Longmans' Historical Illustrations.

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NOTES ON ARCHITECTURE AND COSTUME IN THE TWELFTH CENTURY

ARCHITECTURE

THE term GOTHIC was, at first, used contemptuously of the architecture of the Middle Ages, at a time when the Classic styles of the Greeks and Romans were alone appreciated. It is usual to include, under this name, only those styles in which the pointed arch predominates; but the transition from the "Romanesque" to the succeeding style is so gradual that it is better to consider the NORMAN as the first of the styles of GOTHIC ARCHITECTURE, especially as the ROUND arch, although much used in the earlier part of the period, is not an *essential* feature of Norman work. GOTHIC ARCHITECTURE will thus be divided into FOUR distinct styles: NORMAN, EARLY ENGLISH, DECORATED, and PERPENDICULAR, each of them lasting roughly for about a hundred years. Between each of the styles was a period of transition, in which would be found some details of the former style side by side with features belonging to its successor.

Each of the styles can be distinguished by differences in the following particulars:—

1. The shape of the openings, including doorways and windows.
2. The capitals and bases of the columns.
3. The roofs, including the various kinds of vaulting and groining.
4. The ornaments and, especially, the mouldings.

The details given on sheets **9**, **10**, **12**, **13**, **15**, **17**, **18**, **19**, **20**, **23** and **24** will show the chief characteristics of the NORMAN style which, commencing, in this country, in the reign of Edward the Confessor, lasted until the reign of Richard I.; although in the reign of Henry II. the style was becoming lighter, more ornamental, and, in most respects, resembling EARLY ENGLISH work. (See No. **19**, K, L, M, N, and O, and the side pictures on No. **20**.)

One of the greatest of the Norman architects was GUNDULF, Bishop of Rochester, who commenced that cathedral, building also most of Rochester Castle, Malling Castle, part of Dover Castle, besides the Tower of London, and many other structures. The west front of Rochester Cathedral was probably the work of his successor ERNULF, who, while Prior of Canterbury, had pulled down the choir built by LANFRANC, and erected it "*so much more magnificently that nothing like it could be seen in England.*" This was destroyed by the great fire of 1174, and was succeeded by the still finer work of WILLIAM of SENS. WALKELIN, Bishop of Winchester, commenced a new cathedral, from the foundation, in that city in 1079.

SIMEON, Abbot of Ely, laid the foundation of a new church there in 1082.

Perhaps the greatest work of this period was the cathedral of Durham, commenced by Bishop WILLIAM of St. Carileph in 1093. At his death in 1096 the choir, the two tower arches and one bay of the nave only had been completed. The "Red king" appropriated the revenues of the See for three years; but the next Bishop, RALPH FLAMBARD, carried on the work with great energy, raising the nave up to the roof. On the death of the king, his imprisonment caused the work to cease until 1107, when he was restored to his bishopric. Previously he had been Prior of Christchurch in Hampshire, where he had built the nave and transept. He also built Norham Castle; Mottesford Priory, Lincoln; and Kepyer Hospital, Durham.

HERBERT LOSINGA removed his See from Thetford to Norwich in 1094, and in 1096 laid the first stone of the existing cathedral (he probably built the choir and its aisles, the first storey of the tower and the transepts); the nave was the work of EVERARD, the succeeding bishop.

The early Norman builders were deficient in scientific knowledge. This is proved by the falling down of so many of their towers. Winchester in 1107 (supposed to have been a judgment upon the monks for having buried so wicked a man as William Rufus in consecrated ground); Gloucester in 1160; Worcester in 1175; Evesham Abbey in 1215; Lincoln in 1244; Ely in 1322; and Norwich (said to have been blown down in 1361).

Aldermen of the City of London had to provide themselves, under penalty of a fine, with a proper hook and cord by which, in case of fire, the wooden houses might be pulled down to stay its course. This does not say much for the stability of the majority of the dwellings even in the towns. In the reign of Stephen houses were still chiefly constructed of wood, various privileges were afterwards conceded to those who built them of stone. The details of the few stone houses (Sheets **15** and **22**) which have survived are identical with those of the ecclesiastical buildings. If the space to be covered were large, the roof was supported on columns and arches, as shown in No. **13**. The roofs were made of shingles of wood, thin slabs of stone, tiles or thatch. Glass was very rare except in churches; horn, and oiled canvas, or, in some cases, wooden shutters, only filled the window openings. When the casements were fitted with glass, they were removable and regarded as furniture. Whitewashing and painting were extensively employed internally and externally. Chimneys and fireplaces are not uncommon; but the fire in the centre of the floor continued to be the most effective way of warming the Hall.

The wages of carpenters, masons, and tilers at this time amounted to 3d. per day with keep, or 4½d. per day without keep; equivalent to 5s. or more of the present currency.

COSTUME

In the reign of Henry I. extreme length seems to have characterised all the garments. Hair and beards were also worn very long, in spite of edicts issued by Church Councils against the fashion, which seems to have specially exasperated the clergy. This is illustrated in the first group on Sheet **16**, where it will be noticed in figure C, that the sleeves are very much longer than could have been at all necessary or convenient. The tunics continued to be long throughout the century, but shorter tunics were also worn (**16**, *2*, *4*, and on Sheet **21**, P.) They were often richly embroidered. Gloves were generally worn in the latter half of the century, sometimes adorned with jewels (Sheet **21**, A and C).

The nobles wore mantles of the finest cloth, lined with rich furs. One presented to Henry I., lined with black sable, with white spots, is said to have cost £100 of the money of that time! Capes seemed to have been introduced in the reign of Henry II. (**21**, P). A cloak and hood combined is seen in pictures of the time of Stephen (**16**, *2* and *4*); and this seems to have been the chief head-covering for the lower orders, but hats and caps (Sheets **22** and **23**) are also represented. Towards the end of the century a curious square hood and cape combined makes its appearance (**21**, Q), and continues in fashion among the lower classes until the reign of Edward III., by which time it seems to have been worn chiefly by jesters and professional mountebanks; though it is seen on the heads of Irish and Scotch soldiers, and is occasionally worn by beggars, at that time.

The men are usually represented in tight-fitting leg coverings, which may have been woven or perhaps shaped and stitched, but trousers are seen (Sheet **16**, *5* and *7*), sometimes bound with leather thongs diagonally (**16**, *1*). Boots and shoes, always fastening with a button on the outer ankle, varied very much according to the rank and wealth of the wearer. Stockings of wool or cloth and socks, also a kind of sock without a foot (*2* and *4*), and **23**, jewelled or embroidered round the top, worn over the boot, are represented in pictures of the time. The fashions in ladies dresses are shown on **16**, H to Q, and **21**, M, O, and R. The very long sleeves and long hair, plaited with ribbons or sometimes worn in a case (H), are characteristic of the *first* half of the century.

At the Council of Montpelier, in 1195, an edict was passed against the wearing of cut or jagged garments; but there do not appear to be any pictorial or sculptured representations of the fashion.

In ecclesiastical costume, the MITRE is the chief addition. The COPE (Z) also appears for the first time in this century.

By comparing the figures (R, U, W, X, Y, and Z) of Bishops, on Sheet **16**, the process by which the skull-cap assumed the form of the mitre can be traced. The vestments were richly embroidered, and many of them were made of SAMITE, a stuff composed, sometimes wholly, of silk, but frequently interwoven with gold and silver. The Norman monarchs and nobles, and their ladies made use of this material for their state robes.

The Military habits of the earlier part of the century are shown on Sheet **14**, and of the latter part on Sheet **21**, (E to K, and the helmets,) and on the right-hand picture on Sheet **23**. The hauberk is still long, but is shortened towards the end of the century; usually a long tunic appears beneath it. The figure marked F on Sheet **21**, wears, apparently, a SURCOAT or CYCLAS, but this garment is not general until the next century. The various forms of the helmets and shields will be seen in the illustrations.

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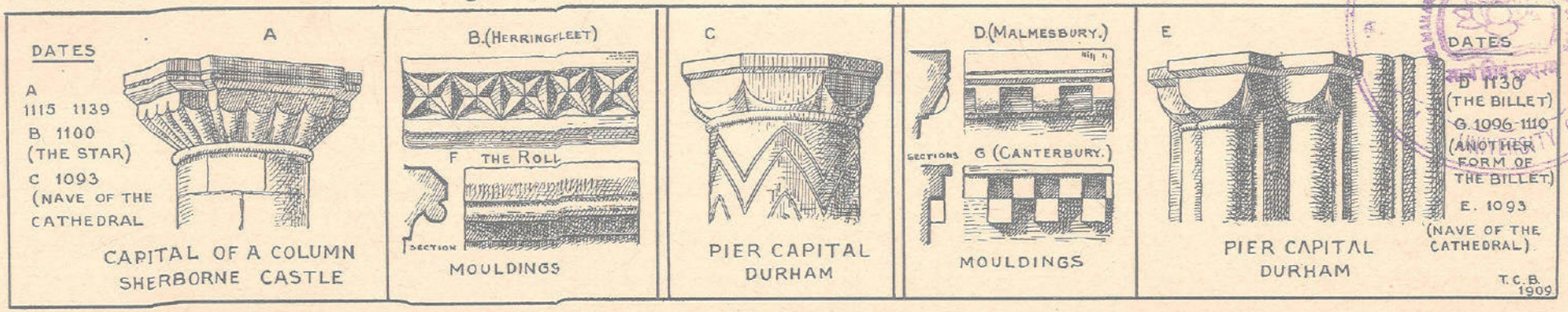
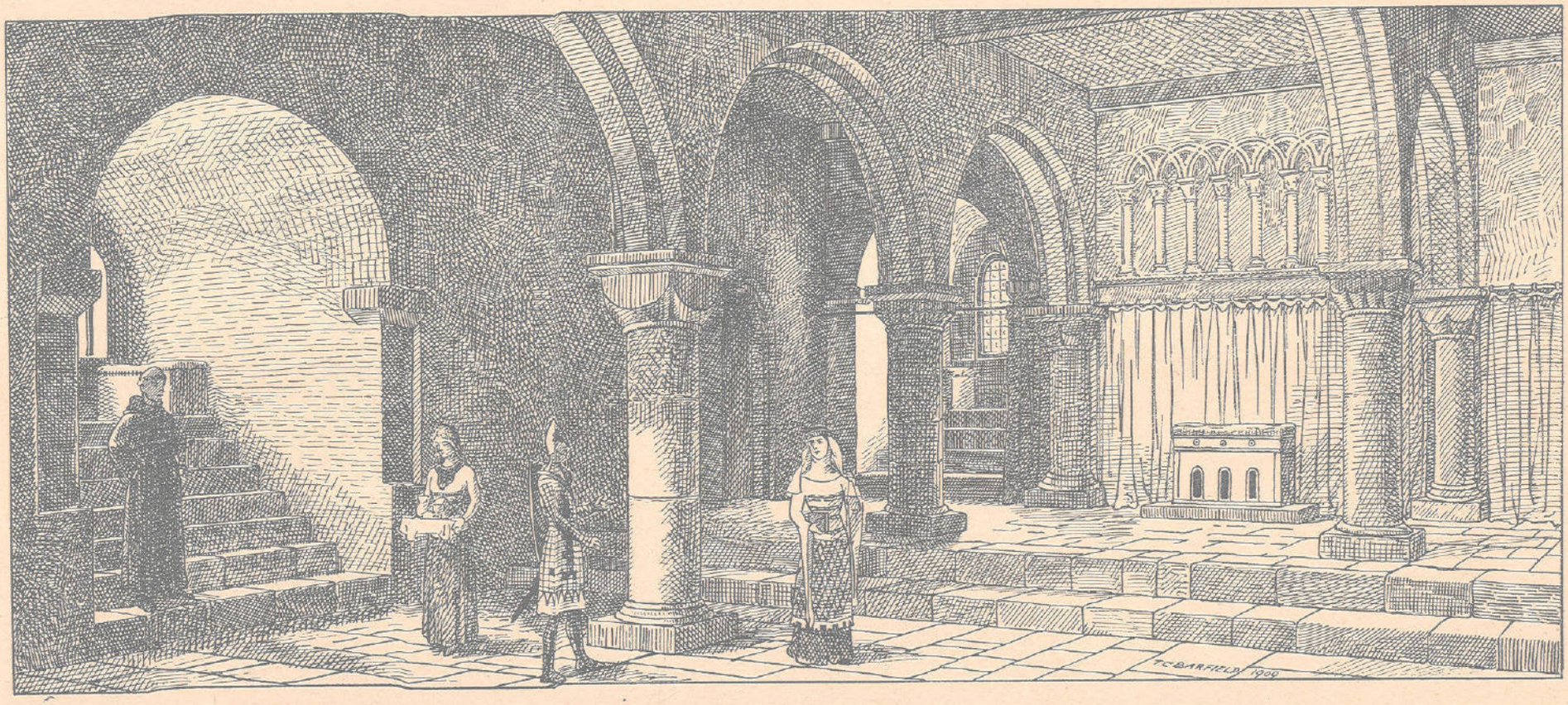
No. 13 England in the Twelfth Century





THE GREAT HALL IN THE KEEP OF THE CASTLE

This drawing is founded upon various existing remains. The windows recessed in the thickness of the wall are like those at Kenilworth, where the walls are in some cases 16 feet thick. The Dais is raised by two steps above the level of the floor. The arcading on the end wall is from Christ Church Cathedral, Oxford. It was a very common form of wall decoration in churches and may very likely have been used in domestic buildings also.

The capitals and mouldings on the upper portion of this sheet are referred to in the Notes on Norman Architecture.

It should be noted that mouldings can only properly be studied by their sections, *i.e.* by supposing them to be cut through at right angles to their length. The sections of the mouldings are of the greatest importance in determining the date of a building.

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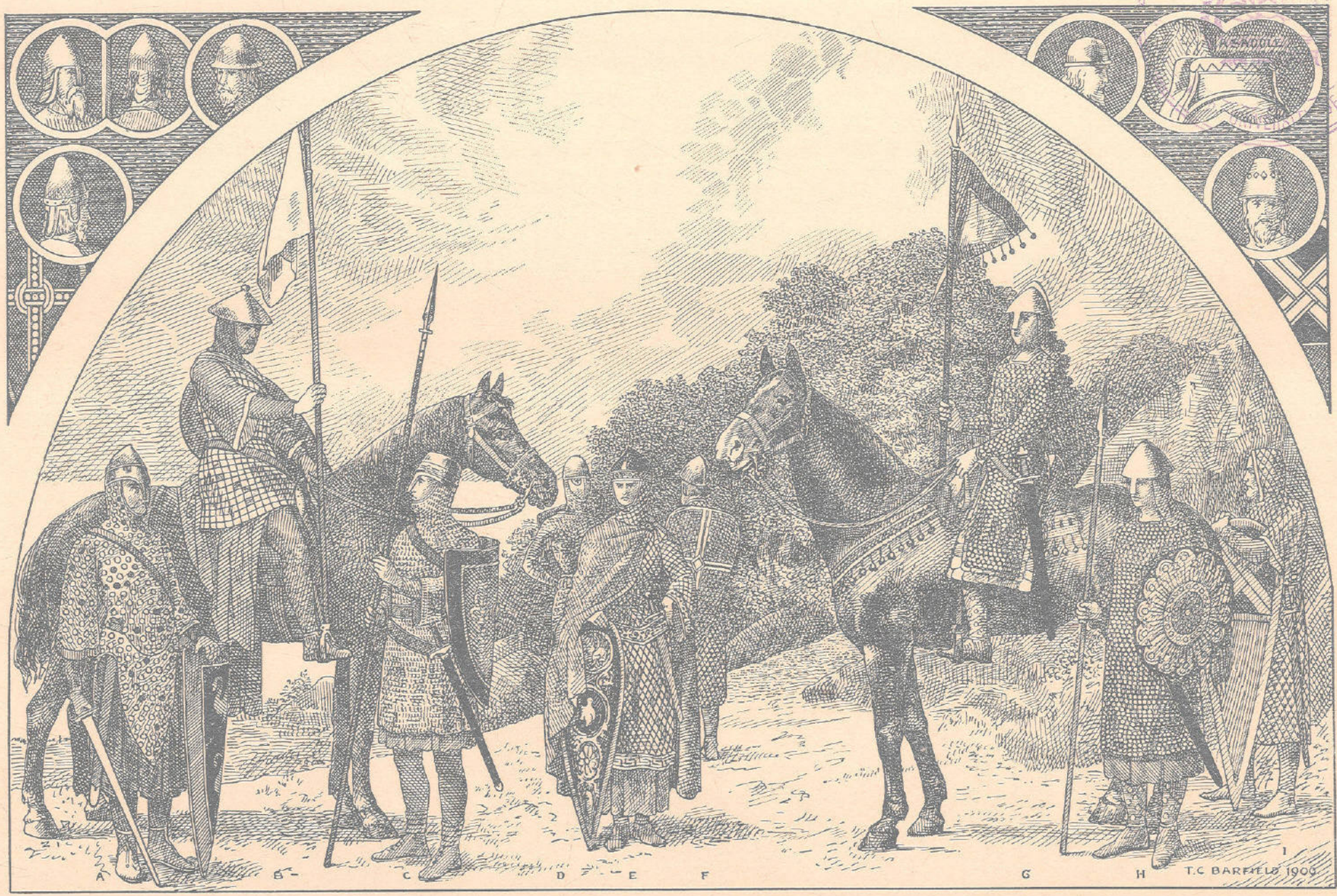
No. 14

England in the Twelfth Century



MILITARY COSTUMES IN THE REIGNS OF HENRY I. AND STEPHEN

This group of warriors shows the similarity of military fashions at this period over a great part of Europe. A, B, and C are English, D and E are French, G and H are Spanish, and F and I are Scandinavian, as are also the helmets, saddle, and shield decorations in the spandrils. These are drawn from a set of Scandinavian chessmen, carved from walrus tusks, found in the Isle of Lewis and now in the British Museum. The other figures are from pictures in English, French, and Spanish MSS., and the seal of the Constable of Chester (B). Changes in the shapes of the helmets, B, C, and D, are seen. The mail armour seems identical with that seen in the Bayeux Tapestry and was in general use in the North of Europe, but Anna Commena (1083–1146) says that it was wholly unknown in Byzantium.

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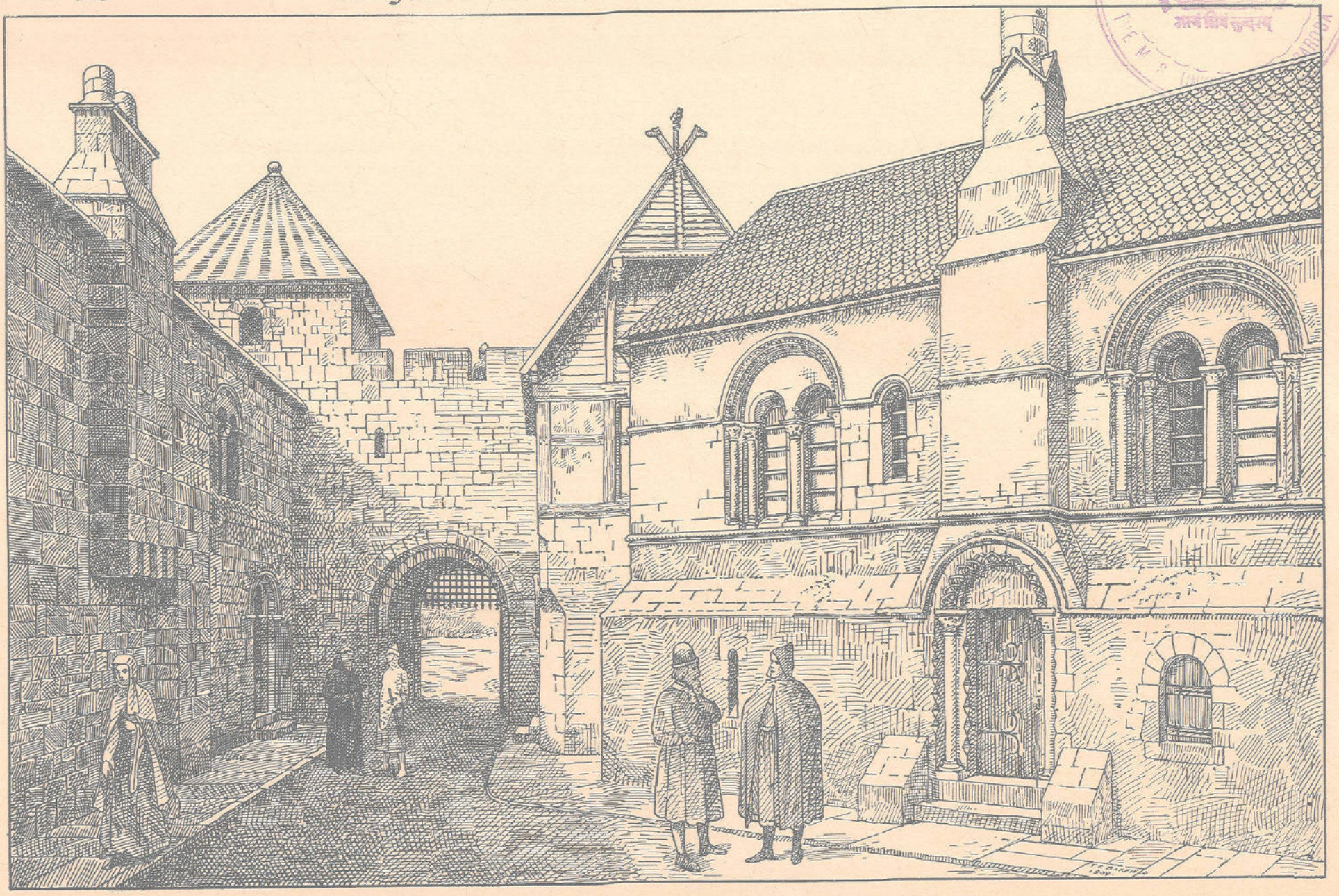
No. 15

England in the Twelfth Century



A STREET IN THE REIGN OF HENRY II.

The drawing of a street of about the middle of the century is founded upon remains of buildings of this period at Lincoln and Southampton. The house on the left and the lower portion of the centre one are from Southampton. The town wall which adjoins them appears to have been built later, in the reign of King John. A *possible* wall and gateway of the earlier period have therefore been substituted for the existing wall. The striped roof of the tower is from a MS. picture. The upper part of the centre house is from Viollet-Le-Duc. The house on the right is chiefly from the Jew's house still standing at Lincoln; the chimney is from the manor-house at Boothby Pagnell in Lincolnshire. The windows are filled with canvas on wooden frames, as, probably, glass was not used for *domestic* buildings at this time.

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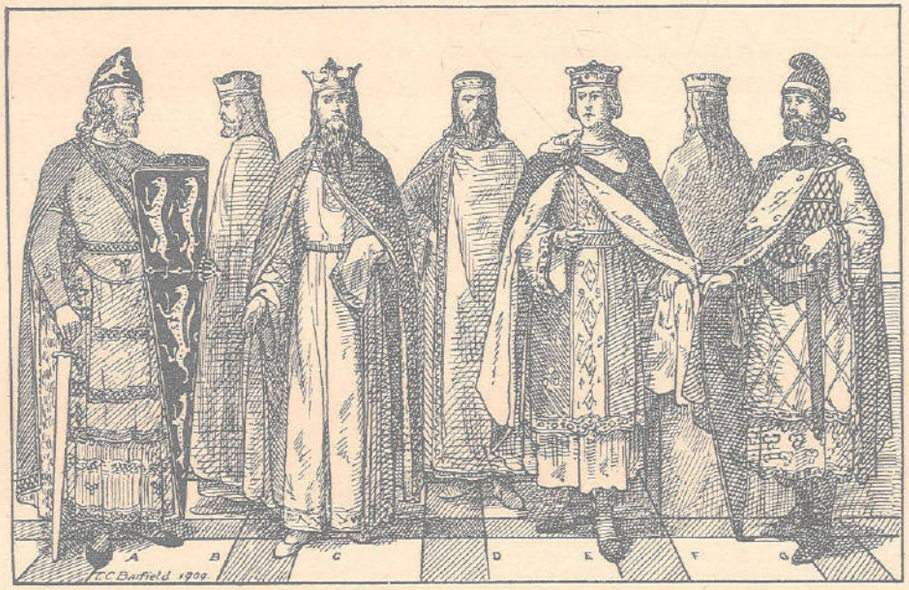
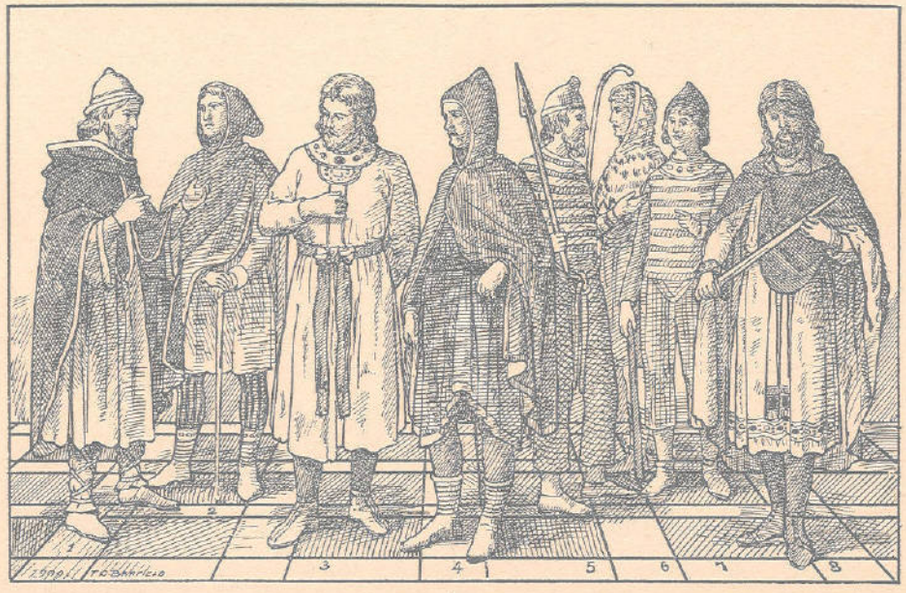
No. 16

England in the Twelfth Century





ROYAL, ECCLESIASTICAL, AND CIVIL COSTUMES IN THE REIGNS OF HENRY I. AND STEPHEN

Generally, these figures are described in the Notes on Costume in the Twelfth Century. A and X are from enamelled tablets. D, L, Y, 5, and 7 are from sculptures. 5 and 7 represent Welshmen, and suggest the survival of ancient British costumes among these people in the twelfth century. B, F, and Z are from the set of Scandinavian chessmen referred to on sheet 14. The curious patch on the mantle of the French nobleman, G, is almost identical with those seen in Mosaic pictures of the sixth century at Ravenna. 3 and 8 are from a wall painting in the chapel of St. Gabriel in the crypt at Canterbury, the other figures are from pictures in MSS.

In Ecclesiastical costume, the introduction and development of the MITRE can be seen in U, W, X, Y, and Z. The last also wears a COPE.

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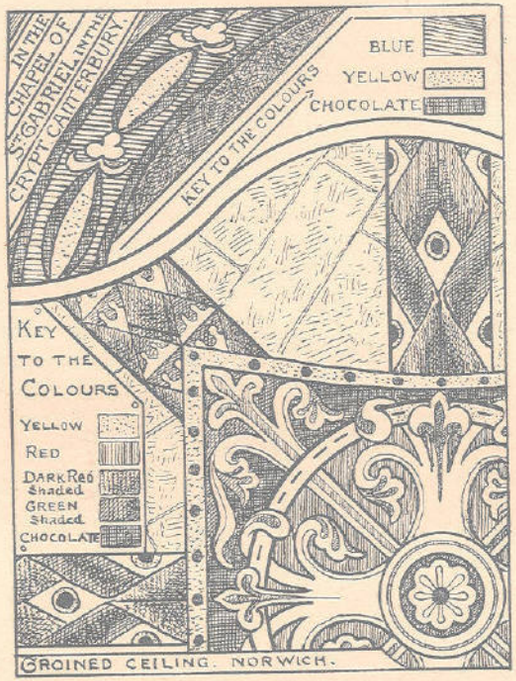
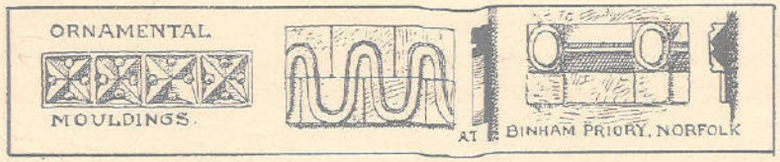
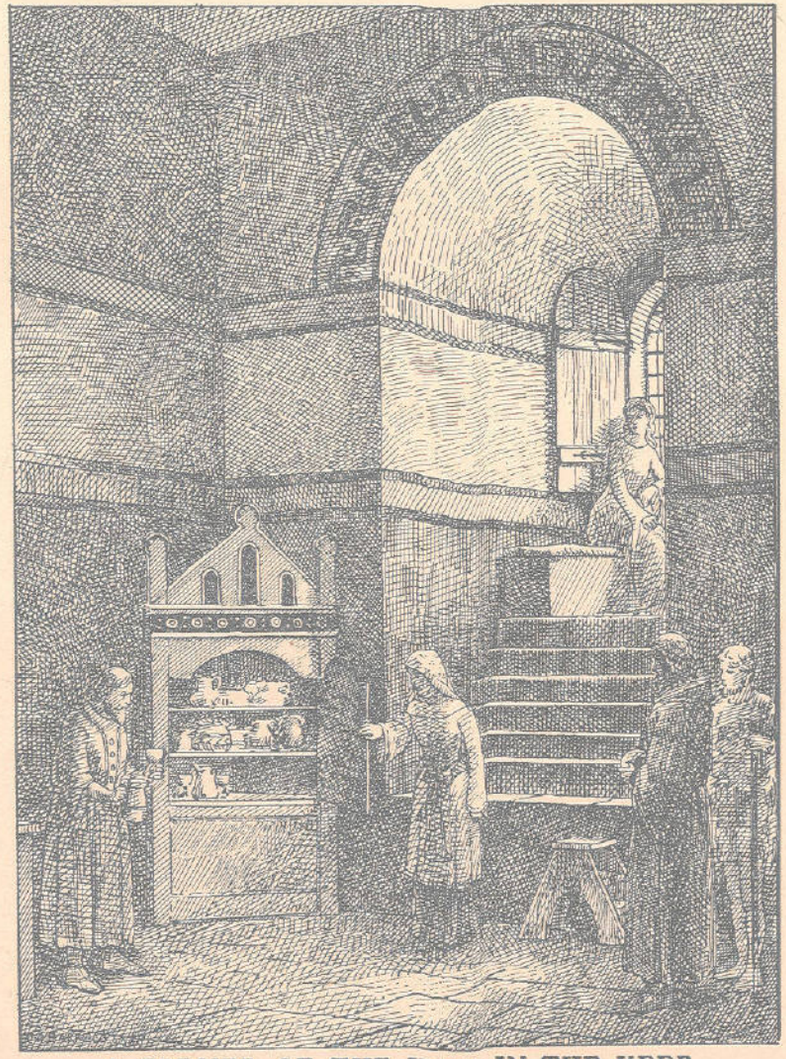
No. 17 England in the Twelfth Century

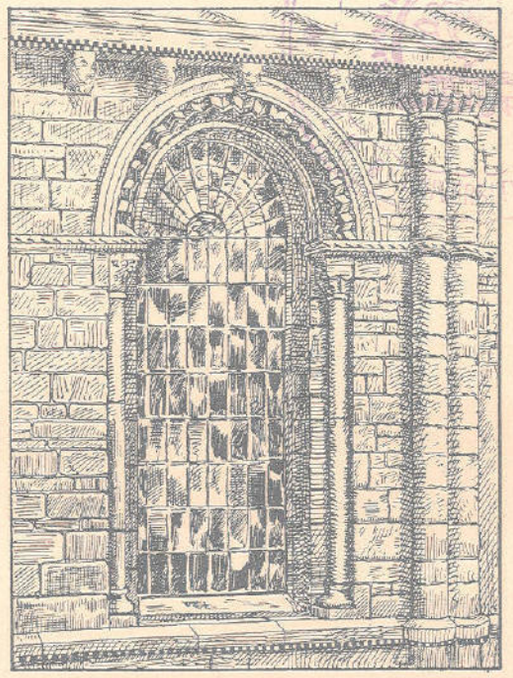


SPECIMENS OF PAINTED DECORATION.

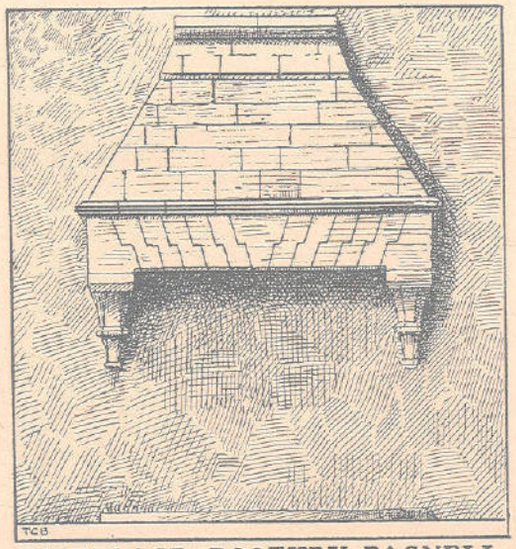




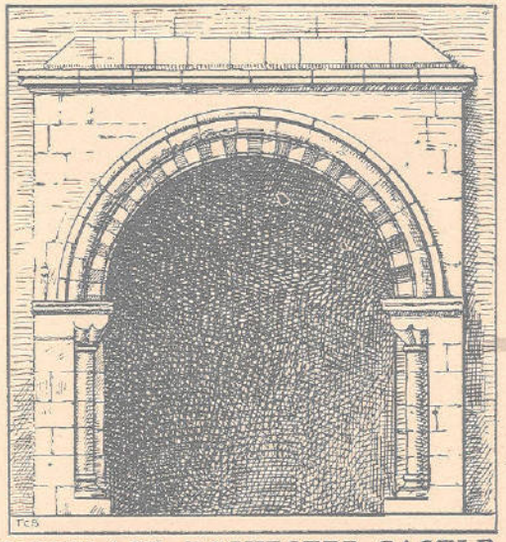
A CORNER OF THE HALL IN THE KEEP



WINDOW ST MARY'S CHURCH LEICESTER



FIREPLACE, BOOTHBY PAGNELL



FIREPLACE, ROCHESTER CASTLE

A window, recessed in the thickness of the wall, in the keep of Kenilworth Castle is the authority for this picture. The lowest step is considerably above the floor level, and the portable steps are suggested as a *possible* means of reaching it. The window is not glazed, but provided with a shutter. The corner cupboard is from a picture in a contemporary MS. The drawing of the window of St. Mary's Church, Leicester, shows also a buttress, consisting of a double column, for strengthening and at the same time decorating the wall. The glass in this window is modern.

The JOGGLED "straight arch" of the fireplace on the left is not uncommon at this time. The general design of fireplaces is not much altered for 300 years. In the specimens of painted decoration, the parts left plain are white in the originals.

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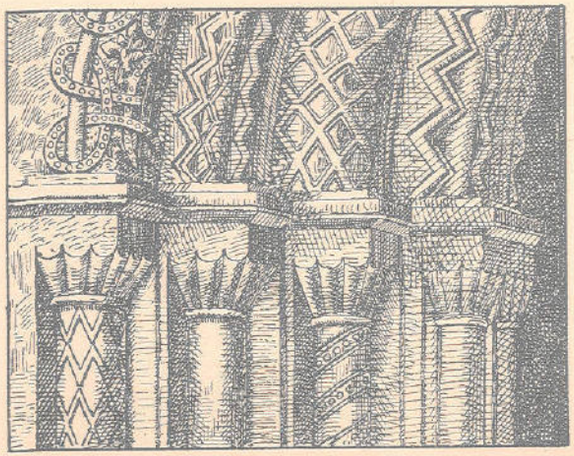
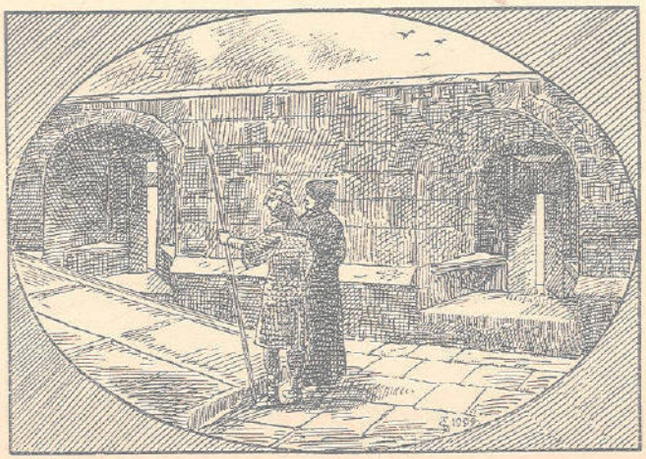
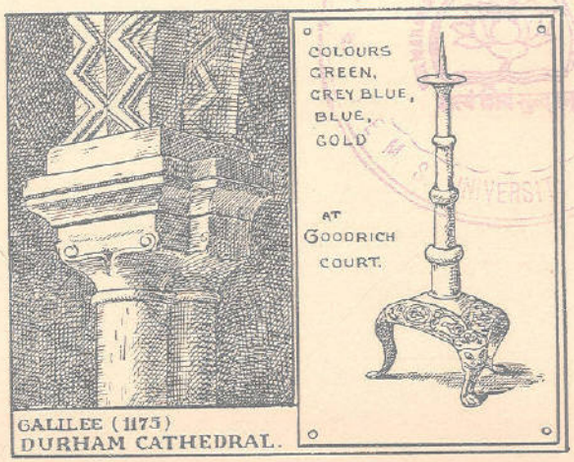
No. 18 England in the Twelfth Century



ARCH MOULDINGS. ABBEY GATE BRISTOL.



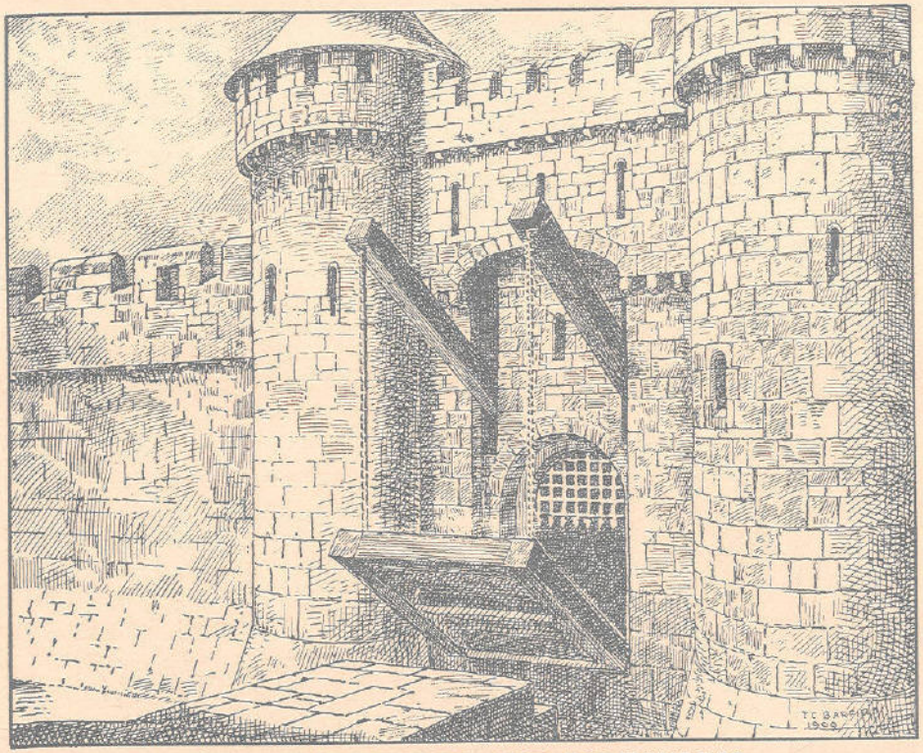
ON THE ROOF OF THE KEEP. KENILWORTH CASTLE.



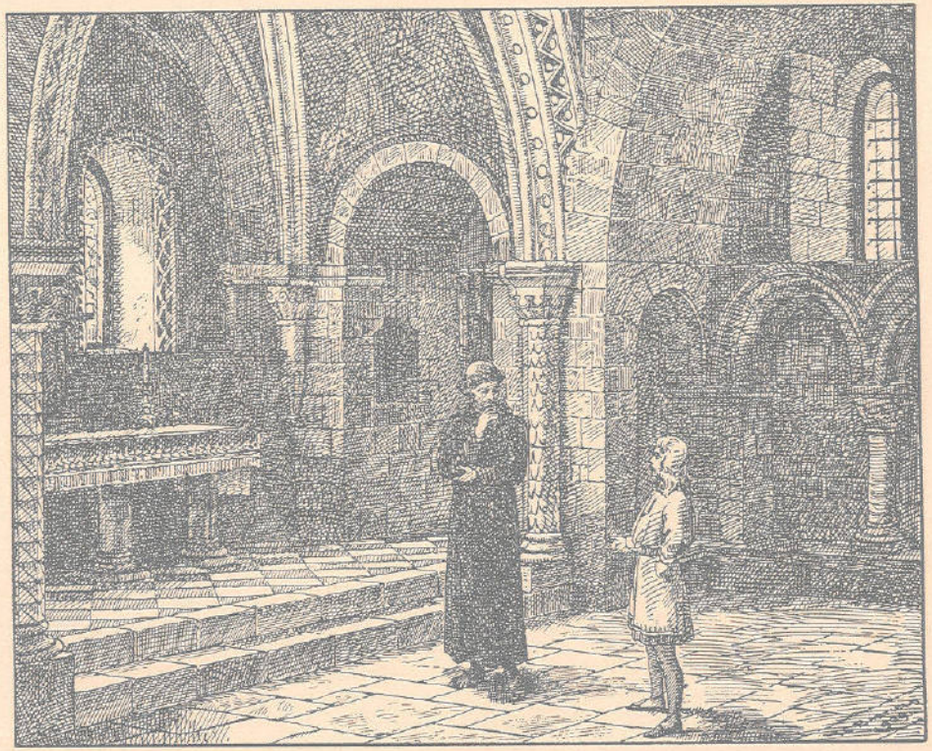
GALILEE (1175)
DURHAM CATHEDRAL.

CAPITAL OF A PIER.

ENAMELLED CANDLESTICK



THE DRAWBRIDGE AND PORTCULLIS



THE CHAPEL IN THE KEEP

Drawbridges were a common means of defence in the Middle Ages. They were sometimes contrived in the interior of the castle. At Norwich Castle there was one at the head of the steps which gave access to the keep. Part of the bridge could be raised by means of the beams and chains, as shown in the picture, and the iron grating called the portcullis, sliding in a groove in the walls, could be lowered, so as to effectually bar the entrance.

All castles seem to have been provided with a chapel, which was very often in the keep.

The drawing shows the general arrangement of the chapel in Castle Rising Castle, Norfolk, but the capitals and columns are from Orford Castle, the Abbey Gate at Bristol, and the N. Transept of Norwich Cathedral.

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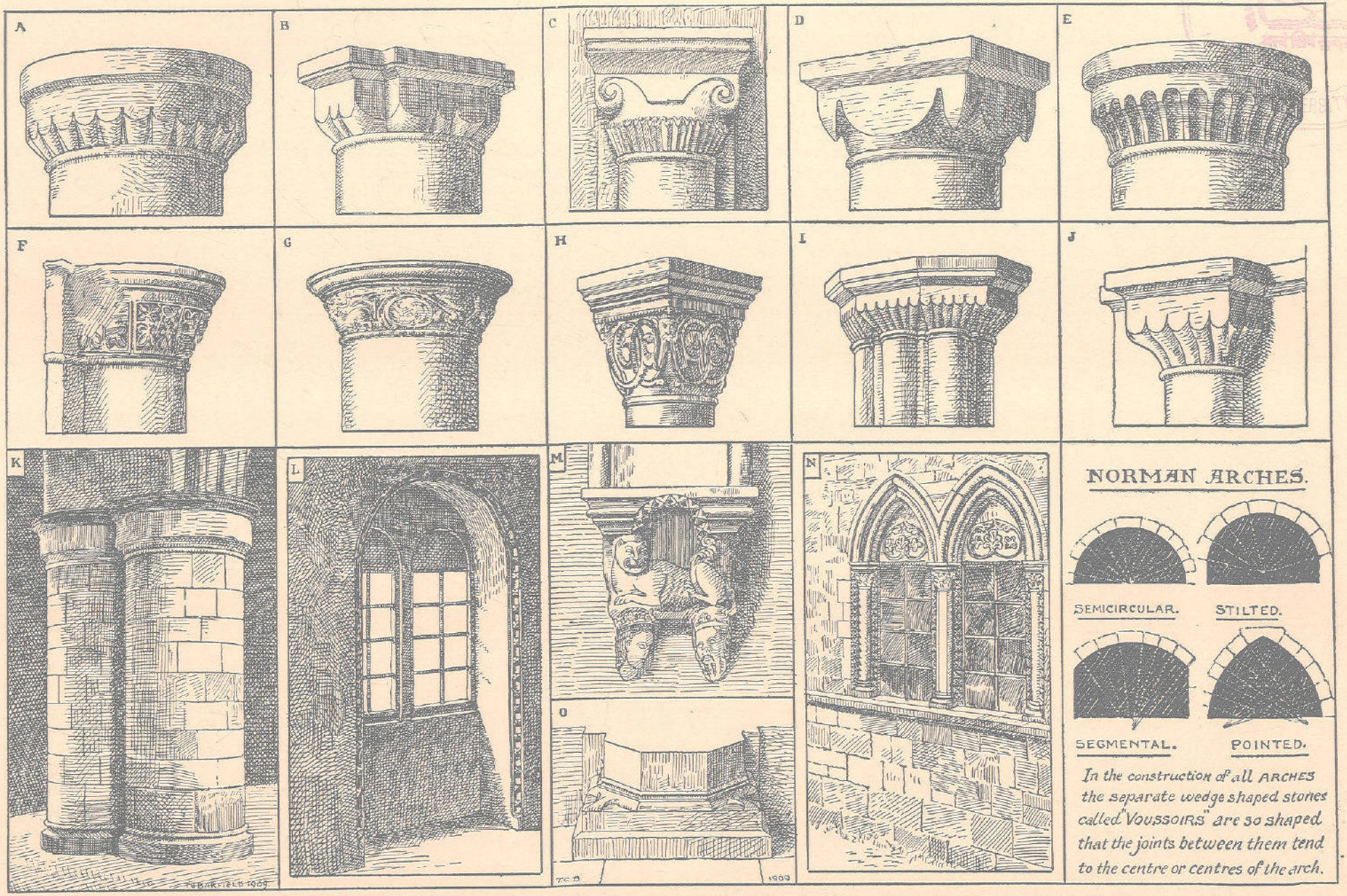
No. 19

England in the Twelfth Century



CAPITALS OF COLUMNS AND PIERS AND OTHER DETAILS

The first eleven drawings on this sheet show some of the various forms of Norman and Transitional capitals. A, B, and D are from piers in the Church of St. Sepulchre, Northampton, C is from Colchester Castle, and E from Newport in the Isle of Wight; F and G are from Iona. H, the capital of a column, and O, the base of a pier, are from the crypt of Canterbury Cathedral. The double pier K is from the newer part of the same crypt, shown on Sheet No. 20. I is from Kirkstall Abbey and J is from Wolston Church, Warwickshire. Several of these capitals support pointed arches. L, M, and N are from Oakham Castle; these and K are decidedly Transitional in character.

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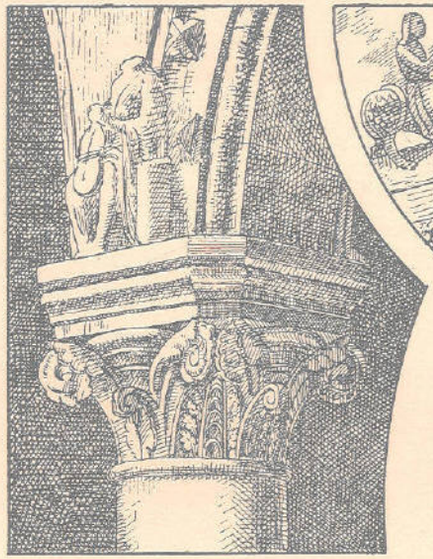
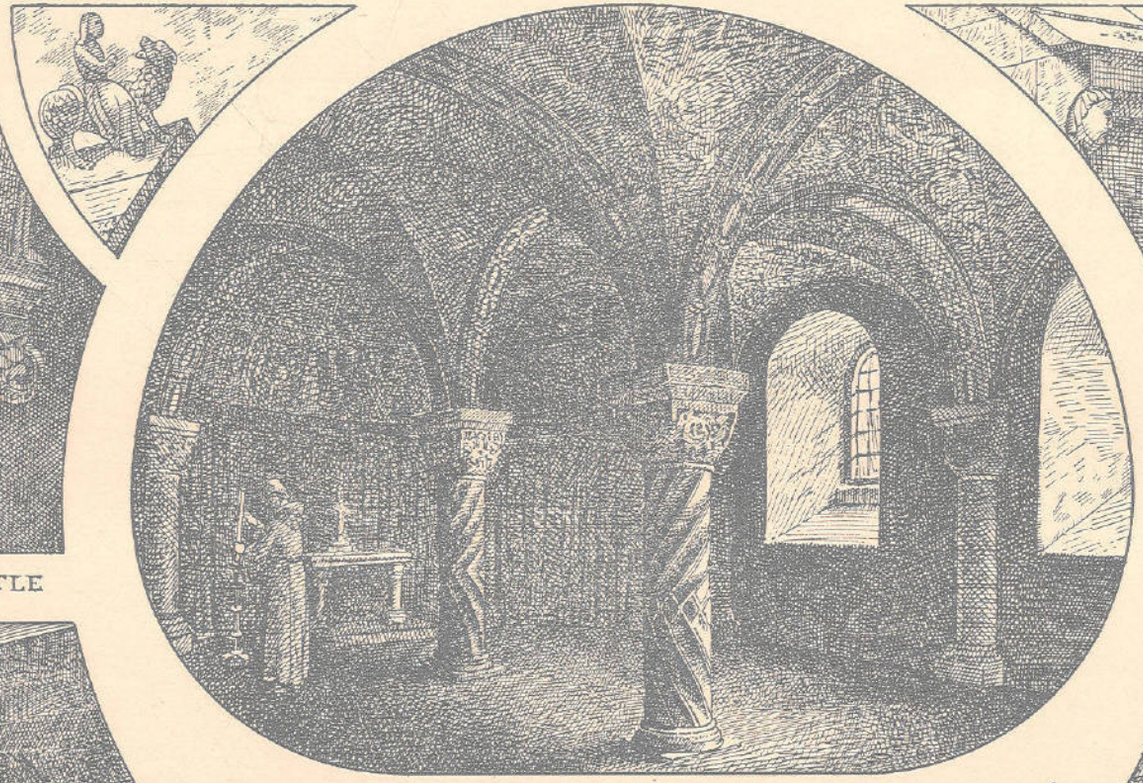
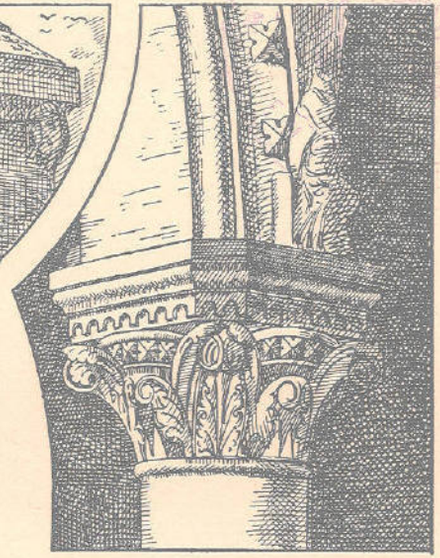
No. 20 England in the Twelfth Century



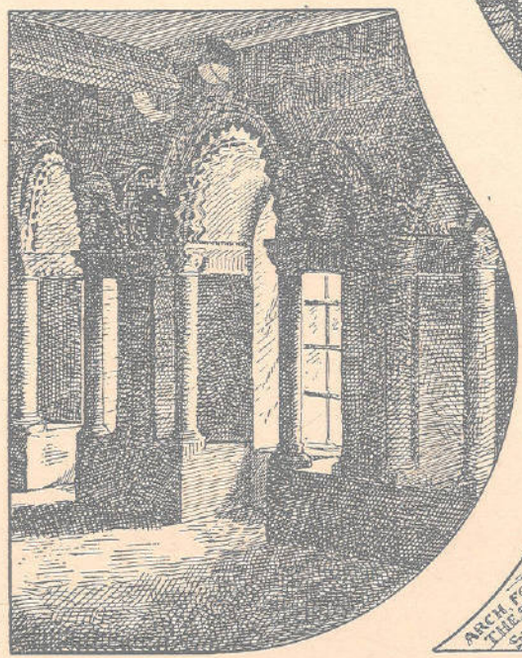
CAPITAL, OAKHAM CASTLE



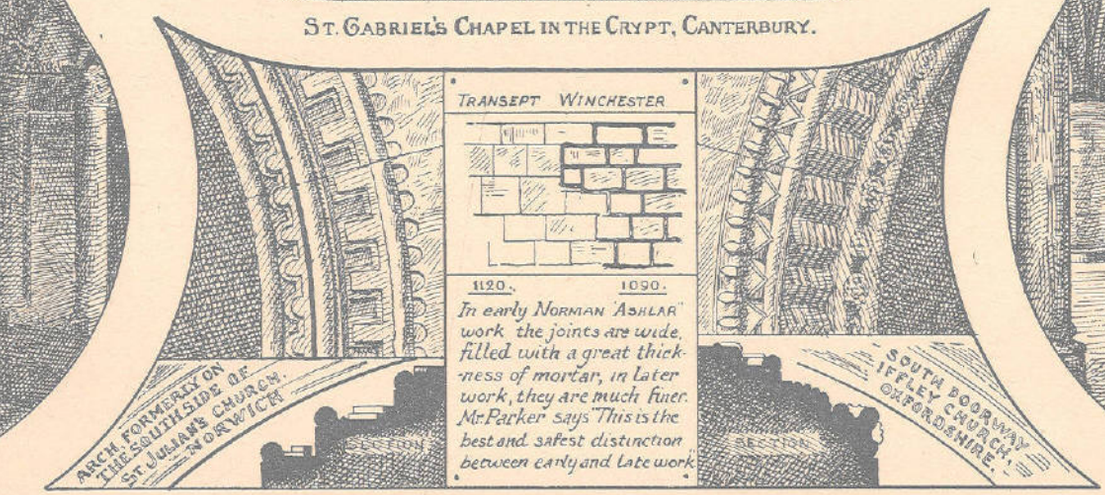
ST. GABRIEL'S CHAPEL IN THE CRYPT, CANTERBURY.

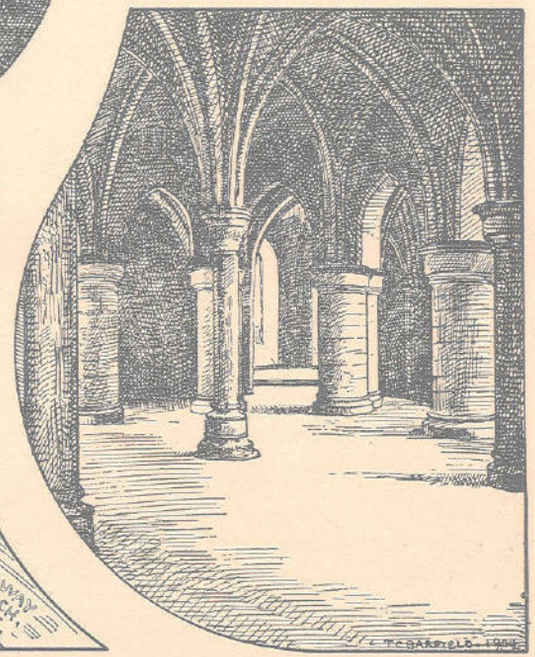


CAPITAL, OAKHAM CASTLE



WINDOWS, DURHAM CASTLE





IN THE CRYPT, CANTERBURY

NORMAN AND TRANSITIONAL ARCHITECTURE

The principal picture on this sheet is given as a specimen of Norman GROINED VAULTING and decoration. The entrance to this chapel is shown on the extreme right of the little picture on Sheet No. 9. The chapel is shown without the wall, built across and including the two further columns on the left, which now entirely conceals the semicircular apse, in which are some very interesting wall paintings of the period. Tradition says that the monks built this wall to conceal their treasures from King John. The vaulting has been covered with coloured decoration, considerable traces of which are still visible, and the capitals elaborately carved, probably in the twelfth century. The building was commenced by St. Anselm in 1096. The small drawings (in the spandrils) are from the roof of Oakham Castle.

Longmans' Historical Illustrations

No. 21

England in the Twelfth Century

ARMOUR AND COSTUMES IN THE REIGNS OF HENRY II. AND RICHARD I.

The figures of Henry II. (A) and Richard I. (C) and their queens (B and D) are from their monumental effigies at Fontevraud. Richard I. (H) and Phillip, Count of Flanders (K), are from their seals. A curious little gilt bronze pyx, discovered in the Temple Church, London, is the authority for the warrior (I). J is from a chessman (rook or warder) preserved in Paris. The Knight Templar (L) is from the effigy on the tomb of Jean de Dreux, according to Planche and Fairholt, the only known effigy of a Templar. The mantle and tunic are white, the cross is red. The figure on the left in X is a physician. The chairs in W are from the chessmen found in the Isle of Lewis. The helmets, except No. 2, are from existing specimens in various collections. The other figures and the furniture are from pictures in MSS.

Longmans' Historical Illustrations

No. 22

England in the Twelfth Century

A STREET IN THE REIGN OF RICHARD I.

On the left, the entrance to the guest-house of a monastery is drawn from the outside staircase still existing at Canterbury. Apparently there were no Inns at this time, and travellers often found lodging in the monasteries. The castle, seen beyond the river, and the house with the outside stone staircase are more or less conjectural (the upper storey of the latter is of timber, with a thatched roof). The small bootmaker's shop on the extreme right is from a painted window at Bourges. The other houses are from buildings still standing at Lincoln.

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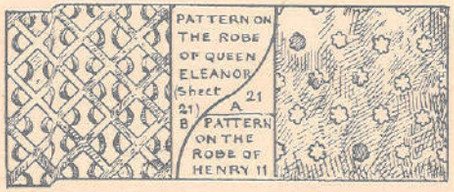
No. 23 England in the Twelfth Century



EVENING IN AN ENGLISH VILLAGE

Spanish jugglers and French musicians on an English village green. The church tower is a modification of that of St. Peter's at Northampton. In the distance the manor house is shown. The building on the right is meant for the clergy house, which, when the church was not served by a monastery, probably did duty for school and guest house, as well as for the residence of the "person" or parish priest. Except the church, the buildings are conjectural. The costumes are from pictures in MSS. of the period.

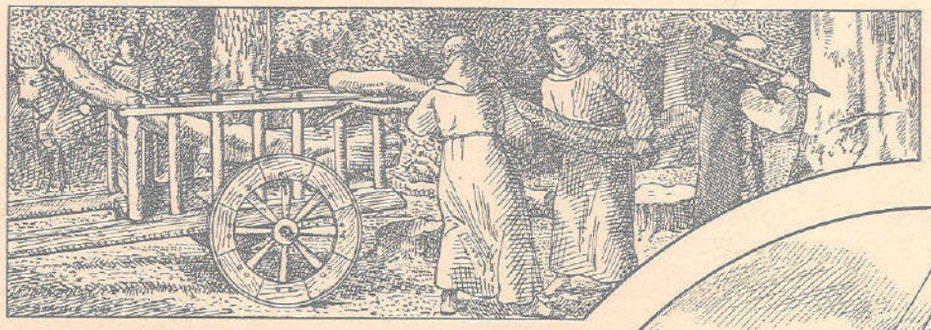
THE ATTACK ON A CASTLE

Three of the principal engines of war are shown in this picture. The CAT or Sow, under cover of which the foundations of the walls were attacked, is being pushed into position. Beyond this is seen part of one of the moving wooden Towers or "BELFRYS." In the foreground the BATTERING-RAM is at work, and a soldier is lifting the "buffer," which has been let down by the defenders to break the force of the blow. Stones, darts, and flaming torches are thrown down by the defenders.

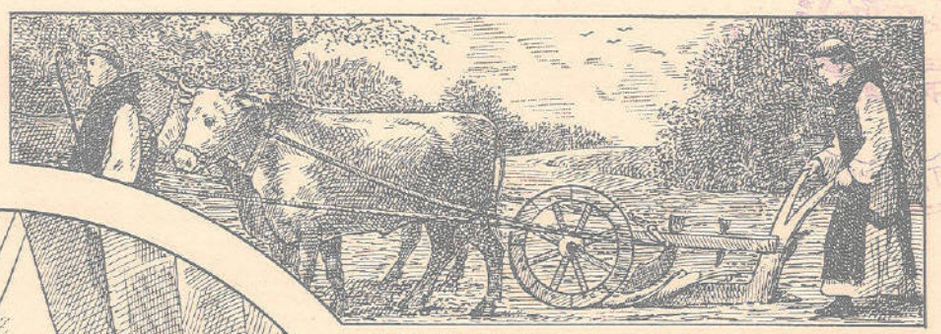
Longmans' Historical Illustrations

No. 24

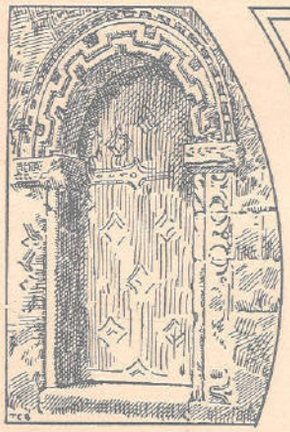
England in the Twelfth Century



MONKS CUTTING WOOD AND LOADING AN OX CART



CISTERCIAN MONKS PLOUGHING WITH OXEN

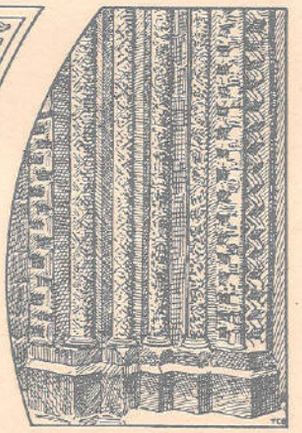


DOORWAY, FARRINGDON.

AN IRISH CHIEF.

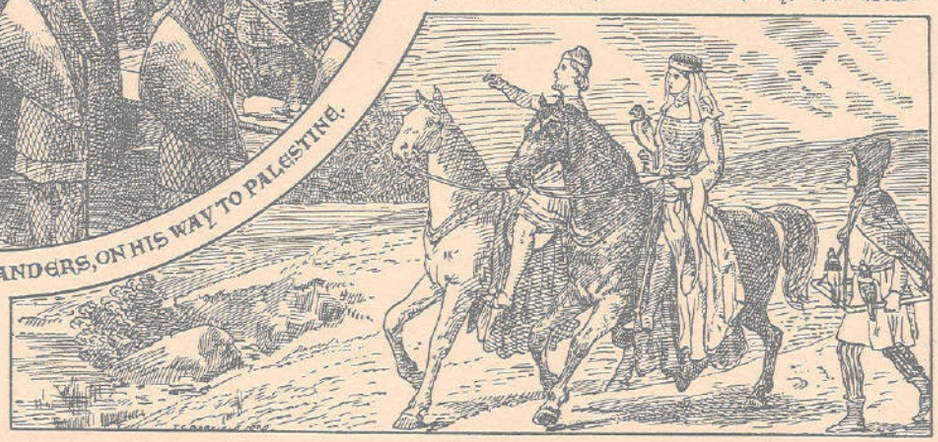
KING RICHARD I STARTING FOR FLANDERS, ON HIS WAY TO PALESTINE.

AN IRISH CHIEF.



DOORWAY, LINCOLN.

HUNTING.



HAWKING.

NAVIGATION, WORK, AND SPORT

Among the many useful occupations of the monks, the development of agriculture was perhaps the most beneficial to the country. Marshes were drained, clearings were made in the forests, and much otherwise waste land was brought under careful cultivation with all the science available at the time. The Irish chieftains, armed with "the axe which they always carry in their hands in place of a staff," and the quaint pictures of birds and animals, are from a contemporary copy of "The Description of Ireland," by Giraldus Cambrensis. In MS. pictures of this time ladies are represented riding "astride." The arrangement of the dress is not very clear, and the fashion here suggested is borrowed from a German picture. The ship in the centre picture, with the wooden structure on board, is taken from a MS. picture.