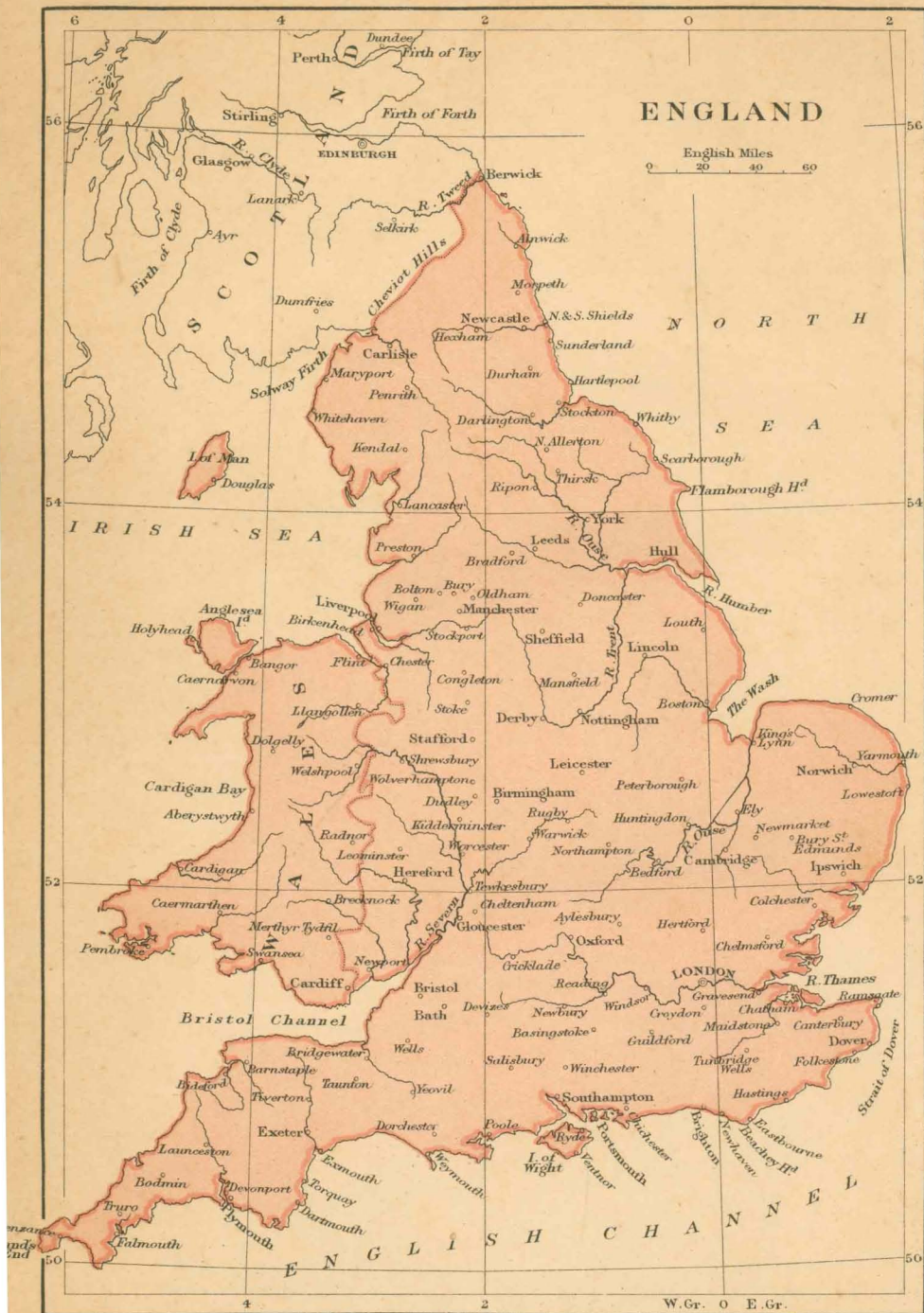


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A SHORT HISTORY
OF THE
ENGLISH PEOPLE



London, Macmillan & Co. Ltd.

Stanford's Geographical Establishment

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
VOLUME I

London
MACMILLAN AND CO., LIMITED
NEW YORK : THE MACMILLAN COMPANY
1898

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RICHARD CLAY AND SONS, LIMITED,
LONDON AND BUNGAY.

First Edition (Four volumes), 1892.

Reprinted 1894.

Special Edition (Three volumes), 1898.

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PREFACE TO ILLUSTRATED EDITION

IT was a favourite wish of my husband's to see English History interpreted and illustrated by pictures which should tell us how men and things appeared to the lookers-on of their own day, and how contemporary observers aimed at representing them. This new edition of his book is an attempt to carry out such an idea. It has seemed most fitting to choose for the purpose the work of the writer who by the brilliance of his historic imagination has recovered for Englishmen many regions of the past left waste and neglected, and brought to light costly treasures that had long lain hidden in some of its most obscure corners. The "Short History," with its vivid realization of all that goes to make up the life of a People, lends itself in a singular way to illustrations which are themselves the work of the people century by century, and the wisdom of the historian is constantly justified as the details of some vivid description, or the significance with which some incident is clothed, or the new measure and proportion given to facts that before his time were common and despised, are finely emphasized by the work of old scribes or artists to whom all these things were present realities.

And there is another reason why this book should be chosen for illustration of this kind. The very existence of the "Short History" is in itself a truly significant fact in the record of the English people. For the book, standing alone as it does among

the histories of the nations, must remain as one of the most characteristic products of our English life, and is in some sort the very expression of the people among whom it was conceived and for whom it was written. With its roots sunk deep in our English soil, made of the very substance of our English life, its whole character determined by the special conditions of our English society, it has taken the very impress of the temper and qualities which have given to the struggle of this people for their national liberties its peculiar spirit and form. Nor would it be easy to measure the influence which the book has actually exerted in this generation, both in giving a new direction and method to historical study, and in giving to the people a fuller consciousness of what our Commonwealth imports. Read by hundreds of thousands of Englishmen, it has not passed through their hands without communicating something of that passion of patriotism by which it is itself inspired, as it creates and illuminates for the English democracy the vision of the continuous life of a mighty people, and as it quickens faith in that noble ideal of freedom which we have brought as our great contribution to the sum of human effort. Among English-speaking people beyond the seas, where it has a yet greater number of readers than here, it has helped to strengthen the sense of kinship and the reverence for our common past. I have known an American who, reading this History for the first time in middle life, was so stirred by the memories it brought him that he found means to leave his business in one of the Western States and travel to England, that he might visit Ebbsfleet. So strong and direct was the sense which he had gained from our history of the common tie that bound English-speaking peoples together, and so generous were the instincts which sprang from such a lofty fellowship, that it came to him as a personal shock, almost as a reproach for the wiping away of which he from his far country earnestly desired to give his efforts, to learn that at the last Mr. Green had not been laid to rest in his own land, but, by one of those infinite renunciations that death exacts, had been in death separated from his people.

I would say but a few words as to the character and sources of the illustrations themselves. In a book whose pages overflow with the abounding fulness and variety of English life, where place has been found "for figures little heeded in common history—figures of the missionary, the poet, the printer, the merchant, or the philosopher" (p. xxv), as well as for the labourer, the wandering beggar, and the artizan, no narrow limit can be set to the choice of illustrations. The selection therefore has always been determined by a desire to get at the contemporary view of men and things rather than by canons of art. Nothing has been shut out which served this purpose, and indirectly therefore the whole series of illustrations comes to be an interesting record not only of the changes that passed over English life, but of some of the changes that passed over its modes of expression as certain forms of art rose to their perfection, or falling into contempt declined to ruder forms, or were even blotted out in a temporary desolation. For the early life of our forefathers illustrations have been chosen from household implements, vessels, armour, or ornaments which have been preserved in this country, and also very largely from foreign sources, such as the Danish and Swedish collections made by Worsaae and Montelius of relics of the English kin who remained beyond sea; thus, for example, illustrations of the Old English religion, of which hardly a trace remains here, may be discovered in the personal ornaments decorated with symbols of the old Norse deities which are found in Scandinavia. So also some specimens of early Irish building, metal-work, and illuminations, have been added to those pages which have really restored to English readers the memory of "the missionary and the poet" who brought Irish art and Irish religion to Britain. From the eighth to the sixteenth century the great mass of illustrations, whether of characteristic scenes, of early buildings, of arts or industries or dress or manner of life, have been taken from illuminated manuscripts preserved in the British Museum, in the Public Record Office, at Lambeth, in the Bodleian and some of the Oxford Colleges, in the University Library of Cambridge and the Libraries of Corpus Christi

and Trinity Colleges; while some others from manuscripts in private collections have been obtained, necessarily at second-hand, through the medium of the engravings in "*Vetusta Monumenta*," "*Archæologia*," &c. When the manuscripts fail their place is taken by specimens of early printing, the engraved ornamental title-pages of the sixteenth and seventeenth centuries, the woodcuts on titles of seventeenth century tracts, the figures which adorn the corners of maps, or the rich store of beautiful engravings of the later eighteenth century. Satirical prints, the rough woodcuts or engravings of broadsheets and popular ballads, common playing cards, and tradesmen's advertisements have been used as freely as the more "artistic" materials, both as giving a lively sense of the attitude of the common people towards art and politics, and as occasionally possessing in their very uncouthness much historical significance. Sometimes traces of an early fresco, or the work of the seal engraver, the coiner, the medallist, or the glass-painter, or even some fragment of needlework have been found to preserve details which would otherwise have been lost. The goldsmith and ironsmith have left examples of fine artistic work, while illustrations taken from the carvers in wood and stone range from effigies of kings and queens and great statesmen (of some of whom no other genuine portrait exists) to the signs of London taverns and shops in the seventeenth century.

The "*Short History*" was the first book which distinguished the great part played in the history of the English people by the burghers of the towns, and it still remains the only history where the life of those little scattered communities is pictured in its true significance and given its just place in the development of the national life. Since, in Mr. Green's own words, "the mill by the stream, the tolls in the market-place, the brasses of its burghers in the church, the names of its streets, the lingering memory of its guilds, the mace of its mayor, tell us more of the past of England than the spire of Sarum or the martyrdom of Canterbury" (Intr. xviii), there will be found here the circuit of ancient walls and towers that guarded the little republic, the old streets and houses,

the market cross, the brass memorial of the burgher, the ancient horns which summoned the commonalty to the market-place, the mayor in his robes, the mace, the rude justice with duel and stocks and gallows, the taverners and cooks and bakers and porters and armourers at their work, and the relics of the guild, its hall, its seal, its money-box, its school-house, its "arbour." In the case of buildings which have either totally vanished, such as the old Oxford buildings, old St. Paul's, London Bridge, Oseney, Bristol Bridge, the mayor's house at Lynn, &c., or which have been restored, as Rosslyn Chapel or the archbishop's hall at Mayfield, it has often been possible to use some illumination in a manuscript, or an early print or engraving or private drawing which recalls the original state of things, or occasionally a picture has been photographed—as, for example, the three pictures of London (c. 1750) in the Guildhall Art Gallery.

So also the indications of the text have been followed where the story passes over to foreign life. "A walk through Normandy teaches one more of the age of our history which we are about to traverse than all the books in the world." (See p. 134.) "To understand the history of England under its Angevin rulers, we must first know something of the Angevins themselves" (p. 185). This principle has been acted upon by giving some illustrations from Normandy and Anjou; and again in later days pictures from the France of Mary Stuart, and portraits of the Continental sovereigns and statesmen with whom England had to deal. The same feeling may be found in the large use made of Dutch engravings in the seventeenth century, which are here significant not only as far superior in point of art to the English productions of the time, but as showing the lively interest taken by foreigners in the details of English affairs at that period, and the great place which England filled in their imaginations; if the pictures do not recall the very form and features which we actually wore, they at least show that which others saw or imagined us to be. Finally, some relics of our kin in the New England across the Atlantic have been inserted, just as in the earlier time relics were

gathered from the fatherland of the English race beyond the German Sea.

The portraits, which have in almost every case been engraved specially for this book, and some of which are now for the first time copied, have been chosen under the kind advice of Mr. George Scharf, C.B., Director of the National Portrait Gallery, and the most authentic likenesses have been thus secured.

It has been a deep source of pleasure and gratitude to me to find what ready help and interest have almost invariably been offered on all sides by the officials in the libraries and collections who have generously given their sympathy and their counsel. I especially desire to thank Mr. Madan, of the Bodleian, for his many valuable suggestions and courteous assistance. I would also most gratefully acknowledge the kindness with which those who possess private drawings or who own pictures not hitherto engraved or photographed, have allowed them to be reproduced for the illustrations of this book.

In conclusion, I am bound to add that in the laborious task of searching over so wide a field for illustrations and the difficult work of selection Miss Kate Norgate has worked with a devotion and intelligent care for which I cannot render adequate thanks, but which will I have no doubt win the gratitude of many readers. My sincere thanks are due to Mr. Cooper and the artists who have worked with him for the zeal and sympathy which they have thrown into their task, and their skill in its execution.

ALICE STOPFORD GREEN.

14 KENSINGTON SQUARE,
March 9th, 1892.



INTRODUCTION

THE story of how the Short History of the English People came to be written would be the story of Mr. Green's life, from the time when his boyish interest was first awakened by the world beyond himself until his work was done. So closely are the work and the worker bound together that unless the biography be fully written no real account of the growth of the book can indeed be given. But in issuing a Revised Edition of the History, a slight sketch of the historical progress of the writer's mind, and of the gradual way in which the plan of his work grew up, may not seem out of place.

John Richard Green, who was born at Oxford in December 1837, was sent at eight years old to Magdalen Grammar School, then held in a small room within the precincts of the College. The Oxford world about him was full of suggestions of a past which very early startled his curiosity and fired his imagination. The gossiping tales of an old dame who had seen George the Third drive through the town in a coach and six were his first lessons in history. Year after year he took part with excited fancy in the procession of the Magdalen choir boys to the Collège tower on May Day, to sing at the sunrising a Hymn to the Trinity which had replaced the Mass chanted in pre-Reformation days, and to "jangle" the bells in recognition of an immemorial festival. St. Giles' fair, the "beating of the bounds," even the name of "Pennyfarthing Street," were no less records of a mysterious past than Chapel or College or the very trees of Magdalen Walk; and he once received, breathless and awe-struck, a prize from the hands

of the centenarian President of the College, Dr. Routh, the last man who ever wore a wig in Oxford, a man who had himself seen Dr. Johnson stand in the High Street with one foot on either side of the kennel that ran down the middle of the way, the street boys standing round, "none daring to interrupt the meditations of the great lexicographer." "You are a clever boy," said the old man as he gave the prize and shook him by the hand.

His curiosity soon carried him beyond Oxford; and in very early days he learned to wander on Saints' days and holidays to the churches of neighbouring villages, and there shut himself in to rub brasses and study architectural mouldings. Other interests followed on his ecclesiastical training. He remembered the excitement which was produced in Oxford by Layard's discovery of the Nestorians in the Euphrates valley. One day Mr. Ramsay gathered round him the boys who were at play in Magdalen Walk and told them of his journey to see these people; and one at least of his hearers plunged eagerly into problems then much discussed of the relations of orthodox believers to Monophysites, and the distinctions between heresy and schism, questions which occupied him many years. Knowledge of this kind, he said long afterwards, had been a real gain to him. "The study of what the Monophysites did in Syria, and the Monothelites in Egypt, has taught me what few historians know—the intimate part religion plays in a nation's history, and how closely it joins itself to a people's life."

Living in a strictly Conservative atmosphere, he had been very diligently brought up as a Tory and a High Churchman. But when he was about fourteen, orthodox Conservatism and school life came to a close which then seemed to him very tragic. A school essay was set on Charles the First; and as the boy read earnestly every book he could find on the subject, it suddenly burst on him that Charles was wrong. The essay, written with a great deal of feeling under this new and strong conviction, gained the prize over the heads of boys older and till then reputed abler; but it drew down on him unmeasured disapproval. Canon Mozley, who examined, remonstrated in his grave way: "Your essay is very

good, but remember I do not agree with your conclusions, and you will in all probability see reason to change them as you grow older." The head-master took a yet more severe view of such a change of political creed. But the impulse to Liberalism had been definitely given ; and had indeed brought with it many other grave questionings. When at the next examination he shot up to the head of the school, his master advised that he should be withdrawn from Magdalen, to the dismay both of himself and of the uncle with whom he lived. The uncle indeed had his own grounds of alarm. John had one day stood at a tailor's window in Oxford where Lord John Russell's Durham Letter was spread out to view, and, as he read it, had come to his own conclusions as to its wisdom. He even declared the Ecclesiastical Titles Act to be absurd. His uncle, horrified at so extreme a heresy, with angry decision ordered him to find at once another home ; and when after a time the agitation had died away and he was allowed to come back, it was on the condition of never again alluding to so painful a subject. The new-found errors clung to him, however, when he went shortly afterwards to live in the country with a tutor. " I wandered about the fields thinking," he said, " but I never went back from the opinions I had begun to form."

It was when he was about sixteen that Gibbon fell into his hands ; and from that moment the enthusiasm of history took hold of him. " Man and man's history " became henceforth the dominant interest of his life. When he returned to Oxford with a scholarship to Jesus College, an instinct of chivalrous devotion inspired his resolve that the study of history should never become with him " a matter of classes or fellowships," nor should be touched by the rivalries, the conventional methods, the artificial limitations, and the utilitarian aims of the Schools. College work and history work went on apart, with much mental friction and difficulty of adjustment and sorrow of heart. Without any advisers, almost without friends, he groped his way, seeking in very solitary fashion after his own particular vocation. His first historical efforts were spent on that which lay immediately about him ; and the

series of papers which he sent at this time to the *Oxford Chronicle* on "Oxford in the last Century" are instinct with all the vivid imagination of his later work, and tell their tale after a method and in a style which was already perfectly natural to him. He read enormously, but history was never to him wholly a matter of books. The Town was still his teacher. There was then little help to be had for the history of Oxford or any other town. "So wholly had the story of the towns," he wrote later, "passed out of the minds of men that there is still not a history of our country which devotes a single page to it, and there is hardly an antiquary who has cared to disentomb the tragic records of fights fought for freedom in this narrow theatre from the archives which still contain them. The treatise of Brady written from a political, that of Madox from a narrow antiquarian, point of view; the summaries of charters given by the Commissioners under the Municipal Reform Act; the volumes of Stephens and Merewether; and here and there a little treatise on isolated towns are the only printed materials for the study of the subject." Other materials were abundant. St. Giles' Fair was full of lessons for him. He has left an amusing account of how, on a solemn day which came about once in eight years, he marched with Mayor and Corporation round the city boundaries. He lingered over the memory of St. Martin's Church, the centre of the town life, the folk-mote within its walls, the low shed outside where mayor and bailiff administered justice, the bell above which rang out its answer to the tocsin of the gownsmen in St. Mary's, the butchery and spicery and vintnery which clustered round in the narrow streets. "In a walk through Oxford one may find illustrations of every period of our annals. The Cathedral still preserves the memory of the Mercian St. Frideswide; the tower of the Norman Earls frowns down on the waters of the Mill; around Merton hang the memories of the birth of our Constitution; the New Learning and the Reformation mingle in Christ Church; a 'grind' along the Marston Road follows the track of the army of Fairfax; the groves of Magdalen preserve the living traditions of the last of the Stewarts."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ALICE S. GREEN.

December, 1887.

PREFACE TO THE FIRST EDITION

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

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

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

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

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

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

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

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S. MATTHEW, FROM THE BOOK OF KELLS	<i>To face</i> PAGE I
The "Book of Kells" is a MS. of the Gospels, in Latin, written in Ireland (c. A.D. 650-690). It was anciently called "the Great Gospels of Columba," as being the chief treasure of the church at Kells, of which S. Columba was the founder and patron. In 1006 the book was stolen, together with the case or shrine of gold in which it was kept according to Irish custom; the book alone was recovered, and remained at Kells till it passed into the hands of Ussher, when Bishop of Meath. Ussher's Library, bought by the English army and the State in 1656, for a proposed new College at Dublin, was given by Charles II. to Trinity College, where the Book of Kells is still preserved. The MS. is one of the finest productions of the Irish school of illumination, containing perfect specimens of the interlaced, spiral, and trumpet-patterns, and of the treatment of human and animal figures characteristic of Irish art; all these are exemplified in the page selected for the present illustration.	
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These horns were found at Gallehus, in North Jutland, the perfect one in 1639, the broken one in 1734. The former was 2 ft. 9 in. long, and weighed 6 lbs. 7 oz.; the latter, having lost its smaller end, was only 1 ft. 9 in. long, but weighed 7 lbs. 7 oz. Both were of gold, and engraved with subjects from northern mythology. They were stolen and melted down in 1802, but accurate drawings of them had been made, from which later representations have been copied.	
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(Thunder), and the numerous ornaments of this character which occur in finds of the Middle and Later Iron Age (A.D. 450—1000) were probably worn by his worshippers somewhat as a crucifix might be worn in later days. The pendant here figured was found in 1875 at Erikstorp, East Gotland.	PAGE
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The pendent ornaments, resembling medals or coins, called bracteates (from the Latin <i>bractea</i> , a thin plate) seem to have been commonly used for personal adornment both by men and women, throughout the Middle Iron Age. They are of gold, usually stamped with figures, runes, or interlaced patterns, and often with a border of fine decoration made with a punch. The two bracteates here figured are decorated with religious subjects. The larger one bears a head representing Thunder, above a he-goat, an animal sacred to that god, and a "swastika" or "fylfot" (cross with bent arms), which was another of his emblems, together with the three dots symbolizing the Scandinavian trinity, Thunder, Woden, and Frea. The border is formed of the "triskele," or three-armed figure, which was the sign of Woden, the plain cross emblematic of Frea, and a zigzag to represent lightning, while the triangle below the loop is filled with suns or moons. The smaller bracteate bears a head of Thunder, having on one side Woden's "triskele," on the other a figure holding a sword, and three crosses to represent the sun or Frea.	
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OLD ENGLISH KEYS (<i>Akerman, "Pagan Saxondom"</i>)	25
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OLD ENGLISH FIBULÆ	26
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the ancient graves at Fairford, Gloucestershire, and is here engraved from Akerman's "Pagan Saxondom." The second fibula (now in the Collection of the Society of Antiquaries) is also of bronze gilt; it was found in 1785 near Rothley Temple, Leicestershire. The third was found at Abingdon, and is now in the British Museum. Its surface is encrusted with garnet-coloured glass laid on a background of gold foil, and interspersed with plates of thin gold with gold wire laid on; the round bosses are of ivory or bone, with garnet-coloured glass on the apex. The back has been drawn to show the mode of fastening.	PAGE
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SCEATTAS	33
The earliest known English coins are small silver pieces called <i>sceattas</i> , of uncertain value and date; it is doubtful whether they were brought over by the English settlers, or struck by them after their settlement. They form, however, a connecting link between the genuine Roman coins and those of ascertained English origin. The only coins on which Runic characters are found unaccompanied by any Roman legend are some of these <i>sceattas</i> , one of which is figured here. The other two examples are clearly imitations of Roman types.	
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FRAGMENT OF A SUIT OF BRONZE RING MAIL, IRISH	41
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NIELLO PENDENT HOOK, IRISH	42
This hook, also in the Museum of the Royal Irish Academy, is one of the most beautiful specimens of Irish skill in the art of inlaying bronze with silver and some dark-coloured metal. It is thought that its use may have been to suspend a sword.	

LATE CELTIC BRONZE DISC	PAGE 42
A large number of bronze discs, whose workmanship shows that they belong to the later period of Celtic art, have been found in Ireland and in no other country. It is thought that they may have formed portions of shields. The disc here figured is in the Museum of the Royal Irish Academy; it is about 11 in. in diameter, and furnishes a good example in metal-work of the divergent spiral or trumpet-pattern seen in the illuminations of the Book of Kells and other MSS. of the Irish school.	
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From the Book of Kells.	
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Two views of a stone 4½ ft. high and about 11 in. across, bearing an inscription in the ancient Celtic or Ogham characters, which prevailed in Ireland down to its conversion to Christianity, and remained in use for some time after the introduction of the Roman alphabet. The Ogham letters were formed of groups of incised lines and dots arranged along a stem line. The stone here figured, now in the Museum of the Royal Irish Academy, was found with three others built into the walls of a house in county Kerry; they are believed to have been removed thither from the underground chamber of a neighbouring rath (fort).	
COIN OF PEADA	47
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MONASTIC CELL, SKELLIG MICHAEL (<i>Anderson, "Scotland in Early Christian Times"</i>)	48
One of the very ancient monastic buildings on the Great Skellig (an island off the coast of Kerry). These form a good example of the method of building common to the forts of heathen Ireland in the age before its conversion, and to its earliest Christian establishments, viz., a building, or group of buildings, surrounded by a wall (cashel), all built of dry stone without cement. The original monastery at Iona must have been of this type. The hut here figured is built of slate; its religious character is marked by the cross of white quartz-stone inserted above the door. The projecting stones in the wall and roof may have served for standing on, or putting planks across, while building. The beehive shape of the hut seems to be a transition towards a more convenient form, shown in the next illustration.	
ORATORY AT GALLARUS, CO. KERRY (<i>Stokes, "Early Christian Art in Ireland"</i>)	49
A higher development of the type shown in p. 48. This oratory is 15 ft. 3 in. long, 10 ft. 2 in. wide, and 10 ft. high; the dome is formed by the projection of one stone beyond another till they meet at the top. At the east end is a window, 1 ft. wide, with a round-headed arch cut out of one stone; at the west end is a door, with sides and lintel of dressed stone. Over the lintel, inside, are two projecting stones pierced at each end vertically by large holes, probably to suspend a wooden door by a hinge.	
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BELL OF CUMASCACH MAC AILLELLO (<i>Stokes, "Early Christian Art in Ireland"</i>)	51
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OLD ENGLISH CLASPS (<i>Akerman, "Pagan Saxondom"</i>)	55
Found at Crondale, in Hampshire.	

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OLD ENGLISH NECKLACES	56
Made of glass beads of various colours. Both necklaces are now in the British Museum. The one with coins or bracteates attached was found at Sarre, the other at Faversham.	
BRITAIN IN 655	61
COIN OF ECGFRITH	62
A <i>styca</i> of copper, the usual coinage of Northumbria, of which Ecgfrith's coins are the earliest examples. The Northumbrian coinage seems to have been more directly connected with the old Roman currency than that of the southern kingdoms, and the use of copper was probably due to the existence of a greater number of Roman copper coins in the district north of the Humber. Ecgfrith's <i>styca</i> bears on its obverse "Ecgfrid Rex" and a small cross; on the reverse, an irradiated cross with the word "Lux," possibly symbolical of his efforts to spread the light of the true faith among his people.	
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From an early eighth century MS. (Cotton Vespasian A. i., British Museum). It formerly belonged to S. Augustine's Abbey, Canterbury, but was written and illuminated by an Anglo-Irish scribe, as may be clearly seen in the trumpet-pattern of the canopy over the group of minstrels and dancers. The two upper figures on each side of David are thought to be scribes holding styles, one having in his left hand a roll, the other an open book, or a waxen tablet for writing. The figures are of Roman or Byzantine character.	
S. JOHN THE EVANGELIST to face p.	66
From the "Lindisfarne" or "Durham" Gospel-book (MS. Cotton Nero D. iv., British Museum). This book, once the property of the cathedral church of Durham, is the finest extant specimen of early English illumination. It was written at Lindisfarne, "for God and S. Cuthbert," by Eadfrith, who was bishop of that see, A.D. 698-721; and adorned with paintings by Æthelwald, who was a monk there under Eadfrith and succeeded him as bishop. These paintings consist of elaborate designs in spiral and interlaced work after the Irish manner, and figures of the Evangelists. The figures are curious as showing the beginnings of a native English school of art, founded on late Roman or rather Byzantine models, but marked by a new freedom and boldness of treatment which from the first gives it a distinct character of its own.	
CHURCH AT BRADFORD ON AVON (<i>Journal of the Archaeological Association</i>).	68
One of the foundations of Bishop Ealdhelm of Sherborne, "the church which he erected on the scene of Cenwealh's victory at Bradford-on-Avon, stands in almost perfect preservation to-day" (" <i>Making of England</i> ," p. 341). This little building lay hidden for centuries behind a pile of modern buildings till in 1857 it was re-discovered. It represents the "little church" (<i>ecclesiola</i>) dedicated to S. Laurence and built by Ealdhelm, which William of Malmesbury mentions (<i>Gesta Pontif.</i> , l. v. c. 198) as existing at Bradford in his time, though the monastery once attached to it had perished.	
BEGINNING OF S. LUKE'S GOSPEL (<i>Lindisfarne Gospel-Book</i>).	70
No reproduction in black and white can convey an adequate idea of the beauty of the decorative work in this MS., and of the marvellous effect given to the interlaced patterns by an exquisite use of colours. This page is given as a specimen of the large decorated initials, whose form and style show how strong was the Irish influence still abiding at Lindisfarne, and also of the calligraphy of the book. To the Latin text, written by Bishop Eadfrith, the inter-linear gloss in the Northumbrian dialect was added, seemingly about the middle of the tenth century, by a priest named Aldred, who also inserted in the volume two notes which are the authority for its history.	

DAVID AS PSALMIST	PAGE 72
From a MS. of Cassiodorus on the Psalms, dating from the eighth century, and traditionally said to have been written by Bæda's own hand. It belongs to the library of Durham Cathedral.	
DAVID AS WARRIOR	75
From the same MS.	
COIN OF OFFA	76
In the latter part of the eighth century the <i>sceatta</i> was superseded by a thinner broader coin, also of silver, and called a penny. The idea of these coins seems to have been derived from the "new denarii" introduced in Frankland by Pepin, c. 750, and they thus illustrate the new connexion between the English kingdoms and the Frankish court which is described in pp. 78-82. The English coiners, however, developed a type of their own by introducing the king's head, which scarcely ever appears on the Carolingian coins, and for which models were found in the Roman or Byzantine solidi, then almost the only gold coins current in northern Europe. On its reverse the penny bore the name of the moneyer. The series of pennies begins with Offa; henceforth they are the usual coinage of English kings.	
BRITAIN IN 792	77
S. MATTHEW, FROM THE GOSPEL-BOOK OF S. BONIFACE	79
S. Boniface, having resigned his bishopric of Mainz, went in 754 as a missionary to Frisia, and was there martyred on June 5, 755. His remains were afterwards removed to Fulda, an abbey which he had founded in Bavaria. On the site of his martyrdom were found three little books; one a New Testament of Italian origin, bearing the autograph of Victor, bishop of Capua in 546; another a treatise of S. Isidore, in Lombardic characters, pierced, cut, and stained with blood; the third a small octavo volume containing the Gospels written in a very small minuscule Irish character, and adorned with figures of the four Evangelists, one of which is reproduced here. The monks of Fulda, where the book is still preserved, have added at the end an inscription stating that Abbot Huoggi received it from King Arnulf, and that it was written with S. Boniface's own hand; this last statement however is wrong, for the real scribe has concluded his work with his name, in the usual Irish fashion: "Finit. Amen. Deo gratias ago. Vidrug scribsit."	
BEGINNING OF THE BOOK OF EXODUS, FROM ALCUIN'S BIBLE	80
One of the works undertaken by Alcuin at the desire of Charles the Great was a revision of the Latin text of the Bible, already much corrupted since S. Jerome's day by the carelessness and ignorance of copyists. A magnificent copy of the Vulgate, thus "diligently emended," was prepared under Alcuin's personal superintendence, if not actually by his own hand, and sent by him as a gift to Charles on the day of his crowning at Rome. The volume numbered 10546 among the Additional MSS. in the British Museum is probably a sumptuous copy made in the next generation. It is a large folio, written in double columns on extremely fine vellum, in small minuscule characters of what is known as the Caroline type. From this splendid example of the improved style of writing which came into use under Charles, the initial letter and opening words of the Book of Exodus are given with two lines of the minuscules.	
MOSES GIVING THE LAW	81
Part of a full-page illumination placed opposite the beginning of Exodus in Alcuin's Bible. The upper half of the picture represents Moses receiving the Law on Mount Sinai; the lower, here reproduced, shows him delivering the Law to Aaron and the people of Israel. The colouring of the original is most brilliant; the mountain seems indeed to "burn with fire." But the chief interest lies in the figures of Moses and Aaron. The latter is arrayed rather as a king than as a priest; and it is thought that these two figures may be identified with Alcuin and Charles, the great teacher presenting his work to the Emperor. The sons of Israel are in the garb of Roman senators.	
COIN OF ECGBERHT	82
The earliest West-Saxon coins are those of Ecgberht. From him the series of silver pennies is continued without a break, as the sole coinage of the English realm and almost the sole currency of the British Isles, till the time of Henry III.	

	PAGE
BRONZE PLATE WITH FIGURES OF NORTHERN WARRIORS (<i>Montelius, "Civilization of Sweden"</i>)	84
Four of these plates, with figures in relief, were found in 1870 in a cairn at Björnhofda in Öland (Sweden); they furnish a curious illustration of a Swedish warrior's accoutrements in the early wiking days.	
LINES OF NORTHERN INVASIONS	85
SOLDIER, NINTH CENTURY	86
From a MS. in the archiepiscopal library at Lambeth, known as the Gospel-book of MacDurnan, who was abbot of Derry before 885, and archbishop of Armagh 885-927. The figure here given occurs in a picture of the Betrayal, and forms one of a group of soldiers whom the artist has clothed and armed as warriors of his own day.	
COIN OF EADMUND OF EAST ANGLIA	87
ÆLFRED'S JEWEL	90
A jewel of blue enamel inclosed in a setting of gold, with the words round it, "Ælfred had me wrought"; found at Athelney in the seventeenth century, and now preserved in the Ashmolean Museum at Oxford.	
ENGLAND AT TREATY OF WEDMORE	91
COIN OF ÆLFRED	93
TOMBSTONE OF SUIBINE MAC MAELÆHUMAI (<i>Petrie and Stokes, "Christian Inscriptions in Ireland"</i>)	94
Suibine Mac Maelæhumai was an "anchorite and scribe of Clonmacnois," who died, according to the Irish annals, in 887. The <i>English Chronicle</i> , however, records the death of "Swifne, the best teacher that was among the Scots," in 891 or 892, the same year in which three "Scots from Ireland" came to visit Ælfred. Suibine's tombstone is a "perfect type of the highly ornamental Irish cross . . . offering fine examples of the divergent spiral and diagonal patterns peculiar to the early Celtic art of these islands." (<i>Petrie and Stokes, i., 40.</i>)	
ST. MATTHEW	96
From the Gospel-book of MacDurnan (see above). This MS. illustrates a variety of Irish art differing from that represented by the Book of Kells; it contains no examples of the spiral pattern. The figures of the Evangelists are remarkable as giving early representations of the pastoral staff.	
COIN OF EADWARD THE ELDER	99
THE CAMPAIGNS OF EADWARD AND ÆTHELFLED	100
ARCHER, TENTH CENTURY	100
One of the initial letters in a calendar, designed by an English hand, and prefixed to a Psalter traditionally said to have belonged to Æthelstan (MS. Cotton Galba A. xviii., British Museum).	
FIGURE OF CHRIST, AND SILVER CUP (<i>Worsaae, "Industrial Arts of Denmark"</i>)	101
Found in the huge double barrow in which the heathen king Gorm the Old, founder of the Danish monarchy (c. 900-936), and his Christian wife Thyra, were buried side by side at Jelling in Jutland. The figure is of wood; it represents Christ, but is surrounded by the triskele, the old symbol of Woden. The cup is of silver, gilt inside, and ornamented with an old half mythological pattern of twisted snakes and fantastic animals.	
COIN OF ÆTHELSTAN	101
S. JOHN THE EVANGELIST	102
From a Gospel-book (MS. Cotton Tiberius A. ii., British Museum) seemingly written in Germany, presented by the Saxon king, Otto I., to his brother-in-law Æthelstan, who—according to an inscription added in the fifteenth century—destined it for use at the crowning of English kings. A charter of Æthelstan to Archbishop Wulfhelm of Canterbury has been copied, in a contemporary hand, between the table of contents and the Eusebian Canons; and prefixed to the Gospel of S. Matthew, beneath an inscription in large golden Roman capitals, "Incipit Evangelii secundū Mattheū," are the signatures	

	“Odda Rex” and “Mihltild mater Regis.” The figures of the Evangelists are placed each at the opening of his Gospel, within a border or canopy of classical design—almost Jacobean in character—but very rudely executed, S. John being by far the best. The great inferiority of German art to that of Ireland and England at this time is still more apparent in the writing of this book.	PAGE
S. DUNSTAN AT THE FEET OF CHRIST	A drawing now in the Bodleian Library. The inscription at the top, in characters of the twelfth century, states that “the drawing and writing on this page are by S. Dunstan’s own hand.”	105
COIN OF EADGAR		107
NOAH’S ARK	From a MS. of Cædmon (Junius II, Bodleian Library), written c. A.D. 1000. The Ark is represented in the form of a Danish ship.	108
EADGAR OFFERING UP HIS CHARTER FOR NEW MINSTER	From MS. Cotton Vespasian A. viii. (British Museum), a grant of privileges and benefits made by Eadgar in 966 to the New Minster founded by Ælfred at Winchester. This illumination forms the frontispiece to the Charter, and represents the King, with the Virgin on one side and S. Peter on the other, offering up his gift to our Lord in glory.	109
KING AND COURT	This scene, from MS. Bodl. Junius II, represents Enos, son of Seth, and his family, under the guise of an English king of the tenth century, seated on his throne, sword in hand, with his thegns standing before him.	111
SILVER PENDANT (<i>Montelius</i> , “ <i>Civilization of Sweden</i> ”)	This little figure of a woman holding a drinking-horn illustrates the old northern custom, so often mentioned in the Wiking Sagas, of women carrying the horn round to the warriors seated at the feast.	114
THE RAMSUNDSBERG, WEST SÖDERMANLAND (<i>Montelius</i> , “ <i>Civilization of Sweden</i> ”)	A carving on the rock, consisting of scenes from the Saga of Sigurd Fafnisbane, or the Dragon-slayer. Sigurd is seen plunging his sword into the dragon Fafni, whose long snake-like body, marked with runes, forms a sort of frame round a series of designs, representing the dwarf Regin with his forge, tongs, hammer, and bellows, Sigurd’s horse Grane laden with the dragon’s spoils, a tree on which are perched the two hawks who warned Sigurd of Regin’s treachery, and the headless body of Regin, whom Sigurd slew.	114
OAK SHIP FROM TUNE, SOUTH NORWAY (<i>Montelius</i> , “ <i>Civilization of Sweden</i> ”)	A Wiking ship, found in 1867 in a barrow at Tune, near Frederikstad. It was built nearly in the same fashion as that found in the Nydam bog (see p. 111), but had a mast. In this ship was found buried a man with his weapons and two horses.	115
SHIP FROM GOKSTAD (<i>Montelius</i> , “ <i>Civilization of Sweden</i> ”)	Another ship of the same period, found in 1880, in a barrow at Gokstad, South Norway. It was seventy-eight feet long, pointed at both ends, had a mast and sixteen pairs of oars, and was decorated along the gunwale with a row of shields, of which there had been thirty-two on each side. The owner had been buried in a grave-chamber just behind the mast, with his weapons, twelve horses, six dogs, and a peacock. These two ships are now in the museum at Christiania.	115
NOAH’S ARK	From the MS. of Cædmon, Bodl. Junius II. Here, as in the illustration from the same MS. given in p. 108, the Ark is represented as a Danish ship similar to those figured in p. 115, and steered, like them, by a rudder fastened near the stern on the side thence still called the starboard.	116
FIGURE OF CHRIST	An example of artistic treatment of figure and drapery, from a MS. of Ælfric’s Paraphrase (MS. Cotton Claudius B. iv., British Museum); English work of the eleventh century.	119

	PAGE
BOOK-SHRINE OR CUMDACH OF MOLAISE (<i>Stokes, "Early Christian Art in Ireland"</i>)	120
While in other lands the sacred books of the churches were often covered with splendid jewelled bindings, in Ireland the practice was to treat them as relics and enclose them in boxes or shrines. Such a box was called <i>cumdach</i>. The oldest now extant is that of the Gospel-book of Molaise of Devenish. Its date is shown by an inscription round the bottom of the box: "Pray for Cenn[failad], for the successor of Molaise, for whom this case [was made], and for Gillabaithin, the artist who made the" Cennfailad was abbot of Devenish 1001-1025. The case, formed of plates of bronze, is adorned with plates of silver with gilt patterns, riveted to the bronze foundation. On the face of the box are the symbols of the four Evangelists, with their names.	
WOODEN CHURCH AT GREENSTEAD, ESSEX (<i>Vetusta Monumenta</i>)	121
In A.D. 1010 the body of S. Edmund was removed from Bury to London for fear of the Danes. Three years later it was brought back, and on its way rested at Greenstead, near Ongar, in Essex, where a wooden chapel was built in its honour. The remains of this chapel still exist; in 1748, the date of the engraving from which this illustration is copied, the building was entire, though much decayed. It formed the nave of the church, a small chancel having been added. The original fabric was 29 feet 9 inches long, 14 feet wide, and 5 feet 6 inches high at the sides, which supported the primitive roof. The walls were composed of the trunks of large oak trees, split and roughly hewed on both sides, set upright close to each other, let into a low sill of brickwork at the base, and fastened by wooden pins into a frame of rough timber at the top. The window in the roof was no part of the original structure, which had no inlet for the light, having been designed only as a temporary resting-place for the body of the saint.	
COIN OF CNUT	122
CNUT AND EMMA MAKING A DONATION TO NEW MINSTER	123
This illustration, similar in character and subject to that on p. 109, occurs in the MS. Stowe 944 (British Museum), a Register of New Minster written in the time of Cnut. "Cnut Rex" and "Ælgyfu Regina" (Emma, Æthelred's widow and Cnut's wife) are shown confirming their donation, according to custom, on the altar of the Minster.	
CARTS, ELEVENTH CENTURY	124
Drawn by oxen, driven by means of a goad; from MS. Cotton Claudius B. iv.	
AGRICULTURE	125
From the same MS. This drawing shows some of the implements used in the fields—the rake, the reaping-hook, the pitchfork—and the peasants carrying their burthens home when the day's work is done.	
AGRICULTURE	125
PLOUGHING	126
MAKING WATTLED ENCLOSURE	126
SAILING VESSELS AND BOATS	127
All from MS. Harleian 603 (British Museum); a Psalter, English work of the eleventh century, with drawings imitated in a larger and more vigorous style from those in the Utrecht Psalter, a work of the eighth or ninth century, probably written in Northern Gaul. The wattled enclosure is not in the Utrecht MS., and therefore really represents the making of an old English "burh." The boats are copied, but the English artist has much improved the insignificant cherubs' heads of the original, adding wings and the breath coming from their mouths.	
KING AND MINSTER DOING JUSTICE AT A GATE	129
An illustration, from MS. Cotton Claudius B. iv., of the practice common to all early civilizations, of rulers "sitting in the gate" of city or palace, to receive suitors and administer justice.	

BEDS, ELEVENTH CENTURY (<i>MS. Cotton Claudius B. iv.</i>)	PAGE 132
CHARIOT (<i>MS. Cotton Claudius B. iv.</i>)	132
ABBEY CHURCH OF S. STEPHEN AT CAEN	134
Built by William the Conqueror, who was buried in it. The choir has been rebuilt; the nave, here represented, stands exactly as he left it.	
CASTLE OF ARQUES	139
"A fortress which is undoubtedly one of the earliest and most important in the history of Norman military architecture." "One of the few examples still remaining of the castles which were raised by the turbulent Norman baronage in the stormy days of William's minority" (Freeman, <i>Norman Conquest</i> , iii. 122). It was built, in defiance of the boy-duke, by his uncle William of Arques.	
ABBEY CHURCH OF JUMIÈGES	143
Begun in 1040 by Abbot Robert, who became Bishop of London 1044, was Archbishop of Canterbury 1051-1052, and died 1058. The church was finished then, but not consecrated till 1067 by Archbishop Maurilius of Rouen. The choir was rebuilt in the next century.	
SCENES FROM THE BAYEUX TAPESTRY	145, 147
This tapestry is now in the Public Library at Bayeux. The earliest known mention of it occurs in an inventory of the goods of the cathedral church of Bayeux in 1476: "Item. Une tente tres longue et étroite de telle à broderie de ymages et eserpteaulx [escripteaulx] faisans representation du Conquest d'Angleterre, laquelle est tendue environ la nef de l'Eglise le jour et par les octaves des Reliques." It begins with Harold's journey to Normandy and ends abruptly with the flight of the English rustics at Senlac after his fall. The original end has evidently been cut or torn off; but the work was never finished, for many of the figures in its latter part are merely traced in outline, not filled in like the rest. Its date has been much disputed; all that can be said with certainty is that it must lie between 1066 and the early years of the thirteenth century.	
SEAL OF WILLIAM THE CONQUEROR	151
The reverse of his second great seal; reproduced as giving the best authentic portrait of our first Norman King.	
ARCHER, ELEVENTH CENTURY (<i>MS. Cott. Claud. B. iv.</i>)	152
THE TWELVE MONTHS	155, 157, 159
From a calendar prefixed to a Hymnarium, English work of the eleventh century (<i>MS. Cotton Julius A. vi.</i>). The scenes represent the occupations of men in each month of the year.	
CHAPEL OF S. JOHN THE EVANGELIST IN THE WHITE TOWER, LONDON. . . .	160
Built by William the Conqueror.	
TOWER OF EARL'S BARTON CHURCH	162
The primitive Romanesque architecture of England before the coming of the Normans is now represented only by the little church at Bradford (see p. 68) and by a few church towers, of which Earl's Barton, in Northamptonshire, is the finest. They are distinguished by their tall square form, by the absence of buttresses, by their decoration of pilaster strips, and especially by their windows, which usually consist of two or more round-headed lights grouped together and divided by a mid-wall shaft or baluster. The parapet at Earl's Barton was added later.	
TOWER OF TASEBURGH CHURCH, NORFOLK	162
This seems to be the earliest of the round towers, built of rough flint, which are peculiar to the ecclesiastical architecture of East Anglia. It probably dates from the twelfth century; the upper part was rebuilt in 1385.	

A BANQUET	<i>To face p.</i>	PAGE 163
From MS. Cotton Tiberius C. vi. (British Museum), a Psalter, English work of the eleventh century.		
BUILDING, ELEVENTH CENTURY (<i>MS. Cott. Claud. B. iv.</i>)		164
Illustrates the insertion of a timber gable into stone-work.		
DIGGING, ELEVENTH CENTURY (<i>MS. Cott. Claud. B. iv.</i>)		165
SEAL OF ST. ANSELM (<i>Ducarel, "Anglo-Norman Antiquities"</i>)		167
GREAT SEAL OF HENRY I.		169
Reverse of Henry's fourth seal. The legend, "Henricus Dei gratia dux Normannorum," shows that it dates from after 1106.		
MILKING AND CHURN, A.D. 1130—1174		170
WEAVING, A.D. 1130—1174		171
From MS. Trinity College, Cambridge, R. 17, 1, a Psalter, written and illustrated between 1130 and 1174 by Eadwine, a monk of Christ Church, Canterbury, who has placed his own portrait at the end of his work. It contains three different Latin versions of the Psalms, Gallican, Roman, and Hebraic, in parallel columns; the Gallican version has an interlinear gloss in Latin, the Roman has one in old English, and the Hebraic one in Norman French. Philologically it is of great value; and the writing is scarcely less interesting, as it shows a transition from the square forms of the earlier MSS. to the more ornate style of the modern Gothic hand. It is, like MS. Harl. 603 (see above, p. ix), a copy of the Utrecht Psalter, but more freely treated. The milking and churn seem to be original, and therefore English. In the weaving new details are added in Eadwine's copy.		
LOOM AND DISTAFF FROM THE FÆROE ISLES (<i>Montelius, "Civilization of Sweden"</i>)		172
The distaff and loom still used by the women of the Færoe Isles preserve the primitive forms which their ancestors used a thousand years ago.		
BUILDING	} (<i>MS. Harl. 603, after Utrecht Psalter</i>)	173
GROUP ROUND A TABLE		
The fortification is after the Roman manner, as in the Utrecht MS. The table is Roman; the figures have been added and are English.		
MAP OF EARLY LONDON		174
NORMAN TOWER, S. EDMUNDSBURY (<i>from a photograph</i>)		176
This tower, probably built by Abbot Baldwin (1067—1097), formed the entrance into the churchyard opposite the west end of the Abbey Church, and may have served as a campanile.		
THE ABBOT'S BRIDGE, S. EDMUNDSBURY		177
Built early in the thirteenth century.		
MEN IN PRISON AND IN STOCKS, A.D. 1130—1174 (<i>Eadwine's Psalter</i>)		178
English; not in Utrecht Psalter.		
SCENES FROM THE LIFE OF S. GUTHLAC (<i>MS. Harleian Roll Y. vi.</i>)		179
Anglo-Norman pictures, twelfth century, of S. Guthlac's life. For his cell at Crowland, c. A.D. 700, see p. 60, and for Æthelbald's visit p. 69.		
HOSPITAL OF S. GILES-IN-THE-FIELDS, LONDON		180
Drawn by Matthew Paris in his Chronicle, MS. Corpus Christi College, Cambridge, xxvi. This hospital for lepers was founded by Matilda, wife of Henry I.		
SEAL OF S. BARTHOLOMEW'S PRIORY, SMITHFIELD		180
From the impression attached to the deed of surrender of the Priory to Henry VIII., Aug. Deeds of Surrender of Monasteries, 136 (Public Record Office).		

CHURCH OF THE HOLY SEPULCHRE, CAMBRIDGE	PAGE 181
Built by a Brotherhood of the Holy Sepulchre, to whom the Abbot and Convent of Ramsey gave for that purpose, between 1114 and 1130, a burial-ground which they possessed at Cambridge. This Brotherhood was probably a band of pilgrims who had gone to the Holy Land together; for the church which they built is clearly imitated from that which covers the traditional site of our Lord's Sepulchre at Jerusalem.	
ORGAN, A.D. 1130—1174 (<i>Eadwine's Psalter</i>)	182
A somewhat unusual representation of an organ with two-players and two bellows; copied from the Utrecht Psalter.	
THE EXCHEQUER, A.D. 1130—1174 (<i>Eadwine's Psalter</i>)	184
Better drawn than the original in the Utrecht Psalter; the headgear of the presiding officer is altered from the crown with balls on it given in the Utrecht MS. The picture illustrates the weighing of the money received at the Exchequer, which was customary under Henry I. and Bishop Roger and is described in the <i>Dialogus de Scaccario</i> , written by Roger's grand-nephew, towards the end of the century.	
ARCHES OF CLOISTER OF S. AUBIN'S ABBEY, ANGERS	187
The Abbey of S. Aubin, founded in Merovingian times, seems to have been rebuilt by Geoffrey Greygown and Fulk the Black. "Only one huge tower remains, but fragments of it are still to be seen embedded in the buildings of the Préfecture—above all a Romanesque arcade, fretted with tangled imagery and apocalyptic figures of the richest work of the eleventh century" (<i>"Stray Studies,"</i> p. 369). This arcade, here figured, seems to have been part of the cloister.	
DURTAL, ANJOU	189
Most of Fulk Nerra's castles were rebuilt in the fifteenth century, Durtal among them, but some of his work still remains in the keep. The little town has kept a remarkably old-world aspect, and town and castle together form one of the most picturesque illustrations of the peculiar character stamped on the country by its early counts, especially by Fulk the Black.	
EFFIGY OF GEOFFREY PLANTAGENET, COUNT OF ANJOU	191
Geoffrey was buried in Le Mans Cathedral. The richly enamelled tablet that covered his tomb is now in the local museum.	
THE "STANDARD," A.D. 1138	193
From MS. Arundel 150 (British Museum), an early thirteenth century copy of part of the Chronicle of Roger of Howden.	
GREAT SEAL OF THE EMPRESS MATILDA	194
This is the only seal which Matilda is known to have used; its legend, "Mathildis Romanorum Regina," shows that it was made for her in Germany before her first husband's crowning at Rome, A.D. 1111.	
SEAL OF BISHOP HENRY OF WINCHESTER (<i>Journal of the Archaeological Association</i>)	196
MAP OF THE DOMINIONS OF THE ANGEVINS	To face p. 197
CANTERBURY CATHEDRAL MONASTERY, A.D. 1130—1174 (<i>Eadwine's Psalter</i>)	200
This plan or bird's-eye view, which covers two pages of a large folio volume, represents church and monastery as they were from 1130, when the church, rebuilt by Lanfranc and his successors, was consecrated by William of Corbeil, till 1174, when the choir was burnt down.	
SEAL OF S. THOMAS OF CANTERBURY (<i>Journal of Archaeological Association</i>)	201

MITRE OF S. THOMAS	PAGE 201
Of white silk, embroidered with gold braid; one of a set of vestments now in the Cathedral at Sens, and traditionally said to have belonged to the martyr.	
S. THOMAS AND HERBERT OF BOSHAM	202
Initial at the beginning of a thirteenth century MS. (Trinity College, Cambridge, B. 5. 4) of Herbert's Gloss on the Psalter. Herbert was the favourite secretary of St. Thomas, and strongly encouraged his opposition to the King.	
SANCTUARY KNOCKER, DURHAM	203
FRITHSTOOL, HEXHAM PRIORY (<i>Jusserand</i> , " <i>Wayfaring Life</i> ")	203
The regulations as to sanctuary varied in different places. At Durham the fugitive had to knock at the door on the north side of the nave of the Cathedral with the bronze knocker (twelfth century work) which hangs there still. As soon as he was admitted, the bell of the Galilee was tolled, to give notice that some one had taken sanctuary; a black robe with a yellow cross on the left shoulder was given him, and he was lodged "on a grate on the south side, near the door and near the altar"— <i>i.e.</i> apparently the altar of the Galilee. At Hexham the limits of the sanctuary were marked by four crosses, but the fugitive was not absolutely safe from pursuit till he reached the frithstool or peace chair. The Hexham frithstool dates from the twelfth century. Only one other now remains in England, at Beverley Minster.	
S. THOMAS EXCOMMUNICATING HIS ENEMIES, AND ARGUING WITH HENRY AND LEWIS	205, 206
PARTING OF S. THOMAS AND THE TWO KINGS	
CROWNING OF THE YOUNG KING; HIS CORONATION-BANQUET	
S. THOMAS EMBARKING FOR ENGLAND	
Four out of eight pictures forming the earliest series of illustrations of the history of S. Thomas, and also one of the best examples of the development of the French style of illumination in English hands. They occur in a French life of the saint, written in England 1230—1260, and are far superior in drawing to contemporary illuminations of French workmanship. They are here reproduced from the facsimiles in M. Paul Meyer's edition of the " <i>Vie de S. Thomas</i> " (<i>Société des anciens textes français</i>), the MS. being in a private collection at Courtrai. The second half of the third picture represents an incident at the coronation-banquet of the young King, when his father chose to serve him at table, and the youth remarked that it was but just for the son of an earl to serve the son of a king.	
MARTYRDOM OF ST. THOMAS	207
Owing to the order issued by Henry VIII. in 1538 for the destruction of all pictures and images of "Bishop Becket," and the erasure of all mention of him from the service-books, medieval representations of S. Thomas of Canterbury are extremely rare in England. The earliest now remaining is here for the first time reproduced, from MS. Harleian 5102 (British Museum), a Psalter written in Normandy, and illuminated by an English hand, early in the thirteenth century. It tells the story of the martyrdom in graphic detail, and in close agreement with the contemporary accounts. The two foremost murderers, Fitz Urse and Tracy, are in the full armour of their time, a whole suit of ring-mail; each carries an enormous shield; the third knight, partly hidden behind them, and also clad in ring-mail, is doubtless Richard le Breton, while the fourth, whose bare head alone is visible, represents Hugh de Morville, who took no part in the murder, but merely guarded the door. The archbishop's cap is falling to the ground, struck off, as stated by William of Canterbury (an eye-witness), by the first blow of Fitz Urse, whose sword just touches the head of Thomas, and who is identified by the rampant bear on his shield. Tracy's shield is blank, evidently unfinished; he is striking the blow which wounded the arm of Grim, a clerk who on this	

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NAMING OF S. JOHN THE BAPTIST	To face p. 221
Copied, by permission of the Kent Archæological Society, from a reproduction in "Archæologia Cantiana" of an early twelfth century painting in tempera, on the wall of the crypt under the chapel of S. Anselm in Canterbury Cathedral.	
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The north gate of Oxford, made strong for purposes of defence, passed after the Barons' War into the hands of the mayor and bailiffs; under Henry III. it was already used as a prison for town malefactors, and under Edward II., if not earlier, "for scollers for little faults." In 1555 it was the prison of Latimer and Ridley, and in 1556 of Cranmer. Its common name, Bocardo (of unknown meaning), dates from the time of Henry III. It was taken down in 1771. The tower of S. Michael's Church, seen behind it, was built temp. Henry I.	
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- GLOUCESTER HALL (NOW WORCESTER COLLEGE), OXFORD 259
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THE CHANCELLOR'S SEAL BAG (<i>Journal of Archaeological Association</i>)	PAGE 325
Sculptured on the tomb of Walter de Merton, in Rochester Cathedral. Walter died in 1277.	
SEAL OF STATUTE MERCHANT, GLOUCESTER, 1307—27 (<i>Collection of Society of Antiquaries</i>)	327
Under the Statute of Merchants, issued in 1283 and re-issued in 1285, merchants could have their debts enrolled before the Mayor of London or of some other appointed town; the obligation was sealed with the seals of the debtor and of the king, and if the debtor failed to pay in due time it served as a warrant for his attachment. The seal here figured bears the image not of Edward I. but of his son, and was made for the purposes of this statute under Edward II.	
SEAL OF WILLIAM MORAUNT (<i>Archæological Journal</i>)	328
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MANOR-HOUSE, ACTON BURNELL, SHROPSHIRE (<i>Archæological Journal</i>)	328.
Built by Robert Burnell, Bishop of Bath and Chancellor to Edward I. The king's license to crenellate is dated 1283; the Parliament of Acton Burnell therefore was probably not held in the new manor-house, which could hardly have been finished in a year, but, according to local tradition, in a neighbouring building still called "the Parliament-house," of which only the two end gables now remain.	
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From MS. Roy. 10 E. iv. (British Museum), a splendid copy of the Decretals, once the property of S. Bartholomew's Priory, Smithfield. The margins are covered with illustrations of fables, &c., added by an English hand to a MS. written for French use, early in the fourteenth century. The game here represented seems to be a variety of club-ball, though what the players hold are not exactly clubs.	
TOLL-HOUSE, GREAT YARMOUTH (<i>Journal of Archaeological Association</i>)	335
This building, of which the greater part dates from the thirteenth century, was called the Toll-house, from the great chamber on the first floor where the bailiffs received their tolls. It "was also called the Host-house, because in the great chamber the hosts, to whom foreign fishermen entrusted the sale of their herrings, were accustomed to assemble and pay their "heighning money," being the difference between the "tide price" fixed by the Corporation when the fish was first landed and the selling price; which difference the Corporation claimed as part of the town revenue. Hence the above apartment was also called the <i>Heighning Chamber</i> . Beneath the main building is an underground room, 20 feet long, 12 wide, and 16 high, called "the hold," originally used as a dungeon into which all prisoners were thrust without distinction. It had a huge beam placed along the centre, with iron rings at intervals, to which prisoners were chained" (Palmer, "Perlustration of Great Yarmouth," ii. 241); a "gaol for prisoners and malefactors" having been granted to the town by Henry III. in 1261. This prison was in use till the beginning of the present century. The great chamber also served for the weekly Borough Court (held ever since John's time) and for the trial of prisoners before the bailiffs. Since 1622 it has also been used instead of the old Guildhall for the meetings of the Corporation, and for the Assizes.	

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From an engraving, in William Taylor's "Antiquities of King's Lynn," of a drawing made just before the wall was taken down. From the close resemblance of the arches to some still remaining at Castle Rising, and known to be of the early thirteenth century, it is believed that the Lynn walls were of about the same date. They were possibly built by Savaric de Mauléon, to whom John intrusted the fortification of Lynn in 1216.	
SEAL OF ROCHESTER, c. 1300 (<i>Society of Antiquaries</i>)	337
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SEAL OF DOVER, 1305 (<i>Society of Antiquaries</i>)	339
Obverse, S. Martin, the patron saint of the town, cutting his cloak in halves to share it with a beggar; reverse, a ship, the usual emblem of a sea-port.	
SCEPTRE OF THE LORD MAYOR OF LONDON (<i>Jewitt and Hope, "Corporation Plate"</i>)	340
Every year, when a new Lord Mayor of London is elected, this sceptre is formally handed to him by the City Chamberlain, who is its custodian. Except for this annual ceremony, it is only used on great occasions of state, such as a coronation, when it is carried by the Lord Mayor. It is 1 foot 6 inches long, made of crystal mounted in gold. The gold head, in the form of a coronet composed of alternate crosses and fleurs-de-lis rising from a fillet set with large pearls, rubies and sapphires, dates from the fifteenth century, as is shown by the royal arms (France modern and England quarterly) on the flat top; while the large glass knot in the middle of the shaft was inserted about fifty years ago in the place of an earlier one. But the shaft and base are of far older date. They are of crystal, cut into spiral grooves, along each of which runs a thread of gold wire, and adorned with bands of gold, each encircled by a ring of pearls. These pearls are set in a manner peculiar to Byzantine work, being strung on gold wire. It is therefore quite possible that this shaft dates from before the Norman conquest of England, and has been in continuous use not only from the very beginning of the London mayoralty, but even from the days of the Portreeves, down to the present time.	
MOOT HORN OF THE CORPORATION OF FAVERSHAM (<i>from a photograph</i>)	341
This horn served for the calling of local assemblies. It is one of the oldest existing moot-horns, and dates from the early fourteenth century.	
S. ETHELBERT'S GATE, NORWICH (<i>from a photograph</i>)	343
This is one of two gates leading from the town into the Cathedral precincts or Close. The citizens of Norwich and the monks of the Cathedral monastery were constantly at strife as to disputed jurisdiction, tolls, market-rights, and so forth, and in 1272 there was a furious fight, in which the monastery was burnt, the church plundered, and the monks were all slaughtered or put to flight. The prior gathered troops at Yarmouth and retaliated upon the town; for more than two years the strife went on; at last King Edward enforced a pacification, gave the monks leave to make new gates to their Close and to keep them closed at their pleasure, and ordered the citizens to pay 500 marks yearly for six years towards the cost of the new building. S. Ethelbert's Gate was built accordingly in 1275. It took its name from a neighbouring church, which had also been burnt in 1272. Over the gate was a chapel, with a window on the east side; the side here figured is the western, facing the town, and this had originally four small windows, now blocked up, which served as loopholes to shoot from in case of attack. The lower part of the gateway is of stone, the upper part of faced and squared flint, with stone tracery let in; this has been restored, but exactly after the old pattern.	

ELEANOR OF CASTILE (<i>Stothard, "Monumental Effigies"</i>)	PAGE 346
From her tomb in Westminster Abbey.	
TWO KNIGHTS TILTING, AND HERALDS BLOWING TRUMPETS (<i>MS. Roy. 10 E. iv.</i>)	348
A ROYAL BANQUET, A.D. 1338-44	348
From MS. Bodleian Misc. 264, the Romance of Alexander, illuminated A.D. 1338-44 by Jehan de Grise, a French artist, probably working in England.	
SIR GEOFFREY LOUTRELL, HIS WIFE AND DAUGHTER-IN-LAW	349
Sir Geoffrey Loutrell, of Irnham, Lincolnshire, was born 1276, and died 1345. His wife, Agnes de Sutton, holds his jousting-helmet and his banner; the lady who holds his shield is either Beatrice Scrope, wife of their eldest son Andrew, or her sister Constance, wife of the second son, Geoffrey. Both these couples were married as children in 1319; the date of the illumination therefore must lie between that year and the death of Agnes, in 1340. The MS. is a Psalter, written for Sir Geoffrey, as the inscription above this picture shows. From the Loutrells it passed to Lord William Howard, Warden of the Western Marches under Elizabeth, and bears his autograph. It finally went to the Weld family, of Lulworth Castle, Dorset. The illustrations from it given here are copied from the reproductions in "Vetusta Monumenta."	
EDINBURGH CASTLE, FROM THE SOUTH	352
From Slezer's "Theatrum Scotiae," a survey of the castles of Scotland made by a Dutch officer under William and Mary, 1693. The present castle, begun by Edward III. in 1344, became a royal residence of the Stuarts, who added to it greatly throughout the fourteenth, fifteenth, and early sixteenth centuries. The earlier castle had been demolished by Bruce, all but S. Margaret's Chapel (see p. 357).	
MAP OF SCOTLAND IN 1290	To face p. 351
CHESSMEN, SCANDINAVIAN, FOUND IN THE ISLE OF LEWIS	354
These specimens belong to the remains of six or more different sets of chessmen, which are now in the British Museum. They are Scandinavian work of the twelfth or thirteenth century, beautifully carved in walrus-tusk, and some of them stained red. They illustrate the costume of northern kings, queens, bishops, and warriors of the time.	
S. LUKE, FROM S. MARGARET'S GOSPEL-BOOK	356
This book, now in the Bodleian Library, belonged to S. Margaret, Queen of Scotland, and was probably used by her at the services in the abbey-church which she founded at Dunfermline. The illuminations of the four Evangelists, one of which is here reproduced, are English work of the eleventh century, of a Byzantine type.	
S. MARGARET'S CHAPEL, EDINBURGH CASTLE	357
Built by Margaret for her private chapel; here engraved from a photograph.	
WEST DOOR OF ABERBROTHOCK ABBEY CHURCH	358
This abbey (near S. Andrews) was founded by William the Lion, King of Scots, in honour of S. Thomas of Canterbury. Its monks were of the order of Tiron. This doorway must be one of the earliest portions of the building, which was begun in 1178 and finished in 1233.	
NEW, OR SWEETHEART ABBEY, KIRCUDBRIGHTSHIRE	360
A Cistercian house, founded in 1275 by Dervorgilla of Galloway, John Balliol's mother, from whom he derived his claim to the Scottish crown. Dervorgilla's husband, another John Balliol, had died in 1269, and she had caused his heart to be embalmed and placed in an ivory casket, which she carried about with her always, and ordered to be laid upon her own heart when she was buried (1290) in this church, thence called Sweetheart Abbey.	
CAERLAVEROCK CASTLE (<i>after J. M. W. Turner</i>)	362
Caerlaverock is in Dumfriesshire; it stands on a peninsula in the Solway. It was rebuilt about 1400, but on the plan of the older castle as described in the contemporary poem on the Siege of Caerlaverock, 1300.	
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TRIAL BY BATTLE	372
From a fragment of an Assize Roll, undated, but belonging to the reign of Henry III., and preserved in the Public Record Office. The sketch represents a judicial combat between Walter Bloweberme and Hamo le Stare. Walter was an approver; <i>i.e.</i> a criminal who had confessed his crime, and been pardoned on condition of denouncing his accomplices and vanquishing them in combat. He denounced, amongst others, Hamo le Stare as having been concerned with him in a robbery at Winchester. Hamo denied the charge; a judicial combat took place; Hamo was defeated, and hanged accordingly.	
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Interesting from its representation of the Guildhall.	
HALL OF S. MARY'S GILD, LINCOLN (<i>from a photograph</i>)	375
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The device on this seal is a conventional representation of one of the city gates. The engraving is lent by Mr. W. H. St. John Hope.	
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From the <i>Assisa Panis</i> , xxi. Ed. i—xvi. Hen. VI., a folio volume belonging to the Corporation of London, written on parchment, and containing entries relating to the Assize of Bread by the civic authorities from 1293 to 1438. The sketch here reproduced shews a baker standing at his oven-door, and a fraudulent baker being drawn to the pillory with a short-weight loaf hung round his neck. The bakers were among the very first craftsmen to form themselves into gilds.	
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This forge is exactly like those now used by the nail and chain-makers in the Black Country, whose work is still carried on under the rude conditions of primitive industry. The fire, under a stone canopy, is kept alive by bellows attached to a pulley fixed at the back of the chimney, and a boy mounted on the wooden framework of the pulley works the bellows with his foot. The "lorimers," iron and coppersmiths, were very early associated in a craft-gild.	
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WINDLASS, EARLY FOURTEENTH CENTURY (<i>MS. Roy. 10 E. iv.</i>)	381
MONEY-BOX OF THE CORDWAINERS OF OXFORD (<i>Archæological Journal</i>)	382
A box, nine inches in height, of wood, seemingly elm, with five iron hoops, two locks, and a chain. Its date is unknown; it seems to have been disused in 1587. The Cordwainers' Gild began under Henry I.	

ENTRANCE TO CHOIR OF OLD S. PAUL'S, LONDON	PAGE 384
CHURCH OF S. FAITH UNDER S. PAUL'S	384
From engravings by W. Hollar, 1657. St. Paul's Cathedral was rebuilt 1087—1128, and restored after a fire in 1136; the eastern limb and the tower were again rebuilt 1220—1240; in 1255—1283 the fabric was lengthened eastward; a wooden spire crowned it in 1314. The round-arched work in the transept walls belongs to the first or second of these periods of building, the choir to the third, and the screen to the last. An old church of S. Faith, which stood at the east end of S. Paul's, was demolished in 1256 to make room for lengthening the choir of the cathedral; the crypt under the new buildings was made to serve as a parish church in its stead.	
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The official account in the Bodleian attributes this French History of Marco Polo's travels to an English scribe and a French artist, late in the fourteenth century. According to the high authority of Mr. R. Holmes, Librarian at Windsor Castle, MS. and illuminations are English work of the fifteenth century.	
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The clerk who engrossed the Jews' Roll 17 Henry III. (Public Record Office) has enlivened its margin with this sketch. Isaac of Norwich, a famous Jew of the time, is represented with a crown to symbolize his importance, and with three faces, to indicate the more than double-dealing with which his race were credited; a head with three faces was indeed the symbol employed to represent a usurer on the labels of the chests in the Exchequer. The chief of a group of demons bears the name of Dagon; a little imp with a forked tongue seems to be instigating a Jew to use a false balance; another demon is mocking at a Jew nicknamed Nolle-mokke, and at a Jewess called Avegay, whose figure is interesting as showing the dress of the Jewish women.	
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A drawing by Matthew Paris, in his autograph <i>Historia Anglorum</i>, MS. Roy. 14 C. vii. (British Museum). In 1233 Henry built in London a home for converted Jews. They were to be maintained partly by the foundation, partly by their own labour, but without servile work; they lived by rule, and had a chaplain or master to direct them. This mastership was annexed to the office of Keeper of the Rolls in 1377, and the church of the "<i>Domus Conversorum</i>" was represented by the Rolls Chapel till its demolition in 1897.	
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From Slezer's "Theatrum Scotiae," 1693. The castle has been almost entirely rebuilt since Bruce's time, but the walls are on the old lines. Under the Stuarts it became a royal residence, and the interior buildings, palace, Parliament-House, &c., date from James III., IV., and V.	
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A facsimile of the initial letter of a charter granted to Carlisle by Edward II. in 1316.	
WEST DOOR OF ELGIN CATHEDRAL	411
This church, burnt down in 1270, was rebuilt early in the fourteenth century. It is by far the grandest and the most beautifully decorated of all the Scottish Cathedrals. Such a church, built in the very midst of the War of Independence, in a remote town, beyond the Grampians and 200 miles from the English border, is a speaking witness to the growth of a national civilization unaffected by English influence.	
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The chapels so often built on bridges seem to have served as resting-places for travellers as well as for purposes of devotion. That at Wakefield, one of the few still remaining, was built shortly before A.D. 1358, when Edward III. granted ten pounds a year for two chantry priests serving "the chapel of S. Mary, newly built on Wakefield Bridge." The bridge has been widened and the chapel restored, but without altering its architectural character.	
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Illustrates an English artist's idea of Constantinople c. 1340, and also a group dancing to tabor and pipe.	
GEOFFREY CHAUCER	419
Painted shortly after Chaucer's death, by his friend and disciple Occleve, in the margin of his book "De Regimine Principum" (MS. Harleian 4866, British Museum).	

THE CANTERBURY PILGRIMS	420, 423, 424, 425, 426, 427, 428, 429	PAGE
From the Ellesmere MS. of the "Canterbury Tales," early fourteenth century; here reproduced from Dr. Furnivall's edition, published by the Chaucer Society.		
DRINKING-HORN AT QUEEN'S COLLEGE, OXFORD (<i>Skelton, "Oxonia antiqua restaurata"</i>)		432
This horn was given to Queen's College by its foundress, Philippa of Hainault, wife of Edward III. It holds two quarts, and is a real horn, semi-transparent like tortoise-shell, ornamented with gold; the eagle on the lid is hollow.		
SPINNING AND BLOWING FIRE, EARLY FOURTEENTH CENTURY (<i>MS. Roy. 10 E. iv.</i>)		433
Here the woman uses a spinning-wheel, instead of the older distaff.		
BOAT WITH RUDDER, 1338-44 (<i>MS. Bodl. Misc. 264</i>)		433
An early example of a real rudder such as is now used, instead of the primitive contrivance figured in pp. 11, 115, 116, 127, 145, 147.		
GOLD NOBLE OF EDWARD III.		434
A new coin, struck in 1344; the ship commemorates the victory at Sluys in 1340.		
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From MS. Roy. 20 C. vii. (British Museum), a French "Chronique de St. Denys," late fourteenth century.		
SHOOTING AT BUTTS, c. 1340 (<i>Loutrell Psalter</i>)		438
SEA-FIGHT, EARLY FOURTEENTH CENTURY (<i>MS. Roy. 10 E. iv.</i>)		441
From a comment made in the Debate between the Heralds of England and France, 1458-61, it appears that the English victories at sea were gained in spite of great disadvantages involved in the English mode of naval warfare; for while the English ships, according to the French herald, were only armed with archers using the long-bow, who fought on the upper deck, where they were exposed to great danger from the enemy, the French cross-bowmen could shoot under cover from the fore-castle or stern-castle of their ships.		
TILTING ON THE WATER, EARLY FOURTEENTH CENTURY (<i>MS. Roy. 2 B. vii.</i>)		441
ENGLISH SOLDIERS SCALING A FORTRESS IN GASCONY (<i>MS. Roy. 14 D. iv.</i>)		442
This picture, from a copy of Froissart's "Chronicle," made in Flanders in the fifteenth century, illustrates the medieval practice of depicting scenes from the past in the costume of the present. The soldiers represent those of Edward III., but their accoutrement is that of the artist's own time; their salade helmets and articulated breast and back-plates belong to the fifteenth century, and are quite different from the armour of the Black Prince.		
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From an engraving in Pinkerton's "Iconographia Scotica" of a drawing formerly in the College of Arms, London. This drawing dates from the reign of Edward IV., and represents the House of Peers as it was then supposed to have sat in 1277, the only year of Edward I.'s reign when it was attended both by the King of Scots and by the Prince of Wales. The Archbishop of Canterbury sits on the right of Alexander of Scotland, the Archbishop of York on the left of Llewelyn of Wales; the clerk behind Alexander holds the deed of homage for the Scot king's English lands; the two clerks behind Llewelyn are probably papal envoys. The outer row of mitred figures on the left are nineteen mitred abbots; the inner row, and two figures just below the Archbishop of York, are eight bishops. Twenty lay peers sit on the right; the chancellor and judges on the woolsack in the middle. The meaning of the crowned figure just below Llewelyn is unknown.		

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In Southacre Church, Norfolk. Shows the armour of a knight and the dress of a lady of the time.	
BRASS OF ROBERT ATTELATHE, MAYOR OF LYNN	447
This figure is given to show the burgher in his robes of office. Robert Attelathe was Mayor of Lynn in 1374, and died in 1376. The brass on his tomb, formerly in S. Margaret's Church, Lynn, is here copied from W. Taylor's "Antiquities of Lynn."	
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EFFIGY OF WILLIAM OF WYKEHAM, ON HIS TOMB (<i>Britton, "Winchester Cathedral"</i>)	450
JOHN WYCLIF (<i>portrait at Knote</i>)	453
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This illumination is of Italian workmanship; it forms the headpiece to a copy of the Decretals of Boniface VIII., who died in 1303. The Pope, however, is represented wearing the triple tiara, which was not yet in use in Boniface's time, and the MS. dates from about 1380.	
RIDING TO A TOURNAMENT	457
A TOURNAMENT	
These two scenes are from MS. Roy. 19 C. i. (British Museum) "Li Breviari d'Amors," written in the South of France in the fourteenth century. The first illustrates the description in the text, of the ladies in male apparel riding to the place of tourney; the second pictures the tournament itself; and the artist has added a significant comment in the figures of the demons blowing their trumpets to greet the ladies, and directing the blows of the knights.	
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A fine example of English art, A.D. 1313.	
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Mayfield was a manor-house of the Archbishops of Canterbury, and the great hall was built by Archbishop Islip, c. 1350. It is here figured from a drawing made in 1783 by S. H. Grimm (MS. Add. Burrell 5671, British Museum); since then it has been restored and is now a Roman Catholic church. The back of the Archbishop's chair, of stone carved with a diaper pattern, still remains against the eastern wall.	
GATEWAY OF THORNTON ABBEY, LINCOLNSHIRE	462
An early example of a brick building with stone dressings; built soon after 1382.	
PREACHING IN THE OPEN AIR, 1338-44 (<i>MS. Bodl. Misc. 264</i>)	464
From pulpits such as this Wyclif's "poor preachers" must have addressed such groups as the one depicted here.	
NEW COLLEGE, OXFORD, AND ITS HUNDRED CLERKS	467
From MS. New College, Oxford, cclxxxviii., a panegyric on William of Wykeham by Thomas Chandler, Warden of Winchester College 1450-3, of New College 1453-4, and Canon and Chancellor of Wells 1454-1481; presented by him to Thomas Bekynton, Bishop of Wells 1443-1465, who bequeathed it to New College, of which he too had been a member. The picture represents the College and a hundred of its most distinguished scholars, among whom are William of Wykeham, Archbishops Chichele and Waynflete of Canterbury and Cranley of Dublin, Bekynton, and Chandler himself.	
THE KNIGHT OF THE WHEELBARROW, A.D. 1338-44 (<i>MS. Bodl. Misc. 264</i>)	469
Probably being brought home from the inn.	

LADY HUNTING, A.D. 1338-44 (<i>MS. Bodl. Misc. 264</i>)	PAGE 470
In the "Debate between the Heralds of England and France," written a hundred years later, the English herald boasts of his country's numerous parks, full of deer, "so that when the ladies go out to divert themselves, they draw their bows and kill these animals, which is a very exquisite pleasure." The French herald, however, maintains that the adventurous chase of the wild beasts in the forests of France is a far greater pleasure than this tame English sport.	
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The presence of a priest with a book and holy water possibly indicates the consecration of the wealth to a religious use.	
"WHEN ADAM DELVED AND EVE SPAN"	485
This picture of Adam and Eve is from <i>MS. Roy. 1 E. iv.</i> (British Museum), a Pentateuch of English work, contemporary with John Ball. Eve is represented with a primitive distaff.	
TOWN-WALL, CANTERBURY (<i>from a photograph</i>)	487
About 1375, Archbishop Sudbury, seeing the discontent of the commons of Kent, induced the citizens to share with him the cost of surrounding the cathedral and city with a strong wall with bastion towers, nominally to guard against French invasion, but in reality to protect the wealth of the burghers and the treasures of the Church against the impending attack of the peasantry. Before the work was completed the revolt broke out, with the result described in the text. The wisdom of the Archbishop's precaution was proved a hundred years later. By that time the fortifications were completed, and the consequence was that when during the last struggle of York and Lancaster in 1469-1470 Canterbury was threatened by "a captain named Quynt," a gift of 13s. 4d. sufficed to make him desist from all attempt to meddle with the city or its inhabitants.	
QUERNS (<i>Journal of Archaeological Association</i>)	489
The first of these querns is of a primitive type; it is Romano-British, and was found in 1858 in a tumulus at Bredon, Leicestershire. The second figure represents the nether stone of a pot-quern, found in 1836 at West Coker, Somerset. It is 6 inches high, and 11½ inches across at base. The opening through which the meal escaped is shaped like a round-arched door with a fleur-de-lis above, a decoration which probably indicates that it is thirteenth century work.	
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An illustration of a quern in use.	

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A striking picture of forced labour in the fourteenth century, from MS. Roy. 2 B. vii.	
SEAL OF THE CITY OF CANTERBURY, FOURTEENTH CENTURY (<i>Collection of Society of Antiquaries</i>)	492
A conventional representation of one of the city gates, which were in process of construction (<i>see above</i> , p. xxvii) about the time when this seal was made.	
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A picture of reapers and gleaner in the early fifteenth century, from a Psalter, MS. Harleian 1892 (British Museum).	
DAVID AND HIS CHOIR (<i>MS. Harl. 1892</i>)	503
A remarkable group of musicians. David is playing the bells; the other instruments are a triangle, sackbut, psaltery, and harp. At the date of this MS., early fifteenth century, the sackbut was just coming into use. The psaltery, held on the knees, was now superseding an earlier stringed instrument called the rote (a descendant of the lyre), which is shown in pp. 64 and 72, and which developed later into the Welsh crwth. The harp seems to have been considered in earlier times a specially English instrument; in a German MS. of the ninth century it is called <i>cithara anglica</i> .	
RICHARD II. AND HIS PATRON SAINTS to face page	506
From the Arundel Society's reproduction of a painting in tempera, belonging to the Earl of Pembroke; done by an Italian artist, probably soon after Richard's accession. It is a diptych, of which the left-hand portion is here reproduced. The King is accompanied by his patron saints, S. John the Baptist, S. Edward the Confessor, and S. Edmund the Martyr. He is paying his devotions to the Virgin and Child, who are shown, surrounded by angels, in the other half of the diptych.	
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THE DUKES OF EXETER AND SURREY RIDING FROM CONWAY TO CHESTER (<i>MS. Harl. 1319</i>)	510
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The King, if meant for a portrait, can only be Henry IV.	
A ROYAL BANQUET, EARLY FIFTEENTH CENTURY (<i>MS. Harl.</i> 1892)	515
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From MS. Cotton Julius E. iv. art. 6 (British Museum), a Life of Richard Beauchamp, Earl of Warwick (who died 1439), written and illustrated by John Rous, who died in 1491.	
HELMET, SHIELD, AND SADDLE OF HENRY V.	521
Now placed above his tomb, at Westminster; here reproduced from Gough's "Sepulchral Monuments."	
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THE MINSTRELS' GILD OF NORTHERN ENGLAND (<i>Carter, "Ancient Painting"</i>)	527
Sculptured on a pillar in S. Mary's, Beverley, a church which was built under Henry VI. The inscription, "Thys pyllor made the Mynstreles," shows it to have been the work of the Gild of Minstrels which had its head-quarters at Beverley, and which included minstrels from the Trent to the Tweed. The man with a sword is probably the alderman of the gild; he plays the flute or hautboy. The other instruments are the cittern, bass flute, crowth or fiddle, and tabor and pipe.	
SEAL OF SHREWSBURY, A.D. 1425 (<i>Collection of Society of Antiquaries</i>)	528
A good example of one of the characteristic types of town seals. It represents the town itself, within its walls above the river.	
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From Lydgate's "Life of S. Edmund," MS. Harleian 2278 (British Museum). Henry spent Christmas 1433 at S. Edmund's; Lydgate's beautiful MS. was probably written and presented to the King on that occasion.	
HUMPHRY, DUKE OF GLOUCESTER, AND ELEANOR, HIS WIFE	531
From MS. Cotton Nero D. vii. (British Museum), a Book of the Benefactors of S. Albans Abbey, compiled there c. 1460. Humphry and his second wife, Eleanor Cobham, are represented joining the fraternity of S. Albans, in 1431.	
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Evidently a satire on the scandals of the time.	
TALBOT, EARL OF SHREWSBURY, PRESENTING A BOOK TO MARGARET OF ANJOU AND HENRY VI.	533
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CASTLE OF FALAISE	535
The square keep dates from the twelfth century, the time of the first union of England and Normandy. The round tower, still known as "Tour Talbot," was added by Talbot when commandant of the castle, 1417-50, and thus represents the last struggle of the English kings for dominion in France.	
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This picture and the next are from the "Bedford Missal" (MS. Add. 18850, British Museum), written and illuminated for the Duke of Bedford in France c. 1430. The face of the Duke is evidently a portrait.	

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JOAN OF ARC BEFORE THE DAUPHIN AT CHINON From MS. Roy. 20 D. viii. (British Museum), the Chronicle of Monstrelet, by a Flemish hand, late fifteenth century.	539
SUBMISSION OF BORDEAUX TO THE FRENCH, A.D. 1453 From MS. Roy. 20 C. ix. (British Museum), a French "Chronique de Charles VII.," written at the end of the fifteenth century.	544
A LADY'S BEDROOM, MIDDLE FIFTEENTH CENTURY (<i>MS. Harl. 2278</i>)	547
RICHARD, DUKE OF YORK The statue here reproduced from Owen and Blakeway's "History of Shrewsbury" was erected, shortly after the Duke's death (1460), over the western gate of the Welsh Bridge at Shrewsbury. It now stands at the end of the Market-house, whither it was removed when the gate was taken down. The people of Shrewsbury, either to disguise the fact that they had done honour to the Duke of York, or misinterpreting some popular tradition, used to tell that this figure was the work and the image of Llewelyn the Great, who had built the bridge and set up his monument on it; and that Edward I., "being a deadlie, guilefull and cruell murtheringe enemye of the Brittaines nobles and princes," to deface the monument had caused the arms of England to be engraved upon it; "but because of the nose of Llewelyn which was flatt, they could not alter the picture, but the picture of the flatt nose still remayneth."	548
KING, QUEEN AND COURT, MIDDLE FIFTEENTH CENTURY (<i>MS. Harl. 2278</i>) .	549
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AVARICE REPRESENTED BY A RICH ENGLISH TRADER OF THE FIFTEENTH CENTURY COUNTING HIS HOARD OF GOLD	551
From MS. Bodleian 283, the "Mirroure of the World," an English translation of a French work by Laurentius Gallus, on Virtues and Vices.	
CASTLE-GATE, SHREWSBURY (<i>Owen and Blakeway's "History of Shrewsbury"</i>) .	552
Shrewsbury was one of the towns whose burghers sympathized with the Duke of York. This view, taken before modern changes had been made, preserves the old street of a border town where traders gathered under the shelter of the Castle, and shows the open front of the early shop where the townspeople displayed their goods on a ledge or shutter.	
PERCY'S CROSS, HEDGELEY MOOR, NEAR WOOLLER, NORTHUMBERLAND . . .	555
This cross, or rather pillar, was built in memory of Sir Ralph Percy, who fell on the spot fighting for Henry VI. against Lord Montagu, three weeks before the battle of Hexham.	
WARWICK THE KING-MAKER	556
From a Roll of the Earls of Warwick (now in the collection of the Duke of Manchester) by John Rous, who died 1491.	
ROSE-NOBLE OF EDWARD IV., 1465	557
So called from the rose stamped on both sides. The white rose was the badge of the House of York; the sun was Edward's personal badge, which he is said to have adopted in memory of the appearance of three suns in the sky before his victory at Mortimer's Cross, 1460. The rose-noble was also called royal, or ryal, a name borrowed from the French. Its value was ten shillings.	
ANGEL OF EDWARD IV.	558
The angel was a new gold coin, introduced by Edward IV. about 1461. Its value was that of the old noble, six and eightpence.	
WOOD CARVING, BRAMHALL, CHESHIRE, FIFTEENTH CENTURY	560
Bramhall House is one of the finest examples of an English timbered mansion. Its ground floor, and the banquetting-hall above, date from the fifteenth century. On the north side of the banquetting-hall projects an oriel window, resting on the bracket here figured. The arms on the shield are those of the Davenports, to whom Bramhall belongs. This engraving, and those in pp. 794, 1321 and 1508, are kindly lent by Mr. Earwaker from his "East Cheshire."	

COURT OF KING'S BENCH, <i>temp.</i> HENRY VI.	<i>Frontispiece to Vol. II.</i>	PAGE
One of four illuminations, representing the Courts of Chancery, King's Bench, Common Pleas, and Exchequer, which seemed to have belonged to a law-treatise of Henry VI.'s time. They are now at Whaddon Hall, Bucks; the picture here given is copied from a reproduction in "Archæologia." The five figures in red are the judges; the shields over their heads bear (1) the traditional arms of Edward the Confessor; (2) England and France quarterly; (3) England. Below them sit, as now, the King's Coroner and Attorney, and the Masters of the Court; all wearing parti-coloured robes of rayed blue and mustard-colour, or of murrey and rayed green. On the table stand two ushers, one clad in murrey and rayed green, the other in mustard-colour and rayed blue; this last is administering the oath on the Book to one of a group of jurymen. At the bar stands a prisoner in fetters, in custody of the marshal or a tipstaff; the figures on each side of these two are sergeants in robes of green and rayed blue, and wearing coifs. Below are six prisoners chained together by the ankles, and guarded by two tipstiffs or gaolers, one of whom, on left, looks in his blue coat very like a modern policeman.		
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A brass formerly in S. Margaret's Church, Lynn; here reproduced from Taylor's "History of Lynn."		
HOUSE OF WALTER CONEY AT LYNN		563
From Mackerell's "History of Lynn." The house has now been demolished.		
EFFIGY OF BISHOP GOLDWELL (<i>Britton, "Norwich Cathedral"</i>)		565
Goldwell died in 1499. The remarkably beautiful and elaborate ornamentation of the vestments which he is represented as wearing makes his effigy a good illustration of the wealth of the higher clergy in the 15th century.		
GREAT SNORING RECTORY HOUSE, NORFOLK (<i>from a photograph</i>)		566
A rectory-house of the late 15th century, built of brick and terra-cotta.		
THE NEW INN, GLOUCESTER		567
Built by Abbot Seabroke, 1450—57, for pilgrims to the tomb of Edward II. in Gloucester Abbey church. The architect was a monk, John Twining. The building, still used as an inn, was of chestnut-wood, filled in with lath and plaster. The view here given from Britton's "English Cities" shows the old building as it was before modern restoration.		
ALMSBOX, BROWNE'S HOSPITAL, STAMFORD (<i>Archæological Journal</i>)		570
Browne's Hospital (or almshouse) was founded about 1490; the box seems to be of the same date. It is of maple-wood, eight inches high, with bands, lock, and double hasp of iron. The money was dropped in through a slit in a depression on the top. An iron link attached to one side probably fastened the box to a wall.		
HAND-BELL OF CORPORATION OF DOVER (<i>Journal of Archaeological Association</i>)		570
Of gilt brass; one side is adorned with a representation of the Angelic Salutation, the other with an amphora from which spring three lilies, the emblem of the Virgin. Round the base is the legend "Petrus Greineus me fecit, 1491."		
LYDGATE IN HIS STUDY (<i>MS. Harl. 2278</i>)		571
LYDGATE PRESENTING HIS LIFE OF ST. EDMUND TO HENRY VI. (<i>MS. Harl. 2278</i>)		572
ALCHEMISTS, 15TH CENTURY		573
From a treatise on Alchemy, MS. Add. 10,302 (British Museum).		
INITIAL LETTER OF MS., CORPUS CHRISTI COLLEGE, CAMBRIDGE, CLV.		574
This 15th Century MS. of one of St. Anselm's works illustrates the character of writing just before printing was introduced.		
CAXTON'S ADVERTISEMENT		576
Facsimile of an original in the Bodleian Library.		
THE FOX AND THE GRAPES (<i>Caxton's "Æsop"</i>)		577
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ÆSOP SURROUNDED BY THE CREATURES OF HIS FABLES (<i>Caxton's "Æsop"</i>):	PAGE 580
EARL RIVERS PRESENTING HIS "SAYINGS OF THE PHILOSOPHERS" TO EDWARD IV.	582
Frontispiece to MS. Lambeth 265, doubtless the very copy thus presented. The portraits of the king and the earl are therefore authentic; and the little figure by the king's side is the only known contemporary portrait of his son, afterwards Edward V.	
ST. JEROME READING	583
From MS. Harleian 2982, a Book of Hours, English work, but French style, late 15th century. St. Jerome, identified by the lion-cub jumping on his knee, is here painted as a cardinal. One of the best of many pictures, contained in this MS., of appliances for study in the 15th century.	
THE ADORATION OF THE MAGI	586
Painted on the chancel-screen in Plymtree Church, Devon; here reproduced from the Rev. T. Mozley's "Henry VII., Prince Arthur and Cardinal Morton." The screen dates from about 1500; it has been conjectured that the foremost of the Magi, depicted as an old man, is a portrait of Morton, that the second, a youth carrying a vessel made in the form of Morton's rebus, a tun with M on it, is the king's eldest son Arthur, and that the third, who alone of the three wears a crown, is Henry VII. himself. No other representation of Cardinal Morton is known.	
HENRY VII. (Picture in National Portrait Gallery)	588
TRIAL OF WEIGHTS AND MEASURES AT THE EXCHEQUER, A.D. 1497	590
From a reproduction in "Vetusta Monumenta," 1747, of "the original Table formerly in the Treasury of the King's Exchequer," and then in the Harleian Library, but now lost.	
A FORESTALLER IN THE PILLORY, 1497	591
From the Trial of Weights and Measures ("Vetusta Monumenta"). Shows the result of the trial.	
HENRY VII. GIVING TO ABBOT ISLIP THE INDENTURES FOR THE FOUNDATION OF THE KING'S CHAPEL IN WESTMINSTER ABBEY, 16 July, 1504	592
The initial letter of the Indenture-book itself, MS. Harleian 1498 (British Museum).	
SOVEREIGN OF HENRY VII.	593
The first sovereigns, or twenty-shilling pieces, were coined in 1489. Till then the coin of highest value had been the royal or rose-noble (ten shillings).	
SEBASTIAN CABOT	594
From an engraving of a picture, now destroyed, which was at Whitehall in the time of James I.	
TITLE-PAGE OF "KALENDARIVM" OF JOANNES REGIOMONTANUS, 1476	595
Title-pages were introduced in 1470; until then the printers merely put a colophon at the end of the book. The first English title-page was that of a tract on the Pestilence, printed by W. Machlinia, shortly before 1490. The specimen of Venetian printing here reproduced is the earliest known instance of an ornamental title-page, and the earliest known title-page bearing title of book, date, place of imprint, and name of printer. In the original the initial A and the printers' names are in red.	
JOHN COLET	597
From an engraving in H. Holland's "Heroologia," 1620.	
GLASS PAINTING REPRESENTING BECKET'S SHRINE IN CANTERBURY CATHEDRAL	598
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
PRINTING-PRESS, 1511	601
The earliest known representation of a printing press, from the title-page of Hegesippus, "Historia de Bello Judaico," printed by Jodocus Badius Ascensius, Paris, 1511.	
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>Stellon, "Oxoniam 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 Grâce-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.	
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From Owen and Blakeway's "History of Shrewsbury"; showing the aspect of the street in the 15th or 16th century, before modern changes.	
ELVET BRIDGE, DURHAM (<i>Britton, "English Cities"</i>)	619
First built by Bishop Hugh of Puiset, c. 1170; rebuilt by Bishop Fox (afterwards Bishop of Winchester) c. 1500. The houses upon it, also of Tudor date, were demolished soon after Britton's view was taken.	
SIR THOMAS MORE (<i>Picture of More Family, by Holbein</i>)	621
RICHMOND PALACE	623
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'Imaginacyon de vraye Noblesse," written and illuminated at Shene by a Flemish scribe named Poulet, in 1496. The chapter to which this illumination 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 ceremonial 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>i.e.</i> 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
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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.	
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HAMPTON COURT PALACE; INTERIOR OF HALL	636
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.	
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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.	
CHARLES V. (<i>picture by Titian</i>)	639
VIEW OF LONDON, TEMP. HENRY VII. to face p.	640
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 illustration in p. 688</i>). The spires are characteristic of continental castles, but are rare in England, except in modern imitations, such as Balmoral.	
"JACK OF NEWBURY" THE YOUNGER (<i>Dent, "Annals of Winchcombe and Sudeley"</i>)	642
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.	
OLD HOUSE IN CLEVELAND, YORKSHIRE	643
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.	
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>)	645
This picture is also symbolical, as no personal meeting of the kings took place.	
SEAL, MADE BY BENVENUTO CELLINI, FOR THE TREATY BETWEEN HENRY VIII. AND FRANCIS I., 1527	646
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.	

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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 STADTHUYS, 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 Downington</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).	

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| 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 corruit 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 WALSINGHAM | 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 "Monasticum 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 buried very honestiye at the costes and charges of the same Gylde." Edward's commissioners in 1549 reported that "theare be relieved and mainteigned uppon the possessions of the same gylde, and the good provision of the M^r. 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. Aliso theare be mainteigned, with parte of the premisses, and kept in good Reparaciouns, two greate stone bridges, and divers fioule and daungerous high wayes; the charge whereof the towne of hitsellfe ys not hable 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 Ruyn to the same towne—being one of the fayrest and moste profitfuble 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.

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- 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 Dominicæ 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	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>barmkyn</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.	PAGE
QUEEN MARY'S BEDCHAMBER, HOLYROOD PALACE 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.	765
BOTHWELL CASTLE, CLYDESDALE The home of Mary Stuart's Bothwell; built probably in the fourteenth century.	767
LINLITHGOW From Slezer's "Theatrum Scotiae," 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.	768
CHAPEL OF HOLYROOD PALACE 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.	769
CARLISLE CASTLE 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.	771
CANDLESTICK OF MARY STUART (<i>Liechtenstein</i> , "Holland House") One of a pair of candlesticks, of Byzantine ware, used by Mary when in prison at Fotheringay; now at Holland House.	772
CARVING IN THE TOWER BY CHARLES BAILLY, 1571 (<i>Bayley</i> , "History of the Tower") Baillly 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.	775
THE BAKERS OF YORK, A.D. 1595-6 From the MS. Ordinances of their Gild, in the collection of Miss Toulmin Smith.	776, 777
COINERS' From Holinshed's "History of England," 1577.	779
THOMAS WEKES, JURAT OF HASTINGS, 1563 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	780

- 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 1601, 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

	PAGE
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, ("Archeological 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
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.	
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
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.	
SIR WALTER RALEGH (<i>picture at Knole</i>)	800
INITIAL LETTER OF SIDNEY'S "ARCADIA," FIRST EDITION, 1590	802
SIR PHILIP SIDNEY	803
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.	
TITLE-PAGE OF SIDNEY'S "ARCADIA"	804
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.	
"VELVET BREECHES AND CLOTH BREECHES," 1592 (<i>Jusserand</i> , "English Novel") .	805
Frontispiece to Greene's "Quip for an upstart Courtier, or a quaint dispute between Velvet Breeches and Cloth Breeches," <i>i.e.</i>, a dispute "between old England and New England . . . traditional England and Italianate England." Velvet breeches is "richly daubed 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 deplores the vices that have crept into "this glorious Iland" in the wake of Italian fashions" (<i>Jusserand</i>, "English Novel," p. 189).	
COACHES OF QUEEN ELIZABETH AND HER MAIDS	806, 807
From Houfnagel's print of her progress to Nonsuch, in Braun's "Civitates Orbis Terrarum," 1572.	
TITLE-PAGE OF ACTS OF PARLIAMENT, 1585	811
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	

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
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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.

EDMUND SPENSER (<i>from Vertue's engraving of a portrait now at Bretby</i>)	845
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PENSHURST HOUSE (<i>from a photograph</i>)	846
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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.

KILCOLMAN CASTLE (<i>after W. H. Bartlett</i>)	847
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The home of Spenser in Ireland.

THE SHEPHERD'S CALENDAR, 1579	849-854
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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."

THE RED-CROSS KNIGHT	856
From the third edition of the <i>Faerie Queen</i> , 1598.	

FIGURES FROM THE TITLE-PAGE OF ACTS OF PARLIAMENT, 1553	858
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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.

THE POND AT ELVETHAM, AT QUEEN ELIZABETH'S VISIT, 1591	859
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From a reproduction in Nichols' "Progresses of Queen Elizabeth" of an engraving in a rare tract, "The Honorable Entertainment given to the Quene's Majestie in Progresse at Elvetham in Hampshire by the Right Hon'ble the Earl of Hertford, 1591."

THE SWAN THEATRE, LONDON, 1596	861
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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."

"GREENE IN CONCEPTE"	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>)	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.	

	PAGE
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	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. Kevin, 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. KEVIN'S CELL, GLENDALOUGH 893

From an original drawing kindly lent by Sir Thomas Deane. This building, vulgarly called S. Kevin'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. KEVIN AND THE BLACKBIRD 894

An Irish legend, marked by the feeling characteristic of many a Buddhist story, relates that once while S. Kevin 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

- death, 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. PAGE
- 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 Mac-Murchadha, 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.

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FACSIMILES OF IRISH MSS.

905

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),

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."	PAGE
DOMINICAN FRIARY, SLIGO 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.	911
ROCK ABBEY, ASKEATON (<i>from a photograph</i>) 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.	912
OLD BRIDGE AND FRANCISCAN FRIARY, KILCREA (<i>from a photograph</i>) Kilcrea Friary was founded in 1478; the picturesque bridge is probably older.	913
HOLY CROSS ABBEY 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.	914
IRISH MEN AND WOMEN, TEMP. ELIZABETH (<i>MS. Add. 28330</i>) 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."	918
AN IRISH BANQUET This and the three following illustrations are taken from Derrick's "Image of Ireland," 1581.	920
AN IRISH CHIEF AND HIS ATTENDANTS	920
AN IRISH CHIEFTAIN'S LAST FIGHT 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.	921
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>) Askeaton was a stronghold of the Desmonds.	923
REMAINS OF YOUGHAL COLLEGIATE CHURCH, AND RALEGH'S HOUSE 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	924

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.	
MONUMENT TO JOHN STOWE	935
Stowe, a tailor by trade, is famous as the historian and topographer of London. He died in 1605, and this monument was placed by his widow over his tomb in the church of S. Andrew Undershaft, Leadenhall Street. It is of veined English alabaster, with black marble introduced in the frieze, and a white marble plinth. The use of English alabaster seems to prove it to be of native workmanship. The quill pen placed in the hand of the figure has had to be replaced many times, having been stolen by visitors who imagined it to be the identical one with which Stowe wrote his chronicles. The decoration on the sides is mostly allegorical; ornaments made of books, crossed ink-horns, bones and shovels, the flame rising from a lamp, and a skull. The coat of arms above is of very singular design. The monument, the detail of which it is peculiarly difficult to see in its actual position, has been drawn specially for this book.	
ILLUSTRATION ON TITLE-PAGE OF "COMMONPLACES OF CHRISTIAN RELIGION," 1563	938
PREACHING BEFORE THE KING AND PRINCE OF WALES AT PAUL'S CROSS, 1616 (<i>picture in the collection of the Society of Antiquaries</i>)	939
This "Cross," or pulpit, was built (on the site of an earlier one) towards the end of the fourteenth century. The frame was of timber, the steps of stone, the roof of lead. It was razed by order of Parliament in 1642-3; preaching in it had ceased in 1633. The picture represents Dr. John King, Bishop of London, preaching in 1616 before the King, Queen, and Prince of Wales, who are seated in a sort of bay jutting out from the gallery facing the spectator.	
COLONEL HUTCHINSON AND HIS SON (<i>Picture by R. Walker, formerly at Outhorpe</i>)	940
"THE ENGLISH GENTLEMAN" (<i>Braithwait, "The English Gentleman," second edition, 1633</i>)	942

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"THE ENGLISH GENTLEWOMAN" (<i>Braithwait, "The English Gentlewoman," 1631</i>)	943
A PURITAN FAMILY	944
Frontispiece to a music-book, "Tenor of the whole Psalms in 4 Parts . . . set forth for the encrease of vertue and the abolishynge of other vayne and tryflyng ballades," London 1563.	
JOHN MILTON, AGED TEN YEARS (<i>Picture by Cornelius Janssen, in the possession of Mr. Edgar Disney, of the Hyde, Ingatestone</i>)	945
ORGAN POSITIVE, EARLY SEVENTEENTH CENTURY (<i>South Kensington Museum</i>)	940
The organ on which Milton played was probably an instrument of this kind. It was called "positive," as being intended to occupy a fixed position on a stand or table, unlike the earlier "portative" shown in p. 396.	
THE MOTHER OF OLIVER CROMWELL	949
From an original portrait in the possession of Mrs. Russell Astley, of Chequers Court, who has kindly had it photographed for reproduction in this book. Mrs. Cromwell was Elizabeth, daughter of William Steward, of Ely.	
BRASS OF HUMPHRY WILLIS, ESQ.	950
Humphry Willis died in 1618, aged twenty-eight years. This memorial of him, placed in Wells Cathedral by his widow, is a curious illustration of Puritan modes of thought. The dead man's shield, charged with the arms of his family, hangs behind him on a shattered tree labelled "Broken, not dead, I live in hope"; to the plumed hat, the buckled shoes, the broken sword, the cards and dice, the tennis-racket and the viol, which he leaves behind him, he exclaims, "Vain things, farewell"; instead of them he turns to the "Armour of God" and the "Word of Life," praying, "Give me these, O Lord"; an angel replies, "To him that asketh, it shall be given," and holds out the book of life, while another, holding a crown, says, "Take it, thou hast conquered." The two birds and the hand in the upper corner may represent the Christian soul and its refuge, figured by the dove sheltered in Noah's ark.	
JOHN BUNYAN (<i>Drawing by Robert White, in British Museum</i>)	951
A FAMILY MEAL, EARLY SEVENTEENTH CENTURY (<i>Ballad in Roxburghe Collection, British Museum</i>)	952
THOMAS CARTWRIGHT (<i>S. Clark, "Lives of Eminent Persons"</i>)	954
RICHARD HOOKER (<i>Picture in National Portrait Gallery</i>)	956
JOHN WHITGIFT, ARCHBISHOP OF CANTERBURY (<i>Engraving by G. Vertue</i>)	959
RICHARD BANCROFT, ARCHBISHOP OF CANTERBURY (<i>Engraving by G. Vertue</i>)	960
GEORGE ABBOT, ARCHBISHOP OF CANTERBURY (<i>Engraving by Simon Pass</i>)	961
AN ENGLISH PRINTING OFFICE, 1619	964
From the title-page of R. Pont (Pontanus), "De Sabbaticorum annorum periodis Digestio," printed by William Jones, 1619.	
LEICESTER'S HOSPITAL, WARWICK	965
A most interesting group of buildings. The gate is the old west gate of the town, and dates from the thirteenth century; the tower was added by Thomas Beauchamp, Earl of Warwick, under Richard II. Close beside the gate the united gilds of Holy Trinity, S. Mary and S. George reared their Hall, in the sixth year of Richard's reign. In 37 Hen. VIII. the gild was dissolved; in 4 Ed. VI. the hall was granted to Sir Nicolas Le Strange; under Mary it passed into the hands of the bailiff and burgesses; these conveyed it in 1571 to the Earl of Leicester, and he turned it into a "Maison-Dieu," or hospital, for a master and twelve brethren, and appointed Thomas Cartwright the first master.	
"THE MAP OF MOCK-BEGGAR HALL, WITH HIS SITUATION IN THE SPACIOUS COUNTRY CALLED ANYWHERE" (<i>Roxburghe Ballad</i>)	966
At the close of Elizabeth's reign, and throughout the reign of James I. and the early years of Charles, there was much complaining in the rural districts because the nobles and gentry flocked up to London, leaving their country houses empty and neglected, so that where in former times there had been feasting for rich and poor alike, a beggar could not now get a crust of bread. To the houses thus deserted was given the nickname of "Mock-beggar Hall." One result of this gathering to the Court was that for the first time news of the doings there were carried back to every district throughout England, and thus became a matter of criticism to the country at large.	

IGNATIUS DE LOYOLA (<i>Rose, "S. Ignatius de Loyola"</i>)	PAGE 968
From a picture by Coello, in the house of the Jesuits at Madrid.	
"FISHING FOR SOULS," 1614 (<i>picture by Adrian van de Venne, in the Museum at Amsterdam</i>)	970
An allegorical representation of the religious strife of the time. On the left of the spectator is a group of Protestants, in the midst of them preachers in boats, one of whom holds up to the men in the water around a Bible inscribed "Evangelio Piscatores, 1614"; the ships on the right are filled with Catholic bishops, priests, and monks, and the Catholics are grouped on the shore near them. Many of the figures are portraits.	
GEORGE HERBERT (<i>Engraving by Robert White</i>)	972
JAMES I. (<i>Picture by P. van Somer in National Portrait Gallery</i>)	975
CONVOCAION, 1623-4 (<i>Contemporary print in British Museum</i>)	977
THE NATION AND ITS RIOTOUS GOVERNORS, 1603 (<i>satirical print in the British Museum</i>)	978
The figures of the various people striving to mount the ass which represents England, of the poor man who begs the judge to supersede them, and of the judge who wisely declines to meddle in the fray, illustrate not merely the costume but also the temper of the people with whom James had to deal at the beginning of his reign, and their view of the political situation.	
QUEEN ELIZABETH OPENING PARLIAMENT (<i>R. Glover "Nobilitas politica et civilis," 1608</i>)	982
This is probably the earliest authentic representation of a meeting of the House of Lords; for in that on p. 445 there is a confusion of dates, and the Peers gathered round Henry VIII. in p. 691 are evidently very informally grouped. In the present illustration the arrangement of the House, save that the mitred abbots have disappeared, is much the same as in Edward IV.'s time. The chair on the Queen's right is marked "Rex Scotiae," that on her left "Princeps Walliæ." The 17 bishops sit on the right side of the House (viewed from the throne), 29 lay peers on the left; the judges are in the middle; immediately before the throne stand the Treasurer and the Marshal; in the rear are some of the peers' eldest sons; and at the bar stands a deputation of the Commons, presenting their newly-chosen Speaker to the Queen.	
UNITE OF JAMES I.	984
James I. issued coins similar to those already in use in England; but he also issued in 1604, beside the sovereign, a gold coin of the same value, called the unite, which commemorated the union of England and Scotland by the legend "King of Great Britain" (instead of "England and Scotland"), "France and Ireland" on the obverse, and "I will make them one people" on the reverse. Its value was afterwards raised to 22s. The specimen here figured (from the British Museum) dates from 1612-1619.	
HENRY, PRINCE OF WALES (<i>miniature by Isaac Oliver, at Windsor Castle</i>)	985
Henry, eldest son of James I., was born in 1594 and died in 1612.	
THE GUNPOWDER PLOTTERS	987
From the title-page of a German tract, "Warhafftige und eigentliche Beschreibung der Verrätherei," &c., published at Frankfurt in 1606, by the brothers De Bry, who were in London at the time of the Plot.	
FRONT OF HOUSE OF SIR PAUL PINDAR	988
Formerly in Bishopsgate Without, London; built in 1600 by Sir Paul Pindar, a great Levant merchant, who was sent by James I. as ambassador to Turkey from 1611 to 1620. The house was demolished in 1890, when its front was removed to the South Kensington Museum, where it is now preserved. Its lower part had been altered so that restoration was impossible; the windows have been filled with modern glass, of a 17th century pattern; in the engraving this has been replaced by the simpler glazing which is shown in an old drawing of the house.	
ARMS OF THE LEVANT COMPANY (<i>Haslitt, "Livery Companies of London"</i>)	989
The Company of Levant or Turkey merchants was incorporated by Queen Elizabeth.	

- ARMS OF THE AFRICAN COMPANY** (*Haslitt, "Livery Companies"*) PAGE 989
 This Company was first incorporated in 1588; secondly, in 1662, under the name of "The Company of Royal Adventurers of England and Africa," and finally in 1672, as "The Royal African Company." Its success was small, owing to the opposition of the Dutch.
- ORIGINAL ARMS OF THE EAST INDIA COMPANY** 990
 Mr. F. C. Danvers has kindly lent this illustration from his paper on the "India Office Records." The first charter granted to the East India Company by Elizabeth in 1600 gave them the exclusive privilege of trading to the Indies for fifteen years. In May 1601 they ordered their treasurer "to paye to the Kynge of Heraldes the some of Twentie merkes for assigninge a Armes to the Companie by vertue of his Office." In July, finding their voyage round the Cape hindered by Dutch and Spanish ships, they determined to seek a north-west passage to India; some interesting records of this scheme are preserved. At first they traded only with Java, Sumatra, and the neighbouring isles; in 1608 they sent ships to Surat and Cambay, and thus began a trade with India proper, where Surat became their chief seat. The earliest extant document from abroad relating to the Company's business is a translation of the Articles granted by the King of Achin to the subjects of the Queen of England, for free entry and trade in his dominions.
- COURT OF WARDS AND LIVERIES, TEMP. ELIZABETH** 991
 From the engraving in "Vestusta Monumenta" of a picture in the collection of the Duke of Richmond. The date appears to be c. 1580-98. At the head of the table sits the Master of the Court (who at that time was Lord Burleigh), with the mace on the table beside him; right and left of him sit two judges, probably acting as his assessors; next to these sit, on the right the Surveyor, on the left the Attorney of the Court; next to the Surveyor is the Receiver-General reading a scroll, and beyond him the Usher with his rod; opposite are the Auditor, and the Messenger wearing his badge; facing the Master stand three clerks, and behind them two Serjeants.
- CRESETT, SEVENTEENTH CENTURY** (*Tower of London*) 992
MONUMENT OF RICHARD HUMBLE, ALDERMAN OF LONDON, AND HIS FAMILY 993
 In the church of S. Mary Overie (also called S. Saviour), Southwark. Richard Humble died in 1616; this tomb, erected by his only surviving child, is one of the two canopied monuments in London, and has therefore been drawn specially for this book. The Alderman's two wives kneel behind him; below are represented, on one side his four daughters, on the other his two sons.
- THE BELLMAN OF LONDON, 1616** 994
 From the title-page of a tract or broadside, "The Bellman of London," 1616, in the Bagford Collection (British Museum). Some forty years later Samuel Pepys writes in his Diary:—"I staid up till the bellman came by with his bell just under my window, as I was writing this very line, and cried, 'Past one of the clock, and a cold, frosty, windy morning.'"
- OLD TOWN HALL, HEREFORD** 995
 From a facsimile, published by the Camden Society, of a MS. "History from Marble," compiled by Thomas Dingley in the reign of Charles II. The Hereford Town-hall was built in 1618-20 by John Abell, who was considered the master-builder of the 17th century, and who was appointed "one of his Majesty's carpenters" during the defence of Hereford at the siege of 1643. The building is now destroyed. Dingley gives a curious account of it:—"This is a fair Timber Structure supported by columns of wood. Here sit the Judges of Assize over the Piazza or Walk. In the uppermost part of this building are Chambers for the several Corporacōns of this city with their Arms, and these proper verses of Scripture and devices over their Doors.
 "The Skinners have the representation of Adam and Eve, and these words:—Unto Adam also and to his wife did the Lord God make coats of skin, and clothed them.—Gen. ch. 3 ver. 21.
 "The Tanners this:—Send therefore to Joppa and call hither Simon whose surname is Peter; he is lodged in the house of one Symon a Tanner, by, &c.—Acts 10 v. 32.
 "Butchers, the motto:—Omnia subjecisti sub pedibus, oves & boves."—Psal. 8 v. 6 and 7.

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- "Glovers :—They wandered about in sheepskins and goatskins, being destitute, &c.—Heb. ch. 11 v. 37.
- "Bakers :—Give us day by day our daily bread.—Luke 11 v. 3^d.
- "Cloathiers or Cloath Workers . . . have this motto :—My trust is in God alone, besides about their chamber these verses (I suppose sett up by one John Lewis, once master of the Company here), in old English Character, such as it is :—
- "Cloathing doth other trades exceed as farr
As splendid Sol outshines the dullest starr,
By it the poor doe gain their lively hood
Who otherwise might starve for want of Food.
Farmers by it make money and do pay
Their Landlords duly on the very day.
The Clothiers they grow rich, shopkeepers thrive,
The Winter's worsted and man kept alive.
Advance but Clothing and we need not sayle
To Colchus against dragons to prevayle
Or yoke wild Bulls to gain the Golden Fleece,
As Jason did who stray'd so far from Greece.
Promote the Staple Trade with Skill and Art
The Fleece of Gold will satisfye your heart,
Concenter that the Weever may go on,
John Lewis swears by Jove it shall be done."
- TWO JUDGES, TEMP. ELIZABETH (*MS. Add. 28330*) To face p. 996
- SIR EDWARD COKE (*Engraved Portrait by David Loggan*) 997
- "KNIPPERDOLING" 998
- From a sketch by Inigo Jones, by whom the costumes, scenery, and stage contrivances for the Court masques under James I. and Charles I. were nearly all designed ; the examples of his sketches here given are from the Shakespeare Society's facsimiles of originals in the collection of the Duke of Devonshire. Knipperdoling, or Knipperdolling, was a cobbler and a prophet of great repute among the Anabaptists in the time of John of Leyden (early 16th century). The figure to which his name has been given by I. Jones was evidently designed for some Court masque, and intended as a satire upon the sectaries. It thus illustrates the contemptuous attitude of the Court towards the people.
- GROUP FROM THE MASQUE OF "THE FORTUNATE ISLES" 999
- By Inigo Jones. This masque was performed at Court on Twelfth Night, 1626. The characters here represented are an "Airy Spirit," "Scogan," "Skelton" (said to have been poets of the 15th century), and "A Brother of the Rosy Cross."
- "CADE" 1000
- Sketched by Inigo Jones, probably for the part of Jack Cade in Shakespeare's "Henry VI.," Part 2. In this figure, as in that of Knipperdolling, Jones was evidently making a mock, for the entertainment of the court, at a popular leader. Cade's attitude is that of drunken bravado ; his tattered trousers contrast absurdly with his plumed head-piece, which is a "sallet" or "salad," a peculiarly shaped helmet worn in Cade's time, but already uncommon in that of Shakespeare (who has a punning allusion to the double meaning of its name ; "Henry VI.," Part 2, Act iv. Sc. x.), and all but obsolete in that of Jones.
- ROBERT CARR AND FRANCES HOWARD, EARL AND COUNTESS OF SOMERSET (*contemporary print in British Museum*) 1001
- ROBERT CECIL, EARL OF SALISBURY (*engraving by Elstrak*) 1003
- GERMAN CROSSBOW } c. 1600 (*Tower of London*) 1004
- ARBALIST
- The later crossbows were mostly made in Germany ; some of them were highly ornamented. The second of those here figured is inlaid with ivory. Crossbows are said to have been used in actual warfare for the last time by some of the English troops in the expedition to La Rochelle, in 1627 ; see * below, p. 1033.

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The site of Malahide, four miles from Dublin, was granted by Henry II. to an ancestor of the Talbot family. The room here figured seems to have been decorated in the early part of the seventeenth century. It is panelled with dark Irish oak, richly carved with small figures, mostly of Scriptural subjects.	
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In the form of a Roman altar; one of a pair, seemingly of Scotch manufacture.	
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The best example now remaining of Scottish domestic architecture, unaltered since the seventeenth century. It was probably built, or at least completed, by the Earl of Traquair who was Lord High Treasurer of Scotland in 1635.	
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From Loggan's "Cantabrigia Illustrata," 1688. Save for the block of buildings at rear, added in 1642, the college could then have been scarcely altered since Milton's time; it has been greatly altered since Loggan's. The tree in the middle of the Fellows' Garden (behind the new building) is a mulberry which Milton is said to have planted, and which remains to this day.	

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From the middle of the sixteenth century the Scottish Parliament, the Courts of Justice, and the Town Council of Edinburgh, had all held their sittings in a building almost on the same site as the hall here represented, which was built in 1632-39 by subscriptions raised in Edinburgh by order of the Town Council, owing to a threat that Parliament and the Courts should be removed from the city unless better accommodation were provided for them. After the extinction of the Scottish Parliament in 1707, the hall was divided by partitions into booths occupied by small traders; it has since been used as a vestibule to the Court Rooms which form the several judicial chambers of the Court of Session.	
JOHN PYM (<i>miniature by Samuel Cooper in the collection of Mrs. Russell-Astley, at Chequers Court</i>)	1112
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The Chancellor stands behind the King on the right, the treasurer on the left; the Grand Chamberlain holds the crown, the Constable the sword; in the foreground are a herald and an usher; some of the peers are grouped around.	
THE PARLIAMENT HOUSE AND WESTMINSTER HALL, TEMP. CHARLES I. (<i>after W. Hollar</i>)	1116
One of the very few existing views of the old House of Parliament. The building was originally a chapel, founded by King Stephen in honour of his patron saint, and refounded by Edward III. as a collegiate church attached to the royal palace of Westminster. After the suppression of the college under Edward IV., the chapel became the meeting place of the House of Commons, whose sessions had hitherto been held in the chapter-house of the Abbey. The Commons continued to meet in St. Stephen's chapel till 1834, when it was burnt down; only the crypt now remains.	
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SIR EDMUND VERNEY	1128
Ever since Charles was thirteen, Sir Edmund Verney (who was ten years older) had been in his household; since Charles's accession to the Crown, he had been Knight Marshal of the Palace; he was appointed Standard-bearer to the King in August, 1642, vowed that "By the grace of God, they that could wrest that standard from his hand must first wrest his soul from his body," and kept his vow; the standard was taken at Edgehill out of the rigid	

clasp of a dead man's hand. The picture here reproduced is among the Verney family portraits at Claydon House; it was painted by Vandyck for Charles I. as a present to Sir Edmund. He is represented with his Marshal's staff; the headpiece on the table beside him is a "Pott for the Hedd," which he ordered to be made and sent after him when on the march to Scotland with Charles in 1639, but it was so difficult to get one made big enough that he never received it till the expedition was at an end, whereupon he wrote to his son "I will now keepe it to boyle my porrage in."	PAGE
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From the title-page of a tract, "A Remonstrance against the Non-residents of Great Britain," 1642. Shows how long the popular feeling against pluralists had existed before the system was abolished in 1838. The figure gives the dress of an English clergyman in the middle of the seventeenth century.	
PROCTOR AND PARATOR	1131
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WILLIAM LENTHALL, SPEAKER OF THE LONG PARLIAMENT to face p.	1133
From a water-colour copy (in the Sutherland collection, Bodleian Library), by Thomas Athow, of a picture formerly at Burford Priory, the home of the Lenthalls.	
FACSIMILE OF PART OF SIR RALPH VERNEY'S NOTES OF THE LONG PARLIAMENT	1134
Reproduced, by permission, from Lady Verney's "Memoirs of the Verney Family." Sir Ralph (son of Sir Edmund represented in p. 1128; see above) was present as member for Aylesbury, in the House of Commons when Charles went to seize the five members. The account of the scene given in the text is derived from the notes here reproduced.	
AN ENGLISH ARCHER (<i>Gervase Markham, "Art of Archerie," 1634</i>)	1135
Seemingly meant to represent the King himself.	
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MEDAL OF SIR JOHN HOTHAM	1139
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This seal, used in 1627-1640, is the finest of the three seals of Charles I. Its obverse shows the King on his throne; the spirited figure on the reverse represents him as the type of a dashing Cavalier soldier, in striking contrast with the Puritan warrior portrayed on the seal of Oliver Cromwell (p. 1247). Compare the whole conception of this seal with that of the Commonwealth (pp. 1220-1221).	
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During the years 1642-4 Charles issued some gold pieces, worth 60s. each. They seem to have been all coined at Oxford. The types vary; this one, the finest, is very rare. The legend, an abbreviation of "Religio Protestans, Leges Angliæ, Libertas Parliamenti," refers to the King's Declaration at Wellington, September 19, 1642, that he would preserve "the Protestant religion, the known laws of the land, and the just privileges of Parliament."	
SIR BEVIL GREENVIL (<i>picture belonging to Mr. Bernard Grenville</i>)	1147

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MOULD FOR COMMUNION-TOKENS	1150
STAMP FOR COMMUNION-TOKENS	1151
The use of "tokens" to be distributed by the minister or elders to intending communicants a day or two before the Communion Service, and by them returned when they came to the service, was first adopted by the French Calvinists in 1560. From them the practice soon spread among the Scottish Presbyterians. The French tokens were of lead; in Scotland written tickets seem to have been used at first, but early in the seventeenth century metallic tokens became common, and have remained in use till the present time, when cards are again superseding them. They were generally made of lead; sometimes of brass or tin. The earliest of them were square, about half an inch to one inch in diameter, and marked simply with the initial of the parish; in the seventeenth century they grew larger, to make room for the introduction of a date and a more elaborate monogram; then there grew up a custom of making new tokens, or recasting old ones, when a new minister came to a parish, and early in the eighteenth century it became usual to mark them with the minister's initials. The tokens were generally made under the personal superintendence of certain members of the kirk-session appointed for the purpose. Each kirk-session had its own mould, or stamp, for making them. The examples here given are reproduced, by permission, from the Rev. T. Burns's "Old Scottish Communion Plate." The first illustration shows the token-mould of Crail parish, open, and with a token in it. The second represents the token-stamp of Swinton parish, in its box, and with a token beside it. Both date from the seventeenth century.	
THE SOLEMN LEAGUE AND COVENANT, 1643	1152
A reduced facsimile of an engraving by W. Hollar, containing the text of the Covenant with allegorical illustrations. In the first compartment, on each side of the title, is a group of men swearing to the Covenant with uplifted hands, beneath the text Jer. i. 5; the first article is illustrated by a preacher, with the text Deut. xxvi. 17, 18; the second, by a church door whence issues a procession of "coristers, singing-men, deanes and bishops," over whose heads is written Matt. xv. 13; the third stands between the Houses of Lords and Commons, with the text Is. iv. 5; the fourth between "A Malignant" and "A Priest," who are both being led to punishment; over their heads is a text from Ez. xx. 38. The fifth article is illustrated by three men, representing England, Scotland, and Ireland, holding three strands of one rope, with the text from Eccles. iv. 12; the sixth, by a man, from whose mouth issue the words "Breake the Covenant," having his hands and feet bound by another who answers "O no, no," while over them is an inscription from Dan. xi. 28: at the foot of the last article is a church, to which a man points, with words from Micah iv. 2; another man addresses a third, "Come, let's go to the tavern," and a fourth man meets, with the words, "I am not hee," a woman who says "I am shee."	
MEDAL OF EARL OF MANCHESTER (<i>British Museum</i>)	1153
A silver medal, very rare; issued as a military reward to his soldiers, and interesting for the view of the two Houses of Parliament on the reverse.	
ORDER OF PARLIAMENT CONCERNING ARMS	1154
Reproduced, by kind permission of Miss Toulmin Smith, from a copy in her possession. This order, issued March 23, 1644 (1643, old style), is interesting on account of the "mark" or monogram, L. C. E., representing the Lords and Commons of England, beneath the crown whose authority they had taken to themselves.	
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PLAN OF THE BATTLE OF MARSTON MOOR	1158, 1159
MEMORIAL MEDAL OF THE EARL OF ESSEX, 1646 (<i>British Museum</i>)	1160
Silver; very rare.	

"A LOVELY COMPANY" 1162, 1163, 1164, 1165, 1166

Cromwell's own description of his brigade (see p. 1162) is well illustrated by these figures, carved in wood on the staircase at Cromwell House, Highgate. This house—now used as a convalescent home in connexion with the Hospital for Sick Children in Great Ormonde Street—once belonged to John Ireton, alderman of London, and brother of Henry Ireton, who was Cromwell's son-in-law. One of the rooms has on its ceiling (partly burnt in 1865, but restored) a coat-of-arms which seems to be that of the Ireton family. The monogram I. C., on a mantelpiece in another room, and the same initials, with a small O between them, on a boundary stone let into the garden wall, have been supposed to represent "Ireton" and "Cromwell;" but it is much more probable that while the I may stand for either "Ireton" or "John," the C represents either the surname or the Christian name of the alderman's wife, and that the house, said to have been originally built in 1630, was re-decorated by him. The persistent but apparently groundless local tradition, that it was the home of his soldier brother, may well have been suggested by the character of the decorations. Two figures were destroyed at the Restoration; the nine which remain, placed as if on guard on the newels of the staircase, are unmistakably carved from the life; the originals were in all likelihood picked men of the New Model Army. They are:

1. Fifer.
2. Drummer.
3. Targeteer or rondelier, a kind of infantry thought by some leaders to be valuable against pikemen.
4. Officer of infantry, perhaps pikemen; a beautiful figure, with a very ornamental breastplate. That he is not a cavalry officer is shown by his iron skirts or tassets, which are unsuited for riding, and also by his having no spurs and no long steel gauntlet on his left hand.
5. Musketeer; a capital figure, the musket-stock very well carved. From earlier descriptions of these carvings before they were so much mutilated it is known that this man originally had a rest as well as a musket.
6. Pikeman; this figure formerly had a pike. As his sword is a short side-arm, he is not an officer.
7. Caliver-man. This figure had a caliver (a smaller piece than a musket) in the left hand; his armour and dress however are those of the typical pikeman, and as he has no bandolier or belt with little boxes of powder-charges hanging from it, he seems to have been an untidy man who carried his powder loose in his pocket.
8. Targeteer; this man formerly had a pike.
- 9 and 10. Musketeer (two views of the same figure). This man had a musket and a rest in his left hand, and still has his bandolier on his shoulder. The attitude with the hat off occurred in drill.

It is curious that among these figures there is no light horseman, though the light horseman is specially associated with Cromwell. This deficiency is supplied by a figure given below, p. 1222.

THE STAIRCASE, CROMWELL HOUSE, HIGHGATE 1167

This staircase has very fine panels, each representing a different military device, while at the top, crowning all, is a panel with the emblems of victory, laurel-wreath and crossed olive-branches. This panel is given in the illustration, with one of the lower ones, representing a drum, halberts, and spear.

SIR THOMAS FAIRFAX (*from an engraving by H. Hondius*) 1169

THE TREATY-HOUSE, UXBRIDGE (*drawing in Sutherland collection, Bodleian Library*) 1170

BRIDGE AND BRIDGE-GATES, CHESTER, 1645 1171

A sketch made just before the siege, by Randle Holme, the third of four successive bearers of that name, whose hereditary home was in Bridge Street, Chester. The first Randle Holme was Deputy to the College of Arms for Cheshire, Shropshire, and North Wales, and was an adherent of the Parliament. His grandson, who was eighteen years old when he made this sketch, became Deputy Garter for Cheshire and North Wales under Charles II., though his devotion to the King was very doubtful. He lived till 1699. A large collection of antiquarian, genealogical and topographical MSS.

relating to Cheshire was begun by his grandfather, continued by his father, himself, and his son; it now forms vols. 1920—2180 of the Harleian MSS. (British Museum). The sketch here reproduced is in vol. 2073.	PAGE
PLAN OF THE BATTLE OF NASEBY	1172
JOHN PAULET, FIFTH MARQUIS OF WINCHESTER (<i>from an engraving by R. Cooper after Peter Oliver</i>)	1174
SMALL BRASS CANNON (<i>Tower of London</i>)	1175
One of a set given by the Armourers' Company of London to Charles I. for his son (afterwards Charles II.), to teach the boy the art of war.	
"TWO UPSTART PROPHETS"	1177
From the title-page of a tract, "A discourse of the two infamous upstart prophets, Richard Farnham, weaver of White-Chappell, and John Bull, weaver of Saint Butolphs Aldgate," 1636.	
JOHN LILBURNE (<i>print, 1649, in British Museum</i>)	1178
"THESE TRADESMEN ARE PREACHERS IN AND ABOUT THE CITY OF LONDON" (<i>broadside, 1647, in British Museum</i>)	1179
CHURCH AND CONVENTICLE, 1648	1181
Frontispiece to "A Glasse for the Times, by which according to the Scriptures, you may clearly behold the true Ministers of Christ, how farre differing from false Teachers. . . . Collected by T. C., a Friend to Truth," 1648.	
BRISTOL CASTLE (<i>Millard's Map of Bristol, 1763</i>)	1183
The cannon on the walls show that the original drawing from which this view was copied must have been made between 1642, when the castle was put in condition for defence, and 1656, when it was dismantled.	
A "PERSWASIVE" TO UNITY	1184
From a broadside, "A Pious and Seasonable Perswasive to the Sonnes of Zion, sovereignly useful for Composing their Unbrotherly Devisions," 1647.	
DENZIL HOLLES (<i>frontispiece, by R. White, to Holles's "Memoirs," 1699</i>)	1186
ANDERSON'S PLACE, NEWCASTLE-ON-TYNE	1187
The house in which Charles I. lodged.	
BLACKSMITHS, MIDDLE SEVENTEENTH CENTURY (<i>Roxburghe Ballad</i>)	1188
COUNTRYMAN AND CITIZEN	1189
From the title-page of a tract, "The Countrymans Care, and the Citizens feare, in bringing up their Children in good Education; set forth in a Dialogue between a Citizen and a Country-man," 1641. The countryman is warned not to send his son to the University, because it is corrupted by Popish superstitions; not to make him a "minister of God's word," because "you may see Coblers and Tinkers, arising from the very Dunghill, beating the Pulpits as comfortably as if they were Kings professors of Divinity;" such persons preach in barns. He is also advised not to make his son a divine, or, if he do, "he must have good care least the Archbishop doe not cut of his eares. But I will free you from that feare," adds the citizen, "for I tell once againe, there will be no more Bishops." The citizen ends by advising his friend to apprentice his son to a vintner, as the youth may thereby one day become an alderman—evidently an allusion to the career of Alderman Abel; see above, p. xci.	
HENRY IRETON (<i>from an engraving by Houbraken of a miniature by S. Cooper</i>)	1190
PART OF A SUIT OF GILT ARMOUR GIVEN BY THE CITY OF LONDON TO CHARLES I. (<i>Tower of London</i>)	1191
GATEWAY OF CARISBROOK CASTLE (<i>after J. M. W. Turner</i>)	1195
"THE HUMBLE PETITION OF JOCK OF BRAID SCOTLAND" (<i>title-page of a tract, 1648</i>)	1196
Jock's Petition complains of the civil war and the disturbances in Scotland, and desires a better settlement of divine worship.	
SIEGE-PIECE, COLCHESTER (<i>British Museum</i>)	1198
Cut out of some article of gold plate, stamped, and used instead of coin during the siege, 1648. Silver pieces were also made in the same way.	
COLCHESTER CASTLE (<i>after W. H. Bartlett</i>)	1199
TRIAL OF CHARLES I. (<i>Nelson, "A true Copy of the Journal of the High Court of Justice for the Tryal of King Charles I.," 1684</i>)	1201
A is the King; B, Bradshaw, President of the Court; C, John Lisle, D, William Say, assistants to the president; E, Andrew Broughton, F, John	

Phelps, clerks of the court ; G, the table, with the mace of the Commonwealth and the sword of state lying on it ; H, commissioners ; I, the achievement of the Commonwealth ; K, Cromwell ; L, Henry Martyn ; M, spectators ; N, the floor of the hall, matted and kept clear ; O, passage leading from the Court of Wards, through which the commissioners entered the hall ; P, guard attending the commissioners ; Q, guard attending the King ; R, passage railed off for the King between his seat and the stairs ; S, counsel for the Commonwealth ; S, stairs ; U, passage leading to Sir R. Cotton's house, where the King was confined ; W and X, passages kept clear by soldiers ; Y, spectators ; Z, officers.

OLD LONDON BRIDGE IN XVII. CENTURY *Frontispiece to Vol. III.*

Reproduced, by permission, from a photo-chromolithograph made for the New Shakspeare Society from a drawing in Pepys' Collection at Magdalene College, Cambridge. This is the earliest genuine view of London Bridge.

The bridge itself was built 1176-1209. Between the Middlesex shore and the first pier next that side stand the waterworks, built 1582. On the eighth pier stands the Bridge Chapel, dedicated to S. Thomas of Canterbury. The twelfth pier (seventh from the Surrey side) was formerly occupied by a draw-bridge tower, on the top of which traitors' heads were set. In 1576 this tower, "being in great decay," was taken down, and in its stead was put up, c. 1584, "a pleasant and beautiful dwelling-house," made entirely of wood, and called Nonesuch House. It was made in Holland, brought over in pieces, and put together entirely with wooden pegs. Between Nonesuch House and the next block of buildings is a wooden drawbridge, "to let masted or big boats through." On the third pier from the Surrey side is another curious wooden edifice, consisting of four round turrets, connected by a curtain and embattled, and enclosing several small habitations, with a broad covered passage beneath, the building itself overhanging the bridge on both sides ; this dated from 1577-9. On the next pier stands Southwark, or Traitors' Gate, built at the same time ; here the traitors' heads were placed after the demolition of the old drawbridge tower. The last two arches on the Surrey side are occupied by Southwark corn-mills, built c. 1588. The rest of the buildings on the bridge were dwelling-houses and shops.

OLIVER CROMWELL (*from a contemporary Dutch print*) *To face p.* 1204
8

FRONTISPIECE TO EIKON BASILIKE, 164- 1207
9

DROGHEDA (*drawing, c. 1680, in British Museum*) 1209

S. LAURENCE'S GATE, DROGHEDA (*from a photograph*) 1210

This, one other gate, and a fine piece of the south wall are the sole remnants left by Cromwell of the fortifications of Drogheda. It had once a complete circle of walls, and of gates no less than ten.

REGINALD'S TOWER, WATERFORD (*after W. H. Bartlett*) 1211

One of the two towers which alone remain of the fortifications of Waterford. The "Reginald" whose name it bears is a Danish Ragnald, ruler of the Ostmen of Waterford in the eleventh century. The present building was probably erected by the Anglo-Norman conquerors in the twelfth or early thirteenth century, on the site of an earlier fortress which may have been destroyed in the war of invasion.

CORK IN THE SEVENTEENTH CENTURY (*Stafford, "Pacata Hibernia," 1633*) . . 1212

DUNBAR 1214

MEDAL FOR VICTORY OF DUNBAR, 1650 (*British Museum*) 1215

On 7th Sept., 1650, the House of Commons resolved "that their special thanks be conveyed to the Lord General for his eminent services at the great victory of Dunbar, and that his Excellency be desired to return their thanks also to the officers and soldiers of the army, and that a number of gold and silver medals be distributed among them." These medals are now extremely rare ; the British Museum possesses specimens of them in both metals. The design was suggested by Cromwell himself ; the representation of the House of Commons on the reverse is noticeable, as showing the same feeling as the Great Seal of the Commonwealth (see below, p. 1221), the medal of the Earl of Manchester (above, p. 1153), and some other medals of the time. The Dunbar medal was

- the work of Thomas Simon, the finest English medallist of the day, who was sent by the Parliament to Scotland expressly to take the "effigies, portrait or statue of the Lord General, to be placed on the medal"; and he had some difficulty in satisfying the Lord General with the likeness.
- "THE SCOTS HOLDING THEIR YOUNG KING'S NOSE TO THE GRINDSTONE."
(*broadside, 1651, in the British Museum*) 1216
- CROWNING OF CHARLES II. AT SCONE 1217
From "*Konincklijke Beltenis, &c., van Karel de II.*", Dordrecht, 1661.
In the latter part of the seventeenth century a number of illustrations of English history are supplied by contemporary Dutch engravings; and the connexion between the two countries was so close that these engravings need not be regarded as wholly fancy pictures. In the present case the church is evidently drawn from the artist's own imagination, or from some building in which he was accustomed to worship; but its arrangement probably represents fairly that of a Presbyterian kirk of the period.
- FLIGHT OF CHARLES II. FROM WORCESTER ("*Konincklijke Beltenis*") 1218
- CHARLES II. AND JANE LANE ("*Konincklijke Beltenis*") 1219
Jane Lane acted as Charles's guide during a part of his flight in disguise after the battle of Worcester. They are here represented making their way through a group of Roundheads who do not recognize the fugitive.
- GREAT SEAL OF THE COMMONWEALTH, 1651 1220, 1221
A unique design for a great seal; obverse, map of England and Ireland; reverse, the House of Commons in session. It shows the noble conception which Cromwell had of the Commonwealth, and what he desired to make it. The seal was the work of Thomas Simon, the maker of the medal for Dunbar (see above, and p. 1215). The beautiful workmanship of this artist and of several of his contemporaries, and the lavish employment of them by the Government, shows that the refined taste and lofty feeling for art noticed in p. 941 as strong in the early days of Puritanism had by no means died out even in its later phases and amid the troubles of the Civil War.
- LIGHT HORSEMAN, TEMP. OLIVER CROMWELL 1222
From a figure in the possession of Captain Orde Browne, who has kindly had it photographed for this book. The armour came from the Tower. The three-barred cavalry helmet, the long steel gauntlet on the left hand, the leather glove on the right, and the steel breast-piece (on the right side of which a bullet-mark is distinctly visible) formed the regular accoutrement of the light horseman under Cromwell. The dress is made up, but correct, except that there ought to be no seam across the right flap of the coat, and that the skirt should be rather longer.
- THE "SAMPSON," "SALVADOR," AND "ST. GEORGE" (*satirical print in British Museum*) 1223
These three ships and their cargoes were captured by the English in 1652. They were sailing under Dutch colours, but to escape confiscation they produced forged papers in Flemish and Spanish, and the ambassador of Spain claimed them for his sovereign. A London silversmith named Violet, who knew the tricks of the contraband trade through having been much engaged in it himself, discovered the vessels to be Dutch, and they and their cargoes were confiscated accordingly.
- DUTCH SATIRE ON THE ENGLISH GOVERNMENT, 1652 1224
From a Dutch broadside, "Impotent ambition shown to the life in the present government of obdurate England." A satire on the results of Blake's fight with Tromp, whereby the peace between England and Holland was broken. Cromwell is trampling on the broken treaty; Hugh Peters, "once a preacher, and now a colonel in London," blows into his ear with a pair of bellows decorated with three crowns, *i.e.*, advises him to assume the crowns of Great Britain and Ireland; before him stand Blake, Fairfax, and some members of Parliament. Some Levellers are presenting a petition; and some women and children are appealing to Cromwell against the pressing of their husbands and fathers as seamen for the war; the ships are seen in the distance. A dog is guarding the sceptre and crown against another dog. On the wall is a picture of Tromp as a doctor, physicking and bleeding Cromwell,

	PAGE
ADMIRAL MARTIN HARPENTZON TROMP, "GRANDFATHER OF THE SAILORS" (from an engraving by Sniderhoef, after H. Pott)	1225
ADMIRAL DE RUYTER (from an etching by A. Blotelingh)	1226
ADMIRAL BLAKE (from T. Preston's engraving, c. 1730, of a picture then in the possession of J. Anes)	1227
MEDAL COMMEMORATING BLAKE'S VICTORIES, 1653	1228
By Thomas Simon. Four of these gold medals were struck by order of Parliament; two, with gold chains worth £300 each, were presented to Blake and Monk; two, with chains worth £100 each, to Admirals Penn and Lawson. The original die of the reverse is in the British Museum; the obverse is here copied from Pinkerton's "Medallic History of England."	
SATIRE ON THE RUMP PARLIAMENT	1229
One of a pack of playing-cards designed in the reign of Charles II., and now in the possession of Earl Nelson; here reproduced, by permission, from a facsimile issued by Messrs. Goldsmid, of Edinburgh.	
SIR HARRY VANE (picture by Sir Peter Lely, at Raby Castle)	1230
SHAFT OF THE MACE OF THE HOUSE OF COMMONS (<i>Antiquary</i>)	1231
In 1649 the Commons had a new mace made for their Speaker by Thomas Maunday, the best English silversmith of the day. This was the "bauble" turned out by Cromwell. At the Restoration a new head and base were fitted to Maunday's shaft; the shaft alone is therefore figured here.	
CROMWELL EXPELLING THE PARLIAMENT, 1653 (<i>satirical Dutch print in the British Museum</i>)	1232
Cromwell, Lambert, Cooper and Strickland are bidding the members "begone"; Harrison "lends" the Speaker "a hand to come down" (see p. 1231): near the Chair Cromwell again appears, having seized the mace, and in the act of driving out a goose with a peacock's tail. In the foreground are two dogs, one of them being evidently a caricature of the British lion, who is often satirized thus in Dutch prints of the time. The owl with spectacles, and carrying a lighted candle fixed on a collar round its neck, is a detail frequently introduced in Dutch satirical compositions of this period. It occurs in a picture by Jan Steen, now in the Rijks-Museum at Amsterdam (No. † 1379), where the painter has added the motto, in minute characters, as follows:	
"Wat baeten Kaers of Brill Als den Uil niet sien wil."	
i.e. "Of what use are candle or spectacles when the owl will not see?"	
A ROPER AND A CORDWAINER	1236
A POTTER	1236
A TAILOR	1237
A SHOEMAKER	1237
A BLACKSMITH	1238
A SPECTACLE-MAKER	1238
PAPER-MAKERS	1239
A BOOK-BINDER	1239
These eight illustrations are from the English edition, by Charles Hoole, published in 1659, of Comenius's (or Komensky's) " <i>Orbis sensualium pictus</i> ."	
THE EXCHANGE, NEWCASTLE-ON-TYNE (<i>Brand, "History of Newcastle"</i>) . . .	1240
Built 1655-1658.	
WHITE HART INN, SCOLE, NORFOLK (<i>Richardson, "Studies from Old English Mansions"</i>)	1241
Built in 1655 by John Peck, a merchant of Norwich. The sign, of carved oak, was the work of John Fairchild; it was taken down early in the present century, and is restored in Richardson's engraving from a drawing made by J. Kirby in 1740, and preserved in the inn. This sign, 35 feet long, and 33 feet high, had in the middle a pendent figure of a White Hart with the shield of Peck hanging from its neck, a Latin motto taken from Virgil, "They are filled with old wine and rich flour," and the date, "Anno Dom. 1655." On the two sides of the post supporting the end of the sign were figures of Cerberus and of Charon in his boat; the corbel supporting the post against the wall was	

carved with Jonah issuing from the whale's mouth. The middle part of the cornice represented the story of Diana and Actæon, in figures as large as life, and with another Latin inscription, "Time, the devourer of all things, Diana, I am Actæon; recognise your master." The other decorations comprised figures of Saturn supporting a weather-cock, Neptune on a dolphin, Bacchus on a wine-barrel, Prudence, Fortitude, Temperance, Justice, a shepherd, and a huntsman; crowning the whole was an astronomer seated on a circumferentor, and so constructed that in fine weather he faced the north, and in bad weather the quarter whence a change was about to come. The mythological and fantastic character of the whole design is, considering its date, even more remarkable than its elaborate workmanship, and shows very strikingly how much of the Renaissance influence, noticed in pp. 941 and 947 as strong in the early days of Puritanism, had lingered on even into its later and sterner period.

"THE ROYALL OAKE OF BRITTAYNE" (*satirical print in British Museum*) . . . 1244

Cromwell, standing on "a slippery place," above the mouth of Hell, and beneath the avenging fires, "late but determined," of Heaven, directs the cutting down of the Royal Oak, which represents the English constitution. Monarchy ("Eikon Basilike"), Religion (the Bible), Liberty ("Magna Charta"), Law and Order ("Statutes" and "Reportes"), hang on its branches and fall with it. A group of men gather up the fallen boughs; some swine, "fatted for slaughter," represent the common people in whose interest this destruction is nominally wrought, and who are destined to be its real victims.

SECOND GREAT SEAL OF PROTECTOR OLIVER, 1655-8 1246, 1247

By Thomas Simon. The royal arms and the map of England and Ireland have here given place to a heraldic design composed of the emblems of England, Scotland, and Ireland (the crosses of S. George and S. Andrew, and the harp); a griffin takes the place of the unicorn as dexter supporter, as it had done for some years past on the seals of the Lord Chief Justices of England; beneath is Cromwell's motto, "Peace is sought through war." On the reverse is Cromwell on horseback, a striking contrast to Charles I. in p. 1140. The shield behind him is the same as that on the obverse of the seal, but it has in the middle an escutcheon of pretence charged with the arms of Cromwell.

SATIRE ON THE EARL OF ARGYLE AND THE SCOTCH PRESBYTERIANS (*Messrs. Goldsmid's facsimile of playing-card in the possession of Earl Nelson*) . . . 1249

A STREET IN GALWAY (*after W. H. Bartlett*) 1250

The house on the right, known as Lynch's mansion, was the residence of Thomas Lynch FitzAmbrose, mayor of Galway, who was driven out as a Catholic by Cromwell in 1654. Since Bartlett's drawing was made the lower part of this house has been altered, and the house facing it has been pulled down; both are given here as illustrations of the Saracenic character noticeable in the architecture of many old buildings in Galway, and doubtless due to the intercourse with Spain which was a chief source of the commercial prosperity of the town. The Lynches were the most illustrious of the families known as the "tribes of Galway," from the fidelity with which they stood together in their resistance to Cromwell. The first recorded provost of Galway was Thomas "de Lince," in 1274; the last was John Lynche Fitz Edmund, in 1285; the first mayor was Pierce Lynche, in the same year. The chief magistracy of the city, under the various titles of Provost, Sovereign, and Mayor, was held by a Lynch ninety-four times between 1274 and 1654. The mansion was probably built late in the fifteenth or early in the sixteenth century. On its front are sculptured the arms of the Lynch family, with their crest, a lynx; and also a group representing a monkey and a child, in allusion to a story that when the house was on fire a child of the family had been saved by a pet monkey.

IRISH MAN AND WOMAN (*Hollar's Map of Ireland, 1653*) 1251

AN IRISH MILKMAID 1251

Reproduced, by permission, from facsimile published by the Kilkenny Archaeological Society (now the Royal Society of Antiquaries of Ireland) of a drawing in Thomas Dineley's (or Dingley's) MS. "Tour through Ireland," 1681.

FACSIMILES OF IRISH MSS., A.D. 1634-1650

PAGE
1252

These facsimiles, from Professor O'Curry's "Lectures on Materials for Irish History," are given in continuation of the series begun in p. 909. After the Elizabethan conquest the national literature almost died out for a time. After a few years of quiet it sprang however into new life. Keating, parish priest of Tubrid near Clonmel, compiled, about 1626-30, a history of Erinn from the earliest times to 1170. This work, written among the caves and rocks of the Galtee mountains where the author was hiding from a local tyrant, is still of value, as much of it is derived from original sources which are now lost. Of Keating's own MS. however no trace now exists.

The first specimen here given is from the original MS., preserved in the Museum of the Royal Irish Academy, of the Annals of the Four Masters. It consists of the opening paragraph of the dedication: "I beseech God to bestow every happiness that may conduce to the welfare of his body and soul upon Fearghal O'Gara, Lord of Magh-Ui-Gadhra and Cuil O bh-Finn, one of the two knights of Parliament who were elected and sent from the County of Sligo to Dublin, this year of grace 1634"—i.e., the famous Parliament summoned by Wentworth; see p. 1084. It is in the hand-writing of Michael O'Clery, the chief of the "Four Masters" by whom the work was compiled, and from whom it derives its name. He thus tells his own story, and that of his book: "I, Michael O'Clery, a poor Friar of the Order of S. Francis, have come before you, O noble Fearghal O'Gara. I have calculated on your honour that it seemed to you a cause of pity and regret, grief and sorrow (for the glory of God and the honour of Ireland), how much the race of Gaedhil the son of Niul have passed under a cloud of darkness, without a knowledge or record of the death or obit of saint or virgin, archbishop, bishop, abbot, or other noble dignitary of the Church, of king or of prince, of lord or of chieftain, or of the synchronism or connexion of the one with the other. I explained to you that I thought I could get the assistance of the chroniclers for whom I had most esteem, in writing a book of Annals in which these matters might be put on record; and that, should the writing of them be neglected at present, they would not again be found to be put on record or commemorated, even to the end of the world. There were collected by me all the best and most copious books of annals that I could find throughout all Ireland (though it was difficult for me to collect them to one place), to write this book in your name, and to your honour; for it was you that gave the reward of their labour to the chroniclers by whom it was written; and it was the Friars of the convent of Donegal that supplied them with food and attendance."

The second facsimile is from the same MS., and gives the signature of Michael O'Clery, appended to the dedication.

The third is from a MS. (H. i. 18) in Trinity College, Dublin, the *Chronicon Scotorum*, an abstract of early Irish history down to the year 1135, in the fine bold autograph of the compiler, Duaid Mac Firbis. This man was the last of a long line of historians and scholars whose ancestral home was at Lecain, in county Sligo. In 1650 he seems to have finished the compilation of his two principal works, the *Chronicon Scotorum*, and a book of pedigrees of Irish families. In 1670, when over eighty years of age, he was murdered at Dunfin by a personal enemy who felt himself secure from punishment, his victim being under the ban of the penal laws. Mac Firbis was, says Professor O'Curry, "the last of the regularly educated and most accomplished masters of the history, antiquities, laws and language of ancient Erinn." Under the Cromwellian settlement of Ireland, the traditional Irish scholarship, which had struggled so long and so hard for existence, at last died out. Our own age has witnessed its revival.

CARDINAL RICHELIEU (picture by P. de Champaigne in the National Gallery) . . . 1255

MAP OF EUROPE IN 1648 1256

AUTOGRAPH NOTE OF OLIVER CROMWELL (India Office) 1258

Scrawled on a petition of the East India Company, November, 1657, and interesting as showing Cromwell's desire "for the incouragement of the East India trade." The tremulous hand is very unlike his firm, bold writing in earlier days, and indicates how his health was failing.

TETBURY MARKET-PLACE (from an old drawing) 1260

The market-house here shown was built in 1655. It was demolished in 1750, and replaced by one in a very different style of architecture.

	PAGE
THE LORD HIGH ADMIRAL (<i>after W. Hollar</i>)	1264
Robert, Earl of Warwick, named by Parliament to the command of the fleet in 1642 (see p. 1139), carried, as Lord High Admiral, the sword of state at the inauguration of Oliver Cromwell as Protector.	
WHITEHALL FROM THE RIVER (<i>after W. Hollar</i>)	1265
Whitehall, built by Wolsey (see p. 635), passed at his fall into the hands of Henry VIII., and became the usual London residence of later sovereigns, by whom it was much altered. Oliver Cromwell took up his abode there as Protector.	
"THE HORRIBLE TAIL-MAN" (<i>Dutch satire, 1658, in British Museum</i>)	1266
Cromwell receives from Fairfax three crowns; "Adm. Black" (Blake) and some members of Parliament stand by. Cromwell has a long serpent-like tail, composed of the coin of the Commonwealth, of which a Zealander ("Zeeuw"), a Hollander, a Frisian ("Fries"), an Irishman ("Yer") with a knife, Prince Rupert ("Prins Robbert") a Scot (with a sword,) and a Royalist ("Coningsman") are all trying to seize shares.	
A PARTY AT THE DUKE OF NEWCASTLE'S HOUSE	1268
Frontispiece to "Nature's Pictures," by Margaret Duchess of Newcastle, 1656. The two persons crowned with laurel are the authoress and her husband the Duke, whose portrait is in p. 1137.	
SATIRE ON RICHARD CROMWELL (<i>Dutch broadside, in British Museum</i>)	1271
Richard Cromwell, dressed as a cooper, with a mallet breaks up a cask from which issue a number of owls bearing candles and crying "King" as they fly away. "Pickleherring," a Fool, lifts up his hands in amazement at Richard's folly. On the wall is a picture of the Frogs and their King Stork (Oliver), and another of a State proclamation (evidently meant for that of King Log, i.e., Charles II.) taking place in the courtyard of a house, above the door of which is the shield of the Commonwealth. The broadside has verses in French and German, explaining the print, and ending with the fable of the Frogs and their King.	
GENERAL MONK (<i>miniature by S. Cooper at Windsor Castle</i>)	1274
GENERAL LAMBERT (<i>from an old print</i>)	1275
BANQUET AT THE HAGUE	1276
From "A Relation of the Voyage and Residence of Charles II. in Holland . . . rendered into English out of the original French, by Sir William Lower," and published at the Hague, 1660. The banquet here represented was given to Charles by the Estates of Holland, on Sunday, 20 May, 1660. The hall was decorated with garlands of orange branches. "The table was made in double potence, and laid so that that part, where the Royal Family sate, was athwart before the chimney of the right hand, thrusting from its middle a trunk, or skirt, which possessed more than two thirds of the length of the hall," and at which the representatives of the Estates were seated. "The king took his place under a cloath of estate of the same stuff whereof the rest of the furniture was made, between the Queen of Bohemia, his Aunt, who was on his right hand, and the Princess Royal, his sister, who was on his left. The king's two brothers were at one of the two ends, on the Queen of Bohemia's side, and the Prince of Orange at the other end, on the side of the Princess, his mother. The king sate so that from his place he saw easily all the Deputies of the Estates of Holland, who possessed that part of the table which came from the midst of the king's, and were seated according to the rank which the nobles and towns hold in their assemblies."	
CHARLES II. EMBARKING FOR ENGLAND (<i>"Koninklijke Beltenis van Karel II.," 1661</i>)	1277
ENTRY OF CHARLES II. INTO LONDON (<i>from the same</i>)	1278
MONUMENT OF JOHN DONNE	1280
In S. Paul's Cathedral. The inscription runs: "After the various studies to which from his earliest years he devoted himself faithfully and not unsuccessfully, by the inspiration and impulse of the Holy Spirit and on the advice and exhortation of King James he embraced holy orders in the year of his beloved Jesus 1614, and of his own age 42. He was invested with the deanery of this Church 27 November 1621, and divested of it by death on the last day of March 1631. Here, though in decaying ashes, he looks for Him whose Name is the Dayspring." A striking proof of the popularity of Donne as a poet is afforded by the fact that nineteen of his poems were translated into	

- Dutch by Constantijn Huygens, father of the illustrious Christiaan Huygens the philosopher. The poems were sent to him by some English friends in 1630, and are included in the complete edition of his works (Groningen, 1892-3). The monument, of very fine workmanship, is one of the very few in S. Paul's that escaped destruction in the Great Fire. Within the present century it has been restored to its original upright position, but the niche in which it now stands is smaller than that which it occupied before the Fire. It is here engraved from a drawing specially made for this book.
- JOHN MILTON (*frontispiece, engraved by W. Faithorne, to Milton's "History of Britain," 1670*) 1281
- MILTON'S COTTAGE AT CHALFONT ST. GILES, BUCKS. 1282
 "Paradise Lost" was finished and "Paradise Regained" projected in this cottage, to which Milton withdrew for a short time in 1665 to escape the plague that had broken out in London. It is the only one of Milton's various dwelling-places still existing.
- CROWN-PIECE DESIGNED BY THOMAS SIMON (*Mint Museum*) 1285
 Simon, the greatest English medallist, was chief engraver of the Mint from 1646 till the Restoration (examples of his work have been given in pp. 1215, 1221, 1228, 1246, 1247). After the accession of Charles a Dutchman, Roettier, was appointed assistant engraver, and both artists made pattern pieces for the new coinage. "For the honour of our countrymen," writes Evelyn, "I cannot here omit that ingenious trial of skill which a commendable emulation has produced in a medal performed with extraordinary accuracy by one who, having been deservedly employed in the Mint at the Tower, was not willing to be supplanted by foreign competitors." Simon's magnificent crown-piece has on its obverse a bust of Charles, with the words "Carolus Dei Gra." ("Charles, by the grace of God—") and the artist's signature; on the reverse are four crowned escutcheons of England, Scotland, Ireland, and France, arranged in the form of a cross, with St. George and the Garter in the middle, and two interlaced C's in each angle, and surrounded by the continuation of the legend, "Mag. Bri. Fr. et Hib. Rex. 1663." On the edge, in two lines, is engraved Simon's petition: "Thomas. Simon. most. humbly. prays. your. Majesty. to. compare. this. his. tryall. piece. with. the. Dutch. and. if. more. truly. drawn. and. embossed. more. gracefully. ordered. and. more. accurately. engraven. to. relieve. him." To this fine piece of work Charles preferred the very inferior design of Roettier, ordered him to make the new dies, and soon afterwards appointed him chief engraver to the Mint instead of Simon, who was made engraver of royal seals, an office which he continued to hold during the rest of his life.
- AMPULLA OR ANOINTING CRUSE 1286
 In the form of an eagle. English work of the seventeenth century; probably made for the coronation of Charles II.; now among the Regalia in the Tower. The anointing was a peculiarly sacred ceremony, used in the earliest times only for the Emperor, the Kings of England, France, Jerusalem, and Sicily; in later days the Kings of Scotland obtained the privilege of anointing by special grant from the Pope. The English Kings were anointed not with mere holy oil, but with a specially prepared cream which was consecrated by the Primate or by some bishop deputed by him. The cream used for anointing Charles I. was thus consecrated by Laud, who was then Bishop of St. David's.
- CHARLES II. (*illumination in letters patent, Q.R. Miscell. Books 118, Public Record Office*) to face p. 1286
- SATIRE ON THE PURITANS, TEMP. CHARLES II. (*Messrs. Goldsmid's facsimile of playing-cards in the possession of Earl Nelson*) . 1287, 1288, 1289, 1290, 1291, 1292
- MONUMENT OF "DEMOCRITUS JUNIOR" 1294
 Robert Burton, author of the "Anatomy of Melancholy," assumed this name, professing himself an imitator of the old Greek philosopher. Born in 1577, he became vicar of S. Thomas's Church, Oxford, in 1616, rector of Segrave in Leicestershire about 1630, and kept both livings "with much ado to his dying day." The "Anatomy" was published in 1621; "I write of melancholy," he says, "by being busy to avoid melancholy." According to his epitaph, "Known to few, unknown to yet fewer, here lies Democritus

- Junior, to whom Melancholy gave both life and death." He died almost at the exact time which he had foretold some years before by the calculation of his nativity. This calculation was placed on the monument erected by his brother above his grave in Christ Church Cathedral, Oxford. An enlarged copy of the horoscope is given at the corner of the engraving, copied from Nichols's "History of Leicestershire."
- ELIAS ASHMOLE, WINDSOR HERALD, AND WILLIAM DUGDALE, NORROY KING OF ARMS** (*Sandford, "Funeral of the Duke of Albemarle," 1670*) 1295
- Elias Ashmole, born 1617, was named a commissioner of excise in 1644 by Charles I., to whom he adhered throughout the civil war. At the Restoration he was rewarded with the office of Windsor Herald, from which he retired in 1672. He was considered "the greatest virtuoso and curioso that ever was known or read of in England before his time." In 1682 he presented to the University of Oxford a collection of curiosities, natural and antiquarian, chiefly left to him by his friend John Tradescant, keeper of the Botanic Garden at Chelsea, which formed the nucleus of the Ashmolean Museum. He also bequeathed to the University a number of valuable MSS., now in the Bodleian Library.
- William Dugdale, famous as the compiler of the "Monasticon Anglicanum," "History of Warwickshire," "Baronage of England," and other valuable historical works, was born in 1605, appointed Blanch Lyon pursuivant extraordinary in 1638, Rouge Croix pursuivant 1639, and Chester Herald 1644. During the early part of the civil war he was constantly in attendance on the King or employed in delivering royal warrants; his estates were in consequence sequestered by the Parliament. On 10 May, 1660, he, of his own accord, proclaimed Charles II. at Coleshill: a month later his loyalty was rewarded with the office of Norroy King of Arms; in 1677 he was knighted and promoted to be Garter King of Arms; he died in 1686.
- Ashmole and Dugdale are here represented as they appeared at the public funeral of George Monk, Duke of Albemarle, in 1670. Ashmole, as Windsor Herald, carried in the procession the Duke's target, or escutcheon, surrounded by the ribbon of the Garter; Dugdale, as Norroy, carried the Duke's sword. Francis Sandford, who compiled and illustrated the account of the ceremony from which these figures are taken, was himself present in the official capacity of Rouge Dragon pursuivant.
- WILLIAM HARVEY** (*from J. Hall's engraving of a picture by Cornelis Janssen at the Royal College of Physicians, London*) 1296
- JOHN WILKINS** (*from Bloteling's engraving of a picture by Mrs. Beale*) 1297
- Wilkins became Bishop of Chester in 1668.
- JOHN WALLIS** (*portrait by Sir Godfrey Kneller, painted for Samuel Pepys; now in the Bodleian Library*) 1298
- John Wallis was born at Ashford in Kent on the 23rd November, 1616. At the age of sixteen he proceeded to Emmanuel College in Cambridge; was later made fellow of Queens', and took orders. In the Civil War he joined the side of the Parliament, and served his party by deciphering intercepted despatches. In 1649 he was appointed Savilian professor of Geometry at Oxford by the Parliamentary visitors. His political opinions, however, afterwards underwent a change, and he was enabled to employ the same talent for decipherment in the interests of the Royalists. Accordingly at the Restoration he was confirmed in his appointment, and made one of the Royal chaplains. He died on the 28th October, 1703. Wallis's principal works as a mathematician are his "Arithmetica Infinitorum" (published in 1655), "Mathesis Universalis" (1657), the treatise on Mechanics (1669-1671), and the treatise on Algebra (1685). Historically considered he is the immediate predecessor of Newton, and his power of generalization, in which he surpassed all preceding mathematicians, enabled him to anticipate many of the results if not the actual processes of the Integral Calculus. For instance, "The Binomial Theorem was a corollary of the results of Wallis on the quadrature of curves, the sagacity of Newton supplying that general mode of expression which it is extraordinary that Wallis should have missed."
- The portrait of Wallis was commissioned by Pepys, as he says, "to be lodged as an humble present of mine, though a Cambridge man, to my dear

Aunt, the University of Oxford." Kneller went to Oxford specially to paint it. Writing to Pepys he says: "And I can show I never did a better picture, nor so good a one, in my life, which is the opinion of all as has seen it." The solemn thanks of the University were returned to Pepys for his munificence on October 30th, 1702.

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JOHN FLAMSTEED (*portrait by Gibson, in the possession of the Royal Society*) . . . 1299

John Flamsteed was born at Denby, near Derby, on the 19th August, 1646. In 1669 he made an astronomical contribution to the Royal Society, and from this time forward his reputation increased, until, when Charles II. founded an Observatory, he was appointed astronomer royal or "astronomical observer." He began his residence at the Observatory in 1676. From this time until his death in 1719 he was unceasingly occupied in amassing the observations afterwards published in his "*Historia Cœlestis*." Flamsteed has been called not inaptly "Tycho Brahe with a telescope," and his observations form the starting-point and foundation of modern astronomy.

SOLUTION OF THE PROBLEM OF THE BRACHYSTOCHROME OR CURVE OF QUICKEST DESCENT BY NEWTON . . . 1300

This problem was proposed for solution to the mathematicians *qui toto orbe florent* by the celebrated John Bernoulli in the *Acta Eruditorum*, January, 1697. It was required to determine the curve in which a body would descend in the quickest time from one given point to another. On the day after he received the problem Newton sent the solution to Mr. Charles Montague, the President of the Royal Society. He announced that the curve was a cycloid, and gave a method of determining it. Bernoulli had allowed six months for the solution of the problem; but Leibnitz, who also produced a solution, begged that the period might be extended to twelve months, which Bernoulli readily granted. When the solutions were sent in, one of them (Newton's) was anonymous; but Bernoulli recognised the author, as he said, *tamquam ex ungue leonem*—"as a lion from his claw."

SIGNATURES OF CHARLES II. AND JAMES, DUKE OF YORK, ATTACHED TO THE CHARTER OF THE ROYAL SOCIETY, 1663 . . . 1301

We have a contemporary notice of the signing of the charter-book by the King in a letter from R. Moray to Christiaan Huygens, dated 20th January, 1665 ("*Œuvres Complètes de Christiaan Huygens*," p. 215).

"Seulement faut il que je vous die que le Roy a signé son nom dans nostre liure de cette façon.

"*Charles R.* et au dessous *Founder*, Son Altesse Royale *James*, et plus bas *Fellow*.

"Monsieur le prince Royal *Rupert* et plus bas *Fellow*, aussi."

The King and the Duke of York signed their names on the 9th January, 1665, and the book was produced at the meeting of the Society which took place on the 11th of the same month.

THE OLD OBSERVING-ROOM, GREENWICH . . . 1302

Reproduced, by the kind permission of the Astronomer Royal, from a volume of Views of Greenwich Observatory preserved there. The original engravings appear to have been made by Flamsteed's directions to illustrate his "*Historia Cœlestis*"; that work, however, was not published till after his death, and his executors apparently omitted the illustrations. The Observatory was built by Sir Christopher Wren; he unfortunately fixed it a little askew to the meridian, and has thus much troubled astronomers. The back part of the building consists of a very large octagonal room, with windows from floor to ceiling on every side, so as to give openings for the telescope to be set towards any part of the heavens. This view gives an exact representation of the room as it was in Flamsteed's day, with the three original "observers" at their work—Flamsteed himself, his one paid assistant, and a friend, Marsh, who gave him his help. From the imperfection of scientific instruments at that time, observations could only be taken by means of telescopes of immense length; one of these is here shown, supported in a primitive manner on the rung of a ladder to give it the right elevation, and stuck out through the window of the room.

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SIR ISAAC NEWTON (<i>from J. Smith's engraving of a picture by Sir G. Kneller</i>)	1303
WOOLSTHORPE HOUSE, LINCOLNSHIRE	1304
The birthplace of Isaac Newton.	
CAST OF THE HEAD OF SIR ISAAC NEWTON (<i>in the possession of the Royal Society</i>)	1305
JOHN HALES (<i>frontispiece to his "Tracts," 1677</i>)	1306
WILLIAM CHILLINGWORTH (<i>from an engraving by F. Kytte</i>)	1307
JEREMY TAYLOR (<i>from an engraving by P. Lombart</i>)	1308
THOMAS HOBBS (<i>from a picture by Michael Wright, in the National Portrait Gallery</i>)	1311
TITLE-PAGE OF HOBBS'S "LEVIATHAN," 1651	1312
JOHN LOCKE (<i>from G. Vertue's engraving of a picture by Kneller</i>)	1315
A GAME OF TENNIS (<i>English edition, 1659, of Comenius's "Orbis sensualium pictus"</i>)	1316
"BOYES SPORTS" (<i>from the same</i>)	1317
MACE OF THE BAILIFF OF JERSEY	1318, 1319
The present Bailiff of Jersey has kindly caused this mace, of which no reproduction has ever before been made, to be photographed specially for this book. It bears a Latin inscription which may be thus translated: "All are not esteemed worthy of such honour. Charles II., the most serene King of Great Britain, France and Ireland, desired that his royal affection towards the island of Jersey, where he twice found a refuge when he was shut out of his other dominions, should be displayed to posterity by this truly regal memorial. He therefore bade that it should henceforth be carried before the Bailiffs, in memory of the fidelity preserved towards his august father Charles I., as well as to himself, by the illustrious knights Philip and George Carteret, bailiffs and royal prefects of this island." Charles further granted to Jersey a charter with a special clause allowing, "for the great constancy, fidelity and loyalty which the bailiffs and jurats and all other inhabitants of the said island have shown to us and our predecessors," the bailiff for all future time to have a mace carried before him.	
STABLES AT MARPLE HALL, CHESHIRE (<i>Earwaker, "East Cheshire"</i>)	1321
Marple Hall was the seat of the Bradshaw family. The house was built, c. 1658, by Colonel Henry Bradshaw, elder brother of John Bradshaw the regicide; the stables are dated 1669.	
A BISHOP, TEMP. CHARLES II. (<i>after W. Hollar</i>)	1322
A JUDGE, TEMP. CHARLES II. (<i>after W. Hollar</i>)	1323
TITLE-PAGE TO BOOK OF COMMON PRAYER, LONDON, 1662	1325
MITRE OF BISHOP WREN, 1660-1667	1326
Matthew Wren, Bishop of Ely 1638, imprisoned by order of Parliament, 1640, released and restored to his see 1660, built and endowed in 1663 a new chapel at Pembroke Hall, Cambridge, where he had formerly studied. In 1667 he died, and was buried in the chapel, where his mitre (here reproduced from a photograph, taken especially for this book) is now preserved. It is of English workmanship, silver-gilt, with repoussé decorations; its height is 11½ in., its diameter 7½ in. Fitting into it is a cap of crimson satin lined with white silk, and the state of this lining shows that the mitre had been not merely fitted on but worn—a proof that, contrary to a view which has been frequently asserted, such episcopal ornaments were not merely treasured by the bishops of the Restoration for their intrinsic value or their artistic beauty, but actually used, by some prelates at least, as part of their ecclesiastical attire.	
MACE OF THE HOUSE OF COMMONS (<i>Antiquary</i>)	1327
Maunday's shaft of 1649 (see pp. xcix and 1231), with a new head and base made in 1660.	
EDWARD HYDE, EARL OF CLARENDON (<i>from an original engraving by David Loggan</i>)	1329

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ANTHONY ASHLEY COOPER (<i>painting by Sir Peter Lely, in possession of the Earl of Shaftesbury</i>)	1330
S. MARGARET'S CHURCH, WESTMINSTER, 1692-1721	1332
From a rare print by J. Brock. It shows the east window dated 1692, which was removed in 1721; the altar and reredos as they existed at the same period; several old monuments, now gone, on the north side; the pew of the Speaker of the Commons, in its original position; and a striking example of the arrangement of clerk's desk, reading desk, and pulpit common in the last century, and vulgarly known as a "three-decker."	
THE HERETICAL SYNOD AT SALTERS' HALL	1334
The meeting-house adjoining (and originally forming part of) Salters' Hall, Walbrook, was first used by a Presbyterian congregation, c. 1690. In 1710 an assembly of ministers was held there to consider what steps should be taken respecting the spread of Arian opinions. A proposal that all members should be required to subscribe a declaration of Trinitarian faith led to a very stormy discussion, and as no conclusion was arrived at, the affair gave rise to a good deal of satire, of which the print here reproduced is probably an example. It shows the end of the chapel occupied by the pulpit, with sounding-board above and reading-desk below; in a pew directly under these, and facing the same way, sit "The Four Moderators." Four men facing them say, "We are for no Impositions"; one of a group in the gallery calls out to the crowd below, "All you that are for the Trinity come up, we have subscribed"; one of two men in the fore-ground says, "For or against the Trinity, beloved?" the other, who has two faces, holds in one hand a paper inscribed "As my principles," and in the other a second paper, "For my interest."	
A NONCONFORMIST MINISTER, LATE SEVENTEENTH CENTURY (<i>Tempest's "Cries of London"</i>)	1335
Fifty plates, representing the "Cries of the City of London," were engraved and published in 1688 by Pierce Tempest after drawings by Marcel Lauron, or Laroön. Later editions were issued, with additional plates, either by Laroön (who died 1702) or by his son. All are extremely rare. The copy in the British Museum, from which these illustrations are taken, dates from 1744.	
A QUAKERS' MEETING, LATE SEVENTEENTH CENTURY (<i>satirical print, probably by Marcel Lauron, in the British Museum</i>)	1337
RICHARD BAXTER (<i>picture by J. Riley, in Dr. Williams's Library, London</i>)	1338
"THE HEBREW ALPHABET WRIT BY GEORGE FOX THE PROTO QUAKER"	1339
Attached to a page of notes on the Old Testament, part of which is in the handwriting of George Fox; now among the historical autographs in the British Museum.	
BUNYAN'S MEETING-HOUSE, ZOAR STREET, GRAVEL LANE, SOUTHWARK	1340
From "Londina Illustrata," 1819. Three Protestant Nonconformist gentlemen, named Mallet, Warburton and Holland, profited by the Declaration of Indulgence in 1687 to build this chapel, with a school-room attached, at a cost of £360. It came to be known as "Bunyan's Meeting-house"; but Bunyan cannot have preached in it more than once, on his last visit to London, as he died within sixteen months after the purchase of the ground on which it was built.	
GRAVEL LANE CHARITY SCHOOL	1342
The school-room connected with, and under a part of, Bunyan's Meeting-house; opened by the founders of the Meeting-house, in 1687, to counteract the attractions of a Roman Catholic school which a gentleman named Poulter had set up in the same neighbourhood under James's protection. This early Nonconformist Charity School was still carrying on its work in the original school-room in the year 1819, as is shown by the dress of its scholars in this illustration, reproduced from "Londina Illustrata."	
BUNYAN'S DREAM (<i>frontispiece to 4th edition of "Pilgrim's Progress," 1680</i>)	1343

BABYLONIAN STONE FOUND IN LONDON (<i>British Museum</i>)	PAGE 1345
Three black diorite stones, with strange figures and letters, were found early in 1891 by workmen digging foundations for a house in Knight- rider Street, London. These proved to be Babylonian stones; one of them dating from c. 1200 or 1300 B.C., another from c. 4500 B.C., and the third from c. 4000 B.C. The first seems to have been a boundary stone, the second had been used as part of a holy-water basin, and the third, which is here figured, had been made to serve as a door-socket. It bears a cuneiform inscription which states that it was dedicated to the god Nina. Knight- rider Street and its neighbourhood were the favourite abode of Dutch merchants in the time of Charles II. Along with the stones were found some Dutch tiles of the seventeenth century. It has therefore been supposed that these Chaldean relics were brought, either as ballast or as curiosities, to London with other goods from the Persian Gulf, where Holland had a great trade, and lay in the Dutch counting-house till the fire of 1666, when they and the tiles were alike buried in the ruins.	
STERN OF THE "ROYAL CHARLES"	1346
A part of the stern of this ship, bearing the arms of England, has been preserved as a relic in the Museum at Amsterdam, with an inscription which may be thus translated: "These arms adorned the 'Royal Charles,' of a hundred guns, the largest ship of the English Navy, conquered with other ships in the glorious expedition on the river of Rochester in the year 1667, under the command of Lieutenant Admiral M. A. de Ruyter and the Ruwaard" (an old Dutch word for "governor") "C. de Wit, brought into the Meuse the same year, and broken up at Hellevoetsluis in the year 1673." A contemporary engraving of the ship was made which is in the Amsterdam Museum, and has been photographed specially for this book.	
FIGHT BETWEEN MONK AND DE RUYTER, 1666 (<i>from a very rare contemporary Dutch print, in the British Museum</i>)	1347
FACSIMILE OF AN ADVERTISEMENT IN THE "INTELLIGENCER," APRIL 24, 1666	1348
In which Charles announces that he will no longer touch for the King's Evil for fear of the infection of the Plague.	
UNFINISHED TAPESTRY-WORK SAVED FROM THE GREAT FIRE OF LONDON, 1666 (<i>Guildhall Museum</i>)	1348
Found in a house in Cheapside.	
THE MAGAZINE AT SHEERNESS BURNT BY THE DUTCH, 1667 (<i>contemporary Dutch print in British Museum</i>)	1349
THE "ROYAL CHARLES"	1350
From a picture by Storch, in the Museum at Amsterdam; photographed specially for this book. The picture bears a Latin inscription which, literally translated, runs thus: "The representation most accurately painted of this, once the British flagship, which stood as a memorial, first of the conquered King Charles I. and the royal army defeated at Naseby; then of the return of King Charles II. to his own realm (after whose name it was called the Royal Charles); and lastly—taken by the Dutch in Britain itself— of a gigantic victory and also of peace keenly desired,—is dedicated to Cornelis de Witt, commander of the whole Belgic fleet, and the Dutch conqueror, and to his children after him as an incitement to the valour of their father and forefather."	
WATCH (<i>South Kensington Museum</i>)	1351
Of seventeenth century workmanship, with an engraved brass face, and a double silver case, on the inside of which are the words "Edmund Bull, Fleet Street, fecit."	
CHARLES II. (<i>miniature by Samuel Cooper, at Windsor Castle</i>)	1352
NELL GWYNNE (<i>picture by Lely, in the collection of Earl Spencer, at Althorpe</i>)	1354

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JAMES, DUKE OF MONMOUTH, WHEN A CHILD (<i>miniature by S. Cooper, at Windsor Castle</i>)	1355
HEAD-PIECE TO THE FORM OF THANKSGIVING FOR THE KING'S RESTORATION (<i>Book of Common Prayer, 1662</i>)	1356
JOHN MAITLAND, EARL AND DUKE OF LAUDERDALE (<i>picture by Vandyck, at Ham House</i>)	1358
JAMES BUTLER, FIRST DUKE OF ORMOND (<i>from an engraving by Scriven, after a picture by Sir Godfrey Kneller</i>)	1360
WREN'S ORIGINAL DESIGN FOR S. PAUL'S CATHEDRAL	1362
From a drawing, made specially for this book, of Wren's model preserved in the present cathedral. Its story is thus told by Allan Cunningham: "The form of the classic temple he [Wren] imagined suited the reformed worship best, being compact and simple without long aisles, our religion not using processions like that of Rome; he accordingly planned a church of moderate size, of good proportion; a convenient choir with a vestibule and porticos and a dome conspicuous above the houses. . . . Much as this plan was approved, it was nevertheless one of those which he sketched 'merely,' as he said, 'for discourse sake'; he had bestowed his study upon two designs both of which he liked; though one of them he preferred, and justly, above the other. The ground plans of both were in the form of the cross; that which pleased Charles, the Duke of York, and the Courtiers, retained the primitive figure with all its sharp advancing and receding angles; the one after Wren's own heart substituted curves for these deep indentations, by which one unbroken and beautiful winding line was obtained for the exterior, while the interior accommodation which it afforded, and the elegance which it introduced, were such as must have struck every beholder. . . . But if we may credit Spence, taste had no share in deciding the choice of the design. He says, on the authority of Harding, that the Duke of York and his party influenced all; the future king even then contemplated the revival of the Popish service, and desired to have a cathedral with long aisles for the sake of its processions. This not only caused the rejection of Wren's favourite design, but materially affected the other which was approved. The side oratories were proposed by the Duke, and though this narrowed the building and broke much in upon the breadth and harmony of the interior elevation, and though it was resisted by Wren even to tears, all was in vain—the architect was obliged to comply." (Allan Cunningham, "Lives of the most eminent British Painters, Sculptors, and Architects," iv. pp. 205-207).	
THE COMTE D'ESTRADES, AMBASSADOR OF FRANCE TO ENGLAND, 1661 (<i>Jusserand, "A French Ambassador at the Court of Charles II.," from an engraving by Etienne Picart</i>)	1364
DUNKIRK (<i>Dutch print, 17th or 18th century</i>)	1365
PLENIPOTENTIARIES OF ENGLAND, FRANCE AND HOLLAND SIGNING THE TREATY OF BREDA (<i>Dutch print in British Museum</i>)	1368
SIR WILLIAM TEMPLE (<i>picture by Sir Peter Lely, in the National Portrait Gallery</i>)	1370
HUGUES DE LIONNE, FOREIGN SECRETARY TO LEWIS XIV. (<i>Jusserand, "A French Ambassador," from an engraving by N. de Larmessin, 1664</i>)	1371
TWO "DRUMMS AND A FIFE, AND THE DRUMME MAJOR" (<i>Sandford, "Funeral of the Duke of Albemarle," 1670</i>)	1373
FUNERAL CAR OF GEORGE MONK, DUKE OF ALBEMARLE (<i>from the same</i>)	1374
TWO OF "HIS GRACE'S WATERMEN" } (<i>from the same</i>)	1375
TWO MASTERS OF THE CHANCERY }	
THE UNIVERSITY LIBRARY, LEYDEN (<i>from a Dutch engraving, 1610, after J. C. Woudanus</i>)	1376
FIGHT WITH THE DUTCH IN SOLEBAY, JUNE 7, 1672 (<i>from a contemporary Dutch print, in the British Museum</i>)	1378
BARBARA PALMER, COUNTESS OF CASTLEMAINE AND DUCHESS OF CLEVELAND (<i>from an engraving by W. Sherwin, 1670</i>)	1380

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HUNTSMEN, LATE 17TH OR EARLY 18TH CENTURY (<i>Roxburghe Ballad</i>)	1382
ANTHONY ASHLEY COOPER, FIRST EARL OF SHAFTESBURY (<i>miniature by S. Cooper, in the possession of the Earl of Shaftesbury</i>)	1384
GRESHAM HOUSE, AFTERWARDS GRESHAM COLLEGE (<i>Burgon's "Life of Gresham," from Vertue's engraving, 1739</i>)	1386
In Bishopsgate Street, London; built by Sir Thomas Gresham, for his own residence, in 1563-6. At the death of his widow, in 1596, the house and the rents arising from the Royal Exchange both passed by his will into the hands of the Corporation of London and the Mercers' Company as trustees, for the endowment of a college. Seven professors, with a salary of £50 a year each, were to have rooms in the house and to deliver free lectures, one on every day of the week, on divinity, astronomy, music, geometry, law, medicine, and rhetoric. The first seven professors were appointed early in 1597; three came from Oxford, three from Cambridge; the professor of music, Dr. Bull, was a graduate of both Universities and was nominated by the queen. Next year it was ordained that each lecture should be delivered twice; at 8 A.M. in Latin, because it was thought "very likely that diverse strangers of foreign countries, who resort to Gresham College, and understand not the English tongue, will greatly desire to hear the reading of the said lectures, whereby the memory of the said founder in the erecting of the said college for the encrease of learning may be divulged, to the good exsample of foreign nations, and the honour and credit of this honourable city"; and at 2 P.M. in English. Dr. Bull was excused the Latin lecture, because he was not a classical scholar. The meetings of the Royal Society were held at the College till the Great Fire; after that the College was used as an Exchange for seven years (while a new Exchange was being built), and the Royal Society removed to Arundel House in the Strand; thence they returned to the College in 1673. In 1710 they bought a house in Crane Court, Fleet Street, which they occupied till 1780, when the Government gave them rooms in Somerset House; these were exchanged in 1857 for apartments in Burlington House, Piccadilly. In 1768 the College was pulled down, and the lectures transferred to a room over the Royal Exchange; after the destruction of this building in 1838 they were given in the theatre of the City of London School till 1843, when a new College was built in Gresham Street. The most remarkable feature of Gresham's scheme was the prominence given to astronomy and music. Astronomy in his day was an almost unknown science, and neither of the Universities had any provision for teaching it. Sir Christopher Wren held the Professorship of Astronomy for some time, and gave lectures in Gresham College.	
THE SECOND ROYAL EXCHANGE (<i>Burgon, "Life of Gresham"</i>)	1387
The Exchange built by Gresham (see pp. 786, 787) was destroyed in the Great Fire, September 1666; the founder's statue, at the north-west corner, alone escaped. In April 1667 Jerman, one of the City surveyors, was commissioned by the Corporation and the Mercers' Company to make a design for a new Exchange; the foundation-stone was laid May 6, and on October 23 Charles II. laid the base of a column on the west side of the north entrance. Pepys writes: "Sir W. Pen and I back into London, and there saw the king, with his kettledrums and trumpets, going to the Exchange; which, the gates being shut, I could not get in to see. So with Sir W. Pen to Captain Cockes, and thence again towards Westminster; but, in my way, stopped at the Exchange and got in, the king being newly gone, and there find the bottom of the first pillar laid. And here was a shed set up, and hung with tapestry and a canopy of state, and some good victuals and wine for the king, who it seems did it." The new building was burnt down in 1838. To the last the traditional connexion between Gresham College and the Royal Exchange was continued, and the Gresham College Lectures were held in it from 1768 till its own destruction.	
INTERIOR OF S. STEPHEN'S CHURCH, WALBROOK	1388
From a drawing made specially for this book. The church, one of Wren's masterpieces, was built 1672-1679.	
FIGURE OF S. HELEN, C. 1680	1389
In S. Helen's Church, Bishopsgate; reproduced from a drawing made specially for this book.	

PORCH OF THE NAG'S HEAD INN, LEICESTER (<i>Richardson, "Studies from Old English Mansions"</i>)	Built 1663.	PAGE 1390
DOORWAY OF PEARCE'S CLOTHING MANUFACTORY, WEST MILLS, NEWBURY	Thomas Pearce, clothier, of Newbury, who died in 1671, endowed two almshouses at West Mills, for poor weavers "of honest life and good manners." Part of the buildings of his own factory seem to have been converted for this purpose. The view here given is from a "History of Newbury" published in 1839.	1391
INN, FORMERLY AT OXFORD, CALLED "ANTIQUITY HALL"	This building dated from 1675 at latest. The print here reproduced was designed and engraved by George Vertue, about the middle of the last century, in satirical commemoration of a visit paid to the inn by the antiquary Thomas Hearne and two of his friends, and of the effect produced on them by its "mild ale." The reference to this appears on the label humorously written in Greek characters, <i>μυδαλε</i> .	1392
ENTRANCE TO ARBOUR OF THE SHOEMAKERS' GILD, SHREWSBURY	From an original drawing kindly lent by Mr. F. A. Hibbert. Shrewsbury contained a number of trade gilds, which before the Reformation had been wont to unite in a splendid procession on Corpus Christi day. After the abolition of the religious festival, the day was still kept by them with feasting and merry-making in the public land called Kingsland, outside the town. It seems that at the close of the sixteenth century the Corporation allotted to each gild a small plot of ground; this, being hedged in and planted with trees, was called an Arbour. Early in the seventeenth century wooden shelters were put up in the arbours, and a little later the gilds put up buildings of brick. All the arbours were fitted up inside with a long table and benches on either side of it, a raised chair under a canopy at one end for the warden of the gild, and a buttery partitioned off at the other end. The earliest as well as largest of these arbours, and also the last surviving, was that of the Shoemakers, which is first mentioned in 1637. The enclosure in which it stood had a gate of stone, erected in 1679 "by the freewill offerings of the brethren and half brethren" of the gild, aided by a contribution from the general fund; the cost was £28 6s. 7d. Two stone figures representing "Crispin and Crispianus"—the old patron saints of the gild—were placed above the arch in 1684.	1394
CORPORATION BADGES, LEICESTER (<i>Art Journal</i>)	The larger of these badges is now in the Museum at Leicester; it is the only one now left of the ancient badges of the town-waits, and seems to date from the sixteenth or seventeenth century. In Canterbury the scutcheon given to each of the four minstrels yearly appointed was worth 100/-, and was returned at the end of the year to the city chamberlain. The smaller badge is that of Edmund Sutton, Mayor of Leicester in 1676.	1395
THOMAS OSBORNE, EARL OF DANBY (<i>from an engraving "ad vivum," by Robert White, in the National Portrait Gallery</i>)		1396
SIGN OF THE BELL, KNIGHTRIDER STREET, 1668 (<i>Guildhall Museum</i>)		1398
SIGN OF THE BOAR'S HEAD, EASTCHEAP, 1668 (<i>Guildhall Museum</i>)		1399
SIGN OF THE ANCHOR, LONDON, 1669 (<i>Guildhall Museum</i>)		1400
SIGN OF ABRAHAM BARTLETT, MAKER OF "BOULTING MILLS AND CLOTHES," 1678 (<i>Guildhall Museum</i>)		1401
PRINCESS MARY (<i>from an etching by A. Mongin, in Hemerton's Portfolio of Art, from a picture by Sir P. Lely at Hampton Court</i>)	Possibly represents her as she appeared (at the age of twelve years) on December 16, 1674, when she and her sister performed at Court in a ballet entitled "Callista, or the Chaste Nymph."	1402
FOUR ILLUSTRATIONS OF THE POPISH PLOT	From a set of designs for playing cards by W. Faithorne, 1684; now in the British Museum.	1404, 1405, 1406, 1407
SWORD-REST OF THE LORD MAYOR OF LONDON	In S. Helen's Church, Bishopsgate; drawn specially for this book.	1410

ENGRAVING ON TITLE-PAGE OF "MUSICK'S HANDMAIDE," 1663	PAGE 1411
THE DUCHESS OF LAUDERDALE'S BOUDOIR, HAM HOUSE	1413
Ham House, Petersham, built by Sir Thomas Vavasour in 1610, was for a time the residence of Prince Henry, eldest son of James I. In 1643 Charles I gave it to his friend William Murray, whom he created Earl of Dysart. Title and house passed to Lord Dysart's eldest daughter, Elizabeth; from her first marriage sprang the family which still owns the place; her second husband was the too famous Duke of Lauderdale, and the state rooms at Ham, furnished and decorated by the Duke and Duchess, have remained unaltered ever since. The polished parquet floor of the boudoir is inlaid with the Duchess's monogram, E. D. L.; she and the Duke are said to have usually held their private talks seated in the two arm-chairs in the recess.	
HAM HOUSE: THE CABAL ROOM	1414
In this room, which adjoins the boudoir, the Cabal ministry held its private meetings. Furniture and decorations remain exactly as they were then. The tapestry hangings represent rural scenes; they were made for the Duke of Lauderdale at the neighbouring tapestry works at Mortlake.	
HAM HOUSE: THE LONG GALLERY	1415
JAMES, DUKE OF MONMOUTH (<i>picture by Lely at Dalketh Palace</i>)	1417
BANNER USED BY THE COVENANTERS AT DRUMCLOG AND BOTHWELL BRIDGE (<i>Napier, "Memoirs of Dundee"</i>)	1418
Of blue silk, the inscriptions painted in gold, white and red. The Hebrew words are "Jehovah Nissi," i.e., "The Lord is my banner."	
SAMUEL PEPYS (<i>picture by John Hayls in National Portrait Gallery</i>)	1419
Pepys (born 1632, died 1703) was clerk of the Acts of the Navy, while James, Duke of York, was Lord High Admiral. The close relations into which they were brought by their offices served as a pretext for Pepys' imprisonment in the Tower in 1679 on account of the Popish Plot. Nine months later he was released and made Secretary to the Admiralty, a post which he kept till the Revolution. The portrait here given is mentioned by Pepys in his "Diary"; it was painted in 1666, and represents him holding in his hand a song of his own composition, "Beauty, retire," to which he frequently alludes.	
FRANCIS NORTH, LORD GUILFORD, KEEPER OF THE GREAT SEAL, 1680 (<i>from an engraving by G. Vertue after David Loggan</i>)	1420
MEDAL OF THE DUCHESS OF PORTSMOUTH, 1673	1423
By John Roettier. The die is in the British Museum.	
GEORGE SAVILE, VISCOUNT HALIFAX (<i>from Houbraken's engraving of a picture in the possession of Sir George Savile</i>)	1424
PARADE OF MILITIA AT ABERGWILL, 1684 (<i>from Messrs. Blades' facsimile of Thomas Dineley's "Progress of the Duke of Beaufort through Wales, 1684"</i>)	1426
MEDAL STRUCK TO COMMEMORATE SHAFTESBURY'S ACQUITTAL, 1681	1428
A rare silver medal, by George Bower: struck for Shaftesbury's partizans, who wore it on their breasts. Dryden thus describes it in a satirical poem entitled "The Medal": "One side is fill'd with title and with face; And, lest the King should want a regal place, On the reverse a Tower the town surveys O'er which our mounting sun his beams displays The word, pronounced aloud by shrill voice, <i>Latamur</i>, which, in Polish, is <i>rejoice</i>." The title of "king" given to Shaftesbury, and the word "Polish," allude to a tale current among his enemies, that he had hoped to be elected King of Poland in 1674.	
THE LORD MAYOR AND COURT OF ALDERMEN (<i>De Laune, "Present State of London," 1681</i>)	1429

- FROST FAIR ON THE THAMES, 1683** PAGE
 From a broadside (In the British Museum) entitled "God's Works is the
 World's Wonder." In 1683 the Thames froze so hard that a fair was held
 upon it. 1430
- LEAD AND COAL MINES AT MOSTYN, SOUTH WALES** (*from Messrs. Blades' fac-
 simile of Dineley's "Progress of the Duke of Beaufort"*) 1431
- WILLIAM, LORD RUSSELL** (*from an engraving by Pieter van der Banck, after
 Sir G. Kneller*) 1432
- MONUMENT OF JOHN MARTIN, PRINTER** 1434
 In the crypt of S. Paul's Cathedral. The inscription contains some unde-
 cipherable words, but may be thus rendered: "Sacred to piety and to the
 republic of letters: Near this place lie (alas! alas!) the mortal remains of
 John Martin, late Warden of the Printers' Company of N. . . . ;
 a man famous even in foreign lands for the learned books which he published,
 but more illustrious at home for the highly honourable qualities of his mind.
 He expired on the third day of May, 1680, in the 72nd year of his age. Under
 here rest also his children, Henry and Mary. That this should not be unknown
 was the care of his faithful wife, Sara (daughter of) Henry Graunt, citizen and
 draper, who erected this monument to her worthy husband."
- "THE ABOLITION OF MONARCHY."** 1436
 Frontispiece to the second volume of Nalson's "Collection of Affairs of
 State from 1639 to the Murder of King Charles I.," 1683. Some verses on
 the opposite page explain its meaning:
- "Thus black look't Heav'n, the Lightning thus did fly,
 Thus th' *Hurricane* orespred the British sky.
- When th' *Royal Sovereign* weather-beaten lay
 On the proud Billows of the popular Sea;
- The *Captain* from his Cabin driven away
 In that for ever execrable Day;
- From that adjacent *HOUSE*, behold the cause
 Of all this Tempest, whence perverted Lawes,
 Unpresidented, undetermin'd Power,
 Blasted our Hopes, and did our Land devour,
 A Land like that of *Canaan* heretofore;
 Till, by mad Zeal into Confusion hurl'd,
 'Twas made the Scorn and By-word of the World."
- The chief value of the picture lies in the view which it gives of the exterior
 of the old House of Commons.
- CORPORATION INSIGNIA OF COVENTRY** (*Art Journal*) 1437
 Coventry is unusually rich in corporation insignia, including, besides a
 sword and several maces, a chair of state, the town keys, and some remarkable
 robes of office. Practically they may be said to date from the seventeenth
 century, although, as they have all continued in use down to the present time,
 all have been restored or renewed more than once; in all these restorations,
 however, the old pattern has been faithfully adhered to. The great mace
 bears the initials of Charles II.; the smallest is of the same period; the third,
 intermediate in size, has the arms of the Commonwealth. The sword is
 two-edged, and bears the inscription, "Civitas Coventre." Above the large
 mace is the hat of the mace-bearer; at the foot of the chair is shown
 the sword-bearer's cap of maintenance. On the chair lie the town keys,
 and the hat of the city crier, more modern than the others, and dating
 probably from the eighteenth century. His coat hangs above; on the left
 sleeve is the only ancient badge which Coventry still possesses, of silver, and
 dating probably from about 1606.

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| MACES, FIFTEENTH AND SEVENTEENTH CENTURIES. | PAGE
1438 |
| <p>The first two figures (from the Proceedings of the Society of Antiquaries, 1888) are typical illustrations of the way in which the mace as a symbol of office was evolved out of the war-mace. When the mace was no longer wanted for fighting, its handle was first fashioned into a knob or boss to receive the royal arms; then the mace was turned upside down, the head became the handle, the flanges were converted into mere ornaments, and in course of time disappeared, and were replaced by a heavy boss, to counterbalance the weight of the head, which had meanwhile been growing in size, and to which a crown had been added. The first stage of this development is shown in the Southampton mace, where the flanged end still forms the head. In the Newtown mace the head is formed by the broad boss. The plate on the top of this bears the arms of Henry VII.; it is loose, and on its reverse are engraved the arms of the Commonwealth. The two Stamford maces (reproduced from the <i>Art Journal</i>) are fine examples of the complete development which the mace had reached in the time of Charles II.</p> | |
| ROYAL ORDER FOR THE EXPULSION OF JOHN LOCKE FROM CHRIST CHURCH, OXFORD. | 1439 |
| <p>Locke, knowing that he was suspected by the Government on account of his intimacy with Shaftesbury, went in 1683 to Holland. In November, 1684, the Dean of Christ Church, Oxford, was desired by Sunderland to remove Locke's name from the list of Students; a few days later came a peremptory order, in the King's name, which was at once obeyed, and which is here reproduced from the original, still preserved at Christ Church. It will be noticed that neither King nor minister seems to have even known the Christian name of the great philosopher. The conduct of Charles towards Locke strikingly illustrates the "danger" to English freedom which lay "in the character and purpose of Charles himself" (p. 1438).</p> | |
| ENTHRONEMENT OF JAMES II. AND HIS QUEEN (<i>F. Sandford, "History of the Coronation of James II.," 1687</i>) | 1440 |
| THE CHALLENGE (<i>Sandford, "Coronation of James II."</i>) | 1442 |
| <p>The manor of Scrivelsby, co. Lincoln, had been held to carry with it the office of champion since the time of Henry I. at least, though there is no record of the actual ceremony earlier than the coronation of Richard II. At that of James II. the champion was Sir Charles Dymoke; he was "completely armed in one of His Majesties best suits of white armour, mounted on a goodly white horse, richly caparisoned." Two trumpeters, the sergeant trumpeter (carrying a mace), two sergeants-at-arms, the champion's two squires (bearing his lance and shield), and the York Herald, preceded him into the hall. On his right rode the Lord High Constable, on his left the Earl Marshal. The engraving here reproduced represents the first challenge to combat of any person who disputed the King's title. York Herald is reading the closing words of the challenge, and the gauntlet lies on the floor. After a pause it was taken up, the procession moved on, and the challenge was repeated in the middle of the hall, and then again at its upper end before the dais where sat the King and Queen. The only occasion when the challenge was taken up was the coronation of George III., when a Jacobite in woman's dress was said to have snatched up the gauntlet, and left another in its place. The ceremony was last performed at the crowning of George IV.</p> | |
| JAMES II. (<i>illumination on patent in Public Record Office</i>). | 1443 |
| BRIDGEWATER HIGH CROSS (<i>from an engraving in the Proceedings of the Somerset Archaeological Society</i>) | 1445 |
| <p>The Cross, now taken down, formerly stood on Cornhill, opposite the entrance to the High Street, and was used as a market-place. On it was inscribed: "Mind your own business." Over it was a cistern supplied from a brook by an engine at Queen's Mill, and from this cistern water was conveyed to the streets. The cross was also used as a place of assembly. Monmouth was proclaimed king there, after he left Taunton, and his declaration read by the Mayor.</p> | |

NOTES ON THE ILLUSTRATIONS

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SCYTHES FOUND AT SEDGEMOOR (<i>Tower of London</i>)	PAGE 1446
Mounted on poles and used as weapons by the peasantry.	
BATTLE OF SEDGEMOOR (" <i>Engelants Schouwtooneel verbeeldende het vlugte van Jacobus II. &c.</i> ," Amsterdam, 1690)	1446
GEORGE JEFFREYS, LORD CHIEF JUSTICE (<i>from an engraving by R. White after Sir G. Kneller</i>)	1447
THE ROYAL HORSE GUARDS, TEMP. CHARLES II.	1448
From Hollar's engraving of the coronation procession of Charles II. The Guards were then commanded by the Duke of York, who is seen riding at their head.	
MEDAL OF LEWIS XIV., COMMEMORATING THE REVOCATION OF THE EDICT OF NANTES (<i>British Museum</i>)	1449
HOUSE OF A HUGUENOT SILK WEAVER IN ST. PETER'S STREET, CANTERBURY (<i>from a photograph</i>)	1450
This is a typical illustration of the domestic silk-factories set up by the French Protestant refugees in England after the Revocation of the Edict of Nantes. The shop-window occupies the whole front on the ground floor; over this is the living-room of the family, where the weaver wrought at his trade, assisted by his sons and daughters; higher still, in the gable, is a tall, narrow door with two valves, opening down to the floor of the attic, through which, by means of a small crane, raw material and bales of finished goods were drawn up to be stored in this warehouse on the top story.	
A CALICO-PRINTER, TEMP. JAMES II. (<i>Bagford Collection, British Museum</i>)	1451
THE POPE RECEIVING THE AMBASSADOR OF ENGLAND, 1687	1452
In 1687 Roger, Earl of Castlemaine, was sent by James II. on a special embassy to Rome. Next year an authorised "Account" of his journey and reception was published in Italian and English, with this frontispiece and other illustrations, by Castlemaine's secretary, John Michael Wright.	
TITLE-PAGE OF MISSAL	1454
From a photograph obtained through the kindness of the Rev. Dr. Stokes. This missal was given by James II. to John Brennan, Roman Catholic Archbishop of Cashel. Brennan, as the inscription in his handwriting on the title-page shows, presented it to Cashel Cathedral (of which he had possession throughout James's reign, no successor having been appointed to the Protestant Archbishop Price, who died in 1685). Thence it passed with the books left by the next Protestant Archbishop, Narcissus Marsh, to the library of St. Patrick's Cathedral, Dublin, where it is now.	
SATIRICAL PLAYING-CARD, TEMP. JAMES II. (<i>British Museum</i>)	1455
HALBERT (SEVENTEENTH CENTURY) FROM ROME (<i>Tower of London</i>)	1457
MAGDALEN COLLEGE, OXFORD, IN THE SEVENTEENTH CENTURY (<i>picture in the College, painted temp. Charles I.</i>)	1460
THE SEVEN BISHOPS (<i>picture in National Portrait Gallery</i>)	1462
THE SEVEN BISHOPS GOING TO THE TOWER (" <i>Engelands Godsdienst en Vryheid hersteld door den Heere Prince van Oranjen</i> ," Amsterdam, 1689)	1463
MEDAL COMMEMORATING VICTORIES OF DENMARK OVER SWEDEN	1464
Reverse of a gold medal, struck after a triple success gained at sea by the King of Denmark over Sweden, in 1677.	
LEWIS XIV. AND OFFICERS OF HIS STAFF	1466
From the "Cabinet du Roy," i.e., original engraving of the designs for the tapestry and other decorations at Versailles, made specially for Lewis XIV.	
CARDINAL MAZARIN (<i>miniature by Petitot, in South Kensington Museum</i>)	1467
MARSHAL TURENNE (<i>miniature by P. Seurin, in same collection</i>)	1468
LEWIS XIV. (<i>from engraving by R. Nanteuil, 1670</i>)	1469

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LOUIS II., PRINCE OF CONDÉ (<i>miniature in South Kensington Museum</i>) . . .	1470
JOHN DE WITT (<i>from an engraving by Lambert Vischer</i>)	1472
WILLIAM III. OF ORANGE WHEN A CHILD (<i>Picture by Cornelius Jansen Van Ceulen the younger, in the National Portrait Gallery</i>)	1474
DUTCH MUSKET (<i>Tower of London</i>)	1475
The inscription means "True to Orange until death."	
FRENCH PISTOLIERS AT THE STORMING OF AERDENBURGH, 1672 (<i>contemporary Dutch engraving</i>)	1476
The pistoliers here depicted show that the lock has been so far perfected as to admit of a piece being used easily with one hand. A formidable volume of fire was delivered on a given point by lines charging, halting, firing and wheeling in rapid succession. The French are said to have adopted this system of warfare from the Germans.	
PALACE AT THE HAGUE; EXTERIOR	1478
PALACE AT THE HAGUE; COURTYARD	1480
These two views are from engravings published while William III. was Stadholder. The palace was the residence of the Princes of Orange, and in it were held the Sessions of the High Court of Justice, the Provincial Court of Brabant, and the States-General of the United Provinces.	
THE SEVEN BISHOPS RETURNING FROM THE TOWER ("Engelands Godsdiens, &c., hersteld")	1482
SATIRICAL PLAYING-CARD, TEMP. JAMES II. (<i>British Museum</i>)	1483
WILLIAM OF ORANGE LANDING IN ENGLAND ("Engelands Godsdiens," &c)	1484
"THE PROTESTANTS' JOY" AT THE "GLORIOUS CORONATION OF KING WILLIAM AND QUEEN MARY" (<i>Ballad in Bagford Collection, British Museum</i>)	1488
GREAT SEAL OF WILLIAM AND MARY	1490, 1491
The art of seal-engraving, which had reached its perfection in England under the Commonwealth, had since the Restoration been gradually declining, both as to design and execution. This example shows that it was now fast approaching the lowest depth to which it sank under the House of Hanover.	
KING WILLIAM III. (<i>picture by Kneller at Windsor Castle</i>)	1493
JOHN GRAHAM OF CLAVERHOUSE, VISCOUNT DUNDEE (<i>picture in the possession of Lady Elisabeth Leslie-Melville-Cartwright</i>)	1495
THE BATTLE-FIELD OF KILLIECRANKIE	1496
GLENCOE (<i>from a photograph</i>)	1497
JAMES II. LANDING AT KINSALE ("Engelants Schouwtoneel," &c., 1690)	1499
THE WALLS OF LONDONDERRY (<i>after W. H. Bartlett</i>)	1500
Built 1609.	
SIEGE OF LONDONDERRY ("Engelants Schouwtoneel")	1501
TABERNACLE AND CANDLESTICKS GIVEN BY JAMES II. TO CHRIST CHURCH, DUBLIN	1502
From a drawing very kindly made by Mr. Thomas Drew, R.H.A., specially for this book. The Cathedral of the Holy Trinity (commonly called Christ Church) was from the English invasion till 1870 the Chapel Royal of Dublin Castle. During the occupation of Dublin by James II., April, 1688—July, 1690, Mass was said in the Cathedral for the King. The tabernacle and candlesticks then used are preserved in the crypt; they were originally richly gilt and decorated. The ornamental cover of the ciborium was stolen many years ago, and is now in the Carmelite Church, Whitefriars Street.	
LONDONDERRY EXCHANGE (<i>from print in British Museum</i>)	1503
The old Exchange was destroyed in the siege; William and Mary gave £1500 towards the building of the new one here represented.	
MACE (IRISH), 1696 (<i>South Kensington Museum</i>)	1504
Made in 1696 by a silversmith named Martin, of Cork, for the Gilds of that city, but not bought by them, owing to a dispute about the price. The head is given here to show that in the time of Ireland's deepest desolation the Irish metal workers had yet lost nothing of the artistic feeling and manual skill which had characterised their race from the very beginning of its history	
WILLIAM III. IN PARLIAMENT (<i>from an engraving by Romeyn de Hooge</i>)	1506

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NONCONFORMIST CHAPEL, DEAN ROW, CHESHIRE (<i>Earwaker</i> , " <i>East Cheshire</i> ")	1508
Probably the oldest Nonconformist Chapel in the hundred of Macclesfield. It was built c. 1693, for a Presbyterian congregation, whose minister was Eliezer Birch. It is now used by a congregation of Unitarians.	
THE SOLEIL ROYAL (<i>Charnock</i> , " <i>History of Marine Architecture</i> ")	1510
The finest ship of the navy of Lewis XIV., or of any navy in its day; built in 1690; carried 104 guns, and 1000 men. It was Tourville's flagship at La Hogue, and was burnt at Cherbourg by Admiral Delaval.	
MEDAL COMMEMORATING RESTORATION OF CHARTERS TO TOWNS, 1690	1512
In January, 1690, a bill was passed to restore the rights of all towns which had lost their charters under Charles and James. As the inscription on the reverse of the medal says, "Privileges are restored, liberty revived."	
LIMERICK FROM THE SEA (<i>drawing c. 1685, in British Museum</i>)	1513
CARRICKFERGUS (<i>drawing c. 1680, in British Museum</i>)	1513
ARMOUR WORN BY JAMES II. AT THE BOYNE (<i>Tower of London</i>)	1514
The head which originally belonged to this figure is now on a pikeman opposite, while James has the head and the bridle of William III. In the illustration the face is hidden and the bridle omitted.	
KING JOHN'S CASTLE, LIMERICK	1515
From a view by Bartlett, made before modern changes. The castle was really built by John; it is now used as barracks.	
MEDAL COMMEMORATING FRENCH VICTORY AT BEACHY HEAD (REVERSE)	1517
Represents a sea-fight—"The fight at Beves" [Beachy Head], "English and Dutch together put to flight, 10 July 1660;" in the foreground Lewis XIV. is represented as Neptune, and the vanquished are sarcastically admonished—"Speed your flight; to him belongs the empire of the seas."	
MONS IN THE 17TH CENTURY (<i>from a Dutch print</i>)	1518
THE BATTLE OF LA HOGUE (<i>from an engraving by Romeyn de Hoope</i>)	1520
MEDAL COMMEMORATING VICTORY AT LA HOGUE (REVERSE)	1521
William's reply to Lewis's medal for Beachy Head (see above, and p. 1517). William, as Neptune, drives away Lewis, the pseudo-Neptune, with his trident, saying "To me it" [i.e., the empire of the seas] "is given by Fate"—"The offences committed are expiated by a like punishment."	
ROBERT SPENCER, SECOND EARL OF SUNDERLAND (<i>from an engraving by R. Cooper of a picture by Carlo Maratta at Althorpe</i>)	1524
MEDAL COMMEMORATING THE STORMING OF TOUBOCAN, 1700	1527
A gold medal, given by the African Company of Scotland as a reward to Alexander Campbell, who, at the head of 200 men whom he had commanded in Flanders, drove 1,600 Spaniards from their entrenchments at Toubocan on the Isthmus of Darien, and thus for a time delivered the Scottish settlers from danger. The obverse represents a Highlander scaling a fortress, with the words: "What not for our country?" "Toubocan, where Captain Alexander Campbell defeated 1,600 Spaniards, 8th February, 1700." The reverse bears the shield of the African and Indian Company of Scotland, with the legend: "Whithersoever the world extends. Strength united is stronger."	
THE MINT, BRISTOL (<i>Seyer</i> , " <i>Memorials of Bristol</i> ")	1528
In 1696 a new coinage was ordered. A tax was laid upon windows to defray its expenses; and in order that it might be the sooner ready, mints were set up at Chester, York, Bristol and Exeter. At Bristol a "sugar-house" behind S. Peter's Church was bought and fitted up for the purpose; £450,000 was coined there in 1696-7; then the house was bought by the Guardians of the Poor, "therein to employ the poor and youth of this city in spinning and weaving cotton." Thenceforth its proper title was S. Peter's Hospital, but its older name of the Mint still clung to it in popular speech in the early years of the present century.	
MARLBOROUGH (<i>drawing by Kneller, in British Museum</i>)	1530
SILVER CALL-WHISTLE	1531
Used to summon a household before the introduction of bells. This whistle is English work of the 17th century; it was dug out of a hedgerow at Reigate in 1854, and is the property of Lord Zouche, by whose kind permission it is reproduced here.	

MEDAL COMMEMORATING FIRST PARTITION TREATY	PAGE 1533
The enclosure in which hangs the Golden Fleece is guarded by a dragon, representing William III. ; legend, "Watchful, he disappoints the greedy one." On the reverse, William, Lewis, and three other allies join hands over an altar inscribed, "to Jupiter, guardian of boundaries;" the legend runs, "Agreement of sovereigns for public safety."	
DUTCH GUARDS, TEMP. WILLIAM III.	1534
From an engraving by Romeyn de Hooge, in "Relation du Voyage de S. M. le roi d'Angleterre en Hollande," the Hague, 1692. These foot-soldiers are armed with muskets; the collar of bandoliers, or little cylinders containing charges of powder, may be seen suspended from the shoulder. William's Blue Guards marched across St. James's Park with lighted matches to take possession of St. James's Palace, December 17th, 1688.	
MEDAL COMMEMORATING HOMAGE OF DUKE OF LORRAINE TO LEWIS XIV. 1699 (REVERSE)	1535
MEDAL COMMEMORATING OFFER OF THE CROWN OF SPAIN TO THE DUKE OF ANJOU, 1700 (REVERSE)	1535
SATIRICAL PLAYING-CARD (<i>British Museum</i>)	1536
One of a pack designed under Queen Anne. The Duke of Anjou is represented stealing the Spanish Crown.	
JOHN DRYDEN (<i>picture by Sir G. Kneller</i>)	1537
SOPHIA, ELECTRESS OF HANOVER	1539
Reverse of a medal struck in commemoration of the Act of Settlement, 1701. The obverse bears another female head, meant to represent Matilda, Duchess of Saxony, daughter of Henry II., through whom the Electors of Hanover were descended from the old royal house of England.	
ENSIGN JOHN CHURCHILL (AFTERWARDS DUKE OF MARLBOROUGH)	1540
From an engraving (in the <i>British Museum</i>) thus inscribed: "Mr de Marleborough tel qu'il était en 1668, quand il servait en qualité d'enseigne dans le Régiment des Gardes françaises. Gravé d'après Van der Meulen."	
JOHN CHURCHILL, DUKE OF MARLBOROUGH (<i>picture by J. Closterman in National Portrait Gallery</i>)	1542
SARAH, DUCHESS OF MARLBOROUGH (<i>picture by Sir G. Kneller, in National Portrait Gallery</i>)	1543
MEMORIAL OF WILLIAM III. (<i>British Museum</i>)	1544
An unique gold medal, formerly in the possession of the Scott family, of Ballingarry, co. Tipperary, to whose ancestor land was granted in Ireland for his services at the Boyne. The obverse, which bears a portrait of William, is cast and chased; the reverse, representing the Irish harp and some military emblems, is engraved.	
SATIRICAL PLAYING-CARD	1547
A satire on Marlborough's known avarice and alleged peculations; one of the same pack as the card given in p. 1536.	
RUNNING FOOTMEN	1548
Reproduced for the first time, by kind permission of the Duke of Marlborough, from tapestry at Blenheim Palace, made for the first Duke. This illustration and that on p. 1552 are taken from the tapestry which represents the battle of Blenheim. The figures of the footmen who ran in front of the carriage are of special interest as features of domestic life, as no similar figures occur in pictures of the time.	
EUGENE AND MARLBOROUGH RECONNOITRING (<i>from an engraving by Camsuelt</i>)	1549
THE BATTLE OF HOCHSTÄDT (<i>from an engraving by J. van Huchtenburg</i>)	1550
SURRENDER OF MARSHAL TALLARD (<i>reproduced for the first time from tapestry at Blenheim Palace</i>)	1552
"MALBOROUK"	1554
From a broadside in the Bibliothèque Nationale in Paris. This illustration of the French popular song "Malborouk s'en va-t-en guerre," dating from the early part of the present century, witnesses to the persistence of the Marlborough legend.	

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CHARLES MORDAUNT, EARL OF PETERBOROUGH (<i>from a mezzotint by J. Simon of a picture by M. Dahl</i>)	1557
MEDAL COMMEMORATING VICTORY OF RAMILLIES	1558
A very rare bronze medal; reproduced here from an engraving in the <i>Metallic History of William III., Anne, &c.</i>, published in 1747, to illustrate Rapin's <i>History of England</i>. The obverse represents the victory—"French, Bavarians, and Spaniards captured, destroyed, or put to flight all in one battle at Ramillies, 1706"; round the edge is written: "May 23. Ill-gotten gains are not enjoyed by the third generation." The reverse represents "Brabant and Flanders restored to their lawful ruler by the alliance of England and Holland." The encircling legend runs: "They shine with stainless honours. Under this commander I preserve my country; with him" [<i>i.e.</i> Marlborough] "for my leader, I maintain the King."	
SECOND GREAT SEAL OF ANNE, 1707	1560, 1561
The first seal of Great Britain. On the obverse is the Queen enthroned, with the emblems of her three kingdoms; on the reverse, the union just accomplished between two of them is commemorated in a wholly new design, the figure of Britannia.	
JOSEPH ADDISON (<i>picture by Sir Godfrey Kneller</i>)	1563
Addison entered the Ministry in 1706 as Under Secretary of State. In 1709 he became Secretary to Lord Wharton, when the latter was Lord-Lieutenant of Ireland (see p. 1565). He was also made Keeper of the Records, but lost his office at the fall of the Whig Ministry in 1710.	
ENGLISH SQUADRON CARRYING TROOPS TO TAKE POSSESSION OF DUNKIRK (<i>"History of Queen Anne," 1740</i>)	1564
THE BATTLE OF MALPLAQUET (<i>from the same</i>)	1566
DESIGNS FOR PLAYING-CARDS, 1710 (<i>British Museum</i>)	1567, 1568, 1569
From a sheet of designs for twenty-six cards, evidently made in 1710. The first card here reproduced shows Sacheverell in his coach and the crowd cheering him; the second represents the newly-elected members for London addressing their constituents in the Guildhall; in the third the Queen is receiving an address from the new Parliament which met in November 1710.	
HENRY ST. JOHN, VISCOUNT BOLINGBROKE (<i>picture by Kneller, at Petworth</i>)	1571
ROBERT HARLEY, EARL OF OXFORD (<i>from an engraving by J. van Huchtenburg</i>)	1572
EMBLEMS OF THE SILVERSMITHS' CRAFT, c. 1700 (<i>Bagford Collection, British Museum</i>)	1573
By Robert White, who died 1704.	
INVITATION TO A MEETING OF THE GOLDSMITHS' COMPANY, 1707 (<i>same collection</i>)	1574
ADVERTISEMENT OF JOHN MARSHALL, OPTICIAN, 1694 (<i>same collection</i>)	1575
ADVERTISEMENT OF JOHN HEATON, 1709 (<i>Crowle Collection, British Museum</i>)	1576
John Heaton seems to have been a printer. The curiosity of his advertisement consists in its having been printed on the frozen Thames, like the picture of "Frost Fair" in 1683, given in p. 1430.	
PRINTING-OFFICE, c. 1710 (<i>Bagford Collection</i>)	1577
CRIES OF LONDON, 1688—1711	1578, 1579, 1580, 1581
From Laroon and Tempest's <i>Cries of the City of London</i>; see above, p. cvii.	
SIR ROBERT WALPOLE (<i>picture by J. B. van Loo, in National Portrait Gallery</i>)	1583
THE SIX LORDS PLEADING IN WESTMINSTER HALL	1585
LORD NITHSDALE'S ESCAPE	1586
These two illustrations are parts of a contemporary broadsheet, representing the events of the Jacobite rising in 1715-16. The six lords—Derwentwater,	

Nithsdale, Carnwath, Kenmure, Widdrington, and Nairne—who surrendered at Preston in November 1715 (see p. 1586), were impeached in Parliament, and condemned to death in February 1716. Derwentwater and Kenmure were beheaded, February 24; Nithsdale's wife visited him in prison on the previous night, changed clothes with him, and thus effected his escape.	PAGE
CRIES OF LONDON (<i>Tempest and Lauron</i> , 1688—1711)	1587, 1588, 1589, 1590
TRADE LABEL OF THE SOUTH SEA COMPANY (<i>Guildhall Museum</i>)	1591
MEDAL COMMEMORATING THE SIEGE OF GIBRALTAR, 1727	1593
A very rare bronze medal. Obverse: "Gibraltar besieged, 22nd Febr., 1727. To conquer or to die." Reverse: "But there is given a third course, less perilous—to go away"; a sarcastic allusion to the withdrawal of the Spanish besiegers (see p. 1594).	
JONATHAN SWIFT, DEAN OF S. PATRICK'S, DUBLIN (<i>from an engraving by E. Scriven, after F. Bindon</i>)	1595
ALEXANDER POPE (<i>picture at Chiswick House</i>)	1596
THE HOUSE OF COMMONS IN WALPOLE'S ADMINISTRATION (<i>from A. Fagg's engraving of a picture by Hogarth and Thornhill</i>)	1598
The chief persons represented are Walpole, Speaker Onslow, Sydney Godolphin, Sir Joseph Jekyll, Colonel Onslow, Edward Stables (clerk of the House), Sir James Thornhill (the painter), and Mr. Aiskew (clerk-assistant).	
"IN PLACE" (<i>satirical print</i> , 1738, in <i>British Museum</i>)	1600
The age of political caricature began in England under George II., and instead of the half-emblematical satires, chiefly Dutch, which were common in the preceding century, we now have a series of real caricatures by English artists. After the Revolution of 1688, the progress of the art of engraving made possible the effective production of caricatures, and from the time of George II. a number of artists were actively employed in satirizing political intrigues. Walpole is here represented turning away from Jenkins, who shows his severed ear (see p. 1601). Opposite Walpole sits a lady (probably his wife) receiving a box of jewels from a Frenchman (an allusion to Walpole's alleged secret intelligence with France). In the foreground a man burns a number of <i>The Craftsman</i> in which Walpole's Bill for licensing the stage had been attacked. A courtier pushes away a merchant holding a memorial on "Spanish Depredations," and a pet dog tears the "Merchants' Complaint." In the next room a man pours "£10,000" through a gridiron into the "Sinking Fund"; and in the distance, through the open door, an English ship is seen defeated by a Spanish one.	
"THE MOTION" (<i>satirical print</i> , 1741)	1602
Inside the coach, crying, "Let me get out," is Lord Carteret, who had moved in the Lords a resolution "that Sir R. Walpole should be dismissed from his Majesty's presence and councils for ever." The driver is the Duke of Argyll, represented with a flaming sword for a whip, because he had supported the motion with such vehemence that his speech alarmed his own party, and nearly defeated its own object. Between his feet is a dog, "Bub." i.e., Bubb Doddington, an obsequious follower of the Duke. The postillion is Lord Chesterfield, the footman Lord Cobham. The bishop who bows to the carriage is Smalbroke of Lichfield. The man dropping the "Place Bill" is Mr. Sandys; he had introduced in the Commons a motion for removing Walpole, and he here seems to ascribe its failure to the rash violence of Argyll. Pulteney, the leader of the Opposition, is seen leading his followers by the nose.	
MEDAL COMMEMORATING CAPTURE OF PORTOBELLO, 1739	1603
ACTION AT CARTHAGENA (<i>engraving</i> , 1741, <i>from drawing by H. Gravelot</i>)	1604
STATE LOTTERY, 1739 (<i>contemporary print in British Museum</i>)	1606
A State Lottery, the earliest of a long series, was set on foot by Act of Parliament in 1737, to raise money for building a bridge at Westminster. The drawing of the lots began on 10th December, 1739, in Stationers' Hall; the hall here represented, however, appears to be the Guildhall. The Govern-	

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ment commissioners superintending the lottery sit at the table on the platform. Behind them are two closed lottery-wheels, under the table is a wheel in use; four secretaries sit at a lower table. According to a practice which became usual, the lots are being drawn by boys of the Blue-Coat School.	
CHAINED LIBRARY, ALL SAINTS CHURCH, HEREFORD (<i>Blades, "Biographical Miscellanies"</i>)	1607
Interesting as the latest example of a chained library. The books (285 volumes) were bequeathed to the parish by Dr. W. Brewster in 1715; they fill three shelves along two sides of the vestry. The chains were evidently copied from those in the neighbouring cathedral library.	
THE VICAR OF THE PARISH RECEIVING HIS TITHES	1608
THE CURATE OF THE PARISH RETURNING FROM DUTY	1609
From engravings, 1793, by T. Burke, after pictures by H. Singleton.	
READING POOR-HOUSE (<i>Coates, "History of Reading"</i>)	1610
Built in 1727.	
FROME SCHOOL AND BRIDGE (<i>drawing in British Museum</i>)	1611
This school was built in 1720.	
DEAN BERKELEY, HIS WIFE, AND FELLOW-MISSIONARIES (<i>picture at Yale College</i>)	1612
In 1728 George Berkeley (then Dean of Derry, afterwards Bishop of Cloyne) sailed with his wife, her friend Miss Handcock, Sir James Dalton, Mr. John James, and Mr. John Smybert, to found a missionary college in America. Bermuda was the place fixed upon, but the home government failed to give Berkeley the support which it had promised him, and three years later he went back again, having never got further than Rhode Island. It was there that Smybert painted this picture. Berkeley stands on the spectator's right; next him sits his wife with one of their children in her lap; beside her sits Miss Handcock; James stands behind them; Dalton is seated at the table, writing; behind him stands Mr. Moffat, a friend of Smybert's, and furthest to the left is Smybert himself.	
GEORGE WHITEFIELD (<i>picture by Nathaniel Hone</i>)	1613
JOHN WESLEY (<i>picture by William Hamilton, in the National Portrait Gallery</i>)	1615
SCHOOL (<i>from T. Faber's engraving of a picture by P. Mercier</i>)	1617
The subject of this picture is English, although the style of treatment is French. Philippe Mercier was a Frenchman by birth, but he lived and worked in England.	
SAMUEL JOHNSON (<i>from an engraving by Finden</i>)	1618
HANNAH MORE (<i>picture by Opie, 1786</i>)	1619
JOHN HOWARD (<i>picture by Mather Brown in the National Portrait Gallery</i>)	1620
MEDAL COMMEMORATING BATTLE OF DETTINGEN	1622, 1623
PIPER IN HIGHLAND REGIMENT (<i>Grose, "Military Antiquities"</i>)	1625
SOLDIERS IN HIGHLAND REGIMENT (<i>from the same</i>)	1626
MEDAL COMMEMORATING BATTLE OF CULLODEN	1627
FORT WILLIAM (<i>old print in British Museum</i>)	1628
THE MOGUL EMPERORS (<i>miniature at Windsor Castle</i>)	1630
The Emperor seated in the middle is Timur; on his right are Baber, Akber, Shah Jehan, Muhammed Shah, Ahmed Shah and Alamgir II.; on his left, Humayun, Jehangir, Aurungzib, Bahadur Shah, and Farokhsir. The buildings in the distance are some of their works, among them Taj Mahal and the Jumna Musjid.	
A FRENCH CANADIAN (<i>Bacqueville de la Potherie, "Histoire de l'Amérique septentrionale," 1722</i>)	1632
The inscription in the corner explains that this man is "going out over the snow to war."	
"HABITATION DE L'ÎLE STE. CROIX" (<i>Champlain, "Voyages," 1613</i>)	1633
This "habitation," founded in 1604, was the earliest French settlement in Acadie. The island, now called Douchet, lies at the mouth of the river Ste. Croix.	
FREDERICK II., KING OF PRUSSIA AND ELECTOR OF BRANDENBURG (<i>from an engraving in the Bibliothèque Nationale, Paris</i>)	1635

GREENWICH HOSPITAL	PAGE 1636
The English kings had long had a residence at Greenwich when Charles II., in 1664, resolved to build there a new palace, which was begun by Inigo Jones, but never completed. James II. wished to convert the building into a hospital for disabled seamen; Mary eagerly desired to commemorate the great victory of La Hogue (1692) by carrying out her father's project, and after her death (1694) William took it up no less eagerly as a memorial of her. Wren drew the plans and superintended the work without charge, saying, "Let me have some share in a work of mercy." His designs were hampered by the necessity of adapting them to the existing work of Inigo Jones, which Mary had desired to retain untouched; but the result was a triumph of Wren's genius. The effect of the whole group of buildings, seen from the river, is extremely fine, and it evidently formed in Wren's mind part of a grand scheme for giving a worthy approach to the capital, where he was already embellishing the Tower and erecting the new cathedral of S. Paul's, and which he had proposed to rebuild entirely according to a design still in existence, though never carried into execution. The view here given shows the hospital as Wren left it, with the road originally reserved from the Thames up to the "Queen's House" (at the rear of the hospital), built by Inigo Jones for Anne of Denmark and Henrietta Maria. King Charles's building forms the west wing; behind it is "King William's building," erected 1696-8; opposite to this is "Queen Mary's building," begun in 1702, finished in 1752. The east wing (fronting Charles's building) is known as "Queen Anne's building," and was begun in 1698, but not completed till after Anne's death; it was here that Admiral Byng was confined after his disgrace in 1756 (see p. 1635).	
AN ELECTION ENTERTAINMENT, 1755 (<i>picture by W. Hogarth</i>)	1638
WILLIAM PITT (<i>picture by Hoare</i>)	1639
SWORD-BEARER AND MACE-BEARER OF THE CITY OF LONDON (<i>map of London, 1726, in Crace collection, British Museum</i>)	1641
MARDOL STREET, SHREWSBURY (<i>Owen and Blakeway, "History of Shrewsbury"</i>)	1642
A good example of the houses which the "great middle class" in the country towns were beginning to build for themselves in Pitt's time.	
TOWN-HALL, CARLISLE (<i>Nutter, "Carlisle in the Olden Time"</i>)	1643
From a drawing c. 1780; showing the Mayor's procession. The hall itself was built in the reign of Elizabeth.	
WILLIAM PITT, EARL OF CHATHAM (<i>picture by Richard Brompton, in the possession of Earl Stanhope, at Chevening</i>)	1645
SURAJAH DOWLAH (<i>miniature in the India Museum</i>)	1647
MEDAL COMMEMORATING BATTLE OF PLASSEY	1648
A Society for promoting Arts and Commerce, founded in 1754, caused medals to be struck on various occasions, as an encouragement to art. The first of these was the medal here reproduced, struck by Thomas Pingo in 1758.	
MEDAL COMMEMORATING BATTLES OF ROSSBACH AND LEUTHEN	1649
A brass medal, illustrating English feeling towards Frederick and Maria Theresa. The obverse bears a head of Frederick; on the reverse he brandishes his sword over the head of the kneeling queen.	
MEDAL COMMEMORATING THE BATTLE OF MINDEN	1650
A rare brass medal. The obverse represents the opening of the battle by an attack on the village of Dodenhausen; the reverse shows the victor, Prince Ferdinand of Brunswick-Wolfenbüttel, on horseback, with his camp in the background.	
"A VIEW OF THE CITY OF QUEBEC IN NEW FRANCE IN AMERICA"	1651
From a drawing signed "Margaret Cecil, 1740," in the British Museum; interesting as the work of an Englishwoman who had somehow visited Quebec while it was still in French hands.	

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MEDAL COMMEMORATING THE CAPTURE OF LOUISBURG AND CAPE BRETON	1652
Brass ; rare, because of inferior workmanship, and thought at the time not worth preserving. The design is, however, more interesting than those of some much finer medals issued on the same occasion, as the one side bears a head of Admiral Boscawen and the other a curious little view of Louisburg harbour and fort.	
GENERAL WOLFE (<i>picture by Schaak, in National Portrait Gallery</i>)	1653
THE CAPTURE OF QUEBEC (<i>contemporary print</i>)	1654
MEDAL COMMEMORATING SUCCESSES OF 1759	1655
Bronze ; an illustration of the feeling towards Pitt. The reversed lily symbolizes the defeat of France ; the lion and the horse are the emblems of England and Hanover ; the list of the year's triumphs, with the names of the victorious commanders, is grouped around the name of the leader to whom all these successes were ascribed, "William Pitt, Prime Minister, under the auspices of George II."	
FIGHT BETWEEN THE "CENTURION" AND a MANILLA SHIP (<i>Harris's "Voyages"</i>)	1656
In 1740 an English squadron commanded by George Anson was sent to attack the Spaniards in the South Seas. It sailed round the world ; one of the great exploits of the expedition was the fight which took place off Macao, 21st June, 1743, between Anson in the "Centurion" and the great Spanish ship which traded between Manilla and Acapulco, and which was captured by Anson.	
NORTH AMERICAN TRADERS AND INDIANS (<i>Gauthier and Faden's Map of Canada, 1777</i>)	1657
SHAH ALLUM, MOGUL OF HINDOSTAN, REVIEWING EAST INDIA COMPANY'S TROOPS	1658
From a picture painted in India in 1781, for Sir Robert Barker, by Tilly Kettle ; now in the possession of Mr. Robert Webb, who has kindly allowed it to be reproduced for the first time here. The Mogul is reviewing the third brigade of the Company's troops, from a state tent, on the plain of Allahabad ; an officer of Sepoys is explaining to him the manœuvres.	
CAPTAIN COOK (<i>from Sherwin's engraving, 1784, of a picture by N. Dance</i>)	1660
MAP OF THE COLONIES OF NORTH AMERICA AT THE DECLARATION OF INDEPENDENCE	1661
to face	
WILLIAM PENN (<i>picture in National Museum, Philadelphia</i>)	1661
PINE-TREE SHILLING OF MASSACHUSETTS	1662
In 1652 Massachusetts set up at Boston a mint of its own, which issued coins bearing for device an American pine-tree. Charles II. on his restoration was very angry at this infringement of his royal prerogative, but Sir William Temple appeased his wrath by assuring him that the tree was meant for the Royal Oak, and thus symbolized the loyalty of Massachusetts at a time when England itself was in rebellion.	
NEW AMSTERDAM (<i>N. J. Visscher's Map of New England and New Belgium, mid 17 Century</i>)	1662
New Amsterdam was the original name of the town which, when transferred to British rule, became New York (see p. 1661).	
"A PROSPECT OF THE COLLEDGES AT CAMBRIDGE IN NEW ENGLAND" (<i>American print, c. 1739</i>)	1663
These are the three old halls of Harvard College, Cambridge, Massachusetts. On the left is the original Harvard Hall, founded by John Harvard in 1650 and completed in 1675 ; the middle building is Stoughton Hall, founded by William Stoughton in 1699 ; on the right is Massachusetts Hall, added in 1720.	
GEORGE III. (<i>picture by Allan Ramsay, in National Portrait Gallery</i>)	1666
STATE COACH (BUILT 1762) OF GEORGE III. (<i>South Kensington Museum</i>)	1667
FREDERICK THE GREAT (<i>print in Bibliothèque Nationale, Paris</i>)	1669

THE TSCHUDI FAMILY	PAGE 1670
Burkhardt Tschudi, of an old Swiss family, came to England in 1718, and founded in 1732 the famous business of J. Broadwood and Sons, the oldest business devoted to key-board instruments in the world, and the oldest of any kind in England that is still carried on in the very house where it was first started. That house, known in Tschudi's time by its sign of "The Plume of Feathers" (adopted under the patronage of the then Prince of Wales), is now No. 33 Great Pulteney Street, the piano factory of Messrs. Broadwood. The picture here reproduced belongs to Mr. J. H. Tschudi Broadwood, Tschudi's great-great-grandson, who has kindly allowed it to be photographed for this book. The painter is unknown. The group consists of Tschudi, his wife and his two sons, one of whom continued the business in partnership with his brother-in-law, John Broadwood. The harpsichord Tschudi is tuning was presented by him to Frederick the Great in 1744-5, after the battle of Prague (see p. 1623), when Frederick became the Protestants' great hero, Tschudi being a zealous Protestant. Mr. A. J. Hipkins, the writer of the articles on key-board instruments in the <i>Dictionary of Music</i>, has been unable to discover this harpsichord in Berlin or Potsdam, but he there identified two other harpsichords which Frederick purchased from Tschudi in 1766 for his new palace at Potsdam. In 1773, the last year of Tschudi's life, a harpsichord made by his firm was presented by the Prussian King to Maria Theresa, and another to the Empress Catherine of Russia as tokens of reconciliation; the three sovereigns having just divided Poland among them, and thus become allies (see p. 1748).	
THE MANSION HOUSE, LONDON	1673
This and the next two illustrations are from pictures by Samuel Scott, c. 1750, in the Guildhall Art Gallery.	
LONDON BRIDGE AND DYERS' WHARF	1674
THE FLEET RIVER	1675
"THE CITY CHANTERS" (<i>from an engraving by S. Okey, 1775, of a picture by John Collett</i>)	1679
An illustration of the "Wilkes and Liberty" excitement.	
BENJAMIN FRANKLIN (<i>Medallion by Nini, in the National Portrait Gallery</i>) . .	1681
BRITISH STAMPS FOR AMERICA (<i>Harper's Magazine</i>)	1682
EDMUND BURKE (<i>picture by Reynolds, in National Portrait Gallery</i>)	1683
SATIRICAL SKETCH OF BURKE (<i>by Sayer, 1782</i>)	1684
"THE ASTONISHING COALITION—NEITHER WAR NOR PEACE"	1685
A satirical but characteristic sketch by James Gillray, the great caricaturist of this period. The occasion of the sketch was the union of Burke and Fox with Lord North, to whom they had been opposed, in denouncing the Shelburne ministry of 1783, which their coalition brought to ruin. This and the preceding drawing are given to illustrate the effect produced by Burke's vehement and impassioned manner.	
WILKES BEFORE THE COURT OF KING'S BENCH (<i>Gentleman's Magazine, 1768</i>) .	1688
FRONTISPICE TO THE MIDDLESEX PETITION, 1769	1690
The petition was from 1565 freeholders of Middlesex, protesting against the "despotic counsellors" to whom was attributed the violation of constitutional rights in the matter of Wilkes's election. The frontispiece, here reproduced from a copy in the British Museum, represents a deputation presenting the petition to the king.	
WILLIAM BECKFORD (<i>monument in Guildhall, London</i>)	1691
The inscription below the statue is as follows:—"William Beckford, Esq., twice Lord Mayor. His speech to His Majesty King George III, on the 23rd of May, 1770. "Most Gracious Sovereign,—Will your Majesty be pleased so far to condescend as to permit the Mayor of your loyal City of London to declare in your Royal Presence, on behalf of his Fellow Citizens, how much the bare apprehension of your Majesty's displeasure would at all times affect their minds. The declaration of that displeasure has already filled them with inexpressible anxiety, and with the deepest affliction. Permit me, Sire, to assure	

- your Majesty that your Majesty has not in all your dominions any subjects more faithful, more dutiful, or more affectionate to your Majesty's person and family, or more ready to sacrifice their lives and fortunes in the maintenance of the true honour and dignity of your Crown. We do therefore, with the greatest humility and submission, most earnestly supplicate your Majesty that you will not dismiss us from your presence, without expressing a more favourable opinion of your faithful Citizens, and without some comfort, some prospect at least, of redress. Permit me, Sire, farther to observe, that whoever has already dared or shall hereafter endeavour by false insinuations and suggestions to alienate your Majesty's affections from your loyal subjects in general, and from the City of London in particular, and to withdraw your confidence in, and regard for your people is an enemy to your Majesty's Person and Family, a violator of the public peace, and a betrayer of our happy constitution as it was established at the glorious Revolution."
- "A POLITICIAN" (after *W. Hogarth*) 1693
Hogarth is said to have here caricatured a Mr. Tibson, a laceman in the Strand, well known in his day for his keen interest in politics. The picture marks the growth of journals, mentioned in the text, and the popular interest excited by them.
- "EXACT DRAUGHT OF BOSTON HARBOUR" (drawing, 1733, in *British Museum*) 1694
- LANDING OF BRITISH TROOPS AT BOSTON, 1768 (contemporary engraving by *Paul Revere*) 1695
- GEORGE WASHINGTON (picture by *Gilbert Stuart*, in possession of the *Earl of Rosebery*) 1698
- AN AMERICAN RIFLEMAN } (*E. Barnard*, "*History of England*," 1790) 1700
AN AMERICAN GENERAL }
- FIGHT OF BUNKER'S HILL AND BURNING OF CHARLESTOWN (from the same) . . 1701
- MEDAL COMMEMORATING WASHINGTON'S CAPTURE OF BOSTON (*British Museum*) 1702
Several medals in honour of Washington and American Independence were struck in 1789 at the Royal Mint of Paris; possibly owing to the influence of Lafayette, who had returned from America in 1783. The reverse of the finest of these medals is figured here. It represents Washington, surrounded by his officers, watching from a distance the evacuation of Boston by the English: "The enemies first put to flight—Boston recovered, 17 March 1776." On a cannon to the right is the engraver's signature, "Duviv.,"
i.e. Benjamin Duvivier, chief engraver to the Royal Mint of France. The obverse bears a fine portrait of Washington, with the inscription, "To George Washington, commander-in-chief, assertor of liberty—American Congress." "Duvivier, Paris, f."
- MEDAL COMMEMORATING DECLARATION OF AMERICAN INDEPENDENCE (*Snowden*, "*Medallie Memorials of Washington*") 1703
A medal designed and engraved by C. C. Wright. The obverse bears the head of Washington; there are two reverses; one consists of a tablet on which are inscribed the chief events of American history, from the "Discovery of North America by the English, July 3, 1497" to the "Assault on Quebec by the Americans, December 31, 1775;" the other, here figured, is copied from a picture by Colonel Trumbull of the signing of the Declaration of Independence.
- THE LIBERTY BELL, PHILADELPHIA (*Lossing*, "*Cyclopædia of United States History*") 1704
In 1751 the State House at Philadelphia (built 1720-44) received the addition of a tower and belfry, for which the Assembly of Pennsylvania ordered "a good bell of about 2000 lbs. weight" to be cast in England, and inscribed with these words: "Proclaim liberty throughout all the land unto all the inhabitants thereof" (Levit. xxv. 10). The bell was cast in London and sent over, but cracked on first trial. Pass and Stow, bell-founders at Philadelphia, re-cast it twice, and it was finally hung in its place on June 7, 1753. Its sound was the first proclamation of the signing of the Declaration of Independence on July 4, 1776. In September 1777 it was taken down and

removed to Allentown to save it from falling into the hands of the British when Philadelphia was abandoned to them ; the seizure of bells as spoils of war, and their employment for casting cannon-balls, being a recognised military privilege. In 1778 the bell was restored to its place. In 1835 it cracked, and is now preserved as a relic.	PAGE
THE DEATH OF CHATHAM (<i>picture by J. S. Copley, 1779, in the National Gallery</i>)	1706
ROBERT, LORD CLIVE (<i>from Bartolozzi's engraving of a picture by N. Dance</i>)	1708
WARREN HASTINGS (<i>from a mezzotint by T. Watson, 1777, of a picture by Reynolds</i>)	1710
SURRENDER OF LORD CORNWALLIS AT YORKTOWN (<i>Barnard, "History of England," 1790</i>)	1713
THE PARLIAMENT HOUSE, DUBLIN (<i>from a photograph</i>)	1714
Built in 1782 for the independent Parliament of Ireland ; now used as the Bank of Ireland.	
ADMIRAL RODNEY (<i>from an engraving by E. Scriven of a picture by Reynolds</i>)	1715
THE RELIEF OF GIBRALTAR (<i>European Magazine, 1782</i>)	1716
THE "DISCOVERY" (<i>Lindsay, "History of Merchant Shipping," from a drawing by E. W. Cooke, R.A.</i>)	1717
The ship which, under the command of Captain Clerke, accompanied Cook in his last voyage. When this drawing was made she was being used as a coaling-vessel at Newcastle ; hence the addition of the steam-funnels.	
"THE IMPEACHMENT—THE FATHER OF THE GANG TURNED KING'S EVIDENCE" (<i>after Gillray</i>)	1718
A satire upon Burke's separation from the Tories in May, 1791 (see p. 1753). Fox, Sheridan, and their party regarded themselves as Burke's disciples, and now represented him as turning against and impeaching his own political children.	
POSTAGE-STAMP, NEWFOUNDLAND	1718
POSTAGE-STAMP, CANADA	1718
SEAL OF CAPE COLONY, EASTERN DIVISION (<i>collection of Mr. Allan Wyon</i>)	1719
SEAL OF NATAL (<i>same collection</i>)	1719
POSTAGE-STAMP, NEW SOUTH WALES	1719
POSTAGE-STAMP, TASMANIA	1719
Each of these stamps and seals bears a device typical of the colony to which it belongs. Newfoundland is represented on its stamp by a seal, Canada by a beaver ; on the Cape seal is figured a native with spear and shield, on that of Natal the gnu, a species of antelope peculiar to South Africa ; New South Wales places on its stamp the lyre-bird indigenous to its woods, and Tasmania's emblem is the singular animal known as platypus or ornithorhynchus, which is found nowhere else. The stamp of New South Wales here reproduced belongs to a Centenary issue, designed to commemorate the hundredth year from the foundation of this colony, in 1788.	
WILLIAM PITT (<i>picture by Gainsborough</i>)	1720
CHARLES JAMES FOX (<i>picture by Karl Anton Hickel, in National Portrait Gallery</i>)	1721
FRONT OF THE OLD EAST INDIA HOUSE	1723
This illustration, kindly lent by Mr. F. C. Danvers from his paper on "India Office Records," represents the original headquarters of the East India Company in Leadenhall Street. The escutcheon with the royal arms and Elizabeth's motto, "Semper Eadem," shows that the façade was coeval with the incorporation of the Company in 1600. The carved woodwork and latticed windows may be compared with those of the contemporary house of Sir Paul Pindar, engraved in p. 988. The design of the frieze seems to be a bold and free development of the Company's arms, figured in p. 990 ; it displays the ships, but increased in number from three to seven ; the sea-lions again appear as supporters, though here with their heads downwards ; while	

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the figure at the top doubtless represents a merchant adventurer with his staff in his hand. The house was pulled down and rebuilt in 1726; to this new building, again, a front was added in 1799; finally, the Company having been dissolved on the transfer of India to the Crown in 1858, the house was entirely demolished in 1862.	
A VIEW OF BOMBAY GREEN IN 1767 (<i>Forbes, "Oriental Memoirs"</i>)	1724
From a drawing made by one of the Company's writers of what he saw from his apartment at the Bunder; viz. part of Government House, the English church, the Secretary's office, the residence of the Second in Council, all interesting for the style of architecture; while the daily life of the place is illustrated by the groups on the green, the official English coach with liveried servants after the fashion of London, the Company's troops, the palanquin, the Bengal chair, and the hackeree drawn by a white Indian ox.	
THE HOUSE OF COMMONS IN 1793 (<i>picture by Karl Anton Hickel, in the National Gallery</i>)	between pp. 1726 and 1727
WAGGON (<i>Pyne, "Costumes of Great Britain," 1808</i>)	1728
Illustrates "the want of a cheap and easy means of transport" for goods, as mentioned in the text.	
AQUEDUCT OVER THE IRWELL AT BARTON, LANCASHIRE ("drawn and engraved by W. Orme, 1793")	1729
WEAVING AT SPITALFIELDS (<i>Hogarth, "Industry and Idleness"</i>)	1730
JAMES WATT (<i>picture by Sir T. Lawrence</i>)	1731
SAMUEL CROMPTON (<i>picture by Allingham</i>)	1732
RICHARD ARKWRIGHT (<i>picture by Joseph Wright of Derby, in the possession of Mr. P. A. Hurt</i>)	1733
ADAM SMITH (<i>from engraving by Holl of a medallion by Tassie</i>)	1734
TOKEN OF JOHN WILKINSON (<i>W. Hawkes Smith, "Birmingham"</i>)	1735
John Wilkinson, ironmaster at Bradley, near Wrexham, made the first castings for Boulton and Watt, before they set up their own foundry in Soho.	
COLLIERY-WORK (<i>Pyne, "Microcosm," 1803-6</i>)	1735
IRON-FOUNDRY (<i>from the same</i>)	1736
CASTING CANNON-BALLS (<i>from the same</i>)	1737
THE LINEN HALL, DUBLIN (<i>from engraving by W. Hincks, 1783</i>)	1738
BAS-RELIEF IN WEDGWOOD WARE	1739
Pottery, now so universally used for all purposes of utility and ornament, was unknown, except to the wealthy, in the beginning of last century. Its place was taken for domestic purposes by wood, pewter or horn. The change was effected by Josiah Wedgwood (1738-1795), who, in the words on his monument in Stoke Church, "converted a rude and inconsiderable manufactory into an elegant art, and an important part of national commerce." Born in the humblest class, he set himself to improve upon the imperfect ware then sparsely employed in domestic use, and, by means of experiments of a very enterprising character in the then state of chemical knowledge, achieved the production of earthenware, substantially such as we have it now, and called by him Queen's Ware. The practical benefit to the community of such a new appearance among the commodities of daily life can hardly be over-estimated, but the invention with which his name is more particularly connected is that of the material he called Jasper; a fine semi-vitreous unglazed body, coloured in severely quiet tones, and decorated with white bas-reliefs. In this form of pottery he developed a branch of art deriving its inspiration from classic Greece, though not directly imitative. It is peculiar in being entirely the work of the potter, without aid from painter or gilder, and appeals to educated taste by the beauty of its form, and the perfection combined with simplicity of its execution. In its production he was assisted by the refined taste of Bentley and the genius of Flaxman. The engraving here reproduced is kindly lent by Mr. Godfrey Wedgwood. It represents Mercury, as the god of commerce, joining the hands of England and France. This bas-relief was modelled by Flaxman in 1787, to commemorate the negotiation of the commercial treaty with France in that year.	

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THE "FOURTEEN STARS" TAVERN, BRISTOL (<i>old drawing in British Museum</i>)	1741
This tavern, which stood at the end of Tucker Street, was a favourite resort of the sea-captains who traded with the Guinea coast. Clarkson frequently visited it in order to obtain from these men information about the slave-trade.	
WILLIAM WILBERFORCE (<i>monument in Westminster Abbey</i>)	1742
THE FRUIT BARROW (<i>from an engraving by J. Raphael Smith after H. Walton</i>) .	1743
A good illustration of children's dress in the latter half of the eighteenth century.	
ITINERANT TRADES OF LONDON	1743, 1744, 1745, 1746
Drawn by Francis Wheatley, engraved by Schiavonetti, Cardon, and Vendramini, 1794—5.	
MEDAL COMMEMORATING THE CAPTURE OF THE BASTILLE, 1789	1747
MEDAL COMMEMORATING THE KING'S ENTRY INTO PARIS, 1789	1749
MEDAL COMMEMORATING THE GENERAL CONFEDERATION, 1790	1750
"THE TREE OF LIBERTY, WITH THE DEVIL TEMPTING JOHN BULL," (<i>satire by Gilray, 1798</i>)	1754
The serpent is Fox, tempting John Bull to taste the fruit of the "tree of liberty," <i>i.e.</i> , of revolution: "Nice apple, Johnny! nice apple!" John Bull replies: "Very nice napple, indeed! but my pokes are all full of pippins from off t'other tree" (the British Constitution); "and besides, I hates medlars, they're so domn'd rotten, that I'se afraid they'll gee me the guts-ach for all their vine looks!"	
"DE QUOI VOUS PLAIGNEZ-VOUS?" (<i>after Raffet</i>)	1758
"L'ennemi menace la France, vous vous élancez, il est foudroyé! Les peuples gémissent dans l'esclavage, ils vous tendent les bras et vous les affranchissez du joug qui les opprime!!! Le drapeau tricolore couvre de ses plis généreux les capitales conquises par vous!!! Et vous vous plaignez! quand il n'est pas un mortel qui ne vous porte envie!"	
An officer is represented encouraging by this address a troop of peasant recruits, wounded, ragged, and shod with bands of straw. The splendid series of Raffet's illustrations of the war, one of which is here reproduced from H. Béraldi's "Raffet," revives the finest traditions of the army of the Republic and of the whole career of Napoleon.	
PLACARD OF ORDER FOR EXECUTION OF LEWIS XVI.	1760
This placard, which is here reproduced for the first time, has been photographed from the only one of the original placards which escaped destruction, and is now preserved in the Musée Carnavalet. The proclamation was posted up in the streets of Paris, and set forth the decree issued, 20 January, 1793, by the Executive Council for the carrying out on the following day of the sentence of death passed upon "Louis Capet," with the time appointed and the order to be observed in the proceedings.	
"GEORGES TOURNANT LA MEULE DE PITT" (<i>print in the Bibliothèque Nationale, Paris</i>)	1761
A French satire on Pitt and George III.	
HORATIO NELSON (<i>picture by J. Hoppner, in St. James's Palace</i>)	1762
AN ENGLISH SAILOR	1763
From a print, dated 1779, entitled "A Dance by the Virtue of British Oak." The Englishman is defying a Frenchman and a Spaniard.	
"KIDNAPPING, OR A DISGRACE TO OLD ENGLAND," 1794	1764
A satirical picture of the horrors of the press-gang.	
RECRUITS (<i>satirical sketch by W. H. Bunbury, 1780</i>)	1765
NAPOLEON BONAPARTE (<i>from an engraving by Fiesinger of a picture by Gutrin, 1799</i>)	1766
"THE GLORIOUS FIRST OF JUNE" (<i>from an engraving by T. Medland of a picture painted 1794 by R. Cleveley, R.N.</i>)	1768

- NELSON AT CAPE ST. VINCENT PAGE
1770
- In this battle Nelson held the rank of Commodore. His ship, the "Captain," after engaging with six Spanish vessels in succession, ran alongside the Spanish "San Nicolas" and took her by boarding; Nelson himself boarded through the cabin windows. Beyond the "San Nicolas" lay the "San Josef," which carried the Spanish Rear-Admiral. Nelson led his men from the one ship to the other, captured the "San Josef," and received on her quarter-deck the surrender of the Admiral and officers. The view of this incident here reproduced was "painted under the direction of Lord Nelson and the officers of H.M.S. 'Captain,'" by D. Orme, "historical engraver to the King and the Prince of Wales," and published by him in 1800.
- FLAG OF THE "NIGER," 1797 (*United Service Museum*) 1771
- The "Niger" was the one ship whose crew remained loyal during the mutiny at the Nore. This flag was designed at the time by the men themselves, and presented by them to their captain, E. J. Foote.
- VIEW OF ONORE FORT AFTER THE SIEGE IN 1783 (*Forbes, "Oriental Memoirs"*) 1772
- A fort on the Malabar coast, taken from Tippoo by the English under Captain Torriano in January 1783, held by them against Tippoo's forces through a siege of three months, and a blockade of seven more, May 1783—March 1784, and only surrendered on the conclusion of peace between Tippoo and the East India Company, in the condition which this view displays, and which tells something alike of the character of Tippoo's fortifications and of the stubbornness of the English resistance.
- TIPPOO'S TIGER (*India Museum*) 1773
- This representation of a tiger mauling one of the Company's servants was found on the fall of Seringapatam (1799) in Tippoo's palace, in a room full of musical instruments. The tiger and the man are both life-size, and both figures are hollow. A handle on the tiger's left shoulder turns a crank; this works some machinery inside, which causes the man's arm to move up and down with a gesture of supplication, while from his mouth issue a succession of cries, to which the tiger responds at intervals by a harsh growl. A door in the animal's side gives access to another and wholly independent musical mechanism, consisting of an organ with a row of keys to be played on with the hand, and two stops placed near the tail of the tiger.
- MEDAL COMMEMORATING THE BATTLE OF MARENGO 1774
- Obverse, head of "Napoleon, First Consul of the French Republic"—"Battle of Marengo, 25 and 27 Prairial, year 8." Reverse: "The First Consul commanding the Army of Reserve in person. Remember, my lads, my custom is to sleep on the battle-field."
- "PORTRAIT OF AN IRISH CHIEF, DRAWN FROM THE LIFE AT WEXFORD" (*satire by Gillray, 1798*) 1775
- THE IRISH VOLUNTEERS SALUTING THE STATUE OF WILLIAM III. ON COLLEGE GREEN, DUBLIN, 1779 (*contemporary picture by F. Wheatley*) 1776
- The original water-colour for this engraving is in the South Kensington Museum, and in the library is an old engraving of it, bearing the following title:—"The Volunteers of the City and County of Dublin, as they met on College Green, the 4th November, 1779."
- JOHN PHILPOT CURRAN (*from a mezzotint by J. Raphael Smith, of a picture by Lawrence*) 1777
- Curran, one of the most brilliant and chivalrous of Irish patriots, stands as an orator among the greatest of his countrymen. In the opinion of Burke he was "the greatest advocate that ever lived." He acted as counsel for the prisoners in all the great trials of 1798; and Lord Brougham declared his defence of Hamilton Rowan to be the most eloquent speech ever delivered at the Bar. O'Connell's judgment that he was "the most eloquent man that ever spoke in English," is probably true in the sense which O'Connell intended—a passionate appeal to the reason, the imagination, and the feelings. His marvellous imagination and humour are commemorated by Byron, who describes him:—

"wild as an Æolian harp
With which the winds of heaven can make accord."

- HENRY GRATTAN (*picture by F. Wheatley, 1782, in National Portrait Gallery*) PAGE
1778
- Grattan first entered the Irish Parliament in 1775, and became the greatest leader of the movement for Catholic emancipation, and opponent of the Act of Union. In Mr. Lecky's judgment his eloquence was perhaps the finest that has been heard in either country since the time of Chatham. Montalembert thought him the greatest of all modern orators. Byron's tribute to him is well known.
- "Ever glorious Grattan, the great and the good,
With all that Demosthenes wanted endued,
And his rival or master in all he possessed."
- The noble personal side of his character is also marked by Sydney Smith's words. "What Irishman does not feel proud that he has lived in the days of Grattan? . . . No government ever dismayed him—the world could not bribe him—he thought only of Ireland—lived for no other object—dedicated to her his beautiful fancy, his elegant wit, his manly courage, and all the splendour of his astonishing eloquence . . . All the highest attainments of human genius were within his reach, but he thought the noblest occupation of man was to make other men happy and free; and in that straight line he went on for fifty years, without one side-look, without one yielding thought, without one motive in his heart which he might not have laid open to the view of God and man."
- HENRY FLOOD (*from an engraving, in Barrington's "Memoirs of Ireland," of a drawing by J. Comerford*) 1779
- Flood, who entered the Irish Parliament in 1759, inaugurated the great movement for its reform and independence. He was one of the very greatest of Parliamentary reasoners, the finest orator whom Ireland had till then produced, and by the universal judgment of his contemporaries one of the greatest intellects that ever adorned the Irish Parliament. If oratorically Grattan and Curran may be called the Irish Demosthenes and Cicero, Flood may be distinguished as the Irish Mirabeau.
- ILLUSTRATIONS OF THE IRISH LINEN MANUFACTORY, COUNTY DOWN (*"drawn, engraved and published by W. Hincks, London, 1783"*) 1780—1790
- MAP OF EUROPE AFTER THE PEACE OF LUNEVILLE to face p. 1792
- MEDAL GIVEN TO THE INDIAN TROOPS WHO SERVED IN EGYPT, 1801 (*Tancred, "Record of Medals"*) 1793
- Obverse, a Sepoy with the Union Jack; legend in Persian, "This medal has been presented in commemoration of the defeat of the French armies in the Kingdom of Egypt by the great bravery and ability of the victorious army of England." Reverse, an English ship, with the Pyramids and obelisk in the background.
- PROCLAMATION OF THE PEACE OF AMIENS AT THE ROYAL EXCHANGE (*print, 1802*) 1794
- MALTA (*after J. M. W. Turner*) 1795
- THE ACTION OFF PULO AOR, 15TH FEBRUARY, 1804 (*picture by T. Butterworth, in the India Office*) 1796
- From 1793 onwards great efforts were made by France to destroy British commerce in the Eastern Seas by squadrons of heavy frigates reinforced occasionally by ships of the line, and aided by numerous privateers. The Company itself fitted out ships to cruise for the protection of trade, and an animated warfare was carried on for several years. In the East India Office there is a print which represents the English fleet along with a strong contingent of the Company's ships sent to reinforce it.
- The ordinary vessels, however, by which the East India Company carried on the Eastern trade of Great Britain were of a size altogether exceptional in those days. Traders between America and Europe averaged under 300 tons, while a large proportion of the East Indiamen were of 1,200 tons burden, considerably larger than a first-class frigate and almost the size of a small ship of the line. No other trading ships carried so formidable an armament for defence against privateers, though quite inferior in fighting power to men-

of-war. The picture here reproduced represents the celebrated encounter which took place on 15th February, 1804, in the China Seas between a fleet of merchant vessels under Commodore Dance and a squadron of French men-of-war under Admiral Linois, and in which, as stated in an address afterwards presented to Dance by the Society of East Indian Commanders, he and the other English commanders, officers, and men "under the favour of Divine Providence preserved these 16 sail of the Hon. East India Company's ships, with 11 more belonging to the Merchants of India, from this formidable enemy, who had sailed from the Isles of France and Batavia for the avowed and almost for the sole purpose of intercepting them; a noble incitement to provoke his valour and enterprise considered either with relation to the value of the booty—not less than six millions sterling—or to the incalculable loss which his success would have brought on the commercial and public interests of the British Empire." According to the account given by Capt. Mahan this body of trading ships "by their firm bearing and compact order imposed upon a hostile squadron of respectable size commanded by an admiral of cautious temper though of proved courage, making him for a brief period the laughing-stock of both hemispheres and bringing down on his head a scathing letter from the Emperor. . . . The ships which thus 'bluffed' Admiral Linois were none of them a match for a medium frigate." In a letter to the Secretary of the East India Company Captain Dance gives a singularly modest and interesting account of the manner in which his traders bore down upon and gave chase to the French squadron with its line-of-battle ships. He concludes with the words: "In justice to my brother commanders, I must state that every ship was clear and prepared for action; and as I had communication with almost all of them during the two days we were in presence of the enemy, I found them unanimous in the determined resolution to defend the valuable property intrusted to their charge to the last extremity, with a full conviction of the successful event of their exertions; and this spirit was fully seconded by the gallant ardour of all our officers and ships' companies." For this engagement Dance was rewarded by knighthood and a pension.

The five French ships are seen on the right, formed in close line; they are under full sail, and are discharging their broadsides at the Indiamen. These occupy the centre and left of the picture; the rest of the English fleet are seen to leeward.

THE KING OF BRORDINGNAG AND GULLIVER (*after Gilray*) 1798

A satire on Napoleon's preparations for an invasion of England in 1804. Napoleon, as Gulliver, is "manœuvring with his little boat in the cistern," intently watched by King George, Queen Charlotte, and their children.

MEDAL COMMEMORATING THE OATH AT BOULOGNE 1799

On 16th August the army assembled for the invasion of England swore fidelity to Napoleon, and he distributed to officers and men crosses of the Legion of Honour, from the casque of Bayard, which he sent for to grace the ceremony. This distribution of crosses is represented on the side of the medal here figured, with the date; the other side has a plan of the positions occupied by the different corps on that day, with some of their names, and the legend, "Oath of the army of England to the Emperor Napoleon."

MEDAL DESIGNED TO COMMEMORATE NAPOLEON'S INVASION OF ENGLAND . 1799

The die of this medal was prepared in Paris, with the intention of using it in London after the expected victory. It represents Hercules overthrowing a merman, and bears the legend, "*Frappe à Londres*"—"Struck in London," "1804." It was afterwards counterfeited in England; but the counterfeit betrays its origin by spelling "*frappé*" with only one *e*.

AUTOGRAPH OF NELSON (*Royal Naval College, Greenwich*) 1800

Part of Nelson's last letter to Lady Hamilton, written just before going into action at Trafalgar, "Monday 21st" [October] "1805." The whole paragraph runs thus: "May the great God whom I worship grant to my country and for the benefit of Europe in general a great and glorious victory, and may no misconduct in any one tarnish it, and may humanity after victory be the predominant feature in the British fleet. For myself individually I commit my life to Him who made me, and may His blessing light upon my endeavours for serving my country faithfully; to Him I resign myself and the great cause which is intrusted to me to defend. Amen. Amen. Amen."

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OLD BRISTOL VOLUNTEER (<i>Nicholls and Taylor, "Bristol"</i>)	1801
In 1797 Bristol raised a Volunteer regiment consisting of ten companies of infantry and two troops of light horse; the Mayor was honorary colonel. While waiting to procure regular arms, they bought up all the mopsticks in the city and turned them into pikes with iron heads; with these weapons they mounted guard over the French prisoners, when the soldiers who had been performing that duty were ordered away to meet the French invasion at Fishguard.	
SARCOPHAGUS OF NELSON (<i>in crypt of St. Paul's Cathedral</i>)	1802
Part of a great tomb begun for Wolsey at Windsor by Benedetto da Rovézano: continued on a grander scale for Henry VIII., but left unfinished: then designed for Charles I., but at his execution Parliament ordered all the bronze work to be sold: the sarcophagus and upper base were taken, 1806-1810, for Nelson's tomb, the rest destroyed for the vault of George III.	
AKBER, KING OF DELHI, AND SIR THOMAS METCALFE (<i>illumination in India Museum</i>)	1804
Delhi, the last remnant of the Mogul Empire, passed into English hands in 1803. The Moguls, whose sovereignty had long been merely nominal, received the honorary title of Kings of Delhi, with a grant of lands, to be managed by British officers, for their support. Akber was thus titular king of Delhi from 1806 to 1837. Sir T. Metcalfe, whose dress and features contrast so oddly with those of the Orientals around him, held various appointments in the Delhi territories under the Bengal Civil Service from 1813 onwards, and was Commissioner and Governor-General's agent at Delhi, 1835-53. The illumination, by an Indian artist, probably dates from about 1830.	
CALCUTTA MILITIA, 1802 (<i>"Gentleman's Magazine"</i>)	1805
MAP OF EUROPE AFTER THE PEACE OF TILSIT	to face p. 1806
GEORGE CANNING (<i>bust in National Portrait Gallery</i>)	1807
OFFICER OF THE 40TH REGIMENT, 1792 (<i>Smythies, "History of the Fortieth Regiment"</i>)	1808
OFFICER OF THE 15TH, OR KING'S HUSSARS, 1807 (<i>contemporary print</i>)	1808
FRENCH EAGLE FROM THE PENINSULA (<i>United Service Museum</i>)	1809
Napoleon distributed eagles to the French regiments in the camp at Boulogne in 1804, when he took the title of Emperor. The new flags differed from the old Republican ones in having an eagle instead of a spike on the top of the staff. A small number of these were captured at various places—Salamanca, Vitoria, Waterloo, Maida, &c.—and some of them are in public institutions in London.	
SPANISH ROYALIST COCKADE (<i>United Service Museum</i>)	1809
Inscribed in Spanish, "Long live Ferdinand and George III."	
MAJOR-GENERAL WELLESLEY (<i>engraved by O. Lacour from a picture by Robert Home, 1806</i>)	1810
SILVER PENNY OF WASHINGTON, 1792 (<i>Snowden, "Medals of Washington"</i>)	1813
The mint of the United States was founded in 1792, and issued its first coins in 1793. As early as 1791, however, some experimental dies were prepared, bearing on the obverse a head of Washington, and on the reverse the design shown here. Washington himself objected to the placing of his likeness on the coinage, and in the Bill for establishing the mint it was accordingly ordained that "an impression emblematic of Liberty" should be substituted for the portrait of the President.	
LIVERPOOL HALFPENNY, 1793 (<i>from a cast in the British Museum</i>)	1813
An early American coin, or token, used in trade with England; on the edge is inscribed, "Payable in Anglesey, London, or Liverpool." The other side bears a head of Washington.	
ENGLISH SAILOR, 1807 (<i>Atkinson, "Costumes of Great Britain"</i>)	1814
MIDSHIPMAN, 1799 (<i>after T. W. Rowlandson</i>)	1814
PROCESSION AND CHAIRING OF SIR FRANCIS BURDETT ON HIS ELECTION FOR WESTMINSTER, 1807 (<i>contemporary print</i>)	1816
MEDAL COMMEMORATING WELLINGTON'S ENTRY INTO MADRID (<i>South Kensington Museum</i>)	1819

- MEDAL GIVEN TO AMERICAN INDIAN CHIEFS** (*Tancred, "Record of Medals"*) PAGE
1822
During the American War of Independence the English Government caused medals to be struck as rewards for the Indian chiefs who adhered to the English side. This practice was renewed in the later wars with America. These medals all bore on their obverse a bust of the King; the reverse of the one here figured is interesting for its design, an Indian and an Englishman smoking the pipe of peace together—"Happy while united." The loop for suspension is formed by an eagle's wing and a calumet, or pipe of peace, placed crosswise.
- HOUGOMONT** (*after J. M. W. Turner*) 1825
- THE "BELLEROPHON"** (*after J. M. W. Turner*) 1827
The ship which carried Napoleon to St. Helena.
- CHELSEA PENSIONERS READING THE GAZETTE OF WATERLOO** (*picture by Sir David Wilkie, 1822*) 1828
- THE HAT-FINISHERS IN COMBINATION, 1820** (*Place MSS., vol. i., MS. Add. 27799, British Museum*) 1829
A print at the head of a written paper of "Resolutions agreed to at a meeting of finishers held at the 'Prince and Princess,' Gravel Lane, on Thursday, the 25th of May, 1820." The assembled finishers fix the price for hats (11s. per dozen, or 12s. per dozen, according to "inches yeoman"), and for the finishing work; they resolve that all workmen in shops where the prices thus fixed are not agreed to, shall "solicit their employers" and bring their answer to another meeting, to be held a week later; that each shop shall send to the next and every succeeding meeting representatives in the proportion of one for every five men; and "that Thos. Meyers be Fined 1s. 10d. for the first, and 5s. 3d. for the second offence of being disorderly at this meeting."
- THE BOMBARDMENT OF ALGIERS BY VISCOUNT EXMOUTH, 1816** (*picture by George Chambers, at the Royal Naval College, Greenwich*) 1830
- DANIEL O'CONNELL** (*miniature by B. Mulrenin, 1836, in the National Portrait Gallery*) 1833
- REPEAL BUTTONS** (*"Illustrated London News," 1843*) 1833
- TOWN HALL, BIRMINGHAM** (built 1834) 1834
- A MANCHESTER OPERATIVE** (*"Illustrated London News," 1842*) 1836
- STAFFORDSHIRE COLLIERIES** (*"Penny Magazine," 1836*) 1836
- THE "ROCKET"** 1837
Built by George Stephenson to compete in a trial of locomotive engines for the Liverpool and Manchester Railway at Rainhill, in October, 1829, where it gained the prize of £500 offered by the directors to the makers of the best locomotive complying with certain stated conditions. The greatest speed it attained in the trial was 29 miles an hour; some years later it ran 4 miles in 4½ minutes (=53 miles an hour). It was used on the Liverpool and Manchester line till 1837, thence removed to the Midgeholme Railway, near Carlisle, ceased working in 1844, and was placed in the South Kensington Museum in 1862. It has been much altered at different times; the view here given is from a photograph of a model at Crewe, made from drawings in the possession of the London and North Western Railway Company, showing the engine as it was originally built. Diameter of driving wheels, 4 ft. 8½ in.; diameter of cylinders, 8 in., with stroke of 16½ in.; weight of engine when empty, 3 tons 5 cwt.; in working order, 4 tons 5 cwt. Total working weight of engine and the four-wheeled truck which formed the tender, 7'45 tons.
- "GREATER BRITAIN"** 1837
London and North Western compound express passenger engine, designed by Mr. F. W. Webb, and built at the Company's works, Crewe, 1893. Diameter of driving wheels, 7 feet; diameter and stroke of cylinders, low, 30 × 24, high, 15 × 24. Total weight of engine, 52 tons 2 cwt.; total weight with tender, 77 tons 2 cwt.; length of engine and tender over buffers, 54 ft. 0½ in.; heating surface, 1,505 sq. ft. 7 sq. in. The leading wheels are fitted with a patent radial axle-box to allow the engine to travel over curves with safety.

MEDAL COMMEMORATING THE BOMBARDMENT OF ACRE	PAGE 1838
Given by the Sultan to the officers and crews of the English ships which took part in this exploit. The design represents a fortress on which flies the Turkish flag; above are six stars, below is a Turkish inscription with date. The other side has the Sultan's cypher surrounded by a wreath of laurel.	
CHINESE SKETCH OF AN ENGLISH SAILOR (" <i>Illustrated London News</i> ," 1857)	1838
Issued during the war between China and England in 1839. The cloud issuing from the mouth of the figure is doubtless meant for tobacco-smoke. The original has at the side an inscription in Chinese which runs thus: "This creature appears in the Tsing-teen-heen district of Choo-chow-foo, of the capital of Che-keang. Several troops of men surrounding it, it then changed into blood and water. Soldiers should shoot it with fire-arms, for bows and arrows are unable to injure it. When it appears, the people and troops should be informed that whoever is able to destroy or ward it off will be most amply rewarded. If the monster find itself surrounded by soldiers, it turns and falls into the water. When it meets any one it forthwith eats him. It is truly a wonderful monster."	
VISCOUNT MELBOURNE (<i>picture by Sir T. Lawrence</i>)	1839
GREAT SEAL OF QUEEN VICTORIA	1840, 1841
SIR ROBERT PEEL (<i>picture by John Linnell</i> , 1838, in <i>National Portrait Gallery</i>)	1842
LORD JOHN RUSSELL (<i>bust by John Francis</i> , in <i>National Portrait Gallery</i>)	1843
MEDAL COMMEMORATING DEFENCE OF SILISTRIA (<i>Tancred, "Record of Medals"</i>)	1844
Given by the Sultan to the English officers who took part in the defence of Silistria against the Russians in May-June, 1854. The reverse, here figured, has a view of the fortress of Silistria, with the Turkish flag flying over it, and the river Danube in the foreground; below is the date in Turkish, "Hegira 1271, A.D. 1854."	
RUPEE OF BOMBAY, 1675	1845
Obverse: "Money of Bombay, seventh year of the English rule. Peace and increase come from God." Reverse, the arms of the "Honourable East India Company of England." Bombay, ceded by Portugal to Charles II. in 1662 (see pp. 1345, 1329), was made over to the East India Company in 1668. These first coins were for use in Bombay alone; in 1676 a mint was set up there to coin money current throughout all the Company's possessions.	
RUPEE OF BHURTPUR	1845
A native coin struck just after the transfer of India from the Company to the Crown. It bears the Queen's head and an inscription in Persian, "In the year 1858, of her Majesty the victorious lawful sovereign of England."	
VISCOUNT PALMERSTON (<i>from an engraving by Joseph Brown of a photograph by John Watkins</i>)	1846
BENJAMIN DISRAELI, EARL OF BEACONSFIELD (<i>bust by Sir E. J. Boehm</i>)	1848
THE RIGHT HON. WILLIAM EWART GLADSTONE (<i>after an engraving by W. Biscombe Gardner, from a photograph by Samuel A. Walker</i>)	1849
THE "UNION JACK"	1850
This group of flags is designed to show the gradual building up of the now familiar emblem of Great Britain and Ireland. At the close of the twelfth century the English warriors in Holy Land were distinguished by the badge of a red cross, as the French crusaders were by a white one. By the end of the fourteenth century this red cross on a white ground, known as "S. George's cross," was the recognised badge of English nationality throughout Europe, and especially at sea. Under this flag (1) English ships sailed, traded, and fought from the days of Edward III. to those of Elizabeth. Scotland meanwhile had its own national flag, a white saltire on a blue ground (2); the saltire, or "S. Andrew's cross," being the emblem appropriate to Scotland's patron saint, while the colours were almost certainly adopted in the fourteenth or early fifteenth century from France, at that time Scotland's close ally. In April 1606 James I. ordered that "henceforth all our subjects of this isle and kingdom of Great Britain and the members thereof shall bear	

in their maintop the red cross commonly called S. George's cross, and the white cross commonly called S. Andrew's cross, joined together according to a form made by our heralds and sent by us to our Admiral, to be published to our said subjects." Thus was formed the first union flag (3). After the union of Ireland with Great Britain, there was added a red saltire on a white ground (4), commonly called "S. Patrick's cross." A cross, however, is not the proper emblem of S. Patrick; the device in this case is really the letter X, part of the sacred monogram of the Labarum, and while its form may thus have been handed down from the earliest days of Irish Christianity, its colours are those of England, introduced by the Anglo-Norman settlers of the Pale. At the beginning of the eighteenth century, however, this so-called "cross of S. Patrick" was recognised as the Irish flag, and as such it was, in 1801, incorporated in the flag of Great Britain and Ireland (5), now known as the "Union Jack." The word "Jack," used in this sense, is sometimes said to be derived from "Jacobus," the Latin form of James, and supposed to allude to the union of England and Scotland under James I. It seems, however, to have had another and a far earlier origin. In 1386 Richard II., when about to invade Scotland, ordered that "everi man of what estate, condicion or nacion thei be of, so that he be one of oure partie, bere a signe of the armes of S. George, large, both before and behynde, upon parell that yff he be slayne or wounded to deth, he that hath so doon to hym shall not be putte to deth for defaulte of the crosse he lacketh":—*i.e.*, the soldiers of England were to make themselves known, like their forefathers in Holy Land, by the cross of S. George on their tunics or surcoats—an order which was renewed under Henry VI.; and as early as 1375 these wadded, quilted, or leathern tunics worn by the common soldiers were known as *jacks*. In the sixteenth century the word had another application. "In 1575 there is an account "for making 1,500 Jackes, plated before, for furniture of the Queene's ma^{ties} shippes." The details of the account show that these were shield-like defences, made of leather stretched over frames, stuffed inside, and strengthened externally (as the men's jacks also were sometimes) with iron plates. A whole row of them, looking like shields, and all marked with the cross of S. George, is shown on each quarterdeck along the sides of the king's ship in the picture at Windsor representing Henry VIII.'s embarkation for France in 1520, and also in Anthony's picture of the *Harry-Grâce-à-Dieu*, 1512, reproduced in p. 612 of this book. The two kinds of "jacks"—those of the ships and those of the men—are in fact illustrated side by side in pp. 612 and 613. It is easy to see how the name would get transferred from soldier's tunic and ship's furniture to the cross of S. George, which was the distinguishing badge of both, and thence to the flag on which that cross was emblazoned more conspicuously still.