MEDIEVAL STUDIES MAGAZINE FROM MEDIEVALISTS.NET

The Medieval Magazine

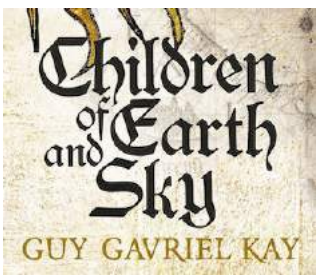
Volume 2 Number 22 July 29, 2016

Scribbles, Doodles and Scratches

Borrowed Barrows



Exclusive interview: Guy Gavriel Kay



London in 7 Drinks



Book Excerpt: *The Middle Ages Unlocked*



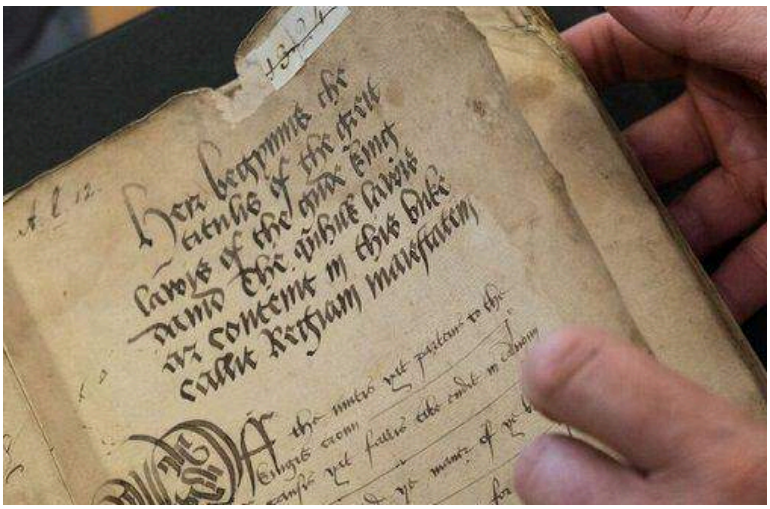
6
Book Excerpt: *The Middle Ages Unlocked*



13
The Daring Escape of Lady Arabella Stuart



21
Make Jousting an Olympic Sport?



52
16th century Manuscript Marches Home to Scotland

Table of Contents

4 **Letter from the Editors**
6 **Book Excerpt:** *The Middle Ages Unlocked*
8 **The Medieval Somme: The Forgotten Battle**
11 **Book Talk: A Conversation with Guy Gavriel Kay**
13 **The Daring Escape of Lady Arabella Stuart**
19 **Where King Harold Fell**
21 **Make Jousting an Olympic Sport?**
23 **Scribbles from the Master: A New Study on a da Vinci Notebook**
26 **Children will be Children**
29 **Archaeologists are Studying Early Medieval Stronghold in Dabrowka**
31 **Caribbean Cave Discoveries Shed Light on 15th Century Relationships**
33 **Visitors Experience Scotland's Aberdour Castle of 1325**
35 **Borrowed Barrow: The Anglo-Saxon Cemetery at Rothley**
38 **Places to See: London in 7 Drinks**
46 **Two Princes: Amleth's Revenge and the Tragedy of Hamlet**
51 **NOW! Greatest Hits of the Renaissance**
52 **16th century Manuscript Marches Home to Scotland**
54 **Something Fishy: Medieval Water Regulation and Salmon Supplies**

Regular Features

28 *Talk the Talk*

28 *Art/ifact Spotlight*

45 *Building the Medieval*

49 *Travel Tip*

THE MEDIEVAL MAGAZINE

Editors: Sandra Alvarez and Danielle Trynoski

Website: **www.medievalists.net**

This digital magazine is published bi-monthly on Fridays.

Cover Photo Credit: Codex Forster III folio 72r, from one of Leonardo da Vinci's notebooks, Victoria & Albert Museum, London

The Dog Days of Summer: Notes, Notebooks, and Writing

Dear readers,

According to the Anglo Saxons, we have reached the proverbial "Dog Days of Summer", the days that fell between July 14th and September 5th. I've spent much of this summer with my nose crammed in a book. Sitting in the shade on a hot, stifling day really lends itself to reading, and while you're at it, there's no better time to read something a little medieval.

This issue is full of pieces that relate to books, notes, scribbles, scratches, and writing. We have an interview with writer Guy Gavriel Kay talking about his latest book, "Children of Earth and Sky", which we reviewed back in June. We take a peek into Leonardo da Vinci's notebook, follow the Marchmont Manuscript back on its journey home to Scotland, and check out children's doodles on a medieval manuscript. Last but not least, book borrowing: how Shakespeare borrowed his idea for Hamlet from an ancient 12th century book, Grammaticus Gesta Danorum,

Along with our usual fun features: Book excerpts (in case you want to add to your "Want to Read" pile), Travel Tips, a mini medieval language lesson, artifacts and Building the Medieval, there's plenty to enjoy as we slide into the final hot, hazy and humid month of summer.

Happy reading!

Warmly,

Sandra and Dani

Sandra Alvarez



Sandra is the co-founder and editor of Medievalists.net, and The Medieval Magazine. Sandra has a Hon. B. A. from the University of Toronto in Medieval Studies, & a diploma in Human Resources from George Brown College. She is a content writer for a digital marketing agency & lives in London, England with her Jack Russell Terrier, Buffy. When she's not doing something medieval, she can be found with her nose in a book, attempting to learn 3 languages, & planning her next adventure. You can follow her on Twitter @mediaevalgirl or check out her blog Mediaevalgirl.com.

Danielle (Dani) Trynoski



Danielle earned her MA in Medieval Archaeology at the University of York in England. She is passionate about "the stuff" beyond the text of primary sources, & how modern people engage with medieval culture. When she's not visiting museums and historical sites, she's riding horses, reading about Vikings, or making loose leaf tea in a French Press. She currently lives in southern California and manages CuratoryStory.com. She is a contributor to Medievalists.net & editor at The Medieval Magazine. You can follow Dani on Twitter: @MissDaniTryn.

Danièle Cybulskie



Also known as The Five-Minute Medievalist, Danièle studied Cultural Studies & English at Trent University, earning her MA at the University of Toronto, where she specialized in medieval literature & Renaissance drama. Currently, she teaches a course on medievalism through OntarioLearn, & is the author of The Five-Minute Medievalist. When she is not reading or writing, Danièle can be found drinking tea, practicing archery, or building a backyard trebuchet. You can follow her on Twitter @5MinMedievalist or visit her website,

Peter Konieczny

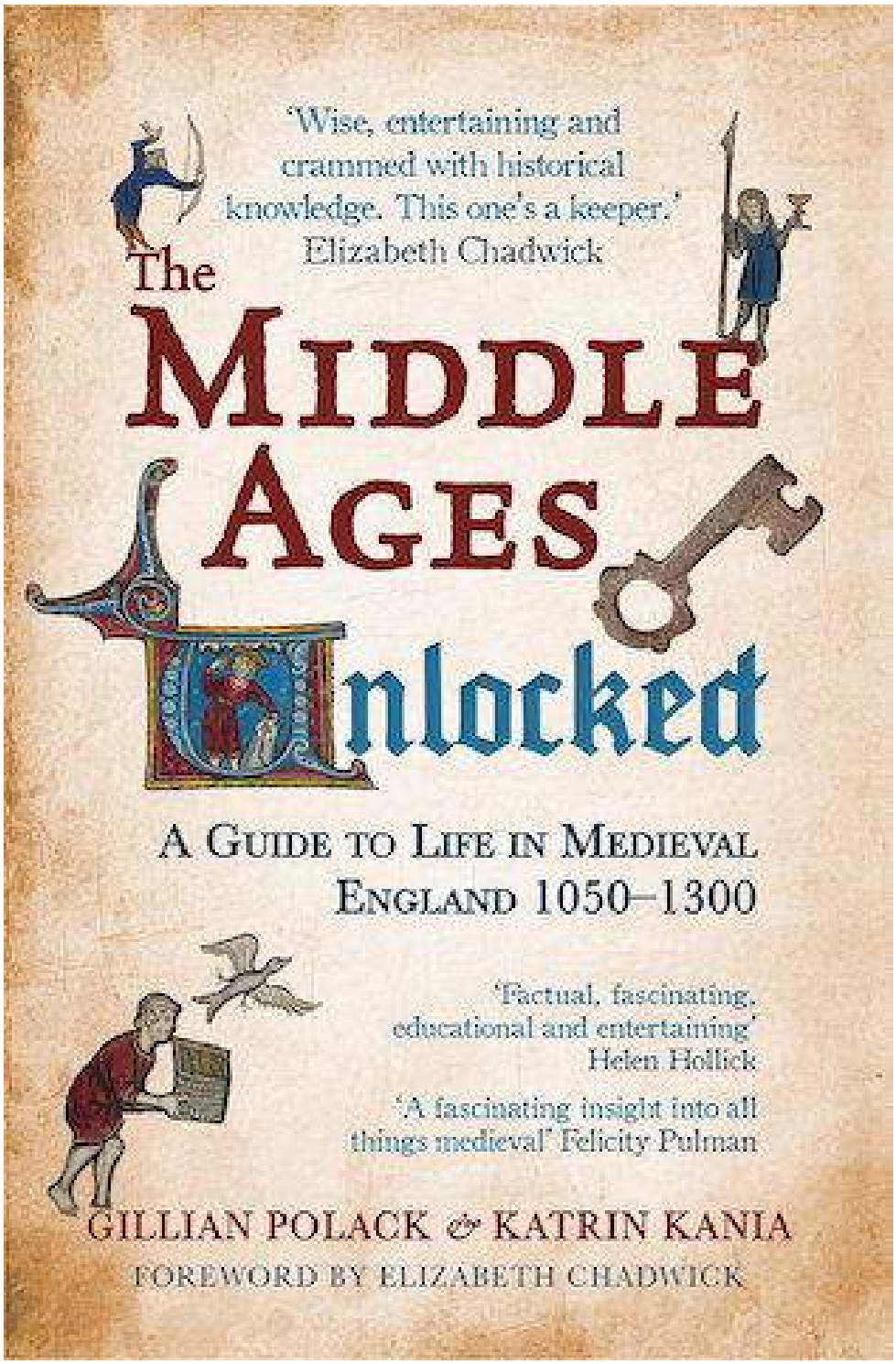


Along with being a co-founder and c ontributor at Medievalists.net, Peter is the editor of Medieval Warfare Magazine, and the web admin at De Re Militari: The Society for Medieval Military History. He has been working to spread knowledge about the Middle Ages online for over 15 years. Peter lives near Toronto, Canada, and enjoys all the books publishers send to him. When he is not reading about medieval history, you can find him trying to keep up with his son in Minecraft. Follow Peter on Twitter @medievalicious.

Book Excerpt

The Middle Ages Unlocked A Guide to Life in Medieval England, 1050–1300

By Gillian Polack, Katrin Kania, and Foreword ByElizabeth Chadwick



To our modern minds, the Middle Ages seem to mix the well-known andfamiliar with wildly alien concepts and circumstances. The Middle AgesUnlocked provides an invaluable introduction to this complex and dynamicperiod in England. Exploring a wide range of topics from law, religion andeducation to landscape, artand magic, between the eleventh and earlyfourteenth centuries, the structures, institutions and circumstances thatformed the basis for daily life and society are revealed. Drawing on theirexpertise in history and archaeology, Dr Gillian Polack and Dr Katrin Kanialook at the tangible aspects of daily life –ranging from the raw materials usedfor crafts, clothing and jewellery to housing and food –in order to bring theMiddle Ages to life. The Middle Ages Unlocked dispels modern assumptionsabout this period to uncover the complex tapestry of medieval England andthe people who lived there

Food is one of the most-discussed aspects of the Middle Ages. This is not surprising, as food and drink are cornerstones of daily life, and something that everybody can relate to. It is also easy to imagine that food in the past would have been di erent from modern food, just as dishes and preferences change from region to region.

Regarding medieval food and cuisine, however, there are many modern popular errors that abound. Some notions of foodstuffs,, the culinary arts and eating must be shattered at the outset. Firstly, table manners were important in the Middle Ages. Secondly, people did not eat spoiled food without su ering the consequences, which makes it highly unlikely that expensive spices were used solely to disguise the flavour of rotten meat. Thirdly, some staple foodstu s of our time were not yet known. This includes tea, co ee, potatoes, tomatoes, pineapples, chocolate and related products. French beans and green peas were also not known, though white peas were known and eaten. Any peppers or chillies came from America, as did corn and turkey, and were thus unknown too. Note that references to corn during this period were to corn as a generic name for grain and not to maize. Asparagus, melons and pumpkin probably became popular after our time. Bananas were known since the crusades, but they were not popular.

Knowledge about recipes improves dramatically for the fourteenth and fifteenth centuries, so most popular studies focus on these centuries rather than on the earlier Middle Ages. Less than a handful of thirteenth- century recipe collections have survived. They were for the literate classes, and we have little evidence for how these volumes were actually used. They might have been used for household management, enjoyment or to take recipes from one household to another. They only relate to the upper classes, and give no indication of what food was eaten every day.

Copies of Anthimus' tract on eating wisely were made in the eleventh and twelfth centuries. These also would have been the product of the literate upper class and the religious. It indicates that there were people who took their food seriously, just as the recipes that appear in medical manuals and other books do, but they still do not give us anz indication

of how often these recipes were prepared or in what situation they were enjoyed.

Recipes from manuscripts have been used to try to reconstruct how medieval food may have tasted. However, since every single person has his or her own cooking style, even a perfectly described simple modern dish can taste di erent depending on the cook. This phenomenon is made even more influential in reconstruction of historical recipes, due to the nature of medieval cookery books: they do not list full instructions for making each dish like modern recipe books do. Many things are just assumed to be known or maybe the cook's decision and thus are left unexplained or unmentioned. This is true for both contents and cooking techniques needed, and leads to a lot of necessary interpretation even for simple recipes.

Finally, there were di erences in who ate what, and when, and we have much more information about specific dishes the wealthy ate, such as feast dishes, than about specific dishes anyone else ate.

For all of the period, the availability of food underlies all questions about what was eaten and when. The main factors of availability were regionality and seasonality. Although preservation techniques were known and used, availability of foods outside their season was still limited. A reason eggs and dairy were blessed around Eastertide, for instance, was probably their renewed availability. Salted boar was most often a winter dish, and fresh peaches were only eaten when they ripened in summer. Verjuice (sour grape juice, used to make sauces) was best in January and February. Trout was normally eaten between March and September, and hare was generally a summer dish. Despite attempts to eat well and to store foodstu s, dietary deficiencies were more likely to happen in winter, when the diet included a far higher proportion of dried and preserved foods.A unique guide to all aspects of life in the Middle Ages.



Publication: August 15, 2016
Price: £9.99
ISBN: 978-1-4456-6021-9S

About the Authors

Gillian Polack is a novelist, editor and medieval historian as well as a lecturer. She has been published in both theacademic world and the world of historical fiction.

Katrin Kania is a freelance textile archaeologist and teacher as well as a published academic. She has publishedbooks and articles in both German and English.

Follow Amberley Publishing on Twitter: @amberleybooks

Like Amberley Publishing on Facebook: https://www.facebook.com/amberleybooks/

THE MEDIEVAL SOMME: THE FORGOTTEN BATTLE THAT WAS THE BLOODIEST FOUGHT ON BRITISH SOIL

by James Clark Professor of Medieval History, University of Exeter

A Battle of the Somme on British soil? It happened on Palm Sunday, 1461: a day of fierce fighting in the mud that felled a generation, leaving a longer litany of the dead than any other engagement in the islands' history – reputed in some contemporary reports to be between 19,000 – the same number killed or missing in France on July 1 1916 – and a staggering 38,000. The battle of Towton, fought near a tiny village standing on the old road between Leeds and York, on the brink of the North York Moors, is far less known than many other medieval clashes such as Hastings or Bosworth. Many will never have heard of it.

But here, in a blizzard on an icy cold March 29 1461, the forces of the warring factions of Lancaster and York met in a planned pitched battle that soon descended into a mayhem known as the Bloody Meadow. It ran into dusk, and through the fields and byways far from the battlefield. To the few on either side that carried their weapon to the day's end, the result was by no means clear. But York in fact prevailed and within a month (almost to the day), the towering figure of Duke Edward, who stood nearly six-feet-five-inches tall, had reached London and seized the English crown as Edward IV. The Lancastrian king, Henry VI, fled into exile.

Towton was not merely a bloody moment in military history. It was also a turning-point in the long struggle for the throne between these two dynasties whose rivalry has provided – since the 16th century – a compelling overture to the grand opera of the Tudor legend, from Shakespeare to the White Queen. But this summer, as national attention focuses on the 100th anniversary of The Battle of the Somme, we might also take the opportunity to recall a day in our history when total war tore up a landscape that was much closer to home.

First, the historian's caveats. While we know a remarkable amount about this bloody day in Yorkshire more than 550 years ago, we do not have the benefits granted to historians of World War I. Towton left behind no battle plans, memoranda, maps, aerial photographs, nor – above all other in value – first-hand accounts of those who were there. We cannot be certain of the size of the forces on either side, nor of the numbers of their dead.

A death toll of 28,000 was reported as early as April 1461 in one of the circulating newssheets that were not uncommon in the 15th century – and was taken up by a number of the chroniclers writing in the months and years following. This was soon scaled up to nearly 40,000 – about 1% of England's entire male population – by others, a figure which also came to be cemented in the accounts of some chroniclers.

This shift points to the absence of any authoritative recollection of the battle – but almost certainly the numbers were larger than were usually seen, even in the period's biggest clashes.

This article was first published by The Conversation

Recently, historians have curbed the claims but the latest estimate suggests that 40,000 men took to the field, and that casualties may have been closer to 10,000.

But as with the Somme, it is not just the roll-call, or death-toll, that matters, but also the scar which the battle cut across the collective psychology. Towton became a byword for the horrors of the battlefield. Just as July 1 1916 has become the template for the cultural representation of the 1914-18 war, so Towton pressed itself into the popular image of war in the 15th and 16th centuries.

When Sir Thomas Malory re-imagined King Arthur for the rising generation of literate layfolk at the beginning of the Tudor age, it was at Towton – or at least a battlefield very much like it – that he set the final fight-to-the-death between Arthur and Mordred (Morte d'Arthur, Book XXI, Chapter 4). Writing less than ten years after the Yorkist victory, Malory's Arthurian battleground raged, like Towton, from first light until evening, and laid waste a generation:

"… and thus they fought all the long day, and never stinted till the noble knights were laid to the cold earth and ever they fought still till it was near night, and by that time there was there an hundred thousand laid dead upon the ground."

In his history plays, Shakespeare also presents Towton as an expression of all the terrible pain of the years of struggle that lasted over a century, from Richard II to Henry VIII. He describes it in Henry VI, Part 3, Act 2, Scene 5:

"O piteous spectacle! O bloody times! While lions war and battle for their dens, poor harmless lambs abide their enmity. Weep, wretched man, I'll aid thee tear for tear."

Both the Somme and Towton saw a generation fall. But while it was a young, volunteer army of "Pals" that was annihilated in 1916, osteo-analysis suggests that Towton was fought by grizzled older veterans. But in the small society of the 15th century, this was no less of a demographic shock. Most would have protected and provided for households. Their loss on such a scale would have been devastating for communities. And the slaughter went on and on. The Lancastrians were not only defeated, they were hunted down with a determination to see them, if not wiped out, then diminished to the point of no return. For its time, this was also warfare on an unprecedented scale. There was no be no surrender, no prisoners. The armies were strafed with vast volleys of arrows, and new and, in a certain sense, industrial technologies were deployed, just as they were at the Somme. Recent archaeology confirmed the presence of handguns on the battlefield, evidently devastating if not quite in the same league as the German's Maschinengewehr 08 in 1916.

These firearm fragments are among the earliest known to have been in used in northern European warfare and perhaps the very first witnessed in England. Primitive in their casting, they presented as great a threat to the man that fired them as to their target. Surely these new arrivals would have added considerably to the horror.

Towton is a rare example in England of a site largely spared from major development, and vital clues to its violent past remain. In the past 20 years, archaeological excavations have not only extended our understanding of the events of that day but of medieval English society in general.

The same is true of the Somme. That battlefield has a global significance as a place of commemoration and reconciliation, especially as Word War I passes out of even secondhand memory. But it also has significance as a site for "live" research. Its ploughed fields and pastures are still offering up new discoveries which likewise can carry us back not only to the last moments of those lost regiments but also to the lost world they left behind them, of Late Victorian and Edwardian Britain.

It is essential that these battlefields continue to hold our attention. For not only do they deepen our understanding of the experience and mechanics of war, they can also broaden our understanding of the societies from which such terrible conflict springs.

Book Talk

A Conversation about "Children of Earth and Sky" with Guy Gavriel Kay by Sandra



A few weeks ago, we reviewed Guy Gavriel Kay's, Children of Earth and Sky. Set in a parallel Renaissance world, two major religions, the Jaddites who worship the sun, and the Asharites who worship the stars, struggle amidst the backdrop of court politics, murder, espionage, faith and family. We managed to get time in his busy schedule to ask a few questions about Children of Earth and Sky, the latest addition to an impressive catalogue that has spanned thirty-two years.

What was the inspiration behind writing Children of Earth and Sky?

There's never a single one, and each book has a different origin story. But I can say for this one that the seed of an idea was planted by my Croatian publisher one day as we drove Roman roads from Zagreb to the Dalmatian coast and he first told me, gesturing a little too excitedly for a driver on winding roads, about the Uskoks of Senj. (We were headed in that direction.) They were raiders on the Adriatic, and inland to Ottoman territories, in the late medieval and Renaissance periods. 'You must write about them!' he told me. I promptly went and wrote two books inspired by Tang and then Song Dynasty China, but the idea lingered, and many years later I started doing some traveling, then reading and corresponding. I was thinking about the Uskoks, about Dubrovnik, Venice again, about Mehmed the Conqueror … and the core of a novel started to emerge.

Will Children of Earth and Sky be part of a larger series?

Not in any formal sense. It takes place in the same general near-Europe as several earlier books, and has associations with my two novels inspired by Jusitnian's Byzantium (Sailing to Sarantium and Lord of Emperors), but it takes place 900 or so years after those two - following the equivalent of the fall of Constantinople, in 1453.

You're well known for writing "near history", stories based on actual historical events, but set in an alternate universe. What was it about Croatia's Uskoks, and the city of Dubrovnik that piqued your interest? Did you find anything surprising in your research?

I always find surprising things! Part of the joy of research. The Uskoks themselves were a surprise, I'd known nothing of them. I became fascinated by Dubrovnik's history. Somewhere quite early in shaping this story I realized I wanted it to be a novel about not-powerful people. The shakers and movers are in the story, but the core characters are people trying to (in very different ways) 'get on with their lives' as great and dangerous events begin to unfold. I wanted to suggest in this one that the lives of those not central to their time (to history) are equally worth of a writer's attention - and a reader's.

Of all the places you have written about, from medieval Spain, to Provence, to Byzantium, to China, is there any particular place that you enjoyed researching and writing about the most?

Honestly, they all end up compelling and engaging me. I found Tang China mesmerizing, partly because my gateway was the astonishingly great poets of that time, partly because of the colossal scale and consequence (through ripple effects) of the An Lushan Rebellion in the middle of the 8th century. But 6th century Byzantium utterly absorbed me, and still does, and I suppose I will always have a soft spot for the Provence of the troubadours. I've written in and around Aix-en-Provence four times, I suspect that is a giveaway as to where part of my heart is!

Where will you take readers next? Do you usually have an idea or place in mind, or does it come to you spontaneously?

It is never spontaneous, but I also never know, when I finish a book, what is coming next. I'm not usually 'ambushed' by a book - though Ysabel was an exception. That did come upon me by surprise as we had gone back to Aix, and I thought I was going to begin my China-inspired book, but the presence of Provence overtook me again, since it had been a decade since our last time there. I ended up writing a book shaped by the founding myth of Marseille. You write the book that is demanding to be written. Normally I start reading widely, gradually finding myself focusing in on a period and places - and themes. But it isn't premeditated. The in-between-books time (I'm there right now) is the most unsettling for me, actually.



Follow Guy Gavriel Kay on Twitter: @guygavrielkay

The Daring Escape of Lady Arabella Stuart

by Susan Abernethy

Susan Abernethy brings us another story in the fascinating life of Lady Arabella Stuart (1575-1615), once potential cadidate for the English throne. Lady Arabella's life was filled with court intrigues, politics, and a love that ended in tragedy. Susan recounts Arabella's daring failed escape to be reunited with her husband, the Duke of Somerset, William Seymour (1588-1660).



Lady Arabella Stuart (1575-1615) Artist unknown, British 17th century.

On June 22, 1610, in the early hours of the morning in her apartments at Greenwich Palace, thirty-four year old Arbella Stuart married twenty-two year old William Seymour. But this wasn't just any marriage. Arbella was a cousin of the current English king, James I and a descendant of Margaret Tudor, eldest sister of King Henry VIII. And William was a descendant of Mary Tudor, younger sister of King Henry so any children born of the union would have a claim to the English throne. Their marriage wasn't a crime in itself. But the couple had been given warnings by the King not to wed and they failed to tell him they were marrying as he most likely would have forbidden them to do so.

The marriage was eventually discovered on July 8th when both Arbella and William were arrested. William was clapped into the Tower of London and Arbella was put under genteel custody at Sir Thomas Parry's house in Lambeth. Security in the Tower at the time was not very tight and William succeeded in leaving his confinement to visit Arbella. However, the King was quickly informed about William's outings and in March of 1611, orders were given for Parry to

deliver Arbella to the Bishop of Durham, far in the north of England where she would be at a great distance from William and could no longer see him.

Arbella, who was hardly stable in a crisis, was beside herself. The Bishop of Durham arrived at Lambeth on the morning of March 16th to find her in a panic. She was pale and swooning, asking the Bishop to postpone her departure another day. The Bishop being under the king's orders was unable to delay. He spoke gently to her and managed to calm her down. She finally agreed to start her journey where the first stop would be in Barnet.

But Arbella was high strung and fragile and due to the despair she had been thrown into, became frighteningly ill. She was carried in a litter to Highgate and given chambers in the home of Sir William Bond and his wife around eleven o'clock at night. Along the way she fainted three times and was given restoratives. She was lifted from her litter and taken to bed where she lay unconscious for some time and then finally fell into a deep sleep. The Bishop came to her bedside in the morning and reminded her of her duty to travel. She protested she couldn't take even one step and her doctor confirmed this. The Bishop wrote to the king's council for instructions and Arbella was granted a few days rest until the 21st.

There is some evidence William visited Arbella here and may have spent the night. When the 21st arrived, Arbella would not leave. The king had ordered her to be taken by force. The Bishop had her lifted onto her litter while she was in tears and complained of pains in her head. She travelled the short distance to Barnet but was so ill they had to stop many times while her doctor administered cordials. Once in Barnet, Arbella was unable to go any further and the Bishop again wrote to the council for more instructions. Arbella sent her own letter saying if she was forced to travel further it would be the death of her.

Under pressure from all sides, the council gave her a month's rest beginning on March 25th. The Bishop was allowed to return to Durham and she was put into the custody of Sir James Croft. Croft believed Arbella was feigning her illness and ordered an outside doctor to examine her. The doctor reported to the council he found her feeble with a dull pulse, her countenance heavy, pale and wan and she was in a dreadful, melancholy state. Suitable lodgings were found for her and by April 3 she was installed in a cottage in East Barnet.

Croft reported to the council that Arbella was immobile, unable to even walk the length of her room. On April 28th she was still ill and was granted more time to rest. In the meantime she had communicated with William and her aunt Mary Talbot, Countess of Shrewsbury that it was her intention to escape. She had until June 11th to come up with a plan. Mary Talbot would work tirelessly for Arbella. And even though Arbella's servants had been dismissed, she was still allowed to see her administrator Compton and her maid Anne Bradshaw. Arbella gained her health and strength but managed to keep the doctors believing she remained ill.



Lady Arabella Stuart in her later years (1575-1615). Artist: Robert Peake the Elder (1551-1619). National Gallery of Scotland.

Mary Talbot managed to amass £1400 for Arbella which she gave to Compton along with a package of men's clothing. Compton also gathered another £1400 and Arbella had some jewels she added to the money. At the end of May, Arbella proclaimed herself sufficiently recovered and set June 5th as the day for her departure. On June 4th, she told her maid she wanted to visit her husband who was hiding nearby and bid him farewell. The maid helped her into her disguise and promised to let no one enter her chamber until she returned. Arbella wore a pair of French-fashioned hose over her petticoats, put on a man's doublet, a man-like peruke with long locks over her hair, a black hat, a black cloak, russet boots with red tops and a rapier by her side. She put her money and jewels in a pouch and walked quietly out of the house in the broad light of day along with her servant Markham.

Arbella and Markham headed toward Blackwall where Compton was waiting with saddle horses. Arbella had little exercise during her illness and struggled to make her way, leaning on Markham's arm. It was only a mile and a half but by the time they arrived, Arbella was so sick and faint the ostler, who held the stirrups while she climbed onto the horse, remarked how that "gentleman" would never make it to London. Nevertheless, once she was on the horse, she regained her vigor and rode all the way to a river inn at Blackwall. They arrived at six o'clock and Arbella was taken fainting from her horse.

William was supposed to meet them here but there was no sign of him. However, Anne Bradshaw was there along with all of Arbella's and William's baggage. A French ship captain named Corvé had been hired to wait along the road to take them by boat down the river to Leigh. The party waited at the tavern for an hour and a half. Arbella changed her clothes and put on a dark cloak and hood. The men of the party insisted they leave as it was getting dark and it would be more difficult to hire someone to take them up the river. Arbella begged for another half hour which they reluctantly agreed to. At eight o'clock, with tears and hesitation, Arbella was compelled to go. The sun had set as the boats pulled away from shore but there was still another hour of daylight.

After bribing some unenthusiastic rowers to complete the trip the party arrived at Leigh at four in the morning. Corvé's ship lay about eight miles beyond but Compton had no way of knowing if the ship was still waiting for them. He spied a brig close by and asked the captain, John Bright, to convey them to Calais, offering him a large sum of money. Bright said his orders were to go to Berwick and he couldn't disobey. Compton asked if any French ship was in sight and Bright said, yes he had noticed a strange ship a few miles off. They thanked Bright and pulled on, finding Corvé's ship flying the agreed upon signal flag. Arbella hoped Seymour was already on board but he wasn't.

The mysterious party raised John Bright's curiosity and he followed them through his glasses as they boarded the French ship. Bright's testimony was later taken and he described many in the party. In his description he says he saw a woman closely. He couldn't see her face but noticed she had on white clothing and when she pulled off one of her gloves, she had a marvelous fair white hand. This white hand would be Arbella's ruination.

Arbella still insisted on waiting for William but eventually Compton and Corvé refused to listen and pulled off. The wind was not favorable and would make the crossing to Calais even longer than usual. They hoisted their sails and carried Arbella away from England.

William Escapes from The Tower

In the meantime, Seymour's servant Rodney made all the preparations for moving William's goods and getting him out of the Tower. He had been lodging with William's younger brother Francis but didn't say a word to him about the plans as he suspected Francis would inform his grandfather about William's escape. However, Rodney did write a letter explaining in cryptic terms what was happening and arranged to have it delivered to Francis on the day after the escape when he believed they would be beyond pursuit.

Rodney succeeded in getting a disguise to William consisting of a carter's frock and whip, a wig and a beard of heavy dark hair. For two days before the designated day, William had lain in his bed complaining of toothache. On the day of the escape, a carter drove up with a load of wood to the watergate where he stopped and went in to speak to officials of the Tower. William arose from his bed and told his valet or barber he had a chance to meet with Arbella and convinced him to keep anyone out of his room until he came back by saying he was too ill and must not be disturbed. He donned his carter's disguise and as soon as the carter returned to his cart, William boldly walked out and followed him through the Byward Gate. He met Rodney who was waiting for him with a horse and a boat at the Tower Stairs. Oddly, it was eight o'clock, the same time Arbella was leaving Blackwall. There had been some horrible misunderstanding about the agreed time of the rendezvous.

William threw off his disguise and rode off on his horse. Once there he realized Arbella was gone so he took a boat to Leigh. William paid a collier to alter his route and take him to Calais. Rodney explained that he and his unnamed companion were in trouble over a quarrel and wanted to leave England. The wind was unfavorable and they had to land at Harwich. They gave up on going to France and made their way to Ostend. When they didn't find Arbella, they headed to Bruges sending a messenger along the coast to find Arbella and inform her of their location.

The next day, Francis Seymour read the letter Rodney had given him and realized William's deceit. He went to the Tower to verify William was gone. The lieutenant of the Tower, Sir William Waad, entered William's room and Francis revealed Rodney's letter to him. Waad and Francis made their way to Greenwich where they informed the King and council. King James went into a panic and issued a proclamation declaring the truant couple was not to be harbored or assisted by anyone or any country. Several people, including Mary Talbot, were arrested, and many were questioned.

Lords Nottingham and Salisbury of the council commissioned Admiral William Monson to go to Blackwall and make chase. Monson questioned the watermen there and discovered how the French ship had taken a peculiar party on board and sailed for Calais. He sent a few men to Greenwich to get a royal ship to follow the French vessel and went out in a little fishing boat to watch what happened. The royal "Adventure" was dispatched and they chased Arbella's boat. It was lingering, awaiting the arrival of William. Corvé threw up his sails and tried to make a run for it but there was no wind. The boat was overtaken and thirteen shot were fired straight into her. It was impossible to resist any further. Arbella came forward and surrendered herself, becoming a prisoner of the King. When asked where her husband was, Arbella replied she didn't know but she trusted he was safe and that his escape was in consolation for her own capture and misfortune.

Arbella was taken to the Tower of London where she remained until her death five years later. William would remain on the Continent for a few years before requesting permission to return to England which he was granted. He would remarry, have children and become a valued member of the King's court.

Further reading

"Arbella: England's Lost Queen" by Sarah Gristwood.
"Arbella Stuart: A Biography" by Blanche C. Hardy.
"Bess of Hardwick: Empire Builder" by Mary S. Lovell.



Por trait of King James VI and I attributed to John de Critz the Elder (1551-1642)

Follow Susan on twitter: @susanabernethy2

Susan is the editor of *The Freelance History Writer* and is also a contributor to *Medieval History Lovers* and Medievalist.net

Where King Harold Fell: New Evidence



Sam Stones, Properties Curator for English Heritage, cleans the stone marking the traditional spot where King Harold fell at the Battle of Hastings - moved as part of the 950th anniversary re-presentation

A new study of the 1066 battlefield and abbey has revealed a more accurate spot where the altar which marked where King Harold fell in battle was located. The memorial stone has been moved to the new location and the rooftop of the Gatehouse has been opened to the public for the first time as part of our £1.8m re-presentation and conservation of the site.

Since the 12th century, sources have claimed that Battle Abbey's church was built "on the very spot where according to tradition, among the piled heaps of corpses Harold was found", with the high altar located "where the body of Harold (slain for the love of his country) was found."

However, new advances in our understanding of the layout of the abbey's church reveal that the site of this altar was further east than previously thought. The location of the high altar was lost when the abbey church was demolished after the suppression of the abbey in 1538.

Excavations since the 19th century gradually revealed the church, which had been altered in the 13th century. Now, thanks to improvements in our understanding of where exactly high altars were placed in Romanesque great churches, the memorial stone has been moved 6 metres to the east.

Kate Mavor, English Heritage's Chief Executive, said: "In 1066, two armies met on this field in East Sussex and the outcome defined England for centuries. To understand how Harold lost, why William won, and what that meant for the country, a visit to the battlefield is a must. Highlighting the location where Harold fell and opening up these new spaces means that people can discover more about one of the most important battles in our history."

As a further part of the programme which marks the 950th anniversary of the Battle of Hastings, the rooftop of the Gatehouse has been opened to the public for the first time. Visitors can climb 66 steps to the top of the Abbey's Great Gatehouse and stand on its roof, getting a new 360 degree perspective on the landscape where fierce fighting raged on 14 October 1066.

Visitors can also now access the abbey's huge dormitory where the Benedictine monks once slept -through the original 13th century doorway.

The opening of the rooftop and moving of the memorial stone form a part of a wider conservation project at 1066 Battle Abbey, where vital work has been undertaken to protect the site for future generations. This includes the restoration of the spiral staircases, specialist repairs to the stonework of the monks' dormitory, and conservation of the Victorian dairy and ice-house.

Roy Porter, Senior Properties Curator for English Heritage, said: "This new location adds to our understanding of the Battle of Hastings but also gives us a valuable insight into William's abbey, a fascinating story in its own right - and one we'll be exploring further in future."

1066 Battle of Hastings, Abbey and Battlefield is open daily from 10am - 6pm. You can find out more about the Norman Conquest on our 1066: Year of the Normans online resources hub. There are events marking the anniversary across the country, including the annual re-enactment of the Battle of Hastings on 15-16 October. Tickets for this are available to book online now.

For more from English Heritage, follow us on Facebook, Twitter or Instagram.



The rooftop of the gatehouse at Battle Abbey is opening for the first time in July 2016, one of the ways English Heritage is marking the 950th anniversary of the Battle of Hastings

Make Jousting an Olympic Sport!



On the heels of our Tudor joust, comes this piece. English Heritage are trying to drum up support to have jousting declared an Olympic sport! Who doesn't want t osee their favourite knight in shining armour mow down an opponent for their countrymen?! All in good fun and competition - bringin back a sport of skill and with over 1,000 years of history. It would be nice to see this come to pass....

The sport of jousting is over 1,000 years old - one of the oldest equestrian sports in the world and England's first national sport. Now we are calling for you to sign the petition which could help jousting to be recognised as an Olympic sport.

Athleticism and Skill
Today's jouster needs the same athleticism, agility, skill and strength as the professional athletes heading to Rio de Janeiro this summer. Wearing up to 20kg of steel armour, the athletes hold a 12ft lance in one hand and their horse's reins in the other, while thundering towards their opponents at speeds of up to 30mph. Points are awarded depending on where the lance strikes - contrary to popular belief, the purpose of a joust is not to knock your opponent off their horse.

Jousting also shares similar attributes to sports already featured at the Olympic Games. Like existing Olympic equestrian events (which traditionally Team GB have medal hopes in), much hinges on the artistry and poise of both the horse and its rider. And similar to fencing, jousting requires dexterity and weapons expertise.

It's also a sport which both sexes can participate in equally. Elite female jousters Nicky Willis and Alix van Zijl, two of the leading jousters on the European circuit, are facing their male counterparts on the field this summer.

English Heritage's jousting expert Dominic Sewell says: "Jousting is a sport that requires a huge amount of skill and involves a daily training regime. You have to be strong, not just physically but mentally, so you can sit fearlessly in your saddle, face your rival and offer yourself as a target. And just like the Olympic British equestrian team, we ride beautiful horses to an exceptional level."

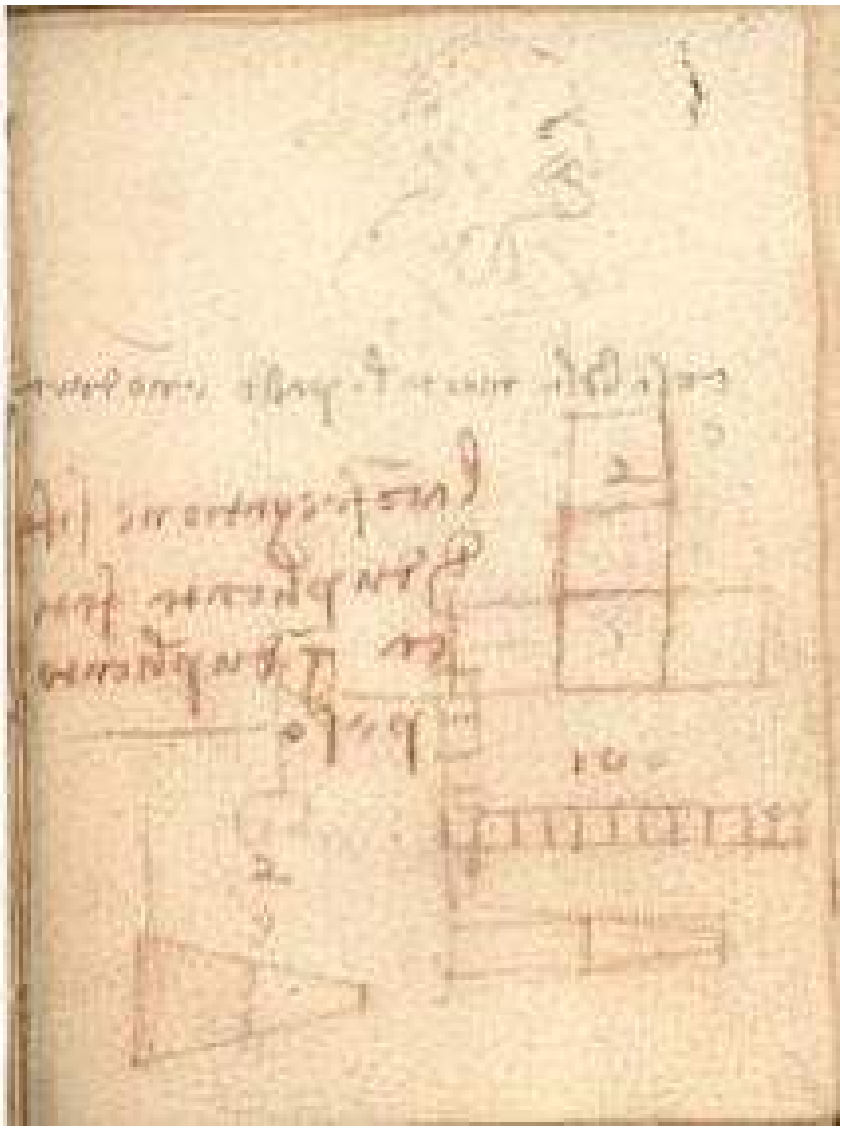
Thw Popularity of Jousting
Jousting tournaments are not only held in England but throughout the world, from Belgium to New Zealand. In the United States, a similar campaign has been launched and jousting is already recognised as a sport by a number of US states, including Maryland where it is the official state sport.

We have already made an initial approach to the International Olympic Committee and the Federation Equestre Internationale (who are recognised by the IOC) as a first step on jousting's road to the Olympics.

See A Joust this Summer
As you won't be able to see jousting in action at Rio, instead watch it first hand at a series of summer jousting events at our sites across England including Framlingham Castle in Suffolk, Pendennis Castle in Cornwall, Carisbrooke Castle on the Isle of Wight and Bolsover Castle in Derbyshire.



Scribbles from the Master:
A New Study on a da Vinci Notebook



A new detailed study of notes and sketches by Leonardo da Vinci has identified a page of scribbles in a tiny notebook as the place where Leonardo first recorded the laws of friction. The research also shows that he went on to apply this knowledge repeatedly to mechanical problems for more than 20 years.

Scribbled notes and sketches on a page in a notebook by Leonardo da Vinci, previously dismissed as irrelevant by an art historian, have been identified as the place where he first recorded his understanding of the laws of friction.

The research by Professor Ian Hutchings, Professor of Manufacturing Engineering at the University of Cambridge and a Fellow of St John's College, is the first detailed chronological study of Leonardo's work on friction, and has also shown how he continued to apply his knowledge of the subject to wider work on machines over the next two decades.

It is widely known that Leonardo conducted the first systematic study of friction, which underpins the modern science of "tribology", but exactly when and how he developed these ideas has been uncertain until now.

Professor Hutchings has discovered that Leonardo's first statement of the laws of friction is in a tiny notebook measuring just 92 mm x 63 mm. The book, which dates from 1493 and is now held in the Victoria and Albert Museum in London, contains a statement scribbled quickly in Leonardo's characteristic "mirror writing" from right to left.

Ironically the page had already attracted interest because it also carries a sketch of an old woman in black pencil with a line below reading "cosa bella mortal passa e non dura", which can be translated as "mortal beauty passes and does not last". Amid debate surrounding the significance of the quote and speculation that the sketch could represent an aged Helen of Troy, the Director of the V & A in the 1920s referred to the jottings below as "irrelevant notes and diagrams in red chalk".

Professor Hutchings's study has, however, revealed that the script and diagrams in red are of great interest to the history of tribology, marking a pivotal moment in Leonardo's work on the subject.

The rough geometrical figures underneath Leonardo's red notes show rows of blocks being pulled by a weight hanging over a pulley – in exactly the same kind of experiment students might do today to demonstrate the laws of friction.

Professor Hutchings said: "The sketches and text show Leonardo understood the fundamentals of friction in 1493. He knew that the force of friction acting between two sliding surfaces is proportional to the load pressing the surfaces together and that friction is independent of the apparent area of contact between the two surfaces. These are the 'laws of friction' that we nowadays usually credit to a French scientist, Guillaume Amontons, working two hundred years later."

"Leonardo's 20-year study of friction, which incorporated his empirical understanding into models for several mechanical systems, confirms his position as a remarkable and inspirational pioneer of tribology."

Professor Hutchings's research traces a clear path of development in Leonardo's studies of friction and demonstrates that he realised that friction, while sometimes useful and even essential, also played a key role in limiting the efficiency of machines.

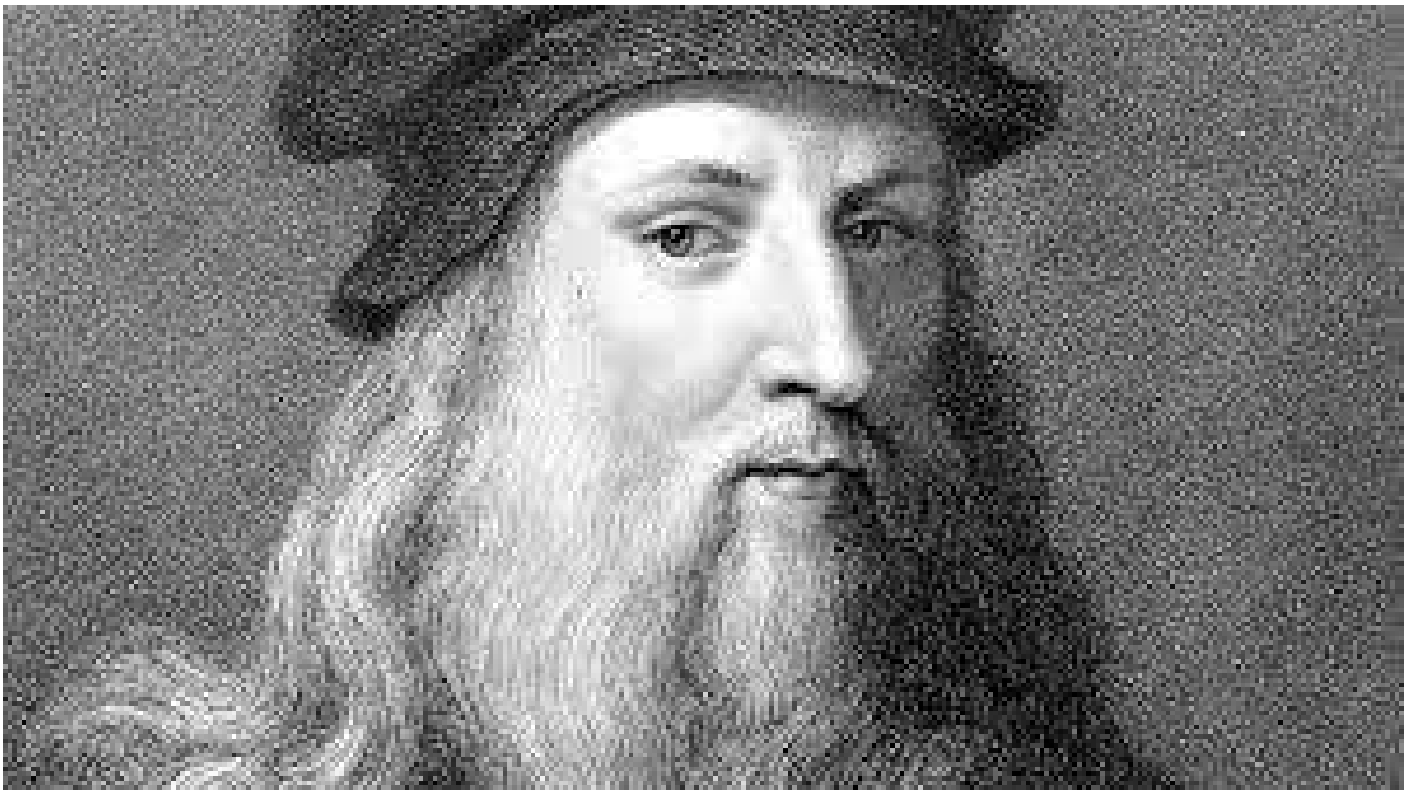
Sketches of machine elements and mechanisms are pervasive in Leonardo's notebooks and he used his remarkably sophisticated understanding of friction to analyse the behaviour of wheels and axles, screw threads and pulleys, all important components of the complicated machines he sketched.

He wanted to understand the rules that governed the operation of these machines and knew that friction was important in limiting their efficiency and precision, grasping, for example, that resistance to the rotation of a wheel arose from friction at the axle bearing and calculating its effect.

"Leonardo's sketches and notes were undoubtedly based on experiments, probably with lubricated contacts," added Hutchings. "He appreciated that friction depends on the nature of surfaces and the state of lubrication and his use and understanding of the ratios between frictional force and weight was much more nuanced than many have suggested."

Although he undoubtedly discovered the laws of friction, Leonardo's work had no influence on the development of the subject over the following centuries and it was certainly unknown to Amontons.

Originally published by the University of Cambridge.



Leonardo da Vinci

Children will be Children

Juvenile Doodles in a Medieval



Above: LJS 361, Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania Libraries folio 26r.

A series of crude doodles and drawings discovered in the margins of a medieval manuscript were probably made by children, a University of York historian has revealed.

Dr. Deborah Thorpe enlisted the help of child psychologists to identify the drawings – written in the pages of a 14th Century book which originally came from a Franciscan convent in Naples.

The drawings depict a horse or cow, a human figure and possible images of the devil.

They were probably drawn by children a couple of centuries later as the book found its way into the hands of the children who took to sketching in the margins.

Dr. Thorpe, a research fellow at the University of York's Centre for Chronic Diseases and Disorders, said she came across the drawings by chance while carrying out research on a separate project.

She said: "I was looking through a database of medieval manuscripts online and I found images of these beautiful doodles in the margins and to me they looked like they were done by children. I thought 'this is really interesting, has anyone written anything about this?'"

All images provided by the University of York. See the original news story here.

Dr. Thorpe enlisted the help of child psychologists who confirmed they were probably drawn by children aged four to six years old.

“The psychologists came up with a set of criteria for why we could say they were the work of children, for example the elongated shapes, the really long legs and the lack of a torso, the focus on the head.

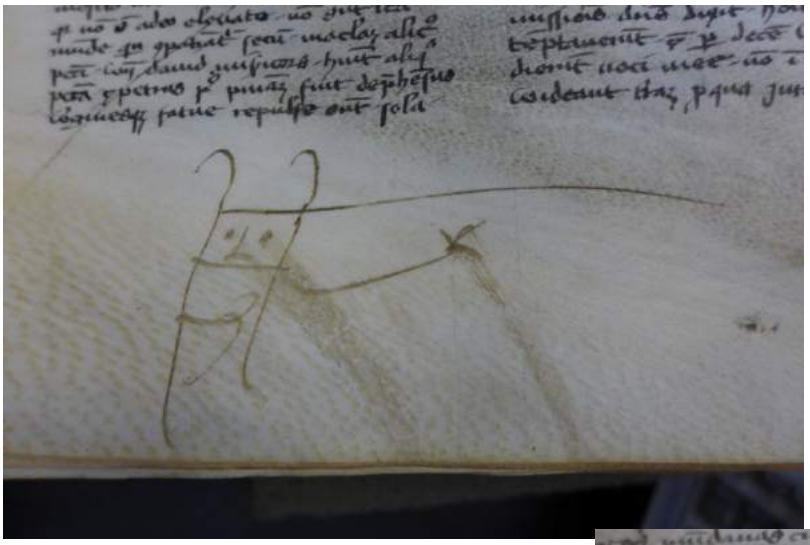
“These are the things that are most important to children. If you compare them with the doodles that children make today they are really similar. It was just a case of detective work really.”

Dr Thorpe added: “There are later examples of other historical children’s drawings, but this is the first time I think that children’s drawings in medieval books have been classified as the work of children using a set of psychological criteria.”

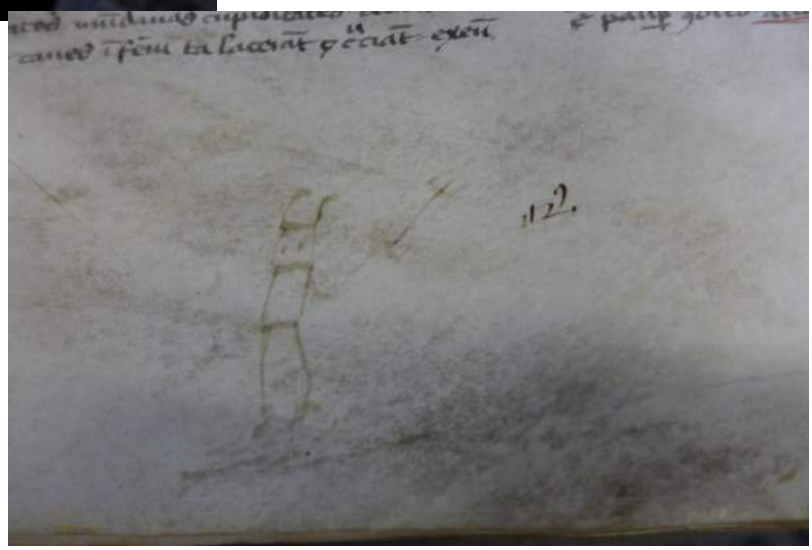
“It is striking evidence of interactions between children and books in the medieval period. It shows how children back then enjoyed playing and learning, expressing themselves and allowing their imagination to take off, just like today’s children.”

“Perhaps they were allowed to do it or perhaps they weren’t, it adds another human dimension to a fascinating story.”

The paper is published in the journal Cogent Arts & Humanities.



Left: LJS 361, Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania Libraries folio 23r.



Right: LJS 361, Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania Libraries folio 22r.

Talk the Talk

Anglo-Norman "Jacerant"

Noun: hauberk, mail shirt, composed of mail, interlaced rings

"Ocire le quida par mi sun jacerant"



A soldier removing a hauberk, from the 13th-century, Morgan Bible 28r, Wikipedia.

Art ifact Spotlight

The Coppergate Helmet

8th Century Anglo-Saxon helmet, also known as the York Helmet. Iron, brass. Brass trim has Latin inscription & interlace decoration.



The remarkable preservation of this decoration, the completeness of the robust nasal guard, and the overall condition of the helmet make it a truly special find. Inspired by Roman style and manufacturing techniques like many other objects from the early Middle Ages, it is one of five Anglo-Saxon helmets ever discovered, and the most complete. It was excavated in 1982 as part of the Coppergate project in York, England near the current JORVIK Viking Centre. The helmet was discovered at the bottom of a defunct well by a mechanical digger. Luckily, the construction worker stopped when he struck something and investigated more carefully. We now get to benefit from the amazing details like the hinges on the cheekguards and the preserved chainmail attached to the back, and wonder about the Latin inscription reading 'In the name of our Lord Jesus Christ, the Holy Spirit and God; and to all we say amen Oshere'. Who was Oshere, and why did someone throw his helmet into an Anglo-Saxon well?



Photos from WikiCommons

Archaeologists are studying early medieval stronghold in D brówka

By Szymon Zdzieb owski:



Photo by Paweł Pawlak

Archaeologists are studying relics of an over a thousand years old stronghold in Dąbrówka near Poznań. Similar studies have not been carried out in Wielkopolska before - told PAP head of excavations, Paweł Pawlak.

"It is rare to uncover a settlement on such a large scale. The acquired data will allow to broaden our knowledge of the processes associated with the formation of the Piast state" - said Pawlak.

Research of archaeologists shows that the stronghold functioned briefly, from the first half of the 9th to the beginning of the 10th century. Then it burned down and was never rebuilt.

"Responsible for the destruction were the representatives of the state of the first Piasts that was forming at that time" - believes Pawlak. In his opinion, the castle was located too close to Poznań (approx. 15 km to the west), aspiring to

the role of the main centre, so the inhabitants of the stronghold in Dąbrówka had to face the challenging Piasts.
During the ongoing excavations, archaeologists uncovered large fragments of wood and earthen embankments. Their foundations consisted of large boxes made of wood, which the builders filled with sand,
The excavations are conducted by Henryk Klunder's Laboratory of Archaeology and Conservation. The study covers an area of over 1,500 sq. m, which is connected with the fact that it is a rescue excavation project - an industrial hall will be built in this place in the future.wood mixed with sand, or sand with clay. Wood was not preserved in the form of beams or battens, but, as the researcher called it, "wood streaks", which was caused by the destructive weather conditions - air access to the medieval remains.

The researchers also identified a section of the moat surrounding the settlement and an entrance - it was not, however, a fortified gate, but a 2.5-meter hole in the wall. Pawlak noted that this was a spectacular find, and at the same important for the analysis of the role and direction of the route leading to the stronghold.

In the coming days, archaeologists will focus on the interior of the castle - the maidan. They have already identified places in which large quantities of processed bones and antlers are found, which indicates that they were craft workshops. They are counting on the discovery of relics of wooden huts, to get an insight into the daily life of inhabitants.
The excavations are conducted by Henryk Klunder's Laboratory of Archaeology and Conservation. The study covers an area of over 1,500 sq. m, which is connected with the fact that it is a rescue excavation project - an industrial hall will be built in this place in the future.
The stronghold caught the attentions of researchers already in the nineteenth century. Its function was determined correctly.

However, after the initial excavations in the 1970s researchers concluded that it was a settlement. In 2010 Prof. Włodzimierz Rączkowski of the Institute of Prehistory, Adam Mickiewicz University in Poznań took photos of the site from an aircraft. It became clear that from the bird's eye view the relics looked like the remains of a castle, which was eventually confirmed during the ongoing excavations.

Archaeologists found similar traces of devastation from the same period during recent research in Grodziszcze in the Lubusz province. In that case, the burnt down stronghold was rebuilt during the reign of the Piast monarchy.

Originally published in PAP - Science and Scholarship in Poland.

Caribbean Cave Discoveries Shed Light on 15th Century Relationships

British Museum and University of Leicester-led research uncovers new evidence in Caribbean





A project led by archaeologists from the British Museum and the University of Leicester has discovered remarkable evidence which shows how the first generations of Europeans to arrive in the Americas engaged with indigenous peoples and their spiritual beliefs deep inside the caves of a remote Caribbean island.

Recent fieldwork by a collaborative Anglo-Puerto Rican* team has uncovered new evidence in the Caribbean of an early religious dialogue between Europeans and Native Americans.

A large collection of early colonial inscriptions and commentaries written by named individuals within a cave system of pre-existing indigenous spiritual iconography provides dramatic new insights into the tone and personal context of this momentous time of encounter.

In a paper, published in Antiquity, researchers have provided new understandings about the formation of emergent cultural identities in the Caribbean that challenge historic accounts of indigenous extinction.

The island of Mona, on a key Atlantic route from Europe to the Americas, was at the heart of sixteenth-century Spanish colonial projects and was recorded by Christopher Columbus on his second voyage in AD 1494.

Communities on the island were exposed to the earliest waves of European impact during a critical period of transformation and the forging of new identities.

A team of researchers led by Dr Jago Cooper (British Museum) and Dr Alice Samson (University of Leicester) has been studying the island - which is one of the most cavernous regions, per square kilometre, in the world.

The team, which has just completed its 2016 season, includes students from Puerto Rico and the UK carrying out dissertations in Climate Science, Archaeology, and History.

Since 2013, exploration and survey of around 70 cave systems—part of an interdisciplinary study of past human activity on Mona Island—has revealed that Mona's caves include the greatest diversity of preserved indigenous iconography in the Caribbean, with thousands of motifs recorded in darkzone chambers far from cave entrances.

In the astonishing cave discussed in this paper more than 30 historic inscriptions include named individuals, phrases in Latin and Spanish, dates and Christian symbols that occur within a series of connecting chambers all within the area of indigenous iconography.

This account of spiritual encounters provides a rare, personalised insight into intercultural religious dynamics in the early Americas.

Dr Alice Samson from the University of Leicester School of Archaeology and Ancient History said: "Increasing use of interdisciplinary approaches and archaeometric analyses have provided new understandings of colonial processes that are more nuanced than mere oppression, domination and, in the case of the Caribbean, indigenous extinction.

"This not only provides a counterpoint to official metropolitan histories, but also tracks the beginnings of new religious engagements and transforming cultural identities in the Americas."

Dr Jago Cooper from the British Museum added: "This research reveals a new perspective on the personal encounter between indigenous populations and the first generations of Europeans in the Americas.

"This is a unique site that helps us to understand the origins of cultural identity in the Americas, the start of a process that continues right up to the modern day."

*The British Museum, the School of Archaeology and Ancient History, University of Leicester, US Coastal Cave Survey , the Puerto Rican Ministry of Natural Resources and Environment, Institute of Puerto Rican Culture, Centre of Advanced Studies of Puerto Rico and the Caribe, and University of Puerto Rico.

Images provided by University of Leicester.

Visitors Experience Scotland's Aberdour Castle of 1325


Photo by Historic Environment Scotland

Historic re-enactors brought a unique part of Aberdour Castle's past to life last weekend. Visitors stepped back in time to the early 14th century to when King Robert the Bruce gave the castle, in Fife, to his nephew as a gift.

Taking place on Saturday 16th and Sunday 17th July, The Keys to the Castle event explored and introduced visitors to the stronghold's history around the time when Sir Thomas Randolph was granted Aberdour, in recognition of his role and contributions during the Wars of Independence.

The once residence of the Randolph family is one of the oldest masonry castles in Scotland and served as a seat for a number of other powerful Scottish dynasties for over 500 years, including the Mortimer and Douglas families.

As well as opportunities for visitors to be put through their paces and discover what it took to be ready for a medieval battle, the event also provided an insight into what the noble residence might have been like 691 years ago.

Visitors learned about different aspects of life in medieval Scotland, from armoury and archery to calligraphy and even experienced what a bustling working kitchen from the time might have looked like.



Photo from WikiCommons

Fraser Napier, Events Assistant at Historic Environment Scotland, said in preparation for the event: "The Keys to the Castle event will see this interesting point in Aberdour Castle's historical timeline brought to life by our re-enactors over the course of a weekend.

"Visitors can expect to get a real insight into what life at Aberdour might have been like in 14th century Scotland. As well as finding out about the story of how Sir Randolph was granted Aberdour, there will be opportunities to get involved with hands-on activities such as schiltron and combat training. Visitors will also be able to learn about other aspects of medieval life such as cooking, armoury and defence, amongst others. It promises to be a great event for children and adults alike."

As of the 1st October 2015, Historic Scotland and RCAHMS came together to form a new lead public body charged with caring for, protecting and promoting the historic environment. The new body Historic Environment Scotland (HES) will lead on delivering Scotland's first strategy for the historic environment, Our Place in Time.

Historic Scotland is a sub brand of Scotland's new public heritage body, Historic Environment Scotland

The Year of Innovation, Architecture and Design started on 1 January 2016 and will end on 31 December 2016. It will build on the momentum generated by the current 2015 Year of Food and Drink as well as previous years including Homecoming Scotland 2014, the Year of Creative and the Year of Natural.

Through a series of exciting events and activity, the year will showcase Scotland's position as an "innovation nation", its outstanding built heritage, and its thriving, internationally acclaimed creative industries sector. 2016 will shine a spotlight on Scotland's achievements in innovation, architecture and design through a wide-ranging, variety of new and existing activity.

Borrowed Barrow:
The Anglo-Saxon Cemetery at Rothley

University of Leicester project investigates how different generations have re-used ancient sacred places

Archaeologists from the University of Leicester have recently excavated a Bronze Age barrow and Anglo-Saxon cemetery under former allotments at Rothley in Leicestershire.

The project has offered a rare opportunity to investigate how different generations have re-used ancient sacred places, with Iron Age and Anglo-Saxon people possibly making connections with Bronze Age barrow builders in order to create their own sense of place in the landscape.

A team of archaeologists, led by Dr Gavin Speed from University of Leicester Archaeological Services (ULAS) has spent the winter investigating the site and uncovering exciting new evidence for Rothley's ancient past dating back some 6,000 years. The project was funded by Persimmons Homes in advance of a new housing development off Loughborough Road, Rothley.

The earliest activity dates to the Neolithic period (4000-2000 BC) – a stone axe found redeposited in the backfill of the barrow ditch and a near-complete Middle Neolithic 'Peterborough Ware' pottery vessel located in a pit close by. Important Neolithc settlement sites (excavated by ULAS in 2005 and 2010) are known nearby and these new glimpses of activity will add further to our understanding of the bigger picture of occupation in the region.

One of the main focuses of the excavation was a Bronze Age barrow measuring over 30 metres in diameter. The earth mound had not survived subsequent generations of ploughing but the surrounding near-circular ditch was still present with cremation burials close to the ditch edge.



An Anglo-Saxon grave is recorded by one of the archaeologists. The skeleton does not survive but it contains a complete pot (visible at the far end) and various metal artefacts, such as a knife and spear.

All images provided by the University of Leicester.

The monument broadly dates to 2000-700 BC and more precise dating will be possible following future detailed finds analysis and scientific dating.
The barrow is positioned close to the confluence of the Rivers Soar and Wreake, on high ground with a prominent outlook over the intersection of the Soar valley and the Rothley brook. To the east, a little over a mile away, around the village of Cossington, are other barrows forming part of a small barrow cemetery excavated by ULAS between 1999 and 2001.
Results of the project show that the Rothley barrow has been used repeatedly, creating a long history of activity in the vicinity which shows that it must have acted as an important landmark in the local area.
Dr Gavin Speed, Senior Supervisor at ULAS said: "By the Iron Age the barrow had partly eroded and its ditches had silted up but much of the mound was likely still upstanding, making it a visible landmark in the local landscape even if its original purpose and meaning had changed."
During this period (700 BC – AD 43), a large rectangular enclosure ditch was dug partly along the alignment of the barrow ditch, avoiding the central area of the mound. Iron Age farmers appear to have utilised the area as enclosed fields with an entrance on the eastern side of the enclosure on top of the mound and a busy area of pits dug 'behind' the mound to the west.
The Iron Age inhabitants may not have had any knowledge of the barrow's original use and meaning but their respect of the surviving earthwork may show that they understood that the area held some significance.
Much later, in the early Anglo-Saxon period (AD 410-700), the barrow became the focus for a small inhumation cemetery. This area of Leicestershire, the Soar valley and its tributaries, has a



The site during excavation. Archaeologists stand around the line of the backfilled Bronze Age barrow ditch. The Cossington Barrows would have once been positioned in the middle background.



An Anglo-Saxon annular brooch found in one of the graves.

high density of Anglo-Saxon settlements and cemeteries and an Anglo-Saxon building has been found in an adjacent field in 2010 by ULAS (now under the aptly named Saxon Drive).

Re-use of round barrows during the Anglo-Saxon period is a fairly common occurrence in England. However, there are very few known instances in Leicestershire and the recent discovery at Rothley, with at least twelve burials, is only the second and largest confirmed example to be excavated. Within the barrow mound were six burials, a seventh burial was dug into the backfilled ditch, whilst a further five burials were found in the immediate surrounding area.

Unfortunately, the acidic soils have destroyed virtually all evidence of the skeletons, apart from some teeth and tiny bone fragments, but accompanying some of the bodies were metal objects – spears, knives, a 'spike', an annular brooch and the boss and studs from a shield. A complete pottery vessel was also found in one grave. These had all been placed with the bodies at burial as grave goods.

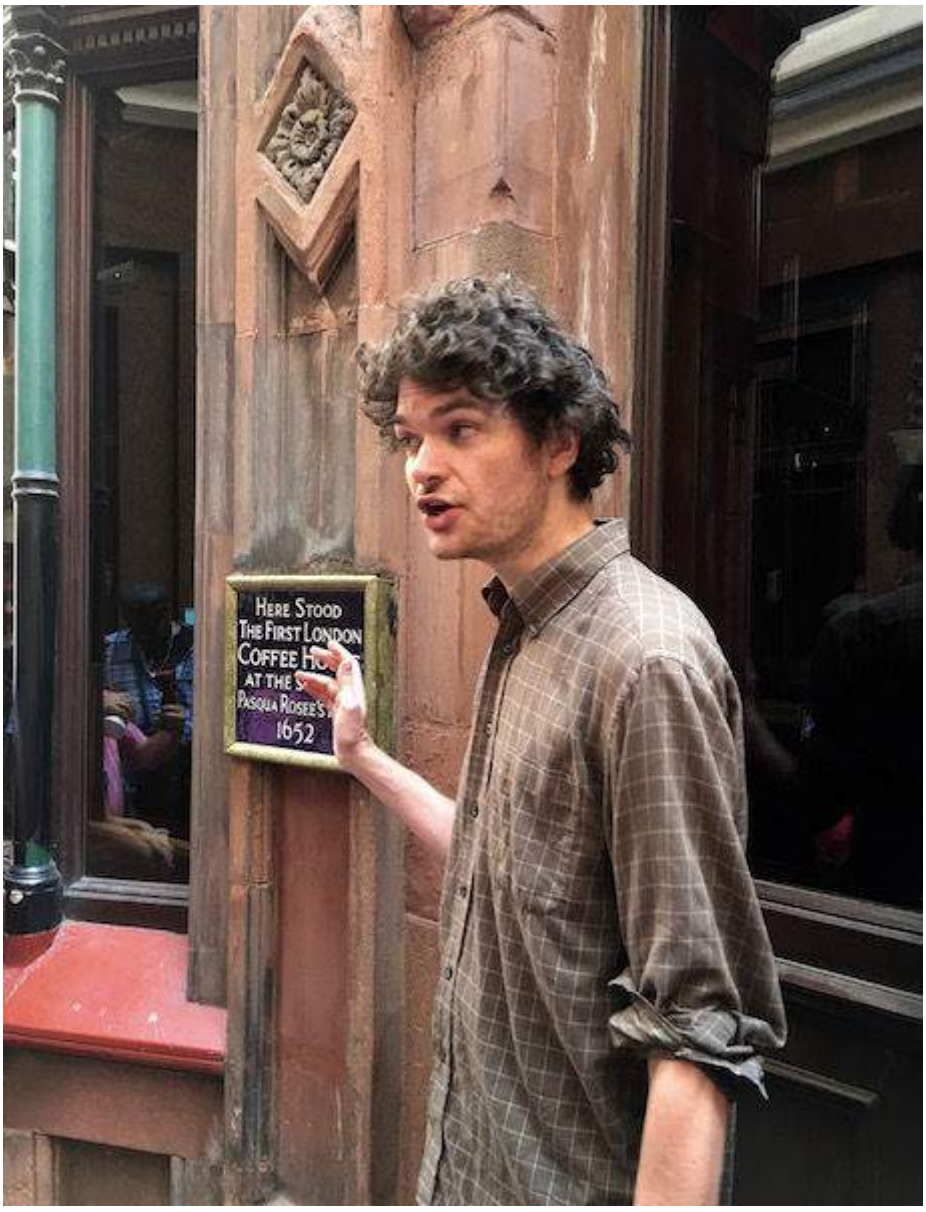
The act of Anglo-Saxon people burying their dead close to Bronze Age barrows is seen in numerous examples throughout England. This could simply be due to convenience; however, recent studies have shown that it may be evidence of emergent elites displaying their power by connecting to ancestors of the past through monument re-use. They and their followers would understand the meaning, thus securing control of the landscape.

ULAS would like to thank Persimmons Homes for funding the project and for their help and co-operation during the excavation; and the Natural and Built Environment team at Charnwood Borough Council for their advice and support.

Places to See

London in 7 Drinks

By Sandra Alvarez



Dr. Matthew Green talks about coffee on his *London in 7 Drinks* tour. Photo by Medievalists.net

Can you tell history through a pint? Or a cup of coffee perhaps? According to Dr. Matthew Green you can. The historian and author turned his passion for history into Unreal City Audio: London Walking Tours, a group that is devoted to taking visitors and Londoners alike, back through time on immersive, fun, and interactive tours of London.

Green has been running walking tours in London for several years now and has three excellent mainstays under his belt: a Medieval Wine Tour, focused on post-plague 14th century London, a Coffeehouse tour set in the hustle and bustle of Pepys' 17th century London, and a new Chocolate House tour taking you back in time to seedy, raucous Georgian London.

London in 7 Drinks comes off the back of these three tours, and also from inspiration Green found when he wrote his popular 2015 book, London: A Travel Guide Through Time , which that takes you through London's history in a clever, first-hand narrative, time-hopping back and forth with a tour guide for each period. Green has taken some of the places in the book, and these three tours, and combined them into one colossal offering: *London in 7 Drinks*, tracing the impact of seven drinks in the course of London's history: coffee, chocolate, wine, mead, ale, tea, and gin. The following is a sneak peak at some of my favourite tour points and what we learned.

Coffee
The tour kicks off with the more sobering drinks, starting with coffee at the place where it all began: St. Michael's Alley, Cornhill. At the door of the current Jamaica Wine House, under the auspices of Pasqua Rosee, a Greek entrepreneur, London had its first coffeehouse in 1652.

Green explained how coffee came to England, it's rapid popularity, its detractors and painted a vivid picture of life inside a 17th century coffeehouse. We were rewarded with a sample of what 17th century Londoners knew as, "bitter Mohammedan gruel", and more fondly, "Soot coloured ninny broth, black as hell, strong as death and sweet as love". It truly is vile stuff. People of the time thought it tasted disgusting as well, and routinely compared it to oil, ink, mud, soot and shit. This was not the smooth flat whites and foamy cappuccinos of today, this was gritty, strong, and oily. It's horrid taste should come as no surprize since Green informed us that it was made with a mixture of oil, mustard, eggshells, and spit, then boiled to oblivion.

So why were Londoners even touching the stuff? According to Green, it was popular because it was a sober drink. People spent quite a lot of time inebriated as water wasn't really safe to drink. People drank weak ale and wine because fermentation killed the germs in it. Coffee was similar, the boiling process made it safe to consume, add to that its sobering effects, its relative cheapeness, and the convivial environment of the coffeehouse, made it the drink of choice in 17th century London. Within weeks, Rosee was selling 600 cups of coffee per day!

Political debate, empiricism, newspapers, insurance, and modern ideas flowed from coffeehouse conversations. Hence, why King Charles II detested coffeehouses and tried to ban them in 1677.He hated them because it was a place where common people voiced their opinions on affairs of high state, and he was concerned about



Drinking chocolate the way the Georgians did: bitter, spiced and slightly sweetened with sugar - not human blood here! Photo by Medievalists.net

about political discussions spurring on sedition. Unfortunately for the King, his ban was unsuccessful. By 1700, there were 3,000 coffee houses! Coffeehouses also had their share of female detractors, who railed against men spending the entire day in them debating and gossiping. Coffeehouses were snobbish places of "level headed debate", so women were not welcome there. Unless you were a prostitute, serving girl, or owner, a respectable woman would not be found in a coffeehouse.

The end of the coffeehouses occurred when tea became affordable, along with the advent of the telegraph. You no longer needed to go to a coffee house for the latest news, since it could be beamed across the Atlantic. Fittingly, the last coffeehouse closed in 1866 a week after the first telegraph was successfully sent between England and America.

Chocolate
Green then moved onto a much tastier beverage: chocolate. This part of the tour had us drinking chocolate as it was enjoyed by well-to-do Georgians. Chocolate first discovered by Spanish Conquistadors under Hernán Cortés (1485-1547) went across and took it from the Aztecs. Chocolate wasn't in the neat bar form that we are accustomed to today, it was drunk tepid, mixed with scorching hot chillies ,and human blood. Yes, that's right, HUMAN blood. Obviously, this mixture of Aztec sacrificial victims, and extreme chillies was unpalatable to the Europeans so they altered the recipe and mixed it with spices, like cinnamon and sugar, heated it up, and occasionally mixed with red wine.

If coffeehouses were the preserve of the common man, where anyone could come in and exchange information and ideas, the chocolate house was the preserve of the wealthy. There were fewer chocolate houses than coffeehouses because they catered to aristocratic clientele. It was more expensive to visit, at 2 pence vs the 1pence you'd pay to go to a coffeehouse. These were betting houses, decadent cess pools of dubious behaviour, favoured by gamblers and cut throat highway men robbing people inside. Chocolate house clientele bet horrible amounts, even betting their houses. While sipping chocolate, men bet on life expectancy, marriages, babies, and the future price of stock. Like coffeehouses, they were also male-only establishments. Chocolate houses, like their coffee counterparts, were known for political discussion but were more seditious - both Jacobite rebellions were plotted from chocolate houses. Sadly, there is no modern equivalent of the Chocolate house, the closest approximation would be a private members club, minus the chocolate, gambling and the sedition.

Wine
The wine portion of the tour took us back to the Late Middle Ages where we enjoyed sipping red wine out of coconut shells in Cleary Gardens, the site of a former plague pit, while learning about the 40,000 souls who inhabited this fair city. Unfortunately, there is very little left of medieval London. The guildhall, and the Tower of London, are a few of the remaining medieval structures. Prior to the Black Death, 14th century London had 80,000 inhabitants. It was a city that was almost entirely wooden, where a weary traveller would've been greeted by heads mounted on spikes as they entered one of London's seven gates.

Our journey took us to Cheapside, the high street of medieval London. Cheapside was a seething chaotic mess, but spacious and advantageously located near St. Paul's. Jousting was popular in Cheapside amongst all the stalls and market activity.

The trades that used to go on here have left their modern mark in the form of street names like Milk street, Wood Street, Friday street (for fish on Fridays), and Ironmonger street. Southwark, now considered part of London, lay outside the jurisdiction of city administrators and hosted bear baiting, taverns and whorehouses.



Hello medieval London! Drinking wine out of a coconut shell 14th century style! Photo by Medievalists.net

Green mentioned that the smell of 14th century London was have vile: stagnant water, human excrement, animal smells, and general refuse tossed into the streets. Danger lurked around every corner, in 1331 a stray pig snuck into a tailor's and bit a baby to death. Wild pigs would ran amok and were such a nuisance and danger that the city hired swine herders to kill roaming pigs. London also had a strict curfew after dark because it was an extremely dangerous place rife with crime. It was also pitch black at night, with litter, wells, and offal as hazards in your path after dark.

As for wine, the temperature in the medieval period was much balmier, making it good for wine production. Wine was imported to Queenhithe and then distributed to taverns and monasteries. It was mainly enjoyed by elites: monks, lawyers, and nobles.

People drank wine out of unusual items in the Middle Ages, sometimes a sheep's bladder, or a gold-gilted coconut shell that had been imported from tropical climes and sold by Arabic middlemen. Most wine was imported from Gascony and imbibed fresh as wine was not preserved the way it is now, it had to be drunk almost immediately or it would go bad. Wine was also strictly regulated, if you sold shoddy wine or tried to water it down with nefarious additives, you could face steep fines.



Gin: downfall of the Georgians, and brought back to respectability by the Victorians. Photo by Medievalists.net

Gin

One of our final stops was to enjoy gin, a drink of the poor and downtrodden in Georgian times, but then elevated to an upper class beverage in the Victorian period. Initially, gin was affordable in the 1730s. It was brought to England by King William III of Orange (1650-1702) and Mary II (1662-1694) but soon became known as "the drink of oblivion". Interesting fact: William Hogarth (1697-1764) was commissioned to paint for an anti-gin campaign, hence his famous depiction of Gin Lane.

St. Giles was the poorest part of London, where 1 in 4 buildings in St. Giles were gin shops. Green told us how the poor drank gin with straws out of rusty wheelbarrows. Gin wasn't the cheapest drink, but it was the strongest, for half penny, you could get completely obliterated. Gin offered an an escape from a horrible life.

By the Victorian era, the propaganda campaign bore fruit, and gin experienced a "Gin-aisaance". The government cranked up taxation on gin and returned it to being a gentrified drink. Another gin boom occurred in the 19th century with the rise of gin palaces, such as the Princess Louise, and the Viaduct in Holborn. Gin palaces were even equipped with "snob screens" so that customers didn't have to look at the lowly bar staff serving them. According to eye witness accounts, they were akin to our modern day espresso bars, you drank your shots and left. Gin patrons didn't linger, as one would over a pint, but instead would come back several times a day.

We also enjoyed a pint of ale, took a trip to Samuel Johnson's (1707-1794) house to hear a talk about tea, and enjoyed mead. It was a very fun-filled afternoon.



Talking about medieval Cheapside beside the Church of St. Mary-le-Bow

Tips
There is a fair bit of walking as this tour is 4-5 hours long. Wear comfortable footwear, and bring an umbrella in case the weather changes. Another thing to note - there is quite a bit of alcohol, so eating beforehand is recommended as there isn't food provided on the tour. We did manage to buy snacks in a pub during the ale portion of the tour but it is definitely wise to bring a snack to have something in your stomach to balance out all the walking and drinking.

Why You Should Go
There are dozens of walking tours in this city, but they move people about like sheep, holding up placards, and barking facts with little warmth or genuine interest. Green is not only knowledgable, but he's charismatic, approachable and funny. This is definitely not your run-of-the-mill walking tour, and while less formal, it's certainly more engaging. Alcohol, coffee, chocolate and tea, a wander around London, while learning remarkable things about this amazing city is a fine way to spend an afternoon.

Follow Dr. Matthew Green on Twitter: *@drmatthewgreen*
For more information about this, and other tours, please visit: http://unrealcityaudio.co.uk
Buy his book*: London: A travel Guide Through Time*

BUILDING THE MEDIEVAL PILASTER

A rectangular column attached to a wall and used for decoration or support. In some cases, a pilaster just has the appearance of a supporting feature with decorative capitals or bases. It typically projects by a third of its width or less. In medieval architecture, pilaster buttresses were common in the Early Middle Ages while the flying buttress is more typical of the High Middle Ages.







Photos by D. Trynoski. L to R: St. Benoit (FR), Chapelle St. Gabriel (FR), Lincoln Cathedral (UK)

Two Princes:
Amleth's Revenge & the Tragedy of Hamlet

*It's pretty well known nowadays that Shakespeare liberally borrowed a great many of his plots from older stories, although his genius in the recounting of them is his own. Perhaps his most famous play, Hamlet, is borrowed from a centuries-old medieval story, the first known version of which can be found in Saxo Grammaticus' Gesta Danorum circa 1200 CE. This story is about a Danish prince named Amleth, whose story, like his name, doesn't actually change as much as we might think in its transition into Hamlet.**

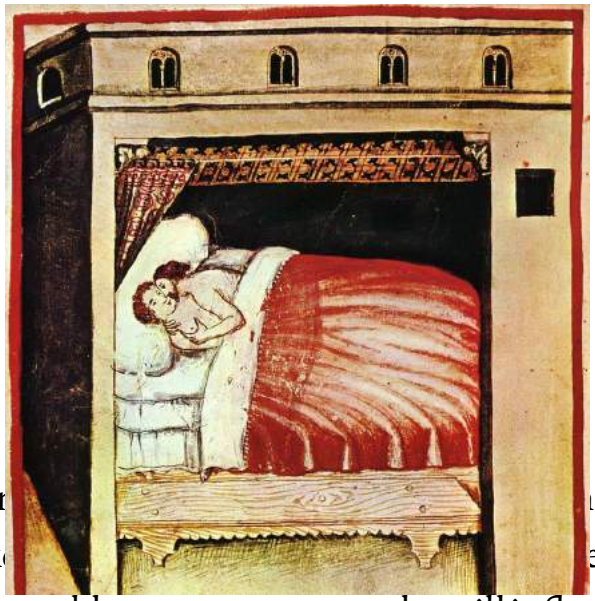
At the beginning of the story, the king of Denmark's brother, Feng, has murdered him and married his widow. Prince Amleth, in mourning and self-defence, has taken to feigning madness, rolling around in ashes and filth and speaking nonsense. (Perhaps this dirty Amleth gave rise in part to Hamlet's fetish for black clothing.) He spends his time doing something perplexing:

"twisting branches into crooks which he would harden in the fire and furnish with barbs to make them hold tighter. When asked what he was about, he would say that he was making spearheads for his father's revenge." (p.92)

People think this is a bit weird, but they don't stop him, leaving Amleth to hide his odd little sticks where no one can find them. Suspicious that Amleth might be up to something, Feng's cronies try to trap him into revealing that he is not mad after all by luring him with a woman. In a kind of remarkable lack of faith in mankind's higher brain functions, the cronies think to themselves,

"the natural desire for a woman's embrace was so intense that it could not be held back by cunning, the instinct too powerful to be subdued by guile." (p.93)

*The version I'm using here is from The Medieval Storybook, translated by Reginald Spink.



Cor ...en tak... ...e is to stumble across a woman who will inflame his lust to devastating effect. As it turns out, Amleth does have lusty inclinations towards the maiden he finds in the woods, but his foster-brother warns him not to give anything away. Instead, Amleth carries the woman off to a secluded spot, where they do exactly as expected.

He asks her to promise not to reveal his secret and she agrees, being an old friend who'd grown up with him. When Amleth is reunited with the posse, he says he had his way with her; she says he didn't. This evidence of his sanity, it seems, is inconclusive.

Next, an old friend of Feng's decides to entrap Amleth by eavesdropping on a conversation he has with his mother. Unlike Shakespeare's Polonius, who hides himself behind a tapestry, Feng's friend chooses the more uncomfortable (and unsanitary) option of hiding in the floor rushes. Amleth, suspecting a plot, jumps around on the floor until he feels a hard (and – let's face it – probably pretty big) lump in the rushes, which he immediately stabs.

Then he cuts up the man, boils him, and feeds him to the pigs (Shakespeare skips that part, maybe because it'd be pretty tricky to stage) before roundly chastising his mother for being false. No one else knows exactly what happened to the friend, nor do they believe Amleth when he says the man fell into the latrine and was later eaten by pigs, but they still feel maybe everyone would be better off if Amleth was shipped off to Britain to be executed.

Before he sets sail, Amleth asks his mother to promise to hang the walls with tapestries, and to hold a false funeral for him in one year's time. Then, off he sails with two companions (Rosencrantz and Guildenstern, anyone?) who carry orders to have the king of Britain execute him. Amleth discovers the execution order, which he changes to indicate that the companions should be killed instead. As in Hamlet, this works.

In a deviation from Hamlet, the king of Britain becomes impressed with some strange talents of Amleth's, such as being able to tell what the meat he's eating ate before it was slaughtered (spoiler alert: it was corpses), and divining the king's hidden heritage. The king is pleased with Amleth, and marries him to his daughter. Amleth begins to act normal again. Needless to say, the meat-tasting business didn't make Shakespeare's cut.

After a year, Amleth returns to the court of King Feng, crashing his own funeral and acting mad again, which everyone thinks is hilarious. This is where the plot takes a sharp turn away from Shakespeare's play, although they do end up in pretty much the same place. At the funeral, Amleth keeps pulling out his sword and cutting his fingers on it, until some courtiers pin it shut in its scabbard. He circulates through the party, keeping everyone's drinks topped up until they pass out on the floor in the hall. Then, he takes down the big tapestries from the walls, covers the sleepers, and pins down the tapestries with all those crooks he was making at the beginning of the story, trapping everyone inside. Then, he lights the hall on fire, burning everyone to death as they sleep or try drunkenly to escape. Somehow, Feng had made it back to his room to sleep, so Amleth creeps in while the hall is burning and replaces Feng's sword with his own. He then wakes Feng up, and while Feng struggles to pull out the pinned sword, Amleth slaughters him. (I can almost imagine Amleth walking away from the burning mayhem in slow motion at this point, just like in a modern action movie.

Unlike in Hamlet, Amleth survives the carnage, but it seems as if no one else does (Saxo Grammaticus doesn't specify if his mother is burned under the tapestries, but I'm assuming she is). This is definitely the action-movie version of Hamlet in which meditating on the nature of existence is replaced by an all-consuming, burn-the-house down focus on revenge. Still, it's fascinating that so many of the details of this story have survived in a clearly recognizable form given the centuries between the two versions. I think any fan of Shakespeare's Hamlet would find Amleth's story interesting. You can find this, and other fun stories, in Morris Bishop's A Medieval Storybook, or in Saxo Grammaticus' Gesta Danorum.



Travel Tip

Ghent, Belgium



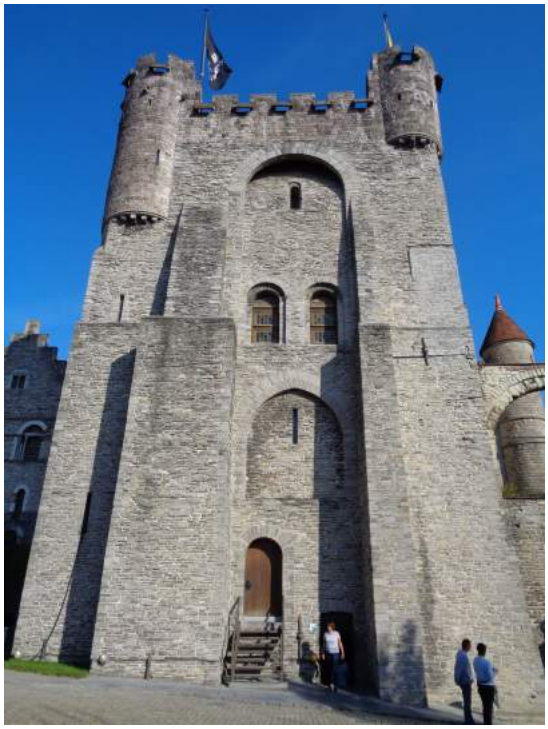


Above: Cityscape from the Gravensteen's ramparts. Note the Graslei, center.
Left: The western facade of St. James, or Sint-Jacobskerk
Below: Imitating the Romanesque arches at St. James

All photos by D. Trynoski







This Belgian city of Gent at the confluence of the Scheldt and Leie rivers is the country's second largest municipality. It has a history of being at the top, with status as a busy center for trade and commerce stretching back to the 11th century. Then under the Count of Flanders, the city prospered throughout the Middle Ages as the wool trade with England and Scotland grew, and Flemish cloth production boomed. The city's economic stability from the Middle Ages is still evident today in the many medieval churches like the Cathedral of Saint Bavo (below right) which hosts the "Adoration of the Mystic Lamb," commonly known as the Ghent Altarpiece, 14th century belfry with its 91-meter tall tower (below left), the historic harbor district along the Graslei, and the city's medieval crowning glory: the Gravensteen. The palatial fortress (above) is a medievalist's dream with a canal-turned-moat, buttresses, towers, great halls, a bailey, curtain walls, and more. Don't miss a visit to this monument, followed up with a pint in one of the city's many historic plazas.





NOW! Greatest Hists of the Renaissance

A new online portal collects 14,000 historical song pamphlets and makes them available to a broad public

The University of Freiburg's Center for Popular Culture and Music (ZPKM), the Austrian folk song archive of the Österreichisches Volksliedwerk, and the Berlin State Library have completed the project "VDLied – Das Verzeichnis der deutschsprachigen Liedflugdrucke," involving the creation of a central online portal for 14,000 historical German song pamphlets. The platform makes a musical and cultural repertoire extending from the 16th to the 20th century available to a broad public for the first time ever. The portal is designed to provide researchers worldwide with an comprehensive database. Users can search for songs by opening line, refrain, melodic references, and by the number of verses or lines. In addition, it is possible to conduct full-text searches of all data indexed in the course of the project. Music lovers and scholars conducting research on historical music now have unlimited access to all of the material free of charge.

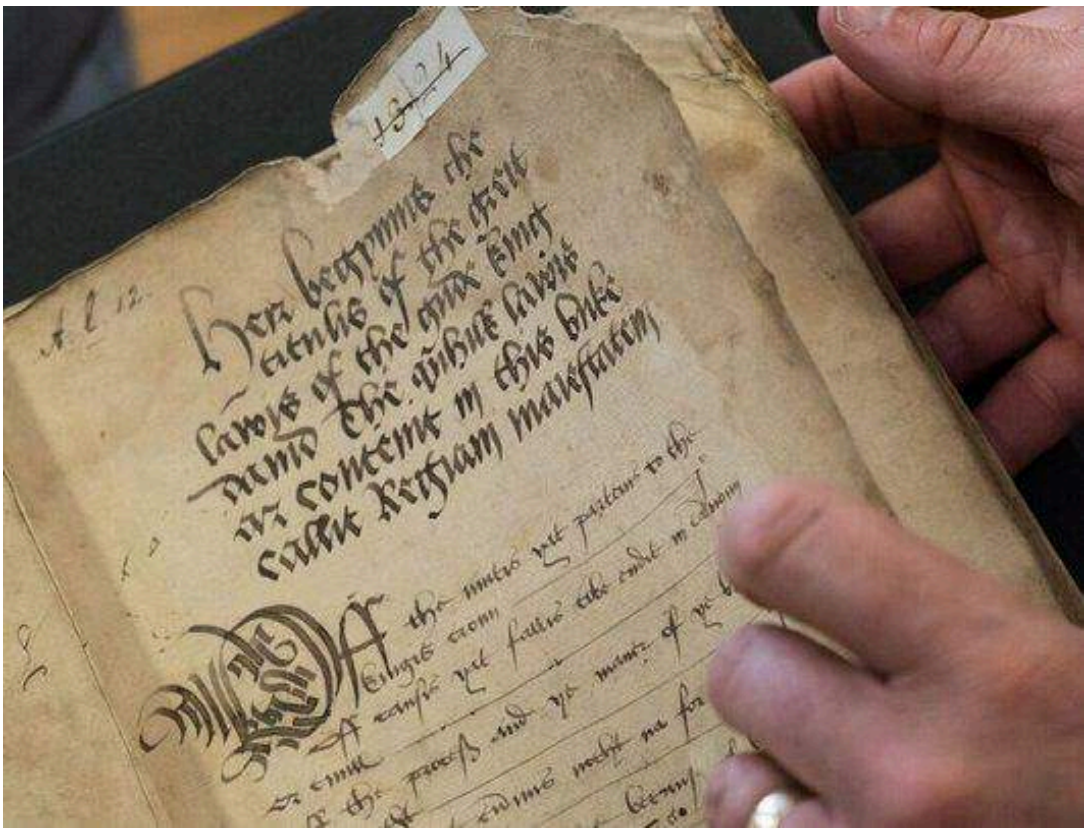
Long before there were printed scores and record players, popular songs were circulated on pamphlets sold on street corners or at fairs. Sometimes the songs were played on a hurdy-gurdy, a barrel organ, or a harp as a means of drawing attention to the pamphlets and selling more of them. "The songs covered the entire range of topics from private and public life: Sex, crime, and action are represented, as are political and religious songs," says Dr. Dr. Michael Fischer, managing director of the ZPKM. However, the historical significance of the digitalized song pamphlets is not limited to the insight the song texts provide into the imagination and mentality of bygone eras, but also extends to the media used to present the songs. The producers decorated the song prints with pictures and ornamental borders to increase their value. Some later pamphlets even include notation for the songs, allowing readers to sing along.

The repertoire now freely available on the Internet includes many prints of which only a single copy has survived. "The digitalization of these holdings makes a European cultural heritage from the early modern period to modernism available to the public," emphasizes Barbara Schneider-Kempf, director general of the Berlin State Library. The cooperation between the State Library and the former German Folk Song Archive – what is now the ZPKM – began in the 1930s and is now being continued on a new technical basis and with new content.

Also included in the project are holdings from the folk song archive of the Österreichisches Volksliedwerk in Vienna. "They form an outstanding complement to the Berlin and Freiburg holdings, because they cover the Southern German–Austrian cultural area, including the crown lands of the former Habsburg monarchy," explains Irene Egger, managing director of the Österreichisches Volksliedwerk.

16th century Manuscript Marches Home to Scotland

After more than four centuries, a legal text that once belonged to Scots poet Alexander Hume has returned home to the University of St Andrews.



Dating from 1548, the rare legal manuscript described by scholars as 'Scotland's first great law book'was gifted to Hume by his maternal uncle, Alexander Hume of Manderston, in 1582.

Known as the 'Marchmont Manuscript', the collectible book on Scots law now forms an important new addition to the holdings of the University's Special Collections.

The 450 year old manuscript – written entirely in Lowland Scots – contains Regiam Majestatem, the collection of Scottish statutes and legal texts.

Unusually, the document was signed and dated by a named scribe; for collectors, it is very rare to have such precise details about the circumstances of a manuscript's composition, or its first owner.

The University of St Andrews currently holds a copy of the manuscript in Latin and Scots, which is used in teaching and research, however the new addition will allow scholars to compare the two editions.

Book history specialist Dr Margaret Connolly, of the University's School of English, commented: "This sixteenth-century manuscript is about to enter a new phase of its working life. When it enters the Library's Special Collections it will be carefully looked after, but it will also once again be read by students (under close supervision) because we will use this manuscript in the teaching of early modern handwriting (palaeography) to postgraduate students in the Schools of English and History.

"The acquisition of a second copy of Regiam Majestatem in the Marchmont Manuscript now provides interesting opportunities for comparisons on many levels, both between the two physical manuscripts in terms of their script, format and layout, and also between their textual contents, since every handwritten copy of a text is unique."

Signed and dated by Robert Ewyn on 18 October 1548, the collection bears the heraldic bookplate of Patrick Hume, first Earl of Marchmont and Lord High Chancellor of Scotland, 1702.

The poet and manuscript's original owner, Alexander Hume (c1557-1609), was a student at St Andrews and attended St Mary's College, graduating with a Batchelor of Arts in 1574.

Professor John Hudson, a legal history expert at the University's School of History, added: "Regiam Majestatem is Scotland's first great law book. Its significance is both legal and ideological. To add a vernacular manuscript of the work to the Latin one which the University already owns is therefore a very pleasing achievement for Scotland's oldest university. The work is of particular interest to the University's recently founded Institute for Legal and Constitutional Research, publicity material for which already features the opening words of the Latin manuscript. Members of the Institute look forward to working on the manuscripts in coming years."

The manuscript will be accessible to researchers in the Special Collections Napier Reading Room in the University's newly renamed Richardson Research Library at Martyrs Kirk.

The purchase, made at Bonhams in Edinburgh, was made possible through funding from the Friends of the National Libraries and two private donations.



Opposite page: The Marchmont Manuscript now at St. Andrews
Left: Alexander Hume studied at St. Mary's College at University of St. Andrews

Photos from University of St. Andrews

Something Fishy: Medieval Water Regulation & Salmon Supplies

Ecologists in the Netherlands looked to the past to unravel the modern status of salmon. An exploration of medieval water management and the increase in water mills revealed significant effects on the aquatic species.

Salmon largely disappeared from our waters due to the construction of water mills, ecologists from Radboud University conclude (Scientific Reports, 20 July). The construction of water mills caused the destruction of the gravel beds in streams, making them unsuitable for salmon to spawn. Whereas it was previously thought that water contamination was the most likely explanation, archival research demonstrates that salmon stocks had already dwindled prior to the invention of the steam engine.

Salmon are an iconic animal. They have always been cherished and are now a priority for nature conservation. Rob Lenders from Radboud University and his team carried out archival research, as part of which they looked at numbers and prices stated in sources from north-western Europe as of 1260. These data included leases, permits, reports from fish auctions, and the Domesday Book. They also connected a large variety of existing, small datasets.

"This project turned me into a half historian, as I spent more time rummaging through archives than in the field. All that we observed was decline; never was there a period that showed any increase. I estimate that at the beginning of 1900, 99% of the numbers from the middle of the thirteenth century had disappeared.

A tale that keeps cropping up since the seventeenth century, provides anecdotal evidence for the abundance of salmon in previous times. The story goes that servants would state in their contracts that they did not wish to eat salmon too often. That said, I haven't found evidence that backs this up. I've got a good bottle of wine waiting for the first person who can provide me with such a contract."

Roel Lauwerier from the Cultural Heritage Agency of the Netherlands corroborated Lenders' archival findings with data from archaeological sites at which fish bones were uncovered.

An ecologist and historian in one

He says, "The Middle Ages shows a sudden change in terms of proportions: the number of locations at which remains of pike are found increase compared to the number at which salmon remains are uncovered."

Cause of the decline in salmon stocks

Overfishing of salmon to feed a growing population cannot explain the decline, says Lenders. "Data from the year 1311 onwards shows that the salmon stock remained steady in Scotland, a country in which fishing was taking place on an equal scale to other areas. We then looked at what changed in the water systems. As of the year 1000, you can notice the widespread construction of water mills, which numbered the tens of thousands once they were all completed. Water mills were also built in Scotland, but there were fewer of them and they had a different design that had a far lesser impact on the riverbeds."

Lenders identified a clear correlation between the construction of water mills and the decline in salmon stocks. Water mills need dams, obstructing the salmon that are swimming upstream to lay eggs. Thanks to the salmon's excellent jumping abilities, a number of animals can complete the arduous journey to the spawning area – only to end up in an area that is unfit for spawning.

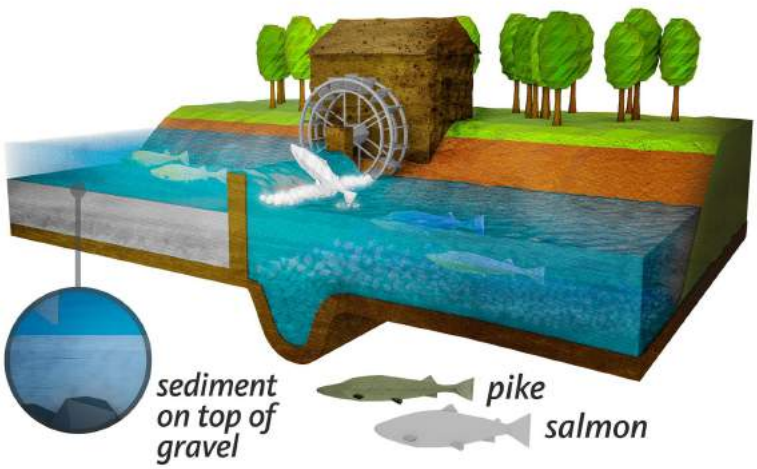
Lenders continues, "As the water mills and associated dams and pools bring the flow of the river to a halt, this causes a great deal more sediment to settle upstream. The gravel beds that the salmon need to lay eggs have disappeared under a thick layer of sand and silt."

Consequences for the ecosystem

The decline in salmon stocks has had a huge ecological impact. Lenders explains, "The hundreds of tonnes of salmon that once swam up the streams every year carried nutrients from the ocean into the mountains. The decline in bears, wolves and eagles could be explained by the absence of salmon."

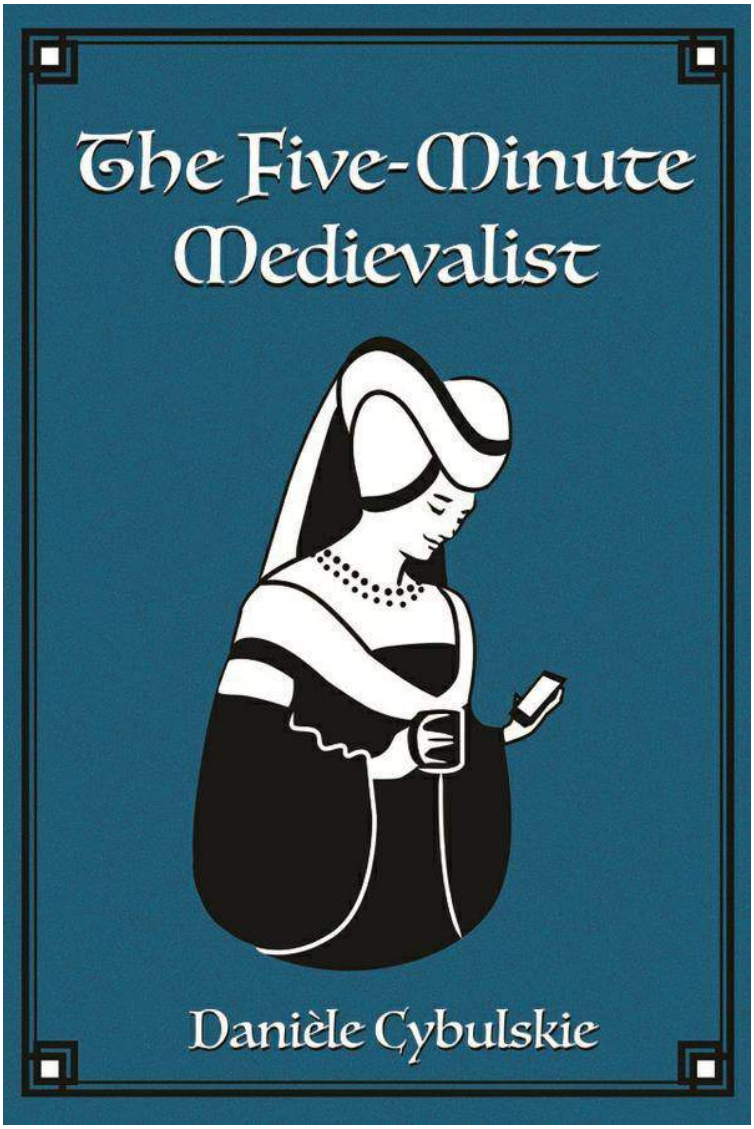
The future

Lenders concludes, "Conversation programmes aimed at the recovery of the salmon population will have little effect, regardless of how clean the water is. The spawning areas have been permanently changed by the water mill damming. Even if you remove the mills and dams, this effect will endure for centuries due to the steps in the riverbed that have been formed. It would be an extremely costly process to remedy this, assuming that that is even possible."



The Five-Minute Medievalist

By Danièle Cybulskie



Funny, informative, and down-to-earth, this ebook features thirteen of the most popular articles from Medievalist.net's Five-Minute Medievalist, Danièle Cybulskie. Readers will learn about everything from the Templars, to popular movie myths, to love and lust advice from a 12th-century priest. Exclusive content includes two never-before-published articles on quirky medieval words we still use every day, and the surprising sexual secrets of the Middle Ages. Unlock the mysteries of the medieval world, five minutes at a time.

"From crusading and warfare to medieval pies and sex tips, The Five-Minute Medievalist is a witty and very informative guide to the very best bits of the Middle Ages." - Dan Jones, historian and BBC presenter

You can buy the ebook for $3.99 - for Amazon go to **http://amzn.to/1YfqwBz** - for Kobo go to **https://store.kobobooks.com/en-us/ebook/the-five-minute-medievalist**

You can also buy it through Danièle's website at **http://www.danielecybulskie.com/**