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Portfolio VI. The XV Century.

Longmans' Historical Illustrations.



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## FURTHER NOTES ON ARCHITECTURE AND COSTUME IN THE FIFTEENTH CENTURY

### ARCHITECTURE

THE general characteristics of Perpendicular Architecture having been given in the Notes for Portfolio V., domestic buildings will be more fully described here. The invention of gunpowder is responsible for many changes in the construction of the Castles of this period. We no longer find the walls of such immense thickness, and although the exterior appearance (no doubt, by this time become traditional) is still preserved it is, in many cases, more for show than for the purposes of defence. The more settled state of the country would perhaps partly account for this. Whatever were the reasons, the dwellings of this period show less attention to fortification than to comfort and elegance of appearance. In the more disturbed parts of the country, castles like Alnwick (a general view of which forms the background to Sheet 65) are still strongly fortified, but usually those built at this period, of which Hurstmonceaux is a good example, might be more aptly described as palaces. The older buildings—even the Norman Keeps, which at an earlier period seem to have been entirely neglected—were in many cases transformed in accordance with the prevailing ideas. When we read of castles being destroyed, it is probable that *dismantled* would be a more appropriate description, otherwise their reconstruction could hardly have been as rapid as it is said to have been. At Warkworth, Northumberland, is an instance of a fifteenth century building on the foundations of the old Norman Keep, while at Kenilworth, Warwickshire, Caesar's Tower (1120), the walls of which are in some cases 16 feet thick, has been altered and added to in the sixteenth century in the revived classic style known as Elizabethan. In the ruins of this castle, the story of English castellated architecture can be studied in all its phases, from the Norman Keep to the buildings erected by the great Earl of Leicester. The great banqueting hall (1392) is perhaps one of the most beautiful examples of early Perpendicular domestic work, and although much of it is very ruinous, there are specimens of all the other periods to be seen here. The great lake has long since been drained, but enough remains of the curtain walls and towers to show the general plan and arrangement of the castle of a great lord at this time—almost a little town in itself. Warwick is another most interesting example, but this has been altered in some respects to suit modern requirements. At Kirby Muxloe in Leicestershire are the remains of a small "castle," said to have been built by Lord Hastings as a residence for Jane Shore, which, although in the form of a castle, shows very little trace of fortifications. Gatehouses became a marked feature of castles and large houses in this and the succeeding periods, and they are often very beautiful; some of those of the Colleges of Oxford and Cambridge are fine examples. Several of these colleges give an excellent idea of a large manor-house of this time, with many of the old offices and customs retained; notably All Souls and Magdalen Colleges, Oxford. The open timber roofs of this style are exceedingly rich in appearance, and as the same character prevailed throughout the Tudor period, there are many remaining examples, not only in large halls and in the larger ecclesiastical buildings, but often in quite small country churches, as at Claybrooke in Leicestershire. A careful inspection of many of these ancient buildings shows greater attention to convenience and sanitary considerations than is generally supposed to have existed at this

time. There is now a marked distinction between English and French Domestic Architecture, and in the opinion of competent judges, foreign buildings are hardly to be compared with the best specimens of English work even as late as the Tudor period. At Bristol, Coventry, Glastonbury, Salisbury, and Warwick there are many interesting examples of town houses of this period both in wood and stone, while in most towns there are single houses or parts of houses, though these are fast disappearing, and are in some cases hidden by modernised fronts. At this time most of the English towns were walled, and in a few places, as at Conway, York, and Chester, these may still be seen, although in the last-named town they have been so much modernised as to have lost much of their mediæval character. The famous Chester rows are of rather more recent date, but there may have been a similar arrangement here and in other towns, as the idea of the house itself being above the level of the street is at least as old as the Norman period. Bricks are sometimes used in place of stone, even for the building of castles, but they do not seem to have been used in this country for the building of churches, as was often the case on the Continent, nor are there many small houses of brick of so ancient a date, although bricks are used in houses mainly constructed of timber. There are some few examples of timber and stone used together. The timber houses were often built with the upper storey projecting over the lower one; but these projections were not so great or so numerous as in the succeeding period, to which a great number of the existing examples belong.

### COSTUME

The principal changes in fashion during the last quarter of the fifteenth century are shown on Sheet 70. Incidentally other examples occur on Sheets 62, 67, 69-71, and 72. There is considerable variety in the fashions, and not a little absurdity in some of them, chiefly in the matter of head-dresses and sleeves; the latter appear to have been often a *separate* article of attire at this time. The most remarkable fashions in sleeves are shown in the left-hand figure of the large picture on Sheet 70, and in the figures marked B, C, and P on that Sheet. The portrait of the Duke of Burgundy shows a more graceful, if equally extravagant, arrangement. The very large hats with feathers, often slung on the wearer's shoulder, are characteristic of the reign of Henry VII. Gowns trailing on the ground and extremely short tunics seem to have been equally fashionable. "Trunk hose" appear for the first time (Sheet 70, J, and on the otherwise bare-legged jester). These became a marked feature of later Tudor costume. Boots reaching above the knee are often seen. These extremes of fashion were indulged in only by the great ones of the land; the costume of the merchants and the middle classes generally were of a much less pronounced character. The figures on Sheet 72 of Alan Strayler, the Merchant, and the Gentleman, are probably typical. There was hardly any change in the ecclesiastical costume.

As noted on Sheet 65, the armour and trappings of the horses are at this period very elaborate; vast, almost incredible, sums seem to have been spent upon them.

The chief alterations in military costumes are shown in the figure of Richard III. on Sheet 72, and on Sheets 63, 65, and 71.

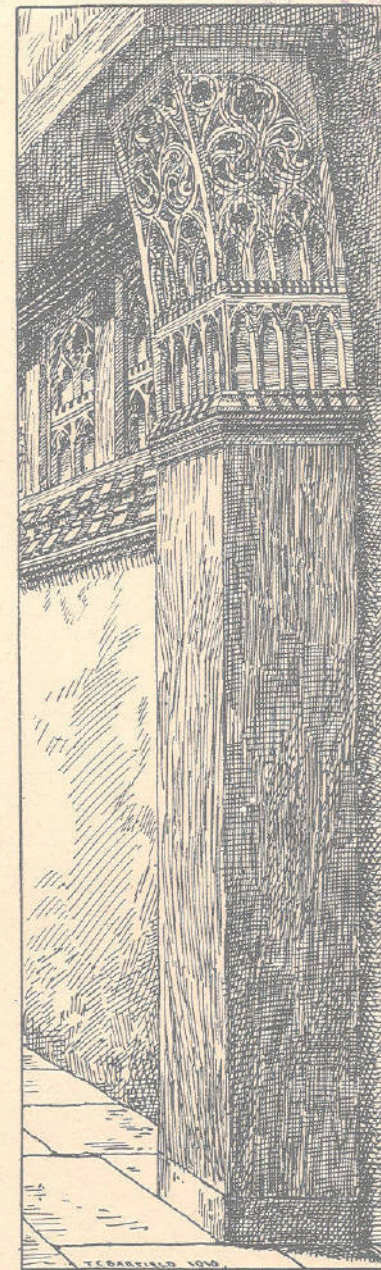
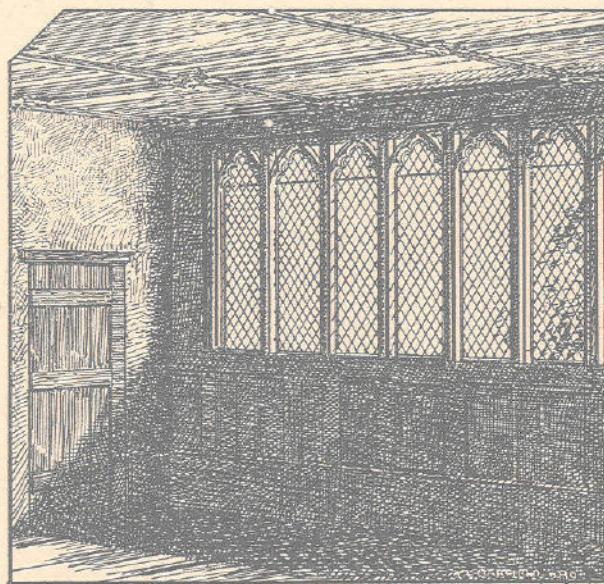
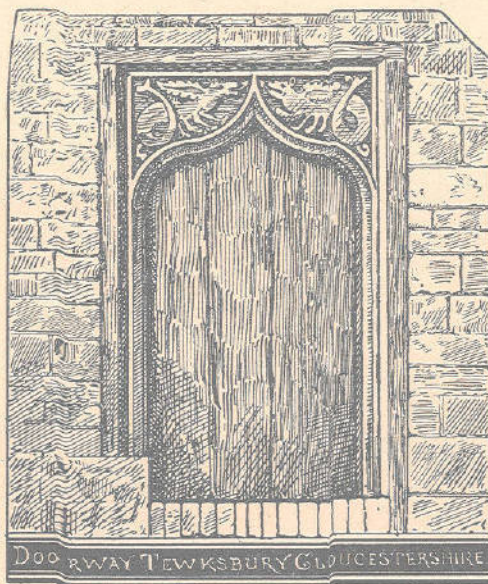
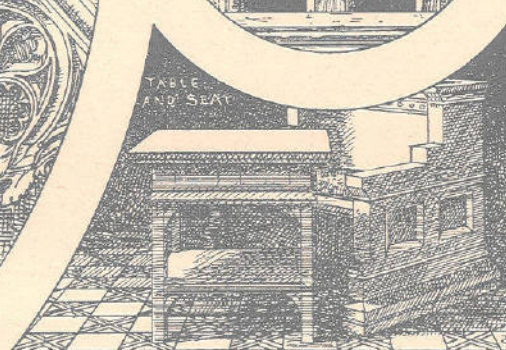
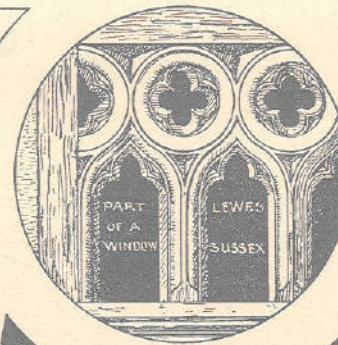
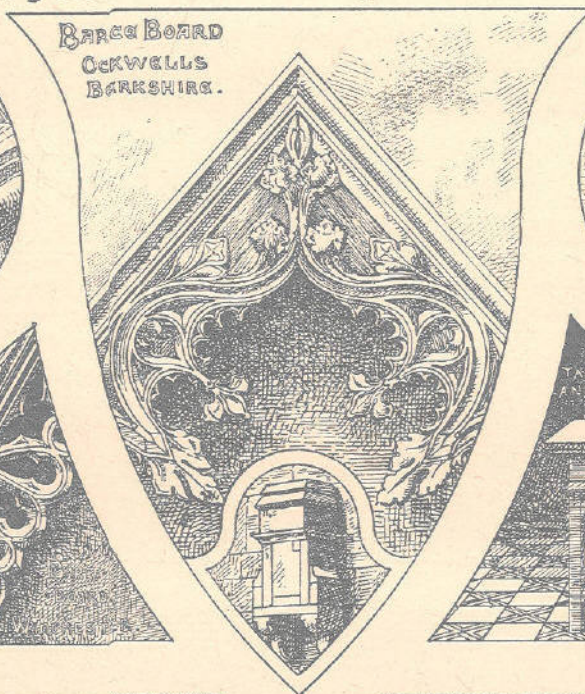
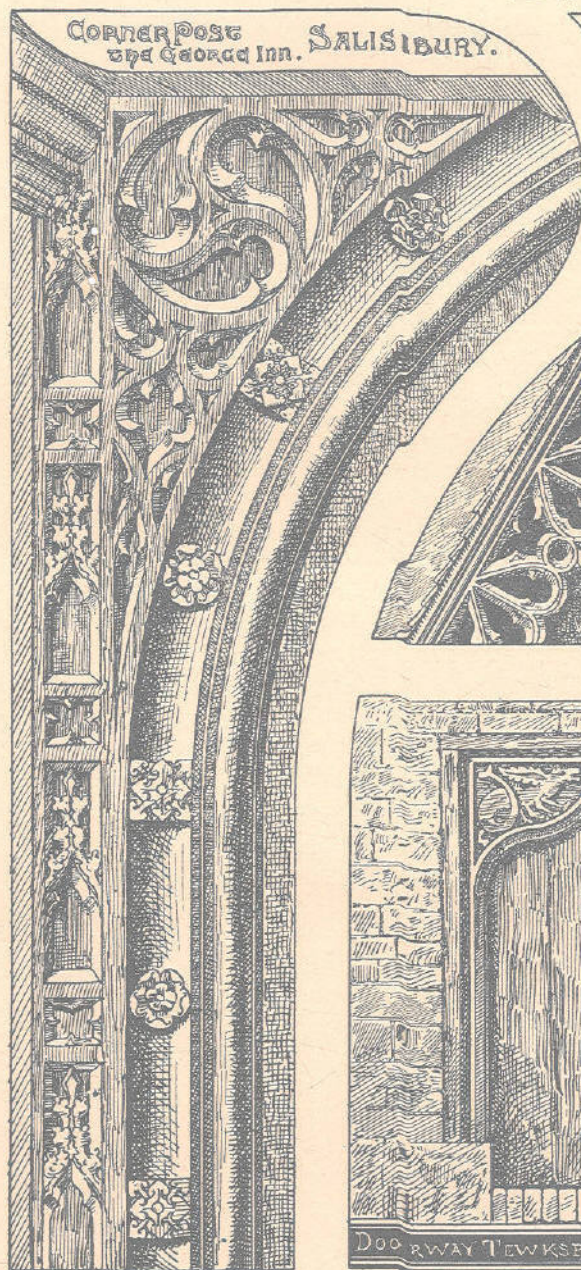
In connection with the crossbowmen on Sheet 71, it should be mentioned that the archers were sometimes "gentlemen," and very richly dressed and armed.



# Longmans' Historical Illustrations

No. 61

England in the Fifteenth Century



## PERPENDICULAR WOODWORK.

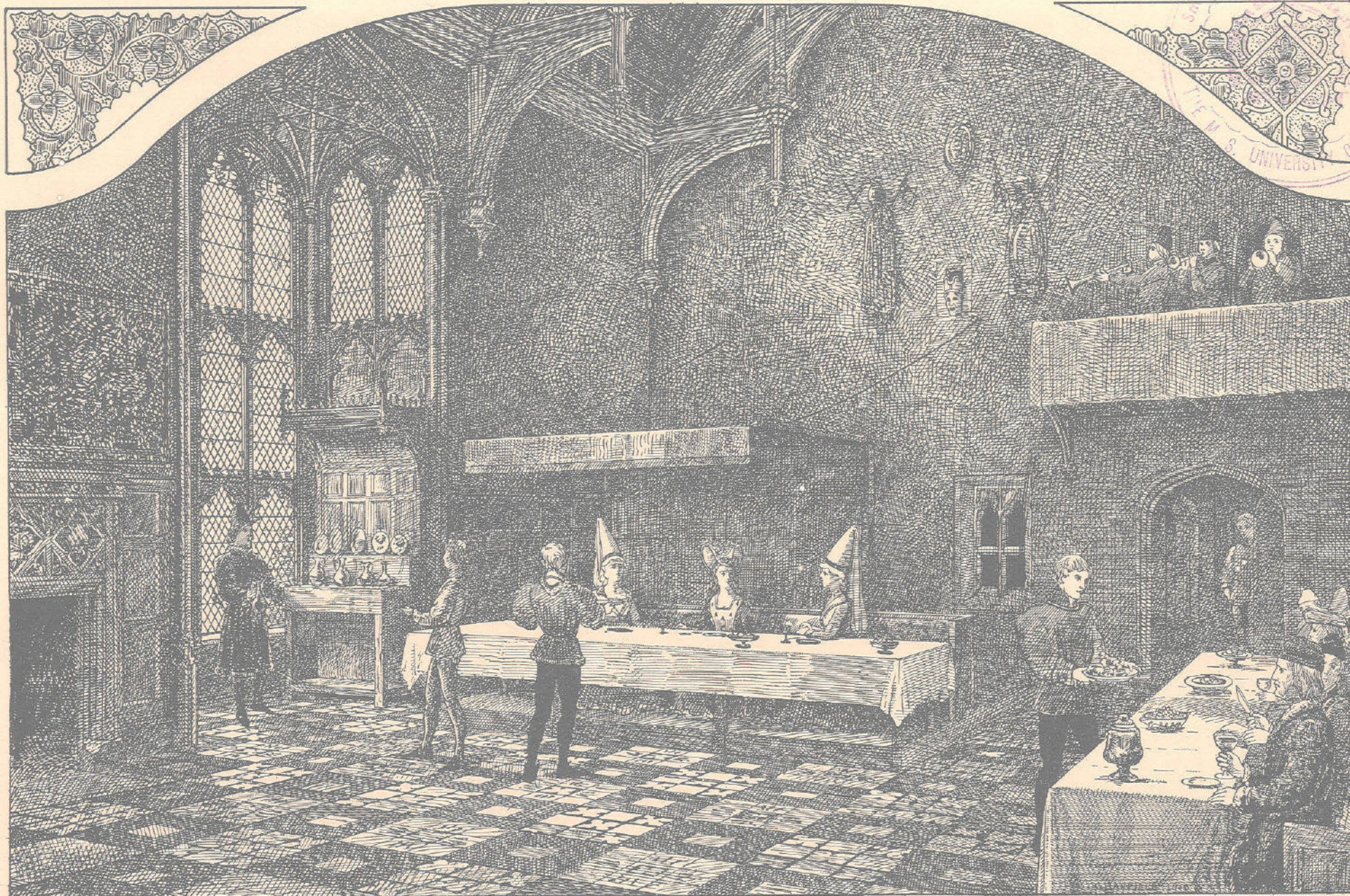
The two corner posts on this sheet are typical of the elaboration of these characteristic features of timber houses of this period. The wooden window from Lewes should be compared with the one from Coventry on sheet 53. Wooden windows were probably very common, but few of them have been preserved. The chimney (underneath the barge board) is from Aslackby, Lincolnshire. The furniture is drawn from pictures in the Douce MS. 371. The room from a house at Wingham, in Kent, illustrates a fashion which became common at this time, of continuing the windows along the whole of one side of the room. The panelled wooden ceiling is also a characteristic feature of this period.



# Longmans' Historical Illustrations

No. 62

England in the Fifteenth Century



## TABLE SERVICE OF A NOBLE LADY

This drawing is suggested by a picture in the MS. Romance of Renaud de Montauban, from which nearly all the details of the banquet are taken;—the relative position of the tables, the dais with its canopy, the curious box-like minstrels' gallery, the costumes, and the pattern of the tiles on the floor. The buffet is also copied, but its position has been altered. In halls of this period there was usually a bay window at the side of the dais, sometimes one on each side, and here the buffet was often placed. To make this scene more complete, a bay window from Eltham palace has been introduced on the left, and the buffet is placed there instead of by the left-hand wall, where it stands in the original picture. The roof is also from the hall at Eltham. The fireplace is from Cerne Abbas, Dorsetshire. The curious mask on the wall, covering a look-out, is from the hall at Great Chalfield. There are the small windows, like the lower one, at Wanswell Court, where, however, they command the external approaches to the hall. In the Spandrils are specimens of the borders of illuminated MSS. of the period.



# Longmans' Historical Illustrations

No. 63

England in the Fifteenth Century



## PREPARATIONS FOR A JUDICIAL COMBAT

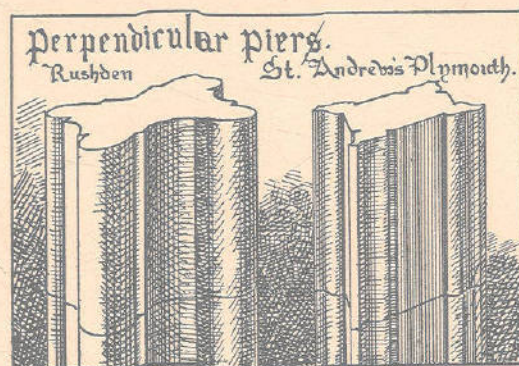
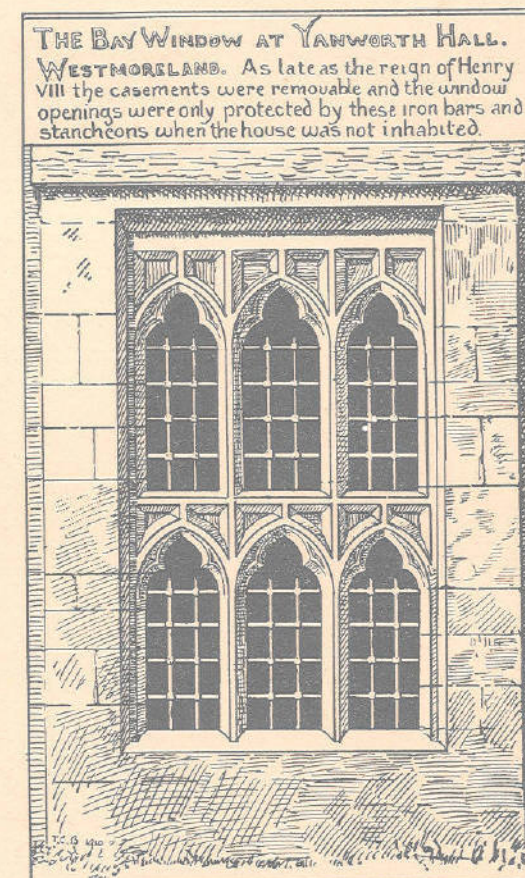
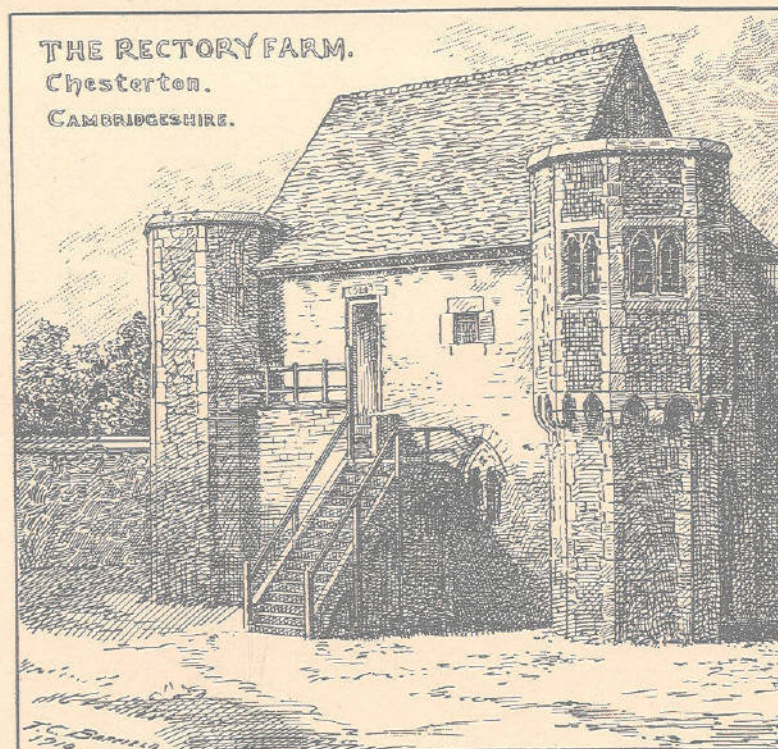
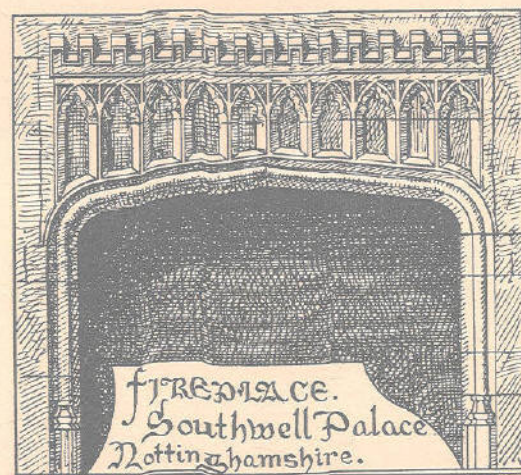
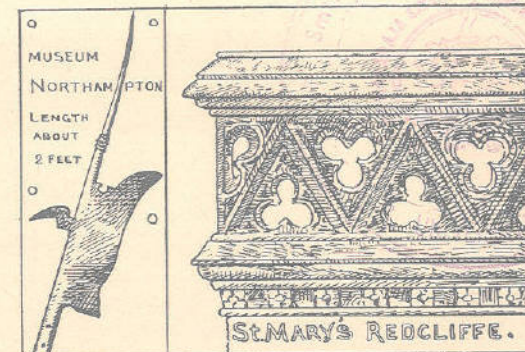
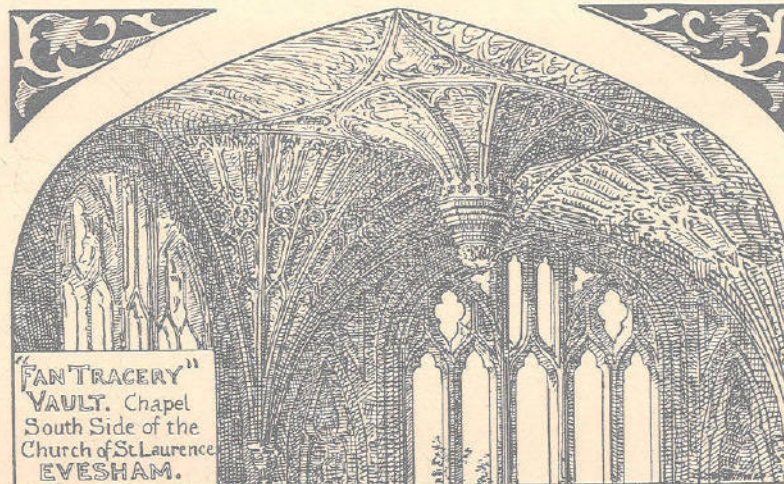
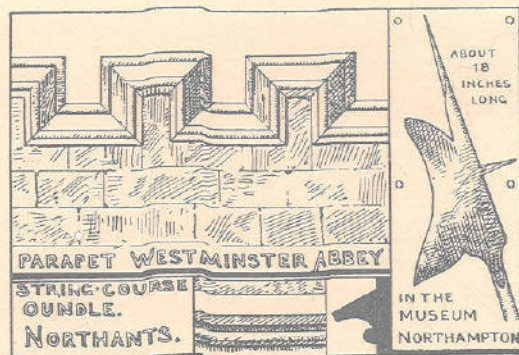
This drawing is from a picture in a French MS. of this century—"Ceremonies des gages de bataille." There are no heralds in the original picture. The King-at-Arms standing near the corner of the enclosure in which the fight is to take place, and his assistant next but one to him, are copied from pictures in the "Tournois de Roy Rene." The page on the extreme right has been introduced to show the helmet and the very curious weapon with which both combatants are armed in another picture of the same MS. showing the fight. No other alterations have been made. The appellant and the defender are seen making their oath together before the judge of the combat. M. Paul Lacroix says that the Church never encouraged these judicial fights, but that priests were allowed to be present and assist at them. The details are of course French, but the picture throws considerable light on similar scenes in this country of which I have not found so complete a representation.



# Longmans' Historical Illustrations

No. 64

England in the Fifteenth Century



## DETAILS OF PERPENDICULAR ARCHITECTURE

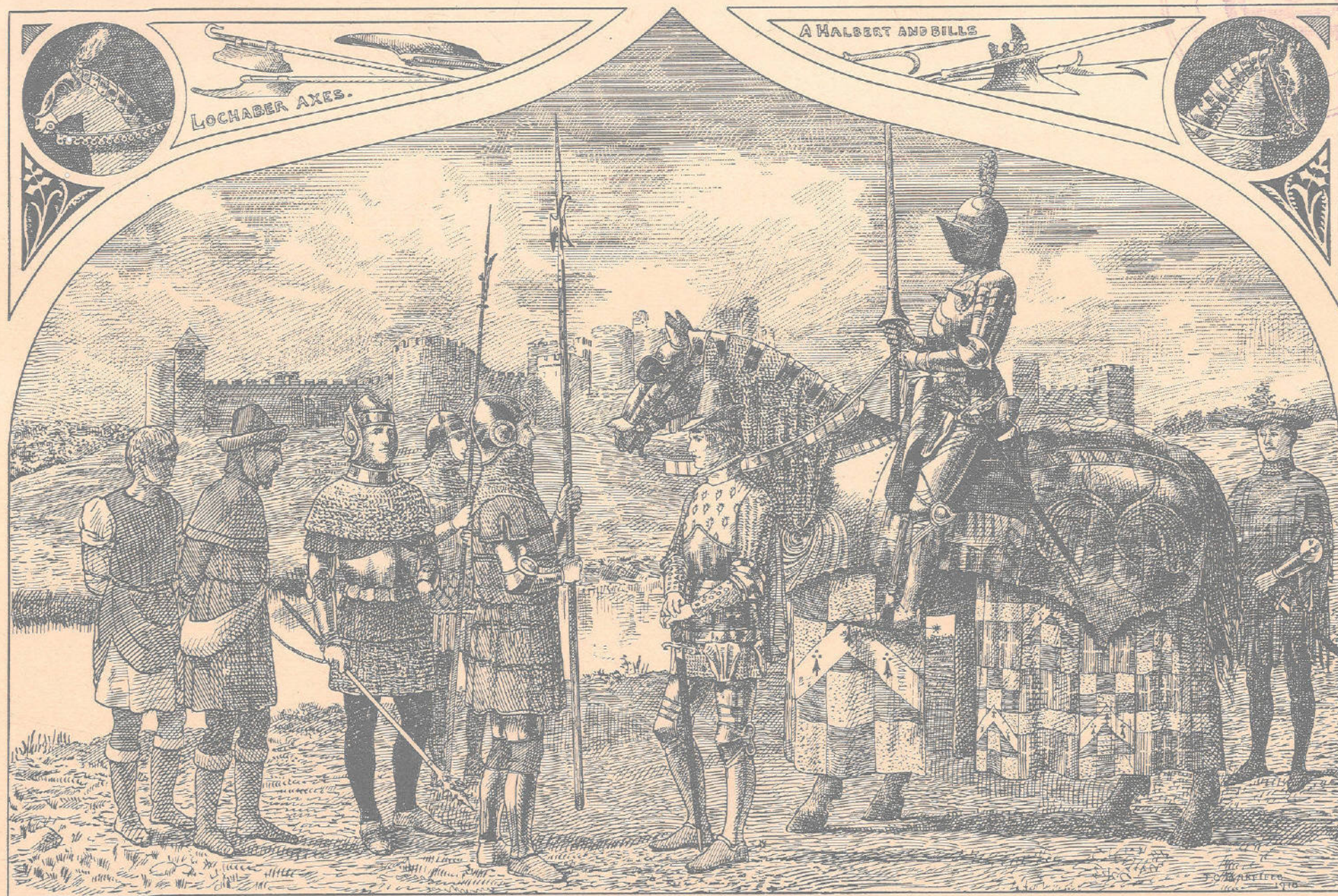
Fan tracery Vaulting is one of the best-known features of this style of Architecture. Good examples of it are to be seen in the cloisters at Gloucester Cathedral, at King's College Chapel, Cambridge, and at Westminster Abbey in Henry VII.'s Chapel. The Rectory farm is a good example of the parsonages of this period, of which there are many remains. Sketches and plans of this interesting building are given in Parker's Domestic Architecture, from which this drawing is reconstructed. Glass windows were increasingly used in domestic buildings, but even at this period they were not common. Beryl and horn were still used. The casements were usually made square or oblong, and fitted within the frame of the windows, secured by iron bars or bolts, of which the holes often remain to show exactly where the casements were fixed. The window was divided by mullions and transoms into several lights, each of which had its separate casement, and these formed part of the movable chattels when a noble family removed from one seat to another.



# Longmans' Historical Illustrations

No. 65

England in the Fifteenth Century



## PRISONERS OF WAR. MILITARY COSTUMES OF THE LAST QUARTER OF THE CENTURY

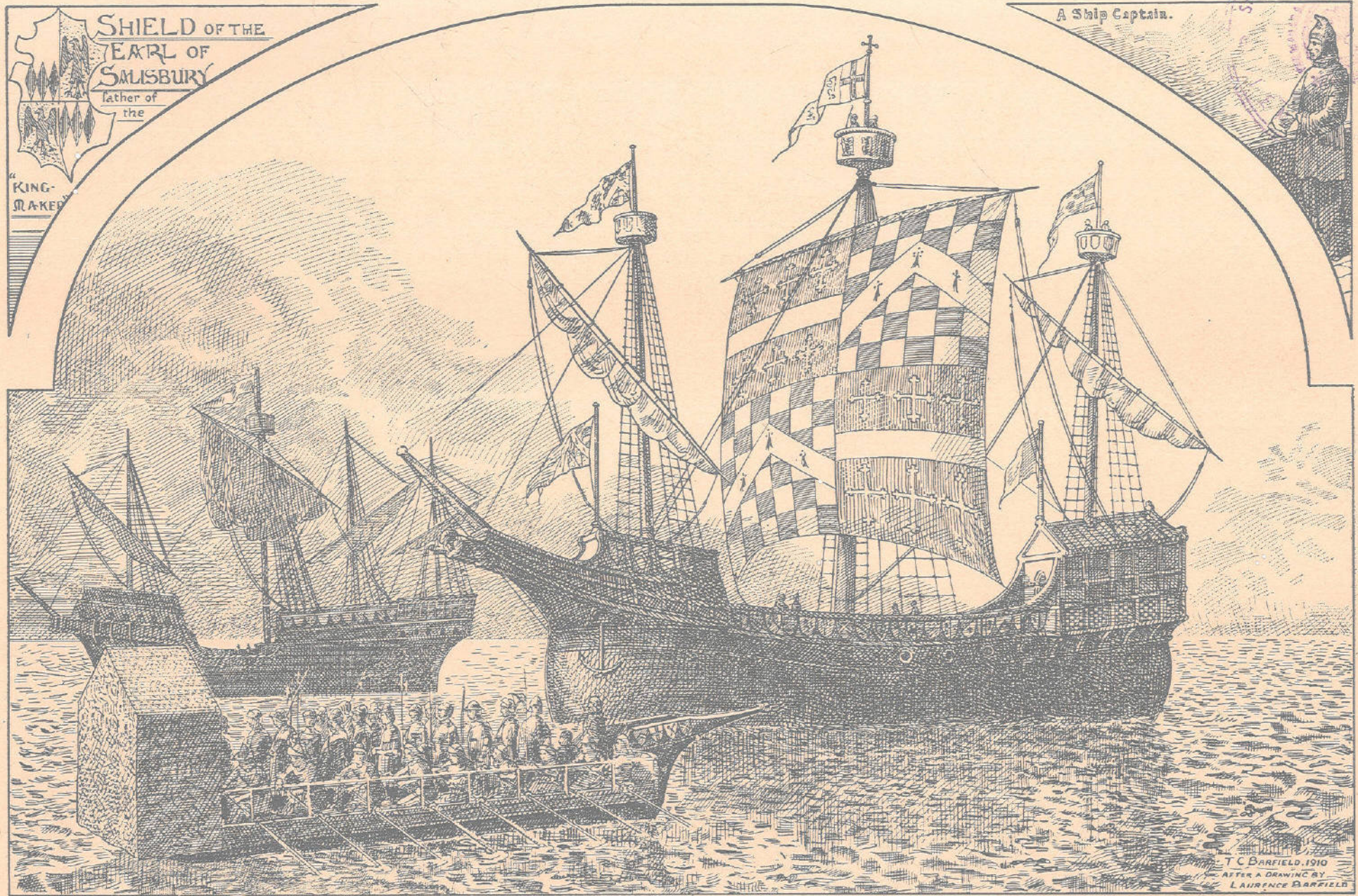
Excepting the headpiece, the armour of the mounted warrior and his steed are drawn from an Italian suit preserved in the Arsenal at Paris. The helmet is from one over a tomb in Cobham Church, Kent, but the crest of the Earl of Warwick has been added to correspond with the arms emblazoned on the trappings of the horse. The armour and housings of the chargers were at this time very magnificent, and incredible sums seem to have been spent upon them. Nevertheless knights fully armed are sometimes represented upon chargers devoid of armour, or only armed with the chamfron for the head and the crinet for the neck. The peasants and the other figures are from contemporary Flemish and French MS. pictures.



# Longmans' Historical Illustrations

No. 66

England in the Fifteenth Century



## FIFTEENTH CENTURY SHIPS

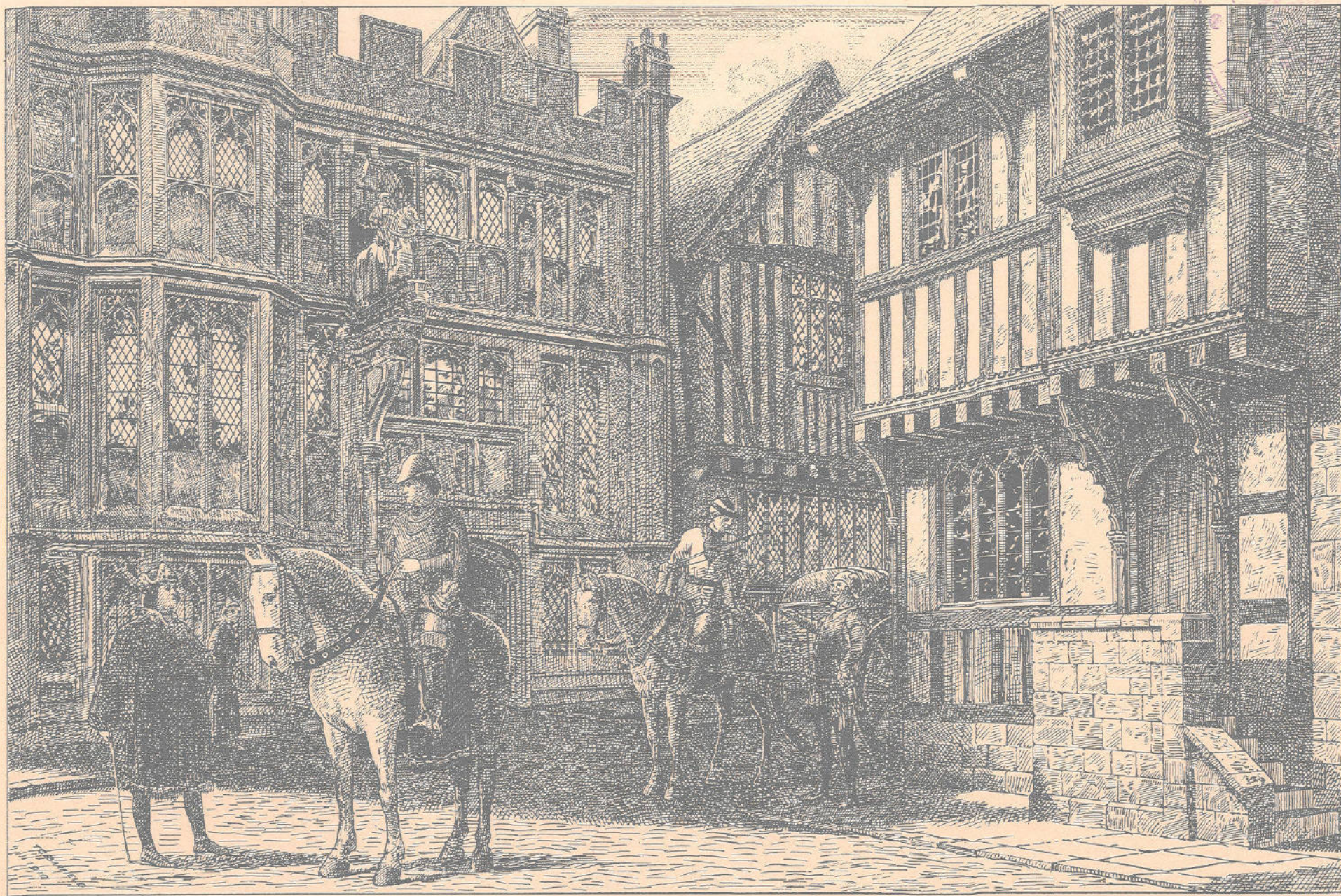
A comparison of this drawing with the ship of the fourteenth century on Sheet 43 (Portfolio IV.) will show the advance that had been made in naval architecture. These typical ships of the fifteenth century are drawn from pictures by John Rouse, the hermit of Guy's Cliff, in his *Life of the Earl of Warwick*. The smaller vessel is perhaps not of English construction, but one of the light sailing Genoese boats mentioned in the old annals. The sails of the larger vessel are emblazoned with the arms of the Earl, and the bulwarks are also carved and painted in the same heraldic fashion. The hinder *bellatorium*, or fighting platform seen in the older ship, has given place to a covered poop. Cannon appear to have been first used on shipboard about 1338, but they were quite common before the end of the century. The seating of the rowers in the galley, in the forepart of the picture, closely resembles the arrangement in the fourteenth century picture.



# Longmans' Historical Illustrations

No. 67

England in the Fifteenth Century



A STREET IN THE REIGN OF KING RICHARD III.

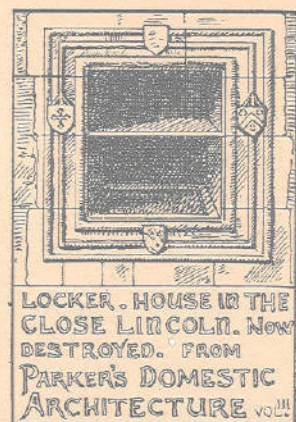
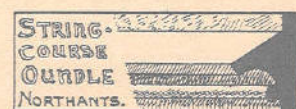
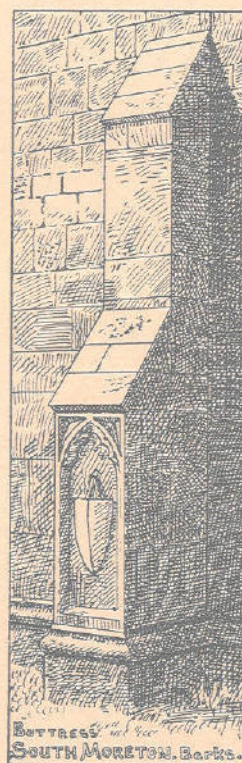
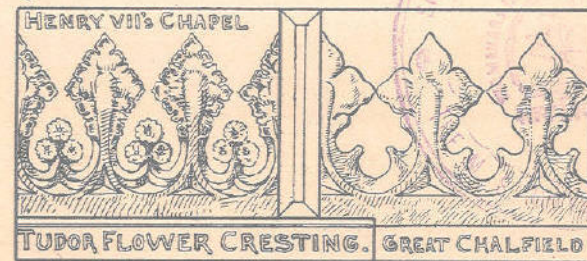
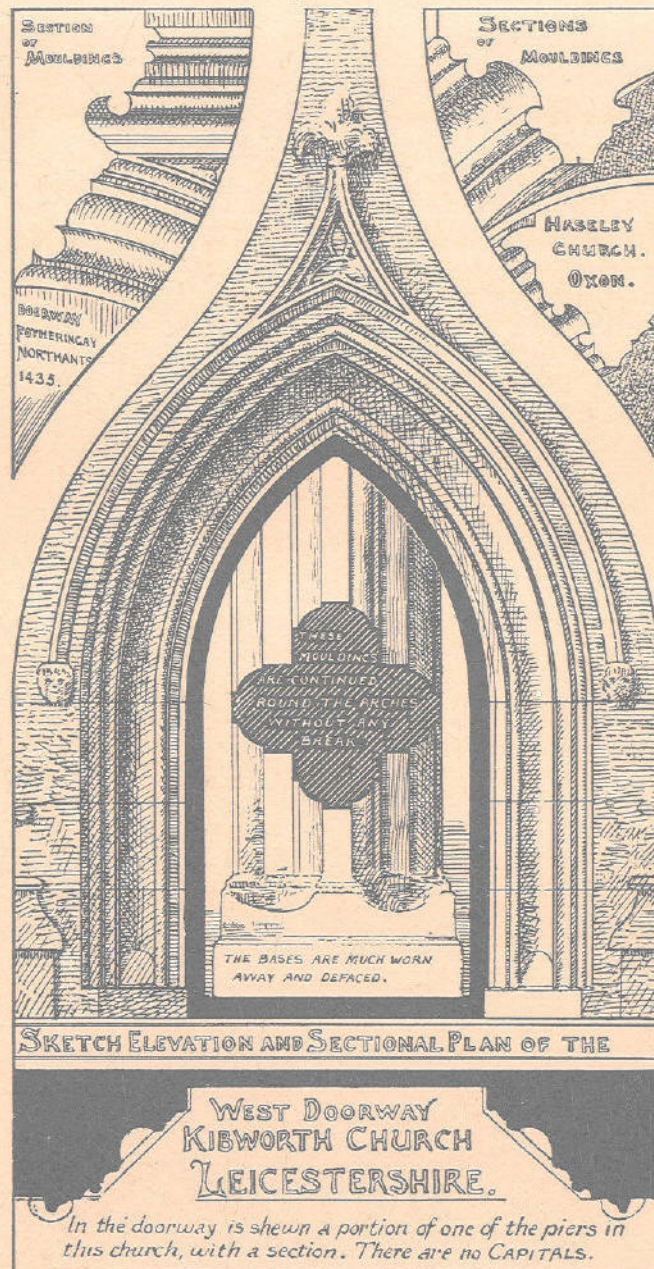
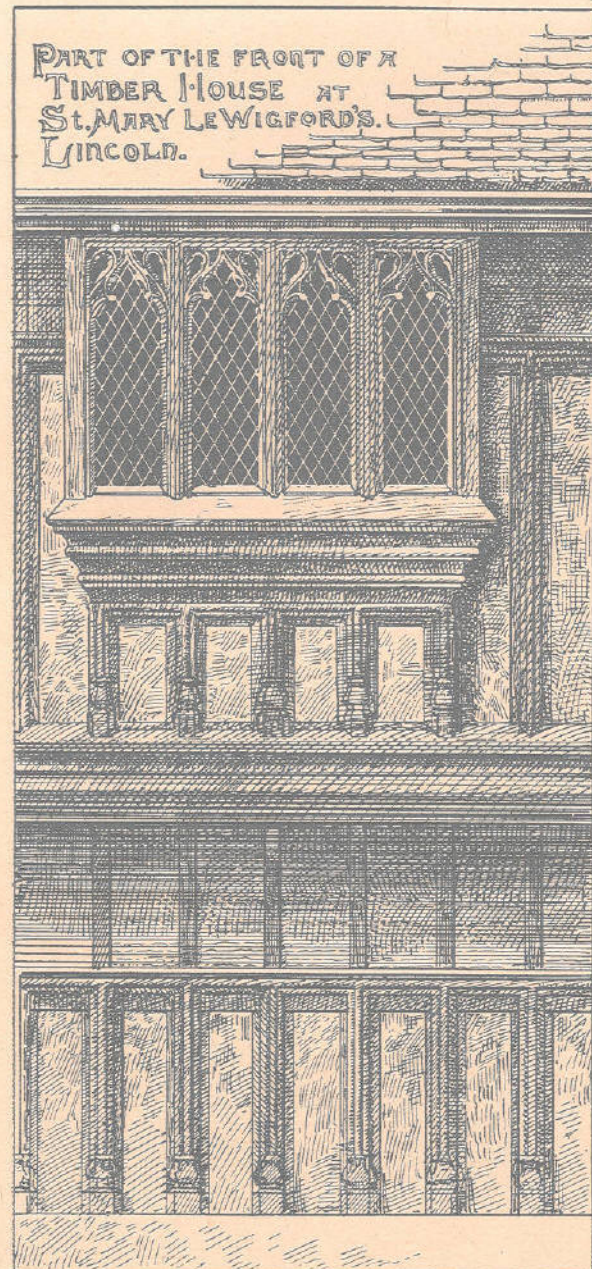
On the left of the picture is the George Inn at Glastonbury, a splendid specimen of Perpendicular Domestic Architecture, illustrating the panelling which was so characteristic of it. The house next to it is from one at Wingham in Kent. That on the right is mainly from one at Canterbury, but the doorway and *spur* are from York, and the steps and low wall are in the fashion of a house at Conway. The wooden window in the lower storey is also from another building. The mounted figure in the foreground is from a French MS. picture. The man to whom he is talking is from a Flemish Chronicle made for King Edward IV., which also supplies the archer who is directing the carter. The latter and his waggon are from MS. Roy. 19, c. viii.



# Longmans' Historical Illustrations

No. 68

England in the Fifteenth Century



## DETAILS OF PERPENDICULAR ARCHITECTURE

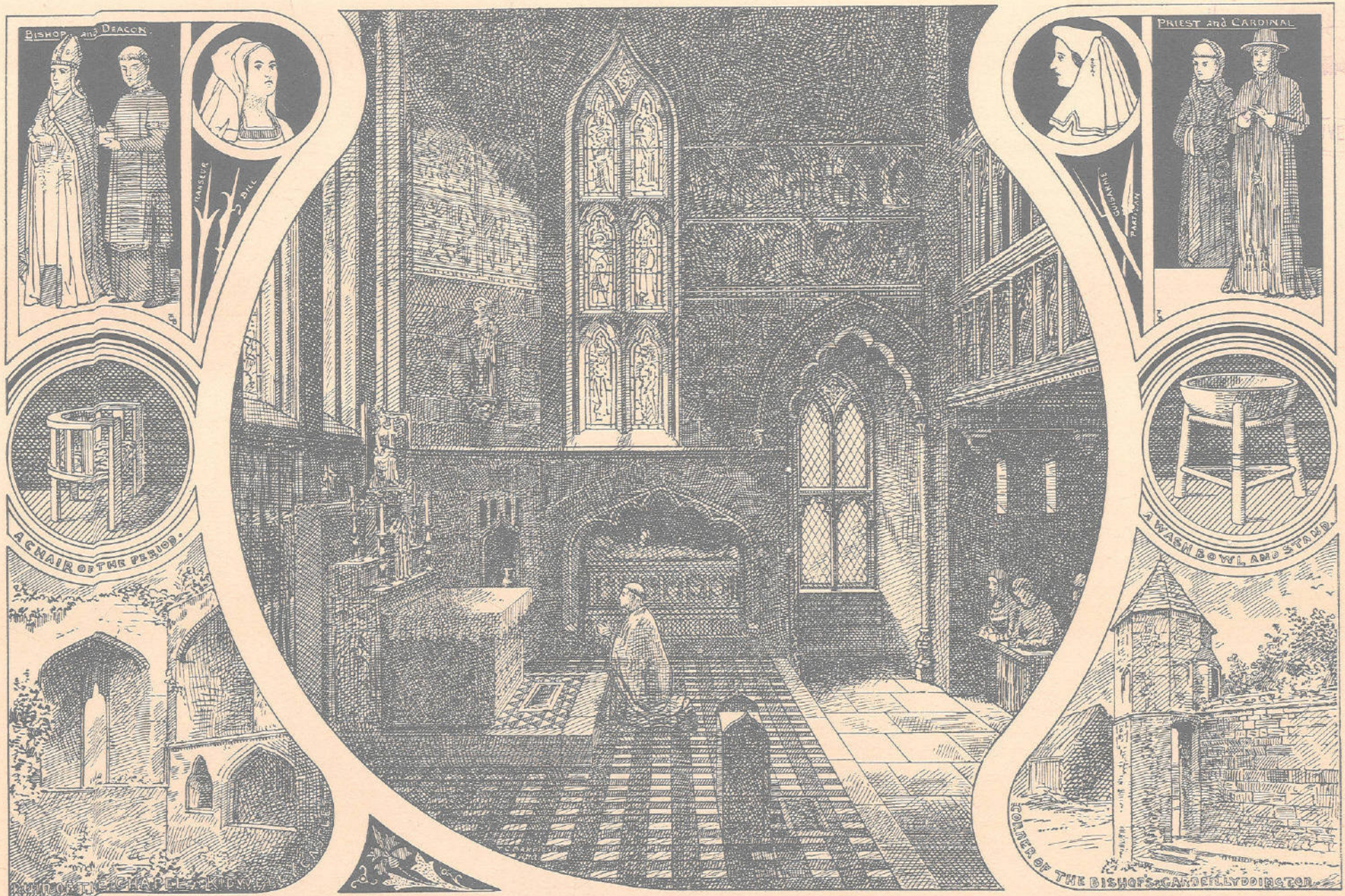
The mouldings of which sections are given on this sheet are very characteristic. The flatness and breadth are noticeable. In the buttress we see an instance of the panelling so prevalent in this style. A curious feature of some churches in this period is the absence of capitals or imposts to the columns, the mouldings of which are continued along the arches without any break. St. Wilfrid's Church at Kibworth, Leicestershire, is a good illustration of this. The section of the columns or piers is here very simple, but often they are deeply moulded, as shown on Sheet 64. They are never without bases. The same idea is seen in the timber work of the house on the left, where the miniature columns, or what would have been such in an earlier period, are mitred on to the horizontal mouldings which connect them. The parapets and crestings in this style are often very elaborate.



# Longmans' Historical Illustrations

No. 69

England in the Fifteenth Century



THE DOMESTIC CHAPEL

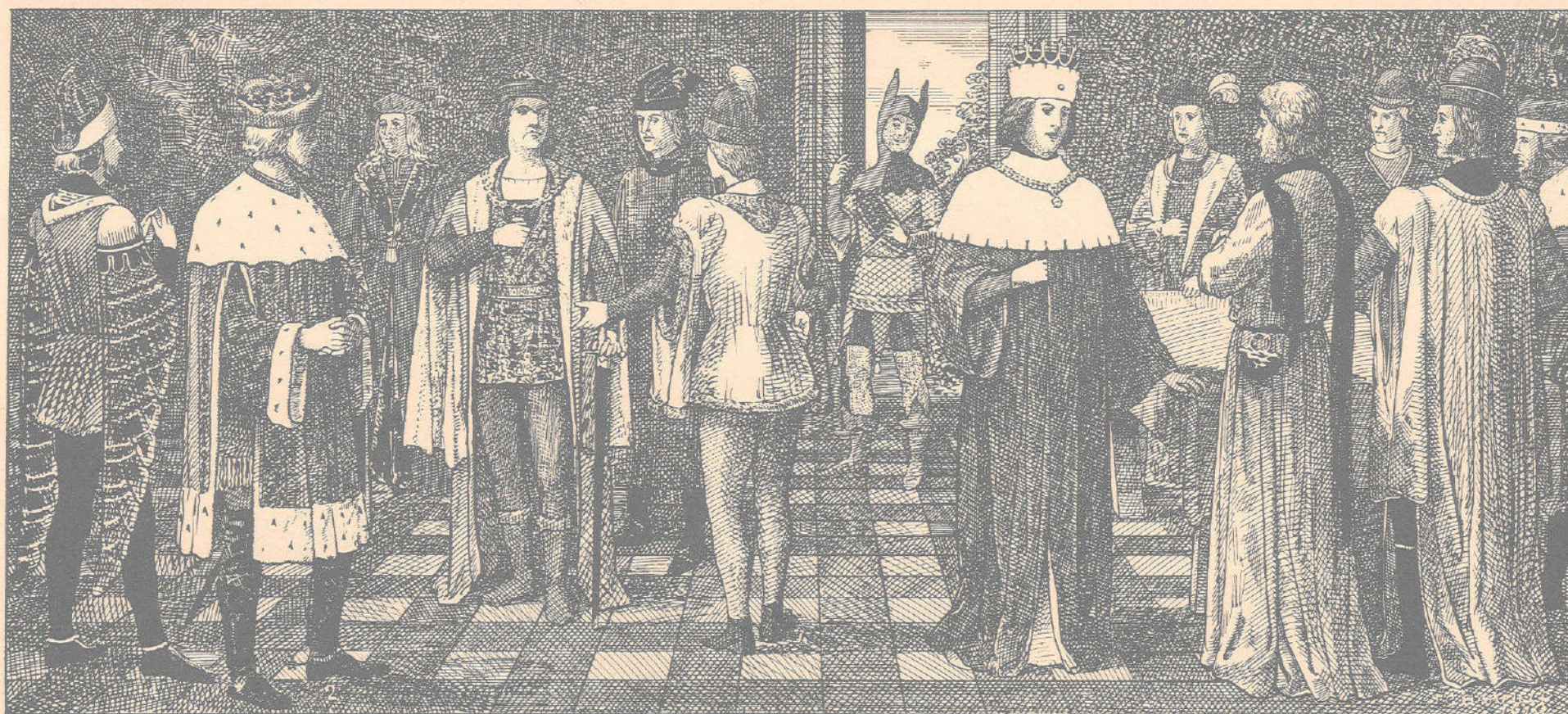
This picture illustrates an arrangement which seems to have been very general in the later Middle Ages. The west end of the Chapel was divided into two storeys. The upper floor, separated from the Chapel proper by a screen of open panelling to which curtains were probably attached, was used by the lord of the castle and his family and guests, while the lower portion was for the retainers and servants. The upper chamber had a fireplace and other conveniences, and was apparently used for social as well as devotional purposes. In many castles and several ancient hospitals this arrangement is evident from the remains, but the only instance in which it is complete is in a building of very poor architectural character. This drawing is made up from existing remains at Warkworth and Berkeley Castles. The altar is drawn from a comparison of several mediæval representations. The ladies headdresses are of the time of Henry VII.



# Longmans' Historical Illustrations

No. 70

England in the Fifteenth Century



## ENGLISH, FRENCH, AND FLEMISH COSTUMES OF THE LAST QUARTER OF THE CENTURY

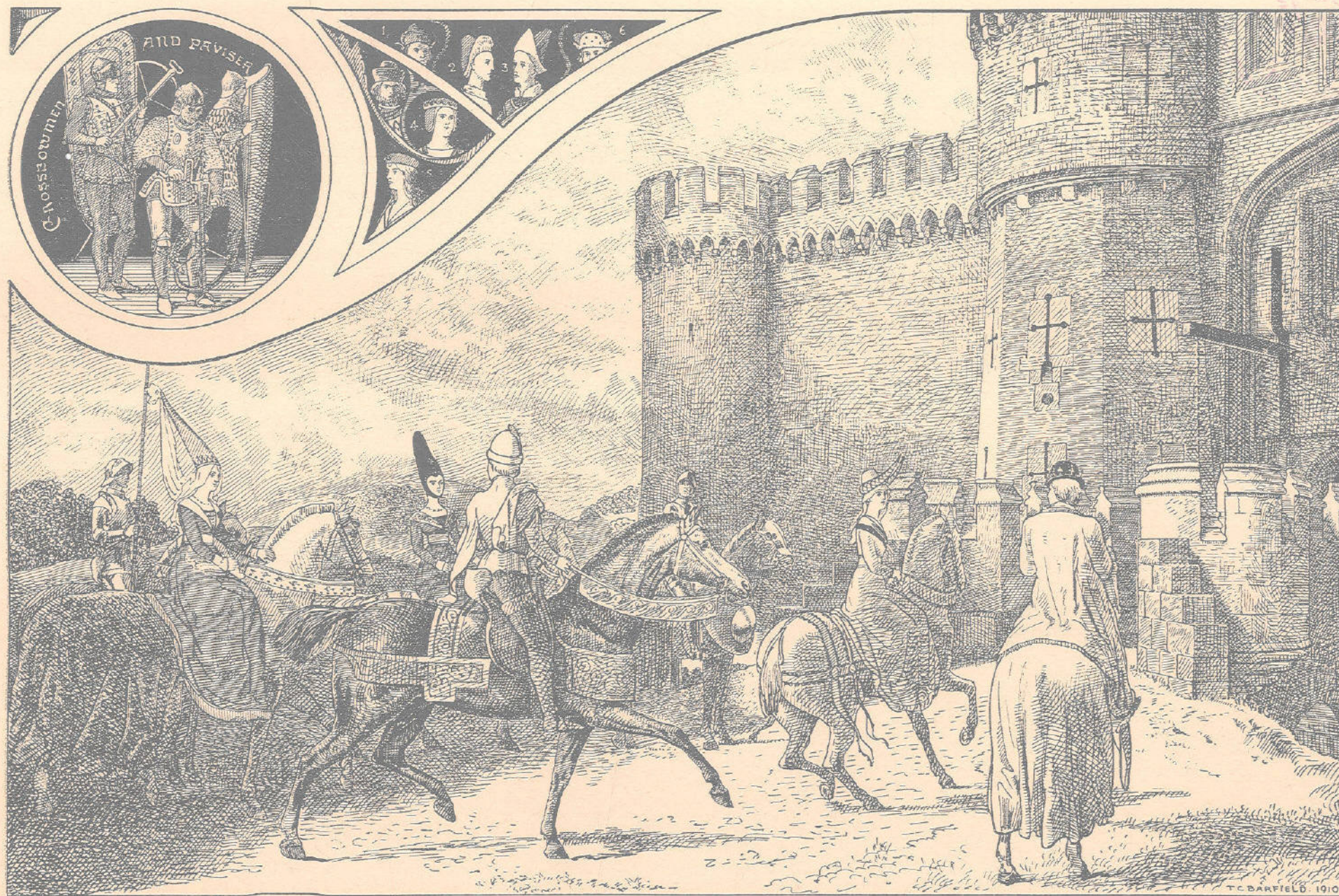
The first and second figures in the larger picture are from miniatures in a Chronicle executed by Flemish artists for King Edward IV. about 1480. The second figure in the riding-coat and long boots is the King of Navarre. The next figure, Charles the Bold, Duke of Burgundy, and the Courtier at the far end of the table, are from the abridged Chronicles of Burgundy. N is also a Burgundian; D, F, and P are Flemish. C, H, and I are Jews, from a picture of a procession of Jews going to meet the Pope at the Council of Constance. In the large picture King Edward IV. and his courtiers are English, as are also the third figure from the left (*temp.* Henry VII.), and A, B, C, E, J, K, L, and O, among the smaller figures. These are all from contemporary MS. pictures, except K, which is from an engraving of a wall painting in Winchester Cathedral. The other figures, including the Court fool, are French.



# Longmans' Historical Illustrations

No. 71

England in the Fifteenth Century



## AT THE GATE OF THE CASTLE

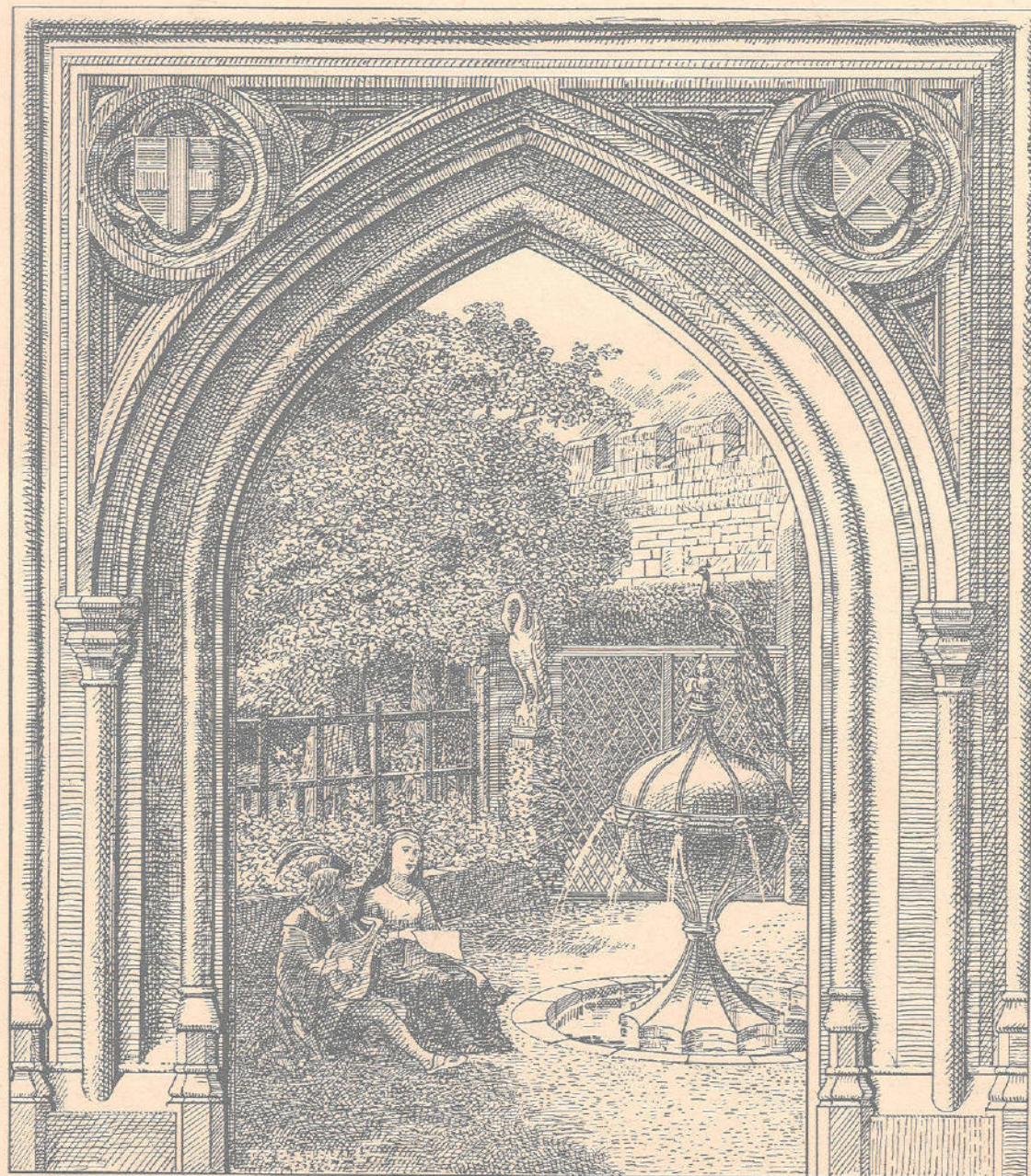
The Castle is chiefly drawn from the ruins at Hurstmonceaux. The grooves still remaining in the walls indicate the form of drawbridge here represented, but in some pictures of this period the bridge is raised by chains only, without beams. The stone bridge is from an engraving of a MS. picture. The *machicolation* of the parapet should be noticed. The horned headdress of the lady nearest the bridge gives an idea of the extraordinary caprices of fashion at this time, but for sheer ugliness it is perhaps eclipsed by the black headgear of the lady behind her. The side-saddle had not yet been invented. The arrangement by which these ladies are enabled to sit sideways is entirely concealed by their flowing gowns. The costumes and headdresses are all from contemporary MS. pictures. The two ladies on the left and the gentlemen on the extreme right are French.



# Longmans' Historical Illustrations

No. 72

England in the Fifteenth Century



## IN THE PLEASANCE

This drawing of a mediæval garden or "pleasance," is copied from a picture in a beautifully illuminated MS. of the "Roman de la Rose" in the British Museum, the only addition being the sculptured bird, which is one of a series of statues in the court of Magdalen College, Oxford. From the colour of the fountain in the original it appears to be of bronze or copper. The doorway is chiefly from one at Fotheringhay, a section of the mouldings of which is given on Sheet 68. King Richard III. and the Lady Anne are from drawings in the Warwick Roll. Alan Strayler, who was an artist and illuminator, and the Doctor, are from MS. pictures. The Merchant is from the travels of Marco Polo, and the Gentleman is from the same MS. which is the authority for the garden scene (Harl. MS. 4425).



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