semi-slave, or the separation of a tribe, or the semi-slave from a lord." He adds: "The Fuidhir was a person who, if he only crossed the boundary line in the next territory, without stock or means of any kind, and took stocked land from the chief of that territory, was looked upon, after having remained so (or his children) during the lives of three successive lords, as half enslaved. During this time he or his children might depart, but take nothing away with them. Should he or they come under a fourth lord, without opposition from themselves or claim from their original tribe chief, they could never be free to depart again." Such a passage illustrates the wide difference between the Irish customary law and anything known to English lawyers, and shows how impossible it was for English lawyers to enter into the spirit of "the customary law which prevailed without the Pale, the native system of clan government and common tenure of land by the tribe" (pp. 907, 908).

Figure II. is part of a tale from a tract called the "Dialogue of the Ancient Men," preserved in the Book of Lismore, written c. 1400. In this tract S. Patrick's companions are made to give an account to the saint of the situation, the history and origin of the names of various hills, mountains, rivers, caverns, rocks, wells, mounds, shores, &c. throughout Erin.

Figure III. is taken from the Annals of Ulster (MS. Trinity College, Dublin, H. i. 8), originally compiled in an island in Lough Erne, by Cathal MacGuire, whose clan or chieftain name was MacMaghnusa. After his death in 1498 the Annals were carried on by other scholars. The passage here given is from MacManus's successor, Rory O'Cassidy, who wrote in the first half of the sixteenth century, and in speaking of the death of his great predecessor shows the fine intellectual tradition which was handed down among Irish scholars. Under the date 1498 he notes "a great mournful news throughout all Ireland this year, namely, the following:—MacManus Maguire died this year. . . . He was a precious stone, a bright gem, a luminous star, a casket of wisdom; a fruitful branch of the canons, and a fountain of charity, meekness, and mildness, a dove in purity of heart, and a turtledove in chastity; the person to whom the learned, and the poor, and the destitute of Ireland were most thankful; one who was full of grace and of wisdom in every science to the time of his death, in law, divinity, physic, and philosophy, and in all the Gaedhlic sciences; and one who made, gathered, and collected this book from many other books. . . . And let every person who shall read and profit by this book pray for a blessing on that soul of Macmanus."

Figure IV. is from the Annals of Loch Cé (MS. Trinity College, Dublin, H. i. 19), written for Brian MacDermot, chief of Magh Luirg (or Moylorg),

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co. Roscommon, during the years of the Desmonds' revolt and the English conquest of Munster (see pp. 922, and 923), and finished in the very year of the Armada, by a scribe who thus names himself: "I am fatigued from Brian MacDermot's book; Anno Domini 1580. I am Philip Badley," and again: "I rest from this work. May God grant to the man [owner] of this book, to return safely from Athlone; that is Brian, the son of Ruaidhrih MacDermot. I am Philip who wrote this, 1588, on the day of the festival of S. Brendan in particular. And Cluain Hi Bhraoin is my place." To the text of this transcript the chief himself (Brian MacDermot) and other scribes made several additions, carrying the Annals down to 1590, or two years before Brian's death in 1592. Brian himself adds a note to the death of the son of Donnell O'Connor, 1581: "And this loss has pained the hearts of all Connaught, and especially it has pained the scholars and poets of the province of Connaught; and it has divided my own heart into two parts. . . . I am Brian MacDermot who wrote this upon MacDermot's Rock."	
DOMINICAN FRIARY, SLIGO . . . . .	911
Founded by Maurice FitzGerald, Lord Justiciar of Ireland, 1252; the present building dates from about 1416, the original one having been burnt down in 1415.	
ROCK ABBEY, ASKEATON ( <i>from a photograph</i> ) . . . . .	912
This Franciscan Friary was founded in 1420 by the Earl of Desmond, who owned the neighbouring castle (see p. 923). The fifth Earl, who was Lord High Treasurer of Ireland, was buried in its church in 1588.	
OLD BRIDGE AND FRANCISCAN FRIARY, KILCREA ( <i>from a photograph</i> ) . . . .	913
Kilcrea Friary was founded in 1478; the picturesque bridge is probably older.	
HOLY CROSS ABBEY . . . . .	914
A Cistercian house, whose abbots bore the title of Earl, and were usually Vicars-general of their order in Ireland. The abbey was founded in 1182 by Donald O'Brien, King of Munster, to contain a relic of the Cross. This relic was saved at the Reformation by the Ormonde family, to whom the abbey had been granted at its dissolution. The building dates from the late fourteenth or early fifteenth century. The canopied shrine on the south side of the high altar appears, from the arms sculptured on it, to be the tomb of Joan, daughter of the fifth Earl of Kildare, and wife of the fourth Earl of Ormonde, c. 1450.	
IRISH MEN AND WOMEN, TEMP. ELIZABETH ( <i>MS. Add. 28330</i> ) . . . . .	918
The two figures on the left are entitled "A noble lady," and "A burgher-woman," and represent inhabitants of the Pale; the two men on the right are called "Wild Irish."	
AN IRISH BANQUET . . . . .	920
This and the three following illustrations are taken from Derrick's "Image of Ireland," 1581.	
AN IRISH CHIEF AND HIS ATTENDANTS . . . . .	920
AN IRISH CHIEFTAIN'S LAST FIGHT . . . . .	921
On the left of the picture a Friar is blessing the chief before he sets out to fight the English. In the middle, the chief is riding to battle; on the right, the English soldiers are defeating him and his men; and in the foreground he falls mortally wounded.	
RECEPTION OF SIR HENRY SIDNEY BY THE MAYOR AND ALDERMEN OF DUBLIN ON HIS RETURN FROM VICTORY . . . . .	921
ASKEATON CASTLE, COUNTY LIMERICK ( <i>from a photograph</i> ) . . . . .	923
Askeaton was a stronghold of the Desmonds.	
REMAINS OF YOUGHAL COLLEGIATE CHURCH, AND RALEGH'S HOUSE . . . .	924
The collegiate church at Youghal was founded in 1464 by Thomas, eighth Earl of Desmond. The view here reproduced, of its ruined east end, was taken by W. H. Bartlett early in the present century; the church has since been restored. Its lands formed part of the 12,000 acres in counties Cork and Waterford granted by Elizabeth to Raleigh in 1585, as a part of her policy in the reduction and settlement of Munster. The house in the background (now	



	called Myrtle Grove), built by the Earl of Desmond in 1564, became Raleigh's dwelling-place, and the first potatoes grown in Ireland were propagated by him in its garden.	PAGE
DUNLUCE CASTLE, ANTRIM ( <i>from a photograph</i> ) . . . . .		925
	Dunluce was a fortress of the Macdonells, Earls of Antrim, till Sir John Perrott occupied it with an English garrison in 1585. It stands on a basaltic rock, separated from the mainland (the north coast of Antrim) by a deep chasm, spanned by a bridge, of which only one side now remains, and which was the only approach to the castle.	
REVERSE OF SECOND GREAT SEAL OF ELIZABETH, 1586 . . . . .		926
	The first English great seal on which is figured the harp, the badge of Ireland.	
LONDONDERRY . . . . .		928
	Reduced from a drawing, c. 1680, among the King's Maps in the British Museum.	
LAST MEDAL STRUCK (1602) TO CELEBRATE ELIZABETH'S TRIUMPHS . . . . .		929
	These medals are very rare. One of them is in the possession of Lord Walsingham, by whose kind permission this reproduction has been made from a facsimile given by him to the British Museum. The inscription on the obverse is "Cadet a latere tuo mille et decem millia a dextris tuis" ("A thousand shall fall beside thee, and ten thousand at thy right hand"). That on the reverse is "Castis diadema perenne" ("For the chaste an everlasting crown"). Possibly the symbols on the reverse may be a reminiscence of trampling under foot the adder and the dragon; or they may merely be an expression in the most picturesque and extreme form of the invulnerability of those that are clothed in chastity.	
QUEEN ELIZABETH . . . . .		931
	From a photograph, taken specially for this book, of the effigy on her tomb in Westminster Abbey.	

# THE HUNDRED YEARS' WAR

1336—1431

## Section IV.—The Peasant Revolt, 1377—1381

[*Authorities.*—For the condition of land and labour at this time see the "History of Prices," by Professor Thorold Rogers, the "Domesday Book of St. Paul's" (Camden Society) with Archdeacon Hale's valuable introduction, and Mr. Seebohm's "Essays on the Black Death" (*Fortnightly Review*, 1865). Among the chroniclers Knyghton and Walsingham are the fullest and most valuable. The great Labour Statutes will be found in the Parliamentary Rolls.]

THE religious revolution which we have been describing gave fresh impulse to a revolution of even greater importance, which

The  
English  
Manor



THE KNIGHT OF THE WHEELBARROW, A.D. 1338—1344.  
*MS. Bodl. Misc. 264.*

had for a long time been changing the whole face of the country. The manorial system, on which the social organization of every rural part of England rested, had divided the land, for the purposes of cultivation and of internal order, into a number of large estates ; a part of the soil was usually retained by the owner of the manor as his demesne or home-farm, while the remainder was distributed among tenants who were bound to render service to their lord. Under the kings of Ælfred's house, the number of absolute slaves, and the number of freemen, had alike diminished. The slave class, never numerous, had been reduced by the efforts of the

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Church, perhaps by the general convulsion of the Danish wars. But these wars had often driven the ceorl or freeman to "commend" himself to a thegn who pledged him his protection in consideration of a labour-payment. It is probable that these dependent ceorls are the "villeins" of the Norman epoch, men sunk indeed from pure freedom and bound both to soil and lord, but as yet preserving much of their older rights, retaining their land, free as against all men but their lord, and still sending representatives to hundred-moot and shire-moot. They stood therefore far above the "landless man," the man who had never possessed even under the old constitution political rights, whom the legislation of the English kings had forced to attach himself to a lord on pain of outlawry, and who served as household servant or as hired



A LADY HUNTING, A.D. 1338—1344.  
*M.S. Bodl. Misc. 264.*

labourer, or at the best as rent-paying tenant of land which was not his own. The Norman knight or lawyer however saw little distinction between these classes ; and the tendency of legislation under the Angevins was to blend all in a single class of serfs. While the pure "theow" or absolute slave disappeared, therefore, the ceorl or villein sank lower in the social scale. But though the rural population was undoubtedly thrown more together and fused into a more homogeneous class, its actual position corresponded very imperfectly with the view of the lawyers. All indeed were dependents on a lord. The manor-house became the centre of every English village. The manor-court was held in its hall ; it was here that the lord or his steward received homage, recovered fines, held the view of frank-pledge, or enrolled the villagers in their tithing. Here too, if the lord possessed criminal jurisdiction,

was held his justice court, and without its doors stood his gallows. Around it lay the demesne or home-farm, and the cultivation of this rested wholly with the "villeins" of the manor. It was by them that the great barn of the lord was filled with sheaves, his sheep shorn, his grain malted, the wood hewn for his hall fire. These services were the labour-rent by which they held their lands, and it was the nature and extent of this labour-rent which parted one class of the population from another. The "villein," in the

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GROUP ROUND THE HALL-FIRE, A.D. 1338—1344.  
*MS. Bodl. Misc. 264.*

strict sense of the word, was bound only to gather in his lord's harvest and to aid in the ploughing and sowing of autumn and Lent. The cottar, the bōrdar, and the labourer were bound to help in the work of the home-farm throughout the year. But these services and the time of rendering them were strictly limited by custom, not only in the case of the ceorl or villein, but in that of the originally meaner "landless man." The possession of his little homestead with the ground around it, the privilege of turning out his cattle on the waste of the manor, passed quietly and insensibly from mere indulgences that could be granted or withdrawn at



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a lord's caprice into rights that could be pleaded at law. The number of teams, the fines, the reliefs, the services that a lord could claim, at first mere matter of oral tradition, came to be entered on the court-roll of the manor, a copy of which became the title-deed of the villein. It was to this that he owed the name of "copy-holder" which at a later time superseded his older title. Disputes were settled by a reference to this roll or on oral evidence of the custom at issue, but a social arrangement which was eminently



THE "GREAT BARN" OF THE LORD.  
Lypiatt, Gloucestershire. Built temp. Edward II.

characteristic of the English spirit of compromise generally secured a fair adjustment of the claims of villein and lord. It was the duty of the lord's bailiff to exact their due services from the villeins but his coadjutor in this office, the reeve or foreman of the manor, was chosen by the tenants themselves and acted as representative of their interests and rights.

The  
Farmer  
and the  
Labourer

The first disturbances of the system of tenure which we have described sprang from the introduction of leases. The lord of the manor, instead of cultivating the demesne through his own bailiff, often found it more convenient and profitable to let the

manor to a tenant at a given rent, payable either in money or in kind. Thus we find the manor of Sandon leased by the Chapter of St. Paul's at a very early period on a rent which comprised the payment of grain both for bread and ale, of alms

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BREAKING UP STONY GROUND, C. A.D. 1340.  
*Luttrell Psalter.*

to be distributed at the cathedral door, of wood to be used in its bakehouse and brewery, and of money to be spent in wages. It is to this system of leasing, or rather to the usual term for the rent it entailed (*feorm*, from the Latin *firma*), that we owe the words, "farm" and "farmer," the growing use of which marks the first step in the rural revolution which we are



PLOUGHING, C. A.D. 1340.  
*Luttrell Psalter.*

examining. It was a revolution which made little direct change in the manorial system, but its indirect effect in breaking the tie on which the feudal organization of the manor rested, that of the tenant's personal dependence on his lord, and in affording



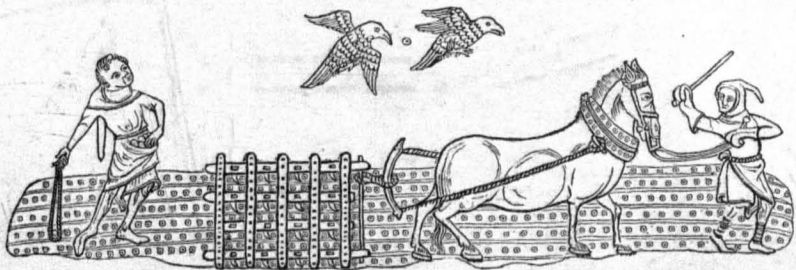
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an opportunity by which the wealthier among the tenantry could rise to a position of apparent equality with their older masters and form a new class intermediate between the larger proprietors and the customary tenants, was of the highest im-



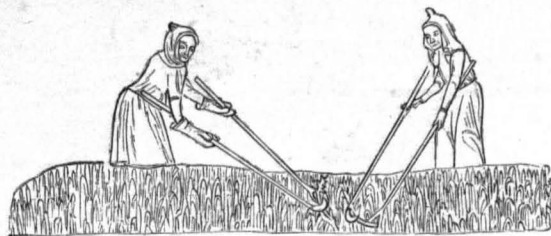
SOWING, c. A.D. 1340.  
*Loutrell Psalter.*

portante. This earlier step, however, in the modification of the manorial system, by the rise of the Farmer-class, was soon followed by one of a far more serious character in the rise of the Free Labourer. Labour, whatever right it might have attained in other ways, was as yet in the strictest sense bound to the soil.



HARROWING, c. A.D. 1340.  
*Loutrell Psalter.*

Neither villein nor serf had any choice, either of a master or of a sphere of toil. He was born, in fact, to his holding and to his lord ; he paid head-money for licence to remove from the estate in search of trade or hire, and a refusal to return on recall by his



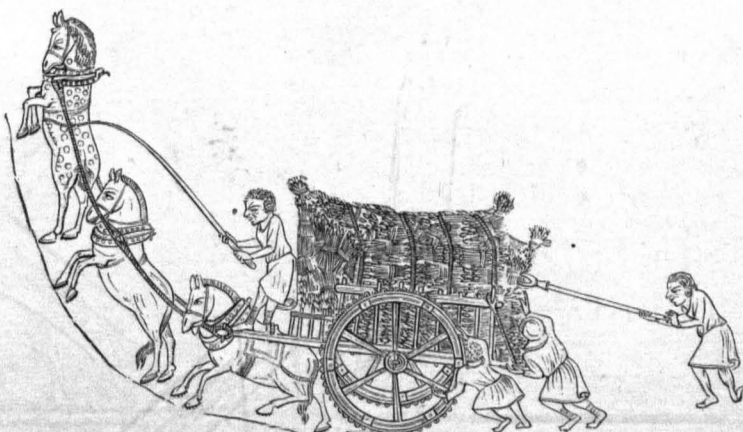
WEEDING.



REAPING



TYING UP SHEAVES



CARTING CORN

C. A.D. 1340.

*Loutrell Psalter.*

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owner would have ended in his pursuit as a fugitive outlaw. But the advance of society\* and the natural increase of population had for a long time been silently freeing the labourer from this local bondage. The influence of the Church had been exerted in promoting emancipation, as a work of piety, on all estates but its own. The fugitive bondsman found freedom in a flight to chartered towns, where a residence during a year and a day conferred franchise. A fresh step towards freedom was made by the growing tendency to commute labour-services for money-payments. The population was slowly increasing, and as the law of gavel-kind which was applicable to all landed estates not held by military tenure divided the inheritance of the tenantry equally



THRESHING, c. A.D. 1340.  
*Loutrell Psalter.*

among their sons, the holding of each tenant and the services due from it became divided in a corresponding degree. A labour-rent thus became more difficult to enforce, while the increase of wealth among the tenantry, and the rise of a new spirit of independence, made it more burthensome to those who rendered it. It was probably from this cause that the commutation of the arrears of labour for a money payment, which had long prevailed on every estate, gradually developed into a general commutation of services. We have already witnessed the silent progress of this remarkable change in the case of St. Edmundsbury, but the practice soon became universal, and "malt-silver," "wood-silver," and "larder-silver," gradually took the place of the older personal services on

the court-rolls. The process of commutation was hastened by the necessities of the lords themselves. The luxury of the castle-hall, the splendour and pomp of chivalry, the cost of campaigns, drained the purses of knight and baron, and the sale of freedom to a serf or exemption from services to a villein afforded an easy and a tempting mode of refilling them. In this process even kings took part. Edward the Third sent commissioners to royal estates for the especial purpose of selling manumissions to the King's serfs; and we still possess the names of those who were enfranchised with their families by a payment of hard cash in aid of the exhausted exchequer.

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By this entire detachment of the serf from actual dependence on the land, the manorial system was even more radically changed

The  
Black  
Death



FEEDING CHICKENS, c. A.D. 1340.  
*Luttrell Psalter.*

than by the rise of the serf into a copyholder. The whole social condition of the country, in fact, was modified by the appearance of a new class. The rise of the free labourer had followed that of the farmer, labour was no longer bound to one spot or one master: it was free to hire itself to what employer, and to choose what field of employment it would. At the moment we have reached, in fact, the lord of a manor had been reduced over a large part of England to the position of a modern landlord, receiving a rental in money from his tenants, and dependent for the cultivation of his own demesne on paid labourers. But a formidable difficulty now met the landowners who had been driven by the process of enfranchisement to rely on hired labour. Hitherto this supply

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had been abundant and cheap ; but this abundance suddenly disappeared. The most terrible plague which the world ever witnessed advanced at this juncture from the East, and after



FEEDING PIGS.  
Early Fourteenth Century.  
*MS. Roy. 2 B. vii.*

devastating Europe from the shores of the Mediterranean to the Baltic, swooped at the close of 1348 upon Britain. The traditions of its destructiveness, and the panic-struck words of the statutes which followed it, have been more than justified by modern



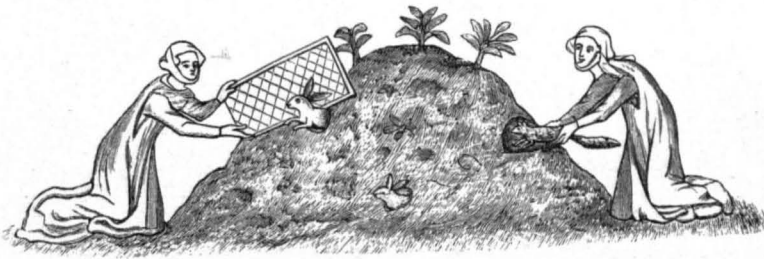
KILLING PIGS.  
Early Fourteenth Century.  
*MS. Roy. 2 B. vii.*

research. Of the three or four millions who then formed the population of England, more than one-half were swept away in its repeated visitations. Its ravages were fiercest in the greater towns, where filthy and undrained streets afforded a constant haunt



to leprosy and fever. In the burial-ground which the piety of Sir Walter Maunay purchased for the citizens of London, a spot whose site was afterwards marked by the Charter House, more than fifty thousand corpses are said to have been interred. Thousands of people perished at Norwich, while in Bristol the living were hardly able to bury the dead. But the Black Death fell on the villages almost as fiercely as on the towns. More than one-half of the priests of Yorkshire are known to have perished; in the diocese of Norwich two-thirds of the parishes changed their incumbents. The whole organization of labour was thrown out of gear. The scarcity of hands made it difficult for the minor tenants to perform the services due for their lands, and only a temporary abandonment of half the rent by the landowners induced the

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CATCHING RABBITS.  
Early Fourteenth Century.  
*MS. Roy. 2 B. vii.*

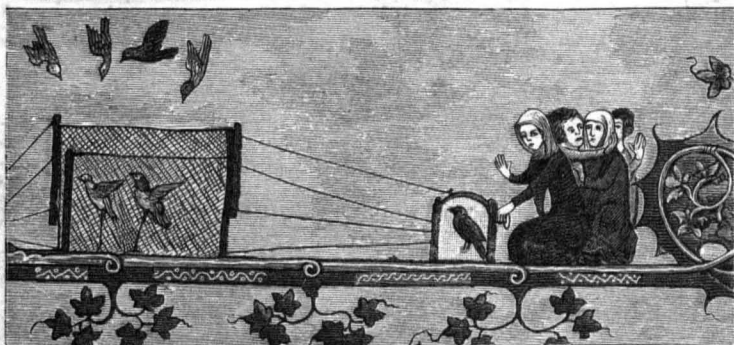
farmers to refrain from the abandonment of their farms. For a time cultivation became impossible. "The sheep and cattle strayed through the fields and corn," says a contemporary, "and there were none left who could drive them." Even when the first burst of panic was over, the sudden rise of wages consequent on the enormous diminution in the supply of free labour, though accompanied by a corresponding rise in the price of food, rudely disturbed the course of industrial employments; harvests rotted on the ground, and fields were left untilld, not merely from scarcity of hands, but from the strife which now for the first time revealed itself between capital and labour.

While the landowners of the country and the wealthier craftsmen of the town were threatened with ruin by what seemed to their age the extravagant demands of the new labour class, the

The  
Statutes  
of La-  
bourers

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country itself was torn with riot and disorder. The outbreak of lawless self-indulgence which followed everywhere in the wake of the plague told especially upon the "landless men," wandering in search of work, and for the first time masters of the labour market; and the wandering labourer or artizan turned easily into the "sturdy beggar," or the bandit of the woods. A summary redress for these evils was at once provided by the Crown in a royal ordinance which was subsequently embodied in the Statute of Labourers. "Every man or woman," runs this famous provision, "of whatsoever condition, free or bond, able in body, and within the age of threescore years, . . . and not having of his

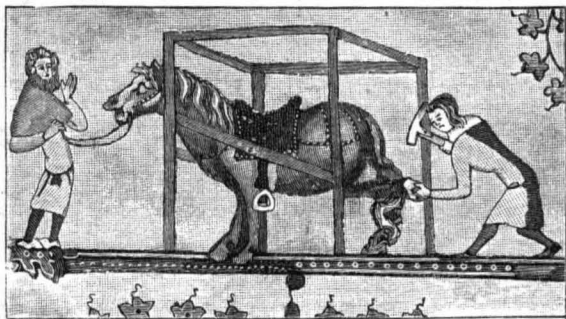


SNARING BIRDS, A.D. 1338—1344.  
*MS. Bodl. Misc. 264.*

own whereof he may live, nor land of his own about the tillage of which he may occupy himself, and not serving any other, shall be bound to serve the employer who shall require him to do so, and shall take only the wages which were accustomed to be taken in the neighbourhood where he is bound to serve" two years before the plague began. A refusal to obey was punished by imprisonment. But sterner measures were soon found to be necessary. Not only was the price of labour fixed by Parliament in the Statute of 1351, but the labour class was once more tied to the soil. The labourer was forbidden to quit the parish where he lived in search of better-paid employment; if he disobeyed he became a "fugitive," and subject to imprisonment at the hands of the justices of the peace. To enforce such a law literally must

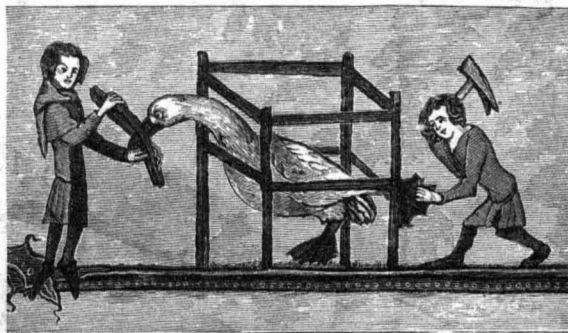
have been impossible, for corn had risen to so high a price that a day's labour at the old wages would not have purchased wheat enough for a man's support. But the landowners did not flinch from the attempt. The repeated re-enactment of the law shows

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SHOEING HORSE, A.D. 1338—1344.  
*MS. Bodl. Misc. 264.*

the difficulty of applying it, and the stubbornness of the struggle which it brought about. The fines and forfeitures which were levied for infractions of its provisions formed a large source of royal revenue, but so ineffectual were the original penalties that



SHOEING A SWAN ; A MEDIEVAL PROVERB, A.D. 1338—1344.  
*MS. Bodl. Misc. 264.*

the runaway labourer was at last ordered to be branded with a hot iron on the forehead, while the harbouring of serfs in towns was rigorously put down. Nor was it merely the existing class of free labourers which was attacked by this reactionary movement. The

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increase of their numbers by a commutation of labour services for money payments was suddenly checked, and the ingenuity of the lawyers who were employed as stewards of each manor, was exercised in striving to restore to the landowners that customary labour whose loss was now severely felt. Manumissions and exemptions which had passed without question were cancelled on grounds of informality, and labour services from which they held themselves freed by redemption were again demanded from the villeins. The attempt was the more galling that the cause had to be pleaded in the manor-court itself, and to be decided by the very officer whose interest it was to give judgement in favour of his lord. We can see the growth of a fierce spirit of resistance through the statutes which strove in vain to repress it. In the towns, where the system of forced labour was applied with even more rigour than in the country, strikes and combinations became frequent among the lower craftsmen. In the country the free labourers found allies in the villeins whose freedom from manorial service was questioned. These were often men of position and substance, and throughout the eastern counties the gatherings of "fugitive serfs" were supported by an organized resistance and by large contributions of money on the part of the wealthier tenantry. A statute of later date throws light on their resistance. It tells us that "villeins and holders of lands in villeinage withdrew their customs and services from their lords, having attached themselves to other persons who maintained and abetted them; and who, under colour of exemplifications from Domesday of the manors and villages where they dwelt, claimed to be quit of all manner of services, either of their body or of their lands, and would suffer no distress or other course of justice to be taken against them; the villeins aiding their maintainers by threatening the officers of their lords with peril to life and limb, as well by open assemblies as by confederacies to support each other." It would seem not only as if the villein was striving to resist the reactionary tendency of the lords of manors to regain his labour service, but that in the general overturning of social institutions the copyholder was struggling to become a freeholder, and the farmer to be recognized as proprietor of the demesne he held on lease.

A more terrible outcome of the general suffering was seen in a new revolt against the whole system of social inequality which had till then passed unquestioned as the divine order of the world. The cry of the poor found a terrible utterance in the words of "a mad priest of Kent," as the courtly Froissart calls him, who for twenty years found audience for his sermons, in defiance of interdict and imprisonment, in the stout yeomen who gathered in the

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John  
Ball  
1360



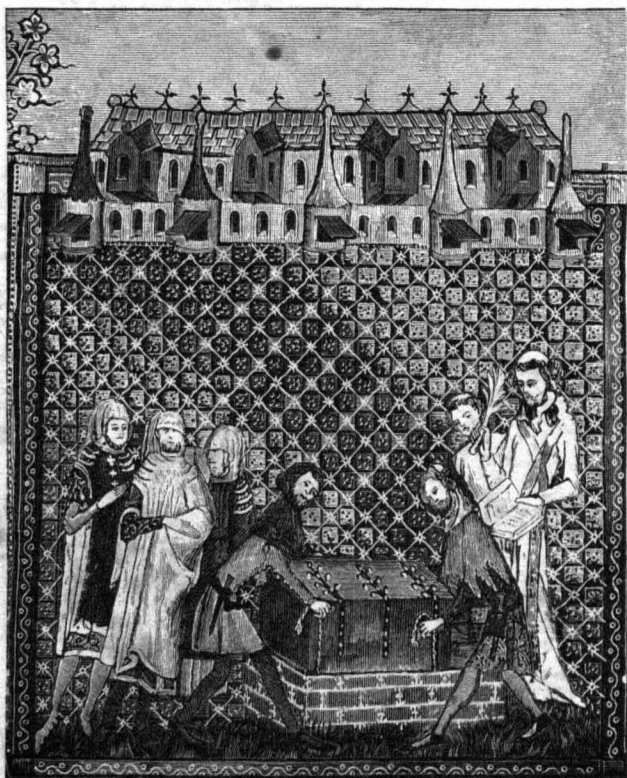
GROUP IN THE MANOR-HOUSE, A.D. 1338—1344.  
*MS. Bodl. Misc. 264.*

Kentish churchyards. "Mad" as the landowners called him, it was in the preaching of John Ball that England first listened to a declaration of natural equality and the rights of man. "Good people," cried the preacher, "things will never go well in England so long as goods be not in common, and so long as there be villeins and gentlemen. By what right are they whom we call lords greater folk than we? On what grounds have they deserved it? Why do they hold us in serfage? If we all came of the same



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father and mother, of Adam and Eve, how can they say or prove that they are better than we, if it be not that they make us gain for them by our toil what they spend in their pride? They are clothed in velvet and warm in their furs and their ermines, while we are covered with rags. They have wine and spices and fair



STORING TREASURE IN A VAULT, A.D. 1338—1344.

*MS. Bodl. Misc. 264.*

bread ; and we oat-cake and straw, and water to drink. They have leisure and fine houses ; we have pain and labour, the rain and the wind in the fields. And yet it is of us and of our toil that these men hold their state." It was the tyranny of property that then as ever roused the defiance of socialism. A spirit fatal to the whole system of the Middle Ages breathed in the popular rime which condensed the levelling doctrine of

John Ball: "When Adam delved and Eve span, who was then the gentleman?"

The rime was running from lip to lip when a fresh instance of public oppression fanned the smouldering discontent into a flame.



"WHEN ADAM DELVED AND EVE SPAN."

Temp. John Ball.  
*MS. Roy. 1 E. iv.*

Edward the Third died in a dishonoured old age, robbed on his death-bed even of his finger-rings by the vile mistress to whom he had clung; and the accession of the child of the Black Prince, Richard the Second, revived the hopes of what in a political sense we must still call the popular party in the Legislature. The Parliament of 1377 took up the work of reform, and boldly assumed the control

of a new subsidy by assigning two of their number to regulate its expenditure: that of 1378 demanded and obtained an account of the mode in which the subsidy had been spent. But the real strength of Parliament was directed, as we have seen, to the desperate struggle in which the proprietary classes, whom they exclusively represented, were striving to reduce the labourer into a fresh serfage. Meanwhile the shame of defeat abroad was added to the misery and discord at home. The French war ran its disastrous course: one English fleet was beaten by the Spaniards, a second sunk by a storm; and a campaign in the heart of France ended, like its predecessors, in disappointment and ruin. It was to defray the heavy expenses of the war that the Parliament of 1380 renewed a grant made three years before, to be raised by means of a poll-tax on every person in the realm. The tax brought under contribution a class which had hitherto escaped, men such as the labourer, the village smith, the village tiler; it goaded into action precisely the class which was already seething with discontent, and its exaction set England on fire from sea to sea. As spring went on quaint rimes passed through the country, and served as summons to the revolt which soon extended from the eastern and midland counties over all England south of the Thames. "John Ball," ran

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one, "greeteth you all, and doth for to understand he hath rung your bell. Now right and might, will and skill, God speed every dele." "Help truth," ran another, "and truth shall help you! Now reigneth pride in price, and covetise is counted wise, and lechery withouten shame, and gluttony withouten blame. Envy reigneth with treason, and sloth is take in great season. God do bote, for now is tyme!" We recognise Ball's hand in the yet more stirring missives of "Jack the Miller" and "Jack the Carter." "Jack Miller asketh help to turn his mill aright. He hath grouden small, small: the King's Son of Heaven he shall pay for all. Look thy mill go aright with the four sailes, and the post stand with steadfastness. With right and with might, with skill and with will; let might help right, and skill go before will, and right before might, so goeth our mill aright." "Jack Carter," ran the companion missive, "prays you all that ye make a good end of that ye have begun, and do well, and aye better and better; for at the even men heareth the day." "Falseness and guile," sang Jack Trewman, "have reigned too long, and truth hath been set under a lock, and falseness and guile reigneth in every stock. No man may come truth to, but if he sing 'si dedero.' True love is away that was so good, and clerks for wealth work them woe. God do bote, for now is tyme." In the rude jingle of these lines began for England the literature of political controversy: they are the first predecessors of the pamphlets of Milton and of Burke. Rough as they are, they express clearly enough the mingled passions which met in the revolt of the peasants: their longing for a right rule, for plain and simple justice; their scorn of the immorality of the nobles and the infamy of the court; their resentment at the perversion of the law to the cause of oppression. The revolt spread like wildfire over the country; Norfolk and Suffolk, Cambridge and Hertfordshire rose in arms; from Sussex and Surrey the insurrection extended as far as Devon. But the actual outbreak began in Kent, where a tiller killed a tax-collector in vengeance for an outrage on his daughter. The county rose in arms. Canterbury, where "the whole town was of their mind," threw open its gates to the insurgents, who plundered the Archbishop's palace and dragged John Ball from its prison, while a hundred thousand Kentish-men gathered round Wat Tyler of

*Peasant  
Revolt  
June 5*