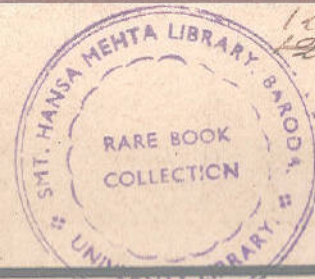


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Portfolio I. The XI Century

# Longmans' Historical Illustrations.



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## NOTES ON ARCHITECTURE AND COSTUME IN THE ELEVENTH CENTURY

### ARCHITECTURE

DURING the time in which the Saxons and Danes gradually conquered the country, a style of architecture was developed which is known as Anglo-Saxon. Of the stages in the development of this style very little is known. The fragments of buildings, which still exist, do not show any great diversity of detail, and as all these buildings and many others must have been in existence in the eleventh century, their exact chronology is not of much importance for the study of this period.

Remains of Roman buildings would also be numerous, especially in those districts which were not subdued until the first destructive fury of the invaders had somewhat abated. From various considerations it appears probable that in many instances the Saxons neglected the Roman towns and means of communication and often settled in places quite remote from the great Roman roads, yet their occupation of some of the towns founded by the Romans is practically certain. The conversion of the Saxons to Christianity would necessarily give a great impetus to the erection of churches, and the missionaries were in some cases the directors of the work, and in others the actual builders. Many of these churches, like most of the dwellings of the Saxons, were erected of wood; one only, that at Greenstead, in Essex, has survived. It would, however, be misleading to take this solitary example as typical of the wooden churches which contemporary records describe as being decorated with metal work, painting, and gilding. It is more likely that they resembled those, of a rather later date, still existing in Norway.

The characteristics of Anglo-Saxon stone buildings will be seen from the illustrations to be: Semicircular arches, No. 1, 3, 4, and No. 2; triangular-headed windows and doorways, No. 1, 6, and No. 2; windows with mid-wall shafts, No. 1, 3, and No. 2; and windows divided by baluster-like columns, No. 3; rude and coarse mouldings, No. 1, 1, and 5; the curious pilaster-like arrangement of strips of stone work and the long and short work at the corners, No. 1, 6, Nos. 3 and 6.

The interior walls were probably plastered and painted, and there is both pictorial and literary evidence that woven hangings were in use.

The window openings were either fitted with wooden shutters, or perhaps with oiled canvas stretched on wooden frames. Although glass was not unknown, it was very rare at this period. The roofs appear to have been thatched, or covered with wooden shingles or thin slabs of stone.

In the reign of Edward the Confessor the Norman style of building was introduced, but most of the buildings then erected were subsequently rebuilt. Although the erection of many cathedrals and churches was commenced in the reign of William the Conqueror, these were not completed till the following century, when the style had considerably developed. The Norman style will be more fully described in the sheets dealing with the twelfth century. Many stone castles were built in the reign of William I., but, like the ecclesiastical buildings, most of them have been destroyed to make room for more elaborate structures in later times.

### ANGLO-SAXON COSTUME

The men generally wore a TUNIC, CHAUSES or leg coverings, a CLOAK, and occasionally a head covering, sometimes a hood, but they are more frequently represented in contemporary pictures as bare-headed. The conical cap (No. 1, 7, c,) is seen upon warriors as well as noblemen. There were differences in the length and width of the cloak and tunic—the sleeves of the tunic were sometimes tight and sometimes loose—but these three garments were the principal articles of dress from the earliest times to the end of the twelfth century.

The gartering of the lower leg, shown in detail on Sheet No. 8 is very characteristic of the Anglo-Saxon period. The cloak is worn either fastened on the breast or on the right shoulder with a large fibula or brooch. A second garment, either sleeveless or with very short sleeves, is seen on persons of distinction, worn over the tunic and usually cut off square in front, as in No. 1, 7, b and r. The tunics are usually cut open at the sides like a modern shirt, and are generally embroidered at the edges; the cuffs are perhaps embroidered or the lines may be intended to represent bracelets (No. 1, 7, a and h). A belt or girdle is generally worn over the tunic, but is sometimes hidden by the upper tunic, as in No. 1, 7, b. Shoes are generally worn, but bare feet are also represented (No. 1, 7, c). Soldiers are often represented without defensive armour of any kind (No. 5), sometimes with a helmet only (Nos. 6 and 7), or bearing a shield, but ring armour (No. 11) is also represented, and also a kind of scale armour (No. 1, 7, i and l), which may be formed of plates of metal, leather, horn, or bone, they are usually coloured in the MS. pictures. The curious square helmet (No. 1, 7, i and l) is met with in pictures of the eighth, ninth, and tenth centuries, and may have survived to the eleventh century. No. 1, k is a Swedish warrior of the Viking days, and i is from a picture in a MS. of the early part of the tenth century, showing another kind of armour for the arms and legs which reappears again in pictures of the twelfth century. These figures suggest possible military fashions of this period. In the Bayeux Tapestry the Saxon warriors are hardly distinguished from their Norman opponents.

The dress of the women consists of a gown with long and close sleeves, over which a loose upper garment with wide sleeves is often worn, the edges of which are usually embroidered; a girdle is almost always shown, the headrail is also invariably represented, but the wimple not invariably. A circular cloak, resembling a chasuble, apparently put on over the head, is very often shown, as in No. 7, i and k, from the Benedictional of St. Ethelwold. This seems to have been the dress of the Saxon women from very remote times; but a slightly different arrangement is seen in the costume of Frankish ladies, and this very possibly may have influenced the Norman fashion which appears in the early part of the twelfth century. The figure, No. 11, h, illustrates this Frankish dress. The hair is nearly always concealed. The male costume of the Normans is very similar to that of the Saxons, the chief difference being in the headgear. The curious custom of shaving the back of the head and wearing a cap to hide the absence of the hair is illustrated in the Bayeux Tapestry, and may have been a survival of an ancient Aquitanian custom. In the ancient fashion, however, the rest of the hair was allowed to grow very long, and was wound into a sort of knot upon the top of the head.

The tunics of the Normans are often longer than those of most of the Saxons, and in the end of the century they are represented without girdles or belts and cut open nearly to the waist on the left side. Boots reaching half way to the knee are also shown, as in Sheet No. 11, i.

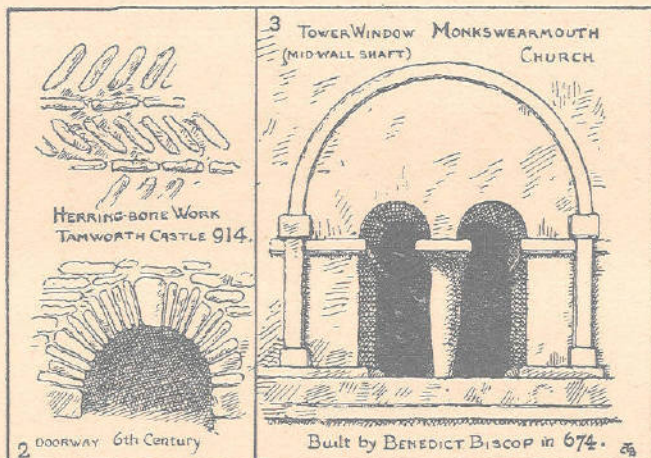
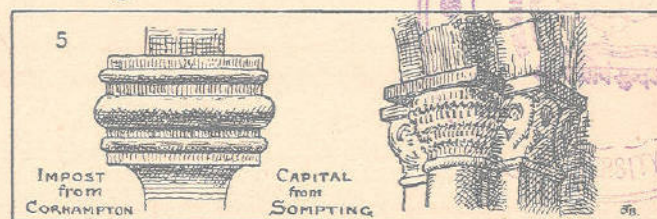
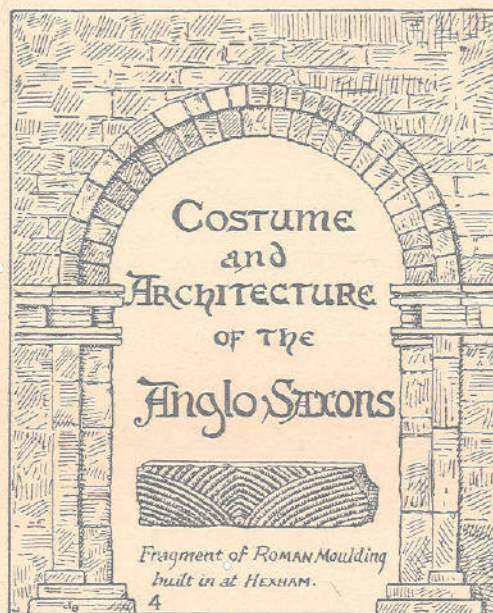
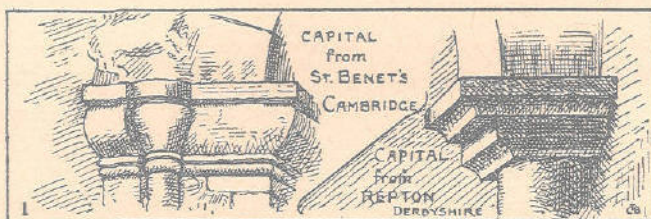
The Norman armour is fully illustrated in Sheets Nos. 10 and 11.



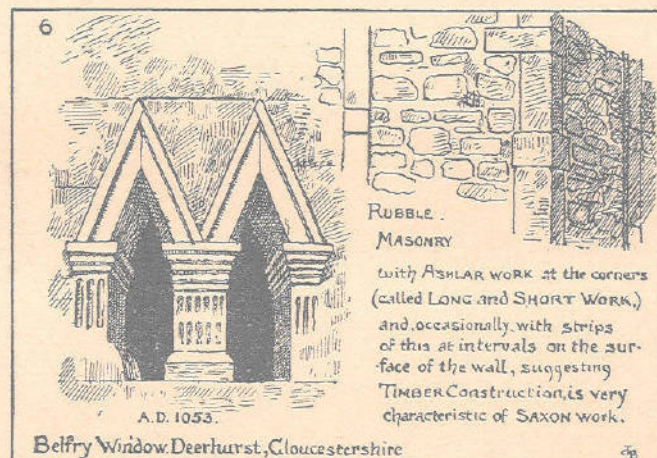
# Longmans' Historical Illustrations

No. 1

England in the Eleventh Century



TOWER ARCH BARNACK CHURCH NORTHAMPTONSHIRE. (This was one of the churches rebuilt by order of Canute.)



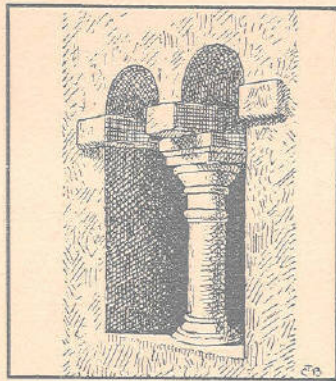
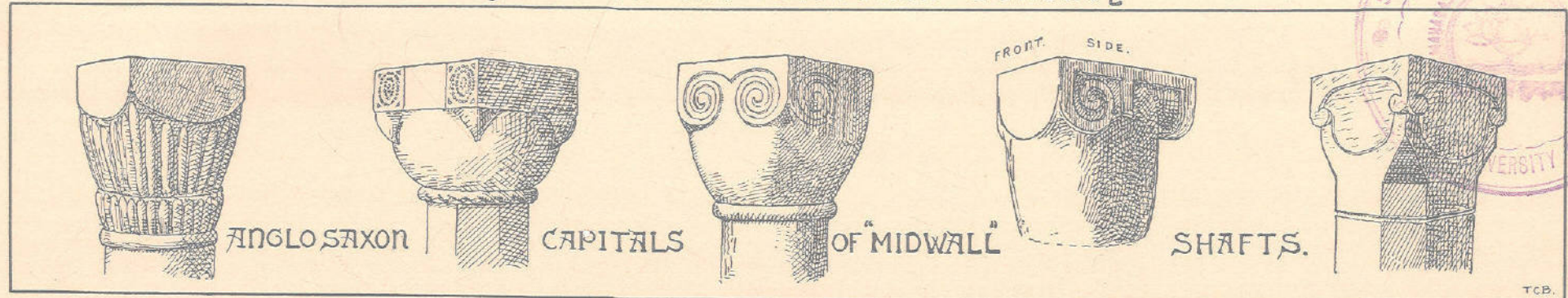
The authorities for these figures are nearly all in MSS. of earlier date than the eleventh century. Apparently there was little change in the dress of the Anglo-Saxons during the three preceding centuries. Fashions would, in any case travel slowly, and with the exception of the group of warriors (I, J, K, and L), these figures fairly represent the dresses of Anglo-Saxon Kings (E, F, and H) and noblemen (A, B, C, D, and G). The columns are from the Saxon Crypt at Repton Church, Derbyshire. For description of figures I, J, K, and L, see "Notes on Costume in the Eleventh Century."



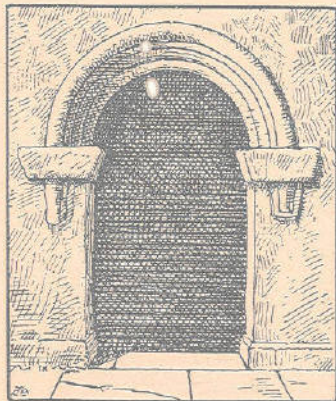
# Longmans' Historical Illustrations

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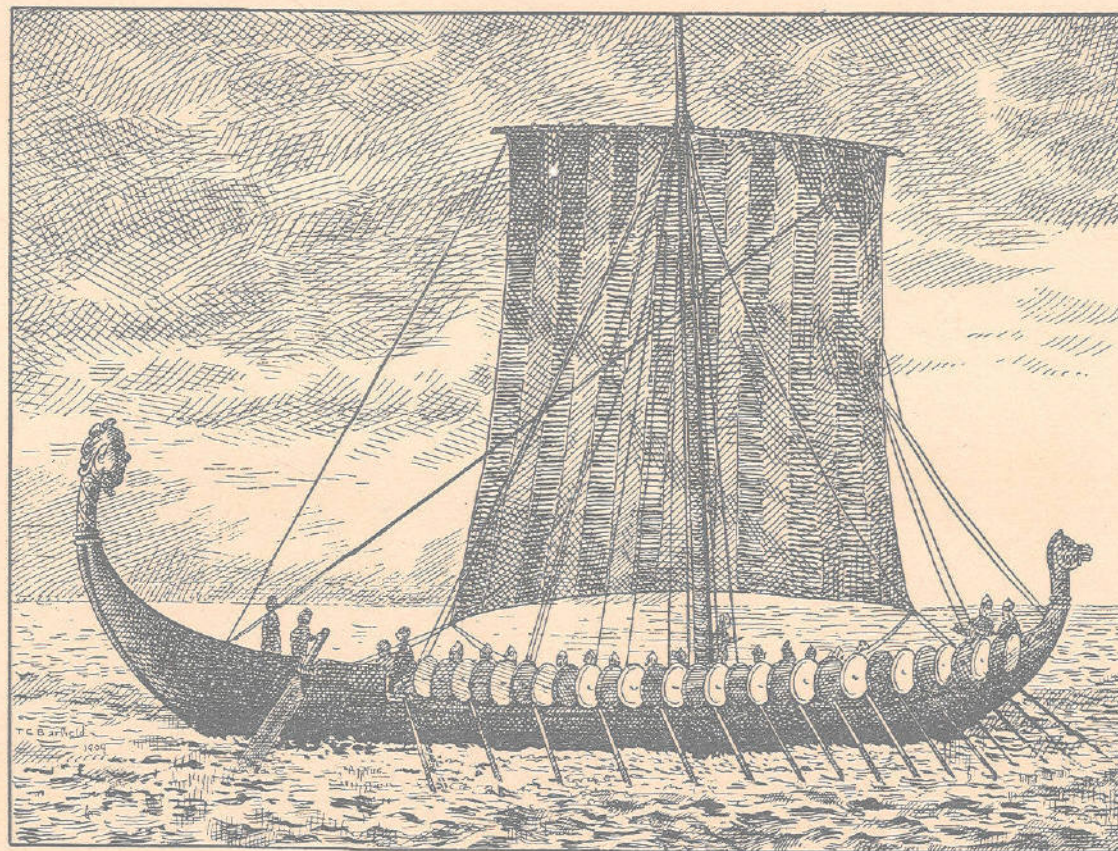
England in the Eleventh Century



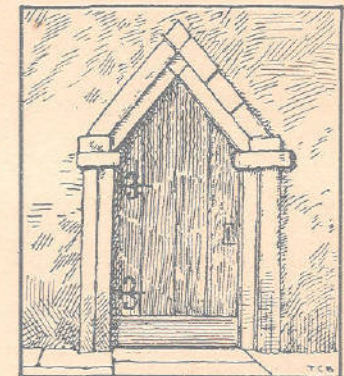
WINDOW WITH "MIDWALL" SHAFT.



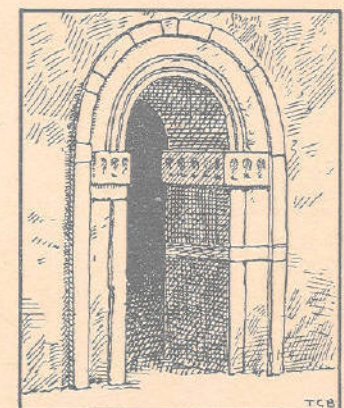
WITTERING CHURCH, NORTHANTS.



A SHIP OF THE PERIOD



TRIANGULAR HEADED DOORWAY



EARLS BARTON, NORTHANTS.

After being buried for nearly a thousand years, a Viking ship was found in a barrow at Gokstad, in South Norway, from which a model was constructed. This picture is chiefly from a sketch of the model.

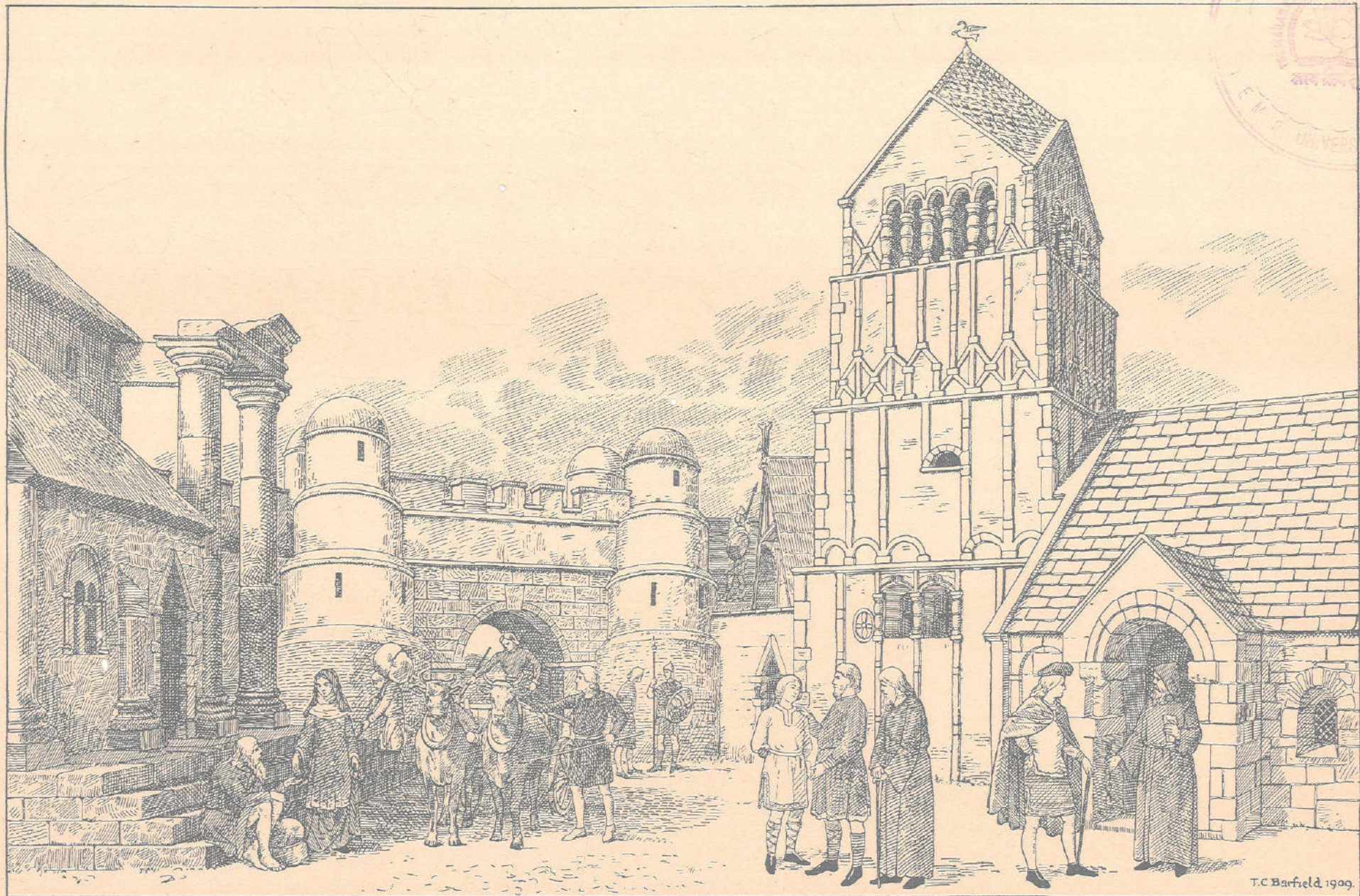
The ship is 77 feet long, 10 feet beam, and 6 feet deep (to base of keel). The rudder is placed on the right side, the oars are 18 feet long, the mast is 50 feet, and the lug-sail 26 feet; the crew numbered about eighty. The shields, alternately yellow and black, are only ornamental. The ships in which the Saxon and Danish invaders came to Britain were very like this. In such a vessel Eric the Red colonised Greenland about A.D. 980, and similar ships are represented in the Bayeux Tapestry.



# Longmans Historical Illustrations

No. 3

England in the Eleventh Century



## ENTRANCE TO AN ANGLO-SAXON WALLED TOWN

In this picture the gateway and walls are from a drawing in a Saxon MS., probably intended for Roman buildings. Saxon structures were often of wood, but, if in sufficient repair, existing buildings would be utilised, while the more ruinous would provide a quarry for new buildings in stone. On the left is a ruined Roman Temple turned into a dwelling-house. The Church on the right is drawn from the remains of three Saxon buildings, at Earls Barton, Northants, at Sompting, Sussex, and at Monkwearmouth, Durham. Between the church and the gateway is seen part of a wooden house, after a reconstruction by Viollet-Le-Duc.



# Longmans' Historical Illustrations

No. 4

England in the Eleventh Century



## AN ANGLO-SAXON THANE'S RESIDENCE

This drawing is founded chiefly upon a picture in a MS. The tower is copied from a reconstruction, by Viollet-Le-Duc, of a watch-tower in a Gallo-Roman residence of rather earlier date. In the MS. picture the tower is circular with a domed roof, like the gateway towers in No. 3. On the right of the picture is the Chapel and the priest's lodging; the tall columns are Roman. On the left is the guards' lodging. Similar detached buildings, with the upper portion of timber construction, accommodate the attendants, slaves, horses and cattle. The whole is surrounded by a rampart of earth surmounted by a strong wattled fence. Some "gleemen" have arrived, and the slave is receiving instruction from the lady of the house as to their lodging.



# Longmans' Historical Illustrations

No. 5

England in the Eleventh Century



## AFTER THE EVENING MEAL IN THE HALL OF A SAXON THANE

When the boards and tressels, which formed the tables, had been cleared away, the party sat round the fire and each in turn sang songs or told tales of war and adventure, the harp being passed from one to another, while ale and mead were served by the attendants. The pictures in Saxon MSS. upon which this drawing is founded, show that, occasionally at any rate, gleemen, as the professional minstrels, dancers, and jugglers were called, provided the entertainment.

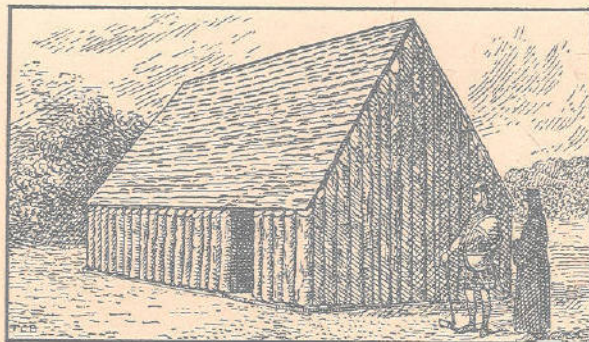
Ladies are not often represented in these after-supper scenes; probably, when the feast was over, they retired to their own apartments.



# Longmans' Historical Illustrations

No. 6

## England in the Eleventh Century



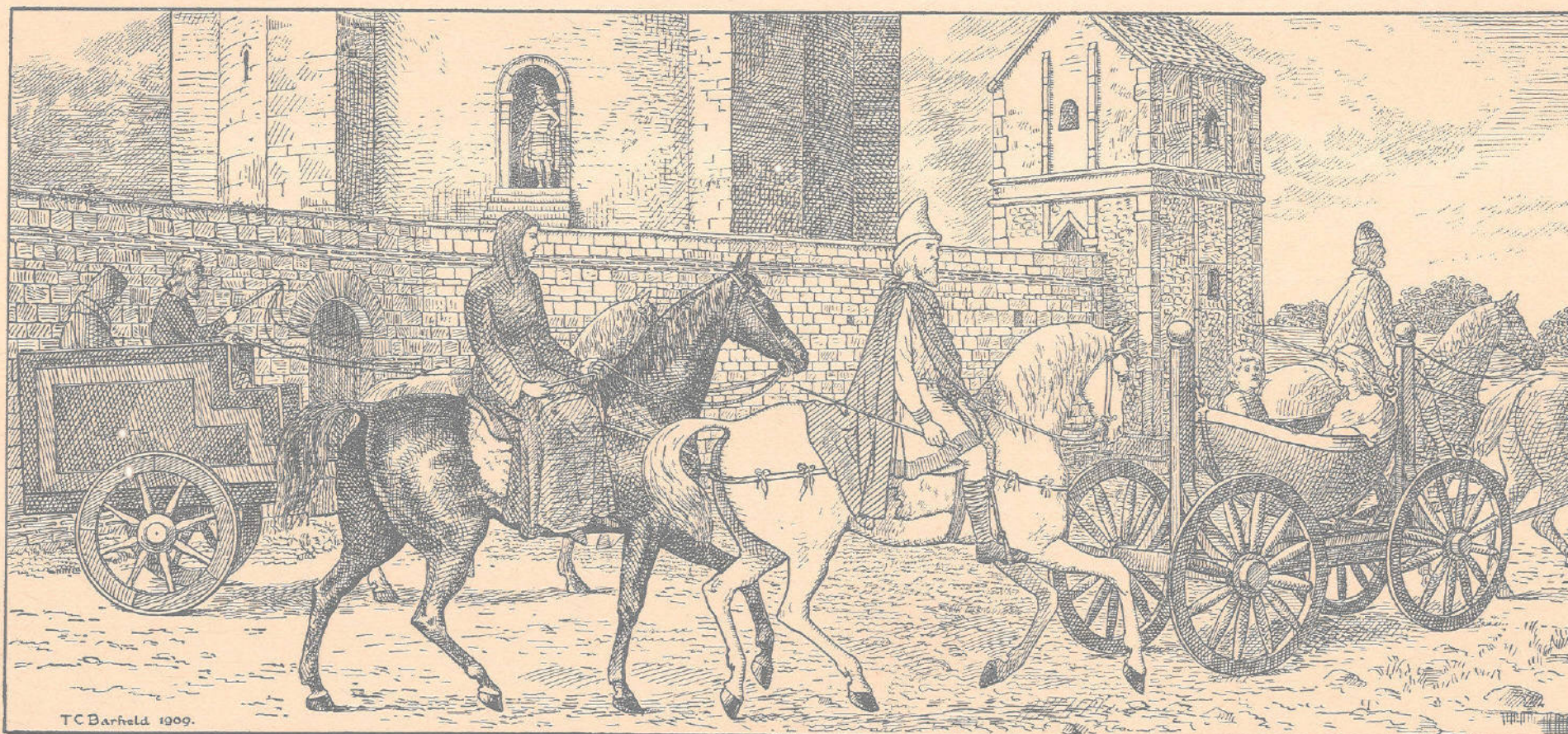
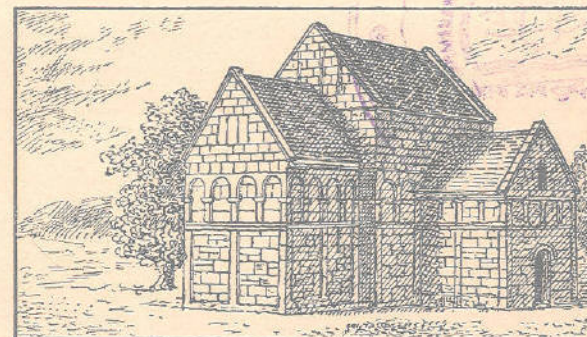
*A small wooden chapel built to receive the body of St. Edmund in 1013, at Greenstead in Essex. It is 29 ft. 9 in. long, 14 ft. wide & 5 ft. 6 in. high at the sides. It is now the Nave of a Church, a*



*chancel & tower having been added*

*A small stone church, built by Ealdhelm in 705, still existing at Bradford-on-Avon in Wiltshire.*

*A lamp & stand from a Saxon MS.*



TC Barfield. 1909.

### ANGLO-SAXONS ON A JOURNEY

Carriages were not much used by the Saxons. Perhaps they considered them effeminate; perhaps the Roman-made roads were no longer fit for such springless conveyances as they were able to construct.

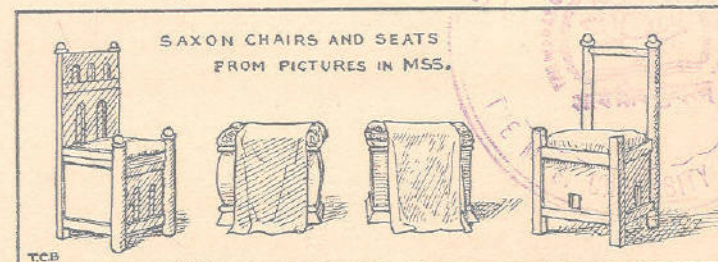
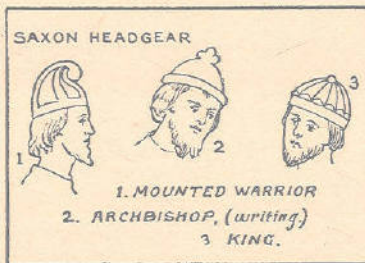
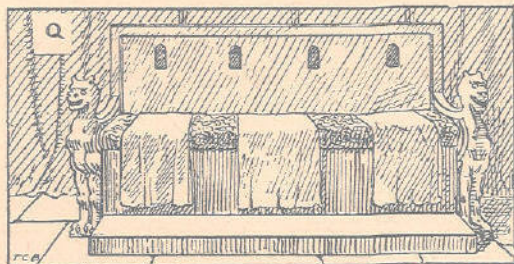
The MS. pictures are not easy to understand; very little detail is shown and hardly any harness. Something like these vehicles seems to be what the artist meant. Although side-saddles were a much later invention, ladies are represented riding sideways—probably something like the arrangement seen in the fifteenth century was used, but there is no trace of a footboard in the Saxon pictures. There is a tower at Conisburgh of this period like the one shown on the left. The wall in front of it is of Roman masonry.



# Longmans' Historical Illustrations

No. 7

England in the Eleventh Century



THE ECCLESIASTICAL  
DRESS CONSISTED OF  
THE ALB OR AWBE  
THE STOLE  
THE DALMATIC  
THE CHASUBLE

The ALB  
a long,  
sleeved  
linen tunic  
tied with a  
linen girdle



generally  
white, but  
in England  
sometimes  
RED, BLUE  
OR GREEN.

The DALMATIC  
was worn over  
the ALB. It was  
open at the sides  
and had wide  
sleeves. (Originally



the special  
garment  
worn by  
Deacons.)  
Its colour  
varied.

The CHASUBLE was a  
circular garment with  
a hole in the centre  
through which the  
head was put.  
Sometimes it had a



hood attached,  
as in F & G  
occasionally  
it was cut  
short in front  
as in E



## ANGLO-SAXON COSTUMES AND FURNITURE

The seat shown in q is similar to that on which the Thanes are seated in the picture on No. 5. This furniture is all reconstructed from pictures in contemporary MSS. The costumes of Edward the Confessor (D), Saxon noblemen (A and B), Archbishop Stigand (E), are from the Bayeux Tapestry, the rest are from various MSS. St. Augustine (C), from a MS. of the tenth century, is a notable exception to the almost invariable Saxon custom of shaving the upper lip. Abbot Elfnoth (F) is from the same MS. The ends of the Stole worn over the Alb and under the Chasuble are seen in E, F, and G. Mr. Strutt considers L and M to represent respectively a summer and a travelling costume. The Saxon nuns and abbesses appear to have worn garments of divers colours (J); N, O, and P are varieties of mid-wall shafts.

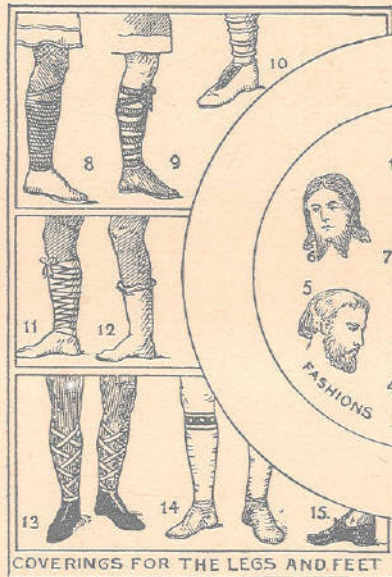


# Longmans' Historical Illustrations

No. 8

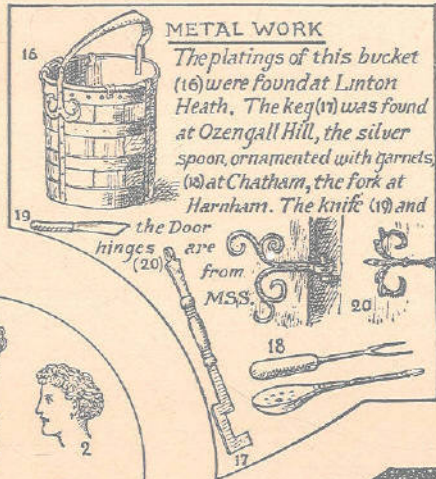
England in the Eleventh Century

BORDER  
FROM AN  
ILLUMIN-  
ATED MS.  
ANGLO-SAXON.



COVERINGS FOR THE LEGS AND FEET

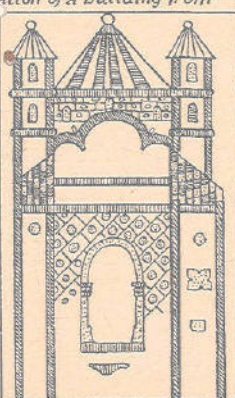
## METAL WORK



## MUSICIANS



This representation of a building from the Bayeux tapestry is a specimen of pictorial art in this century, it also affords evidence that the exteriors of stone buildings were sometimes PAINTED at this period as they were afterwards



## SUPPER-TIME IN A SAXON HALL

This picture represents the evening meal in a Saxon Hall, built of wood. The tables at the side are boards laid upon tressels. Permanent tables do not seem to have been used at this period. Circular tables are frequently represented in MS. pictures of this century, and although a few of them show supports with carved animals' heads and legs, the structure is almost always hidden by drapery. It is likely that these circular tops were hinged on a central support, in which case the arrangement has survived to the present day.

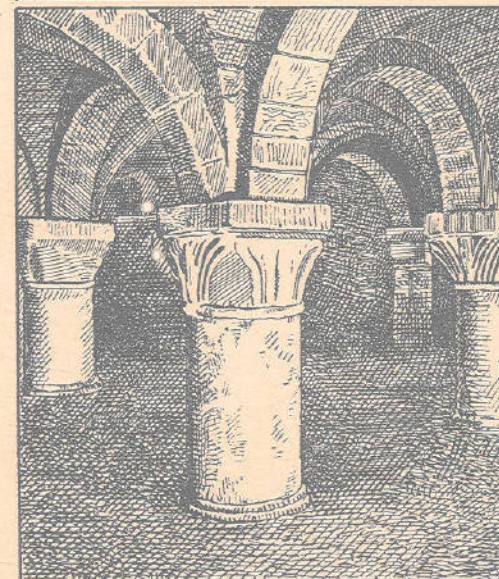
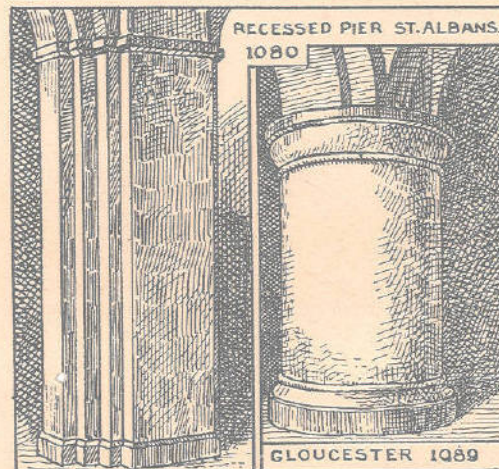
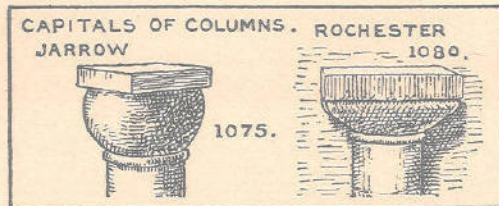
The musical instruments are from various MSS. from the sixth to the eleventh centuries. The leg bandages are all from Saxon pictures, except No. 11, which is from a contemporary portrait of Charles the Bald, indicating that these bandages were not peculiar to the Saxons (although they are never worn by the latter without shoes), and those in No. 14, which seem to be meant for stockings, and are from a picture of King Cnut.



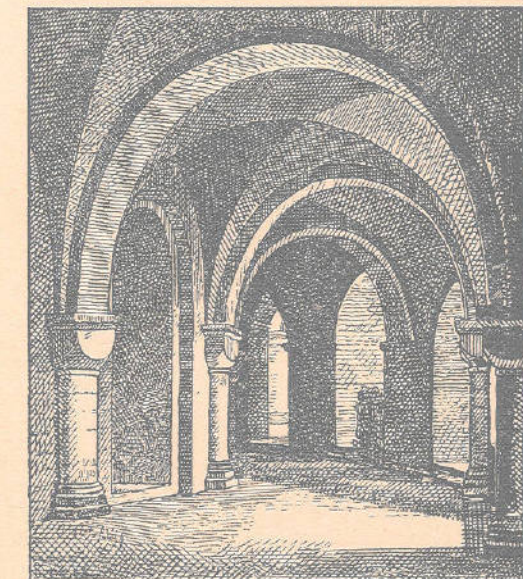
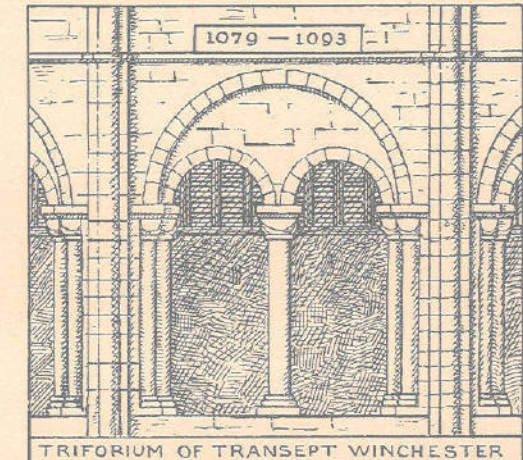
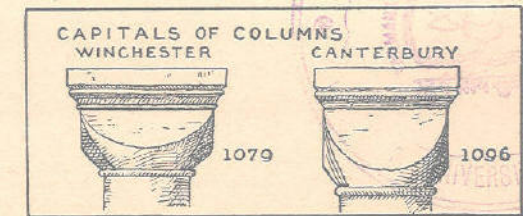
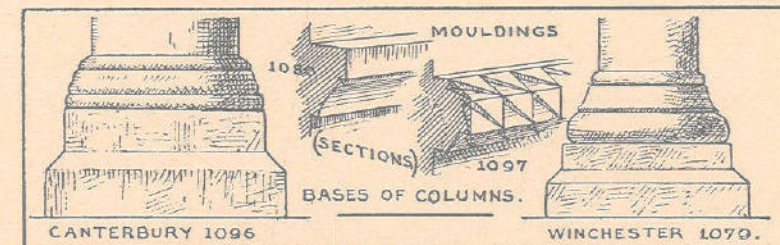
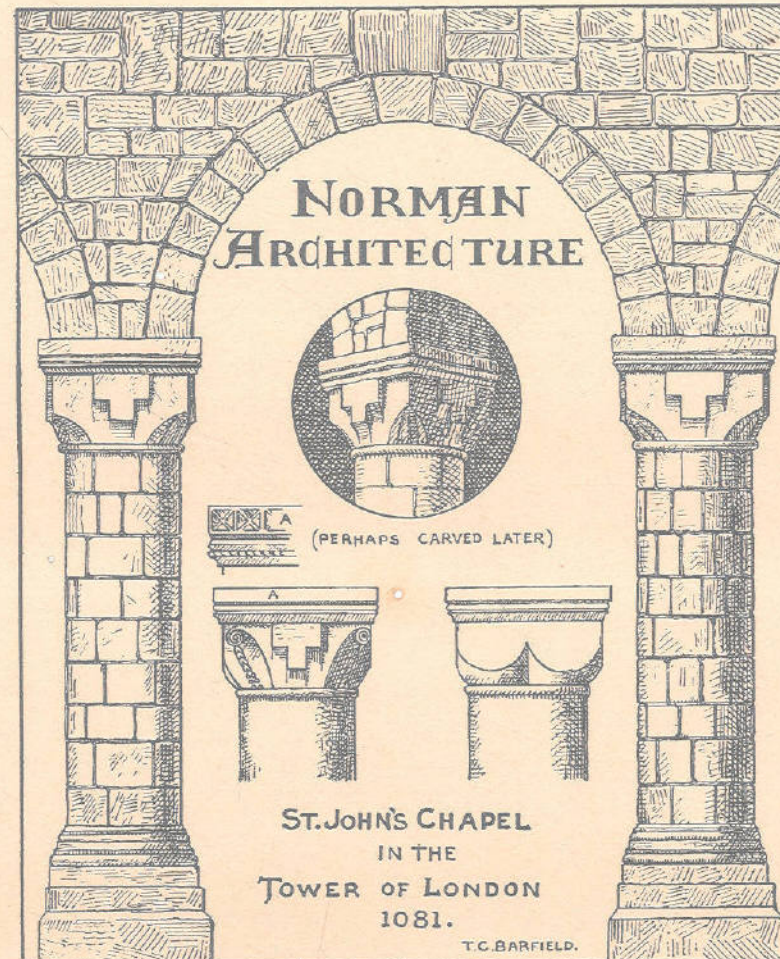
# Longmans' Historical Illustrations

No. 9

England in the Eleventh Century



CRYPT, OXFORD CASTLE.



CRYPT, CANTERBURY CATHEDRAL

## DETAILS OF NORMAN ARCHITECTURE

The Norman style of building was introduced into England in the reign of Edward the Confessor. The details here given are all from buildings erected in this century, but comparatively few of them remain, having in most cases been replaced at a later period by more extensive and elaborate structures. Many of the cathedrals and churches commenced in this century were not completed until the style had considerably developed in the twelfth century. Judging by the number of church towers which fell down within a short time of their erection, these early Norman builders were not very skilful, and relied chiefly for constructive strength upon huge masses of masonry.

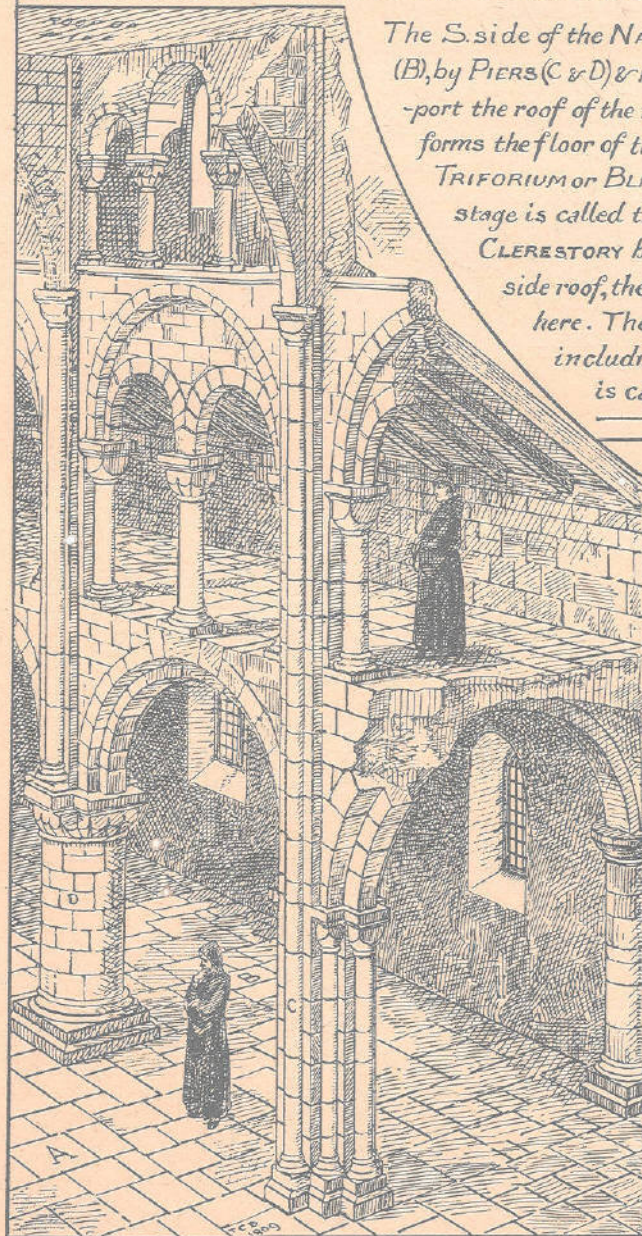


# Longmans' Historical Illustrations

No. 10

England in the Eleventh Century

DIAGRAM SHEWING THE CONSTRUCTION OF THE N. & S. WALLS OF A LARGE NORMAN CHURCH.



*The S. side of the NAVE (A) separated from the AISLE (B), by PIERS (C & D) & ARCHES, in 3 stages, which support the roof of the nave. The roof of the aisle forms the floor of the second stage called the TRIFORIUM or BLIND-STORY. The highest stage is called the CLEAR-STORY or CLERESTORY because, being above the side roof, the windows are placed here. The space between & including two piers is called a BAY*



## STREET IN A TOWN AT THE BEGINNING OF THE NORMAN PERIOD

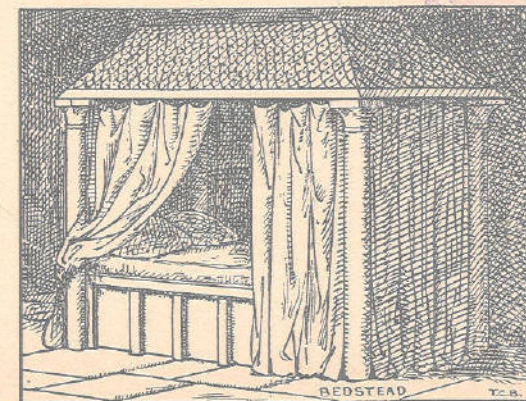
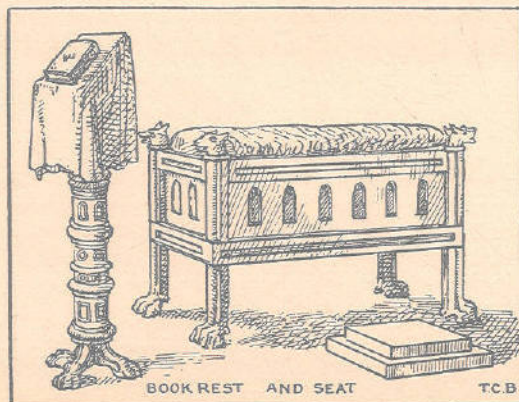
This street scene shows on the left a possible reconstruction of a dwelling-house of this period with an outside stairway, a church tower of Anglo-Saxon character, several of which, erected at the end of the century, are still standing, and a wooden house. The roofs were usually covered with wooden shingles, which in contemporary pictures are represented of different colours, or thin slabs of stone, or they were thatched. The fully armed Norman warriors in ringed mail are from the Bayeux Tapestry, where no armour is seen upon the horses.



# Longmans' Historical Illustrations

No. 11

England in the Eleventh Century



## NORMAN COSTUMES AND FURNITURE

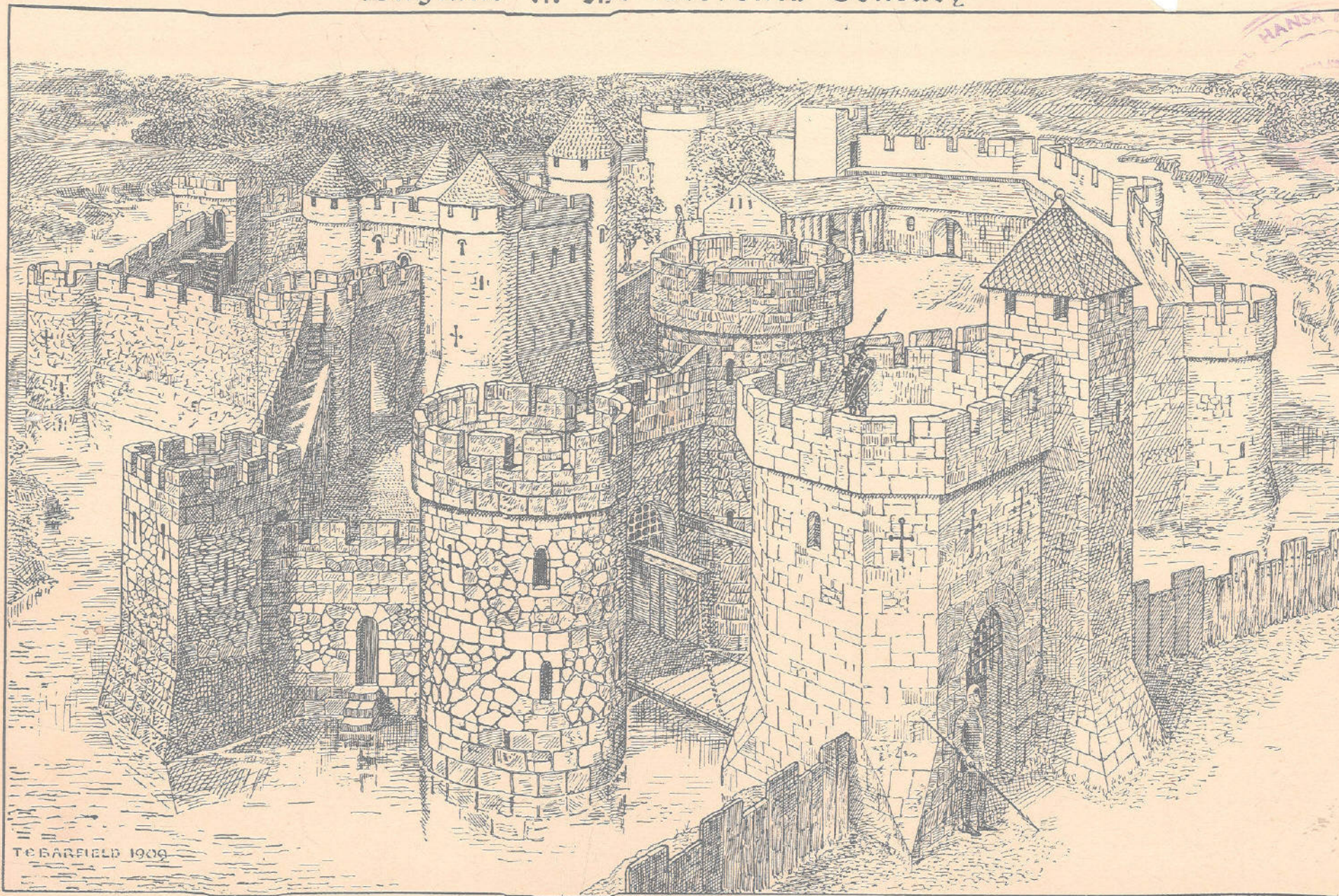
The furniture in the left-hand picture is from the Benedictional of St. Ethelwold; the bed, on the right, is from the Cotton MS., Claudius, B. IV. St. Anselm is reproduced from his seal. The three portraits of William the Conqueror are—(A) from his seal, (C) from another seal and pictures in the Bayeux Tapestry, and (F) from a MS. by William, Abbot of Jumieges, which seems to suggest that he had discarded the Norman fashion of hairdressing before the end of his reign. Frankish ladies, nearly 200 years earlier, are represented in dresses very similar to that worn by H. The warriors are—(B) from the Bayeux Tapestry, (E and I) from pictures in MSS., and D from the seal of William II. The shepherd (G), the portrait of William Rufus (I), and the nobleman (K) are also from MSS. The "pourpoint" wambeys or gambeson (shown in the circle), armour formed of stout linen stuffed or wadded with tow or cotton, is from the Bayeux Tapestry.



# Longmans' Historical Illustrations

No. 12

England in the Eleventh Century



## A NORMAN CASTLE

This drawing gives a "bird's-eye" view of a Norman Castle. In the foreground is the Barbican. This outer defence varied greatly in importance, but was nearly always present. Outside this, enclosed with wooden palisading, was a space of meadow land, called the Lists, perhaps used for grazing purposes, except in times of danger. Beyond the Barbican was the moat, crossed by the drawbridge, which could be raised or lowered from the gatehouse, which was also defended by the porteullis. This gave access to the outer Bailey, or courtyard, separated by the keep and a second gateway from the inner Bailey, part of which formed the garden, or pleasure. The keep, in which were all the dwelling apartments, was of great strength, the walls being from 10 to 16 feet thick. The curtain walls by which the whole was surrounded, were broad enough on the top for the allure, or passage-way, for the defenders, and were further strengthened at intervals by bastions and towers.



NOT TO BE ISSUED



BE I

NOT TO BE ISSUED

7 DA  
175  
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