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Exemplars of Tudor architecture

Hunt, T.F.

London, 1830

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Section V. Furniture, Etc.

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SECTION V.

Furniture, &c.

——————" My house
Is richly furnished with plate and gold;
Basons and ewers:
My hangings all of Tyrian tapestry:
In ivory coffers I have stuffed my crowns;
In cypress chests my arras, counterpoints,
Costly apparel, tents, and canopies,
Fine linen, Turkey cushions boss'd with pearl,
Valence of Venice gold in needlework,
Pewter and brass, and all things that belong
To houses or housekeeping."—*Taming the Shrew*, Act II. Scene 1.

ANTERIOR to the Tudors, household furniture was in general of a rude, substantial character,—the tables formed of boards on trestles, the seats of massy oak benches* or stools, and the floors strewed with straw.†

* " An halle for an hygh kyng, an household to holden,
With brod bordes abouten, ybenched wel clene."—*Plowman's Crede.*

† " Whan a chambre a fire is, or an hall,
Wel more nede is, it sodainly rescowe,
Than to disputen and ask among us all
How the candle in the strawe is fall."

CHAUCER's *Troilus and Cressida.*

Fitz-Stephens, the historian and secretary of Thomas à Becket, mentions, among other particulars, that his apartments were every day in winter covered with clean straw or hay, and

The higher orders had, nevertheless, many costly and splendid articles; for we find, in the old testamentary records, bequests of embroidered beds of satin and gold, velvet and gold, tapestry hangings for walls, and magnificent plate; but the greater part of these were of foreign fabrication.*

The civil wars, and their consequent restrictive acts, were not more fatal to architecture than to the progress of other useful arts; and England was, at their termination, still constrained for a while to be indebted, as she had been through the reigns of Henry IV. and Henry V., Edward IV. and Henry VI., to Venice, Genoa, and Florence, not only for articles of luxury, but for almost the whole of her manufactured goods. Hence it appears, that during those periods the same style of furniture pervaded the greater part, if not the whole, of Europe.

The invitation and encouragement held out to foreigners of all nations by Henry VII. and Henry VIII., and the protection afforded them against religious persecutions by Elizabeth, laid the foundation of that glorious pre-eminence at which our manufactures afterwards arrived.

in summer with green rushes or boughs; lest the gentlemen who paid court to him, and who could not, by reason of their great number, find a place at table, should soil their fine clothes by sitting on the floor.—HUME.

"John Baldwin held the manor of Oterasfee in Aylesbury of the king in soccage, by the service of finding litter for the king's bed, viz. in summer, grass or herbe; and in winter, straw, thrice in the year if the king should come thrice in the year to Aylesbury."—MADOX, *Bar. Anglica*, p. 247.

* In 1455 a petition was presented to parliament by a company of women in London, called Silk-women, representing that the Lombards and other Italians imported such quantities of silk thread, that they were in danger of being reduced to poverty.—HENRY, vol. x. p. 188.

And in 1483 another petition was sent to parliament, praying for a prohibition against the importation of cupboards, tongs, fire-forks, stock-locks, keys, hinges, and garnets, painted glass, &c.—*Ibid.* p. 250.

"To the wheels and gibbets of the Duke d'Alva," says Andrews, "England is indebted for the improvement of her manufactures: scared by his inhumanity, the Flemish artisans fled hither in shoals, and were received by Elizabeth with humanity and hospitality."

By these men, on their various tastes, was formed that style of household furniture which is at this time again so highly esteemed, and sought to be revived. But the revivers appear to be more deficient in discernment than even those who, from Walpole's time, have been labouring to renew the architecture of the same era under the name of "*Gothic.*" Their common fault is, in not distinguishing what was devoted to the service of God from that which was devised for the accommodation of man. Church and house architecture* were not so dissimilar in character as church and house furniture. Making, therefore, dining-room seats diminutives of cathedral stalls, crenellating footstools, and machicolating bedsteads, as is now the practice, are still more glaring incongruities than mingling ecclesiastical with domestic features in the construction of one edifice.

A rational principle of utility pervaded the works of the old artisans; and although some articles were carved in panels, with groups from sacred history, enriched with representations of shrines, altars, &c., the pieces themselves bore no resemblance in shape to the forms of buildings. Portable buttresses and pinnacles, which we now see applied to light

* "The taste of all these stately mansions (houses of the 16th century) was that style which intervened between Gothic and Grecian architecture; or which was, perhaps, the style that had been invented for the houses of the nobility when they first ventured, on the settlement of the kingdom after the termination of the quarrel between the *Roses*, to abandon their fortified dungeons, and consult convenience and magnificence: for I am persuaded, that what we call Gothic architecture was confined solely to religious buildings, and never entered into the decorations of private houses."—WALPOLE'S *Anecdotes of Painting*.

chairs and other movables, were too absurd to enter their imaginations; and the obvious inconvenience of crockets and points at every angle, as well as the risk of destruction to female habiliments, then costly and gorgeous,* would at once have struck these sagacious workmen.

The balance in point of number and commodiousness is certainly in favour of modern furniture; but the splendour of our beds, hangings, and plate, is much inferior to that of earlier periods. Carved and inlaid bedsteads, with hangings of cloth of gold, paled with white damask and black velvet, and embroidered with heraldic badges; blue velvet powdered with silver lions; black satin, with gold roses and escutcheons of arms; tapestry of cloths of gold and silver for hanging on the walls; gold plate enamelled with precious stones; and cloths of gold for covering tables,—must have exceeded in magnificence any idea we can form of their effect: yet such was the furniture of the nobility and others of those times.

On the other hand, the comfort of a carpet under the feet was seldom felt, and the luxury of a fork wholly unknown, in Elizabeth's reign: rushes commonly supplied the place of the former, and the fingers were the invariable substitutes for the latter.

The circumstances under which furniture, plate, utensils, jewels, and apparel, devolved upon generation after generation, is in some degree proof of such articles being confined to persons of the higher ranks; and that, even among those, they were not numerous. But there was another and more powerful reason for the disposal of "movables" by bequest. "The influence of the clergy in point of property was prodigious. When their own interest or the superstition of mankind failed of producing this effect," (says the historian, treating of their various

* See Illustrations, Section VI.

modes of acquiring the goods of persons who died without disposing of them), " they had influence enough to call in the aid of the law. Whoever died intestate, was presumed to have destined his movables to pious uses. The church took possession of them. The children, the wife, the creditors of the deceased, were often excluded from any share in what was esteemed a sacred property. As men are apt to trust to the continuance of life with foolish confidence, and childishly shun every thing that bids them think of their mortality, many die without settling their affairs. And the bold usurpation of the ecclesiastics in this case, of which there are frequent vestiges in our laws, though none in our historians, may be reckoned among the most plentiful sources of the wealth of the church."*

In a work of general observations, like this Volume, the gradual increase of conveniencies and luxuries cannot be traced through all its ramifications. We therefore pass at once to the time of Elizabeth, when the inferior classes of Englishmen began to enjoy such comforts; but which were not then so general as to render their possession otherwise than remarkable. Notices of the several articles, under distinct heads, will, however, extend through the whole period during which the sceptre of this realm was swayed by the Tudors.

" The furniture of our houses," says Harrison, " exceedeth, and is growne in a maner euen to passing delicacie: and herein I doo not speake of the nobilitie and gentrie onlie, but likewise of the lowest sort in most places of our south countrie, that have anie thing at all to take to. Certes, in noblemen's houses it is not rare to see abundance of arras, rich hangings of tapestrie, siluer vessell, and so much other plate as may furnish sundrie cupbords, to the sum oftimes of a thousand or

* Robertson.

two thousand pounds at the least: whereby the value of this, and their other stuffe, dooth growe to be almost inestimable. Likewise, in the houses of knights, gentlemen, merchantmen, and some other wealthie citizens, it is not geson to behold generallie their prouision of tapestrie. Turkie work, pewter, brass, fine linen, and thereto costlie cupboards of plate, worth five or six hundred, or a thousand pounds, to be deemed by estimation. But as herein all these sorts doo far exceed their elders and predecessors, and in neatnesse and curiositie the merchant all other; so in time past the costlie furniture staied there, whereas now it is descended yet lower, euen unto the inferior artificers and manie farmers, who, by virtue of their old, and not of their new leases,* haue, for the most part, learned to garnish their cupboards with plate, their ioined beds with tapestrie and silk hangings, and their tables with carpets and fine naperie,† wherby the wealth of our countrie, (God be praised therefore, and giue vs grace to imploie it well), dooth infinitelie appeare. Neither doo I speake this in reproch of anie man, God is my iudge, but

* Latimer's well-known sermon in 1549, the first he preached before Edward VI., contains a curious picture of a farmer's means anterior to that time. "My father was a yoman, and had no landes of hys owne, onely he had a farme of iij. or iiij. pound by yeare at the uttermost, and hereupon he tilled so muche as kept halfe a dossen men. He had walke for an hundred sheepe, and my mother milked xxx. kyne. He was able, and did finde the king a harnesse, with himselfe and his horse, while he came to the place that he should receiyve the kinge's wages. I can remember that I buckled his harnesse, when he went unto Blackheath fielde. He kept me to schole. He married my sisters wyth five pound or xx. nobles a peece. He kept hospitality for his poore neighboures. And some almes he gave to the poore, and all thys did he of the sayde farme. Where he that nowe hath it, payeth xvj. pound by yeare or more, and is not able to do any thinge for hys prince, for hymselfe, or for hys children, or geve a cup of drinke to the poore."

† The goodman of the house sat at the upper end of the board, "with a fayre napkyn layde before him on the table, lyke a master."—*Hist. of John Winchcomb.*

to shew that I doo reioice rather, to see how God hath blessed vs with his good gifts; and whilst I behold how that in a time wherein all things are growen to most excessiue prices, and what commonlie so euer is to be had, is dailie plucked from the commonalitie by such as look into eurie trade, we do yet finde the meanes to atchiue such furniture as heretofore hath beene vnpossible."

He proceeds, speaking (in the persons of some old men then dwelling in his village) of the amendment of lodging: " our fathers, (yea we ourselues also), haue lien full oft vpon straw pallets, on rough mats couered onlie with a sheet, vnder couerlets made of dogswain or hopharlots, (I vse their owne terms), and a good round log under their heads, insteed of a bolster or pillow. If it were so that our fathers, or the goodman of the house, had, within seuen yeares after his marriage, purchased a mattress or flockebed, and thereto a sacke of chaff to rest his head vpon, he thought himselfe to be as well lodged as the lorde of the towne, that, peradventure, laie seldome in a bed of downe or whole fethers; so well were they contented, and with such base kind of furniture: which is also not verie much amended as yet in some parts of Bedfordshire, and elsewhere further off from our southerne parts. Pillowes (say they) were thought meet onelie for women in childbed. As for seruants, if they had anie sheet aboue them, it was well, for seldome had they anie vnder their bodies, to keepe them from the pricking straws that ran oft through the canuas of the pallet, and rased their hardened hides."

The next remarkable thing, he adds, " is the exchange of vessell, as of treene platters into pewter, and wooden spoones into siluer or tin; for so common were all sorts of treene stuffe in old time, that a man should hardly find four peeces of pewter, (of which one was, peraduenture, a salt), in a good farmer's house. Whereas in my time, although per-

aduenture foure pounds of old rent be improved to fortie, fiftie, or an hundred pounds, yet will the farmer thinke his gaines verie small toward the end of his terme, if he have not six or seuen years' rent lieing by him, therewith to purchase a new lease, beside a fair garnish of pewter on his cupboard, with so much more of od vessell going about the house, three or foure fether beds, so manie couerlids and carpets of tapistrie, a siluer salt, a bowle for wine (if not an whole neast), and a dozzen of spoones to furnish up a sute."

After so perspicuous a general view by an eye-witness, distinguished for the accuracy of his observation, and for his veracity, it remains to consider the subjects under their several heads, beginning with that one which appertains directly to architecture; and without which, in those days, the decorations of rooms were not complete.

Tapestry or **Arras**, commonly described as "Hangings," enriched the walls of superior apartments from very early times. The most ancient tapestry now existing is preserved in the church of Bayeux in Normandy, and exhibits an entire series of the circumstances attending William the Conqueror's descent on England.

The arras was loosely hung on projecting frames, by tenter-hooks, against the walls — which were sometimes not even plastered — covering the whole surface from the floor to the ceiling; and was, like most other furniture, removable from one residence of its owner to another.* A servant of the house, appointed for the purpose, and called the UPHOLDER, superintended these matters. There are yet in the king's household six yeomen of the guard, called "yeomen hangers," whose duty is to

* The number of carts employed in removing the furniture, &c. of the Earl of Northumberland, were seventeen, besides "my lord's chariot," and a waggon for the heavy part of the chapel furniture.—*Northumberland Household-Book*, see Illust.

attend the king in all his progresses or removals with his hangings, tents, &c. There are also two "yeomen bed-goers," who, on such occasions, have the charge of His Majesty's beds.*

Shakspeare makes constant allusion to ARRAS, both to its splendour, and as affording ready means of concealment:

"Her bed-chamber was hanged
With *tapestry* of silk and silver; the story
Proud Cleopatra, when she met her Roman.
A piece of work
So bravely done, so rich, that it did strive
In workmanship and value."—*Cymbeline*, Act II. Scene 4.

"My lord, he's going to his mother's closet;
Behind the *arras* I'll convey myself."—*Hamlet*, Act III. Scene 3.

"Stand thou
Within the *arras*; when I strike my foot
Upon the bosom of the ground, rush forth
And bind the boy which you find with me
Fast to the *chair*."—*King John*, Act IV. Scene 1.

"Being entertained for a perfumer, as I was smoaking a musty room,† comes me the prince and Claudio, hand in hand, in sad conference: I whipt me behind the *arras*; and there heard."—*Much Ado about Nothing*, Act I. Scene 3.

* See Illustrations.

† When there were so few fires in houses, and their walls hung with cloths, it was found necessary frequently to air them by fumigation, which was done by burning spices and other aromatic substances. All the inventories contain "perfuming-pans."

There was anciently another mode of perfuming apartments, which, possibly, had not at that time fallen entirely into disuse.

"Whan you are layd in bed so softe,
A cage of golde shall hange alofte

Dr. Johnson thought Shakspeare had outstepped probability in supposing Falstaff to sleep behind the hangings, on account of his bulk.* But if we bear in mind that the arras sometimes extended from one extremity of the room to the other, covering doors and other recesses—which were not unfrequent, and of considerable size—we can see no reason to doubt his accuracy. Sir James Melvill was introduced to a private gallery to hear Queen Elizabeth play on the virginals; "after I had hearkened awhile," said he, "I put aside the *tapestry* that hung before the chamber door."† And at an interview between Queen Mary and Elizabeth, Philip of Spain was hidden behind the tapestry.‡

The most costly materials were employed in the fabrication of the best sorts of hangings. Henry the Eighth's apartment at Calais, whither he was accompanied from Bologne by Francis I., in 1520, was hung with cloth of gold, adorned with precious stones and pearls. In the old inventories, cloth of gold, and cloth of silver, and embroidery, frequently occur, as well as cloth of silk and gold mixed, called baudkin.§

Wythe longe peper fayre brenynge,
And clothes that be swete smellynge."—*Squire of Low Degree.*

"And burn sweet wood to make the lodging sweet."—*Taming the Shrew, Induction*, Scene 1.

Perfumed powder was also in use for clothes. In one of Queen Elizabeth's wardrobe accounts, is a charge "for 6lb. of sweet powder used for the queen's robes, at 13*s.* 4*d.* a pound." King Henry the Eighth's laundress was bound to provide as much "sweet powder, sweet herbes, and other sweet things, as shall be necessary to the sweet keeping" of his linen, and all these, with soap and wood, out of her wages, which were 20*l.* a year.

* Nares. † Melvill's Memoirs. ‡ Nichols's Progresses, vol. i. p. 13.

§ The walls of the gallery at York Place, the residence of Cardinal Wolsey, and seized by the king, were "hanged with cloth of gold, and tissue of divers makings, and cloth of silver likewise on both the sides; and rich cloths of *baudkin* of divers colours."—Cavendish's *Life of Wolsey*.

> " For, round about, the wals yclothed were
> With goodly arras of great variety,
> Woven with gold and silk so close and nere,
> That the rich metall lurked privily,
> As faining to be hidd from envious eye;
> Yet here and there, and every where, unawares
> It shewed itselfe, and shone unwillingly:
> Like to' a discolour'd snake, whose hidden snares
> Through the green gras his long bright burnished back declares."
>
> *Spencer's Faery Queene*, Book III. Canto 28.

Of the historical and fabulous subjects represented on these hangings, the siege of Troy, the story of Hercules, and the parable of the prodigal son, seem to have been the favourites, as they are the most general. " Parke-work,"* [landscape,] and heraldry particularly, held high places

* In the great chamber at Hengrave were " eight large peeces of fine arras hangings, *parke-work*, wth great beasts and fowls, 160 yards."—MR. GAGE's *History*.

The stories of the tapestry in the royal palaces of Henry VIII. are still preserved. In the tapestry of the Tower of London, the original and most ancient seat of our monarchs, there are recited, *Godfrey of Bulloign*, the *three Kings of Cologn*, the *Emperor Constantine*, *St. George*, *King Erkenwald*, the *History of Hercules*, *Fame and Honour*, the *Triumph of Divinity*, *Esther and Ahasuerus*, *Jupiter and Juno*, the *eight Kings*, the *ten Kings of France*, the *Birth of our Lord*, *Duke Joshua*, the *riche History of King David*, the *seven Deadly Sins*, the *riche History of the Passion*, the *Stem of Jesse*, [this was a favourite subject for painted glass; and also composed a branch of candlesticks, thence called a **Jesse**, not unusual in ancient churches:] *Our Lady and Son*, *King Solomon*, the *Woman of Caronony*, *Meleager*, and the *Dance of Maccabre*. At Durham Place, the *Citie of Ladies*, the tapestrie of *Thebes and Troy*, the *City of Peace*, the *Prodigal Son*, *Esther*, and other pieces of Scripture. At Windsor Castle, the *Siege of Jerusalem*, *Ahasuerus*, *Charlemagne*, the *Siege of Troy*, and *Hawking and Hunting*. At Nottingham Castle, *Amys and Amelion*. At the More, a palace in Hertfordshire, *King Arthur*, *Hercules*, *Astyages*, *and Cyrus*. At Richmond, the arras of *Sir Bevis*, and *Virtue and Vice fighting*. Many of these subjects are repeated at Westminster, Greenwich, Oatlands, Beddington in Surrey, and other seats, some of which are now

in the estimation of "devysors" of by-gone times. Richard, earl of Arundel, so early as 1392, bequeathed to his wife Philippa the hangings of his hall, which had been made in London, of blue tapestry, with red roses, and the arms of his three sons. In 1503, Katherine, Lady Hastings, disposed by will of "*counterfeit* arras with my lord's armes, counterfeit arras with the imagery of women, alsoe pieces I have of blew and *better blew* with my lord's armes; and also pieces of hangings of verd that now hang in my chamber and the parlour." The latter were probably hangings of rich silk in one colour, or, in fact, flowered damask.

Spencer mentions that description of tapestry:

> "Thence back again faire Alma led them right,
> And some into a goodly parlour brought,
> That was with royall arras richly dight,
> In which was nothing pourtrahed nor wrought;
> Not wrought, nor pourtrahed, but easie to be thought."
>
> *Faery Queene*, Book II. Canto 33.

Nor were these splendid embellishments confined to the interiors; on occasions of festivals, or processions of great ceremony, they were displayed on the fronts of houses:

> "Then collours caste they o'er the walls, and deckt old houses gaye."

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unknown as such. Among the rest, we have also *Hannibal, Holofernes, Romulus and Remus, Æneas,* and *Susannah.* Syr Guy's combat with the dragon in Northumberland, is said to be represented in tapestry in Warwick Castle. These hangings appear to have been in Warwick Castle before the year 1398. They were then such distinguished pieces of furniture, that a special grant, conveying "that suit of arras hangings in Warwick Castle which contained the story of the famous Guy, earl of Warwick," together with the Castle of Warwick, and other possessions, to Thomas Holland, earl of Kent. And in the restoration of forfeited property to this lord after his imprisonment, they are particularly specified in the patent of King Henry IV., dated 1399.—*From* WARTON's *History of English Poetry.*

At the entrance of Lady Elizabeth, queen of Henry VII., into the City of London, " al the strets ther which she shuld passe by, were clenly dressid, and besene with cloth of tapestrye and arras; and some streetes, as Chepe, hanged with riche clothes of golde, velvettes, and silkes."*

Some notion of the prices† of hangings may be collected from a letter of Gilbert Talbot's to his father, the Earl of Shrewsbury, dated 1576, wherein he says, " I have seen many fayre hangynges, and yo[r] L. may have of all prycesse, eyther xi*s*. a styck, or vii. grotes, iii*s*. iv*s*. v*s*. or vi*s*. the styck, eaven as yo[r] L. will bestow; but there is of v*s*. the stycke that is very fayre: but unless yo[r] L. send upp a measure of what depthe and bredthe you wolde have them, suerly they will not be to yo[r] L.'s lykynge; for moste of them are very shallow, and I have yet seene

* Leland.

" *I will not speake* of the rich arras, the costlie tapestrie, the fine clothes, both of golde and silver, the curious velvets, the beautiful sattins, nor pleasant silkes which did hang in every street she passed. The wine that ran continually out of the conduits, and the gravelling of the streets, *needeth not to be remembered*."—Hall's *Chron. of England*.

On the 24th of June, 1509, Henry VIII., in the first year of his reign, with his queen, departed from the Tower, through London: the streets were hanged with tapestry and cloth of arras, and a great part of the south side of Cheape with cloth of gold, and so was some part of Cornehill. " The streets were railed and barred on the one side, from ouer against Grace-Church to Bredstreet in Cheapside, where euerie occupation stood in their liueries in order, beginning with base and meane occupations, and so ascending to the worshipful crafts. Highest, and lastlie, stood the maior with the aldermen. The goldsmiths' stals vnto the end of the Old Change, being replenished with virgins in white, with branches of white wax."—Holingshed.

† The usual wages of an embroyderer was 8*d*. a day; but those employed at Hengrave " amending arras" received no more than 6*d*. a day.

none that I thynke depe inoughe for a great chamber, but for lodgynges."*

There was another sort of hangings, which was also commonly called tapestry; but which was in reality nothing more than painted cloth, used in bed-chambers and inferior apartments. It may, indeed, be doubted whether, considerable as the supply was,—(and the importations alone were considerable; as, by Andrews, it appears, that so early as 1513, three or four thousand pieces of cloth of gold, cloth of silver, damask, velvet, &c. were usually brought in one ship),—a sufficient quantity of the genuine material could at all times have been obtained.

Archdeacon Nares defines "*painted cloth* as a species of hangings for rooms, very frequently mentioned in old authors, and generally supposed and explained to mean tapestry; but which was really cloth or canvass painted in oil, with various devices and mottos. Tapestry being both more costly and less durable, was much less used, except in splendid apartments."

"Mayster Thomas More, in hys youth, devysed in hys father's house in London a goodly hangyng of fyne paynted clothe, with nyne pageauntes, and verses over every of those pageauntes."

The devices employed in this mode of decoration, and in "water work," as we have before shewn, by Falstaff's advice to his Hostess Quickly, were similar to those which were used in the better sorts of tapestry; but the mottoes, being addressed to less elevated orders of society, were in a more familiar style. Dr. Bulleyne, in a work entitled "A Dialogue both pleasant and pitifull, &c. 1564," says, "This is a comelie parlour,—and faire cloths, with pleasant borders aboute the

* Lodge's Illustrations.

same, with many *wise sayings painted upon them*." The style and point of these *wise sayings* are displayed in a publication of 1601 : —

> " Read what is written on the *painted cloth:*
> Do no man wrong; be good unto the poor;
> Beware the mouse, the maggot, and the moth;
> And ever have an eye unto the door."

And Shakspeare, in his *Rape of Lucrece*, says,

> " Who fears a sentence, or an old man's saw,
> Shall by a *painted cloth* be kept in awe."

For small rooms, there was yet another style of hangings in Elizabeth's time, of which some of the apartments at Hardwick, in Derbyshire, present specimens; this was embossed leather, with gold devices on coloured grounds. A similar kind of material is still to be had in Holland.

The introduction into this country of the art of weaving tapestry, Walpole assigns to the reign of Henry VIII. : but we have seen, that in 1392 Lord Arundel bequeathed the hangings of his hall, which had been then recently made in London; and ten years before, Richard II. granted a license to Cosmo Gentilis, the pope's receiver of revenues in England, to export cloths of various kinds and colours, without paying duty. The first article in that grant consisted of six pieces of tapestry, of a green ground, powdered with roses, which the king sent as a present to the pope. It may, however, be fairly inferred, that the art was lost amidst the contentions of the two houses, and re-introduced, by William Sheldon, in the reign of Henry.

Another attempt to establish this art in England was made in the reign of James I. by Sir Francis Crane, who built a house for the purpose at Mortlake in Surrey, towards which the king gave 2000*l.*, and his son and successor, Charles I., contributed a like sum annually. Francis Cleyn, a painter of considerable reputation, in the service of the

King of Denmark, recommended by Sir Henry Wotton, was employed at this manufactory; "and gave designs, both in history and grotesque, which carried those works to singular perfection."* The splendid hangings at St. James's Palace, so ably described by the Sieur de la Serre, in his account of the visit of Mary de Medicis, were from the looms at Mortlake. Some few specimens are yet remaining; but the best were purchased, with others belonging to Hampton Court and Whitehall, by Oliver Cromwell, at the sale of King Charles's effects. One set of hangings, relating to the story of Abraham, in eight parts, at Hampton Court, was valued in the inventory at 8260*l.*; and another in ten parts, the history of Julius Cæsar, was appraised at 5019*l.*† In 1759 Zuccarelli painted a set of designs for tapestry, which were executed by Paul Saunders, yeoman arras weaver and arras tailor to the king.‡ They were wrought for the Earl of Egremont, to decorate some part of the house which he built in Piccadilly; and were about the last that were made in this country.

Floors were generally covered with *rushes*, carpets being little used for such purposes even at the close of Elizabeth's reign, although instances occur of tapestry cloths for the feet to rest upon as early as Edward I. It does not, indeed, appear to have been the custom at any time to leave floors bare, whether boarded or paved; our poets, and particularly Shakspeare, all speak of rushes and other vegetable substances being strewed in the principal apartments:

"All herbes and flowres, fragrant, fayre, and swete,
Were strawed in halles, and layd under theyr fete."

Lyfe of Saynt Wyburge.

* Walpole's Anec. Painting.

† Pyne's History of the Royal Residences.

‡ Edwards's Anec. Painting.

"Of olive and ruge* floures
Weren ystrewed halle and boures."†—*Marriage of Cleopatras.*

Glendower.—" She bids you,
Upon the wanton *rushes* lay you down,
And rest your gentle head upon her lap."
Henry IV., Part I. Act III. Scene 1., *Archdeacon of Bangor's House.*

" Their honours are upon coming, and the room not ready.
Rushes and seats instantly."
The Widow's Tears, Old Play, vol. vi. p. 162.

" Sweet lady, I do honour the meanest *rush* in this chamber for your love.
Every Man out of his Humour.

Dr. Bulleyne, in his Bulwark of Defence, printed 1562, observes, that " *rushes* that growe upon dry groundes be good to strewe in halles, chambers, and galleries, to walk upon, defending apparel, as traynes of gownes and kertles, from the dust;" and Dekker speaks of *bulrushes* being applied to the same use. Lævinius Lemnius, a physician and divine of Zealand, visited London in the 16th century, and wrote an account in Latin of his travels, which was translated by Thomas Newton, in 1576. He remarks, with great admiration, the cleanliness of the English, and adds, " their chambers and parlours, strawed over with sweete herbes, refreshed mee; their nosegayes finelye entermingled with sondry sortes of fraguante floures in their bed-chambers and privie roomes, with comfortable smell cheered mee up, and entierlye delighted all my sences."

The *planta-genista,* or broom, having been ordinarily used for strewing floors, became an emblem of humility; and was borne as such by Fulke, earl of Anjou, grandfather of Henry II., king of England, in his

* Red. † Chambers.

pilgrimage to the Holy Land. The name of the royal house of Plantagenet is said to be derived from that circumstance.*

The Furniture of the Hall consisted of but few articles; such as clumsy oak tables covered with carpets, benches or "joined forms" of the same material, and cupboards for plate, pewter, "treene," leather jugs, glass, &c.; with a reredoss or fire-iron in the centre of the floor, against which faggots were piled and burned, the smoke passing through an aperture in the roof; the fender, formed by a raised rim of stone or tile; and a "fier-forke," and tongs.†

> "A mydde the halle flore
> A fere sterke and store,
> Was Lyzt, and brende bryzt."—Syr Libeaux Diasconios.

At Easter the hall fire was discontinued. Easter day was called "Godde's Sondaye: ye knowe well that it is the maner at this daye to do the fyre out of the hall, and the black wynter brondes, and all thynges that is foule with fume and smoke shall be done awaye; and there [where] the fyre was shall be gayly arayed with fayre floures, and strewed with green rysshes all aboute."‡

Specimens of the best sort of hall **Tables** and **Seats**, are shown in

* In 1513 "the king kept a solemne Christmasse at Greenwich, with danses and mummeries in most princelie maner. And on the Twelfe Daie, at night, came into the hall a mount, called the rich mount. The mount was set full of rich flowers of silke, and especiallie full of broome slips full of cods; the branches were greene sattin, and the flowers flat gold of damaske, which signified *Plantagenet*."—Holingshed.

† Where the hall had a chimney, there was, in addition to the dogs, "a cradle for sea-coal, and a sholve, made like a grate, to seft the sea-cole with."—See *History of Hengrave*.

‡ The Festival, 1511.

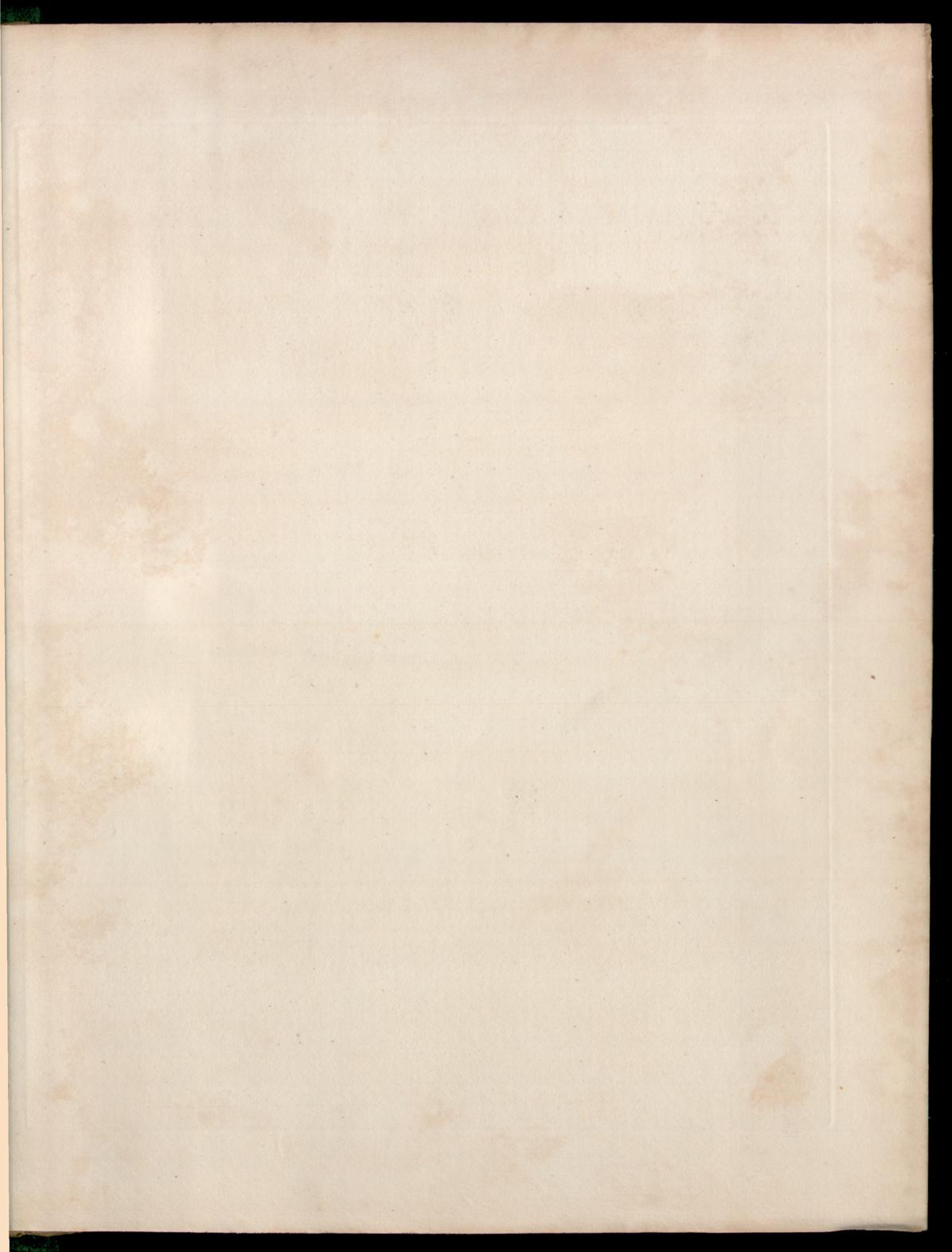
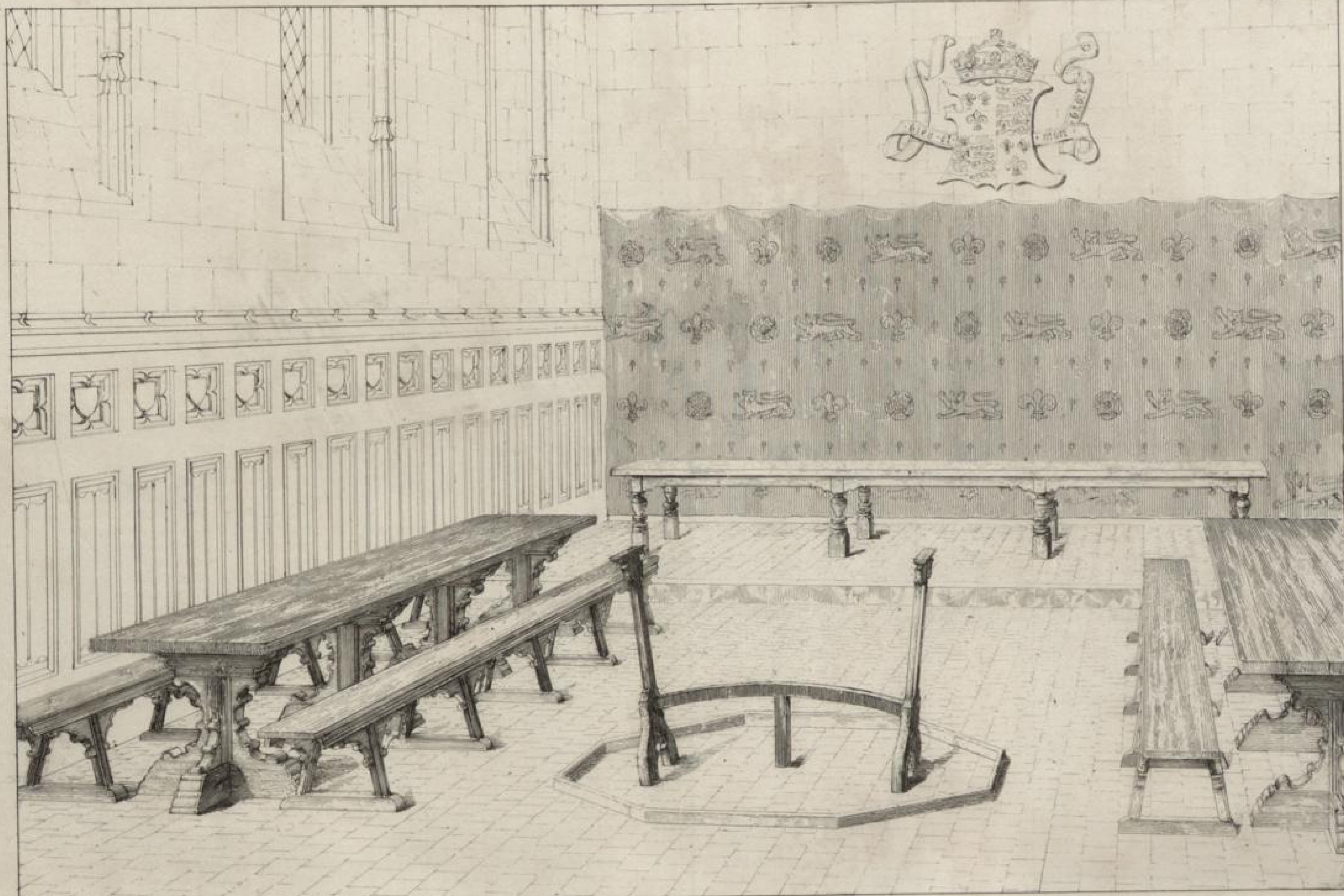


Plate XXXI



T. F. Hunt

London. Published by Longman & Co. Paternoster Row. 1829.

the annexed Plate; these, as well as the **Fire-Iron** represented in the same Plate, are yet to be seen at Penshurst.

In an inventory of furniture belonging to Richard Fermor, Gentleman, temp. Henry VIII., are mentioned " three tables with formes and tressylls, mortyced into the grounde."

There was another kind of hall table, formed of narrow leaves or boards hinged together, folding up into small compass, and resting on trestles. Shakspeare makes Capulet, entering with his guests and maskers, exclaim,

> " Give room;
> More lights ye knaves; and *turn the tables up*."
> *Romeo and Juliet*, Act I. Scene 5.

The hall was set with three tables; one stood on the high pace, parallel with the end at which sat the lord and his principal guests; the two others along the sides, at right angles with the upper one, for inferior visitors and retainers. Tables so placed were said to stand *banquet-wise*. The lord's seat was distinguished by a canopy, or " cloth of estate,"* with a " dorser d'arras"—a cloth of tapestry or embroidery, hanging against the wall, under the canopy, and designated the " high dese." The step formed a line of demarcation for his guests, beyond which none were to approach, except by special invitation.

But the lord did not always dine in the hall: the great chamber, sometimes mentioned as the " great dining-chamber," was the apartment

* *A cloth of estate* belonging to Charles I., and purchased for Oliver Cromwell at the sale of that unfortunate monarch's property, " was of purple velvet, embroidered with gold, containing the arms of England within a garter, enriched with two cameos or agates, twelve chrysolites, twelve balasses or garnets, one sapphire seated in chases of gold, one long pearl pendant, and many large and small pearls."—Pyne's *History of the Royal Residences*.

in which his meals were served, except on festivals. In this chamber there was one long table, and the end at which the lord sat was called "the lord's board end." The rank of his visitors was here also denoted by the situations they occupied at his board; as will be found more particularly noticed under the head of **Saltcellar.** In Harrison's time, besides the guests at the principal tables, there were usually forty or sixty persons fed in the hall; "to the great releif of such poore sutors, and strangers also, who be oft partakers therof, and otherwise like to dine hardlie." The "reversion" of the lord's table was bestowed upon the poor, who, in great numbers, were waiting at the gates.

Cupboards answered in some respects to the "side-boards" of the present day. They were sometimes mere planched tops, resting on trestles, or fixed with legs against the wall; at others framed on stages, rising one above another, and movable; these were called "joined cupboards," occasionally carved, and, like tables, covered with carpets.

At the marriage of Prince Arthur, son of Henry VII., in the hall was a triangular cupboard, five stages high, set with plate, valued at 1200*l.*, entirely ornamental; and in the "utter chamber," where the princess dined, was another cupboard, "set with gold plate, garnished with stone and pearl, valued at 20,000*l.*"*

When Cardinal Wolsey entertained the French Ambassadors at Hampton Court, "there was a cupboard made for the time, in length of the breadth of the nether end of the great chamber, six desks high, full of gilt plate, very sumptuous, and of the newest fashions; and the nethermost desk garnished all with plate of clean gold." "This cupboard was barred in round about, that no man might come nigh it;

* Stow.

for there was none of the same plate occupied during this feast, there was sufficient besides."* The king also entertained these ambassadors at Greenwich in a splendid temporary banqueting-house, in which there was a cupboard seven stages high and thirteen feet long, "set with standing cuppes, bolles, flaggons, and great pottes, all of fine golde, some garnished with one stone, and some with other stones and pearles;" and another cupboard nine stages high,† "set full of high pottes, flaggons, and bolles, all massy plate of silver gilte." At this feast there were three smaller boards, called "*ewry-boards*," on which were placed basins and ewers for the use of the king, queen, and others. They are more particularly described under the article **Plate.**

Cupboards of plate are frequently mentioned by the dramatic writers as **Court-Cupboards:**

> "Here shall stand my *court-cupboard*, with its furniture of plate.‡

In Romeo and Juliet, the servants coming into Capulet's hall to prepare for the guests, the first servant, directing his fellows, says,

> "Remove the court-cupboard—look to the plate.—Act I. Scene 5.

The use of cupboards is thus described by Harrison: "Drinke is vsuallie filled in pots, gobblets, iugs, bols of silver in noblemen's houses, also in fine Venice glasses, of all formes; and for want of these,

* Cavendish's Life of Wolsey.

† At another banquet of this monarch, "the cupboard in the hall was of twelve stages, all of plate of gold, and no gilt plate." The banquet consisted of two hundred and sixty dishes.—HOLINGSHED.

‡ A "*cupboard of plate*," for such a small service was called, "consisted of a cup of gold, covered, six great standing pots of silver, twenty-four silver bowls with covers, a basin and ewer, and a chasoir of silver."—FOSBROKE'S *Enc.*

elswhere in pots of earth, of sundrie colours and moulds, (wherof manie are garnished with siluer), or at the leastwise in pewter; all which, notwithstanding, are seldome set on the table, but each one, as necessitie vrgeth, calleth for a cup of such drinke as him listeth to have: so that when he hath tasted of it, he delivereth the cup againe to some one of the standers by, who, making it cleane by pouring out the drinke that remaineth, restoreth it to the cupbord from whence he fetched the same. By this deuise, much idle tippling is furthermore cut off; for if the pots should continuallie stand at the elbow, or neere the trencher, diuerse would always be dealing with them."

Archdeacon Nares supposes **Livery Cupboard** and court-cupboard to be the same; but the authority he adduces is not in this instance very clear. The *livery cupboard* was probably the board on which the liveries were parcelled out, preparatory to being sent to the chambers. Liveries consisted of collations, wine, manchets, "ipocras," and wafers, candles, &c., supplied to the bed-chambers after supper.*

Plate, and other Services for the Table.—Amongst the numerous costly and magnificent articles for the table, wrought in silver, gold, and other precious materials, were, chargers, dishes, plates, porringers, saucers, vases or cups, pots or tankards, flaggons, pitchers, pottels, ewers, creuses, bowls, goblets, basins, washing-basins and ewers, horns, cups for caudle, cruets, spice-plates, spiceres, saltcellars, pepper-boxes, spoons, and candlesticks.

* "The lyverays" for the Earl and Countess of Northumberland, in whose household there was a rigid system of economy, were, "For my lord and my lady—Two manchets, a loof of houshold breid, a gallon of bere, a quarte of wyne, a pound of white lights, conteyning xij. candles and vi. sysez, viz. iij. to my lordis footsheit, and iij. to my lady's chambre."

Chargers, large dishes, sometimes described as " flat pieces."

Saucers, small deep dishes, for sauces, &c.; and also used as stands for vases, and other vessels filled with wines, to prevent the liquor being spilt upon the table. In the reign of Elizabeth, dishes and platters—which before her time were quite flat—begun to assume this form, and were found, says Harrison, " more conuenient for sawce, broth, and keeping the meat warm."

Cups of gold, of gold and sapphire, of berril garnished with gold, gold enamelled with images, and others enamelled with arms of silver gilt, silver parcel gilt, silver enamelled, gold set with rubies and other jewels, frequently occur. Nor were they less various in their fashions and workmanship: we find cups " standing on lions," " with the horns of Sir Hugh," in the form of a rose, embossed with morris dancers, dogs, swans, &c.*

It was the custom with the higher orders of society, at least as early

* In the Hengrave Inventory, among numerous other curious and splendid vessels, are,

" vj. goblets, three with a cover all gylte, grayffen, hanged all with bells, and three enamelled, white and black; poyse cxij. ounces.

" A standing cup, w[h] a cover, of the Almayne fashion, called ypocras cup; poyse xviij. ounces.

" One jugge of an old fashion, called Sir Humphrey Stile; poyse xxij. oz.

" A great bowle, with a cover chased all over, callyd Brave Harrie; poyse cxliij. ounces.

" iij. gobelettes, with a cover chased, and a vanakelle's† head; poyse jc. and iij. ounces and a halfe.

" ij. standing cuppes, chased, one with a cover, having Judith in the toppe, with Oliferne's head; another with ij. setts of bells on the top; poyse xlvij. ounces and a halfe.

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† " Vernicle, a cloth or napkin, on which the face of Christ is depicted, derived from the well-known incident related of St. Veronica."—Mr. Gage's *History*.

as Henry VIII., to present cups of gold and silver at christenings. Archbishop Cranmer, who was godfather to Queen Elizabeth, "gave to the princess a standing cup of gold;" and her godmothers gave other pieces not less valuable. "The Dutches of Norffolke gaue hir a standing cup of gold, fretted with pearle; the Marchionesse of Dorset gaue hir three gilt bolles, pounced,* with a couer; and the Marchionesse of Excester gaue three standing bolles, grauen, all gilte, with a couer."†

Bowls of silver were used as drinking-glasses are now, before the introduction of glass for such purposes; they were of small sizes, in "nests," fitting one within another. Of the larger-sized bowl, the most distinguished are the *mazer* and the *wassail*. **Mazer** is a term applied to large goblets of every kind of material; but the best authors agree that its derivation is from *maeser*, which in Dutch means maple; and, therefore, that a *maeser-bowl* is one formed of maple wood.

Wassail is said to have had its origin at the meeting of Vortigern and Rowena, the daughter of Hengist. Geoffrey of Monmouth states

"v. goboletes, with a cover of maydens' heads, parcel gylte; poyse iiij.^{xx} xij. oz. and a halfe.

"ij. beer pots, w^{t} close covers, chased, one with an antich woman, the other with a rose; poyse xxix. ounces and a quart

"ij. standing cuppes, with two covers, one wth the sun, and the other with Saynte Chrystopher; poyse iij.^{xx} and xvj. ounces.

"ij. great jouges, with ij. covers, graven with naked boys; poyse xxxviij. ounces and a halfe.

"ij. ale potes, with a cover, one having a boy on the top with a two-handed sword, and the other with a man on the top with a long speare, and shield; poyse xxxvj. ounces."

* Indented or pricked with a sharp instrument, a method of ornamenting plate used by the Morescoes or Moors in Spain, in pattern or shapes of flowers.—*Testamenta Vetusta.*

† Holingshed, vol. iii. page 787.

that the lady knelt before the king, and, presenting him with a cup of wine, said, "*wæs-heil,*" which in Saxon means "health be to you." Vortigern, as he was instructed, replied, "*drinc-heil,*" *i. e.* drink the health. Rowena drank, upon which Vortigern took the cup and pledged her. Hence the term and custom.

"The old wassel-bowl, so much the delight of our hardy ancestors, who, on the vigil of the new year, never failed to assemble round the glowing hearth with their chearful neighbours; and in the spicy wassel-bowl drowned every former animosity—an example worthy modern imitation. *Wassel* was the word, *wassel* every guest returned as he took the circling goblet from his friend, whilst song and civil mirth brought in the infant year."*

The wassel-bowl, which, in the great monasteries, was placed on the abbot's table, at the upper end of the refectory or eating-hall, to be circulated among the community at his discretion, received the honourable appellation of "*poculum charitatis.*" This, in our universities, is called the grace-cup.†

The **peg-tankard,** an ancient species of wassel-bowl, was in use in Elizabeth's time. It held two quarts, and had generally a row of seven pegs, dividing the height into eight equal parts, each containing half a pint. Sometimes, however, the spaces were much larger, the pegs being fewer. The first person was to drink to the first peg, the second to the next peg, and so on; they were to stop precisely at the pin, and if any drank short, they were compelled to drink again, or, exceeding the limit, until they reached the following mark. This mode of drinking, which was intended to check intemperance, defeated the object of its introduction.

* Ellis's Brand. † Milner, Brand, &c.

Priests, were therefore soon enjoined to discontinue the practice of "drinking to pegs."

In Ellis's edition of Brand's Popular Antiquities is the following note, describing the various drinking-vessels used in familiar life, from a work published in 1635; but all the articles were known half a century before. "Heywood, in his 'Philocothonista, or Drunkard opened, dissected, and anatomized,' says, 'of drinking-cups, divers and sundry sorts we have; some of *elme*, some of *box*, some of *maple*, some of *holly*, &c. Mazers, broad-mouthed dishes, naggins, whiskins, piggins, criuzes, ale-bowles, wassell-bowles, court-dishes, tankards, kannes, from a pottle to a pint, from a pint to a gill. Other bottles we have of leather; but they are most used among the shepheards and harvest people of the countrey: small jacks wee have in many ale-houses of the citie and suburbs, tipt with silver, besides the great black-jacks and bombards at the court, which, when the Frenchmen first saw, they reported, at their return into their countrey, that the Englishmen used to drinke out of their bootes. We have, besides, cups made of hornes of beastes, of cocker-nuts, of goords, of eggs of estriches; others made of the shells of divers fishes brought from the Indies and other places, and shining like mother of pearle. Come to plate, every taverne can afford you flat bowles, French bowles, prounet-cups, beare-bowles, beakers; and private householders in the citie, when they make a feast to entertaine their friends, can furnish their cupbords with flaggons, tankards, beere-cups, wine-bowles, some white, some percell guilt, some guilt all over, some with covers, others without, of sundry shapes and qualities.' He also tells us: 'There is now professed an *eighth* liberal art or science, called *Ars Bibendi, i. e.* the art of drinking. The students or professors thereof call a greene garland, or painted hoope hang'd out, a *colledge;* a signe

where there is lodging, man's meate, and horse meate, an *inne of courte*, an *hall*, or an *hostle;* where nothing is sold but ale and tobacco, a *grammar schoole;* a red or blew lattice, that they term a *free schoole* for all commers. The bookes which they studdy, and whose leaves they so of tenturne over, are, for the most part, three of the old translation and three of the new. Those of the old translation: 1. the tankard; 2. the blackjacke; 3. the quart-pot, rib'd or thorondell. Those of the new be these: 1. the jugge; 2. the beaker; 3. the double or single can, or black pot."

Glasses superseded the small drinking-bowls: they were of Venetian manufacture, and probably first brought here in the 16th century. Earlier they do not appear to have been used in England; nor to have come into much fashion till the time of Elizabeth, as we find no mention of them either in the accounts of the royal banquets, or in those of Cardinal Wolsey. In the Privy Purse Expenses of Henry VIII. these articles occur twice; but are spoken of in a manner that throws little light on the subject, beyond showing that glass vessels were then in occasional, though not in general use. The first, in 1529. "Item, paied to the gardyner of Beawlie, in reward for bringing glasses w[t] waters to the king's grace, vj$_{*}$.;" and in 1531, "Itm̄, paied to a s'v̄nt of my lorde Lisle, in reward for bringing of a glasse w[t] orange water, vij*s*. vj*d*.

The Northumberland Household-Book does not contain a single entry of drinking-glass. But when Harrison wrote, (1557), vessels of this material were to be found in the dwellings of persons of all ranks, either of the superior kind imported from Venice, or a more "homelie" sort manufactured here. "It is a world," says he, "to see in these our daies, wherein gold and siluer most aboundeth, how that our gentilitie, as lothing those mettals, (because of the plentie), do now generallie choose rather the Venice glasses, both for our wine and

beere, than anie of those mettals or stone, wherein before we haue been accustomed to drinke; but such is the nature of man generallie, that it most coueteth things difficult to be atteined; and such is the estimacion of this stuffe, that manie become rich onlie with their new trade vnto Murana, (a towne neere to Venice, situat on the Adriatike Sea), from whence the uerie best are daillie to be had, as such as for beautie doo well neere match the christall or the ancient Murrhina vasa, wherof now no man hath knowledge.* And as this is seene in the gentilitie, so in the wealthie communalitie the like desire of glasse is not neglected, wherby the gaine gotten, their purchase is yet much more encreased to the benefit of the merchant. The poorest, also, will have glasse if they may; but, sith the Venecian is somewhat too deere for them, they content themselves with such as are made at home of ferne and burned stone; but, in fine, all go one waie, that is, to shards, at the last, so that our great expense in glasses, (beside that they breed much strife toward such as haue the charge of them), are worst of all bestowed, in my opinion, because their peeces do turne vnto no profit." The Venetian glasses had engraved on them figures, festoons, and other ornaments, cut with a diamond.

It was formerly believed that Venice glass, from its purity, would break if poison were put into it. "As glasse by nature holdeth no poyson, so a faithful counsellour holdeth no treason."†

Twenty-four drinking-glasses from Jeromy, and two drinking-glasses from Jeromy Bassano, were new-years' gifts to Queen Elizabeth.

* Scaliger and Cardan agree in supposing what the Romans called *vasa murrhina*—first seen at Rome in Pompey's triumph—to be the porcelain of our times. Others are of opinion that those vessels were made of precious stones, of a whitish colour, curiously veined and variegated, found in some parts of Parthia.

† Ferrex and Porrex, Domme Show, Act II.

Basins and Ewers.—Before the cleanly custom of using a fork was practised, the hands were frequently washed during dinner; a basin and ewer were handed for that purpose by an attendant. At the feast given by Henry VIII. to the French Ambassadors, there were three ewry-boards, one for the king, another for the queen, and the third for the princes. " The first borde had nine great ewers and basins, all gilte and playne, the seconde borde had three great gilte basins chased, and three paire of covered basyns chased, all gilte, with cups of assaie; they were so great, that every lord grudged to bear them: the third ewry had nine basyns, and two were so massye, that they troubled sore the bearers."

Gremio, enumerating the furniture of his house, says he has

" Basins and ewers to lave her dainty hands."—*Taming the Shrew.*

And Petruchio, in the same play, farther illustrates the usage. Preparing to sit down to the bridal supper, he says,

" Come, Kate, and wash, and welcome heartily."

In " The Mirrour of Madnes"* a rich man's house is described; and among other articles of plate, which " are adorned after the richest, costlieste, and most gloryous maner," is " the greate *basen and ewer*, both of silver and golde; filled at convenient tymes with sweete and pleasaunt waters, wherewith my delicate hands may be washed, my heade recreated, and my nose refreshed."

Spice-Plate.†—At the conclusion of Queen Anne Bulleyn's coronation dinner, she took wafers and ipocras; " the table was then taken

* 1576.

† After a banquet given in 1519, by King Henry, " a voidee of spices" was served in sixty *spice-plates* of silver and gilt, " as great as men with ease might beare."—Holingshed.

vp, and the Earle of Rutland brought vp the surnap, and laid it at the boord's end, which immediatelie was drawne, and caste by Master Rode, marshall of the hall: and the queene washed, and after the archbishop, and when the surnap was drawne off, she arose and stoode in the middest of the palace hall: to whome the Earle of Sussex, in a goodlie *spice-plate*, brought a void of spice and comfets."*

Spicerers and pepper-boxes were made very large, and placed on the high table. "Their shape was that of a tower, castellated and triple turretted, into which all kinds of spices were placed, of which our ancestors were inordinately fond. They were of the finest wrought silver, parcel gilt, and were sometimes called 'standing pieces.'"†

Salt-Cellars were also pieces on which the taste and fancy of goldsmiths were severely exercised. (These artists, it may be observed, were, at the period of which we treat, held in high estimation, and ranked with architects, sculptors, and other professors of the fine arts.) The *great salt-cellar* was indeed the most prominent feature of the table; and, placed in the centre, marked the degrees of the lord's or squire's guests; a distinction extending even to the viands, which it divided into upper and lower messes: the dishes "below the salt" were of inferior quality,‡ and the wine sometimes circulated only through the upper division. It was a characteristic of an upstart, that "he never drank below the salt," *i. e.* with any person sitting below the salt.|| The

* Holingshed. † Testamenta Vetusta.

‡ "It is thought good that no PLUVERS be bought at noo season bot oonely in Chrystynmas and principall feestes; and my lorde to be servyde therewith, and his boordend, and *non other;* and to be boght for jd. a pece, or jd. ob. at moste."—*Northumberland Household Book.*

|| In "Lord Fairfax's orders for the servants of his household," the usher of the hall is

" best-fashioned and apparelled" servants were appointed to attend " above the salt, the rest below."

The beginning of every dish was reserved for the greatest personage sitting at the table, to whom it was drawn up by the waiters, and from whom it descended to the lower end, so that every one might taste thereof. In those early times the number of dishes at the tables of the nobility was so great, " that for a man to dine with one of them, and taste of euerie dish that standeth before him, is rather to yeild vnto a conspiracie, with a great deale of meat for the speedie suppression of naturall health, than the vse of a necessarie meane to satisfie himselfe with a competent repast, to susteine his bodie withall."

Spoons.—In eating, spoons seem to have been almost the only aid to the fingers at a very late period of our history. Knives, ancient as they are, were not manufactured in England till 1563;* and, therefore,

directed to attend the meat going into the hall; and " if any unworthy fellow do unmannerly sett himself down before his betters, he must take him up and place him lower."

* Spoons and knives seem coeval with Edward the Confessor; but *forks* were little known before the Restoration.—J. P. ANDREWS'S *Cont. of Henry*.

Knives were first made in England in 1563, by Thomas Matthews, on Fleet Bridge, London.—HOLT'S *Characters of the Kings and Queens of England.*

This account is generally received; but against it we may place Chaucer's description of the accoutrements of a miller in the time of Edward III.

> " A Shefeld thwytel bare he in his hose,
> Ronde was his face, and camysed was his nose."
>
> *The Reve's Tale.*

" A thwytel or whittle, a word not quite gone out of use, was a knife, such as was carried about the person so late as the time of Charles I., by those whose quality did not entitle them to the distinction of a sword."—HUNTER'S *Hallamshire.*

We must also mention two notes by Mr. Nicolas, in " The Privy Purse Expenses of Henry the Eighth." " In the 3d Edward IV. *knives* were forbidden from being imported.

only obtainable in any considerable number, before that time, by the upper classes of society.* Horn and wood were the materials of which spoons were ordinarily made, down to Elizabeth's reign, when pewter became common, and was much improved. We find in that queen's Progresses " a dozen of horn spoons in one bunch," mentioned as the " instruments meetest to eat furmety porage;" but the tables of the great were liberally supplied with spoons of gold and silver, in many instances expensively wrought.†

Like cups, spoons were customary christening presents; they were,

Rot. Parl. vol. v. page 507." " Among the expenses of Ochin and Martyr, in 1547, is a payment of 2*s.* 8*d.* for two ' payer of Tunbridge knives.' "

We can only conclude, that all these knives were for the girdle; and that Thomas Matthews was the first man in England who made the common table-knife.

* Such was the scarcity of knives, that one was thought worthy of the acceptance of a queen, as a new-year's gift. A cutler presented " a meate knyfe, with a fan haft of bone, with a *conceyt* in it," to Queen Elizabeth. This, by the by, would be no criterion, unsupported by other evidence; for so willing was this princess to allow tributes, that her majesty condescended, on one of these occasions, to receive from " Smyth her *dustman* two boltes of cambrick."

Paul Hentzner, describing the ceremony of setting out Queen Elizabeth's dining-table, says, " At last came an unmarried lady, and along with her a married one, bearing a *tasting-knife.* The lady taster gave to each of the yeomen of the guard, (who brought in the dishes), a mouthful to eat of the particular dish he had brought, for fear of any poison."

† The Hengrave Inventory contains

" A dosyn of spones with lyons; poyse xix. ounces,
" A dosyn of spones with fyshes; poyse xxvj. ounces, } parcel gylte.
" ij. dosyn of spones with flat knobbes; poyse xlix. ounces,

And " xij. apostle spones; poyse xxviij. and a halfe, all gylte."

The observations in this Volume apply almost exclusively to the introduction of the various articles into England; or we might go back to the time of King Solomon, in whose house there were *spoons* and snuffers of gold.—1 *Kings*, vii. 50.

on these occasions, made after a particular fashion, and called "apostle spoons," from having figures of saints carved or engraved on the handles. Rich sponsors gave a complete set, which consisted of thirteen, Christ and the twelve apostles; those of lower rank, a shorter set, the four evangelists; and persons of still less wealth, two or one, their favourite saints, or bearing reference to the child's name. In 1576, Amy Brent, of Charing, in Kent, *gentlewoman*, widow of William Brent, *Esquire*, bequeathed to Lord Bergavenny thirteen silver spoons, with the figures of J'hu and his twelve apostles."*

It does not appear that **Forks** were known even at the end of Elizabeth's reign. So late as 1608, Tom Coryat describes them as a novelty. In his work, published in 1611, called "Crudities hastily gobbled up, in five Months' Travels in France, Savoy, Italy, &c.," he mentions a custom throughout the cities of Italy, which he had never observed in any other country, namely that of using a "forcke when they eat their meate." He adds, that "I thought good myself to imitate the Italian fashion, by this forcked cutting of meate since I came home. A learned friend of mine once, in a merry mood, doubted not to call me at table *Furcifer*, only for using a forcke at feeding." To Coryat, therefore, may be ascribed the introduction of this decent custom into England.

In Ben Jonson's comedy of "The Devil is an Ass," (1616), Meercraft speaks of his "project of the *forks*," and Sledge inquires—

"*Forks?* what be they?
Meercraft answers—" The laudable use of forks,
Brought into custom here, as they are in Italy,
To th' sparing o' napkins."

* Testamenta Vetusta.

On the other hand, it should be mentioned, that in a wardrobe inventory of Edward I. " a fork of crystal" occurs. And in the Sidney papers an account is given of a visit of Queen Elizabeth to the Lord Keeper. After describing a variety of presents from my lord, the writer adds, " and to grace his lordship the more, she of herself *took from him* a salte, a spoone, and a *forcke* of fair agatte." No opinion is offered as to the purpose to which these forks were destined—their materials are certainly curious. In Lady Kytson's inventory of plate, are " ij. forkes of sylver;" but to what use they were applied, does not appear.

Candlesticks.—The magnificence of these articles was rather displayed in chapels than in domestic apartments, the banquets then being generally by daylight. We find them, however, of very costly descriptions. In Henry the Eighth's temporary banqueting-room at Greenwich, " the candlestykes were of antyke worke, which bare litle torchetts of white waxe: these candlestykes were polished lyke ambre." They are also mentioned as being of gold, silver, and silver gilt, the forms various and fanciful, as warriors in armour, hairy savages, shafts of reeds, horns, &c. At Wolsey's celebrated feast were two great candlesticks of silver gilt, most curiously wrought, the workmanship whereof, with the silver, cost three hundred marks, and lights of wax, as big as torches, burning upon the same. To give more light, plates were hung on the walls, of silver gilt, with lights burning in them. And on this occasion every chamber was furnished with a silver candlestick or two, with both white and yellow lights,* of three sizes of wax, and a staff torch.†

There were also in use, as in our times, suspended branches, of metal and of crystal; the prevailing manner of lighting rooms, seems,

* Candles of various colours were then fashionable.

† Cavendish's Life of Wolsey.

however, to have been by plates against the walls, which we now call sconces and girandoles.

But the most striking and curious feature in the illumination of halls in early times, and during the Tudor period, was the *living* candlestick. On great festivals, in addition to the customary lights of the hall, torch-bearers stood by the tables. Froisart describes the Earl of Foiz to have had always at supper twelve burning torches, borne by as many " varlettes," standing before his table all the time he sat there.* The gentlemen pensioners were the torch-bearers to Queen Elizabeth.

Pewter.—The splendid services of gold and silver, it should be observed, were only used on occasions of ceremony and on festivals. The ordinary services consisted of pewter dishes and wooden trenchers, until the time of Elizabeth, when, " by reason of sharpe laws provided in that behalfe,"† pewter was compounded of purer metals than before; and the pewterers having " growne vnto exquisite cunning," brought this ware into general use at home, and caused it to become an important article of exportation. The wooden trencher was not, however, wholly laid aside, for we find, at nearly the conclusion of this reign, in the household orders of Sir John Haryngton, " high shrieve" of the county of Somerset,

* " Candles were borne by domestics, and not placed on the table, at a very early period in France. Gregory of Tours mentions a piece of savage merriment practised by a feudal lord at supper, on one of his *valets de chandelle*, in consequence of this custom. It is probable that our proverbial scoff, *You are not fit to hold a candle to him*, took its rise from this fashion."—WARTON's *History of English Poetry*.

† 19th Henry VII., an act was passed, entitled " Pewterers walking." A prohibitory act, to prevent itinerant tinkers from interfering with stationary brasiers and pewterers.—BARRINGTON.

that "no man must waite at table without a trencher in his hand, except vppon some good cause, on paine of one penny."

"In time past," says Harrison, "our pewterers imploied the vse of pewter onlie upon dishes, pots, and a few other trifles, for seruice here at home, whereas now they can in maner imitate, by infusion, anie forme or fashion of cup, dish, salt, bowle, or goblet, which is made by goldsmiths' craft, though they be neuer so curious, exquisite, and artificiallie forged. In some places beyond the sea, a garnish of good flat English pewter is esteemed almost so pretious as the like number of vessels that are made of fine siluer, and in maner no less desired amongst the great estates, whose workmen are nothing so skilfull in that trade as ours, neither their mettall so good, nor plentie so great, as we have here in England."

This "furniture of household" was called "vessell;" and sold by the garnish, which contained twelve platters, twelve dishes, and twelve saucers, either of silver fashion, or with broad or narrow brims. There were also garnishes of *counterfeit vessel,* which Dr. Percy, in his Preface to the Northumberland Household-Book, supposes to have been metal gilt, or washed over. The counterfeit vessel was sold at thirty-five shillings the garnish. Pewter vessel at six pence, and sometimes eight pence a pound.

At that early period it was customary to let goods on hire. The Earl of Northumberland engaged in this manner a hundred dozen of rough pewter vessels for the use of his house, at four pence per dozen for the year; and in one of the Hengrave Inventories there is an item of the "hire of ix. garnish of pewter at Christmas."

China dishes may be added to those of silver and pewter. "Venice banqueting-dishes" are frequently mentioned; and described as being

of fine painted earth, brought hither from Venice, but of oriental manufacture. In the reign of Elizabeth several Spanish caracks were taken, partly laden with "China ware of porcelaine."* The Portuguese first brought this ware into Europe; Philip II. having seized Portugal, and her colonies begun the commerce with the East Indies. Earthen dishes were not uncommon in Shakspeare's time: the clown in *Measure for Measure*, speaks of "a fruit-dish, a dish of some three pence; your honours have seen such dishes; they are not *china* dishes, but very good dishes."†

Table-Cloths.—CARPETS, which at earlier periods were almost the only coverings for dining-tables and cupboards, continued in occasional use as late as Shakspeare's time. Grumio, the servant of Petruchio, preparing for the return of his master, inquires "where's the cook? Is supper ready, the rushes strewed, the jacks fair within, the *carpets* laid?" But throughout the period to which these observations apply, fine LINEN, or as it was called, **Napery**, was possessed by the higher orders. Mention of diaper and damask for table-cloths frequently occurs. The "fine damask table-cloths" at Wolsey's feasts were "sweetly perfumed," as they were also at the royal banquets. In 1520, Thomas, Duke of Norfolk, bequeathed his *naperie* to Agnes his wife; and at the death of Sir Thomas Kytson, in 1540, his napery was valued at "xx*li*. viii*s*. x*d*." Du Cange mentions a curious feudal privilege—that of the lord being entitled to the table-cloth of the house where he dined as a guest. At the commencement of the seventeenth century this kind of linen was to be had, of very expensive fabrication. Mrs. Otter, in Ben Johnson's *Silent Woman*, first played in 1609, complains of a table-cloth being stained, which cost her eighteen pounds. It was particularly

* Douce's Ill. of Shakspeare.

† Act II. Scene 1.

recommended by a father to his son, as a means of success in life, to have his table covered with a clean cloth. A large prayer-book, one or two of the chronicles, a " sholven borde,"* a " payr of tables,"† and a hawk's perch, with, occasionally, pieces of armour, will complete the list of furniture usually found in halls.

Of the Great Chamber.

This apartment being devoted more immediately to " the lord and his peers," the furniture was of a higher order than that of the hall. The tables and cupboards were sometimes on trestles and folding, at others framed on massy turned legs, and always spread with carpets, or embroidered cloths,‡ on which, as well as on the " cloth of estate,"—another appendage to this chamber in the royal mansions, and those of great officers—the family arms were displayed. Curtains were hung both at the doors and windows; and the window-seats covered with carpets, cushions, or pillows. The movable seats consisted of a few high-backed chairs—frequently not more than two—long forms, and joined stools, with cushions of gorgeous materials and workmanship; to these may be added footstools. The manner of lighting was similar to that of the hall; and the fire-dogs or " andyrons," of silver, brass, copper, or steel, which, with a fire-fork, shovel, and tongs, and folding screens having tapestry cloths thrown over them, form a tolerably correct list of

* Or shuffle-board—a table for playing " shovel-board, or shove-groat"—a senseless, vulgar game, played in those times, and not yet entirely out of practice in pot-houses, although it was prohibited by statute as early as the 33d of Henry VIII.

† For playing games of trick-trac, cribbage, dice, &c.—*Hist. Hengrave.*

‡ The cloths to cast over the tables at Hardwick, were embroidered and embossed with gold, on velvets and damasks.—WALPOLE.

the *movables* usually attached to this room. Such splendid and luxurious articles were, however,—as the name of the apartment implies,—confined to the houses of persons in the highest ranks, and of some wealthy merchants, who, in these respects, yielded not to the noblest baron. Nor were they, even with the court, in general use; for we find Sir John Haryngton, so late as the reign of Elizabeth, complaining of an "error rather than awsterytie;" and inquiring if it would not "as well become the state of the chamber, to have easye quilted and lyned forms and stools for the lords and ladyes to sit on, as great plank forms, that two yeomen can scant remove out of their places, and waynscot stooles so hard, that since great breeches were layd asyde, men can skant indewr to sitt on."*

A more illustrative example could not be given than an abstract of furniture of the great chamber at Hengrave, the seat of Sir Thomas Kytson: it contained, among other pieces of a minor sort, a long **Carpet** of English work, with Sir Thomas's arms in the centre;† a long **Table**, and a square table, both having three several coverings, viz., an English carpet, a Turkey carpet, and an embroidered cloth, bearing the arms of Kytson and Cornwallis; two **Cupboards** with like coverings; twenty-four high-joined **Stools**, covered with carpet-work, and fringed with crewell, and coverings of yellow buckram; six high-joined stools, covered with plain crimson velvet, fringed with crimson silk and

* Nugæ Antiquæ.

† This must have been a tapestry-cloth, or needle-work—carpet weaving being at that time unknown in this country—and it was the fashion for ladies to work carpets, cushions, &c. with a needle. George, Lord Darcy, 1548, bequeathed to his daughter, Agnes Fairfax, his "best-wrought silk carpet, bordered with crimson velvet, which she made." And in 1557, Sir William Drury, of Hawsted, Knight, gave, in like manner, to his wife Elizabeth, "one carpitt for a cupbord, of those which were of her owne making."

silver; one low stool covered with velvet, and so fringed; and two long footstools under the long table; two great **Chairs** covered with crimson, figured satin fringed with crimson silk and silver; two scrolled chairs, one of them covered with " black cloth of silver," and fringed with black silk and silver; the other covered with " hare-coloured cloth of silver," fringed with black silk and silver; four long **Cushions** of crimson figured satin, fringed with silk and silver, with four tassels of silk and silver to each cushion; and two long cushions of plain black velvet, embroidered with roses, and gold and pearle all over, with tassels of gold and silk; two **Curtains** of green " carsye" for the two little windows, and four large curtains of the same for the great windows, and " southege" curtains for the great and little windows; a great folding **Skreen** of seven folds, with a cloth upon it of green " kersey," and a lesser skreen of four folds, with a like cloth; four **Branches** of copper for lights; two pair of " **Andyorenes**," with heads and fore parts of copper, one pair being less than the other; a great " **Sestourne**" to stand at the cupboard; two fire-shovels, two pair of tongs, and one fire-fork. At the door a **Curtain** of " green carsye, lined with southage, with a curtyn-rod of iron, which is to hang afore the dore, with a great hooke to putt it up when it is not drawn; one little joined boarde, with a fast frame to sett glasses on; a thing made like stayres to sett plate on; one great lanterne, with glasse, sett in joyners' worke, paynted; and one little fine wicker skrene, sett in a frame of walnut-tree." The walls were hung with tapestry, of which the various kinds have been already described.

Of the Gallery.

This apartment was appropriated to the reception of visitors, to

amusements, and conversation. The walls were chiefly indebted for their embellishment to a multitude of royal and family portraits,

> ("In peaked hoods and mantles tarnished,
> Sour visages enough to scare ye,
> High dames of honour, once, that graced
> The drawing-room of fierce Queen Mary."—GRAY's *Long Story.*)

painted on boards, in carved frames of walnut or cherry-tree; maps, and tables "of the owner's arms, and genealogical tree." Where a long train of ancestors could be boasted, the latter was emblazoned on a large roll of vellum, and suspended to a standing frame or hearse, and placed in a conspicuous situation. The seats consisted of a few cumbrous elbow-chairs,* stools of sufficient length to accommodate several persons, described as "conversation stools," sometimes having ornamental ends and backs, and resembling the couches or sofas of the present day; smaller stools, large and small cushions, and window-pillows; framed tables, covered with Turkey carpets and cloths of embroidery, and smaller tables of cypress and other curious woods; carved cabinets, coffers, cypress and ivory chests, desks, chess-boards,† tables for backgammon and other games; curtains at the windows and doors; a small carpet of tapestry or green cloth before the fire; andyrons on a raised hearth, with a fire-fork, tongs, and fire-pan; which, with skreens of needle-work, (as we

* I have brought you, reverend Sir, the largest elbow-chair in the house; 'tis that the steward sits in when he holds a court.—ADDISON's *Drummer.*

† At the feast given by Cardinal Wolsey to the Frenchmen, at Hampton Court, Cavendish says, speaking of the second course, "Among all, one I noted: there was a *chess-board*, subtilely made of spiced plate, with men to the same; and for the good proportion, because that Frenchmen be very expert in that play, my lord gave the same to a gentleman of France, commanding that a case should be made for the same in all haste, to preserve it from perishing, in the conveyance thereof into his country."

have mentioned in the *great chamber*), arras on such parts of the walls as were not otherwise occupied, and a few pieces of armour, comprised the furniture.

Parlours and "Privy-Rooms."

The object of these observations being to show the advanced state of furniture at the period to which they apply, and to produce, from coeval authorities, proofs that the gentry were not quite so far behind the present race in their notions of conveniency and comfort as writers generally set forth, we shall transcribe a few descriptions of the chattels of English gentlemen's parlours in the reign of Henry VIII., from inventories of that date; and abstract, under their several heads, some of the various articles ordinarily possessed by that class of society, in these and other apartments.

In the **Parlour** of Richard Fermor, Gentleman:—

"A fayre table; two tressils; three joyned formes; a lyttell plaine cubbarde; two turnyde chairs, three lyttell gilt chairs for women, and four foote-stooles; six cushions of tapstre, with armes in the myddes; an old carpet upon the borde, of Turkye saye strypide, two lyttel carpets for cubberdes, one of Turkye makynge, the other of tapestrie; in the chymney two andirons," (sometimes called cob-irons,) "with a fier-forcke; hangyng about the said perlor on the seeling, two tables" (pictures on board), "of Lucrece and Mary Magdalen, and a payr of tables" for backgammon.

In the **Parlour** of Sir Adrian Foskewe, Knight:—

"A hanging of greine say and red panede; a table with two tressils, and a greene verder carpet upon it; three greene verder cushions; a joyned cubberd, with a carpet upon it; a piece of verder carpet in one windowe, and a piece of counterfeit carpet in the other;

one Flemish chair; four joyned stools, and a joyned forme; a wyker skyrne; two large andyrons, a fyer forke, a fyer pan, and a payre of tonges; two joyned footstooles; a round cipress table, and a piece of counterfeit carpet on it; and a paynted table of the Epiphany."

In the summer and winter parlours of Sir Thomas Kytson, Knight:—

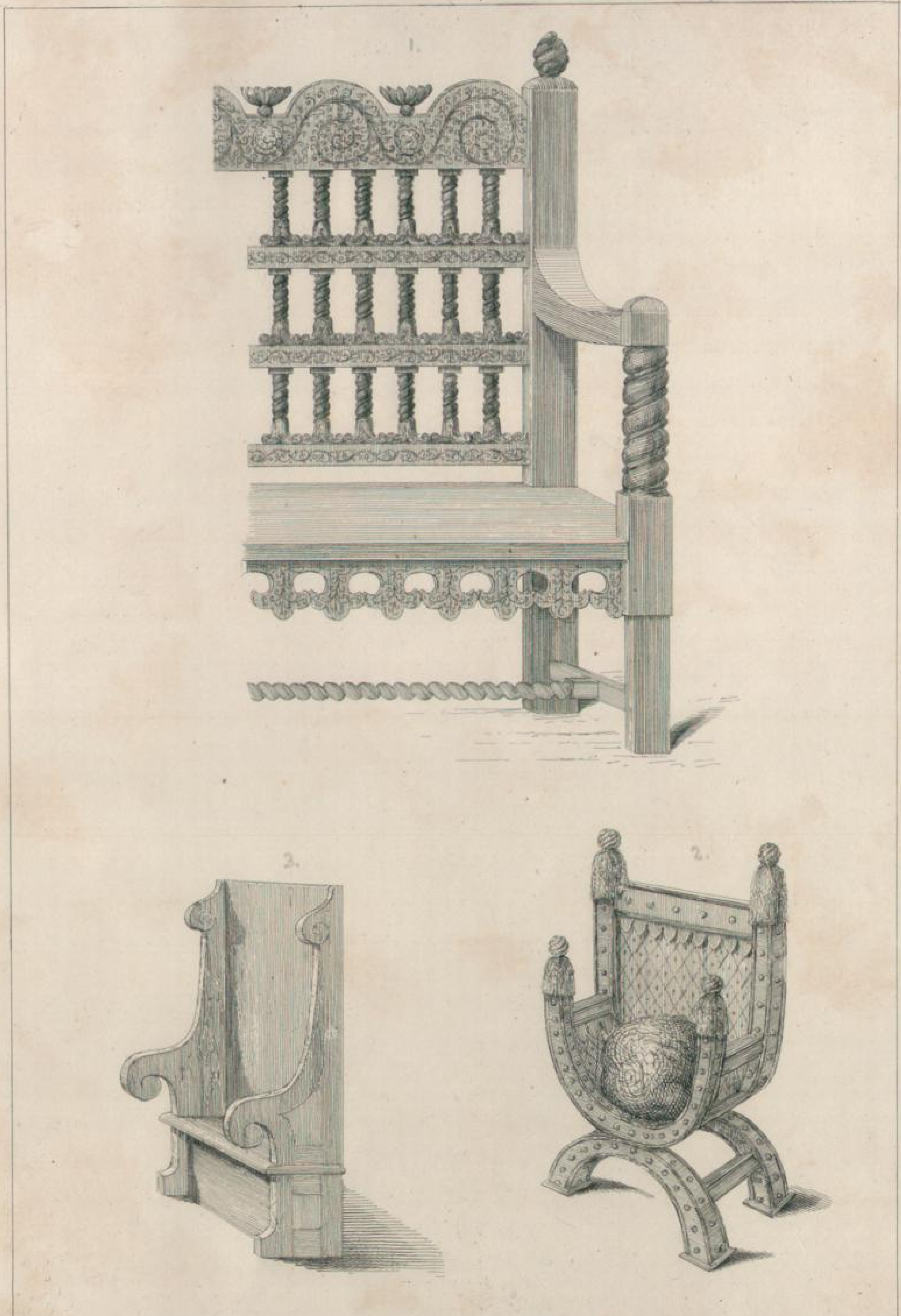
Summer Parlour.—" One long Turkeye carpett, much of it red and yellow, one square bord carpett of Turkeye worke, and one coobard carpet, of Turké worke; three long cushions of needle-work in crewell; two chayers covered with like work, and fringed with crewell; two little stoles covered with the like work, and fringed with crewell; twelve hye joined stooles covered with like work; six hye joined stooles covered with carpet-work, fringed with crewell; two curtyns for the windowe, of greene and white striped moccadoe; one greene carpett cloth for the folding side-bord; one long table, with a frame; one side-borde, with a fast frame to it, with foulden leaves, and one joyned coobard; three joyned stooles, and three little footstooles; and one payer of andyorns, &c."

Winter Parlour.—" One long carpett cloth of English worke; one square bord carpett of Turkey worke, and one coobard carpet of Turkey worke; one longe carpet of grene clothe; one side-borde cloth, one square bord-clothe, and two coobard-cloths, all of greene clothe; six round carpett-cushions; one great chayer covered with redd flannel, embroydered with lace; one little chayer, and one little stoole, and one hye joined stoole, covered in like sorte; five high joined stooles, covered with carpett, whereof iiij. be wrought with drops, the other with butterflies; four curtyns for the windows, of grene carsye, very long; one long table, with a frame fast to it, and one long footestool to it; one square borde, with a frame, and one joyned coobard; three joined stooles and two footstooles; one payer of tables, and one chessborde

with men to it; one perfuming panne of brasse; one little joined borde with feete to terne in, for oisters; one payer of andyrons, &c.; one skrene; and a payer of vergynalls with irons."

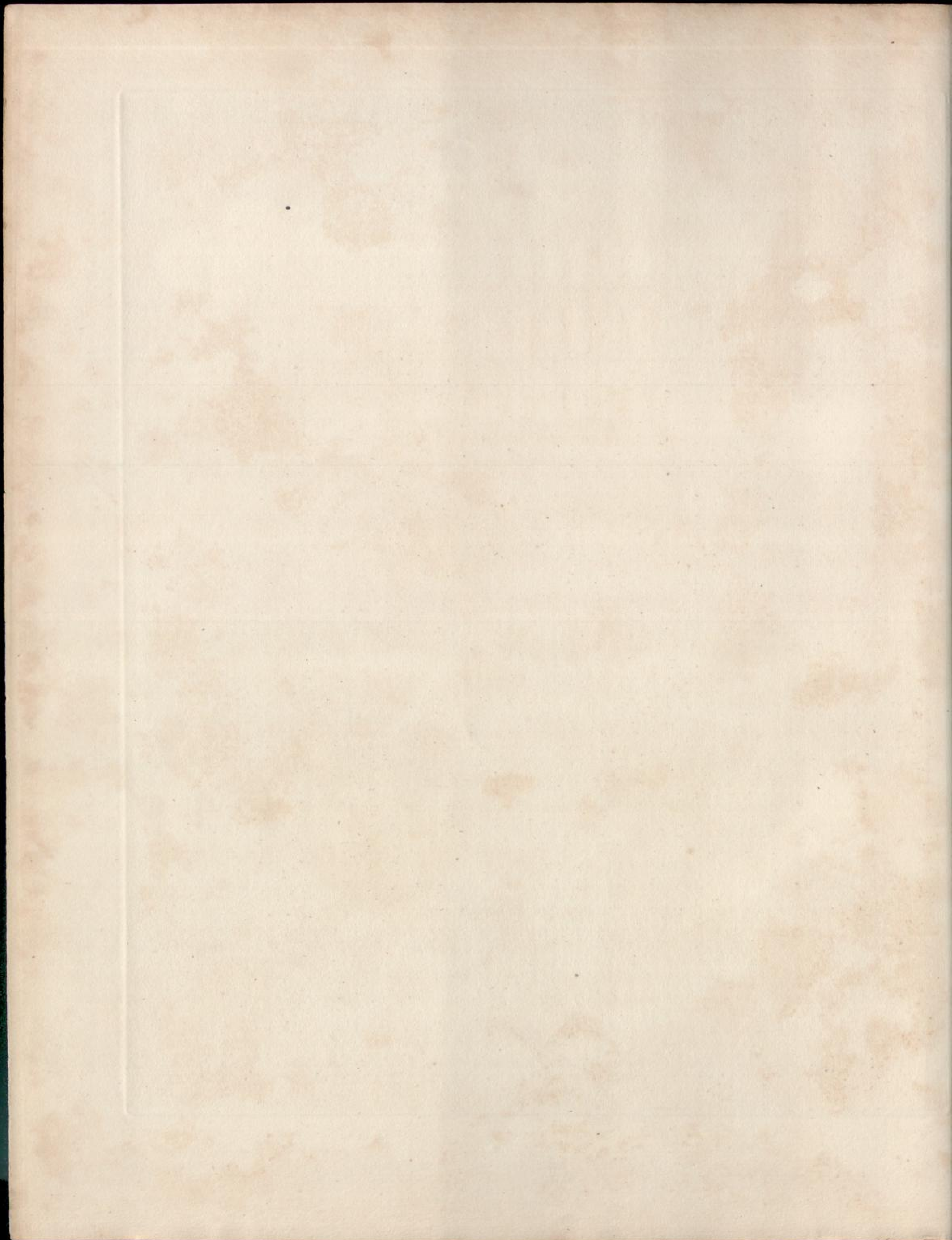
Tables, usually described as "bordes," were not in any great variety: the sorts, which were but few, and little distinguished by workmanship, have been already mentioned. But the splendour of their coverings amply compensated for the rudeness and simplicity of the works so concealed: the most elaborate embroidery, wrought on the finest grounds, velvets and satins fringed with gold and silver, Turkey carpets, and the choicest tapestry, were devoted to these purposes.

Chairs.—In most apartments we find "two great chayers;" these were arm-chairs with stuffed backs and sides, entirely covered, and similar to the lounging chairs of the present day. Others, described as "*Flemish chairs*," "*scrolled chairs*," and "*turned chairs*," wrought in ebony, walnut, cherry-tree, &c., with high backs, either stuffed in one long upright panel or filled with wicker-work, the seats also stuffed and covered with costly kinds of materials, as various as their shapes. To these may be added low arm-chairs, tastefully turned and carved in ebony, enriched with ivory knobs and inlayings, chiefly of Italian or Flemish manufacture, with cushions or pillows on the seats. And, as we have seen in Mr. Fermor's parlour, "some little gilt chairs for women." Long seats, with backs and arms, resembling in form the more ancient settle, and holding several persons, were also much in use. Fig. 1, in the annexed Plate, represents part of a highly ornamented seat of this kind, now at Cotele, in Cornwall; fig. 2, an arm-chair and pillow (temp. Henry VIII.); and fig. 3, a settle (temp.



T. F. Hunt.

London, Published by Longman & Co. Paternoster Row. 1828.



Elizabeth), which was not at that date altogether laid aside.* But the ordinary, and by far the most numerous kind of seats were **Stools,** the varieties of which have been already mentioned in the descriptions of the several apartments. It may be remarked, that a peculiar roundness in all the parts characterised the workmanship of the household seats, &c. to which we have been directing the attention of our readers.

With **Cushions** and Window **Pillows** we shall perhaps include nearly every article of this class of furniture then in use. The cushions were stuffed — not unlike the woolsack of the lord chancellor — in round, square, and oblong shapes, covered with carpet-work, velvet, or embroidery; the family arms here again frequently supplying the device.† Of the ease and luxury of such seats we may be assured, from what the Earl of Monmouth tells us of Queen Elizabeth's death. He says, " She had cushions laid for her in her privy-chamber, and there she heard service. From that day she grew worse and worse: she remained upon her *cushions* four days and nights at least: all about her could not persuade her to go to bed." Hentzner notices a room at Hampton Court, where Queen Elizabeth gave audiences to foreign ambassadors, which had cushions ornamented with gold and silver.

The reader will recognise in the ottomans of our own time the cushions of the sixteenth century, which were indeed then acknow-

* The Roman fashion of crossed legs for chairs and stools was a common shape; and the sofa or couch of the present day was then also in use.

† In the chapel at Hengrave there was a round cushion with the picture of our Lady wrought with gold; and in the chapel closet a cushion of " crimson cloth of gold."— *History of Hengrave.*

ledged as being an eastern fashion: Gremio speaks of "Turkey cushions boss'd with pearl."

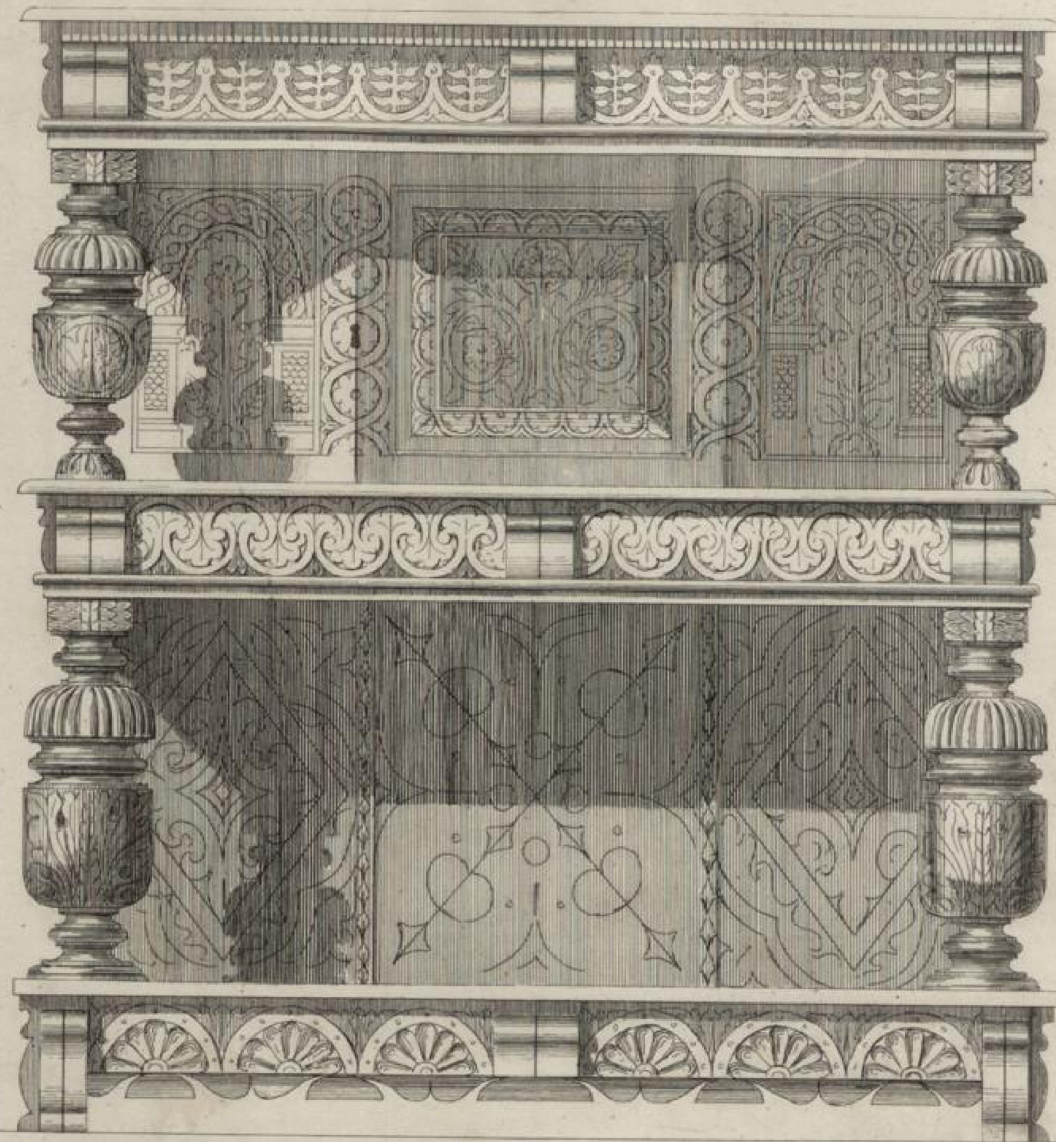
Windows not being recessed, as they now are, seats were formed, on that part of the wall which intervened between the floor and the under side of the openings, covered with pillows or thin flat cushions, in cases of velvet, satin, &c., filled with feathers or down.

Both cushions and window pillows, which, till Elizabeth's time, were found only in the houses of the great, began then, like other articles of conveniency and refinement, to be enjoyed by classes of lower station. Stow, speaking of the time of James I., says, "Cushions and window pillows of velvet and damask, in former times were only used in the houses of chief princes and peers of the land; though at this day those ornaments of estate, and other princely furniture, be very plenteous in most citizens' houses."

Cabinets of massy proportions, carved in oak, ebony, walnut, and other woods, inlaid, some of which answered the double purpose of depositories and cupboards for plate, from having drawers and recesses, or ambries, enclosed by doors, and broad shelves between the tiers of turned columns, were conspicuous objects in these apartments. To describe their decorative workmanship would be a task so elaborate, and extend to so great a length, that the writer would have but little chance of satisfying himself, much less the reader, in an attempt to do it adequate justice. The Plate annexed represents one of these curious *movables* at Conishead Priory, Lancashire.

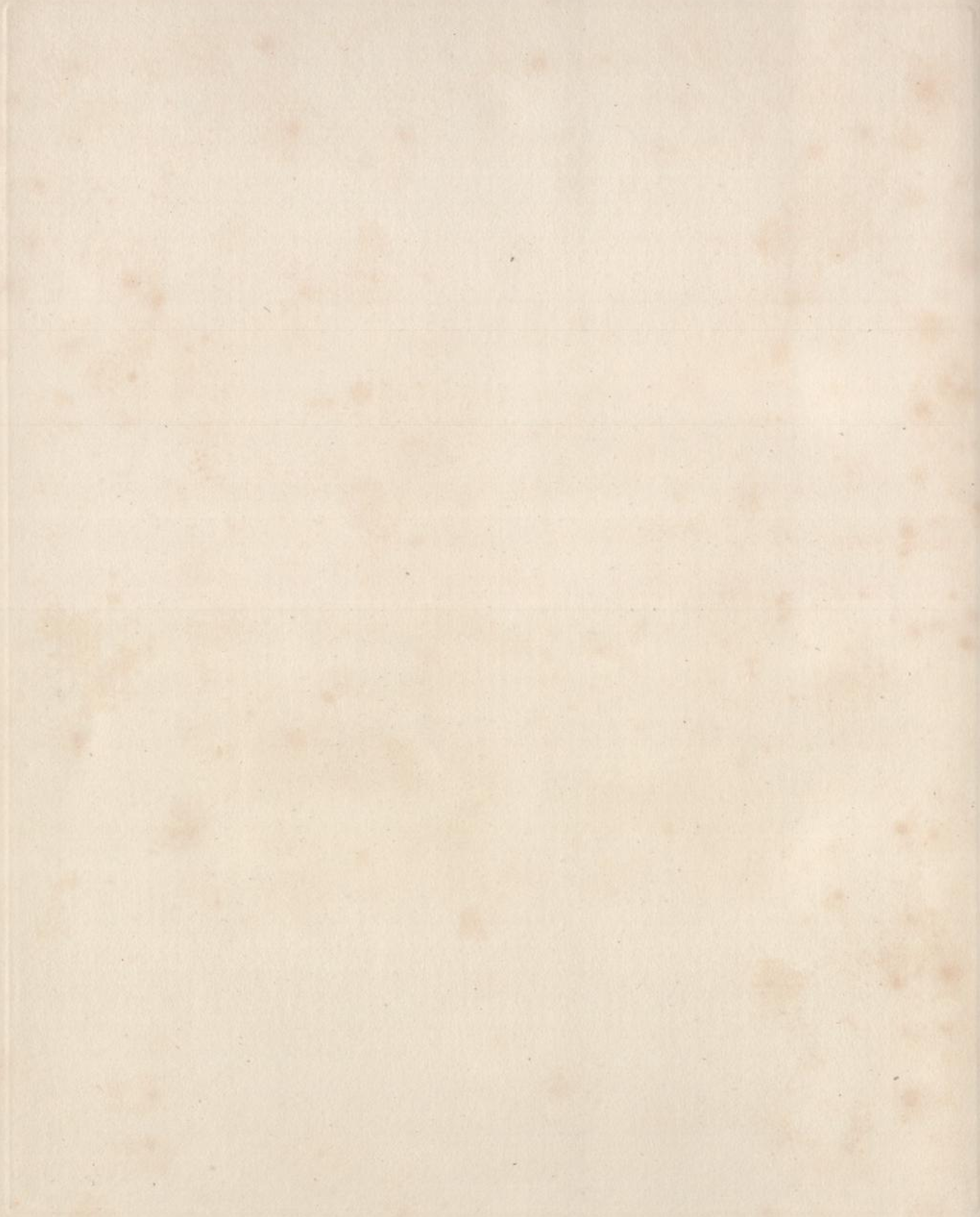
Chests. — Coffers and chests were the general repositories for articles of every kind; writings, apparel, food, and even fuel, were

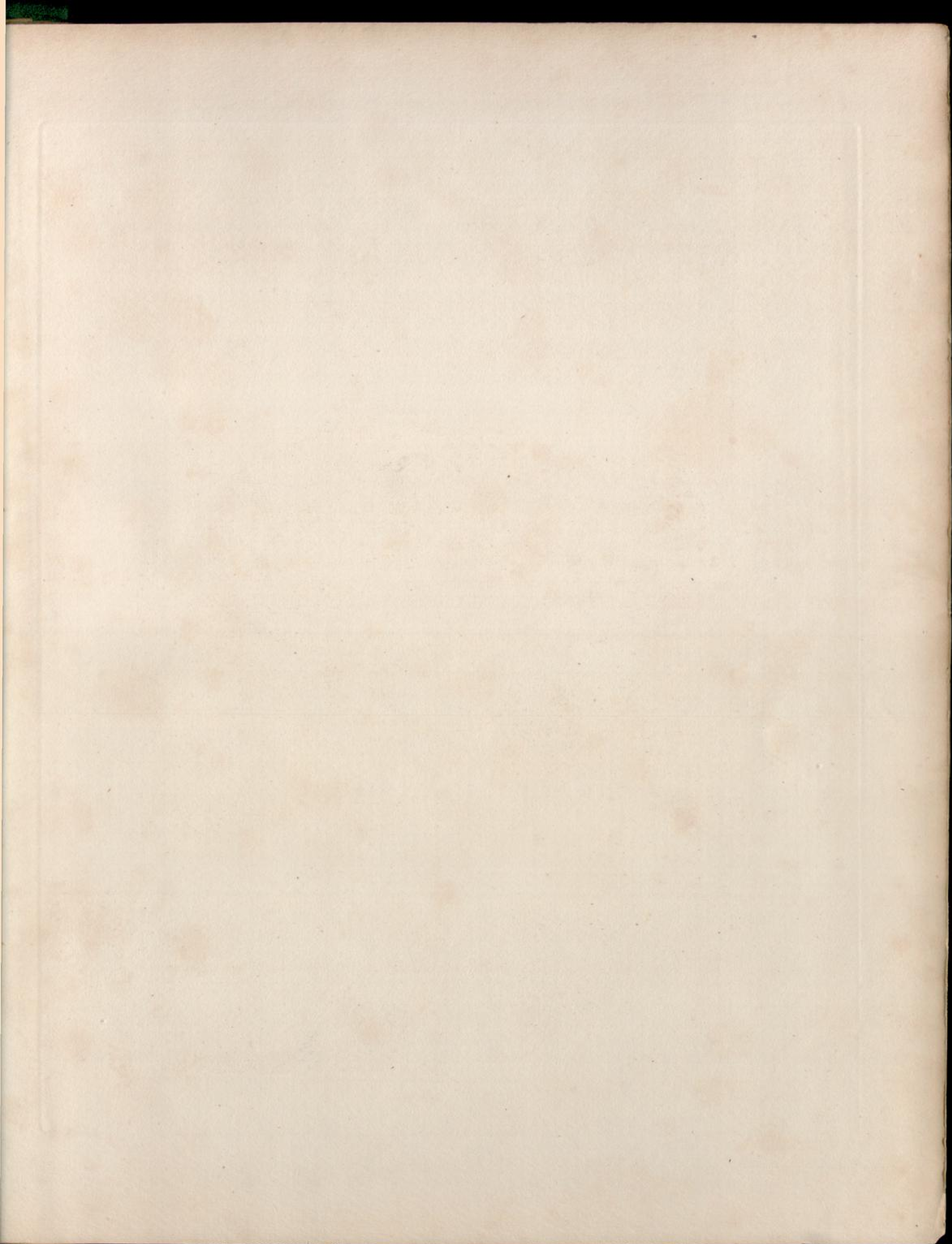
Plate XXXIII.



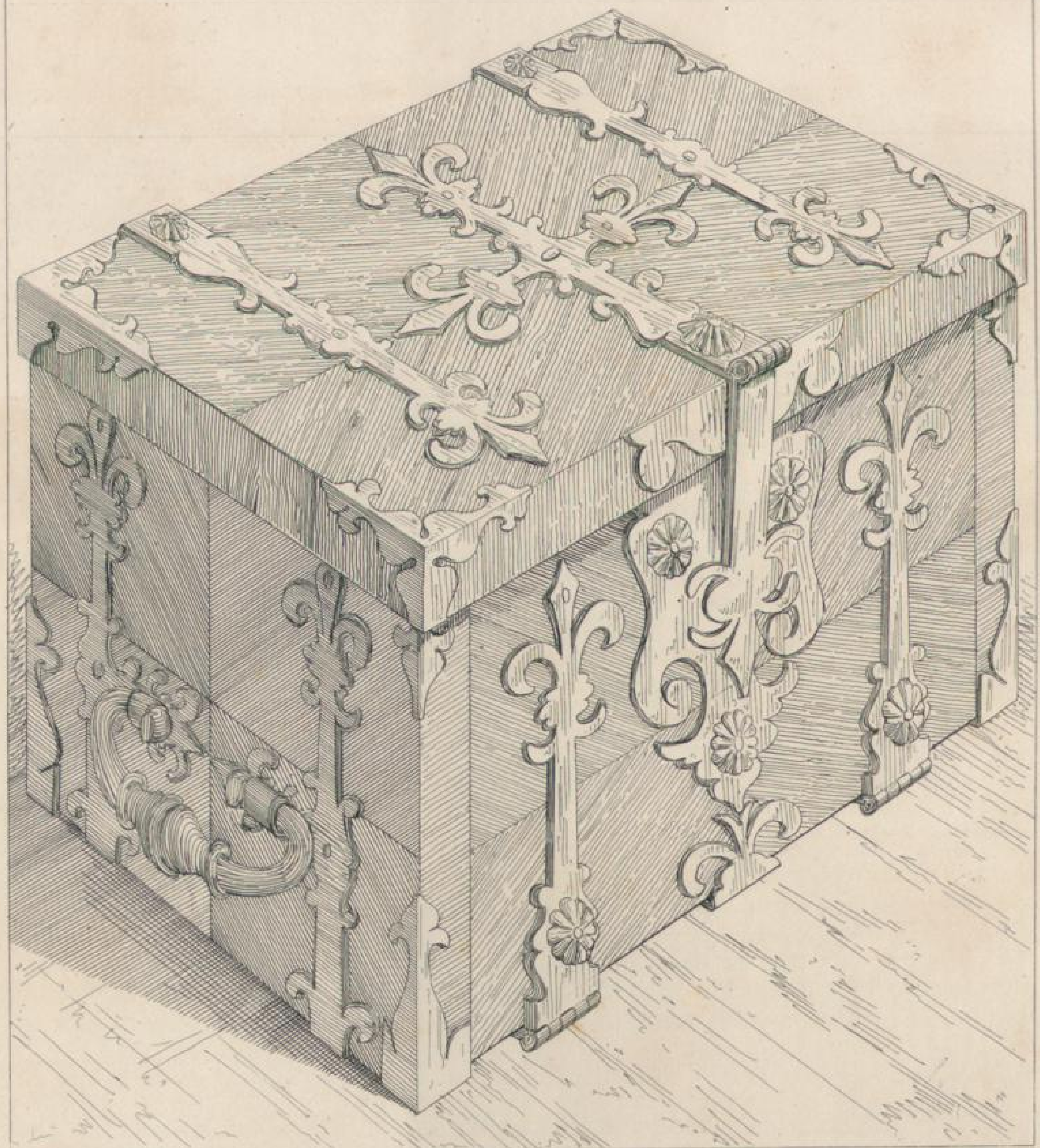
T. F. Hunt.

London. Published by Longman & Co. Paternoster Row. 1829.





A Cypress Chest *in the possession of the Hon.ble Mrs Leigh.*



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kept within them. Many of these chests, which were raised on feet to protect them from damp and vermin, were beautifully ornamented with carving and other sumptuous enrichments. "In ivory coffers," says Gremio, "I have stuffed my crowns; in cypress chests my arras, counterpoints," &c. Cypress wood was selected for its rare properties of neither rotting nor becoming worm-eaten. The ivory coffers were small, and either carved or engraved in devices, with silver or gilt locks and ornaments, and were used for keeping jewels and other valuables.* In 1523, Sir William Compton, knight, bequeathed to King Henry VIII. "a little chest of ivory, wherof one lock is gilt, with a chess-board under the same, and a pair of tables upon it, and all such jewels and treasure as are inclosed therein."† Small coffers of silver are also mentioned. Large trunks, in which clothes, hangings, &c. were packed for removal, were called "**Trussing Chests**:" they were substantially made, and bound in every direction with iron straps, wrought into fanciful and multifarious forms, and secured by locks of artful and curious contrivance. The same sort of metal-work was, indeed, applied to coffers of lesser dimensions. Two "standard chests"‡ were delivered to the laundress of King Henry VIII.; "the one to keep the cleane stuff, and the other to keep the stuff that had been occupied."

* "Paid William Grene, the king's coffer maker, for making of a coffer covered with fustyan of Naples, and being full of drawe boxes lyned with red and grene sarcynet, to put in stones of diverse sorts, vj*li.* xviijs. j*d.* And to Cornelys the lock smythe, for making all the ironworke, that is to saye, the lock, gymowes, handels, rynges to every drawe boxe, the price xxxvjs. iv*d.*"—*From a Record (temp. Hen. VIII.) quoted in the "Privy Purse Expenses."*

† Testamenta Vetusta.

‡ The inventories generally describe these chests as "standards." Henry VIII. paid for half a year's rent of a house in London, for the standing of the great *standards* with the rich coats of the guards, 17*s.* 4*d.*—"*Privy Purse Expenses.*"

Skreens were either of needle-work, or painted. Mr. Nicolas, in his introductory remarks to the "Privy Purse Expenses of King Henry VIII.," notices an entry of a skreen as a new year's gift from Luke Hornebound, a painter, to that monarch. The beautiful Indian skreens, now so highly and so justly prized, had not then found their way to this country.

Mirrors seldom appeared in any apartments except the bed-chambers; and under that head they are again noticed in this work. As looking-glasses were in those days carried about the persons of both sexes, there was but little necessity for them on the walls. In Shakspeare's time they were worn hanging from the girdle; they were also in the fans of the ladies, and sometimes in the hats of the men. Yet Hentzner speaks of having seen, "at the house of Leonard Smith, a tailor, a most perfect looking-glass, ornamented with gold, pearls, silver, and velvet, so richly as to be estimated at 500 *écus du soleil.*"* And we may add, that at Hardwick, the principal rooms had looking-glasses with rich cut borders, and cut-glass frames.

Harrison says, "The Romans made excellent looking-glasses of our English tin, howbeit our workemen were not then so exquisite in that feat as the Brundusiens: wherefore the wrought metall was carried ouer vnto them by waie of merchandize, and verie highlie were those glasses esteemed of, till siluer came generallie in place, which in the end brought the tin into such contempt, that in a manner euerie dish-washer refused to looke in other than siluer glasses for the attiring of hir head."

* Crowns of the sun were French gold coins, so called from the mint mark. They were current in this country for four shillings and sixpence.—Mr. Nicolas.

Pictures,* in considerable numbers, adorned the houses of the opulent, and those of value had curtains drawn before them. Shakspeare, in many instances, notices the practice, and its usefulness. Sir Toby Belch, in *Twelfth Night*, inquires—

> " Wherefore are these things hid? wherefore have these gifts a *curtain* before them? are they like to take dust, like Mistress Mall's *picture?*"—Act I. Scene 3.

And in *Troilus and Cressida*, Pandarus says to Cressida—

> " Come draw this *curtain*, and let's see your *picture*."—Act III. Scene 2.

Other passages from the great bard might be adduced; but Mr. Douce quotes one from Deloney's " *Pleasant History of Jacke of Newberry*," which is conclusive as to the custom. " In a faire large parlour, which was wainscotted round about, Jacke of Newberry had fifteene faire pictures hanging, which were covered with curtains of greene silke, frienged with gold, which he would often shew to his friends and servants." The most valuable pictures are still so preserved in the galleries of our own time.

Musical Instruments.—In the inventories of private apartments a pair of virginals is generally mentioned; and these seem to have been almost the only instruments on which the ladies of former days practised.† Indeed, as minstrels were either kept on the establishments of the

* Henry VIII.'s painters had liveries, the cost of which was xxij*s*. vj*d*. each, including two shillings, the allowance for the badges which were affixed to them. Hans Holbein, who was one of the king's painters, had a salary of 30*l*. a-year, as appears by an " Item, Paide by the kyngis highnes commaundement, certefied by my lorde pryviseales lettres to Hans Holbenne, paynter, in the advauncement of his hole yeres wagis before hande, aftre the rate of xxx*li*. by yere."—*Privy Purse Expenses.*

† Needle-work seems to have been the great occupation of the ladies. Queen Elizabeth was eminent both for her skill and industry as a needlewoman. " The various kinds of

great, or hired when music was wanted, and the amusements generally were more boisterous and less refined than those of the present day, there could have been but little occasion for variety in this class of movables.*

needle-work practised by our indefatigable grandmothers," says Mr. Douce, "if enumerated, would astonish even the most industrious of our modern ladies. Many curious books of patterns for lace and all sorts of needle-work were formerly published; some of which," adds that gentleman, "are worth pointing out to the curious collector." Among others, he mentions of English works, Vincentio's, under the title of "*New and singular Patternes and Workes of Linnen, serving for patternes to make all sorts of Lace, Edginges, and Cut Workes. Newly invented for the profite and contentment of ladies, gentilwomen, and others that are desireous of this art.* 1591." Another with this title: "*Here foloweth certaine Patternes of Cut-workes: new invented and never published before. Also sundry sortes of spots, as flowers, birdes, and fishes, &c.; and will fitly serve to be wrought some with gould, some with silke, and some with crewell in coullers: or otherwise at your pleasure.*" No date. And "*The Needle's Excellency, a new booke, wherein are divers admirable workes wrought with the needle. Newly invented, and cut in copper, for the pleasure and profit of the industrious.*"

* At Hengrave Hall, "in ye chamber where ye musicyons playe," were

i. "borded chest with locke and key, w^h^ vj. vialls.
i. borded chest with six violenns.
i. case of recorders, in nomber vij.
iiij. cornutes, one being a mute cornute.
i. great base lewte, and a meane lewte, both w^th^out cases.
i. treble lewte, and a meane, with cases.
i. bandore, and a sitherne with a dooble case.
ii. sackboots, wth ther cases.
iii. hoeboys, wth a curtall and a lysarden.
ii. flewtes w^th^out cases.
i. payer of virginalls.
i. wind instrument like a virginall.
i. great payer of dooble virginalls.
i. payer of great orgaynes." — MR. GAGE's *History*.

The charges for rewards to minstrels are very numerous in the disbursements of Henry VIII.'s household, as well as in those of the nobility of his and later times. Queen Elizabeth was, however, said to have attained great proficiency on the virginals. She boasted to her courtiers, three days after the admonitory sermon which Bishop Rudd preached before her majesty, in Lent 1596, and in which he made strong allusions to her age and growing infirmities,—that her " voyce for singing, and her power for fingering instruments, were not any whit decaied."* Sir John Melville says, Elizabeth played on the virginals every day before him, for the purpose of ascertaining which excelled the other in music, she or Mary Queen of Scots. Hentzner speaks of a musical instrument belonging to the queen in a cabinet called Paradise, at Hampton Court, " made all of glass except the strings."

Dogs or **Andirons, Creepers, Braziers,** &c.—Long after the general introduction of chimneys, wood was the ordinary fuel for all sorts of apartments. Coals formed no part of the " Liveries," but wood was commonly included in them. A " cradle for sea-coal" is, however, frequently mentioned as belonging to the chief rooms in superior houses; though the usual way of warming, or rather airing, bed-chambers, was with braziers

* The bishop gave an arithmetical description of the grand climacterical year, and a prayer with reference to the queen, in which he introduced the following passages from Ecclesiastes, chap. xii.:—" *When the grinders cease because they are few, and they wax dark that look out of the windows; and all the daughters of music shall be brought low.*" " The sermon being concluded," says Sir John Haryngton, " she opened the window of her closet, but was so far from giving him thanks, that she said he should have kept his arithmetick for himselfe; ' but I see the greatest clerks are not the wisest men;' and so went away for the time discontented."—*Nugæ Antiquæ.*

or chafing-dishes.* The reredoss has been so frequently noticed in this Work, that a repetition here would be unnecessary and tedious. Touching andirons and creepers, we shall transcribe an account from the Gentleman's Magazine for February 1789, by an intelligent writer of that time: it forms part (and the only clear and satisfactory part) of a long discussion which then took place on these subjects.

"*Andirons* are a larger and higher sort of irons, made to support the wood, and have usually long necks, rising up before, to keep the wood from falling off into the floor. And *creepers* are smaller, and lower irons, with short necks, or none at all, which are placed between the andirons, to keep the ends of the wood and the brands from the hearth, that the fire may burn more freely. But the superior dignity of the andirons demands an enlargement upon their history; and being myself master of several different pairs, I think myself qualified to undertake the office of their historiographer.

"Now, there being in a large house a variety of rooms, of various sizes, and for various purposes, the sizes and forms of the andirons must reasonably be supposed to be various. In the kitchen, where large fires are made, and large pieces of wood laid on, the andirons in consequence are proportionably large and strong, but usually plain, or with very little ornament. In the great hall, that ancient seat of

* In an inventory of effects belonging to Henry VIII., in the Tower, taken after his death, is the following entry:

"Item, twoo rounde paunes of iron, made six square gratewise, being upon wheales, to make fire in." (Vessels for conveying fire from one room to another.) The same article occurs in the "Privy Purse Expenses of Henry VIII." where we find the price of two in 1531 was 4*l.* 13*s.* 4*d.*—*Retrospective Review*, Second Series, vol. i. p. 133.

hospitality, where the tenants and neighbours were entertained, and at Christmas cheerfully regaled with good plum porridge, mince pies, and stout October, the andirons were commonly larger and stronger, to sustain the roaring Christmas fire, more ornamented, and, like knights with their squires, attended by a pair of younger brothers, far superior to, and, therefore, not to be degraded by the humble style of creepers; indeed they were often seen to carry their heads at least half as high as their proud elders. A pair of such I have in my hall; they are of cast iron, at least two feet and a half high, with round faces, and much ornamented at the bottom."

The grate in Plate XV. is a representation of one at Haddon, and can be adapted either for wood or coal.

The present ruling fashion of grates is certainly not very tasteful, however well it may be calculated to diffuse heat and save fuel; and, even in these points, its merits are in no slight degree questionable. But whatever necessity may exist for high, contracted stoves, surrounded by metal frames—loaded as they are with unseemly ornaments—there can be none for making **Fenders** to stand so much above the floor as is now the custom; except, indeed, it be to realise the ironmongers' motto, of "no profit, no honour;" for to no other end than the manufacturer's gain can their expensiveness be assigned. Anciently, a low ridge of stone was considered to be sufficient security against the burning embers and ashes falling on the floor; and surely a metal border of the same proportions would be as efficacious in that respect. A high fender, if it be close, obstructs the current of air which is indispensable to the proper draught of the chimney, and if it be perforated, is no longer a defence against the live cinders which the fire sometimes throws out. If the superfluous metal were employed in widening, instead of heightening fenders, it would be applied to a more sightly, as well as more useful

purpose. At their first introduction, fenders were placed straight across the openings, and without any bowing.

Bells were sometimes hung, connected with the hall, to "warn to dinner;"* but the present convenient mode of bells hanging from every separate apartment had not then been introduced: nor were they required when so many domestics constantly attended within hearing. Bells seem, indeed, to have been adopted as a succedaneum for the numerous servants who were in readiness to appear to the call of "*Who waits?*"

Of the Bed-Chambers.

The furniture of these apartments, in great houses, was of the same gorgeous character as that in the chief rooms; and the paraphernalia of an ancient dressing-table yielded only in the splendour and costliness of plate to the cupboard of the great chamber, or the altar of the chapel. Like the hall, the state bed-chamber had a high pace, on which were placed the "standing-bed" and the "truckle-bed:" on the former lay the lord, and on the latter his attendant. Shakspeare, as well as other poets, illustrates this practice. In his comedy of "Merry Wives of Windsor," the host of the Garter, replying to Simple's inquiry for Sir John Falstaff, says, "There's his chamber, his house, his castle, his *standing-bed* and *truckle-bed;* 'tis painted about with the story of the Prodigal, fresh and new." The truckle-bed, on castors, was in the day-time rolled under the standing-bed, and drawn out at night:

> "In the best bed the squire must lie,
> And John in *truckle*-bed hard by."

* Such a bell was hung at the north end of the hall at Richmond, in a turret, which corresponded in altitude and decorations with the louver.

And it is mentioned by writers, that anciently a minstrel lay on the low bed to amuse his lord while he was awake, and to lull him to sleep; or at other times that a person whose business it was to read such people to rest was employed in this office.*

Pegge's Curialia contains some curious information, as regarded the court, relating to these beds, under the head of "The Order of Allnight."

Bedsteads.—The posts, head-boards, and canopies—or spervers—of bedsteads, were curiously wrought and carved, in oak, walnut, box, and other woods, and variously painted and gilt. Ginger colour, hatched with gold, was a favourite style; but purple and crimson were also used in their decorations. Ancient documents describe these bedsteads as "beddes of tymbre." They were further enriched with devices and mottos, conspicuously placed on the panels and other parts. In the Gentleman's Magazine for November 1811, there is an account of a very curious bedstead, at Hinckley, in Leicestershire, which is embellished with no fewer than twenty-nine emblematical devices, every one accompanied by an appropriate motto. And in Nicholson and Burn's History of Cumberland, one is described as existing in the year 1777, at Nunnery,† called the Nun's bed, with this inscription,

> "Mark the end, and
> Yow shal never doow amis."

Henry VIII. had a "bedstede" at Hampton Court, "the postes and

* Within the writer's memory a *surveyor* lived, who had more wealth than intellect, and employed a female dependant in this manner. The miserable and unfeeling tyrant would, for hours together, make the poor creature read while he snored; and if perchance he woke and found that the woman had, from exhaustion, temporarily discontinued her vocation, would whine out, "Ah! now, Mrs. ——, why don't you go on? When you leave off reading, I wake."

† Nunnery was a small house of Benedictine nuns.

head" of which were "curiouslie wrought, paynted, and gilt, having as well four bullyeons of timbre gilt, as four vanes of iron, paynted with the king's armes;"* and in an inventory of effects belonging to that monarch, in the Tower, are mentioned "foure cappes, with vanes of silver and gilte, engraven with the king's armes and rooses, for the postes of a beddstede." Bedposts frequently terminated with a plume of feathers.

Trussing-Beds were beds which packed into chests, for travelling; and, considering the frequent removals, these must have been the most convenient kind. John of Ghent seems to have always slept in such beds, as, by his will, it appears that he demised to his "most dear wife Katherine" all the beds made for his body, "called in England *trussing-beds.*" And the "best chambers" of both Master Fermor and Sir Adrian Foskewe had "trussing beds."

The numerous sorts of **Bed-Hangings** will, perhaps, be better shown by extracts from testamentary documents—for most of which we shall be indebted to that interesting and valuable publication, the *Testamenta Vetusta*—than by any other plan we can suggest. Many of the bequests are anterior to the Tudor period; but as the articles were carefully transmitted through several generations, and, in various instances, so entailed as to prevent alienation, we may fairly suppose them to have been in existence at a much later date.† These accounts, it is hoped, will supply hints to the opulent: the adoption of such a style of splendid furniture would necessarily employ a vast number of persons

* For a full description of this bed, see Illustrations.

† In a former part of this section we have mentioned a very powerful inducement for these bequests—we may here notice what Sir John Cullum says on the subject. "A man could not dispose of his lands till 32d Henry VIII., which is the reason that we find testators before that time so busily employed in disposing of their personal effects, and totally silent about entailing or selling their manors, &c."

of both sexes in respectable occupations; and produce more real benefit to society, in these times of increasing wealth and population, than all the revolutions of fashion can ever effect; whilst the flimsy and tasteless materials and handicraft which now prevail, continue to be tolerated.

King Edward III.—" To our future heir (King Richard II.), son of Edward, Prince of Wales, (the Black Prince), an entire bed, marked with the arms of France and England, now in our palace at Westminster."

Edward, Prince of Wales.—" To Sir Roger de Clarendon a silk bed; to Robert de Walsham, our confessor, a large bed, of camora, with our arms embroidered at each corner, also embroidered with the arms of Hereford."

Joan, Princess of Wales, (wife of the above, and known as the Fair Maid of Kent.)—" To my dear son, the king (Richard II.), my new bed of red velvet, embroidered with ostrich feathers of silver, and heads of leopards of gold, with boughs issuing out of their mouths; to my dear son, Thomas, Earl of Kent, my bed of red camak, paied with red, and rays of gold."

Elizabeth de Burgh, Lady of Clare.—" To my daughter Bardolf my bed of green velvet."

Edward, Lord Despenser.—" To Elizabeth, my wife, my great bed of blue camaka, with griffins."

Edmond, Earl of March.—To his son, and his heirs for ever, a large bed of blue satin, embroidered with white lions and gold roses, with escutcheons of the arms of Mortimer and Ulster.

Ralph, Lord Basset.—" Whoever shall first bear my surname and arms, according to my will, shall have the use of my great bed for life; but it shall not be alienated from him who shall bear my name and arms."

Richard, Earl of Arundel.—"To my most dear wife Philippa, a blue bed, marked with my arms, and the arms of my late wife; to my son Richard a standing-bed, called *clove*, also a bed of silk, embroidered with the arms of Arundel and Warren; to my dear son Thomas my blue bed of silk, embroidered with griffins; to my daughter Charlton my bed of red silk, which is generally at Reigate; to my daughter Margaret my blue bed, usually at London."

Sir John Cobham, Knt.—"To John Lewknor and Katherine Lewknor, a red bed, embroidered with lions; and a bed of Norwich stuff, embroidered with butterflies."

Thomas, Earl of Warwick.—"To Richard, my son and heir, my blessing, and a bed of silk, embroidered with bears and my arms."

Joane, Lady Bergavenny.—"To Sir James, son and heir of the Earl of Ormond, a bed of gold swans, with tapetter of green tapestry, with branches of flowers of divers colours; to John of Ormond, his brother, a bed of cloth of gold, with lebardes; and to Thomas Ormond, his brother, a bed of velvet, white and black paled; unto Elizabeth, his sister, a bed of blue baudekyn; to Bartholomew Brokesby, my bed of silk, black and red, embroidered with woodbine flowers of silver; and to Walter Kebell my best black bed of silk."

Robert, Lord Hungerford.—"To Robert Hungerford a bed of white velvet, embroidered, upon condition that at his death he leave it to his next heir male."

Anne, Duchess of Buckingham.—"To my son of Buckingham a bed of the Salutation of our Lady, with the hangings of the chamber of antelopes; to my son of Wiltshire, a sperver, called a bed, of red velvet, partly gold."

Thomas, Duke of Norfolk.—" To our sonne and heire apparent that shall be living at our decease, our greate hangede bedde, palyed with cloth of golde, whyte damask, and black velvet, and powdered with these two letters, T. A. (the initials of Thomas and Agnes, his wife.)"

The chief chamber at Hengrave had " a sperver,* (a canopy or tester,) of black velvet, embroidered with cloth of gold, double valanced, and fringed with black silk, and a call of gold over them ;" the curtains were " yellow taffita sarsnet, fringed wth black silk and gold ;" and in the chapel chamber was " a tester of tawney velvet, double valanced, with Sir Thomas Kytson's and my ladye's armes ; ye valance sett wth bucks and unicorns, and fringed wth silke and golde."

" Of downe of pure dove's white,
I wol give him a fether bed,
And many a pillow ; and every bere
Of cloth of Raynes, to slepe on softe."—*Chaucer's Dream.*

Beds and Bedding.—Feather beds, bolsters, (sometimes described as traversins), and pillows filled with feathers and down, with mattresses and every other comfort of this kind, seem to have been as well known to, and enjoyed by the superior orders of society three centuries ago, as they are now. Directions are, however, mentioned as having been given in the reign of Henry VIII. " to examine every night the straw of the king's bed, that no daggers might be concealed ;" but the authority is equivocal, and the practice an unnecessary one, as straw had been discontinued for such purposes, except by the lower classes, and the king's beds, as appears by his disbursements and inventories, were made

* This term was frequently used as a synecdoche for the whole bed.

of the most luxurious materials. Hair for stuffing mattresses, &c. was a later introduction.

The best **Blankets** were of fustian,* and the best **Sheets** of "cloth of Raynes," (the finest kind of linen, named from the place of manufacture). In the Squire of Low Degree, we find a promise to a young lady, that

> "Your blankettes shal be of fustyane,
> Your shetes shal be of cloths of Rayne,
> Your head shete shal be of pery pyght,
> Wyth dyamonds set, and rubys bryght."

Blankets of woollen cloth, and "stamyns," (blankets of wool), are also spoken of; but the greatest varieties and elegancies of the bedding were displayed in the **Coverlets, Counterpoints** or **Counterpanes,** and sometimes written "panes," of which the sorts were almost innumerable, and so costly, that Stow speaks of one being worth a thousand marks. Silks "quilted with wool," satins, damasks, velvets, cloths of tapestry, cloths of gold, and furs, were all employed in the fabrication of these coverings, and they were also perfumed. In the chief chamber at Hengrave was a "longe twilt of crimson and taffytye sarsenet of the one side, and tawney sarsenet of the other, twilted very finely on both sides, and perfumed;" and another in the chapel chamber, of "tawney taffata

* In an inventory of the goods and chattels of Thomas Keble, Esq., sergeant-at-law, appraised by Valentine Mason, general appraiser, temp. Henry VIII., the following articles of bedding are included: —

	s.	d.
A pair of new fustians	13	4
A pair of old fustians	8	0
A remnant of black stamyn, 2½ yards, at 2s.	5	0
White millen fustian for blankets	4	0

sarsenett, embroydered all over wth twiste of yellow silke, wth the escutcheons of Sir Thomas Kytson's and my ladye's arms."

Hentzner reports, that at Hampton Court many of the counterpanes and coverlids of the beds were lined with ermine; and Lady Bergavenny bequeathed to Sir James Ormond a " pane of monyvere," or mynevere, explained to be small pieces of furs. " Spanish happers," (rugs of Spanish wool), also occur in the inventories.

Archdeacon Nares defines counterpoint, now changed to counterpane, to be " a covering for a bed, formed in regular divisions. The change of the last syllable into *pane,* probably arose from the idea of panes, or square openings, applied also to dress." That these coverlets were frequently so paned, and had for their formation the reversion,* (to use an old term), of the sumptuous dresses which then distinguished the *gentleman* from the *churl,* is confirmed by a passage in Cymbeline, where Imogen says

> " Poor I am stale, a garment out of fashion;
> And, for I am richer than to hang on the walls,
> I must be ript."

Which passage Mr. Steevens thus illustrates: " clothes were not formerly, as at present, made of slight materials, were not kept in

* Coverlets are also described as being " palyed" with black velvet and white satin, furs, and other equally expensive materials. May it not be inferred that the homely adage of " cutting the garment," &c., was observed; and that when the stuff was new, and of sufficient length, it was put together in stripes; but that when old vestments were so appropriated, the pieces being small, the idea of placing them in counterpoints or counterpanes suggested itself? Whatever its origin, this, like other fashions, descended even to the cottager, in whose humble habitation counterpoints or panes are yet to be seen in the patch-work quilts, nothing behind their more splendid prototypes in the variety of forms, (we say nothing of the taste), into which they are wrought, inferior as they necessarily must be in the quality.

drawers, or given away as soon as the lapse of time or fashion had impaired their value. On the contrary, they were hung up on wooden pegs, in a room appropriated to the sole purpose of receiving them; and though such cast-off things as were composed of rich substances were occasionally *ripped* for domestic uses, (viz. mantles for infants, vests for children, and *counterpanes* for beds), articles of inferior quality were suffered to hang by the walls till age and moths had destroyed what pride would not permit to be worn by servants or poor relations." The commentator adds, that when he was a boy, he saw, at an ancient manor-house in Suffolk, one of these repositories, " which—thanks to a succession of old maids—had been preserved with superstitious reverence for almost a century and a half."

Besides such rooms, there were **Wardrobes,** formed like small four-post bedsteads, with curtains to draw, within which wearing apparel was kept from dust. Dr. Whitaker, in his History of Craven, calls these " livery-cupboards;" but his reason for so designating them does not appear, nor is there the slightest ground for the conclusion, that they were what ancient writers meant by that term. Massy oak frames, enclosed by doors, were also used for holding clothes; but **Trussing-Chests**—the invariable furniture of bed-rooms—were the usual depositories.

As appendages to the standing-beds, **Bancours**—sometimes written " bancoves"—should be noticed: they were short benches by the bedside, having embroidered cloths, called costers, hanging upon them, in the same manner as cloths were thrown over tables, and, occasionally, a dorser. But the best sleeping-rooms, and to these of course such furniture was restricted, abounded in seats of almost every kind: we find great chairs of black velvet, embroidered all over with gold; scrolled chairs, embroidered with cuts of gold upon black velvet; chairs of

tawny velvet, embroidered with bucks and unicorns; cushions of black velvet, embroidered with gold; high stools, &c. &c.

Narrow **Carpets** of tapestry or woollen cloths were used at the bedside earlier, probably, than their partial application to the floors of rooms of ceremony or state.

Cupboards set with plate added to the magnificence of these apartments, and the apparel and furniture of the **Dressing-Tables** or "boardes," were singularly splendid: the carpet which covered Lady Kytson's was of black velvet, laced and fringed with silver and gold, and lined with taffeta. On these "boardes" stood, or were hung on the walls immediately over them, **Looking-Glasses** or mirrors, which were few in number, and generally made of polished steel, in frames covered with velvet, enriched with metals and imitative jewels. Like pictures, they were carefully preserved by draperies. In Henry the Eighth's bed-room at Hampton Court, there was a steel glass covered with yellow velvet; at Westminster he had "a faire great steel looking-glass, set in crimson velvet, richly embroidered with damaske pirles, with knots of blew, and a curtain of the same blew tafata, embroidered with Venice gold, and cordiauntz of the same metal;" and amongst his privy purse expenses is an item, "paied to a Frenchman for certyn loking-glasses and darte heads, iiij*li.* xiij*s.* iiij*d.*" The chief bed-chamber at Hengrave had a "great looking-glass," the only room in the house where such a piece of furniture is mentioned; and at Skipton Castle there was but one looking-glass, and that not, as would be expected, in my lady's bed-chamber, but in my lord's.

We have before noticed the paucity of **Fires** in bed-chambers, and, indeed, in all the apartments of ancient houses. A striking illustration of this fact is exhibited in the will of Richard Byrchett, a man of some substance, who, in 1516, bequeathed to his wife "ye chambre she lyes in, and lyberte at *the fyer* in ye house."

The **Offices** not having been treated of in the Architectural Sections of this Work, we shall merely observe, that **Kitchens** were spacious, and had usually two very large arched fire-places, with ponderous irons for spits; and that the dressers, tables, chopping-blocks, &c. were of the same massive character. The top of the kitchen-table at Haddon Hall was hollowed out into basins for kneading pastry.*

On a review of the foregoing slight sketch, it will be evident, that what we have gained in comfort and conveniency, as relates to furniture, is at least counterpoised by our loss in splendour and durability. The governing principle of ancient artisans, or rather devisors, seems to have been a desire to resist the ravages of time, more than to encourage the caprices of fashion. It must, however, be allowed, that the cleanliness of washable bed-hangings carries with it a charm beyond the magnificence of the most gorgeous materials. In this respect, calico is preferable to gold brocade, and so far only is the change advantageous; for, as regards expense, there is no amendment. The overwhelming draperies of modern times are at least equal in cost—though intrinsically almost valueless—to the sumptuous cloths of earlier days. And such must be the effect so long as upholders are allowed, by designing their works, to shape their own profits; for the sole end of all trading is "to get money." That a decided revolution in these matters is approaching, cannot be doubted, since the higher orders of society are directing their attention to the interiors as well as the exteriors of their dwellings: the "newest pattern," it is hoped, will not always be deemed the best, nor novelty always thought to be improvement; and the public may yet learn that ECONOMY is inseparable from GOOD TASTE.

* For the utensils then in use, see the Earl of Northumberland's order of removal, *Illustrations*, Section VI.