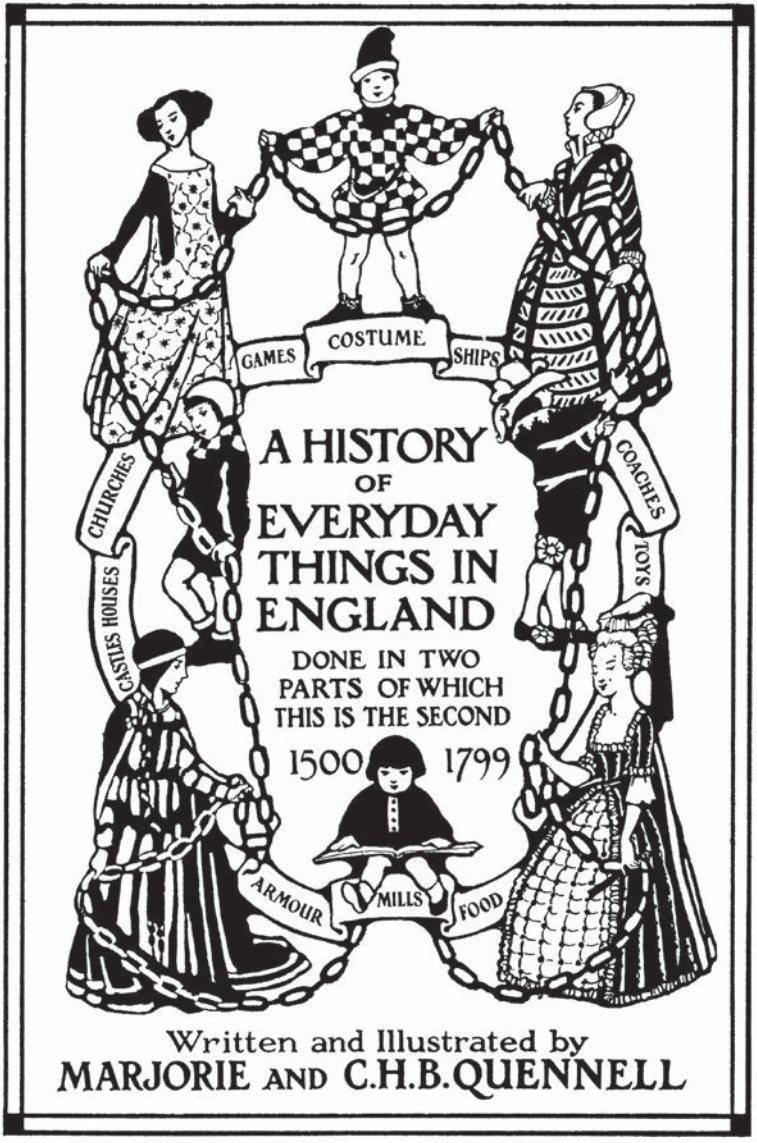
A HISTORY OF EVERYDAY THINGS IN ENGLAND

Figure 1 — *Elizabethan Hunting*



YESTERDAY'S CLASSICS

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TO

P. C. Q.

G. E. Q.

&

R. P. Q.

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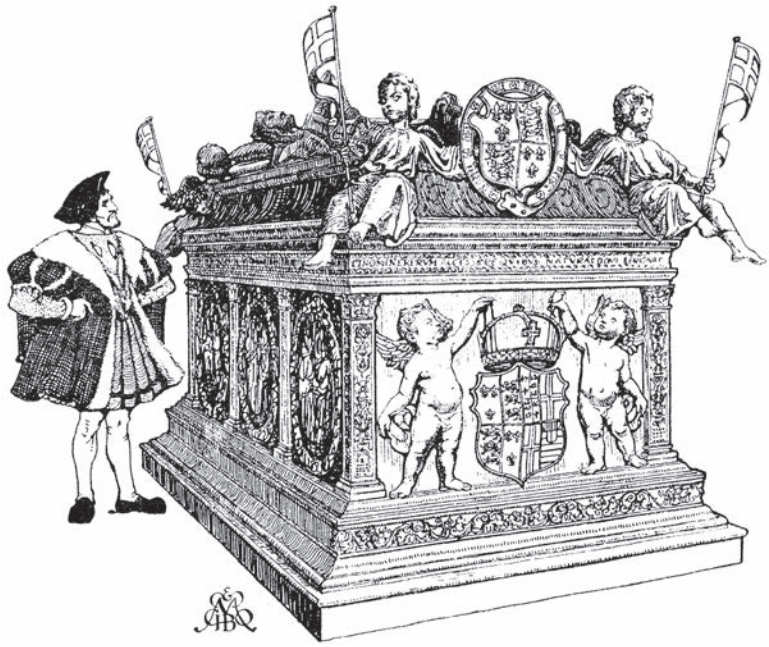

FIGURE 2 — *The Tomb of Henry VII*

PREFACE

WE should like to start Part II of our book, by thanking our reviewers and readers for their kindly reception of Part I; the more, because they did not regard it as a picture-book.

Our work has been done for boys and girls of any age, and we hope it will be useful in providing a background for school history lessons, and make the historical figures more real by housing and clothing them, showing the games they played and the things they made. But from our own standpoint we shall have failed, unless we can as well interest our readers in the way things were made, and make them also want to make and do things themselves.

But leaving craftsmanship till later on, we think a great mistake is made in not seeking to interest boys and girls in architecture, costume, and the arts generally. One can so well argue back from the details of church, house, and dress, to the characteristics of the people who have produced the same. In Part I we acknowledged our indebtedness to a chart prepared by Mr. H. F. T. Cooper. This is an exceedingly interesting production. A large sheet of paper has been divided into twenty spaces across its width, by five in its height. This gives 100 spaces, to each of which is allotted ten years. The chart starts at the top left-hand corner, and reads across the page, and each column has the names of kings and queens, and of all the splendid work and workmen, for 1000 years. Different coloured inks are used. Architecture is black, and we can trace at the beginning the early work at Winchester, Ely, Tewkesbury, and St. Albans. In the thirteenth century the columns are deep with names of all the cathedrals, but not so much space is occupied in the fourteenth and fifteenth centuries, and Gothic architecture declines with the Church which produced it. Painting is red, and the first entry is Cimabue, b. 1240, then Giotto, b. 1266, and then across the columns and the centuries is a stately procession of those who have sought to express the ideal of beauty. Poets have green; the historians, dramatists, and essayists, purple; but surely the poets should have had the purple patches.

The use of the chart, and we think every school should have, or, better still, make one, is that in a very short time, as one studies the waves of coloured names, there comes a recognition of great movements, which

express all the hopes and aspirations of a people. The sturdiness of Norman architecture is as typical as the grace and beauty of the thirteenth-century work. The fourteenth and fifteenth centuries showed little organic structural development, and seemed to have few impulses. Decoration was overlaid on older forms. In this Part II of our book, we have tried to show how all the old building, with its furniture, the dresses of the people, and their games, were not playthings, or the sport of fashion as now, but history in stone, wood, and fabrics.

Then we hope our book may help boys and girls to come to a proper decision as to what "job of work" they will take up later on. The grown-ups have an alarming way of closing down on you, and suddenly demanding, "Now then, what are you going to be?" and one does not know; so far too frequently the naturalist becomes a bank clerk, the tinker a tailor, and the soldier a sailor—which is all so much waste, and the cause of great unhappiness.

We have tried to present work as a joyous sort of business, and here we think our readers may say, "Now we have lost faith in you; it is dull, and dreary—look how miserable the grown-ups look. We convict you of a thumping fabrication." Our reply to this is, that we are quite sure that in the old days the craftsman enjoyed his job, or he would not have taken so much trouble to make quite ordinary things beautiful. If for the last hundred years the reverse has come to be the case, from the historical point of view such a period is only

a spasm in the old world's pain; the future belongs to the boys and girls of to-day, and they must alter things, improve them, and think of other things than money.

We should also like to have drawn a parallel between football and architecture, and shown how the best results are obtained by team-work, rather than by the individual star performer. We want to interest our readers in everyday things, because never was there a period in the world's history when the same were of greater importance. We are constantly coming up against such phrases nowadays as "Increasing Production" and "Rate of Exchange."

We all know that the Great War has meant the sacrifice of many of the best and noblest lives in the country; that we are all richer by this in one way, and much poorer in another, needs little emphasis. We have also wasted enormous quantities of the materials we need for living. Our iron, coal, wood, and all sorts of other things, have been wrought into shells, and exploded; built into ships, and sent to the bottom of the sea by enemy submarines. So when the statesmen talk of the necessity for increasing production, they mean of all the materials, and everyday things, we need for our life and trade; not that we need more Treasury notes, or money.

If the thing is more important than money, then it is obvious that while we are increasing production, it will be as well to maintain our reputation for making good things. We can only do this if the makers are happy and contented, and think they are fairly treated.

Now as to what is meant by the "Rate of Exchange." Boys and girls often hear that foreign countries will allow us sometimes more, and sometimes less, for the British pound, and there is some excuse for thinking that it is a rate of exchange of money; but this is not the case—in reality it is our old friend, the everyday thing, that is being exchanged. Let us see how this works. Great Britain is a small place, with a large population, and we cannot produce all our food, or the raw materials we need for our industry; but we possess coal, iron, and clever workmen. We go to South America, and in effect say to the people there, "We will exchange ploughs and locomotives for your corn and cattle"; and this they are glad to do, because they cannot make machinery, and they grow more foodstuffs than they can consume. During the war we could not produce the things which other countries wanted, and offered them money instead, but this was of little use, unless with it, from some other country, they could obtain the desired everyday thing. As these became scarcer all over the world, money had less purchasing power.

The statesmen, then, want to increase production, so that not only may we be able to supply our own needs, but have something over to exchange for raw materials and food. So the everyday thing is more important than money, and triumphs over it, and, such being the case, quite deserves a little history of its own. But our space is limited, our subject large, and our own knowledge small, so we cannot do more than present an outline sketch, and if we can but stimulate our readers' interest,

they themselves must fill in those wide open spaces which we have only skirted.

MARJORIE AND C. H. B. QUENNELL.

BERKHAMSTED, HERTS,
September 1919.

Our thanks are due to the friends who have helped us: Mr. Batsford and Mr. Doyle, for their work in publishing; the printers and compositors, for the successful way they have dealt with badly written manuscript. Mr. H. W. Burrows, and Mr. Gentry of Braintree, for information on mills. Mr. A. Rosling of Chelmsford, for the loan of gun-locks from his collection, from which our drawings were made. Mr. R. Morton-Nance has again been of the greatest assistance with our ships; Miss Churchill helped with information as to libraries, and Miss Courtney by a process of patient abstraction provided the information from Pepys.

We have gained very much from the following books, and recommend the same to such of our readers as desire fuller information on any of the subjects:

Church History—

History of the Cathedral Church of Wells. EDWARD A. FREEMAN. (Macmillan, 1870.)

Coaches—

History of Coaches. G. A. THRUPP. (Kerby & Endears, 1877.)

Dress—

Dress and Habits. JOSEPH STRUTT. 1799.

Furniture—

History of English Furniture. Macquoid. (Lawrence & Bullen.)

English Furniture and Decoration. G. M. Ellwood. (Batsford.)

Gardens—

The Formal Garden in England. Reginald Blomfield and F. Inigo Thomas. (Macmillan, 1892.)

Garden Craft in Europe. H. Inigo Triggs. (Batsford.)

Houses—

Homes of Other Days. Thomas Wright. (Triibner & Co.)

Early Renaissance Architecture in England—Growth of the English House — The English Home. J. A. Gotch. (Batsford.)

Later Renaissance Architecture in England. Belcher and Macartney. (Batsford.)

"Country Life," for its splendid illustrations of old work.

Ironwork—

J. Starkie Gardner. (Batsford, 1911.)

J. Starkie Gardner. (H.M. Stationery Office, 1914.)

Libraries—

The Care of Books. J. W. Clark. (Cambridge University Press.)

Musical Instruments—

A History of the Same. A. J. Hiprins and William Gibb. (Adam & Charles Black, 1888.)

Old English Instruments of Music. Francis W. Galpin. (Methuen.)

Schools—

The Schools of Mediæval England. A. F. Leach. (Methuen, 1915.)

The Old Grammar Schools. Foster Watson. (Cambridge University Press, 1916.)

Social Life—

English Children in the Olden Times. Elizabeth Godfrey.

Amusements of Old London. W. B. Boulton.

Traill's Social England. (Cassell.)

The Microcosm of London. R. Ackermann. 1811.

Londina Illustrata. Robert Wilkinson. 1819.

Douce's Illustrated Shakespeare.

Progresses and Pageants of Queen Elizabeth.

Sports—

Sports and Pastimes. Joseph Strutt. 1810.

Toys—

Toys of Other Days. Mrs. Neville Jackson.

"TUDOR" PERIOD OF DESIGN — SIXTEENTH CENTURY

Dates	Kings and Queens of England and France	Famous Men	Great Events	Principal Buildings
1500	Henry VII and *Louis XII*	Hans Holbein *b.* 1497—P. Benvenuto Cellini *b.*—S.		Layer Marney Towers, Essex, 1500-25
1501			Marriage of Arthur and Katherine of Arragon	East Barsham, Norfolk, 1501-15
1502			Marriage of Margaret and James IV of Scotland	
1503		Sir Thomas Wyatt *b.*		
1504		Grocyn—W.		
1505				
1506		Colet, Dean of St. Paul's		
1507				
1508				King's College Cambridge St. Paul's School founded
1509	Henry VIII, *m.* Katherine of Arragon; Anne Boleyn; Jane Seymour; Anne of Cleves; Katherine			

	Howard; Katherine Parr			
1510		Erasmus—W.		
1511		Sir Thomas More—W.	More writes *Utopia*	Westminster Abbey Henry VII's Chapel
1512				
1513		Cardinal Wolsey	Battle of Spurs, and Battle of Flodden	
1514			Wolsey made Archbishop	Hampton Court, 1514-40
1515	*Francis I*	Roger Ascharn *b.*—W.		
1516			Publication of Erasmus' translation of the Testament, and More's *Utopia*	Henry VII's tomb
1517				
1518		Palladio *b.*—A.		
1519		Martin Luther	Luther's Objections	
1520			Field of Cloth of Gold	Compton Winyates
1521			"Diet" at Worms	
1522			Luther publishes translation of Testament	

Dates	Kings and Queens of England and France	Famous Men	Great Events	Principal Buildings
1523				Sutton Place, Guildford, 1523-25
1524				
1525				Hengrave Hall, Suffolk, 1526-38
1526		John Calvin		
1527				
1528				
1529			Fall of Wolsey	Ford's Hospital, Coventry
1530			Death of Wolsey	
1531				
1532				
1533			Divorce of Katherine	
1534				
1535			Death of More Death of Erasmus Execution of Anne Boleyn	

1536		Robert Aske	Suppression of smaller Monasteries, 1536-40 Pilgrimage of Grace	
1537				
1538				
1539			Suppression of great Monasteries	
1540		Stephen Gardiner	Fall of Cromwell	Lacock Abbey, Wilts
1541				Berkharnsted School founded
1542		John Knox	War with Scotland Battle of Solway Moss	
1543			War with France	
1544		Cranmer		
1545			Confiscation of the Chantries	
1546				
1547	Edward VI and *Henry II*		Execution of Surrey	
1548				

Dates	Kings and Queens of England and France	Famous Men	Great Events	Principal Buildings
1549		Hugh Latimer		
1550		Isaac Oliver	Peace with France and Scotland	Sherboume School founded
1551				Shrewsbury School founded
1552		Sir W. Raleigh *b.* Edmund Spenser *b.*—Pt.		Bedford School founded
1553	Mary		Lady Jane Grey proclaimed Queen	
1554		Sir Philip Sidney *b.*—Pt.	Wyatt's Rebellion Execution of Lady Jane Grey	
1555		Cardinal Pole		
1556		Ridley		
1557				Repton School founded
1558	Elizabeth		Loss of Calais	
1559	*Francis II*			Morton Old Hall, Cheshire
1560	*Charles IX*			

1561	Recency of Catherine de Medici	Francis Bacon *b.*—W.	Mary Stuart returns to Scotland	
1562				
1563				
1564		William Shakespeare *b.*		
1565		Christopher Marlowe *b.*—Pt.	Mary Stuart marries Darnley	Highgate School founded
1566				
1567			Murder of Darnley Mary marries Bothwell	Longleaf, Wilts
1568			Mary imprisoned Escapes to England	Rugby School founded
1569			Rising in the North	
1570			Pope excommunicates Elizabeth	Middle Temple Hall
1571				Harrow School founded
1572		Inigo Jones *b.*—A.		Burghley House, Northants
1573		Ben Jonson *b.*—W.		
1574	*Henry III*			
1575				

Dates	Kings and Queens of England and France	Famous Men	Great Events	Principal Buildings
1576				Hardwick Hall
1577		Peter Paul Rubens *b.*—P.	Drake sails round the world	
1578				
1579				
1580		Franz Hats *b.*—P.		Montacute
1581				
1582				
1583				Barlboro' House, Derbyshire
1584				Uppingham School founded
1585				Doddington Hall, Lincolnshire
1586			English expedition to the Netherlands	
1587		Hawkins	Babington's Plot Execution of Mary, Queen of Scots	

1588		Drake	Arrival and defeat of the Spanish Armada	
1589	*Henry IV*	Sir Humphrey Gilbert	Publication of *Faerie Queene*	
1590		Sir Martin Frobisher		
1591		Robert Herrick *b.*—Pt.		
1592				
1593		Izaak Walton *b.*—W.		Trinity College, Cambridge Neville's Court
1594				
1595				
1596			Attack on Cadiz	
1597				
1598		Velasquez *b.* 1599—P.	Rebellion of Tyrone	Condover House, Shropshire
1599		Sir A. Van Dyck *b.*—P.	Essex goes to Ireland	Broughton Court, Oxon

A.=Architect P.=Painter Pt.=Poet S.=Sculptor W.=Writer

FIGURE 3 — *Horseman at the Field of the Cloth of Gold*

CHAPTER I

SIXTEENTH CENTURY

THE sixteenth century is of the greatest interest to us, because it marks the change from the Middle Ages to the modern world we now live in, and this change, though not heralded by conquest, was in reality a far greater one than that which followed the coming of the Normans in 1066. In Part I we said that the Conqueror was responsible for the introduction into England of a new set of ideas, and in the same way the sixteenth century marked a general change of spirit, which altered the whole outlook of the people and therefore the appearance of everyday things.

William's new ideas of 1066 were carefully grafted on to those of the Anglo-Saxons. He knit the country together by Feudalism. This, at its best, was something very good, because it was the acceptance of the principle of service. The faith of men was not disturbed, but rather strengthened, by the work of good men like Lanfranc and Anselm. Froude, the nineteenth-century historian, said the Churchmen ruled the State, and "they were allowed to rule because they deserved to rule, and in the fulness of reverence kings and nobles bent before a power which was nearer to God than their own." Things were done and made, land was held, and lives lived more in common than nowadays; to borrow was thriftless, to lend usury. The Gothic cathedral was the work, not of one man, but of many, and still remains as one of the finest conceptions of mankind. If Westminster Abbey is taken as the supreme example of Gothic architecture in England, then the years before 1338 can be taken as the best period of the Middle Ages; after that there is decline. In the time of the Lollards, as early as the fourteenth century, we see the beginning of the spirit of change, which culminated in the Renaissance. The Church was losing its hold on the people.

So towards the end of the Middle Ages people became restless, the old standards were being overthrown, and there did not seem any fit to take their place. In the old days men had worked together, and accepted the principle of service; for the latter the sixteenth century substituted that of competition. It was thought that if man worked against man, then everybody's wits would be sharpened, and the world go forward. The individual

begins to step out of the crowd and beckon to us.

FIGURE 4 — *Vagabonds, 1509*

Froude contrasts the difference between the two ideals in this way: "In these times of ours, well-regulated selfishness is the recognized rule of action—every one of us is expected to look out first for himself, and take care of his own interests. At the time I speak of, the Church ruled the State with the authority of a conscience, and self-interest, as a motive of action, was only named to be abhorred"—but this was written in 1867, and would not be so true now as it was then. If it were possible for a boy or girl, who reads this book, to meet a boy who went to the sixteenth-century school, illustrated on page 30, they would find they had a great deal in common, not only in the things they used, but what is more important, in the things they thought about. But if our readers could be taken back to the Eton that Henry VI founded, then the case would be reversed, and one boy would not understand the other at all; their outlook on life would be quite different.

It may help us to understand better the position of affairs at the beginning of the sixteenth century if we run through the principal events of the fifteenth. One talks of the threads of history; if the same were

of various colours, and woven on a loom, what a perplexing pattern would result about the time of the Wars of the Roses.

Henry IV persecuted the Lollards, who were followers of John Wycliffe, who died in 1384. Henry V (1413–1422) renewed the war with France (1415), which was to be responsible for so much trouble; perhaps it was to distract men's attention from the Lollard Rising of 1414. Henry died in 1422, when Henry VI came to the throne as an infant of only nine months. The war in France was carried on under the Duke of Bedford, and was successful, until Joan of Arc fanned into flame the patriotism of the French, and Charles VII was crowned at Rheims. Even though we burnt Joan, her work was accomplished, and from this time everything went wrong with the English, until by 1453 we had lost all our French possessions, with the solitary exception of Calais, and the Hundred Years' War came to an end.

The Jack Cade Rebellion of 1450 voiced the popular discontent, and was followed by the Wars of the Roses, between 1455–61.

The Earl of March became King Edward IV after winning the battle of Towton, and poor Henry VI was deposed and fled to Scotland with his wife and son. Of Edward IV's friendship with the King-Maker, and quarrel in 1467; of his going into hiding in Flanders; and poor Henry VI's final appearance for six months, 1470–71, we cannot now speak, though all these events must be considered in relation to the general discontent.

Edward IV returned in 1471, and again Henry was

imprisoned in the Tower, and soon after died, or was murdered.

Edward IV, after all these experiences, seems to have devoted the last years of his reign to encouraging trade and looking after the interests of the rising merchant class. It was this new middle class, which sprang into being while the Barons were indulging in suicidal strife, that was to prove so helpful to the Tudor monarchs later on.

Edward IV died in 1483, and his son Edward V was then only thirteen. He, with his brother the Duke of York, was murdered in the Tower at the instigation of Richard, Duke of Gloucester, who thus became Richard III. Shakespeare, in *Richard III*, Act iv, Scene iii, makes Tyrrel say:

> "The tyrannous and bloody act is done,
> The most arch deed of piteous massacre
> That ever yet this land was guilty of."

No good thing ever came to Richard after the murder of his nephews, and when Henry Tudor, Earl of Richmond, defeated and killed Richard III at Bosworth in 1485, the great majority of Englishmen hailed him with joy, and thought that better times were coming. It was all this anarchy, and misery, which had gone before, that made people willing to accept the despotic rule of the Tudors.

Henry VII had served an apprenticeship of poverty and knew the value of money; he was not to be tempted into wars abroad, unless he could make them pay, but

preferred to devote all his attention to home affairs.

Certainly when he died in 1509, he left England in an infinitely better position than when he came to the throne, and he had safely bridged the transitional period between the Middle Ages and the Renaissance.

Bacon said of the first Tudor king, that he deserved to rank with Louis XI of France and Ferdinand of Aragon as "the three magi of kings of these ages."

The marriages that he arranged were all designed with the view of consolidating the position of England. He married his daughter to James IV of Scotland, and his eldest son was betrothed to Katherine, the daughter of Ferdinand and Isabella of Spain. Their marriage in 1501 was to have disastrous consequences, for Arthur died after five months of married life, and Katherine married Arthur's brother, Henry VIII. A papal dispensation had to be obtained for this marriage, and was at the root of much of the trouble in Henry's VIII's time.

Now let us pass to a consideration of the everyday things in England in

FIGURE 5 — *Fforstaller and Regrator of Marketts and Feyres and Vitellars,*[1] *1509*

[1]Fforstaller was one who bought goods on the way to market; Regrator one who created a corner in goods in the market. A certain cure for profiteering.

the sixteenth century, and see what the people looked like.

The coloured plate, Figure 6, shows the costume of the time. In Part I we saw how the middle part of the fifteenth century was a period of great extravagance, and dress was made to distort rather than clothe the figure. Men's garments either trailed on the ground or were cut excessively short, head-dresses were monstrous, and shoes so long and pointed that they were fastened up to the knee. It is curious to notice how each period has its own type of design, and how this runs through everything made during that time. The detail of fifteenth-century architecture was reflected in the dress, and when the Renaissance came, the somewhat pointed forms of the Gothic period changed and became like the architecture, round and fuller in character.

Now in the reign of Edward IV this spirit of extravagance began to die out, and dress therefore became gradually simpler. This continued until the end of the reign of Henry VII, to which period belong the first two figures of our illustration, Figure 6. Notice the dress of the lady. The surcoat has quite disappeared, and her gown is simple. The bodice is cut square to show the white partelet at the neck, and fits the figure closely. The sleeves are full and the skirt is gathered into the waist with a jewelled belt. Under-sleeves were worn, probably attached separately. The high head-dress has given place to a flat kerchief-like covering. The man standing with this lady wears a flat velvet cap and a tunic and hose covered by a loose full gown with hanging sleeves.

FIGURE 6 — *Costume 16th Century*

17th-Century Costume, p. 101 18th-Century Costume, p. 171

Notice his shoes, which are simpler and more natural in shape than hitherto. In these two figures we have a good example of a style in its intermediate stage, before it has had time to become exaggerated, and so spoilt.

The second lady belongs to the next reign, that of Henry VIII. Her bodice is stiffened, also the skirt, which is open in the front to show a richly embroidered kirtle. Her hanging sleeves are fastened back so that the beautiful brocaded lining is displayed. The under-sleeves are slit from elbow to wrist and puffed with lawn. For the first time we see ruffles at the wrist. The kerchief has been altered and the ends are caught up on to the top, forming a three-cornered head-dress.

The interchange of courtesies between Henry VIII and the French Court, led to a great influx of French fashions, and men's dress became extremely rich and heavy. Every garment worn by the second man in this illustration is wonderfully slashed, laced, and embroidered. The outer coat is of velvet or heavy silk, and is lined with fur; the short breeches or trunks hidden by his doublet are of the same material. The sleeves are bolstered and slashed. The doublet or inner coat is also richly trimmed, and though in this illustration it is closed, it was often opened to display a richly embroidered shirt or French chemay beneath. The slashed shoes are very broad. The flat velvet cap is plumed, and the gentleman's hair is closely cut, following the French fashion rigorously enforced at the court of Henry VIII.

The third couple belong to the reign of Queen Elizabeth. Dresses were slowly becoming stiffer, more ungainly, and more covered with ornament, until the climax came in the shape of the monstrous wheeled farthingale, which came into being towards the latter half of Elizabeth's reign, and lasted well on into the reign of James I. This farthingale consisted of a very full gathered skirt which was stretched out over a large hoop round the hips, falling from that, straight to the ground—a very ungainly and ugly fashion. Bodices were stiff and peaked, and amongst wealthy women embroidered with gold and jewels to an extraordinary degree (see Figure 6). Ruffs are of Spanish origin. They began as cambric collars (notice the second man's costume), and became larger and more pleated and wired, until similar to those on the third couple in the picture; these, however, are very moderate, both in shape and size. Special sticks were used to plait these ruffs, called pokesticks. An alternative fashion to this was the wearing of large fan-like collars, made in lawn or cambric, these materials being first brought to England in this reign. These fan-shaped collars reached immense proportions, sometimes two or three layers of cambric being used, each wired to stand stiffly up and away from the head. An example is shown on the ladies in the hall (Figure 31).

An interesting little account of Queen Elizabeth's clothing as a child, is given in a letter from Lady Bryan, found amongst State papers of the period. After Anne Boleyn's disgrace and death, the Princess Elizabeth was put under the care of Lady Bryan, and was apparently

Figure 7 — *A Portrait of Queen Elizabeth*

rather neglected by her father, Henry VIII, and those at Court, for Lady Bryan writes, asking for clothing for the little girl. She says: "She (Elizabeth) hath neither gown, nor kirtle, nor peticoat, nor no manner of linen, nor foresmocks (pinafores), nor kerchiefs, nor rails (night-dress), nor body stitchets (corsets), nor handkerchiefs, nor sleeves, nor mufflers, nor biggens (gaiters or soft boots)." We must remember that children wore just the same clothing as their elders, so that the inventory of a child's needs, would be nearly identical with that of a grown-up person. Many tales could be told of Elizabeth's gowns when she was a Queen, and if she lacked clothes in her youth she certainly made up for it in later years.

An account of the dress that Mary Queen of Scots wore to her execution, may be found interesting, perhaps, to girls:

"Then did she apparel herself after this manner, in borrowed hair, having on her head a dressing of lawn edged with bone lace and above that a vail (veil) of the same, bowed out with weir (wire), and her cuffs suitable; and about her neck, a pomander chain and an Agnus Dei hanging at a black ribband, a crucifix in her hand, a pair of beads at her girdle with a golden cross at the end. Her uppermost gown was of black satin, printed, training upon the ground, with long hanging sleeves trimmed with akorn buttons of jet and pearl, the sleeves over her arms being cut, to give sight to a pair of purple velvet underneath; her kirtle, as her gown, was of black printed satin: her bodice of crimson satin unlaced in the back, the skirt being of crimson velvet:

her stockings of worsted, watchet, clocked, and edged at the top with silver, and under them a pair of white: her shoes of Spanish leather with the rough side outward."

The gown spoken of here would be a garment often worn at this time, and sometimes called a mandeville. One can still be seen at South Kensington Museum. It was a long mantle or tunic open and unfastened in the front, with long unused sleeves, the arm coming through an opening by the shoulder.

To return, though, to our illustration. The third lady wears a feathered hat, and under it the small French hood brought into fashion by Anne of Cleves, and still worn. The hair was as a rule elaborately curled and dressed high, and was often covered with a jewelled caul or net. Many laws were in force regarding dress, and at this time citizens' wives were obliged to wear white knitted caps of woollen yarn, unless their husbands could prove themselves to be gentlemen by descent. In the reign of Queen Mary, all London apprentices wore blue gowns in winter and blue cloaks in summer, with breeches of white broadcloth and flat caps. Servants might not wear their gowns longer than to the calf of the leg.

The third man in our illustration wears a peaked doublet, of the same shape as that worn by the lady. It is, like that of his companion, elaborately ornamented, and the sleeves are padded. He wears trunks, which are the very short stuffed breeches, trunk hose which reach to above the knee, and hose or stockings. These trunk hose are the beginning of the breeches of later days, and mark

the end of the long chausses of mediæval times. A later type of Elizabethan dress will be seen in the illustration of the hall, Figure 31, where some of the men wear no trunks, but trunk hose and hose, the former padded until they resemble bolsters. Later still, the padding was omitted, but the fullness retained, and they were then called galligaskins, gradually becoming narrower until they developed into the full breeches worn by the Cavaliers. Short cloaks to the hip were largely in use, and were often made of perfumed leather. Notice also that the gentleman's shoes have heels, and more nearly approach to modern ones than any before.

Having gained some idea of the appearance of sixteenth-century men or women, we will now consider their doings. We said in the introduction that even the appearance of everyday things was altered, and this was not to satisfy capricious fancy, but because the life of the time was altered, and the things used, reflected this.

In the fifteenth-century chart we noted how the Turks captured Constantinople in 1453; one result of this was that scholars from that city, where the Greek tradition had never wholly died away, fled to other parts of Europe. In Italy they formed a school of learning which became interested in Greek literature. Caxton started printing at Westminster in 1476, and this helped to spread here what was called the Revival of Learning. Grocyn, a Fellow of New College, gave Greek lectures at Oxford. It is very difficult for us to understand now, how wonderful these must have seemed to people knowing only mediæval literature; perhaps boys and girls can judge a little by remembering their first impression

FIGURE 8 — *A Renaissance Doorway*

of say, "The Frogs," by Aristophanes. The difference is much like the two sorts of type used for printing. The former is black letter, very decorative to look at but difficult to read; the latter, expressed by Greek and Roman characters, clear and simple.

Erasmus, born in 1467, was first a monk, but obtained release from his vows from Julius II. He came to England in 1497 and met Sir Thomas More and Dean Colet. The influence of these men was to be

tremendous, and they were all very learned, sincere, and good. Erasmus said: "I have given up my whole soul to Greek learning, and as soon as I get any money I shall buy Greek books—and then I shall buy some clothes." To Colet and Erasmus, Greek meant that they could study the Gospels from the original sources. We must remember that though these men wished to reform the Church, they had no desire to break away from its teaching; the form the Reformation took in the end was repugnant to them, and Sir Thomas More laid down his life rather than surrender his principles.

There is an interesting account of a visit paid by Erasmus and Colet to Becket's tomb at Canterbury. They saw a crowd of pilgrims moved to ecstasy at the sight of a handkerchief that had belonged to the saint, which the monk in charge allowed the people to kiss. Erasmus scoffed, that even if genuine it only served for the saint to wipe his nose upon, and he and Colet offended the custodian by saying so. Later, Erasmus was to write: "We kiss the old shoes of the saints, but we never read their works." He also wrote a book of Pilgrimages to Saint Mary of Walsingham, and Saint Thomas of Canterbury, and in this we hear that "King Henry VIII, in his second year, shortly after Christmas, between the Twelfth-day and the Queen's churching, rode here; and in the said year, May 14, six shillings and eightpence was paid to Mr. Garneys for the King's offering." Queen Katherine wrote to Henry, who was busy in France, telling him of her "Red Cross" work and the victory at Flodden, and said: "And now goo to our Lady at Walsingham, that I promised soo long agoo to see." This is all of

FIGURE 9 — *An Apprentice going to draw water, 1572*

interest, when we remember that Henry was declared Defender of the Faith by the Pope himself, and that a few short years after, his outlook had entirely changed, and his commissioners despoiled the monasteries and broke down the shrines. It was Luther's action which gave rise to this. Born in 1483, he went to Rome as a young man, and fled away, saying, "Let all who would lead a holy life depart from Rome." In 1517, when Luther was 35, he left the monastery at Erfurt and went to Wittenberg. The Pope at this time was in need of money, and sent people all over Europe to sell dispensations, which meant that by paying money the faithful could indulge in forbidden pleasures. The Pope's agent, Tetzel, went to Wittenberg, and Luther nailed his protest on the church door there, saying that the Pope's indulgences could not take away sin. Luther was commanded to go to Rome, but declined; a Cardinal Legate was sent to Augsburg, and Luther had to appear before him; he went there, and the Legate asked Luther to recant, and on his refusal, he was excommunicated. The Pope issued a second Bull, which Luther burned in the square at Wittenberg in 1521; called upon to defend himself at Worms, he did with so much success that he went free, and the Reformation became a fact. Erasmus was rendered miserable by standing between the two

extreme parties; like More and Colet, he realized that the Church needed reformation, but hated the methods by which it was accomplished.

All this was to have the most tremendous effect on life and things. Had Henry VIII maintained the promise of his youth, without the excuse of having married his brother's wife by papal dispensation, much of the ugliness might have been avoided. The happenings of his reign led to the fires of Smithfield in Mary's time. The people who fled from England then, came under the influence of Calvin, and when they returned in Elizabeth's reign were known as the Marian Exiles. They were dour, hard, and intolerant, though very able, and by a chain of circumstance we cannot elaborate here can be connected with those Pilgrim Fathers who sailed away in the *Mayflower* in 1620.

We can now leave history a little, and turn again to things. When we were writing Part I it occurred to us that one of the first things of importance which must be described was the ship; because with its aid William gained possession of the Narrow Seas, and was so enabled to defeat Harold at the battle of Hastings. It was an early illustration of what is meant by Sea Power. In Part II we must do much the same, and give early consideration to the Navy because with its aid, in the sixteenth century, we maintained our hold on the Channel, and defeated the Armada. Had it not done so, then all the things we are going to illustrate would have been cut to a different pattern. However, this is not a real history book, so boys and girls who want to know what "English Seamen of the Sixteenth Century" were

like, should read the splendid book by Froude which bears this title.

We can only give an outline. Columbus discovered America in 1492, and Spain benefited by this to an extraordinary extent. Ferdinand had laid solid foundations for her power, and on these an empire was built which stretched across to the New World. The Spaniard ruled the seas, though challenged by us, and continued so to do until in 1588 came the great trial of strength, and the Armada was defeated. We were enabled to do this because we had fine seamen and ships. It will be interesting to see how this came about. All the nations had been stimulated by the discovery of America, and fabulous tales were told of the wealth to be obtained there. The Revival of Learning led to an intense interest and curiosity in other people's doings; a spirit of adventure was in the air. Wise old Henry VII realized all this, and the necessity for being up and doing. The first English expedition to America sailed in 1497, under John Cabot. Henry built the *Regent,* and the *Sovereign,* both larger and more powerful than any ships which had gone before. *The Great Harry,* launched in 1514, was the wonder of her day, and Henry VIII, continuing the good work of his father, can probably be regarded as the founder of the Navy. Before this, ships had been provided by the Cinque Ports. He greatly encouraged the seamen of his time, and William Hawkins sailed under his flag to Guinea; later, in Elizabeth's time, his son Sir John Hawkins engaged in the slave trade, and opened the route to the West Indies. In 1577 Drake sailed out of Plymouth Sound in the *Pelican,* of only

120 tons, the *Elizabeth,* of eighty tons, and two sloops, of fifty and thirty tons. He sailed clean round the world, and frightened the Spaniards out of their wits, because they saw that presently a nation which could produce such sailors would challenge them, and that it meant a fight. This was the training which had gone before the Armada, and produced the men and the ships.

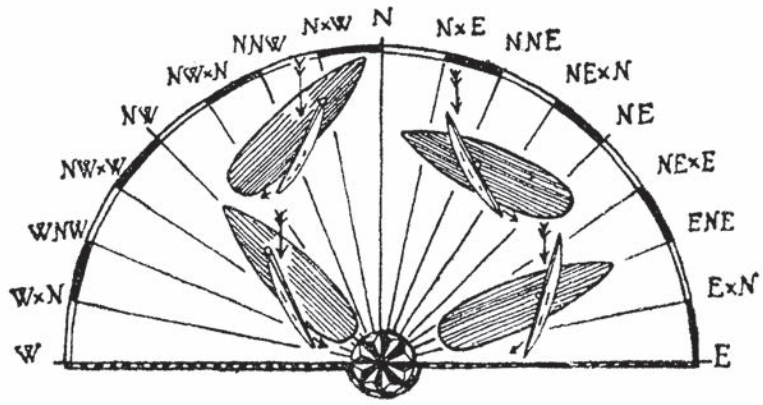

FIGURE 10 — *Sailing Diagram*

In Part I we saw how the Crusaders, going into the Eastern seas, were struck by the greater development in shipbuilding they found there, and the northern men adopted the lateen, or leg-of-mutton sail, as part of their rig in the fifteenth century. The reason for their doing so was that it enabled them to sail a little closer to the wind, and made it easier to work their ships. Take the diagram, Figure 10. To the right hand is shown a boat rigged with one square sail; the wind is due N, and the boat is shown as sailing to within six points of the wind. This means she is six points by the compass off due N, the direction in which it is wished to progress.

The reason for this is that it was not possible to brace the yards back any flatter because of the shrouds and back stays; and the angle of the yard to the hull is very important, because progress is made by sliding along from under the pressure of the wind on the sail, and the yard fixes the set of the sail. When the boat goes about on the other tack, she must needs be carried round into the wind by momentum, and during this time the yards have to be braced to the opposite angle. The square sail does not help, because it cannot get her any nearer to the wind; so the boat might be prevented from getting round by a head sea, and fall off, and then must needs try again. It is obvious, then, that if she has a lateen sail in addition, which can be set flatter, as shown in the diagram on the left-hand side, the boat can be kept in the wind when going about, for a longer period, and so have less space in which to depend on momentum only.

The right-hand side of the diagram represents the best that a medieval boat fitted only with square sails could do. She was at her *best* with the wind right aft. The left-hand side of the diagram illustrates a cutter or hoy rig, which is fore and aft and descended from the lateen. Here one is not hampered by yards and shrouds, and the boat can get to within four points of the wind. But the fore and aft was at its *worst* with the wind due aft; a combination of the two rigs was what the old men aimed at. They did not at once develop the lateen into triangular head-sails, stay-sails, and spanker; this was only done gradually, as we shall see by the illustrations. What they did do in the fifteenth and sixteenth centuries was to adapt the lateen to the mizzen and Bonaventure

mizzen, and the idea of this must have been to enable them to change over from one tack to the other more readily; it could hardly have been to lay their ships closer to the wind, because the hulls were not high enough in the bows to make the attempt desirable.

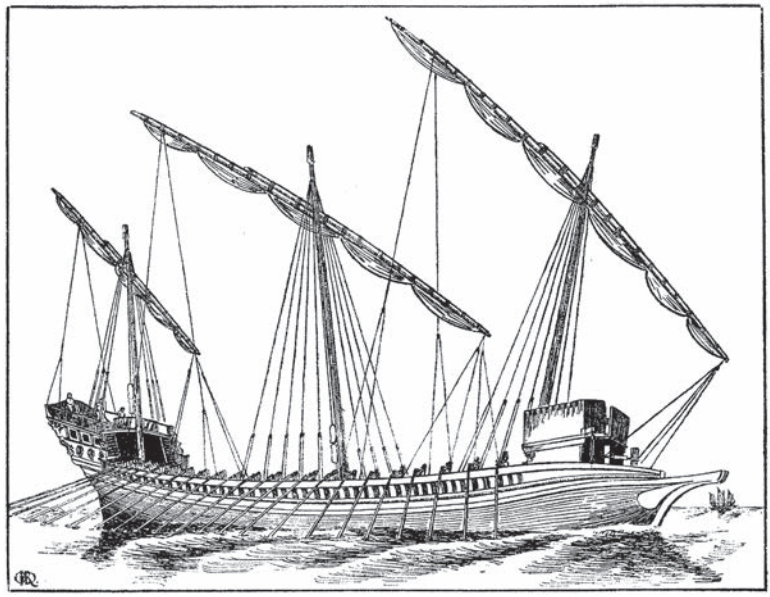

FIGURE 11 — *A Mediterranean Galley*

Galleon, p. 24 *Ark Royal*, p. 25 17th-Century Ship, p. 107
18th-Century Ship, p. 175 Clipper, p. 177

Figure 11 is of a Mediterranean galley, and has been drawn from a model at the Science Museum at South Kensington, which is supposed to have belonged to the Knights of Malta. Though later in date than the sixteenth century, it can be taken as typical of the Eastern galley, which influenced the design of the Elizabethan galleons. Here it should be explained that galleon meant a man-of-war; gallease was a smaller boat, like the frigate later on. So far as the galley illustrated is concerned, it has

the beak head, used for ramming, and the forecastle. Then the main deck, with twenty-two long sweeps each side for use in calm weather; these were manned by slaves, who sat on benches several to each sweep. Up and down the deck a raised gangway ran between the benches, from whence the overseers could wield their whips against any slave not pulling his weight.

In *Westward Ho!* Salvation Yeo is made to say, when telling his experiences to Sir Richard Grenville and Amyas Leigh: "I must have two hundred stripes in the public place, and then go to the galleys for seven years. And there, gentlemen, ofttimes I thought that it had been better for me to have been burned at once and for all: but you know as well as I, what a floating hell of heat and cold, hunger and thirst, stripes and toil, is every one of those accursed craft."

Now the build of the hull of the galley influenced ship design for a long time, as we shall see, and we have already discussed the influence of the lateen or leg-of-mutton sails which are shown furled on the foremast, mainmast, and mizzen.

The galley's length is given as 165 feet, breadth 22 feet. The next illustration (Figure 12) is of an Elizabethan galleon with a beak head closely resembling the galley, forecastle, and high poop. The amusing little turrets, and the ornament, show how closely related the architecture of the sea was to that of the land. The open stern galley is a new feature. So far as rig is concerned, we now have a spritsail on the bowsprit. The foremast and mainmast were square rigged, and the main interest is in the lateen sails on the mizzen and Bonaventure

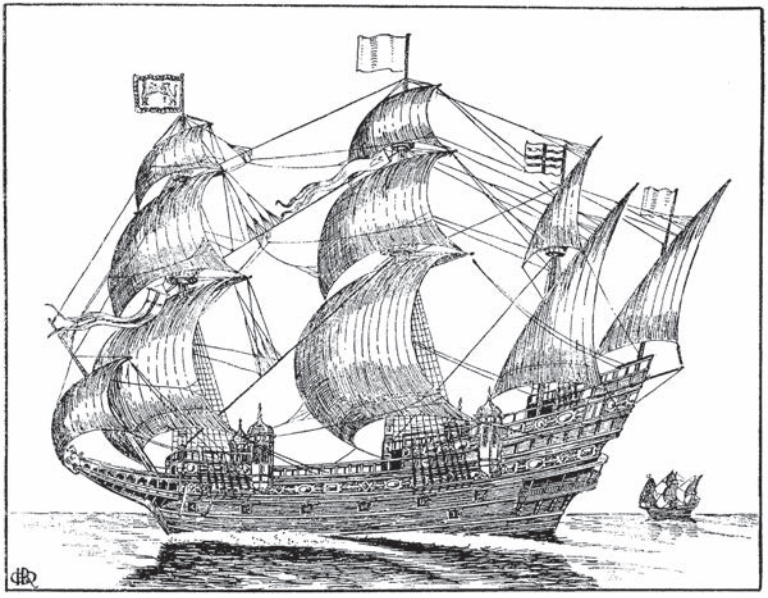

FIGURE 12 — *An Elizabethan Galleon*

Galley, p. 22 *Ark Royal*, p. 25 17th-Century Ship, p. 107
18th-Century Ship, p. 175 Clipper, p. 177

mizzen. Nettings were used over the waist of the ship as a defence against boarders. Sometimes the ends of the bowsprit, and yards, were provided with hooks to catch in and cut the enemy's rigging when at close quarters. The sails are shown with detachable bonnets laced on, which could be removed instead of reefing. It was at this period that top masts were arranged so that they could be lowered.

Figure 13 is of the *Ark Royal,* drawn from a print at the British Musuem. This fine boat was built for Sir Walter Raleigh in 1587, but was sold to Queen Elizabeth for £5000. She was the flagship of the fleet which defeated the Armada, and as such, entitled to our respectful consideration. Her tonnage was 800,

and crew 400; in 1608 she was rebuilt and named the *Anne Royal.* Froude gives us a picture of the memorable council of war which was held in the main cabin of the *Ark,* on Sunday afternoon, August 8, 1588. The Armada had been chased up Channel, and if left undisturbed would have recovered and been ready for Parma and his troops at Dunkirk, so "Howard, Drake, Seymour, Hawkins, Martin Frobisher, and two or three others met to consult, knowing that on them at that moment were depending the liberties of England." How they decided on fire ships, and the effect of these on the Spaniards' nerves, is matter for abler pens than we possess; our main concern is to show something of the appearance of the *Ark.*

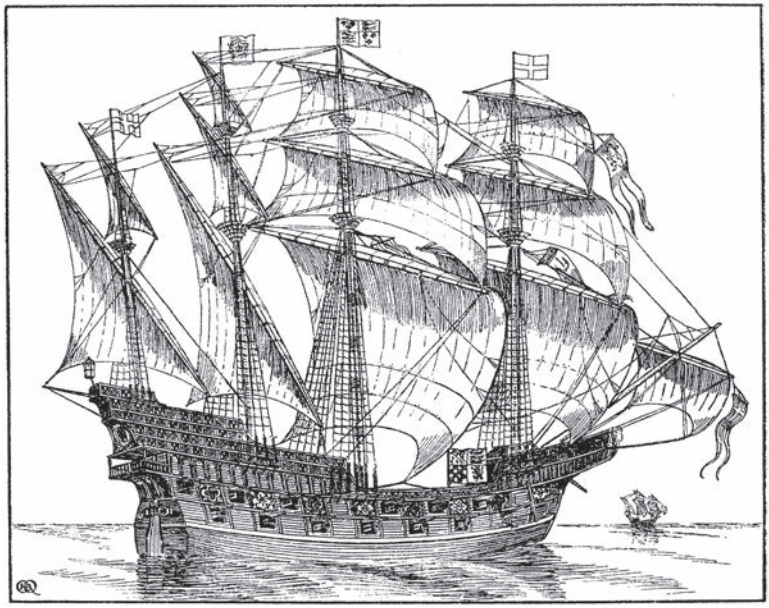

FIGURE 13 — *The Ark Royal*

Galley, p. 22 Galleon, p. 24 17th-Century Ship, p. 107
18th-Century Ship, p. 175 Clipper, p. 177