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ADVERTISEMENT.

THE volume of Illuminated Illustrations of Froissart, from the celebrated MS. in the British Museum, has created so much interest in the subject among the subscribers to that work, that many letters have been received requesting the publication of another volume to illustrate the remaining portion of the Chronicles: the MS. in the Museum containing unfortunately only the fourth book. When that beautiful MS. went to the British Museum with the Harleian Collection, a sort of tradition went with it to the effect, that the remaining portion of the MS. was in the Bibliothèque du Roi, at Paris, and that impression still prevails among connoisseurs. Having determined, at the solicitation of our subscribers, to publish a second volume illustrating the remaining portion of the Chronicles, I went to Paris, in the full hope of discovering the other portion of the Museum MS., but found that no such volumes exist in the Bibliothèque du Roi, nor is there any record of their having been there. That splendid library, however, contains several MSS. of Froissart; among others, a very beautiful one of the first book, which is the earliest known, and the standard authority for that portion of the Chronicles, but it has only one small illumination on the first page. Many other portions of the Chronicles of different ages possess no remarkable interest; but one magnificent and perfect MS. of all four books is a truly splendid work of art, far surpassing, in many respects, the Museum MS. It is evidently one of the splendid books executed for Louis of Bruges, Lord of Gruthyse, who died in 1492, and the MS. was probably executed about 1460 or 70. This Lord of Gruthyse, as is well known, was one of the greatest patrons of art of that age, and had a peculiar passion for richly illuminated books, of which he created a library which, after that of the Duke of Burgundy, was the most celebrated in all Flanders. Van Praet collected a most interesting list of the books still in existence which once formed part of this celebrated library, and classed this MS. of the

Chronicles of Froissart among the most beautiful. The Gruthyse library passed to his son, Jean of Bruges, and afterwards to Louis XII. of France, who added it to the library founded at the Château de Blois, by his father Charles of Orleans; from that library it was brought to the Bibliothèque Royale of Paris. The arms of Gruthyse have been, in every instance in which they occur in the illuminations, painted over by those of France; but in some places the more recent colour has peeled off a little, exposing the shield beneath, and in every instance the Gruthyse arms may be easily discerned by holding the parchment to the light.

This magnificent work of middle-age art will furnish most of the Illustrations in the present volume. But a few will be added from other sources, which will add to the variety and interest of the work even if inferior in execution.

I may here mention that I searched all the other public libraries of Paris, in hope of meeting with the lost volumes of our museum MS., finding in that of the Arsenal a very beautiful and complete MS. of the Chronicles, with the borders in colours and gold, but the miniatures only in black and white, of about the same date as the Museum MS. The remaining volumes of *that* MS., however, could nowhere be discovered, and it is to be feared are lost. But the Gruthyse MS., being undoubtedly a finer work, will no doubt afford our subscribers greater gratification than the lost books, could they have been found.

H. N. H.

LONDON,
January, 1844.

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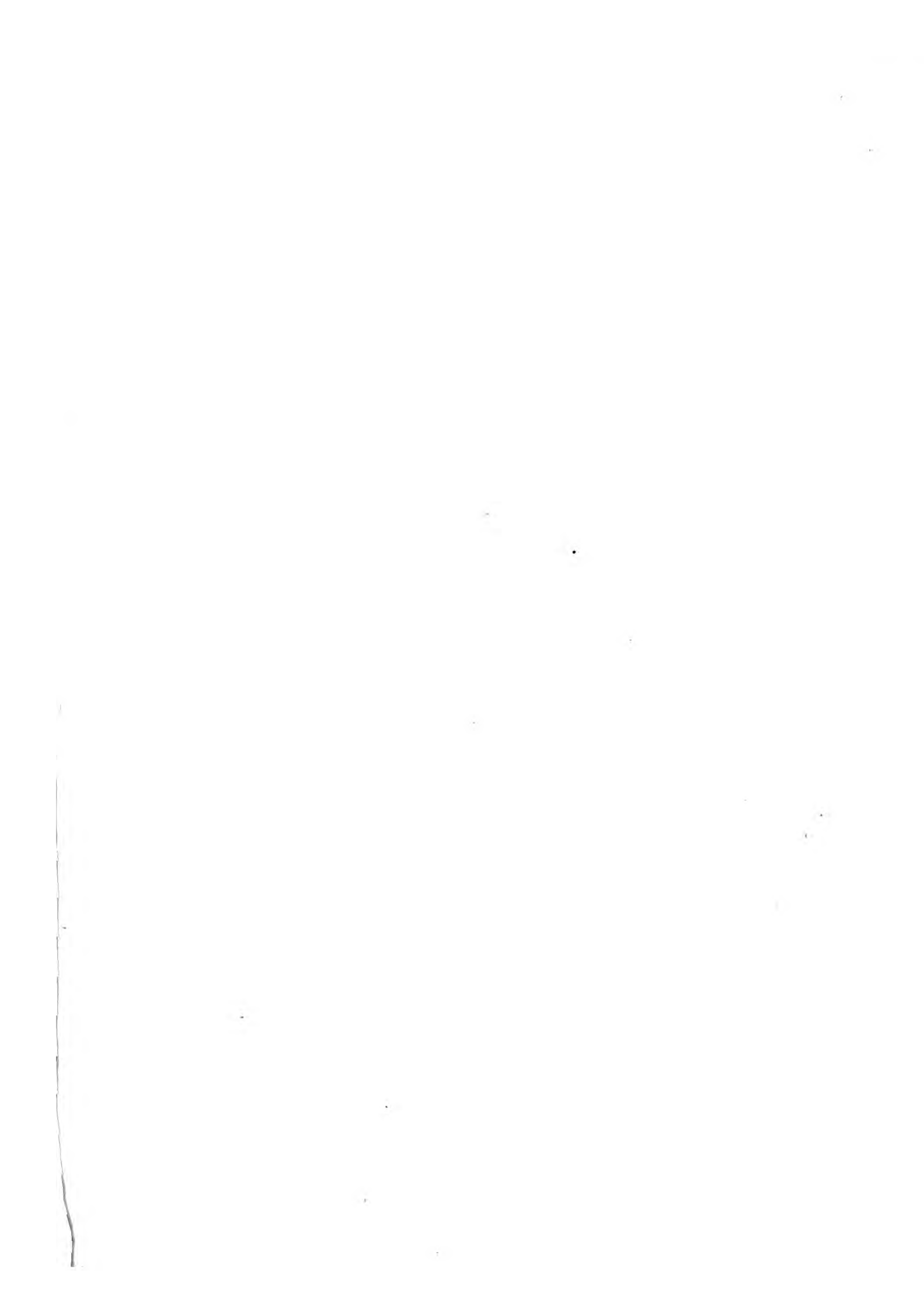
WITH

REFERENCES TO SMITH'S EDITION OF "FROISSART," IN TWO VOLUMES.

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Isabella, Queen of Edward II, on her voyage to England, with
Sir John of Hainault.

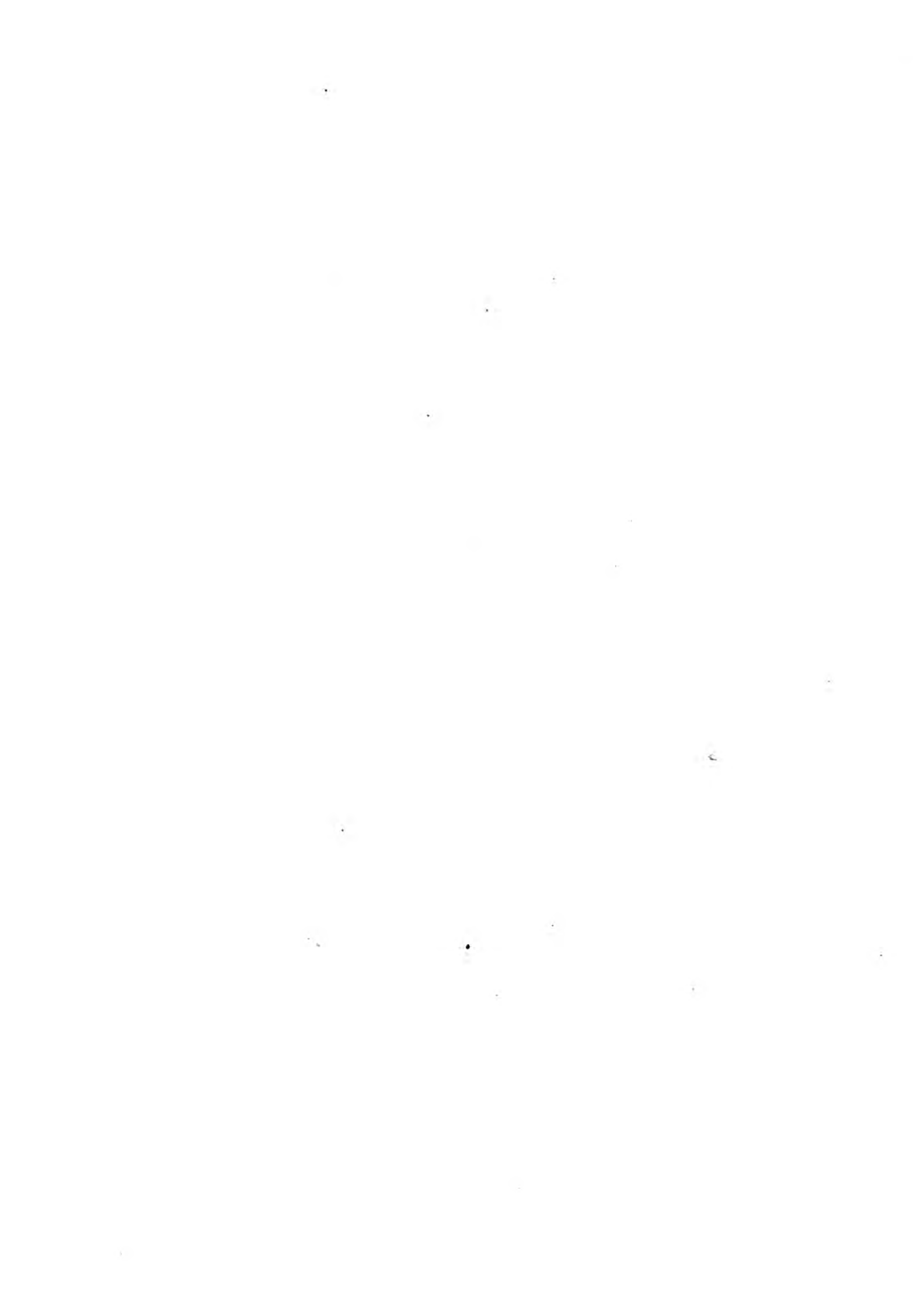


PLATE I.

QUEEN ISABELLA ON HER VOYAGE TO ENGLAND.

BEFORE commencing the History of Edward III., with which Froissart commences his Chronicles, he devotes a few short chapters to the latter events of the previous reign. In Chapters VIII. and IX. he relates the arrival of Isabella, Queen of Edward II., in Hainault, and the determination of Sir John of Hainault, brother to the Earl, to accompany her to England with an armed force, and restore her and her son to their rank and influence, usurped by the Spencers, the favourites of the weak monarch. The Illumination,* which is most beautifully executed, represents the Queen on her voyage; Sir John of Hainault is conversing with her; and she is accompanied by several ladies of her suite. Many interesting details of costume are carefully and accurately executed, and the whole miniature forms a most pleasing composition.

* This and the following Illuminations are from the famous Gruthyse MS. in the Paris Library.





220
D'ort la feste fut
passee, les meisme
mon ou point
nestoit amela

Execution of Sir Hugh Spencer.



PLATE II.

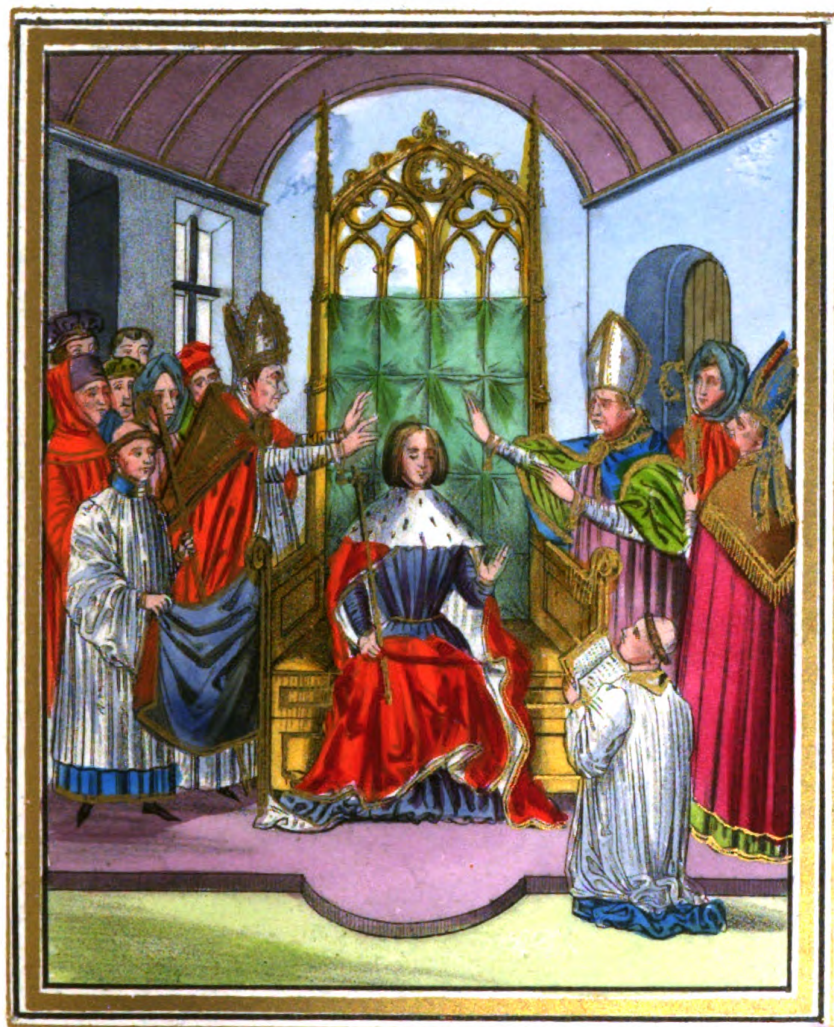
EXECUTION OF SIR HUGH SPENCER.

FROISSART relates that so many powerful Barons joined the party of Queen Isabella and her son, that they determined to besiege the city of Bristol, where the King and the Spencers then were. The King and the younger Spencer retired to the Castle, whilst the elder Spencer, then ninety years of age, and the Earl of Arundel, who had married his grand-daughter, remained in the town; which being surrendered by the citizens, they were taken prisoners and executed in front of the Castle, in sight of the King and the younger Spencer. The weak King and his favourite, seeing no other chance of escape, embarked secretly in a small boat at the back of the Castle, thinking to gain the coast of Wales, but being driven back by stress of weather, they were perceived and captured. The King was sent under strong guard to Berkely Castle, by the advice of the Barons, where he remained a prisoner till his death; thus closing one of the most inglorious reigns of the English annals. Sir Hugh Spencer was led to Hereford, where the feast of All Saints was celebrated with great magnificence, in honour of the noble foreigners, who had so mainly contributed to the successful termination of the cause of the Queen and Prince Edward. Chapter XIII., at the head of which is the Illumination represented in Plate II., commences "*Quant la feste fut passée le Mess^e Huon, qui point nestoit aimé la,*" &c. &c.—"*when the feast was over, Sir Huon, who was not beloved in those parts,* was brought before the Queen and the assembled Barons and Knights." He was condemned to death, and executed with horrible mutilation, being affixed to a high ladder in the market-place, in order that the disgusting ceremony might be visible to all the assembled populace*.

The Illumination is executed with exquisite care and neatness, and the whole page surrounded with an elaborately wrought border of great beauty. Our plate only takes in a portion of one column and the adjoining angle of the border.

* See Smith's Edition of Froissart, vol. i., page 13.





Coronation of Edward III. on
Christmas day 1326.

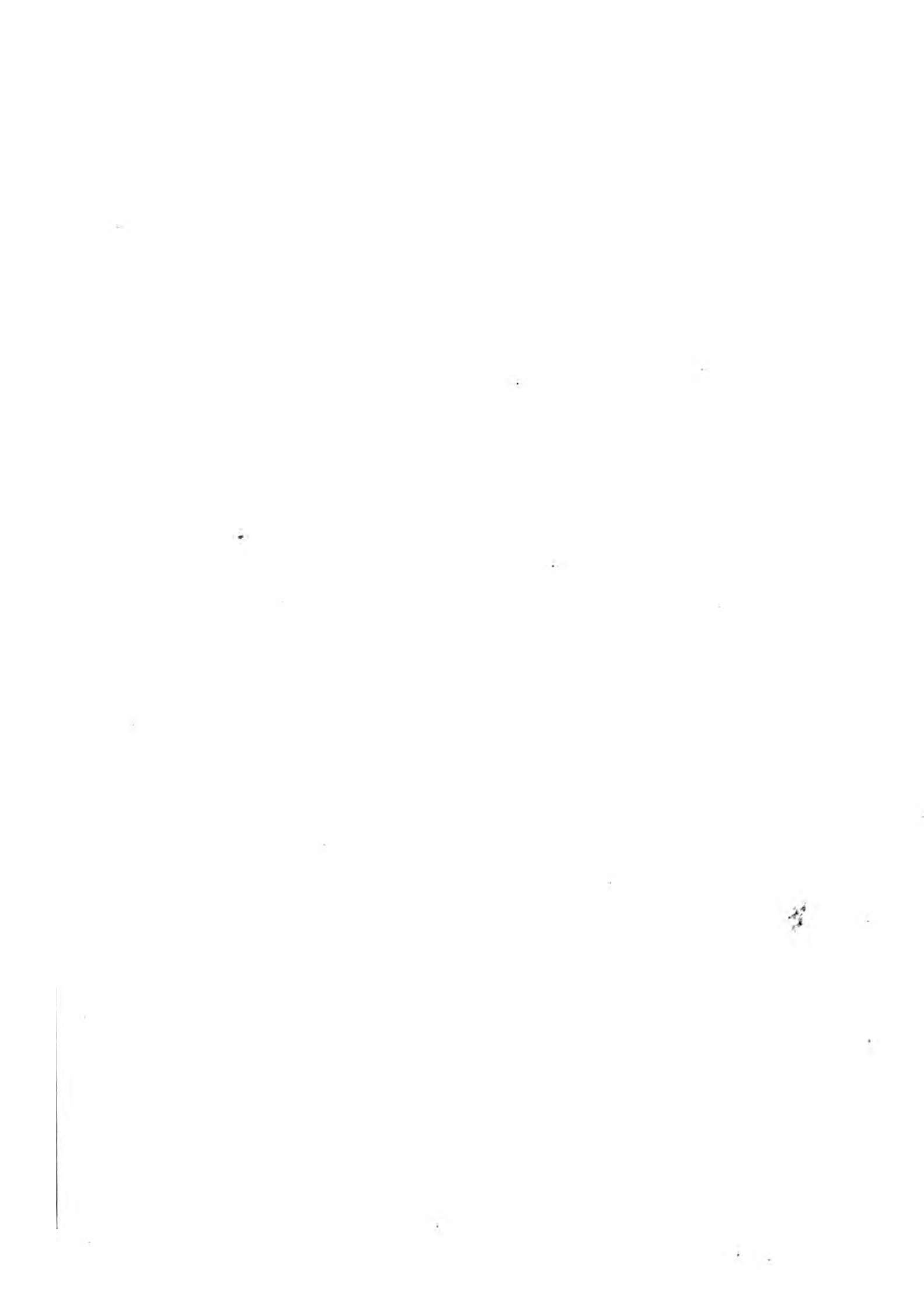


PLATE III.

THE CORONATION OF KING EDWARD III.

EDWARD II. being formally deposed in a general assembly of the great Barons, his eldest son was called to the throne, and crowned on Christmas-day, 1326, in the sixteenth year of his age, " during the lifetime of his father."

The Illumination only represents the group immediately surrounding the King, but is very carefully executed ; the white draperies in particular being very elaborately finished. The chair or throne bears sufficient resemblance to that (so called) of Edward the Confessor, in Westminster Abbey, as to lead one to suppose that a description, or perhaps a rough sketch, had been furnished to the artist.





The funeral of Philip of Valois, King of France.



PLATE IV.

THE FUNERAL OF PHILIP OF VALOIS, KING OF FRANCE.

CHARLES, son of Philip the Fair, having died in the year 1326 without heirs male, though thrice married, the twelve Peers and Barons of France assembled at Paris, and with one consent gave the throne to Philip of Valois, nephew of Philip the Fair, to the exclusion of Isabella, Queen of England, and her son, who stood in the more direct line, she being sister to the late king; the Council, however, determined, according to Froissart, "that the kingdom of France was of such great nobleness, that it ought not to fall by succession to a female;" thus, says Froissart, "as it seemed to many people, the succession went out of the right line, which has been the occasion of the most destructive wars and devastations of countries, as well in France as elsewhere, as you will learn hereafter; the real object of this history being to relate the great enterprises and deeds of arms achieved in these wars; for, from the time of good Charlemagne, King of France, never were such feats performed."

The son of Isabella, when crowned King Edward III., was soon persuaded to lay claim to the throne of Philip, who, during a reign of twenty-four years, maintained the war with various success, suffering among his reverses the ever-memorable defeat of Crecy. He died at Nogent-le-roi, in the year 1350, and his burial, which took place at St. Denis, is graphically delineated in the accompanying Illumination.

The architectural portion of the picture is very carefully drawn, and the dresses of the figures bearing the coffin are executed in a very beautiful manner. The style of arrangement is somewhat different from many other of the Illuminations in this noble MS.; the figures being fewer and larger in proportion to the picture, and the landscape portion made quite subordinate, whilst it is generally treated with extreme care as a principal feature of the composition.





Dous auez bien
ouy recordes de
tresues entre les
anglois z les-

Edward the third takes Berwick.



PLATE V.

EDWARD III. TAKES BERWICK.

FROISSART commences the XXVIth Chapter of his first Book as follows, " You have heard related all that passed between the English and Scotch, during the three years that the truce lasted :—and for one year more the two nations were at peace. This had not happened before for two hundred years, during which they had been constantly at war with each other. It fell out that king Edward was informed that the young king David of Scotland, who had married his sister, kept possession of Berwick, which of right belonged to his kingdom, and which king Edward his ancestor had held, and the king his father also, very peaceably for a long time afterwards. He was also informed, that the kingdom of Scotland was dependant on his crown as a fief, and that the young king of Scots, his brother-in-law, had never acknowledged it, or done homage for it. The king of England therefore sent ambassadors to the king of Scots, to request that he would withdraw his people from the city of Berwick and give him possession of it, as it was his just inheritance, and had always appertained to the kings of England his predecessors. They also summoned him to come and do his homage for the kingdom of Scotland, which he ought to hold from the crown of England as a fief—— "

The answers of the King of Scotland, a youth of fifteen, being unsatisfactory, it was determined, on the meeting of Parliament, that the King should lead a powerful army into Scotland : an invasion consequently took place, the King passed Berwick, penetrating as far as Dunbarton, and laying waste the country in every direction,—then making a " handsome retreat," as our Chronicler describes it, he came before Berwick, which, after an obstinate resistance, was compelled to surrender. " The king," continues Froissart, " made his public entry into Berwick with great pomp and sounding of trumpets, and tarried there twelve days. He appointed as governor thereof a knight called Sir Edward Baliol, with whom he left, when he quitted Berwick, many young knights and esquires, to assist him in keeping the conquests he had made from the Scots, and to guard the frontiers. The king and all his

people then returned towards London, and gave full liberty for every man to go to his own home. He himself went to Windsor, where he chiefly resided."

The Illumination is in the same style as the surrender of Bristol, exhibiting great care in the landscape, to the picturesque features of which the artist seems to have paid peculiar attention. His castles, for instance, are never represented as new, as in many other MSS. is always the case; but the weather stains are introduced with clever and pleasing tinting, and the parasitic weeds or climbing plants, the tenants of old walls, are made to minister to the general picturesqueness of the composition, each in its proper situation, with almost the skill of a modern landscape painter.





Bristol surrenders to Queen Isabella &c.



PLATE VI.

BRISTOL SURRENDERS TO QUEEN ISABELLA.

THIS Illumination represents a group of citizens, assembled at one of the principal gates, in the act of surrendering the city to the Queen and her party. The whole picture forms a beautiful and spirited representation of the period ;—the town gate, the turreted walls, the house roofs, with the gray cathedral towering above them—the civic costumes of the citizens, the brilliant armour and rich housings of the knights and their horses, surrounding the Queen, and the characteristic treatment of the distant landscape—all tend to exhibit with wonderful faithfulness the striking features of an epoch, of which we have no other pictorial record than the Illuminations contained in the wonderful manuscripts of the period.



Robert Bruce king & his court in Edinburgh III



1-1

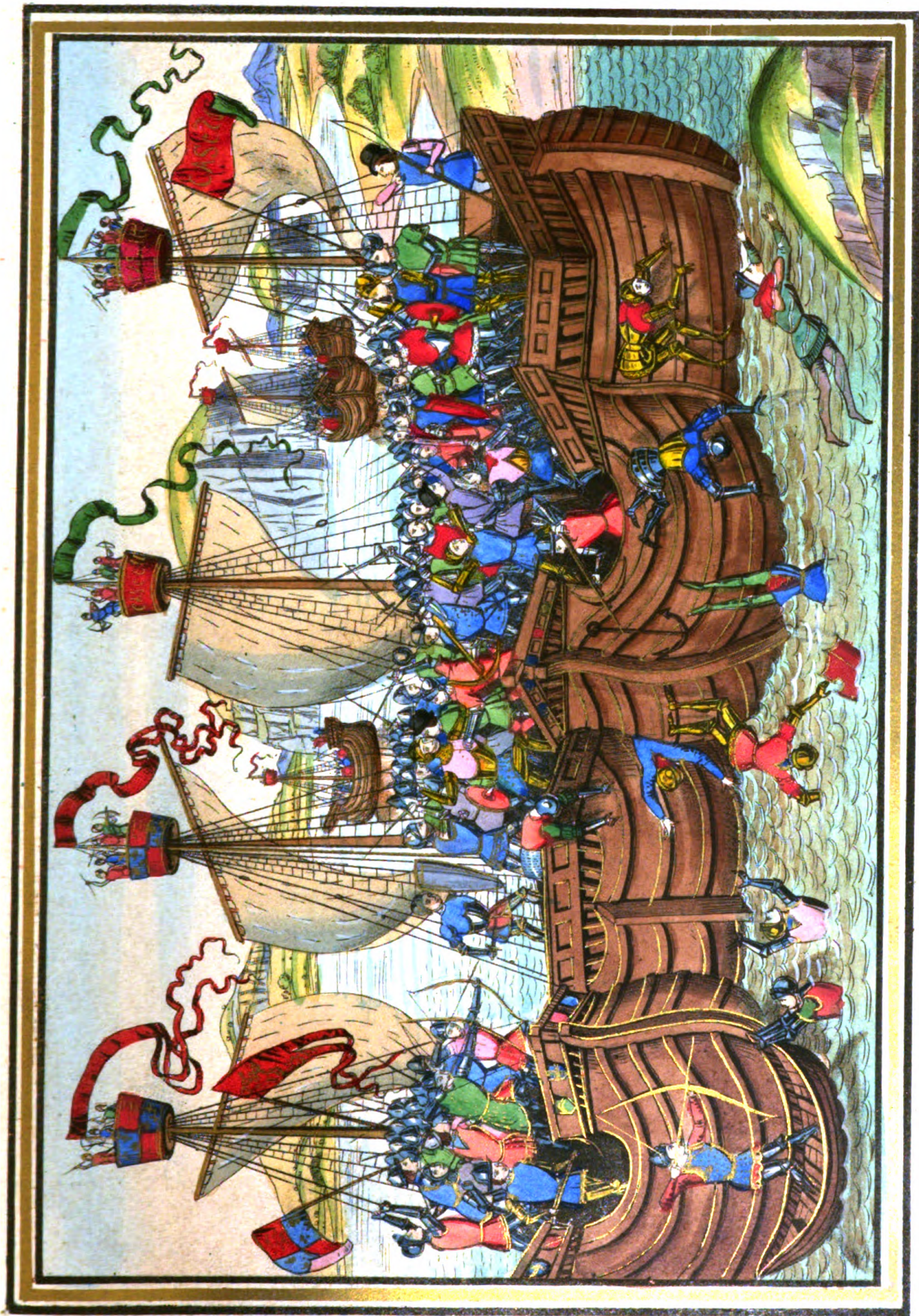
PLATE VII.

ROBERT BRUCE, KING OF SCOTLAND, DEFIES KING EDWARD III.

“It happened that Robert, King of Scotland, who, though brave, had suffered much in his wars with England, having often been defeated by King Edward, grandfather of the young king, being at this time very old, and afflicted with leprosy, hearing that the King (Edward II.) had been taken prisoner, and deposed, and his counsellors put to death, thought this a favourable opportunity to send a defiance to the present King, as yet a youth, whose barons were not on good terms with each other, and to attempt the conquest of some part of England. About Easter, 1327, he sent a defiance to King Edward and all the country; informing them that he would enter the kingdom, and burn it as far as he had done before, after the defeat of Stirling.”

The Illumination represents the King receiving the messenger of Bruce in an open vestibule or pavilion, who, on one knee, delivers the defiance of his master to the English nation. In the background, the river Thames is seen, with the Scottish vessel at anchor. The whole is executed with great care and neatness.

Great armies were raised on either side, but, like most of the wars of that period, conducted without any settled object. The affair ended without any gain to either party—the great suffering of the unfortunate people of the Borders being the only permanent result. A truce for three years shortly followed, during which King Robert, of Scotland, died.



The fleet of Pembroke attacked by the Spanish fleet, before La Rochelle.



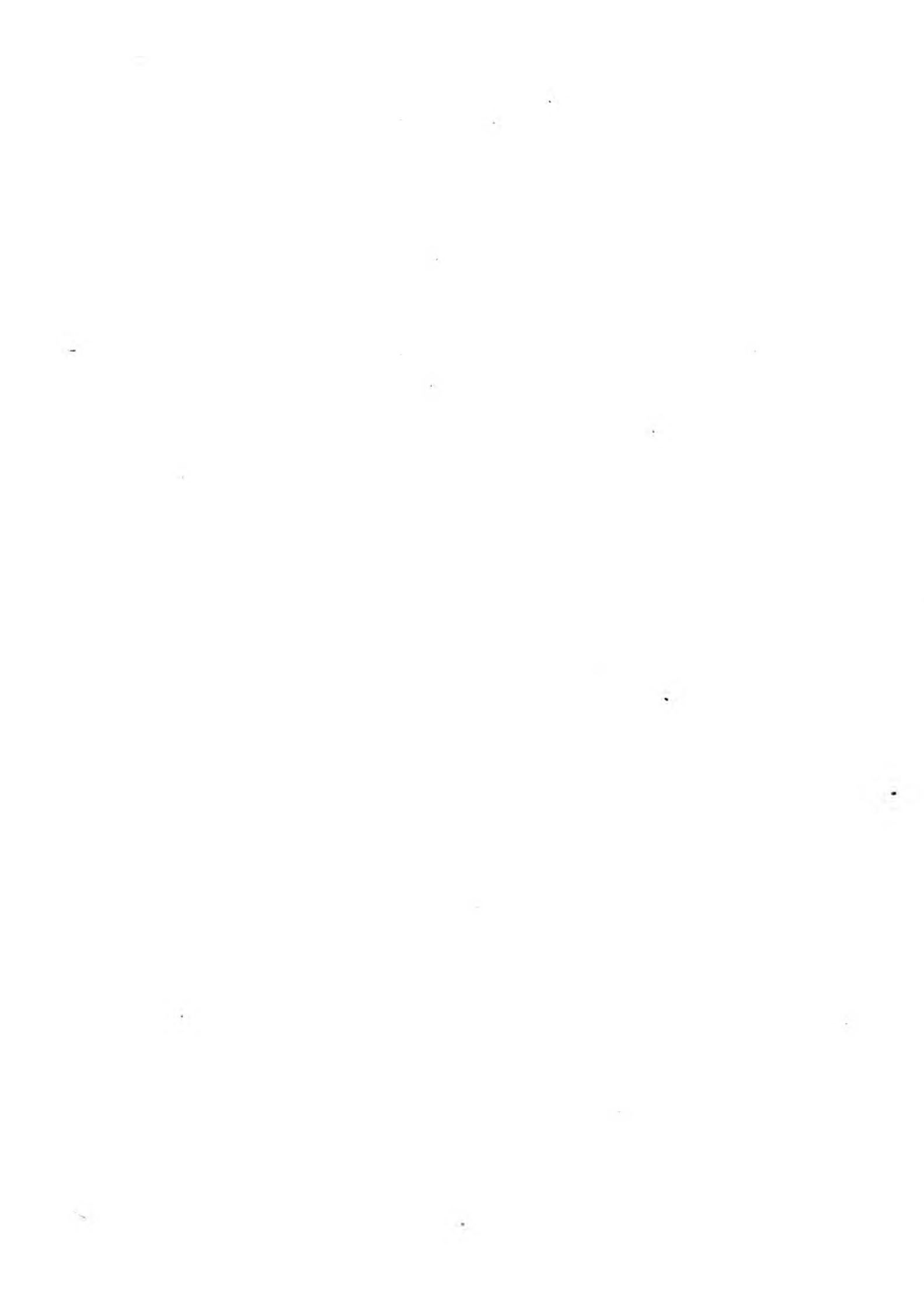
PLATE VIII.

THE EARL OF PEMBROKE ATTACKED BY THE SPANISH FLEET.

THIS is one of the finest Illuminations of the splendid MS. in the Bibliothèque Royale, and exhibits, in a most striking manner, the great features of a naval combat of the period. The immense number of figures, all in appropriate and energetic action, and the general effect of multitude and movement, forcibly call to mind the celebrated, though uncompleted, picture of Raphael, of the Battle of Constantine and Maxentius, so ably finished by his great pupil, Julio. But it is impossible, in a plate coloured in by hand in large numbers, to convey an adequate idea of the extreme beauty and careful execution of every minute part of this beautiful Illumination; though our Plate will convey an excellent general idea of the composition and effect.

The Earl of Pembroke was appointed by King Edward III., in 1372, to command an expedition sent to the assistance of the Gascons and Poitevins.*

* For a most interesting account of his meeting with the Spanish fleet off Rochelle, his defeat, captivity, and death, see Smith's edition of Froissart, Vol. I. pp. 470, 471, 475, and 501.





Sir Godfrey de Harcourt encounters the men of Amiens,
on their way to Paris.



PLATE IX.

SIR GODFREY DE HARCOURT ENCOUNTERING THE MEN OF AMIENS.

SIR GODFREY DE HARCOURT, who had espoused the cause of the English, in consequence of his disgrace and banishment by the court of France, performed many deeds of great bravery, but was eventually defeated and slain at the battle of Coutantin. Froissart gives the following spirited account of his death:—"The army of Sir Godfrey would not keep the order he had appointed, according to the promise made to him; but the greater part fled, and could not withstand the French. Sir Godfrey, on seeing this, declared, that he would prefer death to being taken; and arming himself with a battle-axe, halted where he was; he placed one foot before the other, to be firmer; for he was lame of one leg, though very strong in his arms. In this position he fought a long time most valiantly, so that few dared to encounter his blows: when two Frenchmen mounted their horses, and placing their lances in their rests, charged him at the same time, and struck him to the ground: some men-at-arms immediately rushed upon him with their swords, which they ran through his body, and killed him on the spot. The greater part of his army were slain or made prisoners, and those who were able to escape returned to Saint Sauveur le Viscomte. This happened in the winter of 1356, about Martinmas."

The Illumination (one of the most beautifully drawn and executed of the MS.), represents the defeat, by Sir Godfrey, of a body of men from Amiens, on their march to join the King of France.



PLATE X.*

FROISSART IN HIS STUDY.

This Illumination is taken from an odd volume of a MS. of Froissart's Chronicles, among the royal MSS. now in the British Museum. It contains few illuminations beyond the present subject, which forms a sort of frontispiece, or title-page, in which the illuminator has not, as usual, represented the principal event of the first chapter, but has thought it more appropriate to picture the author of the book in his study. He is just receiving a letter from some person of note, (as appears from the bearer wearing the arms or badge of his lord upon his breast,) whilst a clerk, or amanuensis, is busily employed in transcribing what we may suppose to be a portion of the famous Chronicles. The present plate only represents a portion of the original illumination, in which, not only the interior of Froissart's study is exhibited by the usual device, an excision of a portion of the wall, but also the exterior of the building, with a side-entrance, court-yard, and a distant view; a portion of which is given in the next plate.

The present plate conveys a very vivid and pleasing impression of a comfortably furnished apartment of the fifteenth century; the whole being executed with great care; but the figures are inferior to many works of the period, and are principally interesting on account of the costume.



A female attendant, getting wine to a knight.



PLATE XI.*

A FEMALE ATTENDANT SERVING WINE TO A GROOM.

THIS subject is another portion of illumination, partly given in the previous plate, and forms the principal part of the exterior view. A groom is holding the horse of the messenger, who, in the previous plate, delivers the letter, whilst a female attendant is serving him with wine, from a tankard of precisely similar form to those still used in many parts of Belgium. Though, in some respects, rudely drawn, it forms a very characteristic group, and serves to convey an idea of the entire Illumination, which is surrounded by a rich border, the whole, nearly occupying the entire page of a large folio volume; leaving space only for an enriched capital, and four or five lines of the beginning of the chapter.





The Duke of Brittain and his Barons.



PLATE XII.*

THE DUKE OF BRITTANY AND HIS BARONS.

THIS Illumination is from another volume, containing a portion of Froissart's Chronicles, among the Royal MSS. in the British Museum, from which several of the ensuing subjects will be selected, some with remarkably rich borders. The present subject represents a meeting of the Barons of Brittany to remonstrate with their Lord, the Duke.





Qestui meschiet se
passa on le must en
oubliance et phlé
dartenelle se parti de bruges
et sen bint a pyre ou il fut
receuilli a grand joye Et
pietre du bois sen bint a cō
mines ou le plat paine etoit
assemble et la entendi a
ses besongnes et fut tous

Philip van Artevelde preaching.



PLATE XIII.*

PHILIP VAN ARTEVELDE HARANGUING THE PEOPLE.

THE story of Philip van Artevelde, the Rienzi of Flanders, has been rendered popular, in the highest sense of the term, by the noble drama of Mr. Taylor. In the present Illumination, we see him exhibited, by a nearly contemporary artist, haranguing the people in the market-place of Ypres. The artist, although in a rude manner, has attempted to exhibit the scene at the moment when Philip, at the close of his oration, exclaimed:—"Let all those who are determined to remain true to the cause, according to the oath they took, gallantly lift up their hands to heaven as a token of their loyalty;"—an example, if one were wanting, that at public meetings then, as now, a majority was determined by a show of hands.

The commencement of the chapter, given under the Illumination, is—"Cestui meschret se passa, on le mist en oubliance et Phle' Dartevelle se parti de Bruges et vint a Ypre ou il fut recuelli a grand joye et pietre du Bois sen vint a Commines ou le plat pays etoit assemble et la entendi a ses besoignes et fut tous." Of which the following is Johnes's translation:—"This affair passed off, and was soon forgotten. Philip van Artevelde departed from Bruges, and came to Ypres, where he was most joyfully received. Peter Du Bois went to Commines, where all the inhabitants of the flat country were assembled, and instantly began his preparations, and all—" which relates to the destruction of the bridges, to oppose the entry of the army of the King of France into Flanders.*

* See Smith's edition of Froissart, vol. i. page 724.



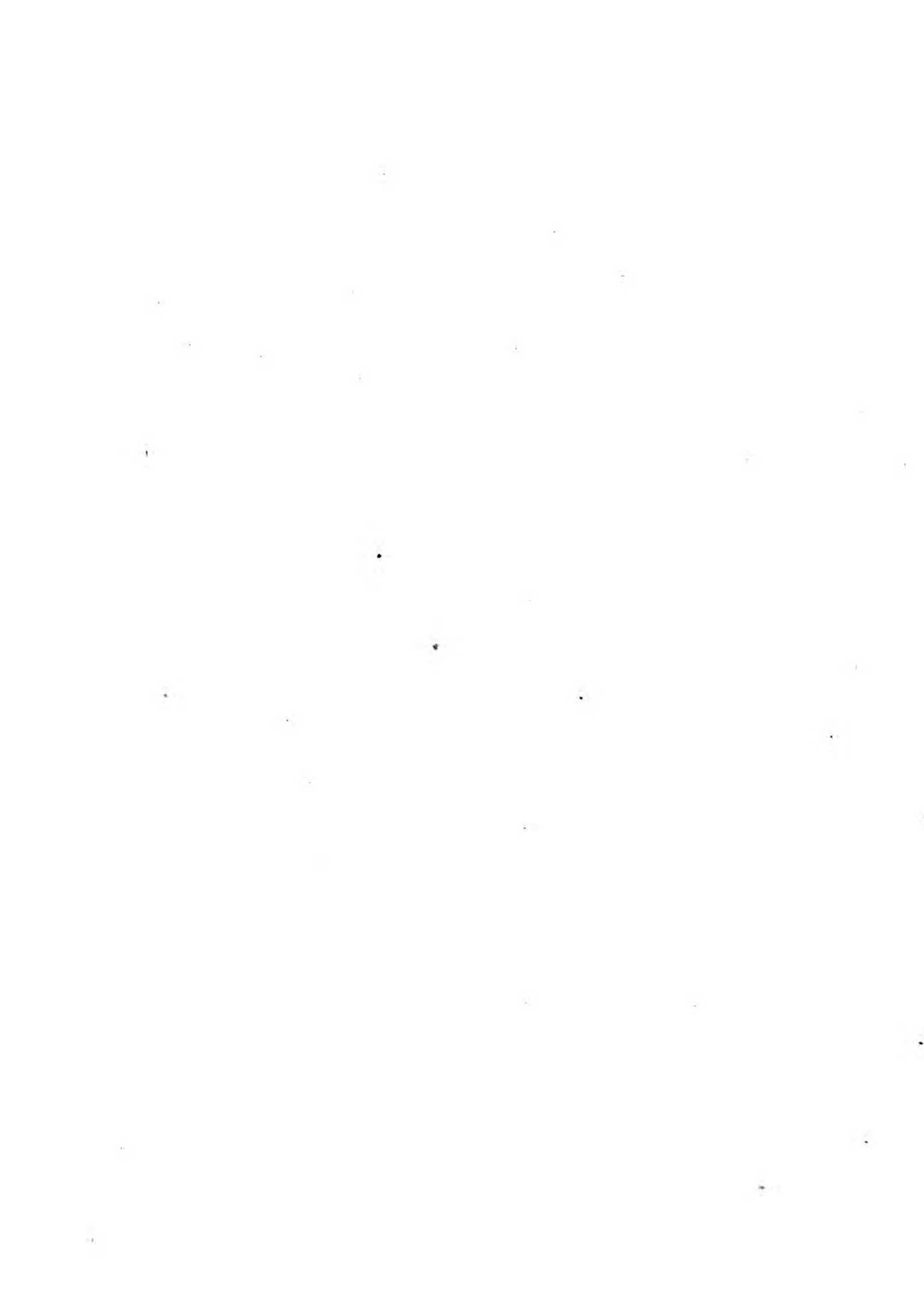
The taking of Oudenarde by Francis Atremén.



PLATE XIV*.

THE TAKING OF OUDENARDE, BY FRANCIS ATREMEN.

FROISSART tells us that Francis Atremen, Peter du Bois, Peter le Nuitre, and other captains of the Artevelde party, having returned from the siege of Ypres, "were daily and nightly imagining how they could annoy their enemies." Among their various plans the favourite one was the taking of Oudenarde, which had successfully resisted all their former attempts. The men of Oudenarde holding the Ghent men in contempt, were grown somewhat careless; and the governor, Gilbert de Lienegen, being absent, no doubt causing the watch and general discipline to be still more lax, Francis Atremen and his followers stormed the place by surprise, with ladders, as represented in the Illumination. The operation was much facilitated by the ditches being dry, the inhabitants having emptied them of water to get the fish. The captors pillaged the town, sending out all the women and children in the meanest dress they had, who were forced to take refuge in Mons, Arras, and other places.





The Battle of Boulogne.



PLATE XV*.

THE BATTLE OF ROSEBECQUE.

THE Illuminator, in this attempt to convey an idea of the battle of Rosebecque, has not omitted the story of the White Dove, related by Froissart, who tells that he heard from the Lord d'Estonnenort, who witnessed it as well as many others, that when the oriflamme was displayed, a white dove hovered round, and making several circles, settled on one of the banners of the King of France; which was considered an omen of victory. The Chronicle informs that it was the general opinion among men of arms, that the defeat and death of Philip van Artevelde, at the battle of Rosebecque, was owing to his having, in over-confidence in his numbers and anxiety to engage more quickly, quitted a strong position, which he had taken up with great judgment, to fight at a disadvantage in one where the compact mass of his Flemish infantry could be assailed on all sides by the cavalry of France. The consequence was the well-known defeat and slaughter of Rosebecque, in which disastrous conflict Froissart states the loss of the Flemings to have exceeded, in the battle and pursuit, upwards of thirty thousand. When once seized with panic, they were unable to offer any resistance, and in one dense disorderly crowd were slain without mercy. Froissart describes the pursuit by the French, as making a noise "greater than if all the armourers of Bruxelles and Paris had been there working at their trade," so constant was the clattering of maces and battle-axes on the helmets of the unfortunate Flemings, making a din that prevented any other sound being heard. Such was the last scene in the career of Philip van Artevelde, whose bold but ill-matured and irregular attempt to free Flanders from the despotic government of its feudal tyrants could scarcely have been successful under any circumstances at that period. His body was sought among the slain, and hanged upon a tree.

Froissart exhibits strongly the aristocratic prejudices of the time in his

concluding remarks on this event ; which, he says, was "very honourable to all Christendom as well as to the nobility and gentry ; for had those low-bred peasants succeeded, there would have been unheard-of cruelties practised, to the destruction of all gentlemen, by the common people.* The banners of the Flemings in illumination are very interesting, as exhibiting the implements of the different trades, precisely as in the flags of trades-unions of the present day.

* See Smith's edition of Froissart, vol. i. p. 746.





Comment messire Josse
de Hallebin cheua lier fut
occiz deuant grand aung
pissage nome au long
pont de l'oe bme chappre.

Messire Josse de Hallebin, killeu before Ghent.

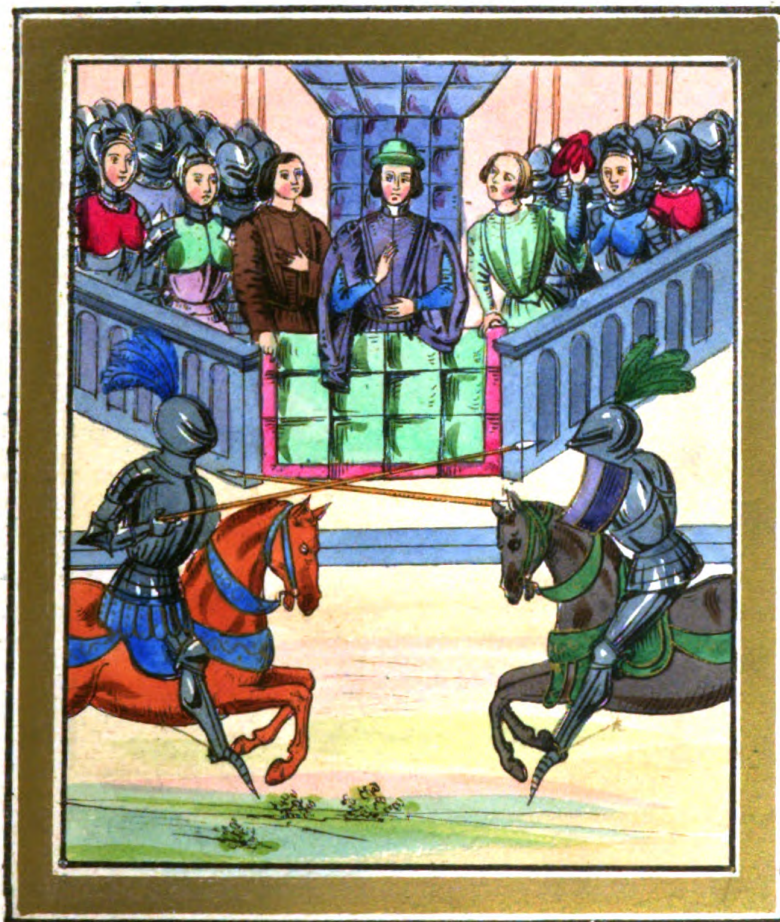


PLATE XVI.*

DEATH OF JOSSE DE HALLEBIN.

· This Illumination represents the death of Sir Josse de Hallebin, at the passage of Long-pont, one of the innumerable encounters and disasters consequent upon the revolt of Flanders.





Combat between Nicolas Clifford and a French Knight.



PLATE XVII.*

COMBAT BETWEEN NICHOLAS CLIFFORD AND A FRENCH KNIGHT.

THIS Illumination has been selected as exhibiting the mode and ceremonial of a single combat, and though coarsely and somewhat carelessly executed, it portrays, with considerable graphic effect, the arrangements, and positions of the witnesses, judges, and combatants, on such occasions.

It is intended to represent the encounter between an English esquire, named Nicholas Clifford, and a French knight, the latter of whom was slain.





Jacob Van Artevelde holding his state in Ghent.



PLATE XVIII.*

JACOB VAN ARTEVELDE HOLDING STATE IN GHENT.

THOUGH so frequently occurring in illuminated manuscripts of the fifteenth century, it has so happened that our selection of subjects has not fallen on one containing a portraiture of the Fool or Jester—a prominent figure in the social groups of that period.

In the present miniature the artist has attempted to exhibit the great state kept by Jacob van Artevelde, who, after assuming the supreme power in Flanders, surrounded himself with men-at-arms, numerous attendants, not omitting the Jester, it would seem, and such a train of retainers as was usual with the great Lords and Sovereigns of that time.





The Queen of Naples, visits Pope Clement, at Rome.



PLATE XIX.*

VISIT OF THE QUEEN OF NAPLES TO POPE CLEMENT.

QUEEN JOAN of Naples, the daughter of Louis of Sicily, remaining without heirs, having been four times married, determined to fulfil the last request of her father, to the effect that, should she die without offspring, she should surrender Naples, and all her other possessions, to the church. For this purpose she met Clement, Pope of Avignon, at Fondi, which interview is represented in the accompanying Illumination. Pope Clement, as is well known, made over these possessions to the Duke of Anjou, brother to the King of France.



Galeas of Milan surprises and imprisons
his Uncle

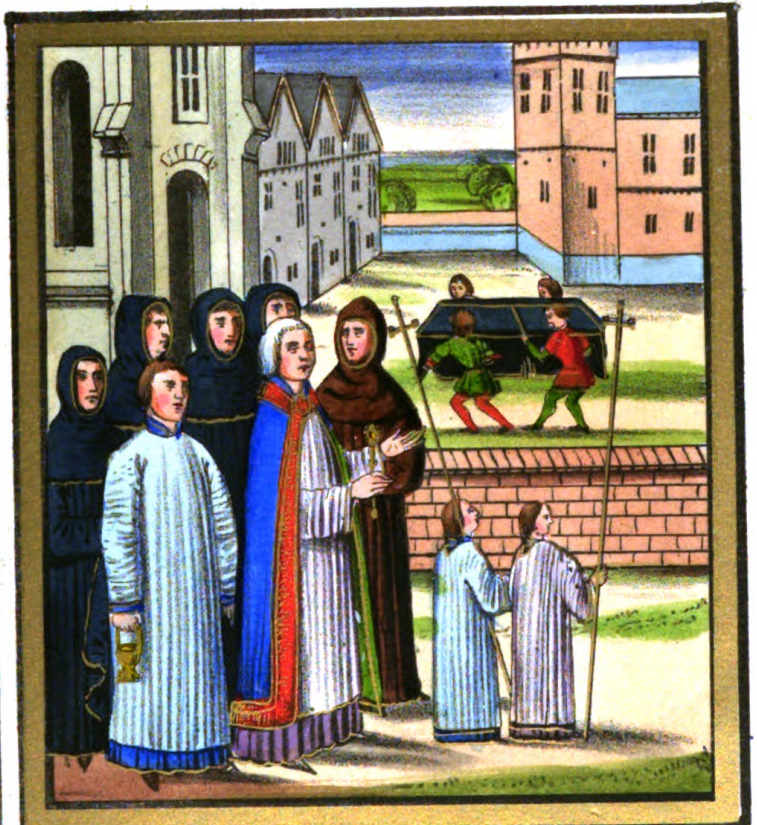


PLATE XX*.

GALEAS VISCONTI ARRESTS HIS UNCLE.

GALEAS VISCONTI, count of Vertus, imagining that his uncle, Sir Bernabo Visconti, duke of Milan, had some intention of dispossessing him of his Lordships, proved himself the keener politician of the two, by being beforehand with his uncle and arresting him. He the more easily formed a party for this purpose, as Sir Bernabo had cruelly oppressed that part of Lombardy over which he ruled. Sir Galeas fixed upon the opportunity of his uncle's passing from one castle to another, to waylay him, by three ambuscades, as represented in the Illumination, which it was impossible to escape. The person of Sir Bernabo being thus treacherously secured, he was thrown into prison, where he died shortly after, as it is supposed, by foul means.

The cotemporary opinion respecting events of this description may be inferred from the circumstance that Galeas Visconti, becoming thus duke of Milan, was enabled to marry his daughter to the then most powerful prince in Europe, Charles VI., king of France.



De la mort Jehan
lyon furent toz
ses ennemiers

The Funeral of Jehan de Lyon.



PLATE XXI*.

THE FUNERAL OF JEHAN DE LYON.

FROISSART enters into great detail upon the subject of the petty quarrels which he supposes led to the revolt of Ghent. The favour of Jehan de Lyon with the Earl of Flanders, and his subsequent disgrace, he makes one of the principal causes. It is well known that Jehan de Lyon was the leader of the first serious rising, and the founder of the association called White-hoods. After the taking of Bruges, he was seized with sudden illness, at the small town of Damme, "after having supped in great revelry with the ladies of the place," whence he was carried on a litter to Ardenburg, where he died. From the swelling of his body and other symptoms, it is supposed he was poisoned by some agent of the Earl of Flanders. "His body was conveyed to Ghent, where he was much beloved by all except the party of the earl. The clergy went out to meet the body, and conducted it into the town with as much solemnity as if it had been that of the earl himself." This is the passage illustrated by the Illuminator.





The beheading of Silvester Budes.



PLATE XXII*.

BEHEADING OF SILVESTER BUDES.

SILVESTER BUDES, marching against Pope Urban the Sixth, was defeated by Sir John Hawkwood, who commanded the Papal forces, and carried prisoner to Rome: he was in daily expectation of being put to death, when he effected his escape, and took shelter with the rival Pope—Clement, at Avignon; he was, however, unfavourably received, and at the instigation of the Cardinal of Amiens, whose baggage and plate he had formerly plundered to pay his soldiers, he was beheaded in the city of Mascon. The Illumination represents the headsman performing his office with a two-handed sword, in the presence of the Pope and Cardinal.



The Duke of Burgundy and his Army



PLATE XXIII*.

THE DUKE OF BURGUNDY ENTERING CHARTRES.

THE Duke of Burgundy having received the command of an expedition from his brother, Charles the Fifth of France, after taking several towns and castles, retired to Chartres to recruit his forces : his entrance into that town appears to be the subject of the present Illumination, which, surrounded by a rich border, forms the frontispiece to a manuscript of the *Chronicles of Froissart*, which are unfortunately incomplete, the first volume only being preserved in the collection of the British Museum. The background, and some unimportant features, have been slightly compressed, to accommodate the subject to the size of our work ; in other respects, the Plate is an exact copy of the original, which exhibits in an interesting manner the party-coloured uniform of the Archers, and many other details of contemporary costume.



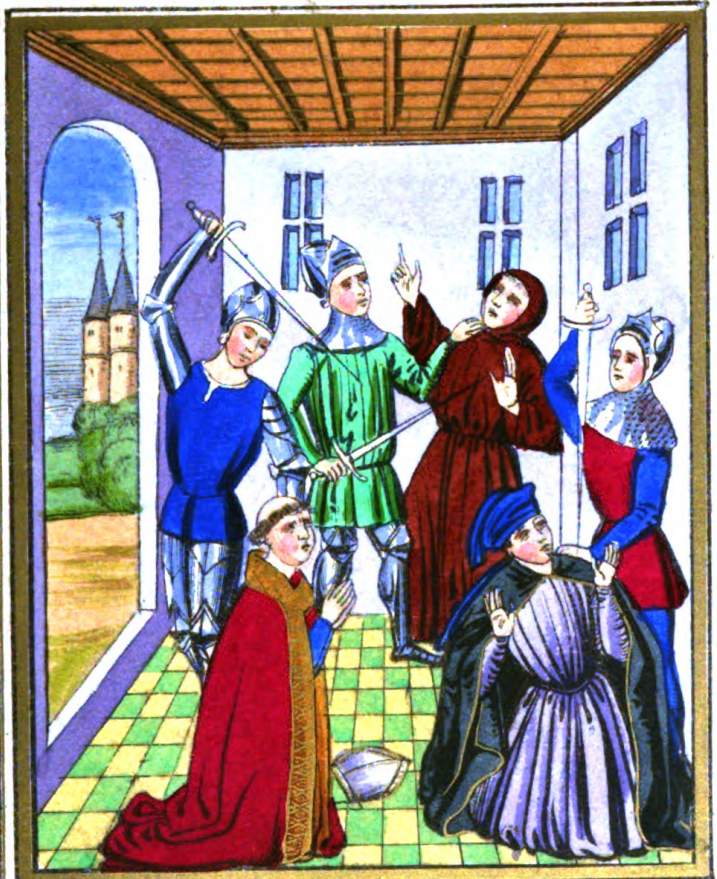
The Earl of Flanders soliciting the aid of Charles VI of France.



PLATE XXIV*.

THE EARL OF FLANDERS SOLICITING AID OF CHARLES VI. OF FRANCE.

THE Earl of Flanders, finding his own force insufficient to cope with his revolted subjects, sought the aid of the young Charles the Sixth of France, whose assistance, readily granted, led to the defeat of the Flemings, and the death of Philip Van Artevelde, at the famous battle of Rosbecque. The Illumination represents the Earl soliciting the aid of the King of France at Peronne, where the interview took place.



Quant ce vint le ven
dredy au matin ce
peuple qui estoit
logie en la place Sainte Kathe
rine seevant la tour du chastel

The Murder of the Archbishop of Canterbury.



PLATE XXV*.

THE MURDER OF THE ARCHBISHOP OF CANTERBURY.

IN the revolt headed by Wat Tyler, John Ball, and others, many excesses were committed; among others, the murder of the Archbishop of Canterbury, in the Tower, which, according to Froissart, happened in the following manner:—"The king having agreed to a parley with the rebels in a meadow at Mile End, passed out of the Tower with his retinue, for the purpose of proceeding there; the mob, taking advantage of the open gates, rushed in, and running from chamber to chamber, at last found the Archbishop of Canterbury, who was Chancellor of England, and put him instantly to death." They also murdered the Prior of St. John's, and a Franciscan Friar, a doctor of physic, as represented in the Illumination.



Edward III before Rheims.



PLATE XXVI*.

EDWARD III. BEFORE RHEIMS.

THE present Plate represents King Edward the Third before the city of Rheims, whence it appears his followers proceeded to pillage the country round to a considerable distance in every direction, which our chronicler naïvely terms, "seeking adventures." After seven weeks, the siege was abandoned, without attempting any serious assault ; and the scene of operations transferred to Troyes and other places in Champagne, where a similar mode of warfare was carried on. The illuminator has bestowed extraordinary pains in the enrichment of the tents and in delineating the cannon and other preparatives for a siege. This Plate is from the fine Manuscript in the Bibliothèque Royale, Paris.



Interim on the Thames between Richard II and the Argentia.



PLATE XXVII*.

INTERVIEW BETWEEN RICHARD II. AND THE INSURGENTS.

IN the commencement of the Wat Tyler rebellion, an interview was attempted between the king and the rebels at Rotherhithe, which is thus described by Froissart :—

“ On Corpus Christi day, King Richard heard mass in the Tower of London, with all his Lords, and afterwards entered his barge, attended by the Earls of Salisbury, Warwick, and Suffolk, with other knights. He rowed down the Thames towards Rotherhithe, a manor belonging to the Crown, where were upwards of ten thousand men, who had come from Blackheath to see the king and to speak to him : when they perceived his barge approach, they set up such shouts and cries as if all the devils in hell had been in their company. They had their knight, Sir John Newtoun, with them : for in case the king did not come and they found he had made a jest of them, they would, as they threatened, have cut him to pieces. When the king and his lords saw this crowd and the wildness of their manner, there was not one among them so bold and determined but felt alarmed : the king was advised by his barons not to land, but to have his barge rowed up and down the river. ‘ What do you wish for ? ’ demanded the king ; ‘ I am come hither to hear what you have to say. ’ Those near him cried out, ‘ We wish thee to land, when we will remonstrate with thee and tell thee more at our ease what our wants are. ’ The Earl of Salisbury then replied for the king, and said, ‘ Gentlemen, you are not properly dressed, or in fit condition for the king to talk with you. ’ Nothing more was said ; for the king was advised to return to the Tower of London, from whence he had set out.”



Lord Charles of Blois obtains possession of the town of Jigen .



PLATE XXVIII*.

LORD CHARLES OF BLOIS OBTAINING POSSESSION OF JUGON.

BETWEEN the feasts of St. Remy and All Saints in the year 1342, a rich merchant of Jugon was taken prisoner by a follower of the Lord Charles of Blois. Being in fear of his life, he agreed to betray the town into the hands of the Lord Charles, upon being set free ; and he had every opportunity of doing so, as he was so much respected that none had any suspicion of his intentions. The gate was thrown open at midnight, and Lord Charles obtained possession of the place, but the citizens having retreated to the castle, and with them the treacherous merchant, his treason was soon discovered, and he was hanged outside the battlements before the surrender of the castle.



The Battle of Poitiers.



PLATE XXIX*.

BATTLE OF POICTIERS.

THE present beautiful Illumination is a spirited composition full of movement and invention, representing the great victory of Poitiers gained by the Black Prince over King John of France, whose army numbered seven to one of the English. The Illumination is especially intended to exhibit the great havoc and confusion caused by the English archers among the French horsemen, which, as Froissart asserts, mainly contributed to the fortune of the day.



EMER of Wales assassinated before Mortmain sur mer



PLATE XXX*.

ASSASSINATION OF EVAN OF WALES.

“EVAN of Wales,” says Froissart, “was the son of a Prince of Wales, whom King Edward, for some reason I am ignorant of, had put to death, and seized his principality, which he had given to his son the Prince of Wales.” Evan having gone to France to lay his complaint before the French King, received the command of a body of men, and much annoyed the English on many occasions; he eventually laid siege to the town of Mortmain in Poitou; during the siege it was his custom to seat himself in the open air, to have his hair combed and plaited, attended only by one John Lamb, by whom, on one of these occasions, he was treacherously stabbed to death with a short Spanish dagger, and not the singular weapon represented by the illuminator. It appears from an entry relating to the expenses of the war, that Lamb received a hundred francs recompense for this deed, as one exceedingly agreeable to the Prince of Wales.

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The Earl of Flanders receives the men of Ghent.



PLATE XXXI*.

EARL OF FLANDERS AND CITIZENS OF GHENT.

THIS Illumination represents an interview between the citizens of Ghent and the Earl of Flanders, and is very carefully executed in every detail. It was principally selected, however, for the purpose of introducing a portion of the rich border which surrounds the page of which it forms a part.



The Earl of Flanders directing the Repairs of Oudenarde.



PLATE XXXII*.

THE EARL OF FLANDERS REPAIRS OUDENARDE.

THIS Illumination has been selected for the purpose of showing masons at work in the fifteenth century, which it does in a very graphic and interesting manner.



The Duke of Brittany and the Earl of Buckingham concerting
the Siege of Nantes.



PLATE XXXIII*.

THE EARL OF BUCKINGHAM AND THE DUKE OF BRITTANY CONCERT
THE SIEGE OF NANTES.

THE Earl of Buckingham (the Comte de Bouquinghé, as he is called in the Chronicles,) being appointed to the command of a force despatched to the assistance of the Duke of Brittany, their meeting is thus described by Froissart:—

“Fair brother of Brittany,” said the Earl, “it shall not be long, if you follow my advice, before you punish these rebels; for, with the forces which you have yourself, and those we have brought, with the additional reinforcements that may arrive from England every day, we shall bring your subjects into such a state of submission that they will gladly throw themselves on your mercy. With these, and such like speeches, they conversed for a long time, when each returned to his hotel. On the morrow they rode out together; it was then settled that the council,” &c. &c.

The Illumination exhibits the arms of Brittany and England correctly; and the rich housings of the leaders' horses are executed with good effect.



The Battle of Tewkesbury



PLATE XXXIV*.

THE BATTLE OF MONTIEL.

DON PEDRO, King of Castille, having been excommunicated by the Pope, and his bastard brother, DON HENRY, having been legitimated and declared king, a fierce contention commenced between them—Pedro seeking alliances among the Moors and Jews of Spain ; and Henry assistance from the free companies of France and Brittany. After many vicissitudes and battles, gained and lost, on both sides, a decisive engagement took place near Montiel, which ended in the complete rout of the army of Pedro. Froissart thus commences his description of this famous battle :—“ This battle, of Spaniards against Spaniards, and two brother kings with their allies, near Montiel, was very grand and horrible. Many were the good knights on King Henry’s side ; such as Sir Bertrand du Guesclin, Sir Godfrey Ricon, Sir Arnold de Simonsin, Sir Gauvain de Bailleul, Le Bègue de Villaines, Alain de St. Pot, Aliot de Calais, and the Bretons who were there. From the kingdom of Arragon were the Viscount de Rocabarti, the Viscount de Rodais, and many other good knights and squires, whom I cannot name, who performed various gallant deeds of arms, as, in truth, they had full need : they had strange people to encounter, such as Moors and Portuguese. The Jews who were there very soon turned their backs, and would not fight ; but those from Granada and Bellmarine fought valiantly : they were armed with bows and lances, of which they made good use, and behaved themselves right well. Don Pedro was in the midst, and, with intrepid courage, fought valiantly with his battle-axe, that scarcely any dared to come near him.” Seeing all hope of escape vain, Pedro surrendered himself to the Bègue de Villaines, who promised not to give him up to his brother, and concealed him in his own tent ; but “ he had not been there an hour, when King Henry and the Viscount de Rocabarti, with their attendants, but not in great numbers, came

hither. As soon as King Henry had entered the chamber where Don Pedro was, he said, ‘ Where is the son of a Jewish whore, who calls himself King of Castille ! ’ Don Pedro, who was a bold as well as a cruel man, stepped forward, and said, ‘ Why, thou art the Son of a whore, and I am the son of Alphonso.’ On saying this, he caught hold of King Henry in his arms, began to wrestle with him, and being the strongest, threw him down under him upon a ‘ materat de soye,’ and placing his hand on his poniard, he would infallibly have killed him, if the Viscount de Rocabarti had not been present, who, seizing Don Pedro by the legs, turned him over, by which means, King Henry being uppermost, immediately drew a long poniard, which he wore in his sash, and plunged it into his body. His attendants entered the tent, and helped to despatch him. * * * Thus died Don Pedro, King of Castille, who had formerly reigned in great prosperity. Those who had slain him, left him three days unburied, which was a pity, for the sake of humanity ; and the Spaniards made their joke upon him.”

This is one of the finest and most elaborate Illuminations of the famous MS. of the Bibliothèque Royale;—the number of single combats, the picturesque costumes of the Moors, and the general rush and confusion of the *melée*, (in the midst of which Pedro is seen wielding his formidable battle-axe,) are most capitally pourtrayed, and every part is finished with the greatest care and precision. The landscape exhibits the romantic, rocky character which distinguish nearly all the finest of the pictures in these beautiful volumes ; and in the present instance it is treated with great care and finish.





The Chanoin of Rubessart takes Jaffre.



PLATE XXXV*.

THE CANON OF ROBESART SURPRISES THE TOWN OF JAFFRE.

THIS Illumination represents one of the exploits of the warlike Canon of Robesart. To convey an idea of surprise, the illuminator has exhibited an inhabitant of the town coming out of the gate, fingering his walking-stick with an air of self-satisfaction that evidently shows he has no idea even of the approach of the enemy—who already stand ranged close to the walls, with a formidable piece of artillery, which looks as likely to be detrimental to themselves as their adversaries.

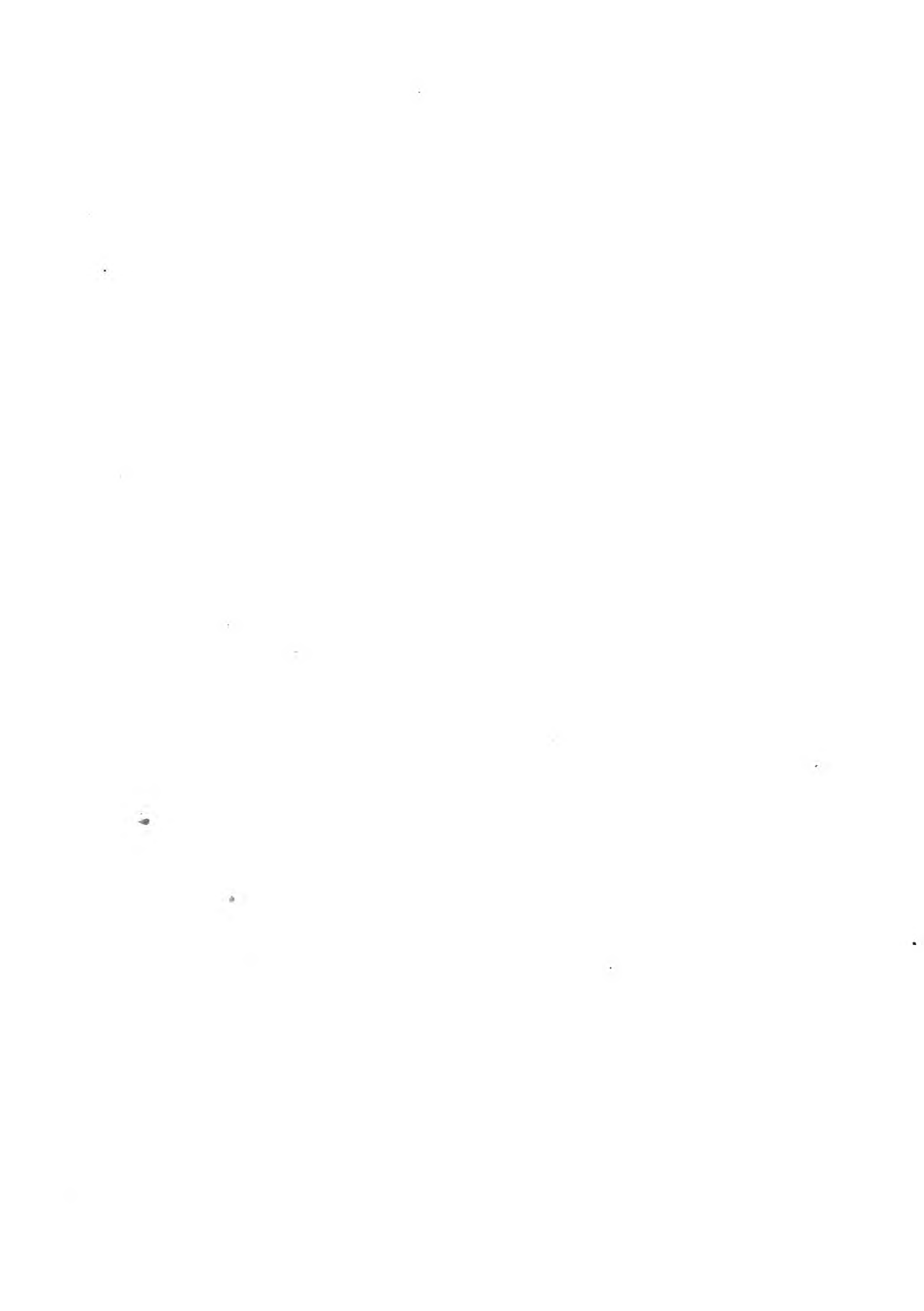






PLATE XXXVI*.

JOHN BALL PREACHING.

JOHN BALL, a priest, was one of the chief instigators of the rebellion of 1381. He harangued the people of his village every Sunday after mass ; and as he preached equality of rank and property, he was soon popular among the lower orders ; and when the men of Kent, Essex, &c., &c., marched to London, he, with Jack Straw, and Wat Tyler, became one of their leaders. After the fall of Wat Tyler, and the dispersion of the rebels in Smithfield, John Ball and Jack Straw concealed themselves in a ruin, but were betrayed by their own men, and beheaded. In this Illumination the names of John Ball and Waultre le Tieullier are written in white on the respective dresses, which would seem to render it probable that they are actual portraits.

ILLUMINATED

ILLUSTRATIONS OF FROISSART.

