Portfolio IV. The XIV Century

Longmans' Historical Illustrations.

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NOTES ON ARCHITECTURE AND COSTUME IN THE FOURTEENTH CENTURY

DECORATED ARCHITECTURE

As the illustrations for this century extend into Folio V., the PERPENDICULAR Style will be there described, as it did not arise until late in the century (about 1377). It must not be forgotten that these divisions of style are arbitrary, and that, although they are convenient for the study of the subject, there is no broad line of division in mediæval buildings; it was one continual progress or decline. The change from EARLY ENGLISH to DECORATED was especially gradual, but the commencement of the latter is generally placed about 1270. One of the chief characteristics of this style is the increased size of the windows, the tracery of which is, in the earlier period, geometrical; later, in flowing lines (**47**), and still later partaking of the Flamboyant character. For a considerable period all these styles were contemporary. The windows of Exeter Cathedral (1279–1291) are of geometric design, which is also seen in the windows of the Nave of York (1340). At St. Mary's Beverley, and at Stoke Golding in Leicestershire, geometric and flowing forms are seen side by side. In some cases the mouldings and mullions of windows are enriched with the ball flower ornament (**37**). Square-headed windows (**42**) are common in this style, and were never entirely abandoned, although more frequent in houses and castles than in churches. "Rose" windows are often found at the ends of the transepts of large churches, and at the East end of smaller ones. The shape of the arches varies very much, and the OGEE form (shown in the shape of the centre picture on sheet **47**) is not uncommon. The dripstones or hood-moulds are generally supported by heads, and are frequently enriched with crockets and finials. The arch-mouldings are sometimes continued down the pillars, or die into them without being stopped by capitals or impost mouldings. The CLERESTORY windows in this style are often large, with a consequent reduction of the TRIFORIUM storey; but in some small churches these windows are small, and either circular with quatrefoil cusps, or of the form shown on sheet **47**, called a spherical triangle. Some of the small churches in the Decorated style are plainer than in any other period, but there are many exceptions; the little village church at Gaddesby in Leicestershire is exceedingly rich. The buttresses in this style are often highly ornamental (**47**). The enrichment of the exterior of buildings with statues was very prevalent, and Lichfield and Wells Cathedrals are good examples of this kind of decoration. Timber roofs of this period are not very numerous. A specimen is given on sheet **38**. The ornaments are numerous, and very delicately carved; as compared with the conventional foliage of the previous style, nature is closely copied. Typical mouldings are given on sheet **40**, and examples of the carved parapets, which often take the place of battlements, in this period are also shown. The battlement form is introduced as an ornament, but as it is still more prevalent in the succeeding style, an illustration of its use is given in Folio V. The capitals on sheets **37**, **38**, and **39** should be compared with the Early English capitals on sheets **25**, **34**, and **36**. The specimens of grotesque sculpture on sheet **47** represent an important part of Gothic carving both in wood and stone. In the earlier periods the ludicrous effect may sometimes be due to the sculptor's want of skill, but there can be no doubt that the greater number of these quaint carvings, of which perhaps the GARGOYLE is the best-known example, are intentionally laughable; and as satire of the clergy is so often their motive, their frequent occurrence in ecclesiastical buildings is remarkable.

There are many remains of castles of this period:—Conway, Carnarvon, Beaumaris, and Harlech in N. Wales—Pembroke, Carew, and Manorbeer in S. Wales—Alnwick, Bamborough, Prudhoe, Raby, Brougham, Ludlow, and Warwick are well-known examples. Houses of this style are also numerous; they are often fortified and called castles, but the *house* was gradually becoming more and more distinct from the fortress, and although surrounded by a moat and walls, the house itself has little of the military character.

There are very few town houses of this period remaining in England. Both windmills and watermills appear to have been used from a very early period. In the reign of Edward I. no mill could be established without a licence from the Crown. Watermills have frequently been continued on the same site from the Saxon period to the present time. They were so frequently the property of the monks, to whom they had been granted by ancient charters, that in the fourteenth century this monopoly was a serious inconvenience, and handmills were brought into use for domestic purposes—not, however, without opposition from the monks. In the popular risings in this century, the insurgents stipulated for the privilege of using handmills.

COSTUME

The dresses of the first seventy years of this century are shown on sheets **37**, **41**, **43**, **44**, **45**, and **48**. A general idea of the military costumes is given on **39**, **40**, **43**, and **48**. The transition from the surcoat to the JUPON (worn by the Black Prince, **43**), and the substitution of plate armour for chain mail, are the most notable changes. By the middle of the century all the visible armour, except the camail of chain and the gussets at the elbow and knee joints were of plate, though not always of "white" armour, as polished steel was called—for we still hear of painted, and gilt, and even black armour, and of bassinets covered with velvet. The camail—the successor of the hood of mail, attached to the bassinet, not worn under it—is very characteristic of the latter half of the century. It is shown in the effigy of Edward the Black Prince (**43**). It was not universal, instead of it small plates riveted together sometimes defend the neck and throat as in the second figure on sheet **40**, and in the last figure on sheet **43**. These two figures, separated by at least twenty years, are very similar, but very different to the last two figures on sheet **40**, with which they are almost contemporary. There was probably considerable diversity in the appearance of knights at this time.

The position of the girdle, both in civil and military habits, gives a distinct character to the dresses of this period; the long appendages from the elbow, worn by ladies and gentlemen alike, are also very characteristic (**44**). The hood with its liripipe and cape is almost universally worn by men. Considerable variety is seen in ladies' headdresses, but among the lower orders the wimple and gorget continue to be worn. The tight-fitting COTE HARDIE, and the curious "pinafore-like" garment seen in the lady of the Burgess family (**43**), are very marked characteristics of this period. Very little change is noticeable in ecclesiastical vestments, which had by this time become strictly regulated by the authority of the Church; the mitre had assumed the form commonly associated with its name. (See the Bishop on sheet **37**.) Heraldry enters so largely into the decoration of dresses and hangings at this period that it was thought necessary to give the chief "tinctures" used and the way of representing them without colour, together with some of the principal ordinary changes. These are shown on sheets **45** and **46**. Tenné and Sanguine are not much used in English heraldry. The former is sometimes represented by *vertical* and oblique lines.

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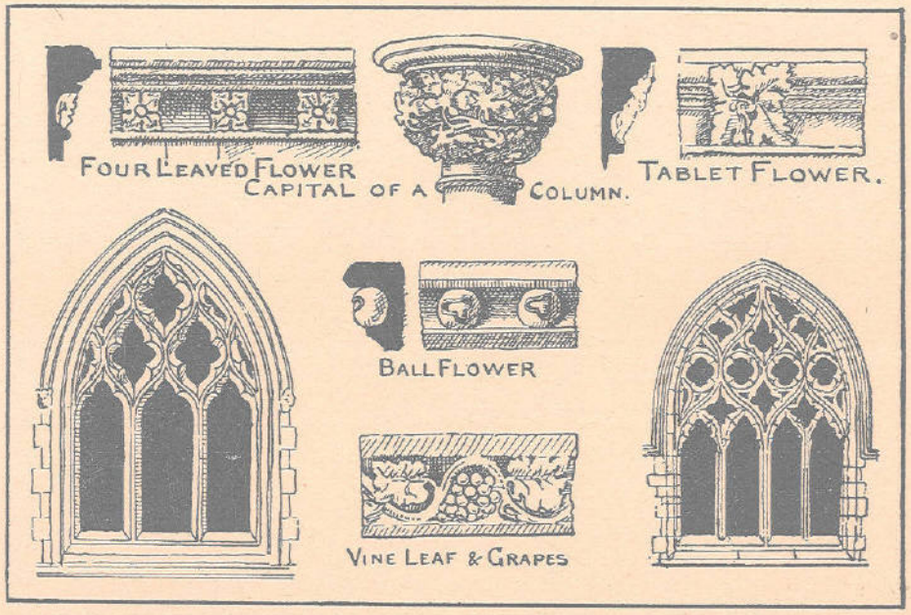
No. 37

England in the Fourteenth Century



COSTUMES AND ARCHITECTURAL DETAILS OF THE FIRST HALF OF THE CENTURY

The figures marked A, C, G, H, and W are from pictures in a Psalter illuminated for Sir Geoffrey Luttrell before 1340. The dress of Lady Luttrell (G) is a good illustration of the fashion of emblazoning the family armorial bearings on the gown. B, D, K, L, and M are from a picture of the coronation of a king (perhaps Edward II.) in a MS. in Corpus Christi College, Cambridge. The linen coifs of D and K may distinguish them as lawyers, as several other figures (B) are bare-headed with long wavy hair. The fur collar with lappets on this figure is noticeable. The DALMATIC of the king (M) is richly embroidered, but the lower edge of his dark red tunic has only a very narrow white edging. There are gilt buttons on the sleeves. He wears an under tunic of white with long tight sleeves. His mantle, fastened with a very large brooch, is lined with fur. The APPAREL is well seen on the hood and alb of the Bishop (L). The farmer (E), and the heralds (R and S), are from Roy. MS., 2 B 7. F and V are from Sloane MS., 346. I, J, P, Q, and T are from the Bodleian MS., 264 (Misc). N, O (Italian) and U are from monumental effigies. T is a Morris dancer. The travellers (X and Y) are from Strutt. The left-hand window is at St. Mary Magdalene's, Oxford, 1315–1337, and the other is at Great Milton, Oxfordshire, 1350.

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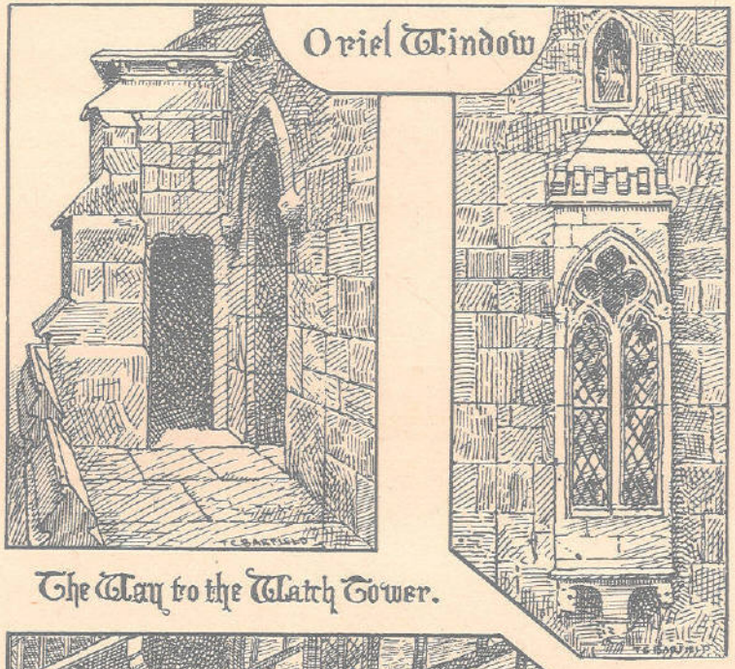
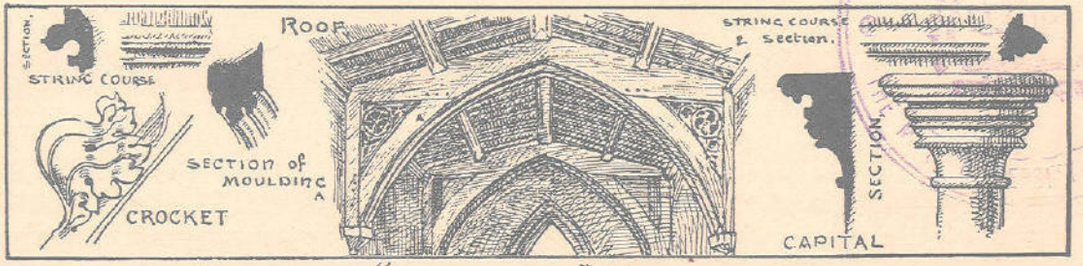
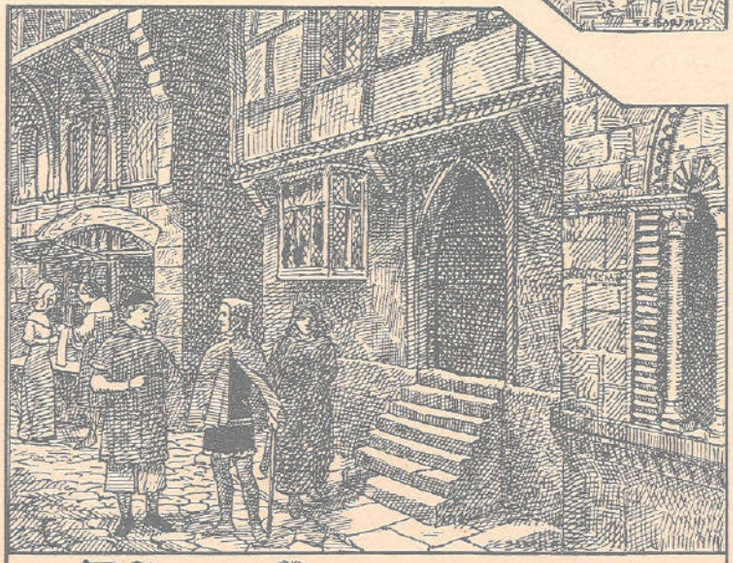
No. 38 England in the Fourteenth Century



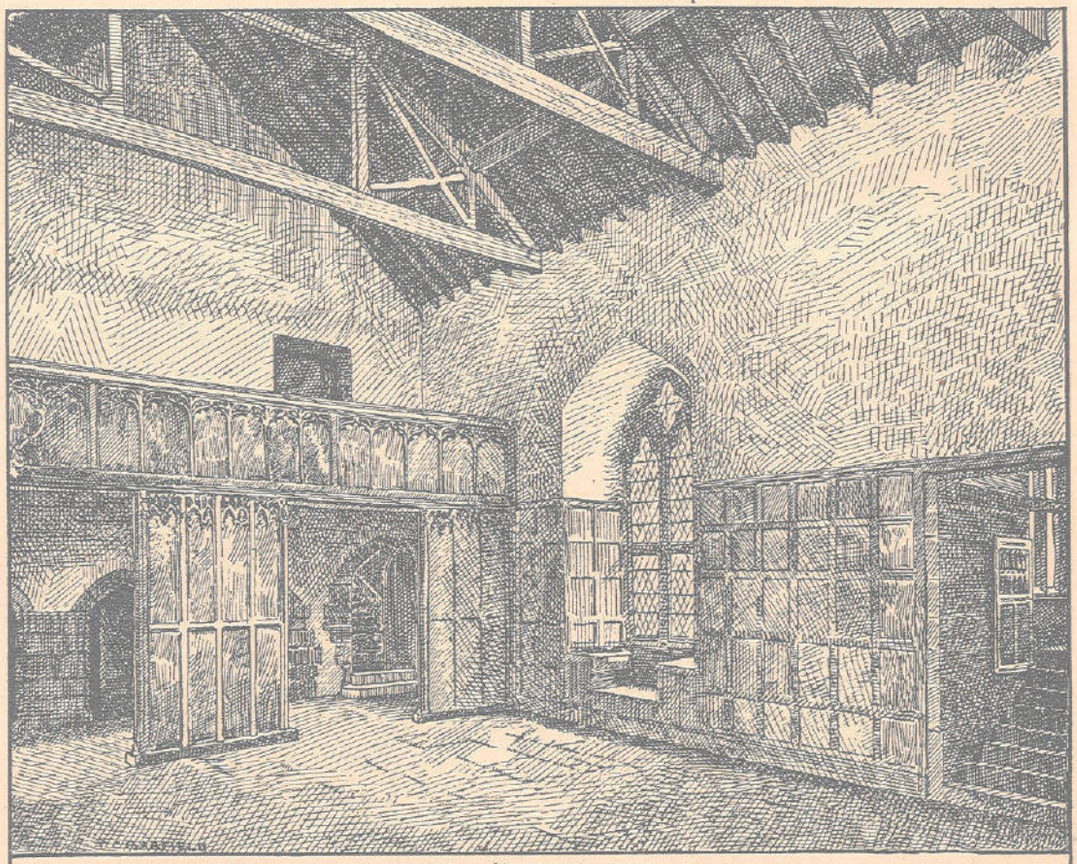
The Way to the Watch Tower.



Details of "Decorated" Architecture.



A Street Corner



The Banqueting Hall, Haddon Hall.

"The way to the Watch Tower" is at Lincoln Castle. The oriel window is from the Cantilupe chantry house on the south side of the Minster yard in the same city. The street corner is made up from three sources. The portion of a twelfth century house on the right is from remains at Perigueux. A fourteenth century house still standing at Warwick is the authority for the centre building, while a portion of the house and shop shown in Sheet No. 28 will be recognised on the left. In attempting to reconstruct scenes of any particular period, it should be remembered that there must have been many buildings erected in previous centuries still existing, and that only the very new ones would be of the style then in vogue. The Banqueting Hall at Haddon is a good type of the baronial halls in this century (Richard de Vernon, who died in 1377, added a porch to this hall). The minstrels' gallery, at the end opposite the daïs, is usually a feature; under it is the passage, called the Screens, leading from the outer to the inner courtyard and giving access to the kitchen, pantry, and in this case, by the door on the extreme right, to the gallery itself, and to other chambers beyond. The Dog Gates on the steps on the right, leading to the drawing-room, belong perhaps to a later period.

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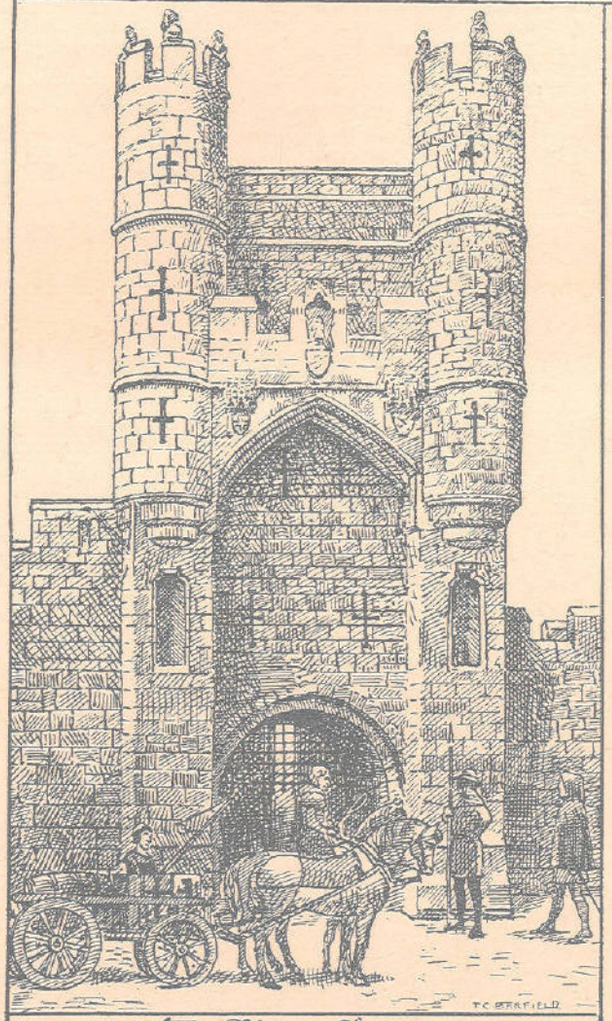
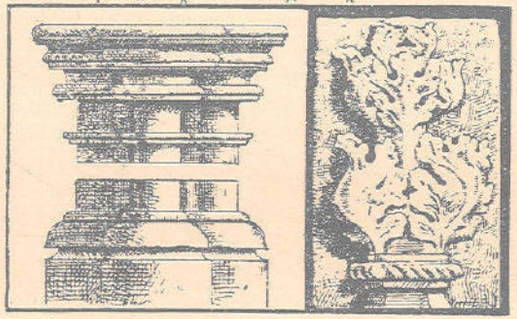
No. 39

England in the Fourteenth Century

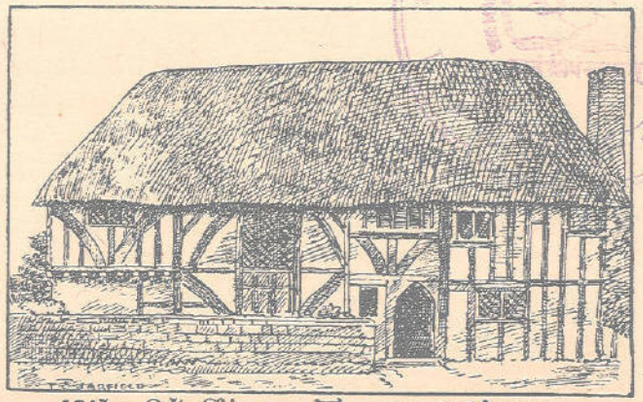


A City Gate York

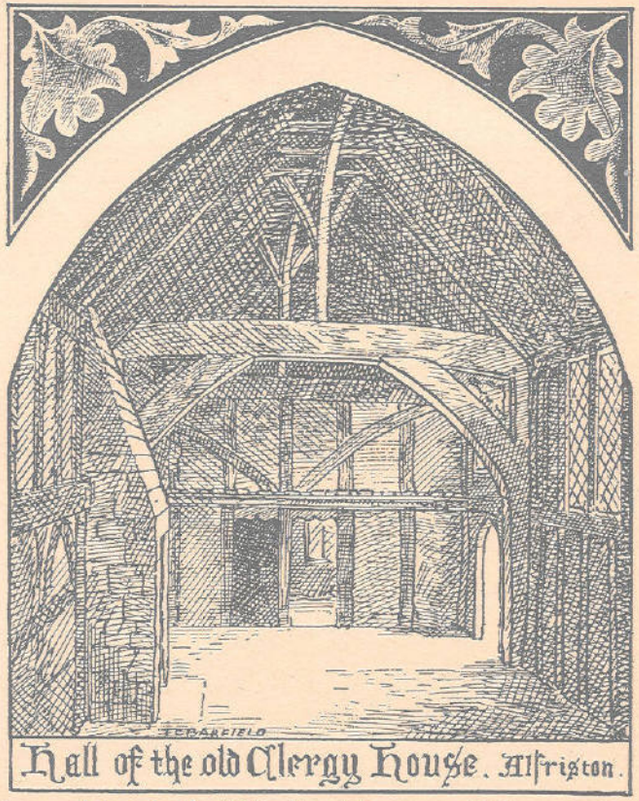
Men's hats and hoods.



Capital, Base, and Finial



The Old Clergy House Alfriston.



Hall of the old Clergy House. Alfriston.

The city gate is one of the very fine "bars" still remaining at York. The "charette," or baggage waggon, is from a picture in the MS. of the Romance of Alexander in the Bodleian Library. Froissart says that "the King of England and his rich lords were followed by carts laden with tents, pavilions, mills to grind their corn, and forges to make shoes for their horses; and that there were 6000 of these, each drawn by four good and strong horses which had been transported from England." The architectural details on this sheet, and the base and mouldings on the lower part of the next one (40), are from St. Mary's Abbey, York. The hats and hoods are from contemporary MSS. The military costumes in the centre picture are quite early in the century. The first from a statue, *circa* 1302; the one on the right, with the long-hilted sword, is from one of the sleeping guards sculptured on the Easter Sepulchre in the Choir of Lincoln Cathedral; the bassinet is of peculiar form, and the surcoat without a girdle is also remarkable. The centre man-at-arms wears a Chapel de fer, or chapelet of iron. At the back is a knight in the parti-coloured habit, common at this time. The interesting old Clergy house at Alfriston on the South Downs, is one of the ancient buildings rescued from destruction by the National Trust.

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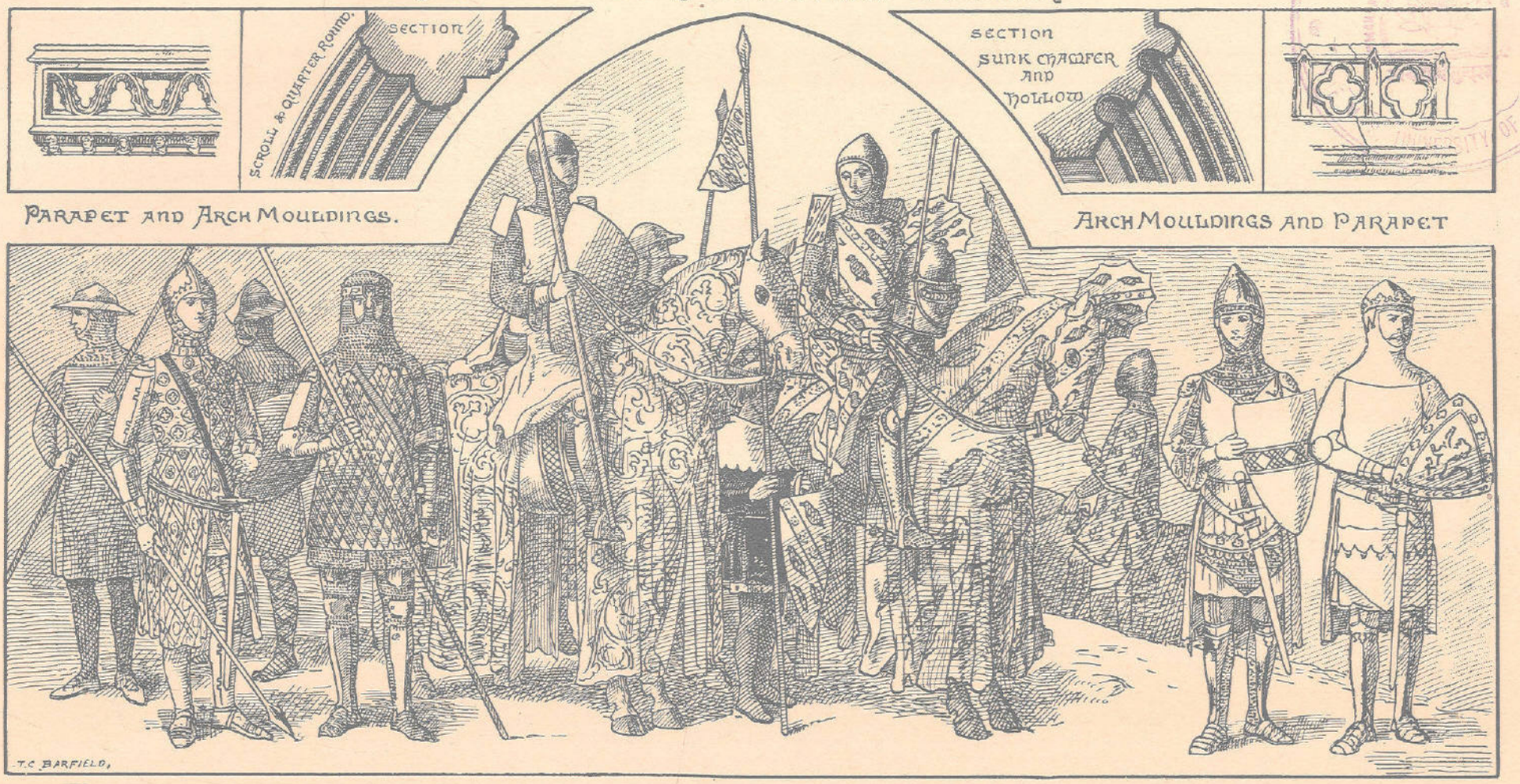
No. 40

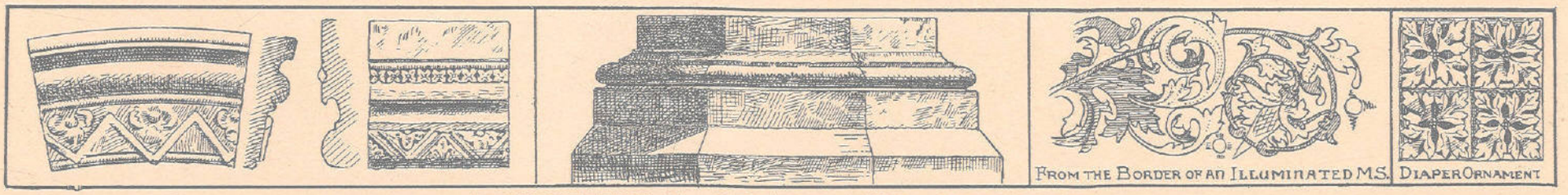
England in the Fourteenth Century



PARAPET AND ARCH MOULDINGS.

ARCH MOULDINGS AND PARAPET

KNIGHTS AND MEN-AT-ARMS.



ARCHITECTURAL DETAILS AND ORNAMENTS

In this drawing are shown some of the Military Costumes of the first half of the century. Every free layman having, in chattels or rents, ten marks had to provide himself with a Habergon, a chapelet of iron and a lance. The amount of body armour worn by the common soldiers, such as the 1st and 3rd figures in this picture, evidently varied very much, but in pictorial representations their tunics, like the surcoats of the noblemen and knights, hide the various defences, which the monumental effigies more fully illustrate, and which writers of the time describe minutely. These consisted of breastplates, brigandines (small plates or splints rivetted together), and the habergon of chain mail or plate armour, besides the wambeys of linen, stuffed with cotton. The AILETES, worn by Sir Geoffrey Luttrell and the other mailed warrior, who is of rather earlier date (1327), disappear during this century. The very curious protection for the throat worn by the figure behind, perhaps temporarily supplied their place. In the last two figures, from the tombs of Sir John de Creke (1325) and John of Eltham (1334), the shortening of the surcoat in front reveals several of the defensive garments worn beneath it.

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No. 41

England in the Fourteenth Century

A STATE CARRIAGE OF THE PERIOD

This sumptuously decorated, but rather clumsy chariot, drawn by six strong horses, is from a miniature in the Luttrell Psalter. A great advance seems to have been made, in this century, in the construction of carriages and other vehicles, and they were very elaborately upholstered and decorated. Apparently without springs, they could not have been very pleasant conveyances, but no expense seems to have been spared to make them comfortable and magnificent in appearance. One thousand pounds, equal to about ten times as much of our money, was the cost of one built for the Lady Eleanor, the sister of Edward III. Carriages of this type are still used in the Walloon country. The building on the left is one still standing at Leicester, commonly known as the Newarke. It was the New Work in the reign of Edward III., being one of John of Gaunt's additions to the castle. The next building is from the Stranger's Hall, Winchester, and the remaining one is based on the old parsonage house at West Dean in Sussex; the two latter are of the thirteenth century. The bystanders are from contemporary MS. pictures.

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No. 42 England in the Fourteenth Century

DOMESTIC ARCHITECTURE OF THE DECORATED PERIOD

In the two lower drawings on this sheet are the exterior and interior of a *cottage* of the time of Edward III., from drawings in Mr. Parker's "Domestic Architecture in England," of the 'Fish House' at Meare in Somersetshire. Probably it was the residence of the fisherman of the adjoining abbey. It is about 32 feet long and 16 feet wide; the ground floor is divided into three rooms, the upper floor into two. The old rectory, at Market Deeping in Lincolnshire, contains a window with rather unusual tracery. The Tithe Barn at Great Coxwell, Berkshire, of this period, or possibly a little earlier, is from a drawing made in 1879. The centre picture is from a drawing (in the *Art Journal* for 1848) of a house at Salisbury. The painting over the window was at that time visible. The window under this picture is from the Newarke Gateway at Leicester, shown on the previous sheet; the heads forming the 'label stops' are drawn on a larger scale on either side of the circular window at the top.

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No. 43 England in the Fourteenth Century

EDWARD THE BLACK PRINCE

LADY OF THE BURGESS FAMILY

FROM A MONUMENT IN WANTAGE CHURCH

A WAR VESSEL AND A BARGE

GILBERT DE CLARE, EARL OF GLOUCESTER, 1340

The picture is reconstructed from a comparison of several quaint representations of ships in MSS. and on seals and coins of the period. In a MS., written in Italy in the early part of this century (now in the British Museum, 20 D. 1), is a picture of a ship with *two* masts; generally they seem to have had only one. The "castles" at the stem and stern are not now elevated on platforms, and the tub-like "castles" at the top of the masts are new features. The large lantern at the stern is remarkable (sometimes a beacon at the prow is seen instead of this), and it will be noticed that the rudder is no longer at the *side* of the ship. English ships at this time averaged about 200 tons burthen; the largest tonnage recorded is only 300. They were manned with about 65 sailors for every 100 tons, besides soldiers and archers, generally the same number of each, and together equal to half the crew. Thus a ship with 100 mariners would carry 25 archers and 25 soldiers. The barge is from a picture of earlier date.

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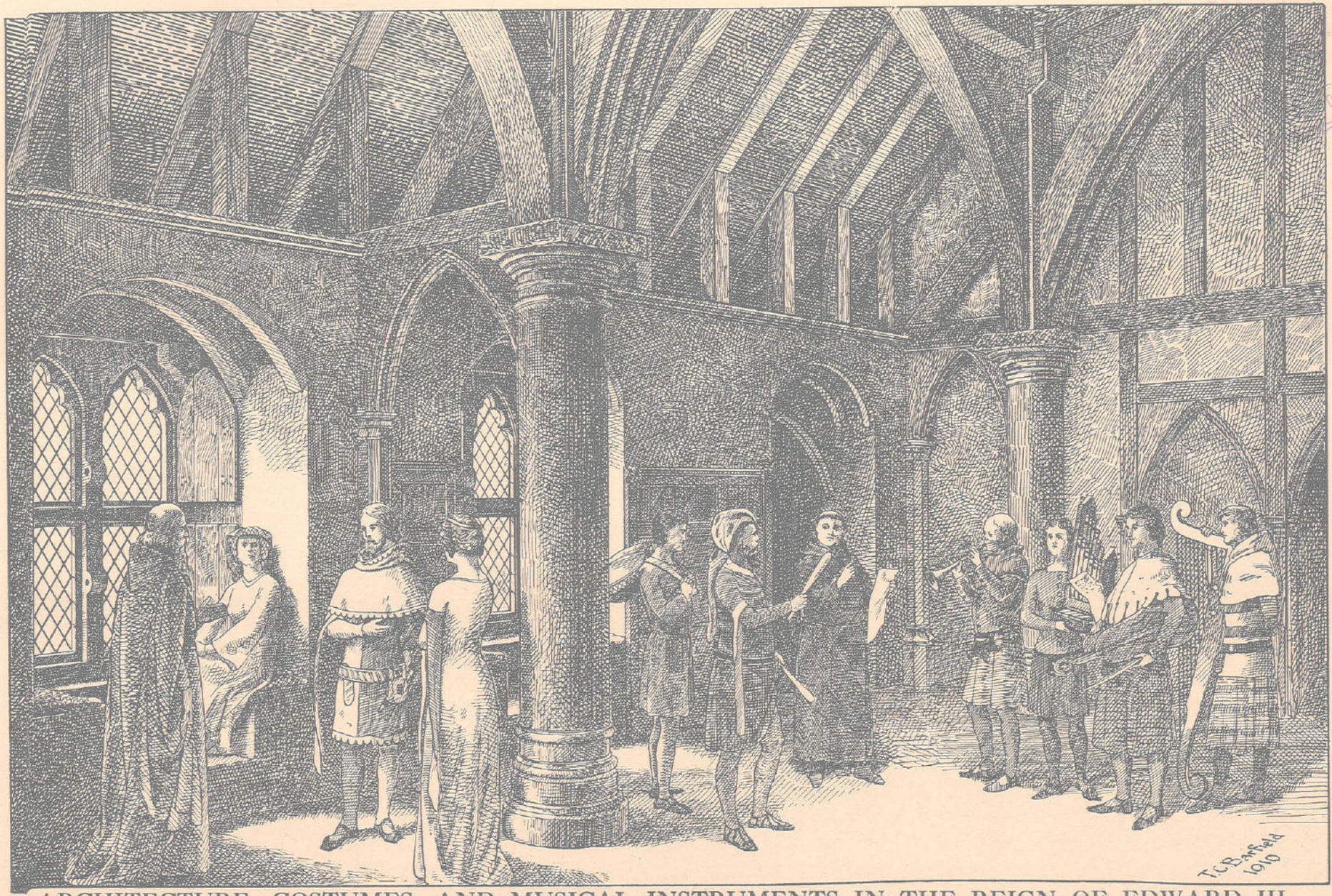
No. 44

England in the Fourteenth Century



ARCHITECTURE, COSTUMES, AND MUSICAL INSTRUMENTS IN THE REIGN OF EDWARD III.

Excepting the windows and the wainscotting, the background of this picture is taken from one of the drawings in Parker's Domestic Architecture (vol. ii.) of the Interior of Nursted Court, Kent. The columns and other supports of the roof are all of timber. The figure on the left is from a French MS. picture, representing Merlin. The lady on the window-seat is from the Loutrell Psalter. The other lady is from one of the bronze statues on the Tomb of King Edward III., and the figure between them is given on the authority of Fairholt. The musicians are from pictures in a MS. in the Bodleian Library, 264 misc. (1338–1344). The kettle-drums were carried on the shoulders of an assistant. The old man on the chaplain's left hand is playing a Shawm; the next figure carries a Portative, or hand organ. A Viol and a Harp complete the band.

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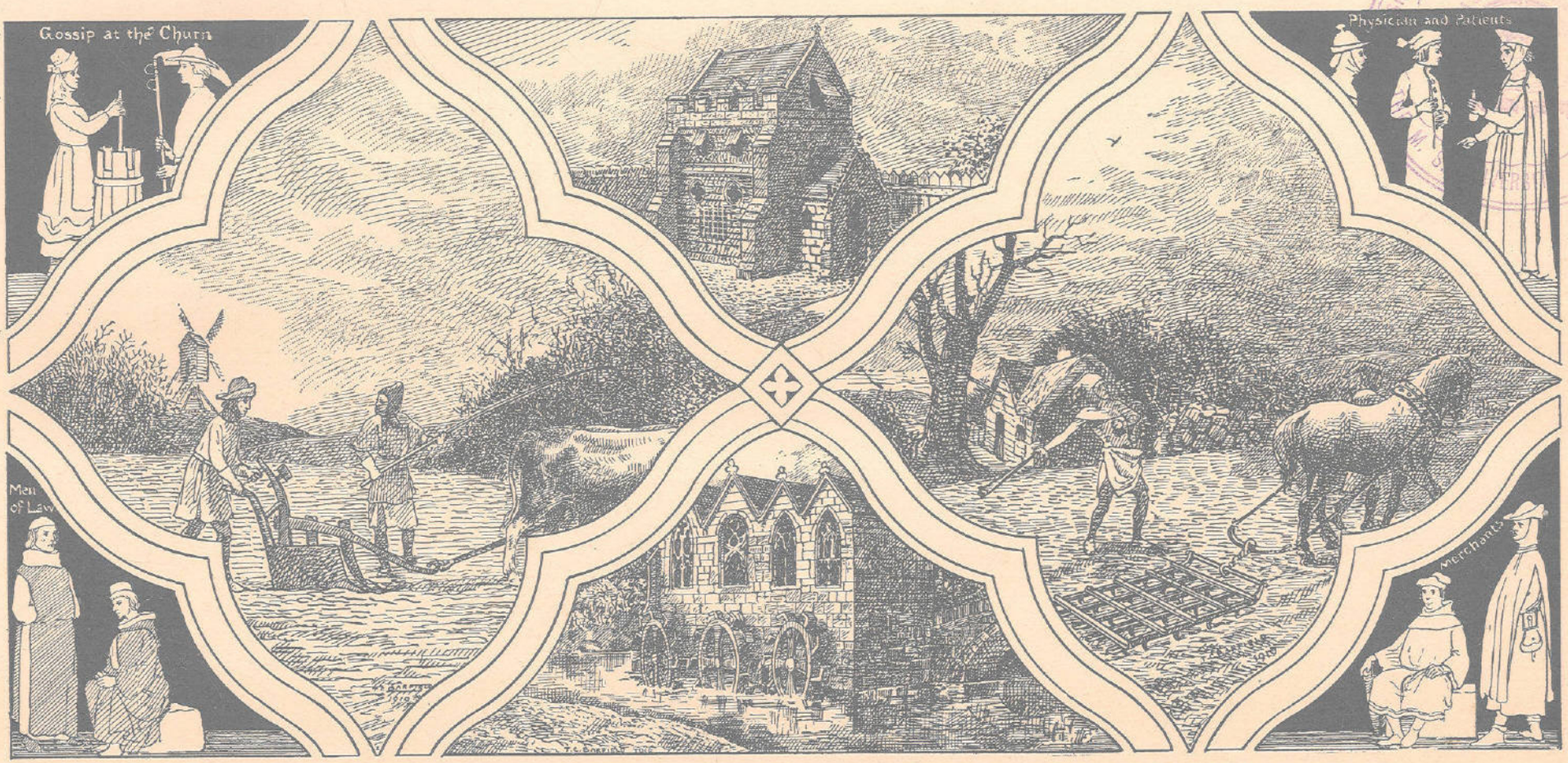
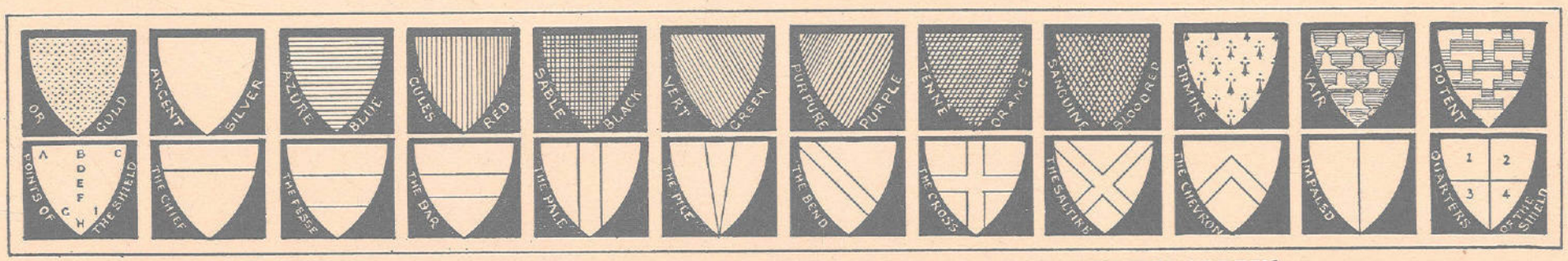
No. 45 England in the Fourteenth Century



PLOUGHING. A WATER MILL. HARROWING.

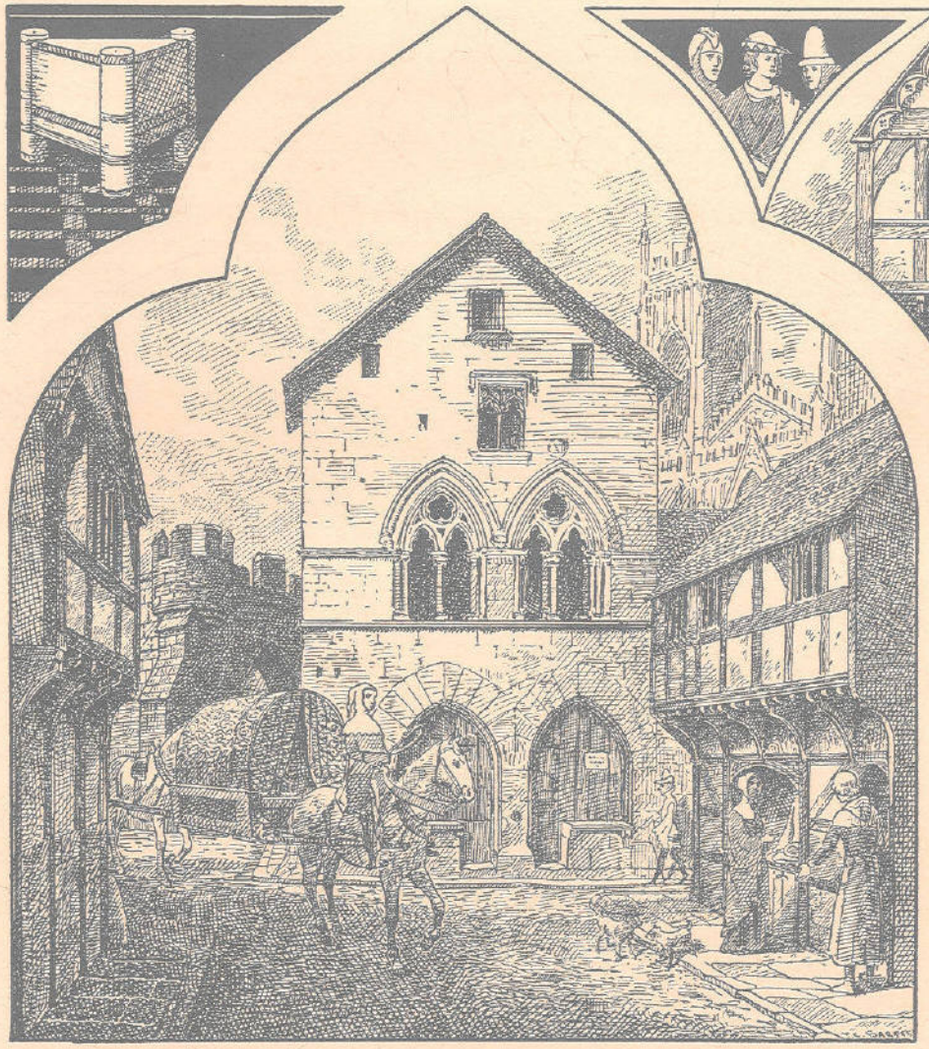


THE TINCTURES AND SOME OF THE CHIEF ORDINARIES USED IN HERALDRY.

The upper centre drawing, of a small fortified house, is founded on a picture in the same MS. from which the musicians on Sheet 44 are taken. The lower picture of a Water Mill is from the MS. Romance of Alexander in the Bodleian Library. Portions of many existing mills are ancient, but the construction of the water-wheels has probably not in any case survived. The windmill in the left-hand picture, from the same MS., shows that the form has not changed much in 500 years. Ploughing and Harrowing are from the Loutrell Psalter. The wheelless plough is curious, but so many other details are given in the two pictures on which this is founded, that the omission of a wheel can hardly be accidental. In the right-hand picture the rustic is scaring, or perhaps trying to kill, birds with a sling. In the distance an ale-house, with its "bush" fixed to a projecting pole in front, is shown from a MS. picture.

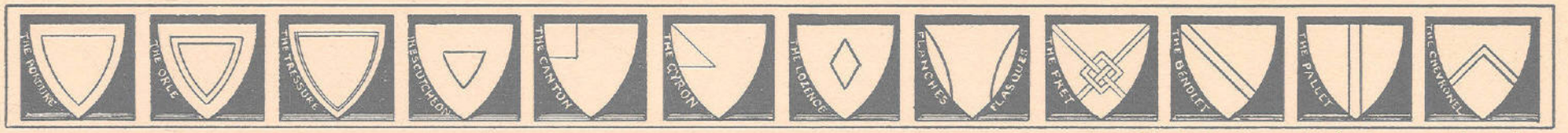
Longmans' Historical Illustrations

No. 46 England in the Fourteenth Century



A STREET IN THE REIGN OF EDWARD III.

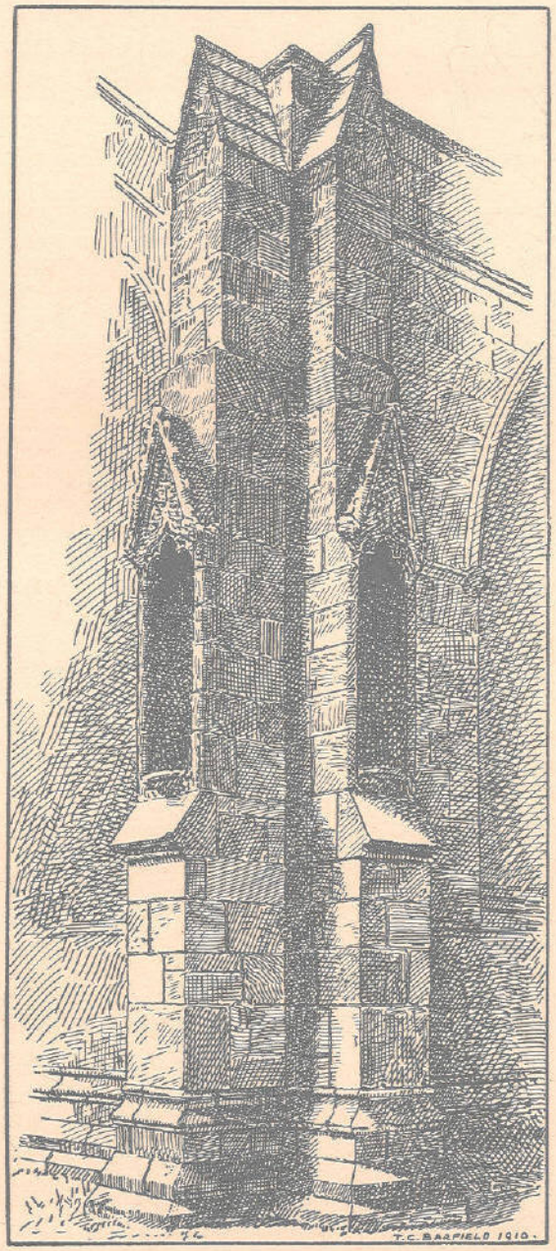
A 'MUMMING' IN THE GARDEN OF THE CASTLE

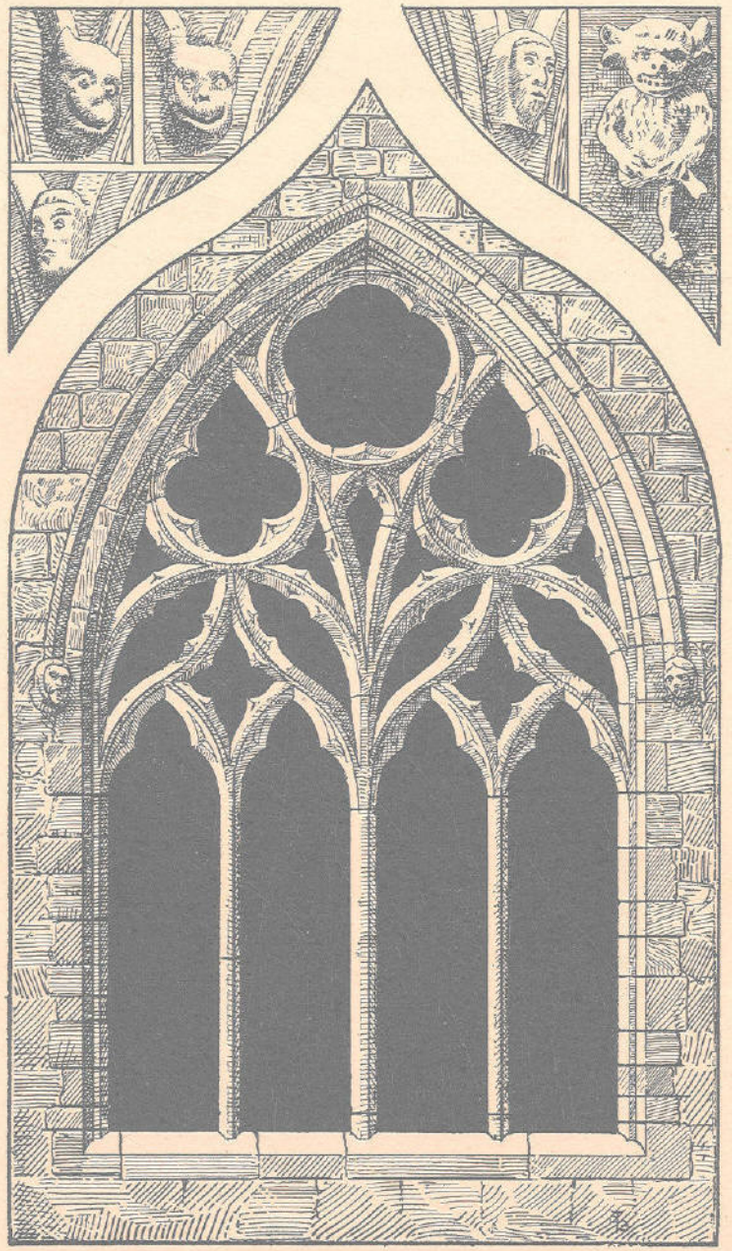


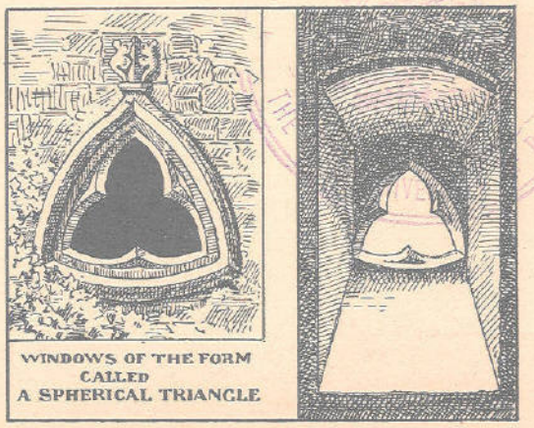
The centre house of the left-hand picture is modified from one at Caylus d'Aveyron in Guienne. The upper portion of both the houses in the foreground are from timber houses at Weobley in Herefordshire. A front view of the gable of the left-hand house is shown above. The Horse Litter is from a picture in a French MS. of the period. The garden scene is founded chiefly upon a picture in the Romance of Alexander MS. The right-hand portion is adapted from the old wooden cloister at Windsor Castle. Mediæval gardens appear to have consisted of greensward; where flowers are represented they are usually enclosed with a wattled fence. It is not probable that much art was shown in the laying out of pleasure-gardens before the fifteenth century, but roses, lilies, sunflowers, violets, poppies, gilly-flowers, and periwinkles were cultivated in the thirteenth century. Bees were usually kept (honey is frequently mentioned in the Domesday Book). Grottos of fantastic design and elaborately carved fountains are mentioned in MSS. of the period, but in English gardens the well was probably more frequently seen, although fountains are occasionally represented. A Mumming was a sort of masquerade, which seems to have been a popular form of amusement in this century. Some further examples of Heraldric Ordinary charges are shown on this sheet.

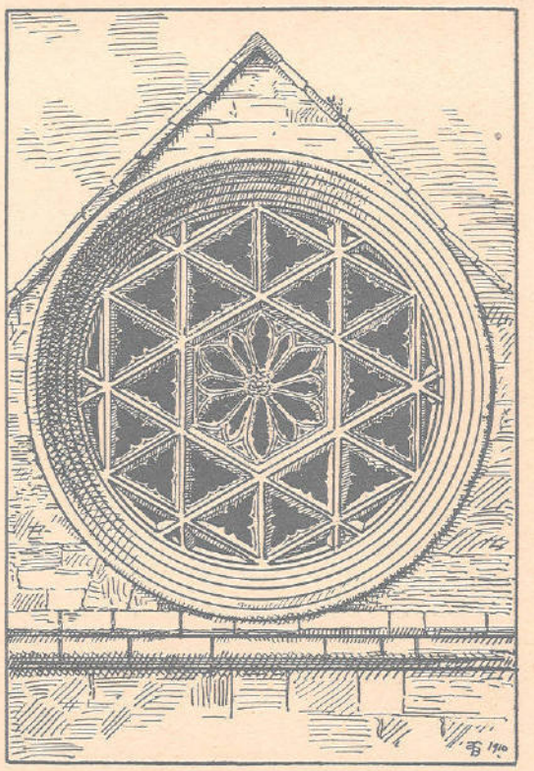
Longmans' Historical Illustrations

No. 47 **England in the Fourteenth Century**









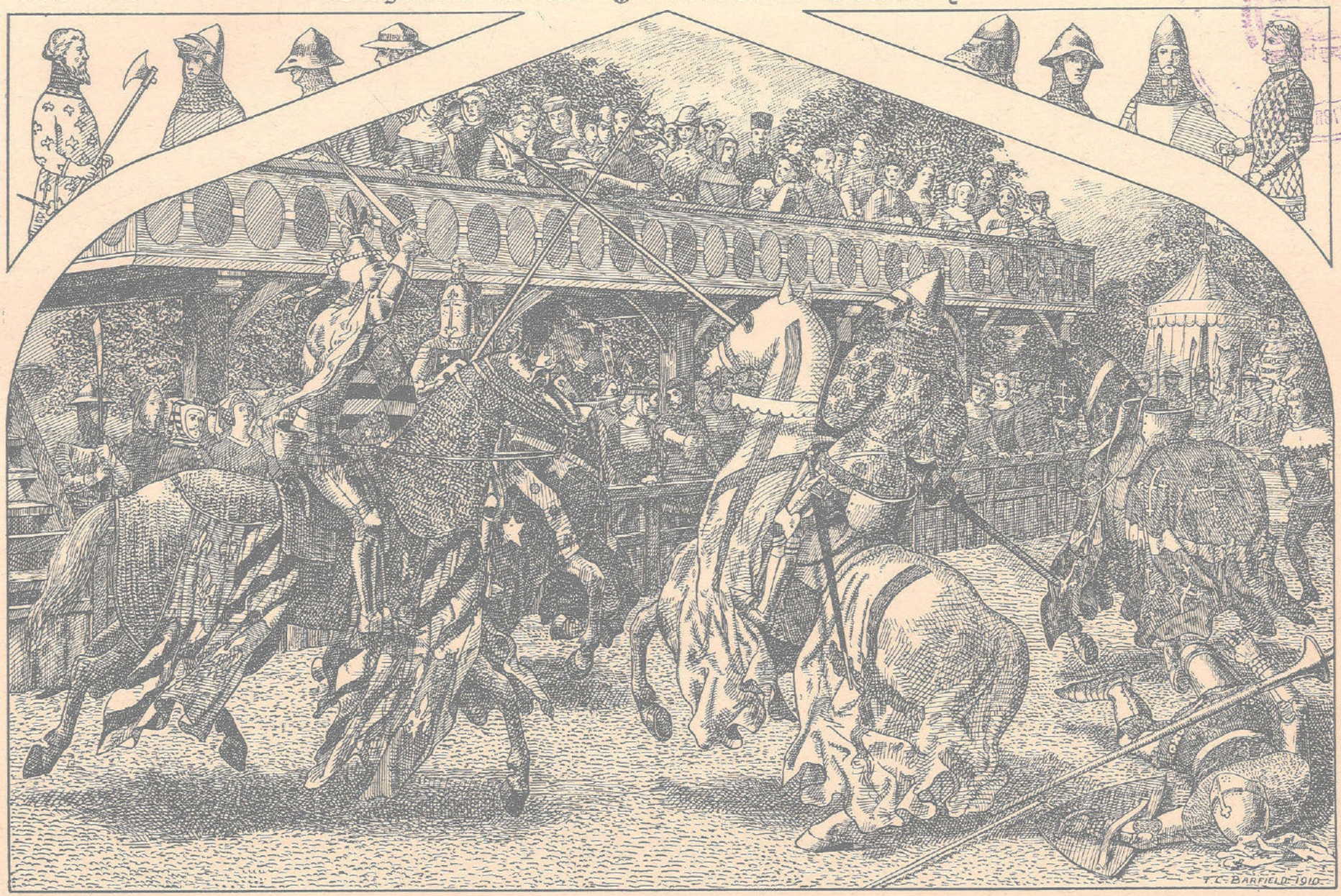
DETAILS OF DECORATED ARCHITECTURE

The corner buttress in the left-hand picture is from the Chancel of Claybrooke Church, Leicestershire. Originally there were statues in the canopied niches, but these have long since disappeared. Statuary was very freely employed on the exterior of buildings in this style. Another kind of sculpture is represented in the spandrils in the centre picture. These grotesque carvings are very characteristic of Gothic work, and their presence in churches seems rather incongruous. The smaller heads are from the interior of Claybrooke Church, where they form the stops of the hood moulds on the arches of the nave. The other figure is a copy of the celebrated Lincoln Imp, who is perched at the top of the last column but one on the N. side of the Angel Choir in that Cathedral. The circular window is from the end of the Hall of the Bishop's Palace at Southwark, in which position they are not uncommon at this period, but the hexagonal tracery of this window is rather unusual. The window tracery in the centre is from St. Margaret's Chapel, Herts.

Longmans' Historical Illustrations

No. 48

England in the Fourteenth Century



A PASSAGE OF ARMS IN THE REIGN OF RICHARD II.

The description of the "gentle and joyous Passage of Arms at Ashby-de-la-Zouch" in Sir Walter Scott's "Ivanhoe," is a truer picture of the warlike game in the fourteenth century than in the period in which the story is placed. When only two combatants ran a course, the encounter was called a JOUST, or JUST; if a number of knights opposed each other it was termed a TOURNAMENT. This drawing is founded upon a picture of a Tournament in the MS. of the Romance of King Meliadus. Only a portion of the "Lists" is shown. The spectators' gallery is copied exactly, but the occupants of it are from other contemporary sources, as are the spectators underneath, who are not represented in the original picture. The knight on the left is from the seal of John, Duke of Burgundy (1371–1419). The knight on the white horse is from a statue of St. George at Dijon. In the original, none of the horses have housings, but this is rather exceptional. It would seem that the minute regulations recorded in the old romances were sometimes rather freely interpreted, as when *"Sir Tristram avoided Sir Palomides' spear, and got him by the neck by both hands and pulled him clean out of his saddle, and so bore him before him the length of ten spears."*