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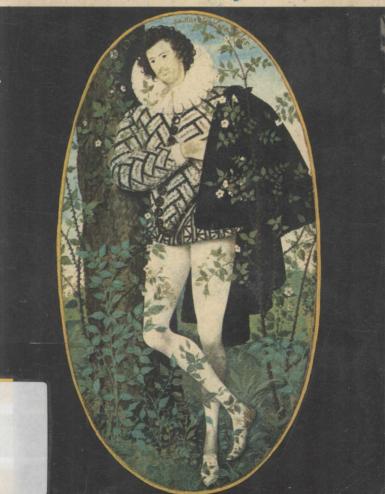


英国概况

Illustrated English Social History: 2

G. M. Trevelyan





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ILLUSTRATED ENGLISH SOCIAL HISTORY 2

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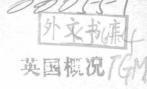
George Macaulay Trevelyan, O.M., C.B.E., F.B.A., born in 1876, was the third son of Sir George Otto Trevelyan and a great-nephew of Lord Macaulay. He was educated at Harrow and at Trinity College, Cambridge. In the First World War he was awarded the Silver Medal for Valour (Italy) and the Chevalier of the Order of St Maurice and St Lazarus (Italy).

He was an Hon. D.C.L., Oxford, and Hon. LL.D., St Andrews and Edinburgh, a Fellow of Trinity College, Cambridge, and an Honorary Fellow of Oriel College, Oxford. From 1927 to 1940 he was Regius Professor of Modern History at Cambridge and from 1940 to 1951 he was Master of Trinity. He was also a Trustee of the British Museum and the National Portrait Gallery. He was President of the Youth Hostels' Association from 1930 to 1950, and was Chairman of the Estates Committee of the National Trust. He died in 1962.

Among his books on British history are: England in the Age of Wycliffe, England under the Stuarts, The English Revolution 1688, England under Queen Anne, British History in the Nineteenth Century, and History of England. Lord Grey of the Reform Bill, Lord Grey of Fallodon, The Life of Bright, and the famous Garibaldi trilogy are his biographical works.

ILLUSTRATED ENGLISH SOCIAL HISTORY

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G. M. TREVELYAN

VOLUME TWO: THE AGE OF SHAKESPEARE AND THE

STUART PERIOD

WITH 139 ILLUSTRATIONS, SELECTED BY RUTH C. WRIGHT

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TO THE MEMORY OF EILEEN POWER ECONOMIC AND SOCIAL HISTORIAN





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PREFATORY NOTE TO THE ILLUSTRATIONS

The choice of illustrations for this volume has been guided by the same principles as in Volume One, that is to say, they have been drawn as far as possible from English work (or from that of foreign artists working in England), and from sources as nearly contemporary as possible with the scenes they represent.

There has, perforce, been a change in the type of sources used; whereas MSS. supplied the greater part of the illustrative commentary for the medieval and early Tudor period in Volume One, printed books and engravings, ballads, broadsides, and tracts largely provide the material for the late sixteenth and seventeenth centuries.

I have found it necessary to use such foreign books as the Civitates orbis terrarum and Agricola's De re metallica, the former, with its detailed maps and plans, because it provides unrivalled views of English city layout in the sixteenth century, and the latter, because it is the only source known to me of sixteenth-century mining scenes and appropriate in that German mining practice was applied in England at this date. Similarly, I have let de Bry's engravings speak for Virginia [69] and Augustine Ryther's for the Armada [57, 58], both being based on English drawings.

Artists working in a country not their own often bring to their work an interestingly different view of the people or scenes they are depicting, no less so in Zuccaro's crayon drawing of Elizabeth [42], where the simplicity of effect serves

1. Figures in square brackets refer to illustrations in the text.