THE DUCHESSES OF YORK.

The dukedom of York has always been a royal title, and has been conferred eight several times before its revival in the person of Prince George of Wales, but only once has it passed from father to son, and only once has the duchess been a duchess of York. The cause of this is, although the present Duke of York is the twelfth who has borne the title, there have been only eight actual Duchesses of York. For although both Henry VIII. and Charles I. bore the title for a time, the former had become Prince of Wales before he married Katherine of Arragon, while Charles was King of England. Edward IV., too, was Duke of York for two or three months between his father's death and his assumption of the crown, and not until the death of George Woodville until he had been some years king. And when we strike out of our list also two Dukes of York who never married, we find our subject reduced to a comparatively small compass.

It is the great house of York, the solitary instance of hereditary succession mentioned above, which supplies most of the subjects of our sketch. Its founder was Edmund of Langley, fifth son of Edward III., known in earlier life as Earl of Cambridge, but created Duke of York by his uncle Richard II. in 1385. The first Duchess of York is an interesting character. She was a princess in her own right, and her earlier history forms the subject of Sir Thos. Peiresc's romantic pages. Pedro, the cruel, King of Castile, by his marriage with Maria Padilla had three daughters, Beatrice, Constance, and Isabel, who on the marriage of their father at Montiel were taken for safety to Bayonne. Beatrice became a nun, but her younger sisters remained "dissolute and in great trouble, that it was great pity." John of Gaunt, Duke of Lancaster, was at this time keeping court at Bordeaux, and it was represented to him that as he was a widower, and the death of his first wife left him heir to the Spanish crown, he could not do better than marry one of them. Nothing, both the duchy despatched four knights to bring the princesses to his court. The knights sped so well that the princesses consented to accompany them, and when he heard of their coming, the duke, with his brother Edmund, Earl of Kent, rode out to meet them. They met at Rochefort, and there and then the duke married Constance, the elder princess. Great feasting and rejoicing followed the marriage, and the queen was crowned at Bordeaux in the church of the duke and his bride to Bordeaux. In the autumn of 1371 the duke, with his wife and her sister and a great train, came over to England. Fifty ships conveyed them to Southampton, whence they rode to Windsor. In the early spring of 1372 Edmund of Langley married his third wife, Elizabeth of Lancaster. The Duke of Lancaster's marriage was avowedly a political one, for he had claim to the crown of Castile in right of his wife, and perhaps to satisfy his claim he married a princess of the house of Lancaster. Edmund and Isabel may have had less of a political character. They had three children, Edmund, Richard, born at Conisbrough about 1376, and one daughter Constance, who was married at a very tender age to Thomas Le Despencer, and she died childless before him. In 1381 the Earl went to Portugal to assist the King of Portugal against the King of Castile, and Isabel and her eldest son accompanied him. They left their younger children in England. They reached Lisbon with a train of noblemen, men-at-arms, and archers, and a marriage was shortly agreed upon between the Prince of Wales and the Princess Beatrice. The expedition, however, proved a failure. John of Gaunt, owing to troubles at home, was unable to bring over further forces. The King of Portugal, throwing the blame on him, made peace with Castile, and Edmund and Isabel came home in 1382, bringing their boy with them. Isabel died in December of the same year by authority and special licence of her husband. From its terms and from other slight indications it has been thought with some probability that she had become a convert to Lollardism. John of Gaunt, her brother-in-law, was the political upholder of the Lollards, and her son by her first marriage, Prince Edward, a of Wales, and her queen, Anne of Bohemia, with both of whom Isabel was on intimate terms, were devoted Wycliffites, and she apparently was placed as his executors Sir Lewis Gough and Sir Richard Sturvy, two of the most prominent Lollards of the time. She desired that her body might be buried whereover her husband and the king might appoint. A hundred tentals and a hundred sowers were to be said for her soul on the day of her death, and four priests, or at least one, were to sing for her body. The space was to be a place of specific legacies to the king, her heart of pearls, to the Duke of Lancaster a tablet of jasper which the King of Aragon gave her, to her daughter a fret of pearls. She gave her crown to her eldest son, to remain to his heirs, and the rest of her goods she bequeathed to a foundation that she should allow her younger son Richard, who was her godson, five hundred marks a year during his life. Isabel became Duchess of York in 1382. Several passages grudgingly and reluctantly show the king's dislike and irritation with her character, in particular her disposition. She died, a comparatively young woman, in the spring of 1393, "very penitent," according to the monkish chronicler, Pedrarias. She was buried in the church of King's Langley, where it is probable that her husband himself raised during the later years of his life the statue of a tomb, which is still to be seen from its time to beauty, in Langley parish church. By his will made seven years after Isabel's death he desired that his body should be buried at Langley, "per diem de nona Iesu Christi, de praesepia ducis assolli."

Isabel's jewels sold for 2000 13s. 4d., but the king paid the annuity to her son Richard up to the end of his reign, out of the great respect he bore to her. The Duke of York did not long remain a widower. In the autumn of 1372, in which Isabel died he married his second wife, Joan of Holland, daughter of Thomas, second Earl of Kent, and granddaughter, by his first marriage, of John of Gaunt. Joan was much less known of the second Duchess of York personally; but the impression left by what little we can glean is of a less amiable character than her predecessor. The Duke of York left two children before his second wife, a son and daughter. In 1402, the daughter married William, Lord Willoughby of Eresby. On his death she took for her dower the manor of Long Sutton, Lincolnshire, Sir Scrope of Upsal, who perished with her stepson, Richard of Corsham, in 1415 for complicity in the Southampton plot. Next year was heard a murder in Kent by Henry de Vescy, Lord Bromflete, who survived her. She died in 1434, leaving no children by any of her marriages.

She is often Shakespeare's Duchess of York in King Richard II. is an unhistorical figure. As mother of Anne, she should be Isabel of Castile; but Isabel had died before the tragedy of Richard's reign was contemplated. Joan of Holland, when she married York, seems to have been a mere child. Edward of Rutland succeeded to his father's title as Edward, third Duke of York, but he was still a very weak, unreliable man, but not devoid of personal bravery, was killed at Agincourt. He had spent much money in founding a great church at Popecote, and was immediately succeeded by his father, on whom and the Duchess Isabel the castle and manor had been settled (51 Edward III.), and his body was brought over from France and interred in the church. By his will made a few months before, he bequeathed certain beds with their furniture, and certain silver pats and basins to "la dame tresoume compaigne Philippe, and he directed that in all masses and prayers to be made for him mention should be of King Richard, King Henry IV., Duke of York his father, the Lady Isabel his mother, and all other persons departed this life, for whom he was in conscience obliged to pray, that God would have mercy on them.

Duchess Philippa, left with a great dowry issuing out of estates in Northamptonshire, Yorkshire, Wiltshire, Essex, and the Isle of Wight, in right of her third marriage, besides manors and estates in Somerset, Devon, and Norfolke, is said to have married John Vesey as her fourth husband. She made her will at York in 1393, "At my house in the city of York, and the church of King's Langley, Westminster," in the chapel of St. Nicholas, to the altar of which she left a chalice of silver and a vestment. Her monument, with its full-length effigy in long robe, wimple and veil, considerably defaced, may still be seen there, bearing on the lower part of it the arms of Falmouth, Melbourne, Beeston, "The second Duke of York died without issue.

* The Duke and Duchess of Lancaster assumed the style of King and Queen of Castile and Leon at Harford, March 13th, 1372, by which appointment the date of the marriage of Edmund and Isabel.

* Edward Earl of Rutland, the eldest son of Edmund and Joan, was created Duke of Alenmarne (Aumale or Amurle) in 1397, and deprived of that title in 1398.

* Philip's will contains a number of minute directions for the care of her personal effects and of her household, as well as instructions to the master of the household and her executors to make a record of her jewels and clothes. She was to have a gold cup of curiously wrought workmanship. Other small bequests, apparently intended for her nurses, are mentioned in her will, and she leaves the residue of her estate to be distributed by her executors in four parts and applies her executors to distribute for the making of masses, the relief of the poor, and the amendment of evil lives.
issue; but his brother, Richard of Conisborough, by his marriage with Anne Mortimer, daughter of the Earl of March, had left a son, Richard of Conisborough, who at through a younger son and in the sequel to his uncle's title. The young duke was the ward of Ralph Neville, Earl of Westmorland, and his countess, and he mar- ried in his majority, guarded by his eldest daughter. Of the Duchess Cecily matters exist for a portrait at fuller length than in the case with her predecessors. She is a typical grand-baronial archiepiscopal, and her life extends over nearly the whole of the fifteenth century. Her mother, Joan Beaufort, was a daughter of John of Gaunt, and by descent one of the oldest nobility in the land. As a young girl, she was allied to all the greatest families in the kingdom. It was the Neville alliance which made her husband the strength and support which enabled him to put forward his claim to the crown. She was with her husband in France during his appointment as Lieutenant-General, and three of her children were born at Rouen. Later she accompanied him to Ireland. A famous beauty, popularly known in the north as the "Rose of Barbary," her marriage was succeeded by her pride. At Baynard's castle, bestowed on her by her husband, Henry VI. after the death of the Duke of Gloucester, and still more at the duke's own many mansions, as well as at the palace where she seated her throne-room, she maintained all the state of a queen. Had her husband survived the battle of Wakefield, she would in all probability have directed her household. But that fatal field deprived her not only of her husband, but also of her young son, the Earl of Rutland, and her brother, the Earl of Suffolk. The death of her eldest daughter, the next year saw her the mother of a king. Edward IV. treated her with unvarying respect; but her marriage with Elizabeth Woodcock was a failure from the beginning. She overcame her hostility, however, so far as to stand godmother to his eldest daugh- ter, the Princess Elizabeth, the other god- mother being the queen's mother, the Duchess of Bedford. The rising of Warwick her nephew, the murder of her son Clarence, the fate of her grandchildren the sons of Edward IV., the prospects of the shrewdly planned marriage her son Richard, terminating in the tragedy of Bosworth Field, make up a category of ill omen in number and magnitude the ordinary life of a princess. But she outlived her losses as she had outlived the calamities which, like most great ladies of her time, had not escaped in earlier life, and her later days, spent in retirement at her castle of Berkhamsted, present a stately and dignified picture, not unworthy of a great though stormy career. As early as 1460 she and her sister, the Duchess of Buckingham, had taken possession themselves religious. Henry VII. did not interfere with the duchess's estates, and his marriage with her grand- daughter, the Princess Elizabeth of York, gave her the prospect of seeing her direct line perpetuated on the throne.

For with enduring a moment the record which has been preserved of her life at Berkhamsted. She rose at seven, and after hearing masses and mass in her chapel said "a lecture of holy matter." After dinner she gave herself an hour's rest, slept a quarter of an hour, and then continued in prayer "unto the first pace of evening Song: then she drinketh wyne or ale at her pleasure. Forthwith her chaplanye is ready to say with her two evening songes: and after the last peale she goeth to the chappell and heareth the service by monie. Supper was served at five, during which time she was not in the presence of her household. In the evening she went to the chamber of hers rector: the pleasure of hearing her "recyte the lecture that was had at dinner." She after this dismissed herself to be famillyare with her gentlewomen to the scene of honest mytre: and one hour before her going to bed she taketh a cuppe of wyne, and after that she palmeth her conscience and taketh her leave of God for all night. She then quitted entered into the chapel and remained there till after eleven, by the clocke is in bode." All her food was served in portions, and those who were sick or infirm had stated allow- ances. Roast and boiled meats were served on most days, but on fast-days salt and fresh fish, and on Saturdays "at dinner salt fishes and eggs." Payment for provisions was made weekly and monthly. Her income was paid half-yearly, and four times a year a proclamation was made about Berkhamsted in market townes to understand whether the journeymen were under the true pay- ment of my lades money or not: and also to understand by the same whether my lades servants make true payment for theyre owne debts or not. If she were to be found to have offended a remedy to be had forthwith for a recompense. Cecily made her will 1st of April 1497. She directed her heir to be buried beside that of her "most entirely best beloved lord and husband." In his tomb at Fotheringay, whether his remains had been removed by Edward IV. with great solemnity six years after the death of Wakefield. Her will bore the touch of the stateliness which characterises her throughout. To the College of Fotheringay she gave a square clere of crimson cloth of gold with various vestments and books belonging from her private chapel: to her eldest daughter her largest bed of headkyn with a counterpoint of the same: to her daughter of Suffolk her chair with the covering, all her cushions, horses, and harnesses for the same, with all her plate, to her son-in-law the Duke of Suffolk. She died the same year. When her remains were interred by order of Queen Elizabeth many years after in the chancel of the present church of St. Mary. She had, as all her neck hanging in a silken riband a paragon from Rome, pencilled in a very fine Roman hand, was as fair and fresh to be read as if it had been written only yesterday. From the Duchess Cecily we turn to the pathetic figure of a child bride. Richard the second son of Edward IV. was created Duke of York 28th May, 1473. Three years later on the 1st January, 1477, when only five years old, he was married to Anne Mowbray, a child younger to himself, the sole heiress of John Mowbray, Duke of Norfolk. According to the statute of the nuptial ceremony of the wedding affords us our only glimpse of the fifth Duchess of York. The bride of the Earl of St. Alban's, the St. Stephen's chapel by the Earl of Lincoln and his queen was attended by ladies and gentlemen. The bride and the queen, the prince, the Duchess Cecily, and the princess awaited her coming. After the Pope's dispensation had been read, she gave away the bride, the Duke of Gloucester casting gold and silver amongst the common people "to the comfort of all." Believing in the opportuni- ty of marriage" the Duke of Gloucester (ill-omened choice) and the Duke of Buckingham bestowed the bride from the chapel. The marriage was celebrated in St. Edward's chamber, where, judged by the light of later years, a strange company of guests assembled. For not only was Glos- cester there with the Woodvilles and the young princes his destined victims, but Henry of Richmond, his successor, and the princess Elizabeth, who as Richmond's wife was to unite the red and white roses. The marriage which secured the great Neville the Duke of Buckingham, was received with the young Duchess doubtless returned the care of the child to her mother. Six years later the gates of the Tower closed for ever on the boy bridegroom. Anne also died young and rests in a nameless grave in the chapter of St. Erasmus in West- minster Abbey.

From Anne Mowbray we pass to compara- tively modern history. The Duchess of York was Anne Hyde, the daughter of Clar- endon and the mother of Queen Mary and Queen Anne. Privately married in the year of the accession to the throne of James II. Anne, whose mother, she had met four years before in Paris when maiden of honour to his sister the Princess of Orange, her marriage was made public very shortly afterwards, and she kept her court as Duchess of York (a circle said to be more select than that of the queen) for eleven years. We need not dwell on her history. She lives in the memories of her contemporaries, and on the canvas of Lely, a woman of natural ability and tact, but humble and unpretentious. Received into the Roman church in February 1679, she died in March of the following year, and is the third Duchess of York buried in Westminster Ab- bey. She was the original of Mrs. Bennet of Modena the second of January, in consequence of the removal by order of Queen of England, to twenty-seven, and her subsequent history and misfortunes are outside the scope of our brief account.

The last Duchess of York, like the first, was a princess in her own right. She was Frederica Charlotte Ulrica Catherine, Princess-Royal of Prussia, eldest daughter of Frederick William II. Frederick Augustus, Duke of York, second son of George III., had met her during his visits to Berlin, and fallen in love with her. Their engagement was announced in the September, 1791, with all the pomp which attends such ceremonies at the Prussian court, the King of Prussia taking the same air of solemnity as usual concluding the festivities of the day with a banquet. The bride, eight, his bride four younger, "I be- lieve and hope," wrote Lord Malmesbury, Stephen, his life will make him happy and please in England. She is "led her into the drawing room, into lively, sensible, and very tractable; and if one- tenth part of the attachment they now show for each other remains, will be very sufficient to make an excellent marriage."

On the 21st November following the duke and duchess landed at Dover. They arrived in London on the 23rd at nine in the evening they were remarried by the Archbishop of Canterbury in the great saloon of Buckingham Palace in pre- sence of the king and queen and all the royal family. The Prince of Wales in a chocolate- coloured dress suit gave away the bride, who wore her white satin with tassels and fringes of gold and ornaments. She wore feathers in her head-dress with three brilliant pins, presented to her by the king. The Duke of York and Duchess of York went home with the duke and duchess afterwards to "an elegant supper at York House." Next day there was a great drawing-room at York House. Princess Elizabeth, the Duke and duchess drove from York House in their coach, and the duchess was received by Lady Mary Howe and Lady Caroline Waldegrave, who "led her into the drawing room, and presented her to their majesties and
AUSTRIAN EMBROIDERY.

It is not often that it is possible from a very small outlay to evolve a really artistic drawing-room ornament; but when this is the case we are glad to call our readers' attention to the fact and point out to them how the work can be accomplished.

For some years the Austrian squares shown in our illustrations have been sold on the Continent, and largely used there for decorative purposes; but until they found their way into London and provincial shops they were useless to describe the respects to the illustrators andstrangers. Lord Malmsbury's hopes were not fulfilled, and six years later the Duchess retired to Outlands Park, Weybridge, where she spent the rest of her life in seclusion, devoting herself to works of charity and to the care of numerous pets, for whom she developed a very strong affection. She died in 1820 in her fiftieth year, after a long and painful illness, and was buried at Weybridge. The Duke and the other princes attended the funeral with all due ceremony, after which, we are informed by the Annual Register, "the Duke returned immediately to town to dinner."

In taking leave of our subject we may perhaps be allowed to express a hope that the ninth Duchess of York, the inestimable, like her bridegroom, of Cecily Neville and Isabel of Castile, not less richly endowed by nature than any of her ancestors, and having her new life under such fair auspices, may have a fairer and happier future before her than any of theirs.

R. W. R.

The designs are of every colour and in great variety, and they are so beautifully executed and coloured, and shaded with such justness and appreciation of nature that they resemble painting more than printing, and do not require to be concealed. What do require is a certain amount of handwork expended on them to bring them into greater relief and to take from them the appearance of flatness.

The designs include very many different kinds of flowers arranged as wreaths, birds of all kinds of plumage, butterflies, single feathers thrown carelessly over the background, and various figure subjects. Of these we have selected three for illustration and embroidery, merely remarking that very little idea of the delicacy of their colouring can be learnt from an engraving. Fig. 1 is a design of a wreath of flowers including pink roses with buds and sprays, yellow roses and their leaves, one spray of pale lavender-tinted lilac, a bunch of sooty-tinted chrysanthemums, and a golfinch with nest. The background colours for this pattern are either citron yellow or black, the former being the most artistic, the latter having clean the longest. To embroider this design, it is necessary to work the brown wings and tail of the bird to match the painted copy with shades of brown silk. All the body of the bird should be left untouched, with the exception of a few prominent yellow markings or feathers; these should be followed out with yellow silk, the bird's eye touched in with black silk, its beak outlined, and a few dark markings covered where shown near the beak. The feet and claws require outlining in fine black silk, but not filling in. All the correct colours are given in the painting, and really very little embroidery is required, so much of the design being left unworked. For the nest, work the branch of the lilac it rests upon as a solid mass, outline the shape of the eggs, fill in the dark piece inside the nest and give a representativeness of grasses, but leave most of them untouched. Work in the veins of all prominent and large leaves of the lilac, rose, and chrysanthemums, and work in the petals of the lily, marking the pistil and an outline of the larger stems of roses and lilacs. For the bunch of lilac, work in solid with white silk the few flowers that are painted white on the design. Leave untouched all the lilac-coloured lilacs, and outlining here and there some of the background sprays. To embroider the roses, mark out their centres with crimson silk, and loosely side outer rim of the flower and their frontal the most prominent of their leaves, and outline the dark parts of a turned back leaf, the undersides of any rose turned away, and the reverse part of leaves in long and open roses. Repeat the same action of marking out prominent objects, i.e., light and dark leaves when embroidering over the chrysanthemums. It is impossible to give quite accurate directions for working every flower, as so much must be left to individual taste; but a few leaves worked as directed will specially show the embroiderer the best parts to leave untouched, and the parts that require being made prominent by being embroidered. This square is used for a table-cloth or cushion, when made up as a table-cloth it requires a frill of silk or lace matching its ground colour.

Fig. 2 is given as an illustration of the Austrian squares that are enriched with borders, and whose centre design is either that of detached feathers, butterflies of every colour and shape, or birds. The groundwork is white, the border of red or yellow two inches in width. The feathers are those of the peacock, the ostrich, the parrot, the humming-bird, and many other bright-plumaged tropical birds. The natural colours of these feathers are wonderfully depicted, with the exception of that of the ostrich, which is sometimes coloured blue or red, or green. To embroider this square, either crewel woollen or coloured silks are used. If crewels are used and the colours pretty well covered, the cloth will wash. If silks are employed, much of the detail, left untouched, the square will bear cleaning but not washing. To colour the peacock feather shown in the illustration, leave the centre of the eye of the feather (which is a deep blue) untouched, but work in chestnut and crimson yellow shades the feathers beyond it; leave the white side outer rim white and their front it work all the filaments that surround this line and form the edges, these filaments that are at the top of the feather with yellow green shades, these filaments at the base with shades of cinnamon reds. The feather next the peacocks with a blunt straight edge is shaded from the shaft to the straight edge white, pale yellow, a bright blue and black with white.