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G. M. Trevelyan

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G. M. TREVELYAN

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.

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G. M. TREVELYAN

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STUART PERIOD

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Penguin Books Ltd, Harmondsworth,
Middlesex, England
Penguin Books Pty Ltd, Ringwood, Victoria,
Australia

First published in the U.S.A. and Canada
by Longmans, Green 1942

Published in Great Britain 1944

Illustrated edition in four volumes first
published 1949-52

Published in Pelican Books 1964

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Longmans, Green, 1942, 1944

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Made and printed by Brightype litho in
Great Britain by Taylor Garnett Evans,
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Set in Monotype Imprint

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TO THE MEMORY OF EILEEN POWER
ECONOMIC AND SOCIAL
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CONTENTS

PREFATORY NOTE TO THE
ILLUSTRATIONS 9

INTRODUCTION 11

- 1 SHAKESPEARE'S ENGLAND 1 15
THE TOWNS - THE COUNTRYSIDE -
CLASSES AND MODES OF LIFE -
WALES - THE NORTHERN COUNTIES -
ELIZABETHAN HOMES - INNS -
SOCIAL RELATIONSHIPS - MILITIA -
LAW - J.P.S - POOR LAW
- 2 SHAKESPEARE'S ENGLAND 2 75
RELIGION AND UNIVERSITIES - THE
SOCIAL POLICY OF THE ELIZABETHAN
STATE - INDUSTRY AND SEAFARING -
SHAKESPEARE
- 3 THE ENGLAND OF CHARLES
AND CROMWELL 133
THE BEGINNING OF COLONIAL
EXPANSION - EAST INDIA COMPANY -
FEN DRAINING - SOCIAL CONDITIONS
AND CONSEQUENCES OF THE GREAT
REBELLION - HOUSEHOLD LIFE
- 4 RESTORATION ENGLAND 211

Contents

MAP OF LATE TUDOR AND EARLY
STUART LONDON 278

DESCRIPTIVE NOTES TO THE
ILLUSTRATIONS 280

INDEX 327

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],¹ 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.