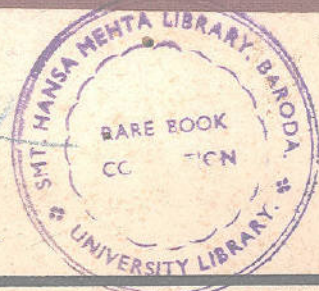


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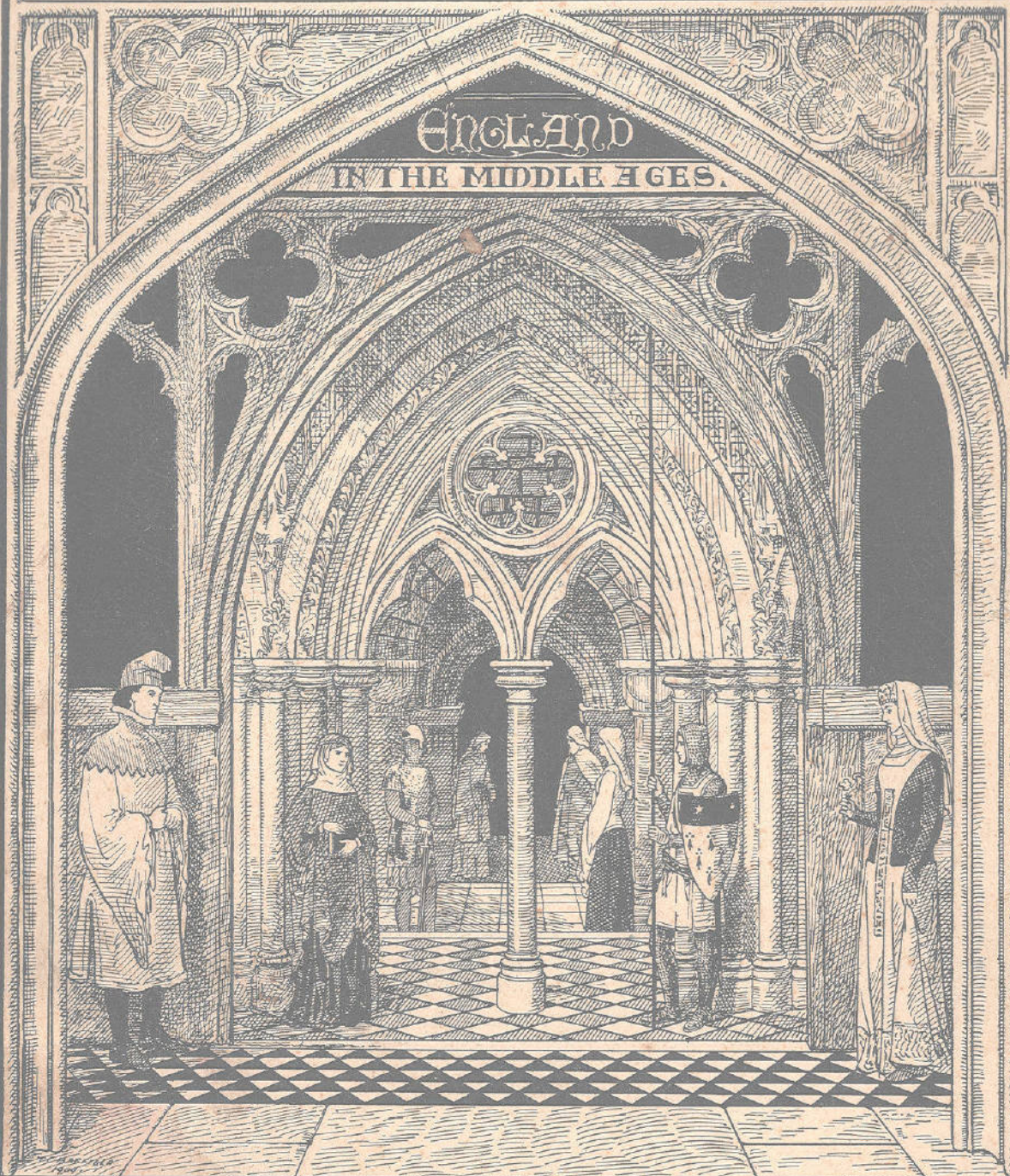


Portfolio III. The XIII Century.

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# Longmans' Historical Illustrations.



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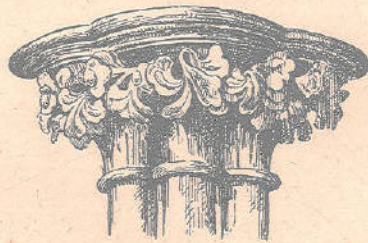


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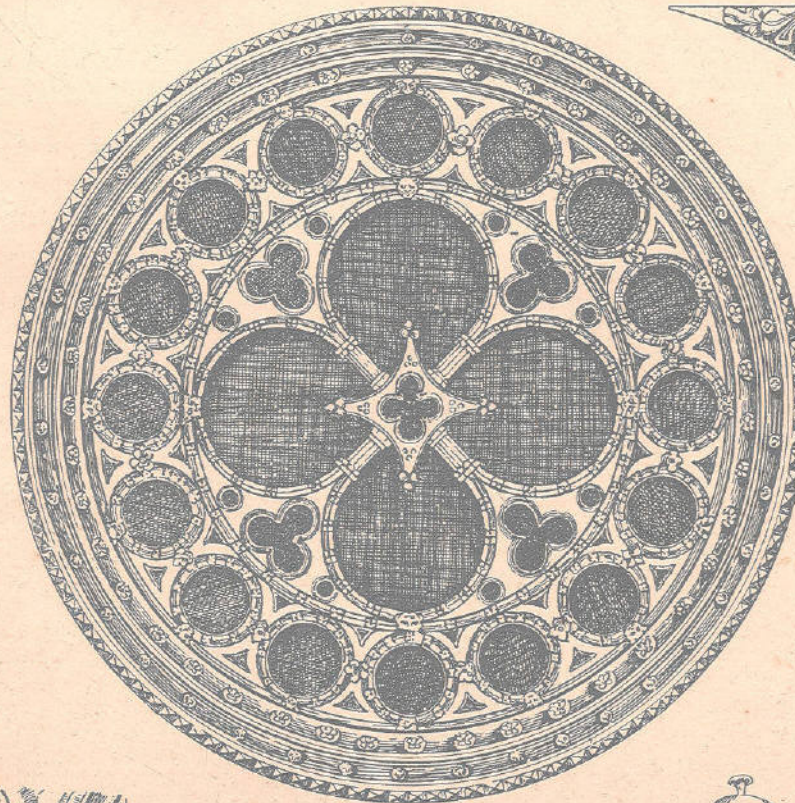
No. 25

England in the Thirteenth Century

EARLY ENGLISH CAPITAL ELY



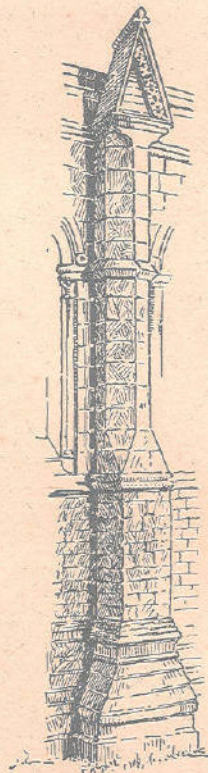
SPANDRIL FROM STONE CHURCH, KENT.



CIRCULAR WINDOW - LINCOLN



CABLE CROSS  
HIGHAM FERRERS.



BUTTRESS-SOUTHWELL  
MINSTER.



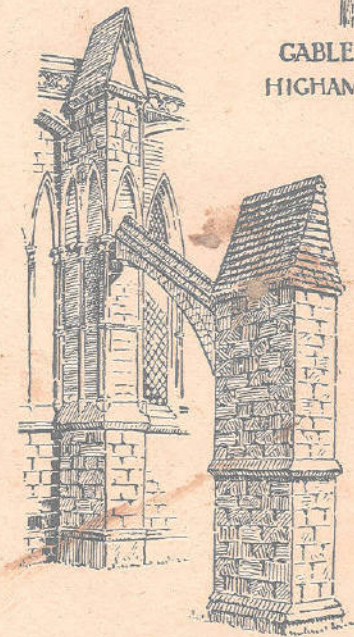
BOSS



DOG-TOOTH ORNAMENT



FINIAL



DETACHED FLYING BUTTRESS  
CHAPTER HOUSE, LINCOLN

KC BARFIELD 1909.

## DETAILS OF EARLY ENGLISH ARCHITECTURE

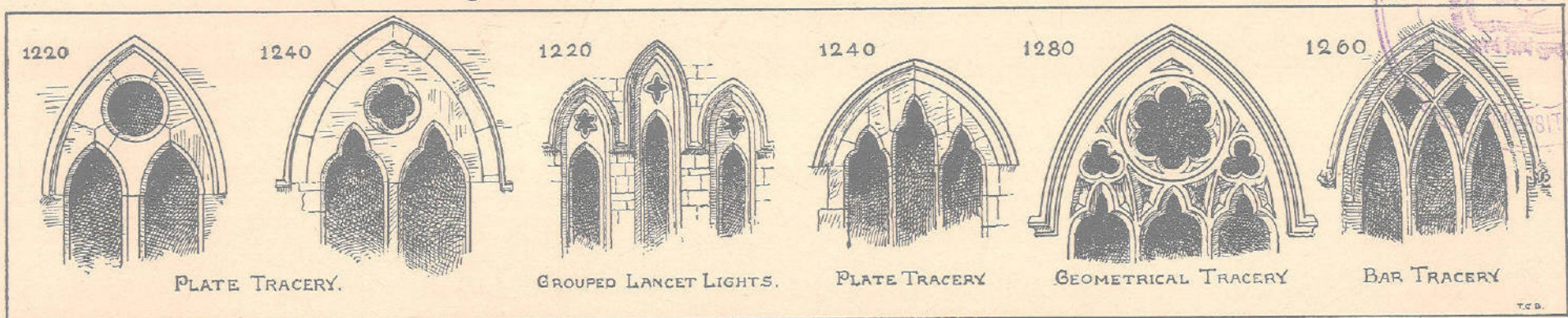
The CAPITAL, SPANDRIL, BOSS, FINIAL and GABLE CROSS are good illustrations of the STIFF-LEAF foliage, used almost exclusively in EARLY ENGLISH carving. The DOG-TOOTH ornament is also quite one of the characteristic features of this style, although it is found earlier and later. The BUTTRESSES are generally more ornamental than most of those in the Norman style, and are important features of all large buildings. They add greatly to the strength of the walls, which are now more scientifically constructed and not nearly so thick. FLYING BUTTRESSES, as well as serving a useful purpose, increase the picturesque effect of buildings where they are employed. Fine examples are to be seen at Lincoln Cathedral, Beverley Minster, and most large buildings erected in this period.



# Longmans' Historical Illustrations

No. 26

England in the Thirteenth Century



THE DEVELOPMENT OF GOTHIC WINDOW TRACERY.



MILITARY COSTUMES OF THE FIRST HALF OF THE CENTURY

These figures are drawn either from pictures in MSS., painted windows, monumental effigies or seals of the period. The SURCOAT or CYCLAS appears for the first time on the seal of King John, although something very like it is seen on the figure marked F in Sheet 21. It was evidently introduced about the end of the twelfth century; before that the TUNIC is seen under the HAUBERK or coat of mail.

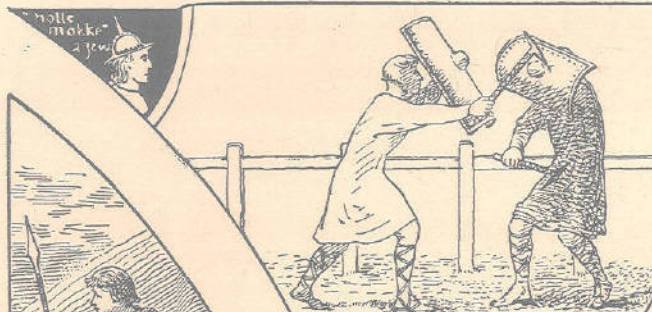
The horses are now enveloped in drapery in most of the MS. pictures, probably hiding a complete covering of chain armour, which is occasionally represented as in the first figure. The science of HERALDRY, if not now first introduced, was considerably developed, and the crests and armorial bearings were regulated and became hereditary. The latter were emblazoned on the surcoats as well as on the shields of the knights, and on the trappings of their chargers. The fashion gradually increased and spread to the ordinary garments of the nobility.



# Longmans' Historical Illustrations

No. 27

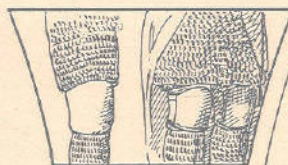
England in the Thirteenth Century



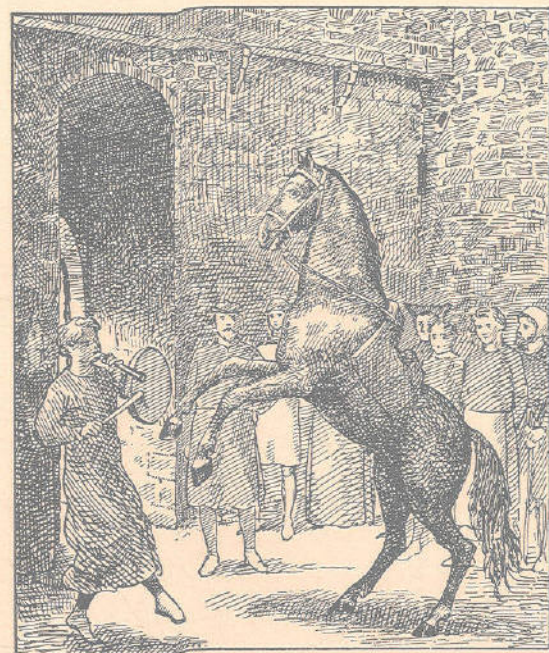
TRIAL BY BATTLE



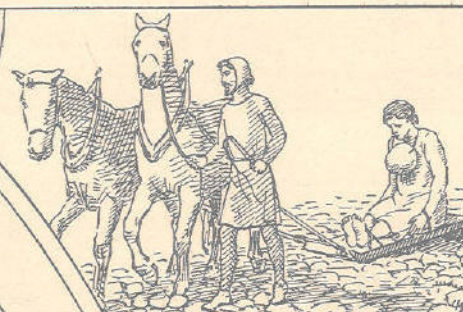
WELSH SOLDIER.



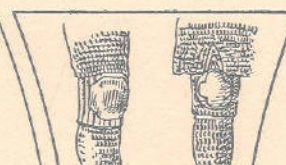
ARMOUR FOR



KING JOHN. KING HENRY III. KING EDWARD I.



A DISHONEST BAKER'S DOOM.



THE KNEES.



SCOTTISH SOLDIER.



## ROYAL COSTUMES, AMUSEMENTS AND PUNISHMENTS

The monumental effigies of King John and King Henry III. on their Tombs, in Worcester Cathedral and Westminster Abbey, are the authorities for the pictures of these monarchs. Edward I., Robert Bruce, and Simon De Montfort are from their seals. Pope Gregory IX. is drawn from a photograph of a wall painting at Subiaco. Caricatures on the margins of Assize Rolls of the reigns of Henry III. and Edward I., in the Public Record Office, are the sources from which are taken the pictures of Trial by Battle, the Scottish and Welsh soldiers, the portraits of Jews, and The dishonest baker, with a short-weight loaf tied round his neck, being dragged to the pillory. The performing horse and the female acrobat are from pictures in contemporary MSS. A part of the Courtyard of Conway Castle forms the background of the left-hand drawing. The costumes of the spectators, although not from the same pictures are of the same period. The small beginnings of plate armour are indicated in the development of GENOUILLERES, or knee-caps, which are more fully described in the NOTES on Costume and Armour.



# Longmans' Historical Illustrations

No. 28

England in the Thirteenth Century



## A STREET IN THE REIGN OF EDWARD I.

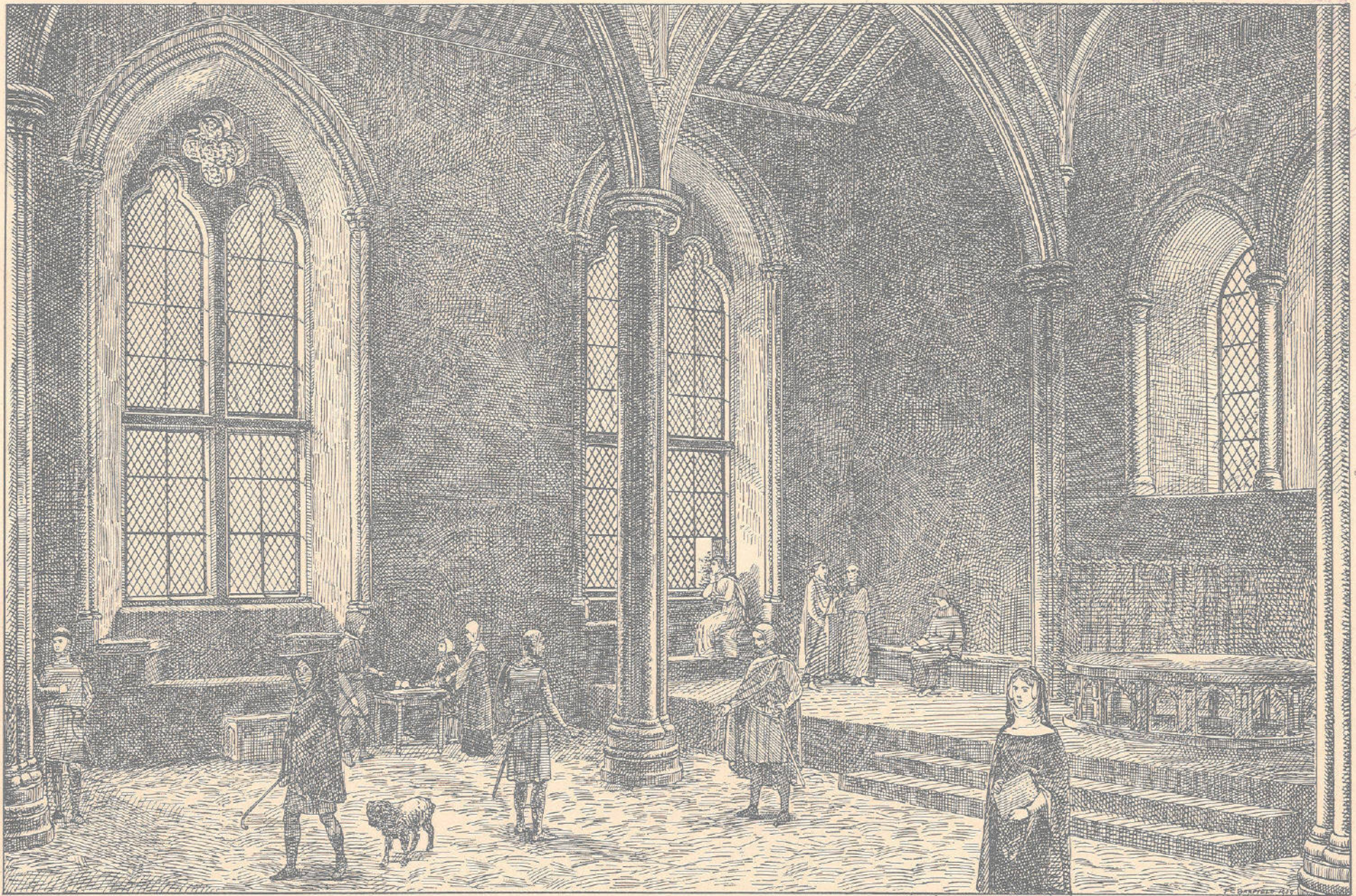
There are hardly any remains of town houses of the first half of this century to be seen in England. Domestic architecture in France was rather in advance of that in this country. The houses, according to contemporary writers, were usually higher and more frequently built of stone. This scene is based chiefly on old houses existing, a few years ago, at Caudebec, shown at the right, and on a reconstruction of the house and shop of a burgess given by M. Viollet Le Duc in his "Habitations of Man in all Ages," which forms the left half of the picture. The Broach spire is often seen in churches of this period. The gateway to the precincts of the church is still a feature in many old English towns, and the house with its upper storey of timber and plaster is quite English in character. Similarity in buildings of the better class in England and France would be likely from the close connection between the two countries at this time. Mr. Hudson Turner, in "Domestic Architecture in England," says, speaking of London at this time—"We shall not perhaps be far wrong in assuming that it presented the aspect of a mass of low whitewashed tenements; the plasterer's brush appears to have been unsparingly employed to give a cleanly exterior to the dwellings."



# Longmans' Historical Illustrations

No. 29

England in the Thirteenth Century



THE GREAT HALL, 1222-1235

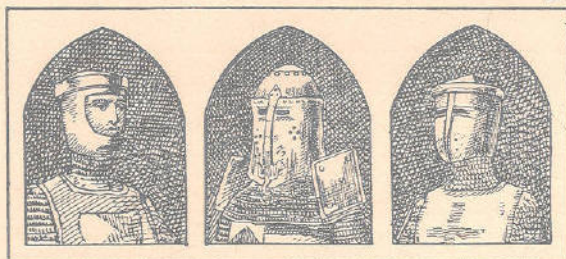
By the end of the Twelfth Century most of the **KEEPS**, built for strength and security, were no longer used as dwellings; many of them were so out of repair as to be hardly habitable, and were used chiefly as **DUNGEONS**, or at the best as soldiers' and servants' quarters, or for stores. The standard of comfort was rising, and separate buildings were erected in the courtyard as dwellings. Many of the great Halls built at this time are still standing, some of them of great size. This scene is founded upon the King's Hall at Winchester (111 feet long by 55 feet wide), many interesting particulars of which are given in Mr. Hudson Turner's book already referred to (No. 28). The costume of the lady in the foreground is from a very beautiful but sadly mutilated sepulchral effigy in Wolvey Church, Warwickshire. The shepherd with his curious square hood and the other costumes are from various contemporary MS. pictures. The stone seats in the windows are almost the only difference between domestic and ecclesiastical windows at this time. The circular table is a modification of one at Salisbury shewn in Sheet No. 36.



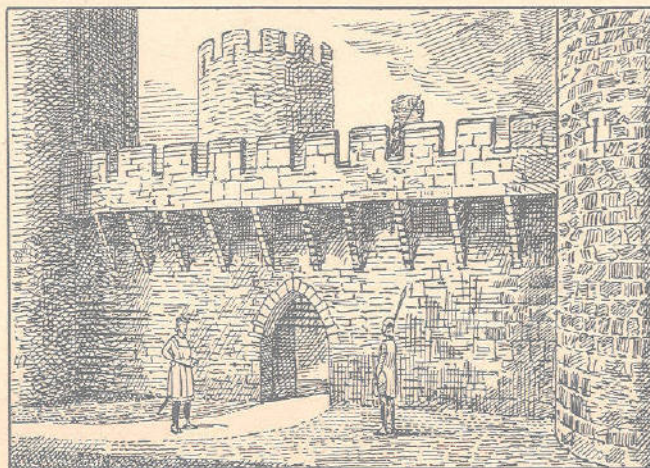
# Longmans' Historical Illustrations

No. 30

England in the Thirteenth Century



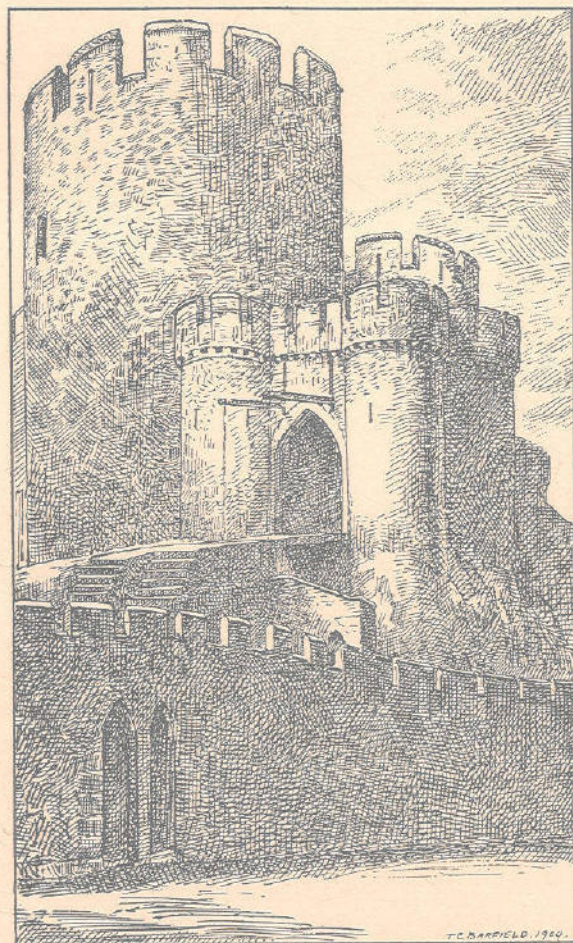
HELMETS (temp. HENRY III) HELM (EDWARD I)



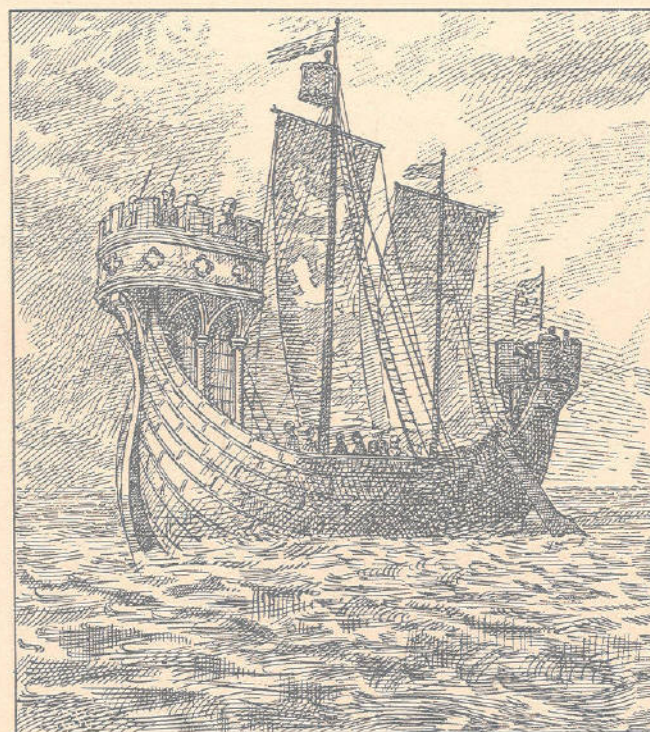
ENTRANCE TO THE COURTYARD, CONWAY CASTLE



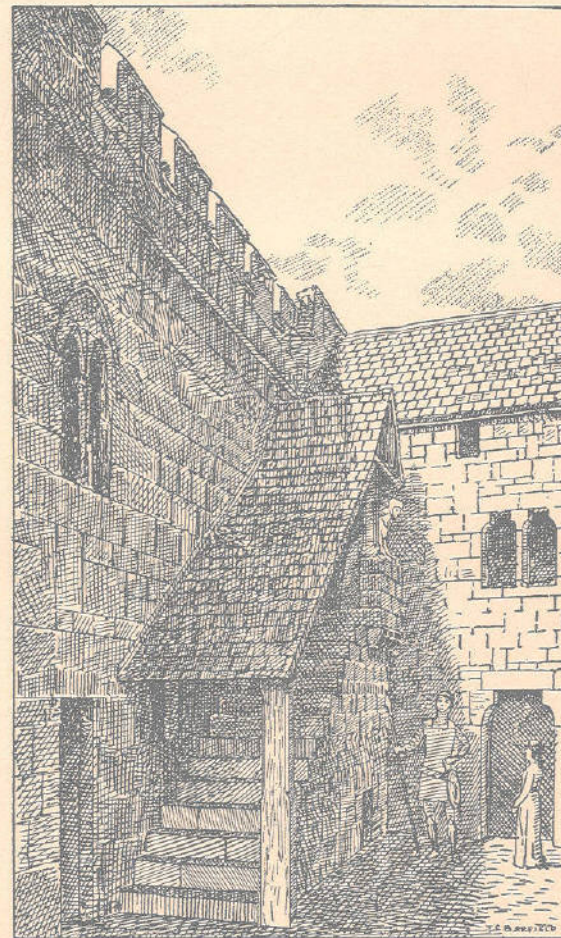
CROWNS AND LADY'S HEAD DRESS.



CONWAY CASTLE



A WAR VESSEL



COURTYARD AYDON CASTLE

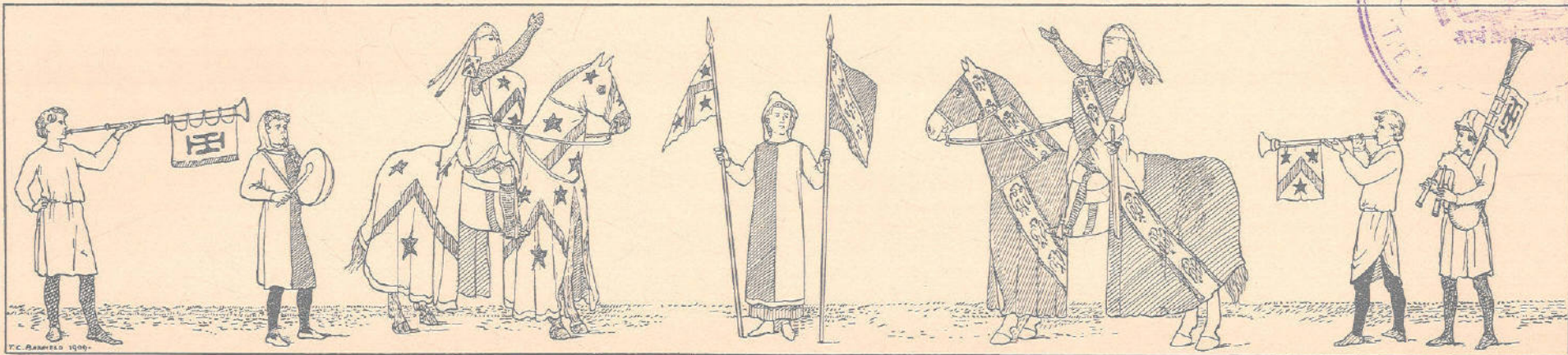
The drawing of the ship is from a comparison of various seals of seaport towns and MS. pictures of the time, giving probably the general appearance of a large vessel of the period, but the detail is hardly to be relied upon, owing to the want of *scale* in the originals. Conway Castle, essentially a fortress, occupies, comparatively, a small area. In the picture of the exterior, the drawbridge is practically the only addition to its present condition. It was not easy to approach, and the entrance could be well defended. So far as can be seen at present, it could only be entered on foot. The first and second towers, in this picture (beyond the gateway,) are those of which portions are seen on the right and left of the top centre picture. The corner of the Courtyard of Aydon Castle, Northumberland, is part of a less strongly-fortified building, anciently called 'Aydon Halle.' The wooden shingle roof covering the principal outside staircase, traces of which are plainly seen in the walls, has been added. The double window and the doorway on the right are very characteristic of this period.



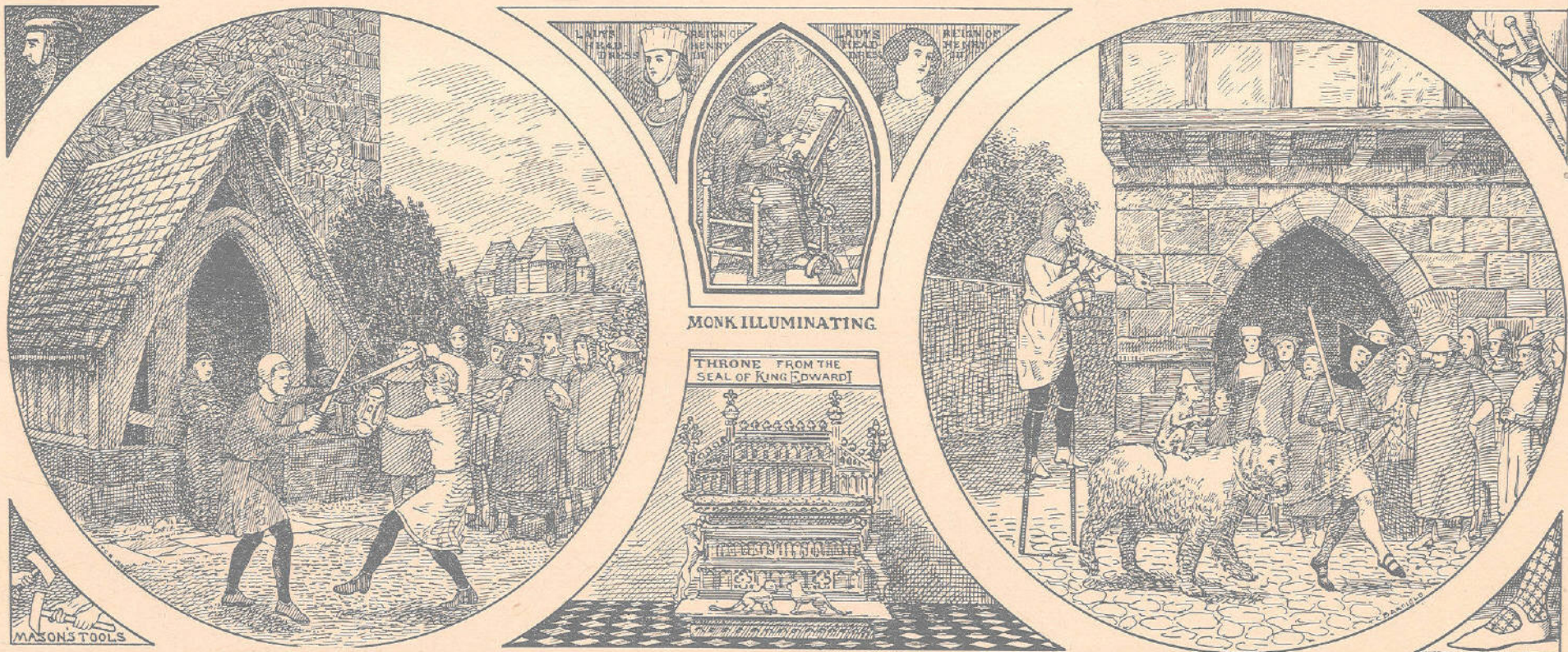
# Longmans' Historical Illustrations

No. 31

England in the Thirteenth Century



PRELIMINARIES OF THE TOURNAMENT THE KNIGHTS MAKING THEIR OATHS BEFORE THE KING AT ARMS



A SWORD DANCE

A STREET ENTERTAINMENT

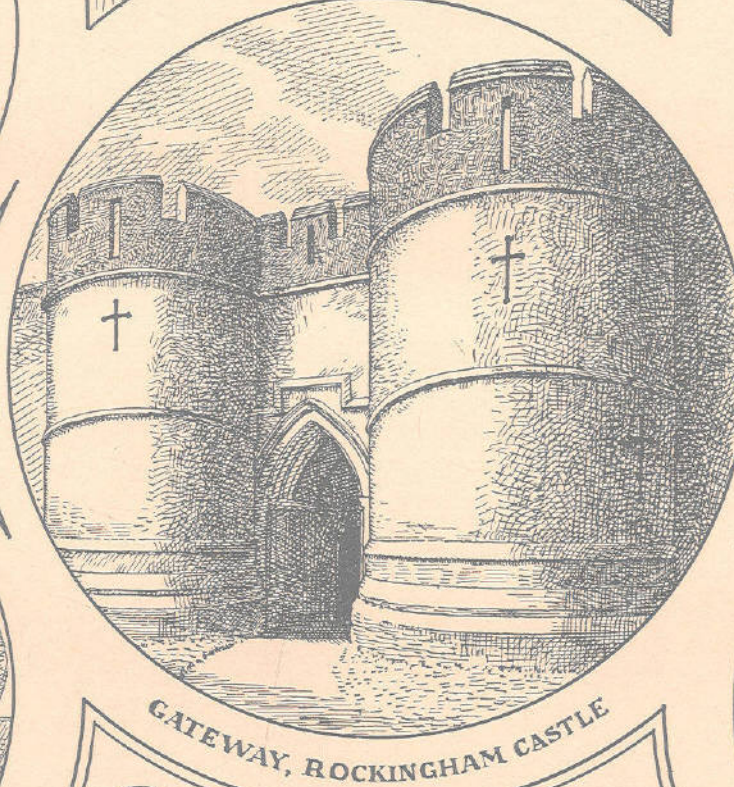
In the upper picture there are some interesting illustrations of knights, except for their lances, completely equipped for the tournament, of the king-at-arms or chief herald, and his assistant musicians, taken from a picture in the Royal MS., XIV. E. III. Bagpipers, from their frequent representation, seem to have been popular in the Middle Ages. Another picture in the same MS. is the authority for the SWORD DANCE. The churchyard was the recognised place for these pastimes, and in this drawing the old wooden porch of the parish church at Conway is introduced. The manor-house, seen in the distance, is drawn from one near Wrotham in Kent. Performing animals, especially bears and horses, seem to have been much admired. It is surprising to find that, in the days of Chivalry, horses were sometimes baited; as well as bulls and bears. Walking on stilts was also a popular diversion. The spandril on the left shows how the COIF DE MAILLES was secured by a strap and buckle, from the effigy of William Mareschal, Earl of Pembroke. In the one on the right, details of the sword-girdle are given from a statuette of Robert de Roos (1285), now in the N. wall of the chancel of Bottesford Church.



# Longmans' Historical Illustrations

No. 32

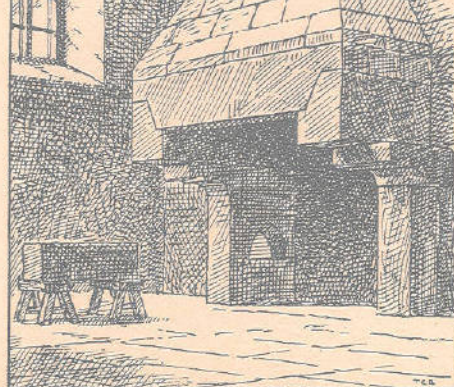
England in the Thirteenth Century



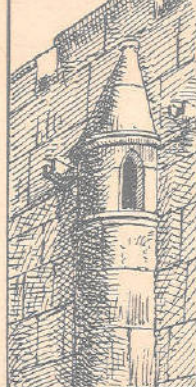
COSTUMES AND ARCHITECTURE

Rockingham Castle was built in the reign of King John for a hunting lodge. This gatehouse is a good specimen of the fortified domestic architecture of his reign. Some details of the impost and arch mouldings are given in the spandril. In the upper left-hand circle, the first figure is from a sepulchral effigy on the S. side of Deddington Church, the other four figures are from MS. pictures, probably drawn by Matthew Paris. The curious linen coif appears to be almost universally worn at this time, and lingers on into the next century, when it seems to have become the distinctive headdress of lawyers. In the group of ladies, the third figure is from the statue of Queen Eleanor on her Tomb in Westminster Abbey. The fourth figure is from a statue in Joigny Church (1245), the other ladies are from MS. pictures. The seal of Stephen Langton is the authority for the Archbishop, and the Oxford professor is from the seal of Oxford University (1300). The centre figure in the fourth circle is from a Tablet carved in relief in Ellesmere Church. The last lady in this group and the ladies headdresses are from stone carvings and effigies, and the remaining figures are from MS. pictures. The almost unique form of CHAPEL DE FER in the left-hand spandril is probably Bohemian. The other spandril gives a contemporary picture of the pope, showing the mitre *without a crown*. The first crown seems to have been added to the mitre between 1245 and 1303.

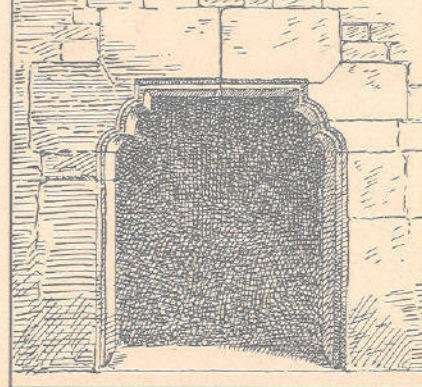




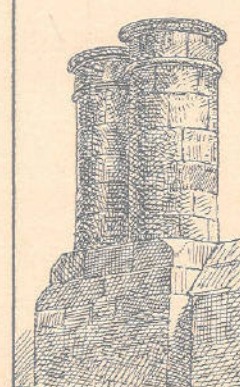
KITCHEN FIREPLACE



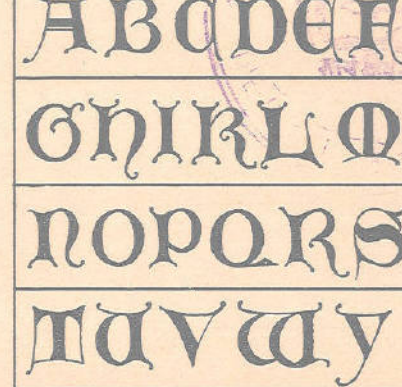
CHIMNEY



FIREPLACE



CHIMNEY



LETTERS OF THIS PERIOD



MILITARY COSTUMES OF THE LATTER HALF OF THE CENTURY

The German knight (A), circa 1272, is given here to show the continued similarity of military costumes in Europe at this time. The mask-like covering for the face may be a visor, or perhaps the front of the helm. It also shows the crest and the quintoise. Three monumental effigies are the authorities for B, D, and E. The first is that of a French knight (1260) in the Abbey of Mont St. Quentin, in which the AILETTES are very clearly shown. (Notice the different shapes of these in E, F, and J.) The bulging COIF DE MAILLES is very curious, and so is the shield hanging to the sword girdle. The body armour of the man-at-arms, C (temp. Edward I.) is probably of leather. D is from the effigy, on his tomb, of Gilbert de Mareschal, Earl of Pembroke (1241). (*The shield is plain in the original.*) E is from a statue of a knight of the Bacon family in Gorleston Church, Suffolk, and shows the development of plate armour in the reign of Edward I. All the other figures are from contemporary pictures. J, K, and L from Sloane MS. 346, representing David and his warriors. Here the visored bassinet is seen for the first time. H and I are men-at-arms. The former is from Cotton MS., Claudius D 2, and the latter from a MS. in The National Library, Paris, of the time of Philip Le Bel.



# Longmans' Historical Illustrations

No. 34

England in the Thirteenth Century

abcdefghijklmnopqrs  
stuvwxyz. LETTERS OF  
THE PERIOD.



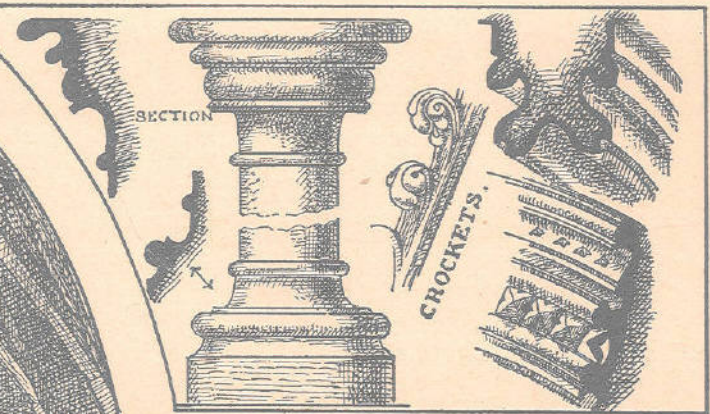
EARTHENWARE VESSELS



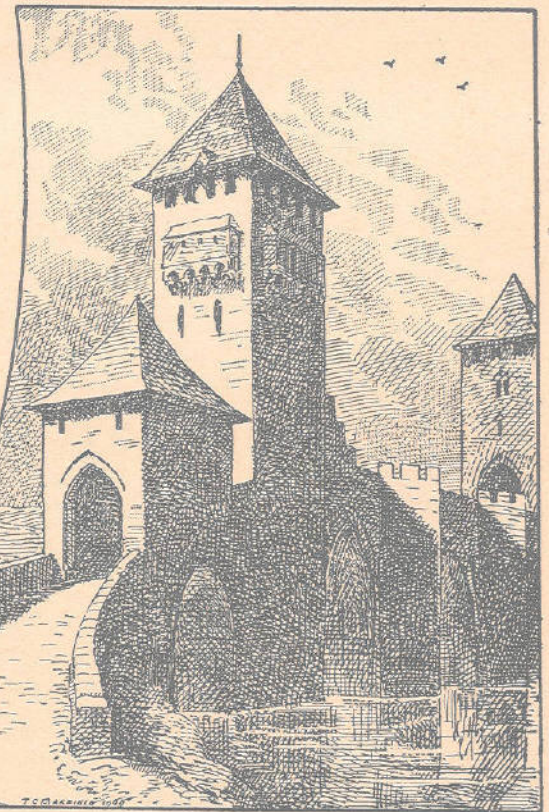
STONE HOUSES OF THE PERIOD



IN THE SOLAR



ARCHITECTURAL DETAILS



A FORTIFIED BRIDGE

A higher standard of comfort in domestic life was reached in this century by the increasing luxury of the nobility. The old KEEPS had been abandoned for the lighter and more elegant halls erected in the courtyard, and these, in turn, came gradually to be used for the more public functions, while the family of the lord of the castle lived in a still more private apartment called the SOLAR, which often adjoined the Hall. The picture is designed chiefly from the remains of a SOLAR in a house at Charney in Berkshire, as illustrated in Mr. Hudson Turner's book on domestic architecture. The principal lower window, showing the arrangement for bolting the shutters on the mullions, is from one in the manor-house at Ceggs, Oxfordshire. The walls were plastered and painted, and the circular panels containing pictures of Bible or legendary subjects, as suggested here, was a prevailing fashion of mural decoration. The musician in his "dagged" tunic is from a MS. picture, temp. Edward I. The houses in the left-hand picture are reconstructed chiefly from remains at Do! and Tours, and St. John's Abbey, Chester. The fortified bridge is from one at Cahors.



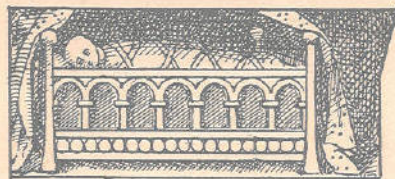
# Longmans' Historical Illustrations

No. 35

England in the Thirteenth Century



MELTING METALS



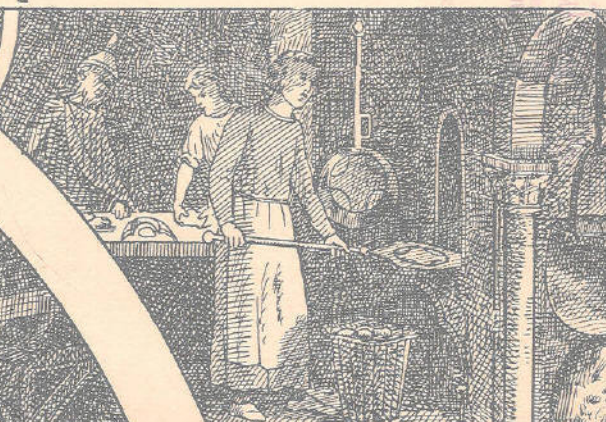
CRADLE. 1244.



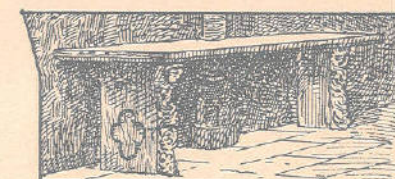
NURSE MAIDS AND NUN



THE BANQUET IN THE GREAT HALL



BAKERS AT WORK



KITCHEN TABLE



KING OF THE MINSTRELS

The principal picture on this sheet is designed, chiefly, from the Hall of Stokesay Castle, Shropshire. The interior of this hall measures 51 feet by 31 feet. It is lighted on one side by four large windows like those shown, except that the lower divisions have no glass, only shutters. On the other side there are also four windows, but the fourth is over the doorway, and consequently shorter. "The hall is covered by a very strong DOUBLE COLLAR-BEAM timber roof, having curved collar beams resting on large upright stone corbels, with good Early English mouldings." The slight alteration in the windows, and the introduction of the DAIS, are almost the only alterations from the existing structure. The jester, with mock ceremony, is marshalling the procession of servants, headed by the bagpiper.

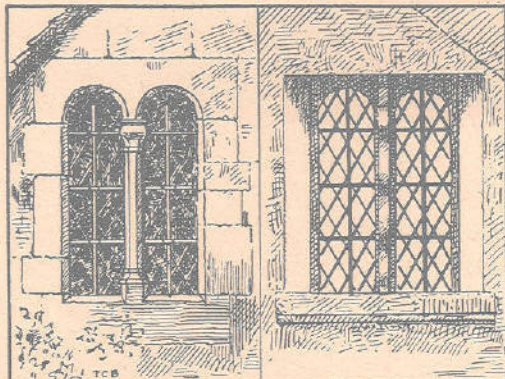
The illustrations of single and double chain mail, in the corners of the spandrels, are from statues. The table is from the Stranger's Hall at Winchester. The other drawings are from contemporary MS. pictures. The centre figure in the right-hand picture is a lay preacher.



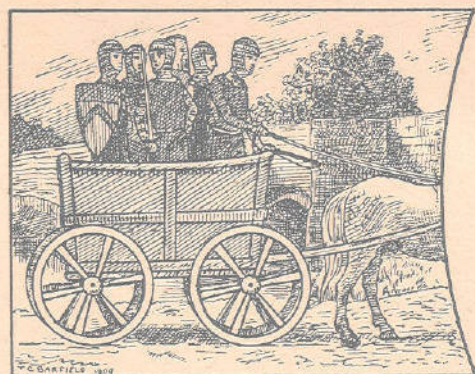
# Longmans' Historical Illustrations

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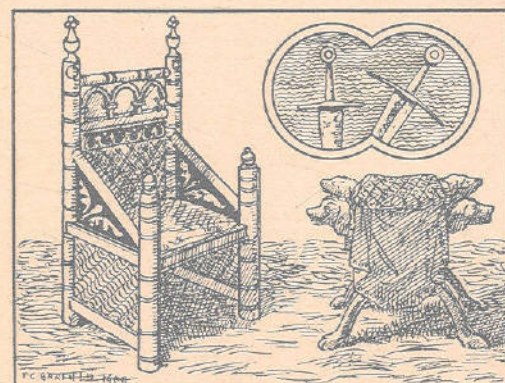
England in the Thirteenth Century



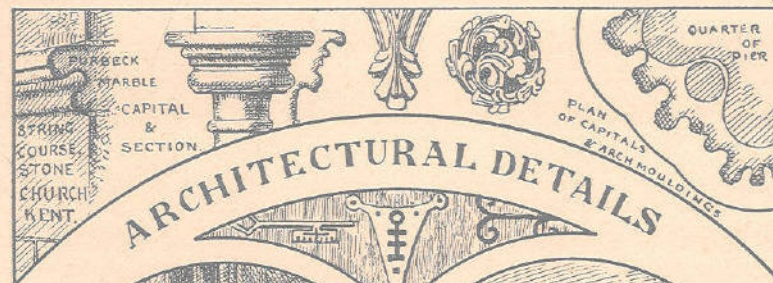
WINDOW AT COTTESFORD



A WAGGON LOAD OF WARRIORS



SEATS AND SWORD-HILTS



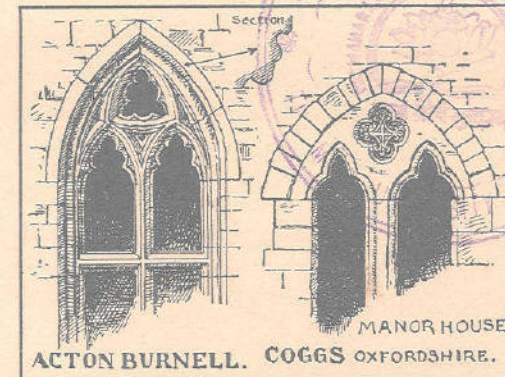
ARCHITECTURAL DETAILS



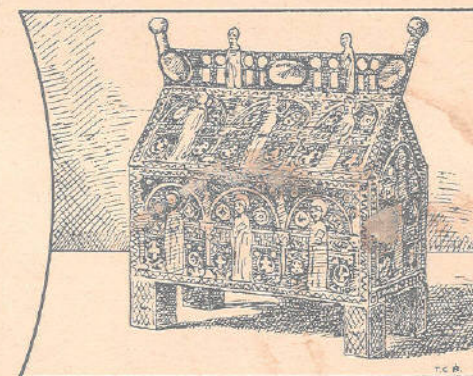
TRANSLATION OF RELICS.



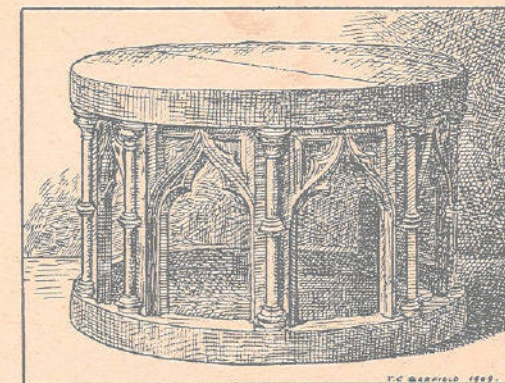
ARCHITECTURAL DETAILS



WINDOW HEADS



SHRINE (LIMOGES ENAMEL).



CIRCULAR TABLE

The building in the background of the centre picture is from the entrance to the Deanery, Winchester, and the wall—of brick, stone, and flint—is like the construction of Little Wenham Hall, Suffolk. The incident is from a MS. picture, probably drawn by Matthew Paris. The veneration of the relics of Saints and Martyrs was universal at this time. The possession of them was much coveted by the religious establishments. Pilgrimages were made to see them by the devout, and their offerings were a great source of revenue to the Abbeys and Churches, which were, in some cases, specially built to receive them. Miracles of healing were supposed to be wrought by their proximity, which accounts for the cripples who are seen in the foreground. The priest with the bucket of holy water, and the brush with which he sprinkles it, is a familiar figure in all pictures of religious ceremonies, and he is also represented as present at secular feasts. The circular table is in the Chapter House at Salisbury. The seats are from MS. pictures; the sword-hilts are from existing specimens, as are, also, the specimens of iron-work in the spandrels, and the shrine of Limoges enamel. The waggon load of warriors is from a MS. picture; the bridge in the background is from King John's bridge at Tewkesbury.



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