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# A History of Everyday Things in England

# A Note on the Methods and Influence of the QUENNELLS on History Teaching

By FRANK ROSCOE, M.A.
*Secretary of the Royal Society of Teachers*

THE subject of history has formed part of the school curriculum for several generations, but it is only during recent years that any serious attempt has been made to enliven it with material likely to interest the young. A century ago schools began the practice of treating the dates of events as all-important while giving little attention to the events themselves. In the later middle of last century there were text-books ambitious in scope but unattractive in form and content. They treated history mainly as a record of dynasties, wars and conquests, ignoring the lives and doings of ordinary men and women.

John Richard Green saw the defects of this kind of treatment, and wrote his *Short History of the English People* as a corrective and an example. His work was extremely useful, but the beneficial influence was limited in the main to students of mature years.

The ever-widening scope of historical research has opened many different fields of study. We have to-day many "histories"—ancient, modern, political, social, local, economic, religious or literary, with countless specialised branches such as the history of architecture, of shipping, of games, localities or buildings. Amid this vast and ill-ordered mass of facts, all falling under the general title "history," some guidance must be given to the young student. Lacking a coherent thread or clue he may be engulfed in confusion, unable to see the wood for the trees.

The most vivid and striking contribution to the new method of treating history for young students was devised by C. H. B. Quennell, in happy colaboration with his wife, Marjorie Quennell. Neither of them had been through the conventional discipline of historical study and research. She is an artist by training and inclination; he was an architect to whom the 1914–18 War brought an interruption of a successful professional career. His chief interest was in architecture, and in the course of his practice he developed an abiding zest for examples of good workmanship, and a profound respect for skilled craftsmen in every field. His desire to convey something of his own knowledge and enthusiasm was the mainspring of his efforts in authorship. Beginning with the charming volumes entitled *A History of Everyday Things in England* (Batsford), he and Mrs. Quennell went on to describe everyday things at different periods and in different places.

It is hardly too much to say that they made history while writing it. By laborious research and careful selection they were able to present the story of people "in their habit as they lived." Skilful illustrations supplemented the text, and the effect was strengthened by the fortunate choice of a publisher whose skill in the production of books goes far beyond the practice of the maker of cheap "best-sellers." This happy conjunction of author, artist and publisher furnished a memorable and permanent contribution to the list of books available for young students of history. The general run of school text-books might be described as drab in appearance and in contents, but the Quennell books are attractive and even exhilarating in both respects. We need not wonder that they are finding imitators and helping to raise the standard of book-production for schools.

Quennell's chief characteristic was an unquenchable enthusiasm for things that are "beautiful and of good report." He would journey for miles to see a well-built farm wagon or any good example of handicraft. He had about him no trace of self-assurance nor any of the windy rhetoric used by self-styled connoisseurs on art or architecture.

In the memory of those who knew him, C. H. B. Quennell has an assured place. They will always be able to recall vivid pictures of one who radiated goodwill towards his fellows, treating their failings with whimsical humour and extracting merriment from circumstances untoward enough to have discouraged a spirit less well armed against fate. He had a blithe heart and an unfailing zest for simple human joys. Children loved him, the sure perception of youth enabling them to see in him one who was ready to share their interests without assuming the airs of a mentor. This firm link with childhood was of a piece with the man, for he retained to the end the inquiring spirit and quick enthusiasm of youth. He died on December 5, 1935. A fitting epitaph for him might be found in the words of Robert Louis Stevenson:

> "Every heart that has beat strong and cheerfully has left a hopeful impulse behind it in the world, and bettered the condition of mankind."

PLATE I

Norman Hunting

# A History of Everyday Things in England

Done in four parts
of which
this is the first

1066 1499

Written
and
Illustrated by

Marjorie and C. H. B. Quennell

Third Edition, Tenth Impression

B. T. Batsford, Ld.

TO

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&

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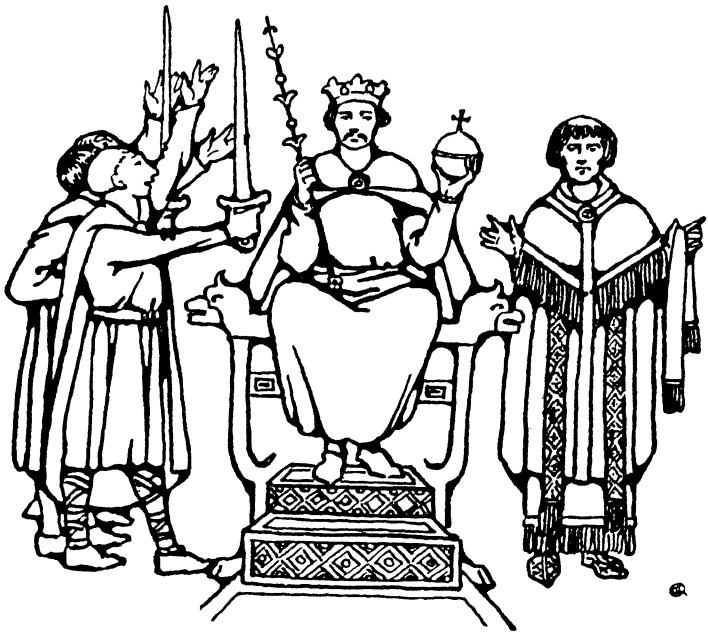

FIG. 1—Coronation of Harold

# PREFACE TO THE THIRD EDITION

THE call for the revision of this first series has followed soon after that of the second volume. As I said in my note to the third edition of the Second Series, finding myself deprived by death of my husband's collaboration, I have endeavoured to carry through a careful and thorough revision on the lines which my knowledge of himself and his work enables me to gauge that he would himself have adopted, and very much in the same way as the overhaul of the Second Series was carried out. I hope now that it will be found that there is a fairly close uniformity of style in all four volumes of the series.

The main lines of the work remain unchanged, but as this was the first volume which we undertook together, I have thought it advantageous to try to humanise to some extent the treatment, condensing or eliminating some of the more strictly historical or architectural passages, and trying to incorporate a fuller treatment of everyday things and of the life and work of the people who made and used them.

The additions to the text are by no means inconsiderable, but a careful re-setting has enabled us to keep the compact

form of the work. As in the case of the second volume, the illustrations have also been revised with some thoroughness. A few have been eliminated, but with the publishers' co-operation I have added a number of half-tone and colour plates.

I can only hope that the volume will be found useful and helpful to those circles which have so kindly appreciated it in the past, and if it is held that its value and interest are enhanced, I shall be more than repaid.

LONDON, *May* 1938 M. Q.

# ACKNOWLEDGMENT TO THIRD EDITION

FOR the illustrations I must thank the authorities of the British Museum, the Victoria and Albert Museum at South Kensington and the Bodleian Library, Oxford, for the reproduction of various subjects, including illuminated MSS. Mr. Chester Beatty has kindly placed at our disposal the blocks of Pls. 39–40 from the Catalogues of his MSS. and Pl. 16 is included by permission of the Fitzwilliam Museum, Cambridge. The subjects on Pls. 5, 10, 11, 12, 20, 21 (Top Right Hand and Lower), 22, 24, and 31 are from photographs by the late Brian C. Clayton, and Pl. 7 and Pl. 15 (Top) are reproduced by permission from MSS. in Trinity College, Cambridge. The inclusion of Pl. 15 (Lower) from the Majekowski MS. has been allowed by favour of the Pierpont Morgan Library, New York. Some of the material relating to Beaumaris Castle, together with the isometric view and three drawings of siege engines, is, with the approval of the author, inserted from *The English Castle*, by Mr. Hugh Braun, F.S.A., in the publishers' "British Heritage" Series. The photograph of the Norwich Boss (Pl. 21) is taken by Mr. C. J. P. Cave. Figs. 11 and 85 are from drawings by Mr. Sydney R. Jones in works issued by the publishers. Pl. 19 is from a reconstructed drawing by Mr. G. Kruger Gray. The photographs on Pl. 22 by Mr. H. Munro Cautley, F.S.A., A.R.I.B.A., are published in his *Suffolk Churches and Their Treasures*. I have to thank Mrs. W. H. Paterson for Pl. 29 from the book on "Mediæval Gardens" by her father, Sir F. Crisp.

# INTRODUCTION

THIS is a History of Everyday Things in England, from the time of the Norman Conquest in 1066 down to the end of the eighteenth century, and it has been written for boys and girls of public-school age. It is an account of the work of the people, rather than of the politics which guided them.

Now as to why it has been done. In the first place, anything which helps to give us a picture of bygone times must make the history of the period more interesting, and we cannot have a picture without a background to it. It is only fair to our characters in history that we set our stage for them as well as we can; provide them with the proper costumes and setting; give them adequate background, against which they can strut and play their part, and make their bow to us before they go.

By adequate background we do not mean just the *pictorial* interest of any setting; we want as well to know how they passed their time; the kind of work they did, the things they used.

So a study of Everyday Things will help us to understand better the life of a period. An interesting example may be given: The ancient Egyptians believed that a man's spirit returned to his body after death, and for this reason they mummified their dead. They also believed that his future existence was much the same as the one he had lived on earth, only that he was happier; but he still wanted his belongings. So when they buried a man they buried with him little models of all the things he had used on earth, and which they thought he would again need in his future existence. These have all been preserved in the dry climate of Egypt, so that now, when we find a mummy, we discover as well all these models or pictures, which enable us to form an idea of the life that was led there, three to four thousand years before the birth of Christ. This practice has enabled us to know much more about the ancient Egyptians than we do of many other peoples who have lived far more recently.

In our own country we still have the actual everyday things of mediæval life; sometimes ruined, sometimes so much altered that it is a little difficult to understand what they were like originally. But by taking a fragment here, and another

there, it is possible to piece together the whole, and this is what we have had to do.

So far as we have been able, we have drawn the same everyday things in each century: Costume, Ships, Castles, Houses, Halls, Monasteries, Carts, Games, Ornaments, and so forth, so that a series of parallels can be drawn between the centuries, and at the beginning of each chapter a Chart is given which links up the work done with the people who did it.

It has always seemed extraordinary to the writers that boys and girls in England grow up without being taught very much about the surroundings of history. School books are, of course, illustrated, and here and there an enthusiastic master will take up architecture perhaps as a side line, but, generally speaking, boys and girls leave school without even knowing the names of the styles. Think of the excitement there would be if the end of Jocelin of Brakelond's Chronicle were ever found; yet we neglect the remains of Benedictine Monasteries all over the country, as not having any educational value at all. We avail ourselves of Matthew Paris' history, but we are not interested in his home at St. Albans.

Then there is the constructional side of all the crafts. Work developed in a wonderful way when it was a living art, done joyfully by men and women with their hands and a few simple tools.

In the mediæval period the arts and crafts were much more representative of the whole community than they are now. The craftsman learnt not only the practical details of his trade, the way to use his tools, and to select materials, but was taught as well to design his work; and all his fellows did the same, working together on much the same lines—all interested in doing good work, and in trying to find better methods and designs. All this accumulated knowledge was handed down from generation to generation, and formed what we call tradition, and it resulted in the work being extraordinarily truthful. The man in the fourteenth century was not content to copy the work done in the thirteenth, but with all his fellows was trying to improve on it; so if we have sufficient knowledge, we can recognise the details, and say this place must have been built at such a date.

Gothic architecture was like a strong tree, deeply rooted in the past, always growing, and when the Renaissance came in the sixteenth century, much the same thing happened; the craftsmen gradually accepted the new tradition and carried it on, and so it continued until the end of the eighteenth century. Then the introduction of machinery had a very disturbing effect, because quite suddenly men found that it was possible to produce enormous quantities of things. The machine is only adapted to repetition work, so instead of many men working and designing together, it gradually resolved itself into one man designing, and all the others being put to looking after the machines, with the result that the design of things has become very poor. There must be something in this, or you would not find that collectors will give almost any money for old furniture and silver, and hardly anything at all for the secondhand machine-made imitations. This is rather a terrible state of affairs, because we have so few people designing and creating, and so many machine-tenders, that as we cannot produce a sufficient stream of energy to develop a tradition of our own, we fall back on copying, and talk about "Elizabethan" houses, and, worse than all, we build sham Gothic churches. Now all this may not seem of very much consequence to boys and girls, but in reality it is. The first Great War meant terrible destruction, and the second is being even worse, so that it will inevitably be followed by a period of construction. There is a new spirit abroad; we all want to make the world a better place to live in, with wider opportunities and greater consideration for good citizens. Cottages are wanted for the countryside. Our towns have to be made clean and tidy, without raw ends as now, dedicated to tin cans and rubbish heaps; good healthy houses which can be made into homes must take the place of the slums, and fine schools and public buildings can show that we have gained in civic spirit. People will demand a well-ordered existence in which they can do useful and interesting work, not necessarily just for themselves, but including some service for others.

To the boys and girls who will be in our public schools

will be given opportunities which no other generation has ever had, and it is of the greatest importance at the moment that they should be trained to do useful work and learn to use their hands. Before they can become actual constructors and craftsmen, able and deserving to carry on the work of the world, they must obtain a good store of knowledge—lay hold of tradition, so that they can benefit by what has been done—know that in one direction progress can be made, and that in another it will be arrested; then the coming generation may be able to combine the wonderful appreciation for the uses and beauty of material which the old craftsmen possessed, with the opportunities for production which the modern machine gives, and so lead to a new era of beautiful everyday things.

If our book helps a little in this direction then we shall be well repaid for our trouble.

We must apologise for having attempted so much and achieved so little. There is a shortage of paper, and it is not fair at the moment to write long books, and we do not think we have sufficient knowledge to do so even if the conditions were favourable. The book then must be taken as an outline sketch only, and it is hoped that it will be found sufficiently entertaining to stimulate the interest of its readers, and set them to work in the same direction. Taking costume as an example, the coloured plates have been drawn to show figures as nearly typical as possible of the beginning, middle and end of each century. Boys and girls having the broad outline of the development of dress fixed in their minds can, by examining monuments, pictures, and brasses in churches, fill in the gaps themselves, and will find great pleasure, if they are at all interested, in noticing local variations and fashions. Armour is another delightful subject which has been no more than touched on, and heraldry had to be left out altogether. We should have liked to say far more about the Normans, their marvellous activities, their work and travels. Here, again, is an interesting subject for independent research of our own.

Much more might have been said in detail about pottery, jewellery, ships, and all the hundred and one things which

were used in olden times, but so far as is possible we have endeavoured to show these as part of a whole in the pictures, and think that it is better so. But this, again, is a point which our readers can settle for themselves; they can tackle the detail of the subject first, and work up to its wider interest after; or, taking our book as a general sketch, select details which attract them for independent study. The great thing is the broad range of life interests in bygone times.

So many people have made kindly suggestions that it is a little difficult to acknowledge suitably our obligations, but we should like to express our indebtedness to Mr. H. W. Burrows, for the loan of careful measured drawings of an old Essex mill, from which the illustration of the Fifteenth-Century Windmill was made; to Mr. Cecil C. Brewer, for the loan of drawings of Castle Hedingham; and to Mr. H. F. T. Cooper, for the use of a very interesting chart showing the relation of the Arts to History, from which we have gained much useful information. We are as well greatly indebted to Miss Irene J. Churchill, for the loan of many books and kindly help. We desire to make special mention of the assistance we have received from Mr. R. Morton Nance with our Ship Drawings, which, as a result of his great knowledge and kindly criticism, look a little more like the real thing than they did originally. We give a list of books which our readers are recommended to consult if they want fuller information on any particular subject, and from which we ourselves have gained much help.

*Armour*—

Pageant of the Life of Richard Beauchamp, Earl of Warwick. DILLON and ST. JOHN HOPE.

British and Foreign Arms and Armour. CHARLES W. ASHDOWN.

A History of English Costume and Armour. 2 vols. F. M. KELLY and R. SCHWABE.

*Castles*—

British Castles. CHARLES H. ASHDOWN. (Adam & Charles Black.)

Clark's Mediæval Military Architecture. 2 vols.

The English Castle. HUGH BRAUN. (Heritage Series.)

Thompson's Military Architecture in England.

Dictionnaire raisonné de l'Architecture française du XI^e^ au XVI^e^ siècle. VIOLLET-LE-DUC.

*Churches—*

Gothic Architecture in England. FRANCIS BOND. (Batsford.)
The English Cathedrals. H. FELTON and J. HARVEY. 1950. (Batsford.)
The English Parish Church. COX and FORD. (Batsford.)
The Greater English Church. BATSFORD and FRY. (Heritage Series.)
English Church Craftsmanship. F. H. CROSSLEY. (Heritage Series.)
English Church Design. F. H. CROSSLEY. (Heritage Series.)
Outline of English Architecture. A. H. GARDNER. (Batsford.)
Styles of English Architecture. A. J. STRATTON. (Batsford.)
Henry Yevele. An English Mediæval Architect. J. H. HARVEY.
How to Study an Old Church. A. NEEDHAM.

*Furniture—*

Dictionnaire raisonné du Mobilier français. VIOLLET-LE-DUC.
History of English Furniture. MACQUOID. (Collins.)
Early English Furniture and Woodwork. H. CESZINSKY. 3 vols.
Ancient and Modern Furniture and Woodwork. POLLEN.
Old Furniture and Woodwork. D. SMITH.

*Houses—*

Domestic Architecture in England. T. HUDSON TURNER. (Parker.)
The English Country House. R. DUTTON. (Heritage Series.)
Homes of Other Days. THOMAS WRIGHT. (Trubner & Co.)
Growth of the English House. GOTCH. (Batsford.)
"Country Life."
History of the English House. N. LLOYD.
The English Cottage. BATSFORD and FRY. (Heritage Series.)
Old English Household Life. G. JEKYLL and S. R. JONES. (Heritage Series.)

*Libraries—*

The Care of Books. J. W. CLARK. (Cambridge University Press.)

*Monasteries—*

English Monastic Life. Cardinal GASQUET, and Monographs by Sir W. ST. JOHN HOPE.
The English Abbey. F. H. CROSSLEY. (Heritage Series.)

*Social Life—*

Gothic England. J. HARVEY.
The Plantagenets. J. HARVEY.
Life on the English Manor. H. S. BENNETT.
English Social History. Professor G. M. TREVELYAN.
Mediæval Panorama. Dr. G. C. COULTON.
Traill's Social England. (Cassell.)
Social England in the Fifteenth Century. A. ABRAM.
Scenes and Characters of the Middle Ages. The Rev. EDWARD. L. CUTTS.

*Ships—*

Ancient and Modern Ships, Part I. HOLMES. (Board of Education.)
Sailing Ships and their Story. E. KEBLE CHATTERTON.

MARJORIE AND C. H. B. QUENNELL

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|---|---|---|---|---|
| 1066 | William the Conqueror, *m.* Matilda of Flanders | Lanfranc, Archbishop, 1070 | Battle of Hastings, 1066 | Tower of London |
| | *Philip I.*, 1060 | Hereward the Wake | Rebellion at Exeter, 1068 | Battle Abbey, B., 1067 |
| | | | Waste of the North, 1069–70 | St. Albans Transepts and Nave, B., 1077–93 |
| | | | Rebellion at Ely, 1071 | Colchester Castle, Essex |
| | | | Domesday Book, 1085 | Winchester Transepts, B., 1079–93 |
| 1080 | | Henry of Huntingdon, historian, *b.* 1080 | | Ely Cathedral begun, B., 1083 |
| 1087 | William Rufus | | First Crusade, 1096, founded Christian kingdom at Jerusalem in 1099, which lasted eighty-eight years | Tewkesbury Abbey, B., 1087–1123 |
| | | Anselm, Archbishop, 1093 | | Durham Nave, B., 1093–1128 |
| | | Peter the Hermit | | Norwich Nave, B., 1096–1119 |
| | | | | Canterbury Choir, B., 1096 |
| 1100 | Henry I., *m.* Matilda of Scotland | | | Westminster Hall, 1099 |
| 1106 | . . . . | . . . . | Battle of Tenchebrai and Conquest of Normandy | |
| 1108 | *Louis VI.* | | | |
| 1116 | . . . . | . . . . | War with France, 1116–19 | |
| 1117 | | | | Peterboro Nave, B., 1117–94 |
| 1119 | . . . . | . . . . | Battle of Brenneville | |
| 1120 | | | Loss of *White Ship* | |
| 1125 | | William of Malmesbury, historian, 1095–1143 | | |
| 1130 | . . . . | . . . . | Norman kingdom, Sicily | Rochester Castle and Castle Hedingham, Essex |
| 1134 | . . . . | . . . . | Rebellion in Wales | |
| 1135 | Stephen, *m.* Maude of Boulogne | | | Fountains Abbey Nave, C., 1135–45 |
| 1137 | *Louis VII.* | | | |
| 1138 | . . . . | . . . . | Battle of the Standard | |
| 1141 | | | Battle of Lincoln | |
| 1145 | | | | Rievaulx Abbey, Yorks, C. |
| 1147 | | | Second Crusade (St. Bernard) | Roche Abbey, Yorks, C. |
| 1148 | . . . . | . . . . | . . . . | Furness, Lancs, C. |
| 1150 | | | | |
| 1153 | . . . . | . . . . | Treaty of Wallingford and end of Civil War | Kirkstall Abbey, Yorks, C., 1152 |
| 1154 | (Plantagenet). Henry II., *m.* Eleanor of Aquitaine | | | Ripon Minster, Yorks, 1154–81 |
| 1158 | . . . . | . . . . | . . . . | Dover Castle |
| 1159 | | | Levy of Scutage | |
| 1162 | . . . . | Becket, made Archbishop | | |
| 1169 | . . . . | . . . . | Strongbow goes to Ireland | |
| 1170 | | | Murder of Becket | Jervaulx Abbey, Yorks, C. |
| 1174 | | | Great Rebellion | Wells Cathedral begun, 1174 |
| 1177 | . . . . | . . . . | . . . . | |
| 1180 | *Philip Augustus* | | | Byland Abbey, Yorks, C. |
| 1182 | | Jocelin of Brakelond's Chronicle, 1182–1202 | | Oakham Castle, Rutland |
| 1187 | . . . . | . . . . | Saladin takes Jerusalem | |
| 1189 | Richard I., *m.* Berengaria of Navarre | | | |
| 1190 | . . . . | . . . . | Third Crusade | |
| 1191 | | Robin Hood | | |
| 1192 | . . . . | . . . . | Richard in captivity | Lincoln Choir and Transepts, 1192 |
| 1194 | | | War with France | Château Gaillard |
| | John, *m.* Isabella of Angoulême | | | |

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FIG. 2.—A Mounted Norman Knight

Knight, *temp.* **Richard II**, Fig. 74. Knight, *temp.* Henry VI, Fig. 109

## CHAPTER I

## TWELFTH CENTURY

OUR century opens thirty-four years after the landing of William the Conqueror and the Battle of Hastings. The Norman Conquest was, of course, an event of tremendous significance for England and her people. It not only meant a new set of rulers, but another organisation of society and another language for the governing class.

Saxons were primarily a folk of the country, and they had never cared to live in big towns. We realise now that they had a well-defined, if primitive system of building churches, and we can admire their fine illuminated MSS. and other aspects of their art, but they were not knit together by the firm

organisation of the feudal system, which enabled the Normans to have at their disposal a trained fighting army which the pastoral Saxons were unable to withstand.

There is preserved at Bayeux, in Normandy, that wonderful piece of needlework called the "Bayeux tapestry," which gives us the best picture of the time and shows us the kind of ships William came over in, the type of castles he built, the clothes and armour his soldiers wore (Pl. 2). It is very decorative and beautiful, and valuable for all these details of everyday things. There is a large copy in the Victoria and Albert Museum at South Kensington, which is quite a place to see in the holidays.

William the Conqueror was himself a great man, able as a statesman as well as excellent as a soldier, and though he could be extremely ruthless, as when he laid waste the northern provinces, he sought to organise and settle the country which he had invaded and conquered.

The Domesday Book is a remarkable record of the country and its resources in 1085, and throughout our century there was a great wave of church-building which covered the country with buildings great and small in a well-marked and beautiful style of Romanesque; many hundreds of these buildings remain for us to study and admire. As we shall see, there was a very great activity in castle-building, and some of these mighty structures, such as Rochester and Hedingham, have survived the eight centuries since their erection.

Great men accompanied William the Conqueror or came to join him later at his request, such as Lanfranc, who became Archbishop of Canterbury, and the country was organised ecclesiastically and many monasteries were built.

The firmer hold of the feudal system meant that every overlord and every landowner was responsible for producing when required his appropriate number of fighting men for the king's service. One effect of the feudal system on the country folk was that many of those who farmed the lands were classed as villeins, whose status was that of serfs, but though they were bound to their overlord, they had certain rights. In addition were the freemen of the cities, who gradually increased their rights and influence, usually at the

cost of protracted struggles with their overlord or bishop or abbot.

One effect of the Norman Conquest was that, after a lapse of some centuries, our island was once more brought into close and direct connection with the continent of Europe, and became part of a great and powerful country. Travel between England and the continent was, among the rulers, probably more frequent than in many later centuries. The Crusades, of course, meant a great deal of coming and going.

During the course of the twelfth century conditions in England were frequently desperately unsettled, but we can think that, in spite of this, the everyday folk went on with their work and did their best to till the land and to make things comfortable for themselves and their children. With the very rudimentary means of communication the effects of strife were localised, and barons might be waging a fierce struggle round a castle while a few miles away people might be going on with their ordinary lives unaffected. Each hamlet and manor had largely to work as a self-contained and self-supplying unit.

We may as well try to get an idea of what the Normans looked like, and Pl. 2 is drawn from details in the Bayeux tapestry and other sources.

Starting on the left-hand side of the picture, the first figure is a Norman knight; on his head he has a conical iron helmet with the nose-piece which is very characteristic of this period. His coat of mail was called a *hauberk*, and was made of leather, or a rough, strong linen, on which were sewn flat rings of iron. It was slit at the bottom to be more comfortable on horseback. Under the hauberk was worn a long tunic of linen, or wool, with sleeves to the wrist. The legs were covered with thick stockings, or trousers with feet, called *chausses*, and these were not knitted, but made of cloth, and cross-gartered with leather thongs. The shield was of metal, reaching as high as a man's shoulder, with a rounded top and pointed towards the base.

The second figure is a Norman noble. He has an under-tunic of fine linen, or wool, over which he wears an over-tunic without sleeves, open at the sides, and fastened round the waist with a belt. His cloak is secured at the shoulder by being drawn through a ring brooch, and knotted. He wears

chausses, and leather shoes like the knight. The Normans cut their hair short and were clean-shaven, and some also shaved the backs of their heads.

The lady has her hair done in two long plaits, and her head is covered with a small round veil, held in place by a metal circlet. Her under-tunic is of wool, or linen, like that of a man, with sleeves to the wrist. The *bliaut*, or over-tunic, fitted closely to the hip, from which it flowed out freely; it was laced at the sides, and cut low at the neck to show the garment beneath. She wears a jewelled belt, passed twice round the waist, and knotted in front. Her cloak is semicircular in shape, and fastened across the front with a cord.

The fourth figure is of a man-at-arms. He wears a hauberk made of thick linen, or leather, covered with bands of leather fastened with metal studs, and underneath this was an under-tunic. The helmet is carried under the arm, and it will be noticed that the hauberk has a hood with a leather cap-piece covering the head, to make the helmet more comfortable. He carries a lance and pennon. His chausses are cross-gartered, and the shoes are of leather.

The fifth figure has a hauberk made of overlapping pieces of thin metal sewn on to leather, or some thick material,—his cloak is the same type as that of the noble, and these were only worn by the better-class people.

The figure on the right-hand side of the picture is a bowman, who wears a soft felt cap of any colour except yellow. This colour was worn only by the Jews. His stuff tunic is fastened at the waist by a belt of folded material, and his knickers are very wide, and made to unfasten down the side seams.

The colours worn during the Norman period were, as shown, rather dull in tone, and not nearly so gay as they were later on.

It will be noticed that the knight and man-at-arms both wear spurs, and were therefore horse-soldiers. William depended largely on his cavalry. The Bayeux tapestry shows boat-loads of horses coming across the Channel.

The old method of fighting had been face to face, with a wall of shields, over which the soldiers hacked at one another. William employed archers, but the Saxons stood firm. The Normans pretended flight, which tempted Harold to break

Norman Costume. Twelfth Century.

Thirteenth-Century Costume (Civil), Pl. 9. Thirteenth-Century Costume (Religious), Fig. 33. Fourteenth-Century Costume, Pl. 18. Fifteenth-Century Costume, Pls. 28, 39

*To face p.* 4

his line, and this done, William's mounted knights rode through the gaps and threw Harold's army into confusion. The Bayeux tapestry shows the Norman mounted knight and bowman opposed to the Anglo-Saxon with two-handled axe.

From the Bayeux tapestry, again, we find out what William's ships were like. This tapestry is supposed to have been worked by Queen Matilda and her ladies, and they must have been wonderfully observant, because in this one detail of ships we can find out how they were launched, and sailed, and many other things about them. At Oslo, Norway, there is an actual old ship which was discovered in 1880 near Sandefjord. She dates in all probability from about A.D. 900, and is intensely interesting as showing exactly what the boats of the Norse pirates were like. The boat was found buried in a mound, 18 feet above sea-level, with her prow pointing seaward, and must have been used as the burial-place of a Viking. The length over all is 79 feet 4 inches; beam, 16½ feet; depth amidships, 6 feet; her gunwale above water, 2 feet 11 inches amidships, but 6 feet 6 inches at bow and stern. She is beautifully modelled under water, and is really more scientifically designed than some of the ships of later periods. A model was made at the end of the nineteenth century, and sailed across the Atlantic; so they were sea-worthy boats. They were clinker-built—that is, of planks overlapping at the edges. The boat at Oslo is known as the Gokstad ship, and there is a model of her in the Science Museum at South Kensington. See Fig. 44 in *Everyday Life in Anglo-Saxon Times*. Between this model and the beautiful coloured figures of the Bayeux tapestry we can get a very fair idea of what William's ships looked like. (Fig. 3.)

From their Norse ancestors the Normans inherited the art of seamanship. The long, open boats had one mast and square sail, and progress was assisted by oars when necessary. Shields were hung along the sides, and served as a protection to the rowers. The boat was steered by a large oar, secured in a loop of rope on the right side; hence starboard, which is the right side, comes from the fact that the steer-board, or oar, was there. The end of the steering oar could be pulled up by a rope to avoid damage when grounding on a beach.

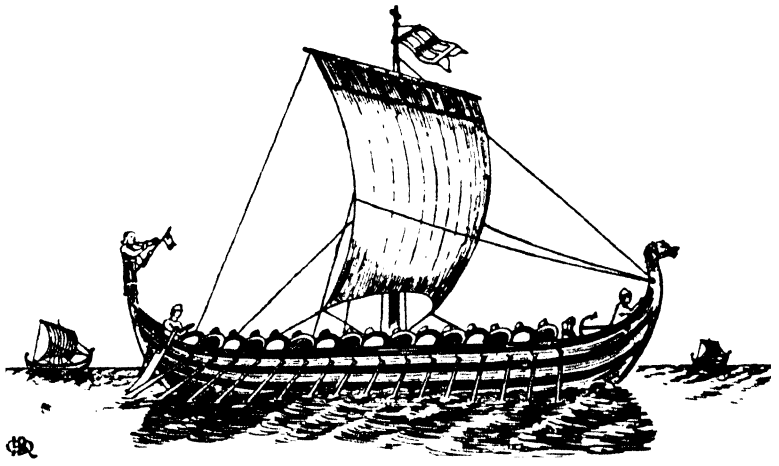


FIG. 3.—The Norman Ship (based on the Bayeux Tapestry)
Thirteenth-Century Ship, Fig. 35. Fourteenth-Century Ship, Fig. 79.
Fifteenth-Century Ship, Figs. 111, 112

There were not any cabins, but a tent was stretched across at night, or during bad weather. The rowing benches were at the sides, with a centre gangway.

Having found out what the Normans did before they invaded England, what they looked like, and the boats they came in, we want to see, next, how they went to work when they had conquered the country.

William, only a few months after the Battle of Hastings, had gone back to Normandy, leaving his half-brother Odo, Bishop of Bayeux, and his minister, William Fitz-Osbern, to take charge of affairs. It was this Odo who later conspired against William, and being arrested was kept a prisoner until his brother's death.

The country was apparently peaceful, but, with the Conqueror away, risings broke out, and it was not until 1068 that it was really subdued. The most important outbreak was at York, where 3,000 Normans were slaughtered and Swein, the King of Denmark, came to the assistance of the rebels. William bought off the Danes, and then proceeded to take terrible vengeance on the Saxons, and destroyed the whole

countryside. He met with the most determined resistance in the Fen country around Ely, and boys should read Kingsley's *Hereward the Wake*, which contains a splendid description of the Saxons' last fight.

It was to hold the country in check that William started building castles. The Tower of London, Colchester in Essex, and the keeps of Chepstow, Pevensey, and possibly Bramber, date from about this time, and were built in stone. One can imagine the consternation of the Saxons as these gloomy piles of masonry began to rise, so forbidding and unlike anything they had been used to. Later on we discuss wooden castles.

It must always be remembered that the castle was supposed to belong to the king, and was erected only with his permission. William's early experiences with his barons in Normandy made him anxious not to allow them to become too powerful in England. One of the conditions which led to the anarchy of Stephen's reign was the too easy permission given to build many new castles.

Before a description of the Norman castle is given, it may be as well to give a few notes on the many varying types of fortifications which preceded it.

To find the beginning, we shall have to go right back to the New Stone Age. When men began to keep flocks and herds, they needed places where they could be secure from wolves, and the raids of neighbouring tribes, so we find the Hill Camps which they constructed on the Chalk Downs.

In the Bronze and Early Iron Ages, these were developed into wonderful strongholds, like Maiden Castle, near the Wessex Dorchester.

At the end of the Early Iron Age, men had retreated to the swamps around Glastonbury, where they built a Lake Village, and made themselves feel secure behind a palisaded fence surrounded by water. We deal with the development of fortification up to this time in our book on the New Stone, Bronze, and Early Iron Ages, which is Vol. II of the "Everyday Life" Series. In Vol. III we show how the Romans, between A.D. 43 and 410, planned their cities, and stations, and walled them for defence, and how they built a Great Wall across the North of England to keep out the Picts.

When the Anglo-Saxons arrived in 449, they were content to sack the Romano-British cities, and built their own halls in the open country, where they could farm. Their idea of fortification did not consist of much more than a ditch and bank, with a palisaded fence on the top of the bank.

The later Vikings always liked to have water somewhere near them, so we find that their five strongholds, or burgs, were Lincoln on the River Witham, Stamford on the Welland, Leicester on the Soar, Derby on the Derwent, and Nottingham on the Trent.

Now we come to Norman Times. On page 7 we noted that William, at an early date, started building stone castles. He was familiar with the Château d'Arques, near Dieppe, in Normandy, which was built by Guillaume d'Arques, in 1040, and has a stone keep, curtain walls, and gatehouse, and is altogether a wonderful piece of military architecture. It was here, as a result of a quarrel, that William besieged Guillaume d'Arques, who was his uncle, and most certainly he was not the man to see Château d'Arques, and then build wooden castles, like those shown on the Bayeux tapestry, except for some very definite reason. The reason, of course, was that the timber castle could be erected very quickly, so as William penetrated the country, he could easily throw one up, and leave a garrison in it to hold the inhabitants of the countryside in check, until it was determined if the position was one in which a more permanent building would be required.

We are told that William actually brought over with him from Normandy the timbers to make a fort, and these were all framed and fitted together beforehand, and the pins to fix them were packed in barrels.

These forts were built on the top of a high mound, or mount, so that the sentries could keep watch over a wider area. At the foot of the mount was a large enclosed yard, or bailey, where the garrison could keep their stores, with stables for the horses and cattle, and so on. This is the motte and bailey type of the Bayeux tapestry, and we give a reconstruction of it in Fig. 66 of Vol. IV of the "Everyday Life" Series. See also Mr. Braun's *English Castle*.

In the shell type which followed, as at Berkhamsted, Lewes,

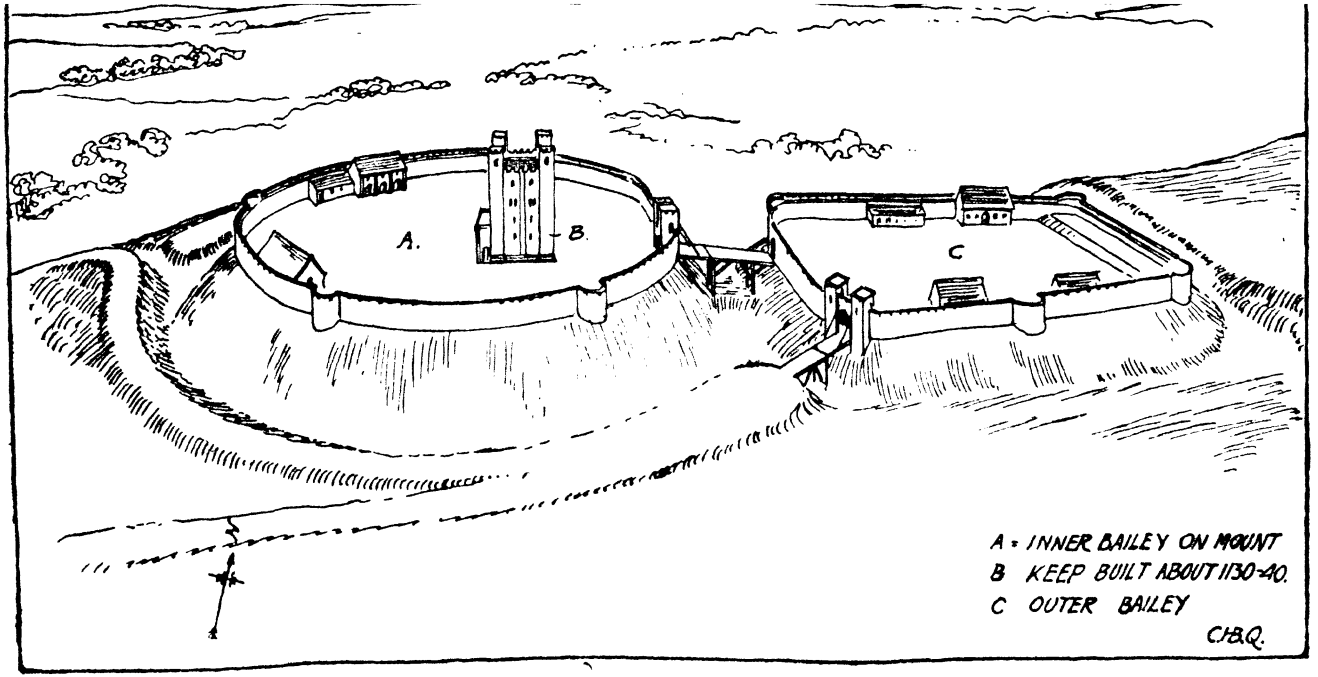



FIG. 4.—Bird's-Eye View of Castle Hedingham, Essex. (Partial Reconstruction.)
Orford, Pl. 3, Fig. 16. Thirteenth-Century Castle, Figs. 37, 47–50. Sieges, Pls. 19, 35. Fourteenth-Century Castle, Fig. 80.

and Arundel, the timber fort on the mount was replaced by a stone building, with stone walls to the bailey instead of the palisaded fence, which type we show in Fig. 67, Vol. IV "Everyday Life" Series.

We can now pass to a consideration of a typical twelfth-century castle, and we have selected Castle Hedingham in Essex. This was built about 1130, and it closely resembles Rochester Castle erected about the same time. Fig. 4 gives some idea of what Hedingham looked like originally. The castle stands on the edge of a hill, to the north-east of the village, which was cut, or scarped, to give the earthworks their shape. The old military architects were great hands at selecting sites for their castles which would render them dominating without too much labour having to be expended. They did not raise an artificial mount if they could find a suitable hill.

The entrance to the Outer Bailey at Hedingham seems to have been on the south side. Here there was a gate-house with its drawbridge and passage through. On either side were little chambers for the guard, and a staircase which led up to a room over the gate, from which the portcullis was worked. This was arranged so that it could be wound up or let down, and the gateway below could be defended by bowmen shooting through the embrasures of the battlements on the walls. In addition to the portcullis, there were strong oak doors to the entrance gateway. The gatehouse led directly into the bailey. Here were the stables and granary, the barracks for the soldiers, and all the many other workshops that must have been necessary. It must always be remembered that there were no shops just round the corner, so if arms needed mending, or making, all had to be done within the castle walls. In all, including squires, pages, servants, and garrison these castles must have housed a considerable number of people. The bailey was surrounded by stone walls, called curtain walls, with a ditch outside, and these were probably flanked by projecting towers, which enabled the defenders to shoot along the outside of the wall, and so keep off the besiegers.

From the Outer Bailey we pass to the Inner Bailey, A, on

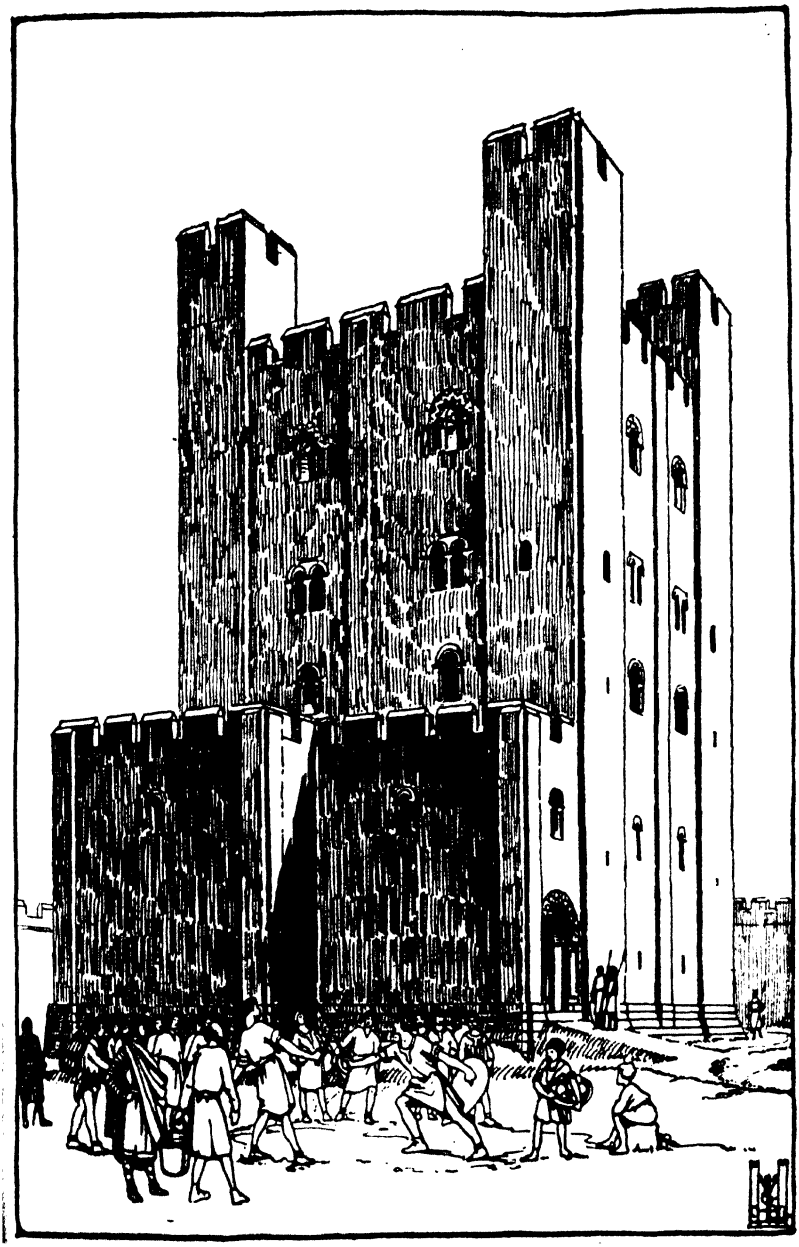


FIG. 5.—The Keep at Castle Hedingham, Essex. The Turrets restored. The Forebuilding reconstructed

the mount, across a ditch spanned by a bridge, with another drawbridge before a second gateway. The Inner Bailey was circled by walls with a ditch and bank outside. On the far side of the ditch they planted a wooden palisade, so that the enemy had to climb up the hill to the castle, then over the palisade, and so down into the ditch, only to find that there was still the castle wall to scale.

Very little is known of what the curtain walls and bailey of a twelfth-century castle looked like, because, though many of the keeps and gatehouses remain, the walls have generally been altered many times since to bring them up to date with the military science of different periods, or they have been pulled down for the sake of the stone.

Parts of twelfth-century walls remaining at Berkhamsted show that there were semicircular bastions projecting as shown in Fig. 4.

Fig. 5 shows the outside of the keep which is the especial glory of Hedingham. The walls, from 10 to 12 feet thick, were built of flint concrete, faced with fine Barnack stone, and they rise up sheer, like grey cliffs, without a moulding or ornament to break the surface. Very modern architects say that good architecture should be functional; that it should be designed on the same lines as a dynamo or aeroplane, to do its job, and if it fulfils this function properly, then it will be a fine thing. On this line Hedingham is as modern as any functional building now being built, in France or Holland, Sweden or Germany. We think it is a better example of the use of concrete than many a modern building. Concrete is really a rather beastly building material, and depends for its form on the mould into which it is cast. This is called shuttering, and is made by the carpenter, and it is very costly. At Hedingham the Barnack stone facing (and stone and marble are the noblest building materials) takes the place of the shuttering and keeps the humble concrete in its proper place.

The only entrance to the keep was the one shown in the front of the forebuilding, and only foundations of this remain at Hedingham. The forebuilding at Castle Rising in Norfolk is in a fine state of preservation, and shows that it was built to cover in a staircase leading up to an outer vestibule. From

this, at Hedingham, one turned to the right, and entered the keep proper through another door protected by a portcullis, on what we should now call the first floor. The ground floor under was reached by going down the circular staircase inside the keep.

It might be as well to refer now to the plan, Fig. 6. This shows the great hall on the second floor, but all the floors were very much the same. A large central room is lighted by windows recessed in the wall (see Fig. 7). These increase in width the higher up they are, because there was less danger of them being used by besiegers. In the thickness of the walls are small chambers at A, A. The rooms on the first, second, and third floors have fireplaces. The *garderobes*, or lavatories, were placed in the angle opposite the stairs, and it should be noted that they are cut off by a lobby ventilated by a window. The mediæval *garderobe* was just a shaft in the thickness of the wall, and must have been rather noisome.

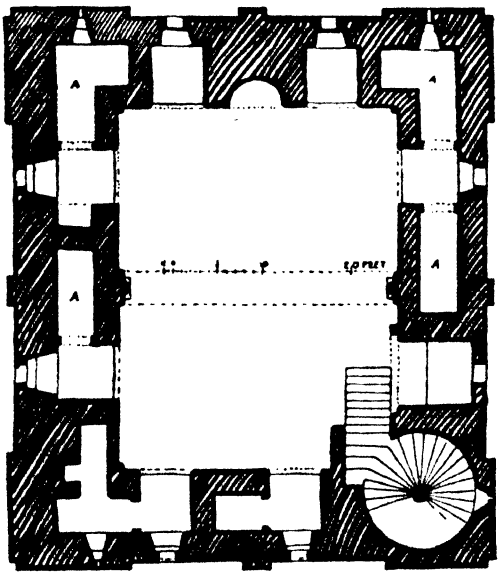


FIG. 6—Plan of the Keep at Hedingham

The ground floor was probably used as a storehouse, and the wall chambers as dungeons. The first, or entrance floor, was a guard-room. The great hall over was the general living-place, and the floor above may have been the bower for the women. The well of the castle was in the keep, so that the garrison could be sure of water in a siege.

The staircase was in one of the angles, and led up to a

["Norman"

FIG. 7.—The Great Hall at Hedingham

Thirteenth-Century Hall, Fig. 41, Pl. 12. Fourteenth-Century Hall, Pls. 17, 20, Fig. 96. Fifteenth-Century Hall, Fig. 122

square tower opening on to the battlements, with similar towers at the other three angles of the castle. Here the guard did sentry-go, 75 feet above the level of the top of the mount. Thus they could see a long way over the trees, and prevent surprise by the enemy.

Fig. 7 shows the interior of the great hall. In the average keep, like the one we have drawn, this was a room about 39 feet long by 31 feet wide, but in the larger castles, like

the Tower of London, there are rooms 95 feet long by 40 feet wide.

The entrance to one of the little rooms, which are shown on the plan at A, A, can be seen in the drawing of the great hall, just above the two hounds held by the huntsman. The little rooms did not always have separate windows, and in this case the only means of light and ventilation was the opening at the entrance, probably covered at night with a leather curtain. These rooms were used for the bedchambers of the principal members of the family, the serving-men sleeping in the rushes on the floor of the hall. In the daytime people lived much more together than they do nowadays, and if we could be transported back to the twelfth century it would seem all noise and lack of privacy.

This drawing serves to illustrate the first great difficulty which the Normans and other early builders had to contend with: how to roof over a large space. At each side of the fireplace are recesses in the thickness of the wall with a window at the end, and it will be noticed that they have a top to them like a small railway tunnel; there is a semi- or half-circular arch in front, and the line of this is carried through: this is what is known as a barrel vault, and it was the earliest method of roofing in stone. The stones of the arch in front are wedge-shaped and so cannot fall out, and are known as *voussoirs*, and a barrel vault is like many arches placed one behind the other. It is worth while to understand this, because later on the builders found that by making one vault cut across another all sorts of beautiful effects could be obtained; so the fan vaulting of Henry the Seventh's Chapel at Westminster Abbey (Fig. 129) is a development of our barrel vault.

The Normans could build a vault across a small space, but did not know how to do it over a large room, so we find in this great hall just what we do in most Norman cathedrals. In the former, the little rooms are vaulted in stone, but the hall has a beamed ceiling. In the latter, the side aisles are vaulted and the nave has a timber roof.

Now let us see what was the difficulty which confronted the Norman builders of this great hall, its size being 39 feet

long by 31 feet wide. Their first idea, perhaps, was to throw beams across the narrowest way, the width, but this would have meant that these beams would have had to be at least 34 feet long, to give a bearing on the walls at each end. There were plenty of forests in the twelfth century, but there were not any steam-saws, and all beams and boards and planks had to be cut out of the trees by hand, and it was a long and laborious business; so we find that the old builders economised in the use of timber. What they did in the case of this hall was to build the very beautiful arch across the width, and this enabled them to place the beams over longways to the hall, and these did not need to be longer than about 20 feet, because one end rested on the main wall and the other on the arch. These would be easy to obtain. Across them came the smaller joists of the floor above.

So the arch was put in because it was a constructional necessity, and while they were doing it the old builders made it beautiful; which, if you come to think about it, is not at all a bad rule. From our point of view this little problem is worth consideration, because as we jog along through the centuries we shall always be running up against it, or similar ones which have been overcome, and always in a pleasant way.

The windows of the great hall were very narrow, and of course did not have any glass; at night, or when the weather was very bad, they were closed by wooden shutters, but during the daytime the wind must have blown through, and the draughts and smoke made what we should think a very uncomfortable house.

The fireplace, built on an outside wall, had what is called a flue, or escape for the smoke, but this, instead of going up and finishing above the roof level in a chimney-stack, as flues do nowadays, was carried at an angle through the thickness of the wall, and came out into the open air behind one of the buttresses.

The gallery, which runs round the whole hall, was reached from the staircase in the angle turret, and must have been used for seeing what was going on in the hall below. The gallery is contrived in the thickness of the wall, and so takes up the

space which is used for the little rooms on the other floors. It is a very beautiful feature, and adds greatly to the appearance of the hall.

The furniture of this period was very simple, and consisted of tables, on trestles, and benches rather like school forms; there would have been one or two heavy chairs, or seats, and the floor was strewn with rushes. Meals were served in the great hall, and cooking is supposed to have been done in a kitchen in the bailey; but it is difficult to see how this could

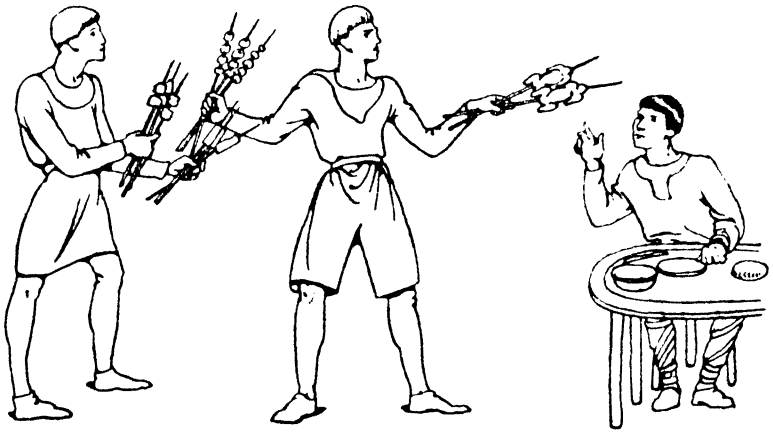


FIG. 8.—Serving Food on Spits. (Bayeux Tapestry)

have been possible, or the food eatable on a winter's day, if it had to be carried such a distance. In a manuscript of the early part of the twelfth century there is an illustration of a Norman butler in his office, and the servants who are assisting him are carrying food up an inside ladder, or staircase. The large room on the first, or entrance, floor was no doubt used for cooking, besides serving as a guard-room; the plan of this floor is just the same as the great hall over—it has a fireplace and chambers in the thickness of the wall, so there was plenty of room for both purposes, and during ordinary times it would not have been necessary to maintain a large guard inside the keep.

In the Bayeux tapestry Norman cooks are shown boiling a pot over one fire, and roasting at another, and then serving

dinner through a doorway into the hall, and, in rather an amusing way, they take the food in upon the spits on which it has been roasting. See Fig. 8.

Musicians often preceded the servants, and played while the meat was being served; harpers came and recited romances. Minstrelsy was in high repute among the Normans; the king had a minstrel, and every gentleman of position maintained one, or more, as part of his household. Bands of acrobats and tumblers came and gave displays.

FIG. 9.—Jugglers

Before we leave the Norman great hall, attention should be drawn to the zigzag ornament round the arches. The design is called the *chevron* pattern, and, like the slender columns in the angles, is a sign of Norman work.

The drawing, Fig. 10, shows the circular staircase in the angle tower of the keep. This was all built in stone, and a tumble downstairs must have been a painful experience. Each step had a circular piece worked on it at one end, and at the other was long enough to be built into the wall; the front edge of one step was laid on the back edge of the one below, and the circular piece in the centre fitted exactly over the one underneath, and in this way formed the central stone column, or newel. For a long time most staircases were like this one.

The nobles probably had their manor-houses as well, in much the same way that the convents had granges on their outlying estates. In Jocelin's Chronicle, a wonderful manuscript of the twelfth century, we read how Abbot Samson narrowly escaped being burned to death in 1182, when staying at one of his granges, the only door of the upper story of the house being locked, and the windows too narrow to admit of escape. This sounds as if the abbot was in the solar of a house rather like that illustrated in Fig. 55, and which

by that time had become typical of the thirteenth century. It is to these granges that we must look for inspiration as to how houses became more comfortable and less castle-like. It must needs have been a very courageous baron who would molest Abbot Samson, capable as he was of beard-ing Cœur-de-Lion himself; so, when the granges were planned, it was not so necessary to consider de-fence, and comfort could be studied. The monks appear to have followed a much older building tradition than the Norman Castle.

FIG. 10.—The Staircase at Hedingham

In Vol. IV of our "Everyday Life" Series, we suggested that the Anglo-Saxon hall, which is de-scribed in Beowulf, was rather like a glorified aisled barn, and this hall remained as the central feature of the English house until the time of Elizabeth. When the monks planned their granges they followed the old Anglo-Saxon buildings, and you can see the same idea in the living part of their monasteries. See plan, Fig. 13. The monks' warm-ing-room was in the same position as the cellar with the solar over it; the hall suggested the refectory, and the kitchen and offices remained in the same position.

The nobles, when visiting an abbot and staying at one of his granges, would be struck by the greater convenience and comfort of such a house, and so would follow it when

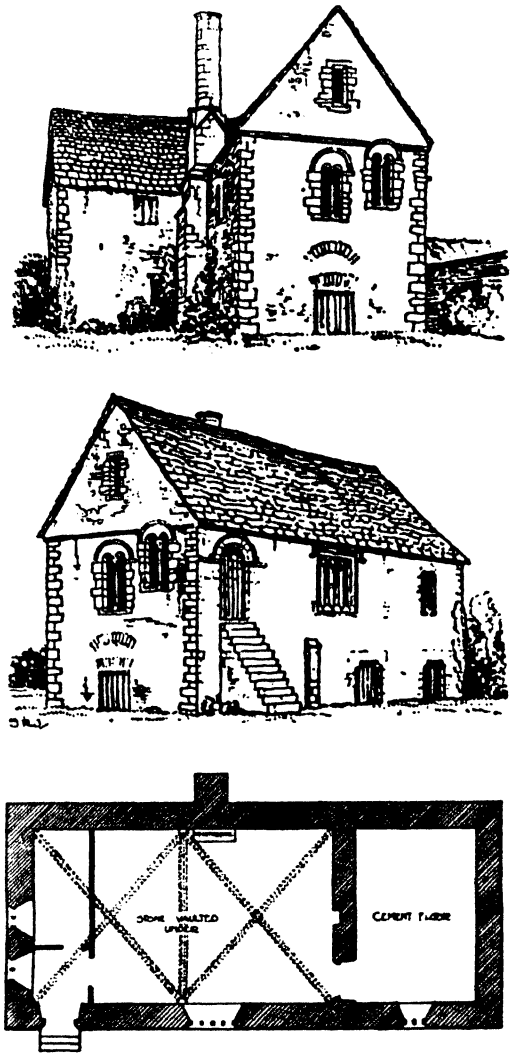



FIG. 11.—Boothby Pagnell Manor-House, Lincolnshire (Sydney R. Jones, *del.*)

Thirteenth-Century Manor-House, Fig. 53, Pl. 12.
Fourteenth-Century Manor-House, Fig. 83, Pl. 20.
Fifteenth-Century Manor-House, Fig. 113

building their manor-houses, adding more defensive works than would be necessary in the case of the abbots' granges.

The manor-house at Boothby Pagnell in Lincolnshire is a happy survival of a small twelfth-century manor-house (Fig. 11). The heiress of the Boothby's married one of the Pagnell family from Newport Pagnell in Buckinghamshire. The arrangement is typical: a vaulted lower story used as a cellar, without any connection with the upper living floor, which is reached by an outside stair. There are nice windows, and fireplaces on both floors connecting with a large chimney.

As well we find

that halls were built inside the curtain-walls of the castles in addition to the keeps. This was the case with what is now called the Norman House at Christchurch, Hampshire, built between 1125–1150.

In Beowulf the hall was obviously on the ground floor, but in the Bayeux tapestry, Harold is shown dining in a hall raised up to the first floor on a vaulted undercroft, with stairs leading up to the hall outside. This was done at Christchurch, and made it possible to have larger windows to the hall than if it had been on the ground floor. There appears to have been a kitchen at one end of the hall and a tower for the *garderobes*, and that is all. We illustrated this Christchurch house in Vol. IV of the "Everyday Life" Series, and we recommend our readers to go and see it.

So far as the towns were concerned, there is a rather amusing and graphic picture of London and its work and play written by Fitzstephen, who "lived in the reign of King *Stephen*, wrote in the Reign of *Henry the Second*, and deceased in 1191, in the Reign of *Richard the First*." We give a few extracts.

*A Description of the most honourable City of London*

*The Situation thereof.*—Amongst the noble Cities of the World, honoured by Fame, the City of *London* is the one principal Seat of the Kingdom of *England*, whose Renown is spread abroad very far; but she transporteth her Wares and Commodities much farther, and advanceth her Head so much the higher. Happy she is in the Wholesomeness of the Air, in the *Christian* Religion, her Munition also and Strength, the Nature of her Situation, the Honour of her Citizens, the Chastity of her *Matrons;* very plentiful also in her Sports and Pastimes, and replenished with honourable Personages: All which I think meet severally to consider.

*The Temperateness of the Air.*—In this Place, the Calmness of the Air doth mollify Men's Minds, not corrupting them with Lusts, but preserving them from savage and rude Behaviour, and seasoning their Inclinations with a more kind and free Temper.

*On the Strength and Scite of the City.*—It hath on the east Part a Tower Palatine, very large and very strong; whose Court and Walls rise up from a deep Foundation: The Mortar is tempered with the Blood of Beasts. On the West are two Castles well fenced. The Wall of the City is high and great, continued with seven Gates, which are made double, and on the North distinguished with

Turrets by Spaces. Likewise on the South *London* hath been inclosed with Walls and Towers, but the large River of *Thames*, well stored with Fish, and in which the Tide ebbs and flows, by Continuance of Time, hath washed, worn away, and cast down those Walls. Farther, above in the west Part, the King's Palace is eminently seated upon the River; an incomparable Building, having a Wall before it, and some Bulwarks: It is two Miles from the City, continued with a Suburb full of People.

*Of the Gardens planted.*—Every-where without the Houses of the Suburbs, the Citizens have Gardens and Orchards planted with Trees, large, beautiful, and one joining to another.

*Of their Pastures.*—On the north Side are Fields for Pasture, and open Meadows, very pleasant; among which the River Waters do flow, and the Wheels of the Mills are turned about with a delightful Noise. Very near lieth a large Forest, in which are woody Groves of wild Beasts; in the Coverts whereof do lurk Bucks and Does, wild Boars and Bulls.

*Of the Fields.*—The arable Lands are no hungry Pieces of Gravel Ground; but like the rich Fields of *Asia*, which bring plentiful Corn, and fill the Barns of those that till them with a dainty Crop of the Fruits of *Ceres*.

*Of their Wells.*—There are also about London, on the North of the Suburbs, choice Fountains of Water, sweet, wholesome, and clear, streaming forth among the glistening Pebble-stones: In this Number, *Holy well*, *Clerken-well*, and Saint *Clements'-well*, are of most Note, and frequented above the rest, when Scholars and the Youth of the City take the Air abroad in the Summer Evenings.

A good City, when it hath a good Lord.

*How the Affairs of the City are disposed.*—. . . there is in *London* upon the River's Bank a public Place of Cookery, among the Wines to be sold in the Ships, and in the Wine Cellars. There every Day you may call for any Dish of Meat, roast, fried, or boiled; Fish both small and great; ordinary Flesh for the poorer Sort, and more dainty for the Rich, as Venison and Fowl . . .

*Of Smithfield.*—Without one of the Gates is a certain Field, plain [or smooth] both in Name and Situation. Every *Friday*, except some greater Festival come in the Way, there is a brave Sight of gallant Horses to be sold: Many come out of the City to buy or look on, to wit, Earls, Barons, Knights, Citizens, all resorting thither. It is a pleasant Sight there to behold the Nags, well fleshed, sleek and shining, delightfully walking . . .

*The Pests of LONDON.*—The only Plagues of *London* are immoderate Drinking of idle Fellows, and often Fires.

*Sea Fights.*—In *Easter* Holidays they counterfeit a Sea Fight: A Pole is set up in the Middle of the River, with a Target well fastened thereon, and a young Man stands in a Boat which is rowed with Oars, and driven on with the Tide, who with his Spear hits the Target in his Passage; with which Blow, if he break the Spear and stand upright, so that he hold Footing, he hath his Desire; but, if his Spear continue unbroken by the Blow, he is tumbled into the Water, and his Boat passeth clear away . . .

*Summer Sports.*—Upon the Holidays all Summer, the Youth is exercised in Leaping, Shooting, Wrestling, casting of Stones, and throwing of Javelins fitted with Loops for the Purpose, which they strive to fling beyond the Mark; they also use Bucklers, like fighting Men. As for the Maidens, they have their Exercise of Dancing and Tripping until Moon-light.

*Sport upon the Ice.*—When that great Moor, which washeth *Moorfields*, at the north Wall of the City, is frozen over, great Companies of young Men go to sport upon the Ice; then fetching a Run, and setting their Feet at a Distance, and placing their Bodies sidewise, they slide a great Way. Others take Heaps of Ice, as if it were great Mill-stones . . .

. . . Some are practised to the Ice, and bind to their Shoes Bones, as the Legs of some Beasts, and hold Stakes in their Hands, headed with Sharp Iron, which sometimes they strike against the Ice; and these Men go on with Speed, as doth a Bird in the Air, or Darts shot from some warlike Engine . . .

A good deal of information can be gathered from Building Regulations, issued in London in 1189, in the time of Richard I. Houses before that time had been very generally built of wood, and roofed with thatch, and the frequent fires made the citizens put their heads together to see how the destruction caused in this way could be prevented. Stone houses, covered with tiles, are pointed out as safer than those of wood. There are long descriptions of stone party-walls (those between the houses); these are to be 3 feet thick and 16 feet high, so the houses could not have been very high, and apparently the rest of the house continued to be built of wood. The accommodation appears to have been a hall, or houseplace, on the ground floor, with perhaps a lean-to addition at the back for a kitchen, and the solar, or private room, a mere loft over the hall, and lighted by a window in the gable at the front. These would have been formed

naturally, as the roofs sloped down towards the party-wall at each side of the house.

A twelfth-century street, then, would have been made up of a series of rather low gables, side by side, the gutters between spouting water on to the pavements under, during a storm. Some of the houses would have been higher than the others, because in these early by-laws of 1189 you are allowed to raise your half of the party-wall if you want to do so.

In the country, the villeins' cottages would be much the same—a simple oblong building, with a houseplace, and perhaps a small shed, or kitchen, at one end, and a loft over. Again, before we think of such accommodation as very rough, we must remember that people were used to living in the open air, and, like sailors nowadays, only caught colds when they went indoors. For example, the monks had the best opportunity of being comfortable, yet they passed most of their time in the cloisters, which were open in those days, and not yet filled with any glass. Some Norman street houses at Lincoln, one of them known as the Jews' House, are still lived in; it is remarkable to think of their record of eight hundred years' habitation.

Now the next thing to consider is—how did William rule? He waged war successfully, and was a great soldier; built castles and fortified towns; but he must have been able to do more than this, or he would not be remembered as a great man. His claim to greatness lies in the fact that he did what even the Danish Wars had not been able to do—bound the country together as one by the Feudal System.

William's followers were rewarded by large grants of land, belonging to the Anglo-Saxons who were slain at the battle of Hastings, and to others whose estates were confiscated, and these lands they held direct from the king, and in return were bound to supply so many soldiers at the king's call. This is very interesting, because, later on, people began to pay money instead of giving their services in this way. But in the Great War of 1914–1918 we had the same rule—that you must fight for king and country if you enjoy the privileges of citizenship.

It was not until the Conquest that England was supposed

to belong to the king. The Saxons always had the tribal idea that land belonged to the community, and they held it by common consent, and fought for it when there was a common danger; but the process by which they were aroused was a slow one, and the damage was often done before they were ready. Harold had great difficulty in getting his men together, and this had always been the case with the Anglo-Saxon kings. They would not, or could not, combine, and so the Danes were able to do much more damage than would have been possible if they had found the natives united against them. Feudalism was to do away with all this.

Under the Saxons the land was divided up into folk land, which belonged to the people, and consisted of what was left over after allotments had been made to the freemen; and common land, held by communities, but gradually becoming personal to a family if the dues and fines were paid, and known then as heir land. Book land generally consisted of grants to religious houses from the folk land.

Right down to the Norman Conquest we find similar customs to those introduced by the Saxons in the fifth century. The freeman was the freeholder. Tacitus, the Roman, said of the Saxons, "They live apart, each by himself, as woodside, plain, or fresh spring attracts him"; which does not mean that they were quite solitary, but that each holding was occupied by a family, and all the different generations of that family. The holding had its common fields and grazing land, and the village itself was roughly fenced in. Each holding had its folk moot, a place where they met to frame their laws and customs. The headman of the village, or the chief, developed into the lord of the manor, and the chieftains became the kings.

The Danish Wars had the effect of bringing the scattered communities together, and introduced the beginnings of the Feudal System, and so we find that the freeman became the villein of the lord. Under Canute, the freeman regained his position somewhat, as the lords were dispossessed of their lands. William maintained his hold on the land by making the Feudal System much more rigid.

The Scutage Tax in 1159 allowed the barons to pay the

king a sum of money instead of following him to war. Thus began the first weakening of the Feudal System. There is an interesting account of how this worked in Jocelin of Brakelond's Chronicle. The king calls on the abbot for the services of four knights to go to France, and give aid against the king there. The knights demur, and say, "Neither had they, nor their fathers, ever gone out of England" for such a purpose; so the abbot goes to France instead, and offers money, which is not accepted, and in the end hires four mercenaries.

The Chronicle of Jocelin of Brakelond brings us to the next everyday thing in England in the twelfth century—the Monastery. It must be emphasised that a monastery was not what so many people seem to think it was—a place where monks or nuns did nothing else but pray all day and half the night. The monastery was the centre of all the civilising influences of the time.

Europe had been in a turmoil for some hundreds of years, and the gentlemen of the day either hunted or fought, so it was left to the Church to civilise, and the monastery took up the work, and attracted all those men who wanted to do what we now call social work.

Credit must be given to the Normans for the fact that they built not only castles but cathedrals and monasteries as well. Many of these still remain; both Norwich and Ely Cathedrals are largely Norman, and both were originally the churches of Benedictine monasteries. It gives a good idea of religious life in those early days when it is realised that what we now call a cathedral was then in some cases only the private chapel of a convent; the cloisters and a few of the other buildings may remain, but what we now see is only a part of the original whole. Our plan on page 29 will explain this.

Where the monastic church was used as a cathedral, it was called a conventual cathedral, the bishop took the place of the abbot, and had the right to preside in the chapter-house. The prior and convent looked after the buildings, and continued to do so until the time of Henry VIII, when they were replaced by deans and chapters of secular canons. Cathedrals of the old foundation had deans and secular canons from the start.

It may help if an explanation is given now of terms which will be frequently used in later pages.

A Cathedral is the bishop's church and the principal one in a diocese.

A Diocese is that part of the country over which the bishop rules.

A See means the seat of a bishop, or where his cathedral is.

The Parish originated with the holding of the lord, and his chaplain was the parish priest. The king's chaplains became the bishops.

Then it is very usual to talk about a house for monks as a monastery and one for nuns as a convent. This is wrong. Convent is the term applied to the whole body either of monks or nuns, and the monastery means only the actual group of buildings, and it is used both for the houses of monks or nuns, though the latter can also be called a nunnery.

Figs. 12 and 13 show a twelfth-century Benedictine monastery. One is a plan and the other a bird's-eye view, and the plan has numbers which correspond with those in the text, and will enable the uses of the various buildings to be followed. The top of each picture is the north, the right-hand side is the east, the left hand the west, and the bottom the south. So, starting at the left hand, or to the west, where 1 is marked, we enter by the gatehouse into the great court. Here all were free to come who had any business to do, and it must have presented a busy scene, crowded with pilgrims, knights and men-at-arms, merchants and minstrels. There was a porter at the gatehouse, to guard. At 2 was the almonry, where alms were given to the poor, and sometimes there was a school close by for poor children. At 3 were the stables and granaries. Here the horses of the guests and travellers were put up. It is doubtful if there were many inns in England where travellers could obtain food and lodging until the middle of the fourteenth century.

In the towns there were ale-houses, cook-shops, and hostelries, because, a little later, in the time of John, 1212, we read that, after a fire, "all ale-houses be forbidden except those licensed by the Common Council, and that no baker

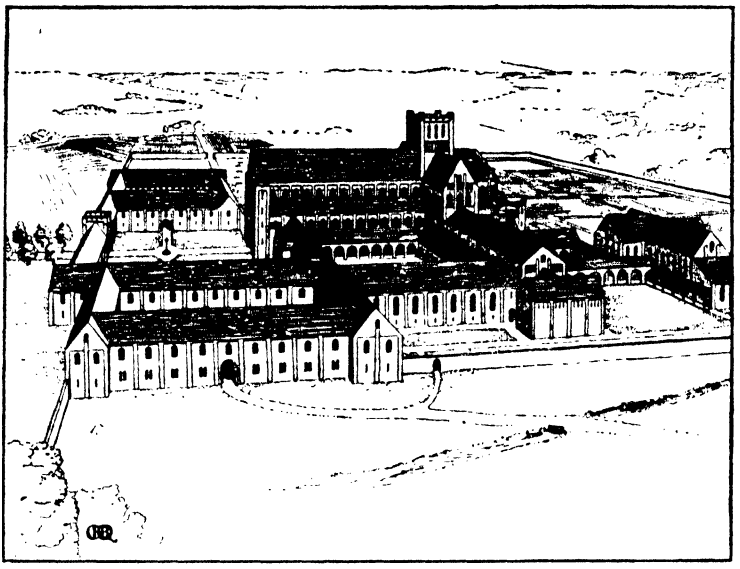


FIG. 12.—Exterior of Benedictine Monastery
Carthusian Monastery, Fig. 126

bake or ale-wife brew by night with reeds or straw, but wood only"; also, "all cook-shops be whitewashed."

It was part of the duty of monks to entertain strangers. Their accommodation was divided up: just south of the gatehouse, at 4, was the place for the poorer guests and pilgrims, at 5 would be placed the merchants and like folk; and at 6 was the abbot's or prior's lodging, where nobles or the king would be entertained. Jocelin of Brakelond's Chronicle is interesting, as it gives an idea of the great size of the twelfth-century monastery. He says that after Abbot Samson's installation, "he retired to his chamber, spending his day of festival with more than a thousand dinner guests with great rejoicing."

Jocelin also gives a note of how guests were entertained. "When the abbot is at home, he is to receive all guests of whatsoever condition they may be, except religious and priests of secular habit, and except their men who present themselves at the gate of the court in the name of their masters; but if the abbot be not at home, then all guests of

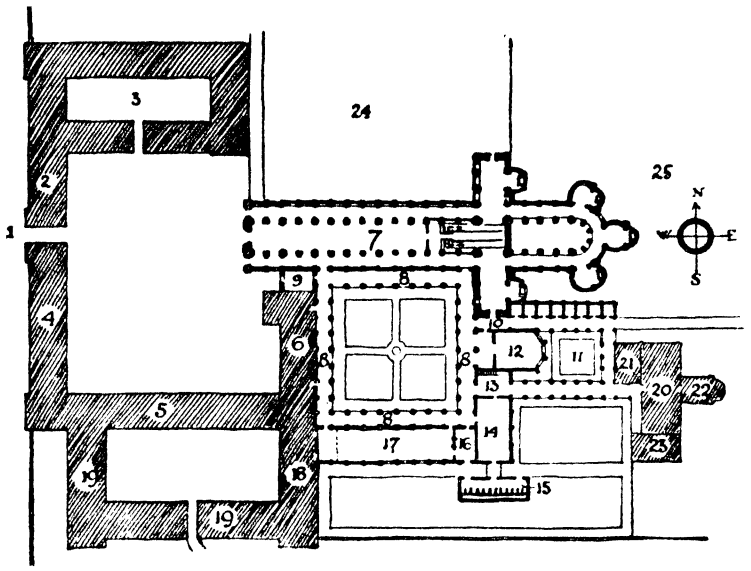



FIG. 13.- -Plan of Benedictine Monastery

1 The Gatehouse
2 The Almonry
3 Stables and granaries
4 Place for the poorer guests and pilgrims
5 Place for merchants, etc.
6 Abbot's or prior's lodge
7 Church
8 Cloister
9 Outer parlour
10 Slype or passage way
11 Small cloister
12 Chapter house
13 Parlour
14 Stores or cellars
15 Lavatories
16 Warming room
17 Refectory
18 Kitchens and offices
19 Bakehouse, Mill and Brewhouse
20 Infirmary
21 Misericorde
22 Infirmary Chapel
23 Infirmary Kitchen
24 Cemetery
25 Gardens and fish-ponds

whatsoever condition are to be received by the cellarer up to thirteen horses. But if a layman or clerk shall come with more than thirteen horses, they shall be entertained by the servants of the abbot, either within the court-lodge, or without, at the expense of the abbot."

At 7 was the church, and the west door was generally placed opposite the gatehouse, so that on saints' days it could be opened for processions. The north door was used by the people when there were special services for them in the nave, but the monks used the choir, which extended into the nave.

At 8 was the cloister, and this was a very important part of the monastery. When we go round a cathedral now, we

are struck by the beauty of the vaulted walks, with the arched and traceried openings on the garth, or space in the middle; but when it was built it served not only as a corridor leading to the various parts of the building, but a place where the monks spent a great part of their time. For this reason it was usually placed to the south of the church, so as to be on the sunny side.

The north walk, which is the one next to the church, was reserved for study, and little places called carrels were sometimes formed on the side next the garth, like small studies, where the monks could read their manuscripts. A drawing is given in the fifteenth-century chapter (Fig. 128) showing this, and Fig. 65 one of the aumbries or cupboards in which they were kept.

The east walk was very much used, because it led to the chapter-house, the passage to the infirmary, and the refectory. It was in the east walk that the abbot washed the feet of thirteen poor men, representing Christ and the twelve Apostles, on the Thursday before Easter (Maundy Thursday).

The south walk was parallel to the refectory, and in the west walk were taught the novices who wished to become monks. In some of the old cloisters little figures used for playing games are cut in the stone benches.

At 9 was the outer parlour, where a porter sat who kept the cloister door, and here merchants could come to sell their wares, or monks receive visits from their relatives after the chapter.

This is perhaps a convenient place to state that our plan must not be taken as being an exact copy of any particular monastery. The Benedictines generally built on somewhat similar lines, but the positions of the various parts were often varied to suit local requirements. Thus at Westminster Abbey the outer parlour was at the west end of the south cloister walk.

At 10 was the slype, or passage-way, leading to the scriptorium, or place where the monks wrote their manuscripts. In these days before printing, all the church service books were made by hand and beautifully illuminated, and there must have been much letter-writing as well to carry on the

business of the convent, so it was done in these little rooms, each of which had a window to the north, and a door opposite opening on to the north walk of the smaller cloister at 11.

At 12 was the chapter-house, or parliament of the convent.

At 13 was the parlour, or place where the monks could talk, and generally there were stairs up from here to the monks' dormitory above. This latter was a long upper chamber, which connected as well with the south transept of the church, so that the monks could easily go there for their services during the night.

At 14 were various stores and cellars.

At 15 were lavatories, in two stories, the upper communicating by a bridge with the south end of the monks' dormitory for use at night.

At 16 was the warming-room, where the monks could warm themselves, after service in the church on a cold winter's day, and in those days churches were not heated. The Romans had been able to do it very well indeed, here in England, seven or eight centuries before, but the manner of doing it had long since been forgotten.

At 17 was the refectory, where they all fed, and near the door to the south walk of the cloister there was always a place where the monks could wash their hands, with, close by, a recess where the towels were kept.

At 18 were the kitchens and offices, opening out on to a courtyard, around which were grouped the bakehouse, mill, and brewhouse at 19.

At 20 was the infirmary, where sick monks could lie, and 21 was the misericorde, where such of them as needed it were allowed to eat meat. The infirmary had its own chapel at 22, and kitchen at 23.

The monks' cemetery was at 24, to the north of the church, and the gardens for growing vegetables, with the fish-ponds, were to the east, at 25. A site was selected which had a stream of good water, and this was diverted to form the fish-ponds, and then taken on to the various parts of the monastery to take away the drainage, and turn the water-mill which ground the corn to make bread.

This, then, is what many twelfth-century monasteries

must have looked like. As time went on, the cloister, which perhaps had been built in wood at the start, was rebuilt, say in the fourteenth century, in stone, or the chapter-house was beautified. A central tower fell down, or there was a fire, and the parts destroyed were rebuilt in the work of the period.

At the dissolution of the monasteries, in Henry the Eighth's time, the need for the monastic parts of the building passed away, and so they fell into disrepair, or were altered out of all recognition; but here and there parts remain. There are fine remains of the domestic parts of the monasteries at Chester and Durham and elsewhere, but perhaps the most extensive are at Cleeve Abbey, near Washford, in Somerset, where the church has vanished. At Westminster Abbey, the boys of Westminster School use what was the old monks' dormitory as a schoolroom, and they have the abbot's hall, which at Westminster is on the west side of the west walk of the cloister, as a dining-hall. Lucky boys, to be taught in the shadow of that glorious abbey, and feed in an abbot's hall!

An idea of the size of the old monasteries may be gained by giving the dimensions of some of the parts. At Westminster the dormitory was 170 feet long, and the refectory was 130 feet long by 38 feet wide. The kitchen at Canterbury was 45 feet square, and at Worcester 35 feet. The guest-hall at Canterbury was 150 feet long by 40 feet wide; so it can be seen they could accommodate plenty of visitors.

Now for the constitution of the convent. At the head came the abbot, then the prior, who was his chief assistant. There was a sub-prior, and the monks. The chantor, or precentor, acted as singer and librarian. The sacristan took care of the church and the buildings. The cellarer was the steward, who controlled all the business side. The hospitaller looked after the guests, and the infirmarer the sick, while the almoner distributed the alms. The master of the novices was responsible for their education.

The monks' day started at midnight, and the new day was ushered in with prayer. This first service was called Matins. The sub-sacristan rang a bell in the monks' dormitory, where they had gone to bed at 7.30 in the evening in the winter and 8.30 in the summer.

They descended directly into the church, by stairs from the dormitory, down into the south transept. After a brief interval, Lauds commenced about one o'clock, and by half-past one or two all the monks were back in bed again.

They were roused at seven in the morning for Prime, which did not take very long, and was followed by an early Mass for the servants and workpeople, of whom there were a great number, and while this was being celebrated the monks washed and finished dressing.

Before the next Mass the monks had breakfast, of about ¼ lb. of bread and ⅛ pint of wine or beer. There was not any tea, coffee, or cocoa in the twelfth century, but there may have been porridge sometimes.

This next Mass preceded the daily chapter, held about nine o'clock. Here a junior monk, who was also the weekly reader in the refectory at meals, read out notices of the lives of the martyrs and saints who would be commemorated on the following day, and after, there was a discussion on the affairs of the house, seals were put to any documents, and any erring monks were punished.

As touching on the discipline in the monastery, Jocelin gives us an interesting account of a mutiny of the monks, accustomed to the easy ways of Abbot Hugo, against the stricter rule of Samson, who goes away so that his anger may cool, and on his return says: "I would have taken vengeance on thee, had not I been angry." So they were punished, and then: "On the morrow morning we decided on humbling ourselves before the abbot, by word and gesture, in order to mitigate his mind. And so accordingly was done. He, on the other side, replying with much humility, yet always alleging his own justice and turning the blame on us, when he saw that we were conquered, became himself conquered. And bursting into tears, he swore that he had never grieved so much for anything in the world as for this, first on his own account, and then secondly and chiefly for the public scandal which had gone abroad, that St. Edmund's monks were going to kill their abbot."

Continuing with the monks' day, the chapter finished about 9.30, leaving half an hour for conversation in the

cloister before High Mass at ten. In this interval the officials settled the business of the day, and it must be remembered that the convent had large estates which had to be managed, and the monks were great builders and must be given credit for much of the advance which was made in the arts and crafts of the day.

Dinner followed at eleven, and lasted half an hour, the monks washing their hands before and after the meal; when this was finished the junior monks and novices played games in the garden, and the elders slept for an hour. During the afternoon the monks worked, and it will be remembered that St. Benedict, when he founded the Order in the sixth century, expressly arranged that his monks should do manual labour, and thus keep their bodies healthy and strong. They were great gardeners, growing vegetables and medicinal herbs.

Vespers were at five o'clock in the winter and six in the summer, and then supper followed; after came Collations and reading in the chapter-house, followed by a short interval in the cloister in the summer and the warming-house in the winter. At seven in the winter and eight in the summer came Compline, and half an hour later all would be in bed, until they were roused again at midnight for Matins.

This was the way the old monks passed their days; it was a very peaceful and well-ordered existence, and there is little wonder that it attracted the studious man. The popular idea of the monk is that he was a fat man in a frock, who either fished or ate large dinners, and the real work that he did is sometimes lost sight of. Sheltered by the cloister and protected by their vocation, they were able, in a rough-and-tumble age, while the barons spent their time fighting or hunting, to build up all the influences which were to civilise England. The nunneries for women were conducted on much the same lines.

There is an interesting account in Jocelin of Brakelond's Chronicle of how the monks elected an abbot, and were helped to do so by King Henry the Second. Jocelin entered St. Edmundsbury in 1174, and the abbot there was Hugo, who was a very old man. The convent under his rule had got badly into debt. The Jews, who had lent him money,

charged enormous interest, and poor Abbot Hugo was distracted. He went on pilgrimage to Canterbury in 1180, but being thrown from his mule near Rochester, dislocated his knee, and died as a result of the fever caused by the bruises; and, sad to relate, his servants plundered his apartments as soon as he was dead. The king placed an inspector over the monastery, and meanwhile collected the revenues, and it was

FIG. 14.—Investiture of an Abbot

not until 1182 that they could set about electing a new abbot. Six of the elders selected the names of three of their own monks whom they considered suitable, writing them down in a document which was sealed. And then the prior and twelve monks set off with it to see the king at Waltham; they walked there, their frock-skirts looped over elbow. Thereupon the king called on them to nominate three, and this being already done, the seal was broken, and the names found to be, Samson the sub-sacristan, Roger the cellarer, and Hugo the third prior. The king called for three other names, whereupon the prior was named as one, the sacristan as the second, and Dennis, apparently a monk, the third. With these nominations the king asked for three from other

convents, and so they gave the prior of St. Faith, a monk of St. Neots, and another of St. Albans, and there were then nine names. The king then said three names might be struck off, and so those of the three strangers went. The sacristan withdrew, and the king ordered two more names to be struck off, and then another, which meant that Hugo the third prior and the monk Dennis retired, leaving only Samson and the prior. The venerable Dennis made a speech "commending the persons of the prior and Samson, but always in the corner of his discourse brought Samson in," and Samson it was who was elected, and returned as abbot to the monastery he left as sub-sacristan. This meant that he ranked as a peer, was lord of the manor, and had "fifty knights under him."

For four years Samson had hard work paying off the Jews, and this done, they were marched over the borders and bid never return.

The principal Monastic Order was that founded by St. Benedict in A.D. 529. To the three vows of obedience, poverty, and chastity he added that of manual labour for seven hours each day. This kept the monks in good health and happy. The Benedictines were the largest Order, and celebrated for their learning. St. Augustine, the apostle of the Anglo-Saxons, was a Benedictine.

Our illustration (Fig. 12) is of a Benedictine monastery.

The Carthusians had their principal monastery at the Charterhouse in London, which after the dissolution of the monasteries was rescued by Thomas Sutton and turned into the Charterhouse School.

A description of the life led in a Carthusian monastery and details of the buildings are given in the chapter on the fifteenth century, see Fig. 126, p. 214.

The Cistercians were farmers, and did a great deal for agriculture. They largely reclaimed the land in the north which had been wasted by the Conqueror. They generally settled down in some very remote place, near a good river, so that they could water their land. Their buildings greatly resembled those of the Benedictines, but are frequently a little later in architectural style, Transitional or Early English.

Because they were placed far from centres of population, their churches could not be used after the Dissolution as cathedrals or parish churches, and have fallen into ruin, a great tragedy of English building. Nevertheless they are lovely and pleasant even in decay; think of such piles as Fountains, Rievaulx and Byland in Yorkshire, with Tintern in the west and Beaulieu and Netley in the south.

The Augustinians were founded in the eleventh and twelfth centuries, and there were other Orders.

The monks founded hospitals at places of pilgrimage, and along the high roads, for the entertainment of poor pilgrims and travellers. Some were for lepers, others for poor and infirm persons, who were called bedesmen. St. Bartholomew's Hospital in London is a survival of a much older institution of this description. As time went on, other people gathered round the monasteries, and so towns sprang up.

Then there were the Military Orders. The Knights of the Temple, or Templars, were founded under Augustinian rule at Jerusalem in 1118, between the first and second Crusades. They undertook the task of escorting pilgrims from the coast up to Jerusalem, to protect them from the infidel, and to wage war against the latter in defence of the Cross. In addition to these duties the Templars took the usual vows of poverty, chastity, and obedience. The Order was founded in England by Stephen, and the Temple Church in London bears memory to them.

The Knights of St. John of Jerusalem, or the Knights Hospitallers, not originally a military Order, was founded in 1092 to afford hospitality to pilgrims to the Holy Land, and to care for the sick and wounded Crusaders. In the twelfth century they became military, and with the Templars maintained a standing army for the defence of Jerusalem. When Palestine was lost they moved to Cyprus, then Rhodes, and finally Malta, where the buildings they erected still remain. They exercised a very useful influence in checking the Mohammedan invaders of Europe. The Hospitallers were introduced into England by Henry I, and founded here houses for novices to be trained in piety and military exercises.

The Trinitarians were founded in 1197 to rescue Christian captives, and were commonly called Mathurins.

Having thus spoken of the various religious Orders, and more especially of the monastery and of the life that was led within its walls, it may be as well to try and understand something of the part these Orders played in developing the architecture of the time, and here we shall find that their influence was very great indeed.

Fig. 15 shows the aisle of a monastic church, and the point to which we first want to draw attention is the vaulted roof. In Fig. 7 the plain barrel vaulting which was employed to cover the recesses at each side of the fireplace is particularly mentioned, and this was said to be like an ordinary railway tunnel. Now the vault to this aisle, which is illustrated, shows the next development, and it is a very important one indeed. There is the same barrel vault or railway tunnel along the aisle, but crossing it at right angles are other barrel vaults following the lines of the arches into the nave, and between each intersection so formed is a semicircular arch.

At the actual line of the intersection of the two semicircular barrel vaults an angle was formed, which was called the groin. Each bay of the vaulting, between the semicircular arches, was a square, and the line of the groin, if you were making a plan, would run diagonally across it. The first thing the old builders found out was that the actual elevation of the groin was that of an ellipse, or waggon-shaped, and this must be so because the groin springs or starts from the same line, and only rises to the same height as the arches crossing the aisle, which are semicircular, and as its span is wider, because it goes across the diagonal of the bay, it must be of a flatter shape.

Now as to the way these early vaults were constructed. The semicircular arches across the aisle were built first, then rough wooden centres or moulds, of the shapes of the diagonal or groin, were put up, boards were laid on the top and the vault was constructed in what is called rubble, only rough stones, not shaped as to the arches, when they are called voussoirs. When this was set, the centering was taken

FIG. 15.—The Aisle of a Monastic Church
(based on the Norman work at Ely)
Barrel Vault, Fig. 7. Thirteenth-Century Vaulting, Fig. 51. Fourteenth-Century Vaulting, Figs. 93, 97. Fifteenth-Century Vaulting, Figs. 128, 129.

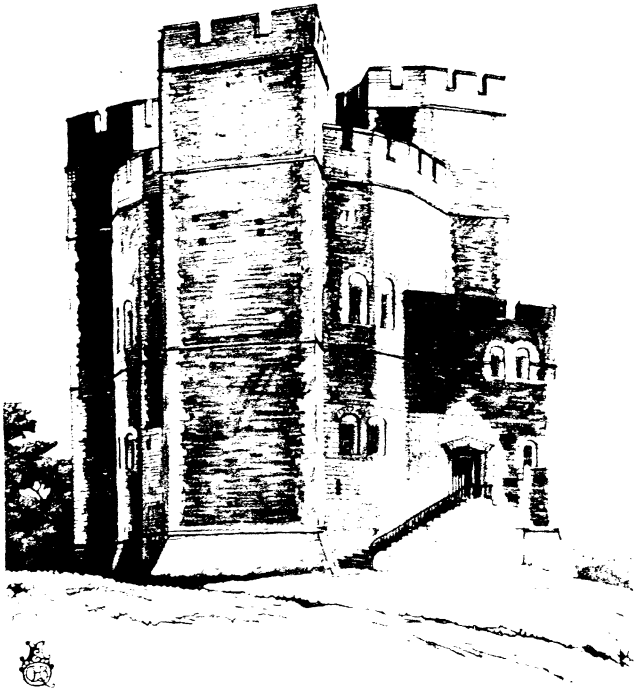
down, and the vault was plastered on its underside. The first thing the old builders discovered was that the vault, by reason of the shape of the groins being flatter than semi-

circles, looked rather dumpy; next, that the centre or crown of the vault was too flat, and the stones were inclined to fall out, and this applied as well to the groins themselves.

So the next step was to make the profile or true elevation of the groin semicircular, but this raised the crown of the vault considerably above the tops of the semicircular arches crossing the aisle, and so to remedy this these latter were taken up straight for the necessary distance to get over this, and then made semicircular as before. This was called stilting. But here again another difficulty was encountered: the now semicircular groins, and the stilted crossing arches, all sprung or started from the same level, but the groins at once started curving away, because they were true semicircles, whereas the stilted arches went up straight for a foot or so. This was found to be ugly, because it made the crossing arches look as if they had been pushed in at the bottom between the two groins, and a good example of this is to be seen in the chancel of Hemel Hempstead Church, Herts. We give an illustration of this, Fig. 79, Vol. IV "Everyday Life" Series, *Anglo-Saxon and Norman Times*. The next step was to spring all from the same level, but make the arches across the aisle pointed, and, if you think, this was the true solution of the difficulty; but it took a long time, and when it was done the thirteenth century had arrived. The groin lines, too, were strengthened by the addition of stone ribs. Another surprise for the Norman builders was the discovery that by crossing their vaults as described, they concentrated the thrust at particular points, and it became necessary to make their buttresses outside of more projection. The drawing shows the cushion-shaped capitals to the columns and other details which are characteristic of Norman work.

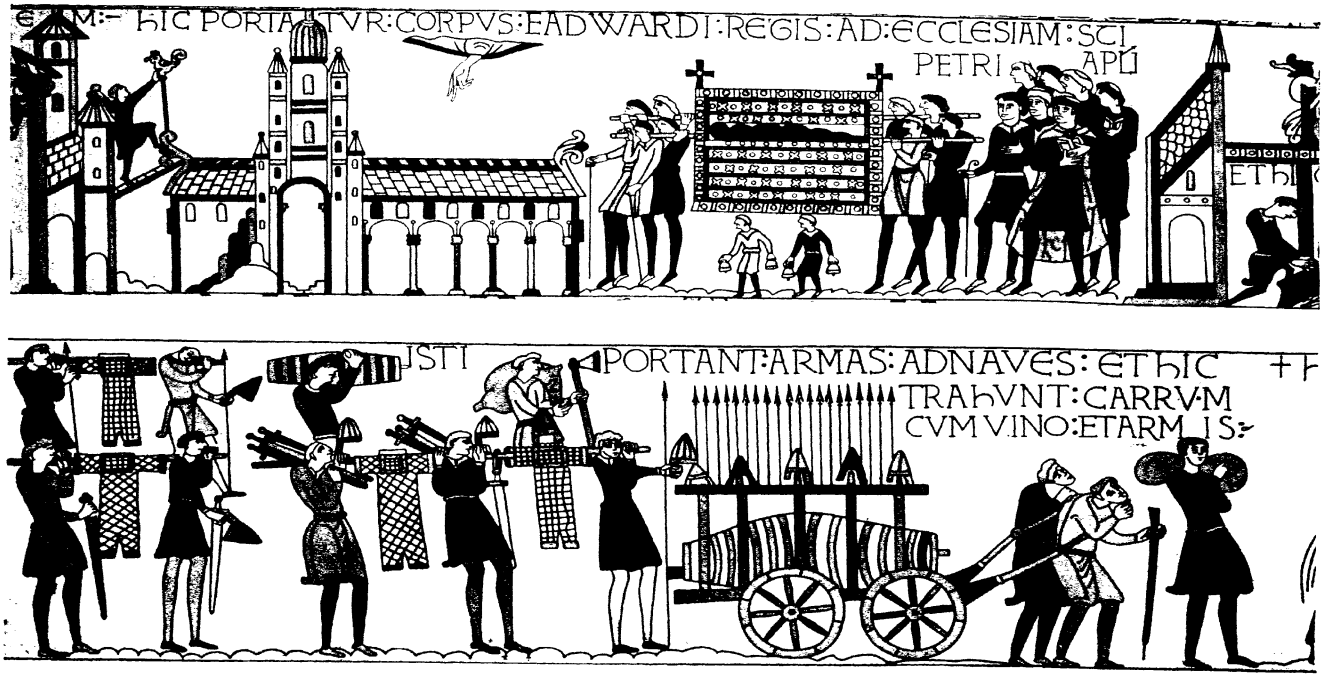
This may seem a rather long and tedious explanation, but it is very necessary to understand the development of vaulting if we are really to follow the growth of Gothic architecture.

Another point to be remembered is, that when Henry II came to the throne, in 1154, it not only brought to an end the disastrous anarchy of the days of Stephen and Maud, but made England once more part of a great power. From 43 to, say, A.D. 410 we were part of an empire that stretched



Exterior of Orford Castle, Suffolk (the Battlements restored)
Twelfth-Century Castle, Figs. 4–7. Thirteenth-Century Castle, Figs. 37, 47–50. Sieges, Pls. 19, 35. Fourteenth-Century Castle, Fig. 80

The Chapel at Orford Castle, Suffolk




Portions of the Bayeux Tapestry

*Above*—The Funeral Procession of Edward the Confessor. The church on the left is the Saxon Westminster Abbey
*Below*—Part of William's Baggage Train. A wine cart, and porters bearing suits of armour and weapons

across Europe from Babylon to Britain. At the end of the twelfth century, Henry the Second ruled all the land from the Pyrenees up through the western part of France; and Scotland, Ireland, and Wales were his vassals. Where the king's law ran, an Englishman was free to go, and going, came back with new ideas, and a fresh outlook on life. This is reflected in the Everyday Things. Take Hedingham, the subject of Figs. 4 to 7, built in 1130, and you have a typical Norman keep; but with Orford, built by Henry II, and finished in 1167, you have something which is much the same, and yet quite different.

To-day the river Alde rises in the inward parts of Suffolk, and, being joined by various tributaries, by the time it has arrived at Snape is a quite presentable stream, and so it goes towards the sea at Aldeburgh, where, perhaps only two or three hundred yards from its destination, it changes its mind, direction, and name, and flows due south parallel with the sea, and divided from it by a great shingle bank, to reach it at last, twelve miles away at Shingle Street. In this last stage it is called the Orr, and here from the earliest times has been the pleasant little town of Orford, and in the time of Henry it must have been an important trading centre for him to build a castle there.

As a result of the work of Mr. Cautley, the architect, the castle is now safe to go over, and for 6d. you are allowed to do so. We must now examine the plan of Orford, Fig. 16, and we hope none of our readers will say they cannot understand plans. We write these books, not to amuse boys and girls, but to stimulate them; we hope that many of them will become great architects and engineers; will paint pictures and write books; will become creative artists. As such they must make plans, and make them first; the pretty-pretty part is added later—so our readers must be interested in plans. Studying Fig. 16, the first consideration of the designer of Orford seems to have been to get rid of the blind angle which occurred in the square keep, as at Hedingham. In Fig. 6, it is obvious that there was an area at the angles, which the archers on the battlements could not reach without exposing themselves, but at Orford, by adopting a polygonal shape for the keep, and by having the three turrets as projecting bastions,

no part of the walls, or their foundations, were out of observation from the battlements over.

Pl. 3 shows the exterior of Orford. Like Hedingham, the entrance to the keep was on the first-floor level. The stairs

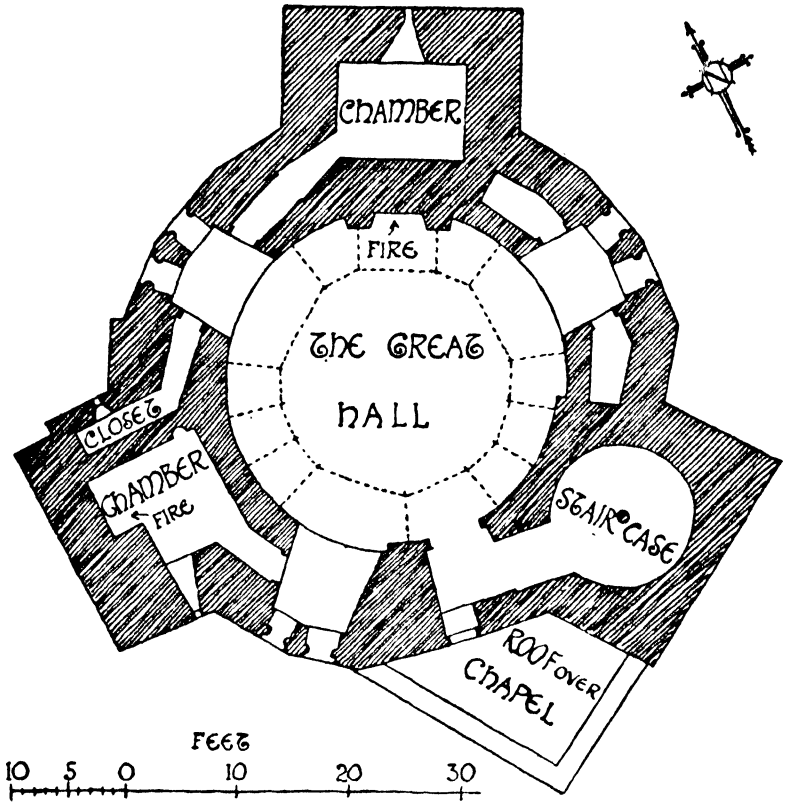



FIG. 16.—Orford Castle, Suffolk. (From Mr. Cautley's plan)

up, shown on the sketch, are modern but probably on the old lines. The entrance was defended by a portculiis, in addition to a stout oak door. It leads into the porter's lodge, with a dungeon under. Two more doors had to be passed to get into the guard-room, and the staircase, in one turret, was only reached by going through the guard-room. This fine room had three windows like those shown in Fig. 17, with a chamber in one turret and the kitchen in another.

FIG. 17.—Orford Castle, Suffolk. The Great Hall. (The Gallery restored)

It is here that we find the twelfth-century sink as Fig. 18 with its ingenious drain through the thickness of the wall to spout outside. Fig. 19 is the type of jug that would have been washed.

Underneath the guard-room on the ground-floor level, but only reached by going down the staircase, was the great store room of the castle, and in the centre, the well, so that

FIG. 18.—Twelfth-Century Kitchen Sink at Orford Castle, Suffolk

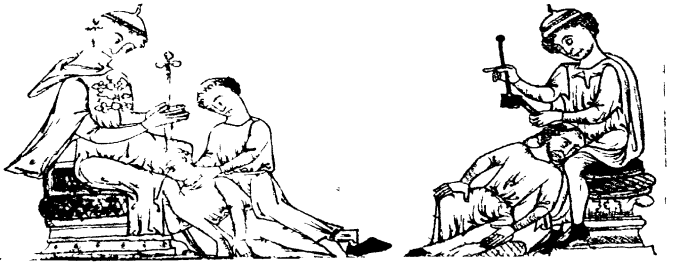
water was secured in time of siege. The great hall, as Figs. 16 and 17, was on what we should call the second floor, over the guard-room on the first, and the plan shows how cunningly the chambers and smaller recesses were contrived in the thickness of the walls.

Now we come to one of the very interesting details of Orford. The guard-room and the great hall are two noble

Extracting an arrow

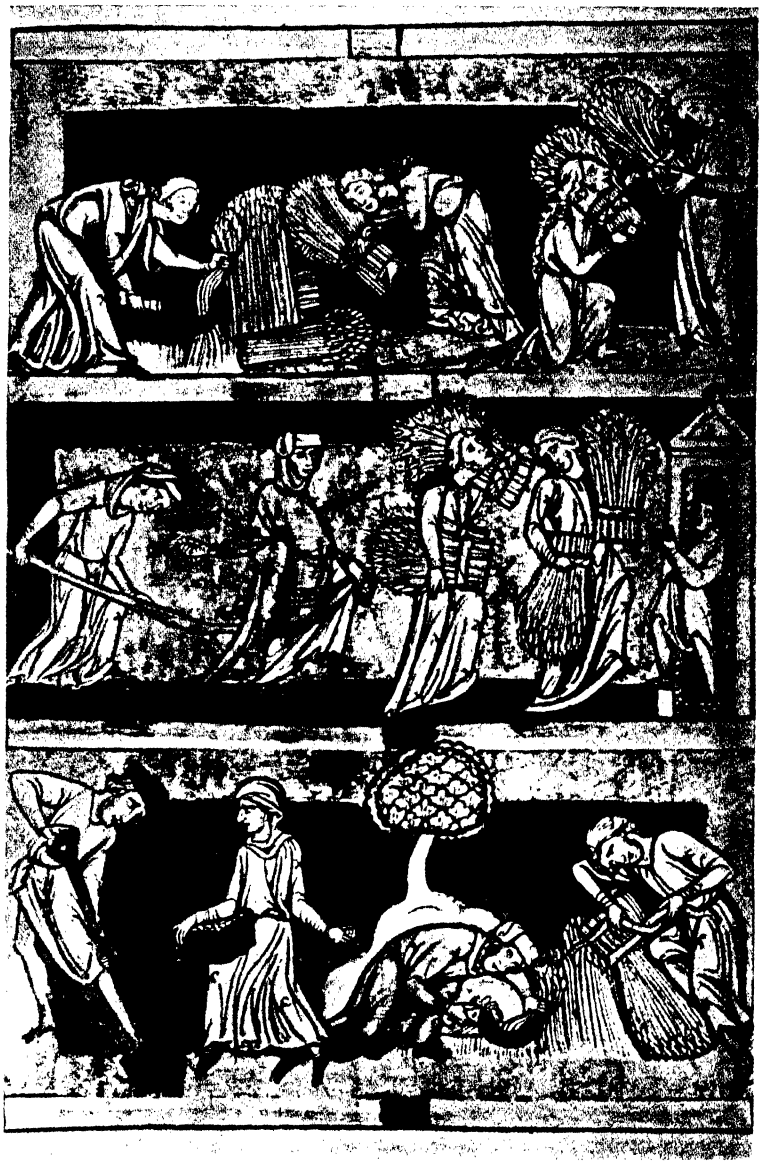
Mixing drugs and compounding potions

A patient is sternly admonished



Head operations

Medical Practice at the end of the Twelfth Century — From MS O 1 20, Trinity College, Cambridge



Corn-cutting with sickles, tying into sheaves, gleaning, carrying to the granary, digging, and sowing

Field work from a Twelfth-Century Manuscript

rooms. The first some 22 feet high, the second nearly 27 feet. It is obvious that the small chambers in the turrets did not need to be so high, so two were placed one over the other in the same height as the big rooms, or as we should say now, in a mezzanine. In the guard-room a little staircase at the left-hand side of the fireplace leads up to a room for the Captain of the Guard in the north turret. Half-way up the stairs in the south turret a passage in the thickness of the wall leads first to the chapel as Pl. 3, built over the porter's lodge at the entrance, and then the passage-way is continued along to the west turret where the priests' chamber, complete with garderobe, and wardrobe, was placed.

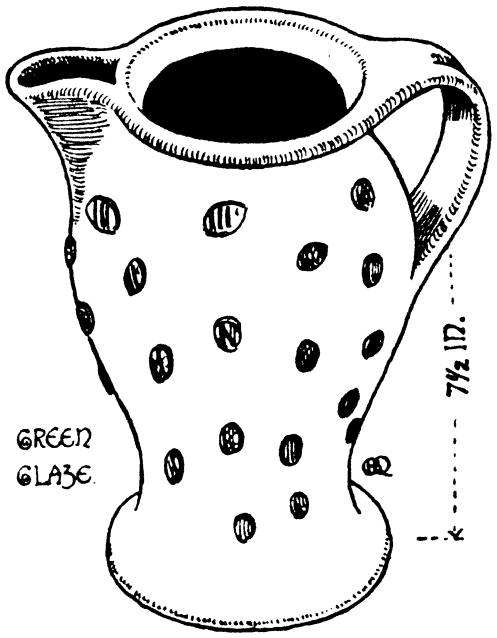



FIG. 19.—Ewer found in Fenchurch Street, probably Twelfth Century. (British Museum)

The main staircase continues up to the battlements, where one of the turrets was used as a bakehouse, and the ovens are still there, and in the other was a guard-room for the sentries keeping a look-out for hostile craft who might be thinking of raiding the port of Orford below. If, by any chance, you are not interested in architecture, and can't spare a thought for the great king who reigned over Western Europe, and if you don't care very much about his castle and its architect, then you will reap a reward when you reach the battlements, which you will not deserve, in one of the most beautiful views in Suffolk, from the battlements across the marshes to the sea beyond.

Before we leave Orford, two things must be noted. First, that the keep was originally the centre of an elaborate scheme of curtain walls which have now disappeared. Secondly, that the keep is more completely a house under one roof than anything which followed it for many years.

FIG. 20.—Haircutting in the Twelfth Century

Leaving buildings, we can turn to the details of country life in the twelfth century; here we shall find that the Domesday Survey is valuable, because not only does it give us an idea of how much land was cultivated, and how many people there were in England in 1085, but it also tells us what they were doing. The Commissioners set themselves to find out "the name of the manor, who held it in the time of King Edward the Confessor and who held it now, how many hides there were in each manor, how many ploughs on the domain, how many men, how many villeins, how many cottars, how many bondsmen, how many freemen, how many socmen (freemen paying a fixed rent), how much wood, how much meadow, how much pasture; what mills, what fish-ponds—how much it was worth, and whether more could be got out of it than now."

An entry in Domesday Book reads something like this: "The Land of William of Braiose.—The land is of three ploughs. The whole extent of arable is three ploughlands, though it was only assessed at two hides. There is one in the

domain (William manages one ploughland himself), and five villeins and cottars with two ploughs (there are two teams in the domain). There is a mill of 18 shillings-worth and a fishery of 50 pence-worth." And so England was parcelled out for the Conqueror to estimate the value of his spoil.

The land was measured by the hide, suling, or caracute which equalled about 120 of our acres. It was found that about 5,000,000 acres were cultivated; that there were about 300,000 families, with a population of 2,000,000. We read of 9,300 landowners and clergy, 12,000 freeholders, 23,000 socmen or yeomen, 109,000 villeins or copyholders, 90,000 cottars or small copyholders, 25,000 bondsmen or landless men.

The counties were divided into hundreds, and the hundreds into manors. The manors contained the demesne, or domain, which was the lord's own land, and the holding of the villeins, which averaged 30 acres, or a virgate or yardland. The cottars had perhaps a cottage and 5 acres. Now as to how all this worked. We must, if we want to understand the twelfth century, forget all about the twentieth, and its constant talk of money; in the twelfth, instead of paying rent in money, you rendered service. The lord held his land from the king on this condition—he had to promise to help the king, and be his man, and this same idea ran through the whole of the society of the time. Here are typical conditions on which a villein held land. In the spring he had to plough 4 acres for his lord, and each villein supplied two oxen for the lord's plough team for three days in the winter, three in the spring, and one in the summer. In addition he must work three days a week on the lord's land, or pay a yearly toll of 2s. 1½d., a hen, and sixteen eggs. He must follow his lord to war, and sit in his court of justice, and uphold customs which were to become laws. So if he had his duties, he also had his rights, and we call him a copyholder, because the terms of his holding were copied into the Court Roll, and so long as he rendered service in accordance with these, he could not be turned out. It was not to the lord's interest to oppress his villeins any more than it would be to a modern farmer's advantage to ill-treat his horses. The two classes depended very much on one another, and continued to do so until the

time of the Black Death, which altered the conditions of country life. It is very usual to think of the villein as a miserable bondsman, whereas in reality he formed the backbone of the countryside, free on three days in the week to work on his own holding, owning cattle, and having the great interest of doing well or badly, in just the same measure that he was industrious or lazy. He was tied to the land, and could not leave his manor, except with the lord's consent; but then in all probability it never entered his head to do so, unless he went to the wars in France, or on a pilgrimage. The lord was in much the same position under the Feudal System. The villein was probably just as well off as the farm labourer of to-day, with nothing except his wage to look forward to, if not better. The villein's condition, like that of the labourer, depended on his master. In Jocelin's Chronicle we read that "coming down from London through the forest, I inquired of an old woman whom we came up to, whose wood this was, and of what manor; who was the master, who the keeper? The old woman answered, the wood belonged to the new Abbot of St. Edmunds, was the manor of Harlow, and the keeper of it was one Arnald. How did he behave to the people of the manor? I asked further. She answered that he used to be a devil incarnate, an enemy of God, and a flayer of the peasant's skins—skinning them like live eels as the manner of some is; but that now he dreads the new abbot, knowing him to be a wise and sharp man, and so treats the people reasonably."

FIG. 21.—A Shepherd

In times of peace the village was like one large farm—the common fields were ploughed, harrowed, sown, and reaped by the joint labours of all the villeins, and each of the latter's holdings consisted of a strip, or strips, in the open fields. The Bayeux Tapestry (Pl. 4) not only deals with military details of the Conquest but gives illustrations of the occupations of the countryside. A ploughman is ploughing, then

comes a man who scatters the seed broadcast, while another leads a horse-drawn harrow, and a boy scares the crows away by slinging stones at them. The whole group is very much like that shown in the Luttrell Psalter, which we have used to illustrate agriculture in the fourteenth century, except that the plough is different, and of the two-wheeled variety. It is drawn by an animal that suggests an ox, and appears to be harnessed like a horse, and not yoked like an ox. Had the designer of the tapestry known we were going to attempt a restoration as Fig. 22, he, or she, might have taken a little more trouble with the details. As it is, there is no doubt at all about the two wheels, or the coulter behind them which

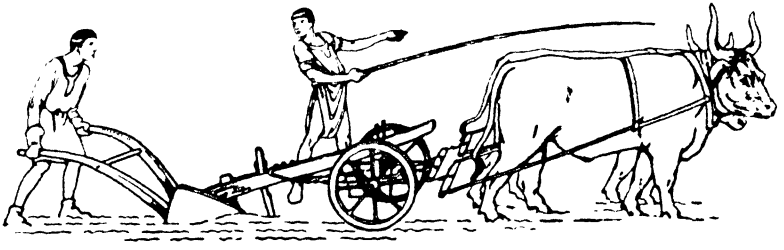


FIG. 22.—Plough. (From the Bayeux Tapestry)

makes the vertical cut, and what appears to be a furrow board. The country must have looked very different then, because the fields were not enclosed with hedges, but divisions were made by leaving what were called baulks of turf. The woods were used for feeding swine; the cattle grazed on the common land, and were largely killed off in the late autumn, because what we now call root crops were not then grown, and so it was difficult to feed cattle in the winter. There were meadows for making hay; thirty-eight vineyards are mentioned in Domesday Book, and a good deal of wine was made. Everybody kept bees to get honey for sweetening purposes—remember you could not buy pounds of sugar in those days. The peasants' food consisted of pigs' flesh, and domestic fowls, vegetables, fruit, eggs, and cheese, the latter sometimes made from ewes' milk. Meat was much eaten, and as in the winter it was salted, and salt was difficult to obtain, it was probably not very well cured, and this accounted for

the many skin diseases often confused with leprosy, for medicine and medical treatment were still a curious mixture of knowledge and quackery.

Nevertheless a great school of learning had come into being in the eleventh and twelfth centuries at Salerno in Italy. The legend is that the school was founded by a Jew, a Greek, an Italian and a Moor; the reality underlying the legend is contained in the fact that the study of medicine had its root in these four cultures. On a Greek vase of 400 B.C. is painted a decoration of a doctor attending his patients, and the Greek school of medicine is too well known to need explanation. Rome carried on the tradition, adding her practical weight in the form of the first hospital system, and Latin treatises on medicine, derived from the Arabic medicinal lore of the Moors in Spain, and usually translated by Jews, were written in the first half of the eleventh century. These treatises contained the nucleus of all mediæval medicine. The founding of universities in the thirteenth century in many places in Europe gave still further impetus to the study, and a school of surgery was started at Bologna at this time.

FIG. 23.—A Physician

In the twelfth century an abbess near Bingen in Germany wrote a manuscript on the healing powers of plants, animals and minerals, with a small treatise also on the methods of employing medicine.

The monasteries took their share in the care of the sick. Their régime was generally that of kindness, comparative cleanliness and good food, together with a few simple herbal remedies grown in the monastery garden. The following is an extract from a tenth-century manuscript on drugs:

> "For headache take a vessel full of leaves of green rue, and a spoonful of mustard seed, rub together, add the white of an egg, a spoonful, that the salve may be thick. Smear with a feather on the side that is not sore."

Still, even this simple treatment was a great factor in relieving the sufferings of the sick poor, and their hospitals or infirmaries existed all over England.

The word hospital has an interesting origin. Guest-houses, "hospitalia," were established in the early Christian era for pilgrims or "hospites" when on pilgrimage. These buildings began also to be used as a refuge for the sick only. The hospital of St. Gregory was founded by Archbishop Lanfranc in 1084, that of St. Bartholomew in 1137, the Holy Cross at Winchester in 1132 and St. Thomas's hospital in 1215.

The growth of any kind of hygiene was very gradual, and in the twelfth and thirteenth centuries dirt, the lack of all drainage, and deficient water, rendered all towns noisome places, and resultant diseases prevalent. It was not until after the Black Death in 1348 that the authorities began to recognise the need for some kind of social reform in the care of their cities. It was after this period and during the Great Plague that swept across Europe in 1374 that the word "quarantine" came into use. Certain Italian cities established a period of isolation for all persons wishing to leave an infected city or to enter an uncontaminated one. The length of time was 40 days or "quarantina." Hence our term "quarantine."

An excellent idea of medical and surgical practice can be obtained from a careful study of two important and attractive medical MSS.—one at Trinity College, Cambridge, of the end of the twelfth or beginning of the thirteenth century, known as O.1.20 (Pl. 5). Several drawings show that the doctor was also a druggist, who kept a large stock of herbs which he weighed out while young assistants pounded and mixed them into potions. It also illustrates the treatment of cataract, trepanning the skull, dealing with ear disease, sewing a neck wound and extracting an arrow. A case of impetigo, a disagreeable skin rash, is correctly described and graphically illustrated. The text incorporates part of the *Chirurgia* of Roger of Salerno. This should be compared with another MS. of equal human and historic interest in the British Museum, MS. Sloane 1077, just a century later, which, among a number of careful drawings, includes treatment to reduce shoulder dislocation and a type of leg splint—the

Gooch—which was re-invented about the middle of the nineteenth century. We shall see that later on drugs were prepared and dispensed at separate pharmacies (p. 167).

Surgery during the early mediæval period was regarded as separate from medicine, and operations were performed by barbers, bath-keepers and travelling quacks, and so late as the time of Frederick the Great the army surgeon's position was such that he was still expected to shave the officers of the regiment. In the twelfth and thirteenth centuries it was a dangerous calling also, for should a surgeon operating on his feudal lord fail, death was the least that awaited him. Nevertheless there were certain great surgeons attached to various Courts throughout the Middle Ages, and the earliest-known English surgeon was John of Arderne, who gained much of his knowledge in the fourteenth century during the Hundred Years War. John of Gaddesden, physician to Edward II of England, wrote on medicine, but his work contains many charms as well as medical knowledge and much superstition.

Another celebrated man was Richard of Wendover, who in 1252 wrote an anatomical treatise that still exists. In 1368 a gild was formed by the master surgeons of London. This combined with the physicians a short time after, and even recognised women as physicians. A charter was granted them and barber's surgery became restricted to blood-letting and the healing of wounds. Roger Bacon, a great physician and writer of the thirteenth century, combined with his calling astronomy, mathematics, chemistry or alchemy, and astrology, and indeed all mediæval physicians added to their scientific knowledge a profound belief in the additional value of charms and astrology. We are told also that Roger Bacon proposed the use of a segment of a glass globe as an aid to the sight of those with old or defective eyes. Spectacles were made in Venice in the late thirteenth century by the glass-workers and by the fifteenth century were in common use among those who could afford them. They were an expensive luxury, however, and clumsy in shape with thick convex lenses; they can be seen in fifteenth-century paintings.

Although anaesthesia was unknown in the Middle Ages

substitutes have been used since man's history has been known. Surgical sleeping draughts are frequently mentioned, and one early mixture consisted of hemlock, opium, mulberry juice, hyoscyamus, ivy, mandragora and lettuce, dried on a sponge. When moistened it was inhaled by the patient, who was afterwards roused by fennel juice applied to the nostrils. At the end of the fifteenth century, Leonardo da Vinci filled his notebooks with illustrated physiology and anatomy, and in the sixteenth century a Frenchman, Ambroise Pare, did much to enlighten surgery. He advocated among other things the use of soothing lotion on wounds in the place of boiling oil, formerly applied. By the seventeenth century scientific knowledge was increasing daily, and medicine took a great stride forward. In 1609 Galileo made possible the microscope and the telescope, and subsequently laid the foundation of mechanics, and Thomas Sydenham in the same century may be said to have done the same for clinical medicine.

The abbots were in the position of lords of the manor, and had tenants. In Jocelin of Brakelond's Chronicle we read of the difficulties which the cellerarius had to collect the "reaping silver," or penny which each householder had to pay instead of giving his labour to cut down the convent grain. "Before the town was free all of them used to reap as serfs; the dwellings of knights and chaplains and of the servants of the court lodge being alone exempt from this payment."

The cellerarius gave up trying to get it from the richer folk, and distrained on the poorer by taking instead a stool, a kettle, or even the house door, and there was so much commotion that the reap silver was commuted. Thus the holders of the town fields had to catch 4,000 eels in the marshes of Lakenheath, and bring them to their landlords the monks; but they became lazy, and brought half the number, and sometimes none at all—one feels sorry for the townsmen, because the eels may not have been there to be caught, and are known for slippery customers. So a new arrangement was made, that instead of the eels, each holder should pay a penny for so many acres; but this was found troublesome, because the fields were divided up among so many people; sometimes the cellarer got 27d., and then again only 10½d. Another rule

was, that the townsmen should put their sheep in the convent's pens at night, for the sake of the manure, but they preferred to improve their own land in this way. There was trouble also with the mill and market dues. All this is very interesting, and shows how the people who at first gathered round the monastery for the protection which it afforded, and the work they found to do, were gradually working their way to an independent position as a township, and commuting their service for money payments, or rent.

There is another interesting note in Jocelin's Chronicle on mills. These generally belonged to the lord, and the villeins took their corn to his mill, and had to pay in kind for the grinding. A Dean Herbert ventured to build a mill without the abbot's consent, and was ordered to take it down by the abbot, who said, "I tell thee, it will not be without damage to my mills; for the townsfolk will go to thy mill, and grind their corn at their own good pleasure; nor can I hinder them, since they are free men. I will allow no new mills on such principle." The abbot sent his men to take the mill down, who found that the dean had forestalled them, so that he might not lose the timber, and this suggests that it was a windmill, though of course it may have been a water-mill instead.

FIG. 24.—Bargaining with the fruitsellers

The average twelfth-century manor was very nearly self-supporting, so far as food was concerned; local markets gave the opportunity to exchange goods, and luxuries were obtained at the great fairs. The fair at Stourbridge, near Cambridge, lasted from September 18 to October 9, and merchants came to it from places as far away as Bruges and

Hamburg, Bordeaux and Rouen, and the Italian cities. Here could be bought foreign wines, furs from the Baltic, Flemish cloth and lace, salt, and spices, and the farmers could dispose of their cattle, hides, and wool.

The Crusades and pilgrimages had made men quite familiar with the produce of foreign countries, and the twelfth-century man was not at all a country bumpkin. From Jocelin's Chronicle we learn that the Abbot of Flay comes, and "through his preaching caused the open buying and selling which took place in the market on Sundays to be done away with, and it was ordained that the market should be held on the Monday." Again, as touching on a man's duties and the business practice of the day, we hear that Hamo Bland died without making a will, and this was held to be very discreditable. The horse which was led before the coffin of the deceased was offered to St. Edmund, but the abbot would have nothing to do with it, "For it does not beseem our church to be defiled with the gift of him who died intestate, whom common report accuses of being habitually wont to put out his money to interest. By the face of God, if such a thing come to pass of anyone again in my days, he shall not be buried in the churchyard." Now this must have made it very difficult for the enterprising business men of the twelfth century to get on, but they did so in quite surprising fashion.

We have referred to the influence of the Crusades in making men familiar with foreign countries, and the practice of going on pilgrimages accustomed people to travelling. Considering the difficulties to be overcome, the twelfth-century men were surprising travellers.

In Jocelin's Chronicle there is an interesting account of a tremendous walk. Samson had been sent to Rome, in his monk days, by Abbot Hugo, and, returning too late, was put into prison by the abbot, with foot-gyves on him—a sorry return for braving the dangers of a journey which he thus describes: "You know what trouble I had for that Church of the Woolpit; how I was dispatched to Rome in the time of the Schism between Pope Alexander and Octavian; and passed through Italy at that Season, when all clergy

carrying letters for our Lord Pope Alexander were laid hold of, and some were clapt in prison, some hanged; and some, with nose and lips cut off, were sent forward to our Lord the Pope, for the disgrace and confusion of him. I, however, pretended to be Scotch, and putting on the garb of a Scotchman, and taking the gesture of one, *walked* along; and when anybody mocked at me, I would brandish my staff in the manner of that weapon they call *gaveloc* [like a crowbar], uttering comminatory words after the way of the Scotch."

Now Samson must needs have been a stout-hearted man to walk to Rome and back, and even though his business had been successful, to have to undergo imprisonment, and yet, coming out, be able to live serenely after. When he became abbot he "caused the official person who had, by Abbot Hugo's order, put the fetters on him at his return from Italy, to be supported with food and clothes to the end of his days at Abbot Samson's expense"; but we never hear if he apologised to the Scots for the liberties he had taken with their ways.

And this was not the only long journey Samson made,—as a traveller he compared favourably with many modern men. He attended Parliament when the news came that Richard was a prisoner in Germany, and "the abbot started forth in his place in Parliament, and said, that he was ready to go and seek his lord the king, either clandestinely by subterfuge, or by any other method; and search till he found him, and get certain notice of him"; and the abbot went "with rich gifts to the king in Germany." Again, when the monks set out to see the king at Waltham, about the election of a new abbot, they all walked there, their frock-skirts looped over elbow.

Carts (Fig. 25, Pl. 4) were not used for travel, and it was considered rather disgraceful to be seen riding in one, probably because in this way the man condemned to death was taken to the gallows. When Launcelot was going to see Queen Guinevere, he lost his horse, and not being able to walk in his armour, he commandeered a cart, with the result that one of the queen's ladies, seeing him from the castle, thought it was a knight "riding to the hanging," but the

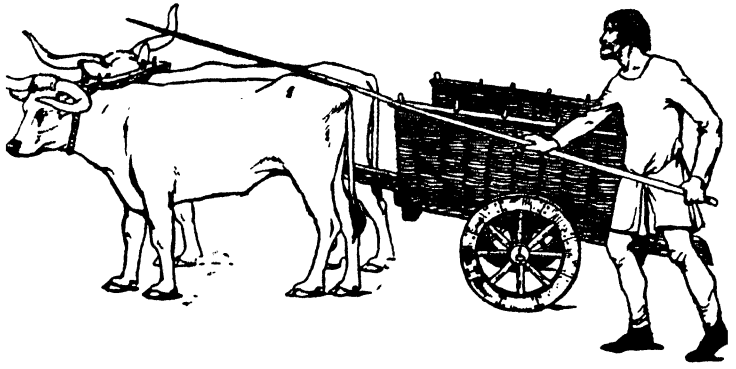


FIG. 25.—A Twelfth-Century Cart

queen, recognising Launcelot, reproved her, saying, "It was foul mouthed, and evil compared, so to compare the most noble knight of the world in such a shameful death."

Ladies rode pillion behind a man-servant, or in litters borne between two horses, and nearly all travelling was done on horseback. Only kings and great nobles had special carriages, and the reason of course for this was, that with the exception of the Romans, no early people were good at road-making; so horseback was speedier and safer—that is, when they did not walk.

Fig. 25 shows a simple farm cart. The oxen drew it by means of the yoke across their shoulders. The yoke was attached to the central pole, and this latter was fastened to the axle. The floor of the cart was framed up on the axle, and the sides made of withes, woven in between upright stakes driven into the edge of the floor. The peasant driving the oxen wears the plain chausses and simple tunic which were the clothing of the working man right through the Middle Ages.

The Normans were great hunters, and the frontispiece

and Fig. 27 show a hunting scene. In the fifteenth century, a description is given of stag-hunting, taken from a book called *The Master of Game*, written by Edward, Duke of York, who was killed at Agincourt in 1415. As it is supposed that the Normans introduced the method of hunting the stag which is followed to this day, readers are referred to the fifteenth-century chapter (p. 228) for fuller details.

It must have been while hunting, in much the same way as shown, that William Rufus met his death in the New Forest, by an arrow glancing off from a tree trunk. It was in

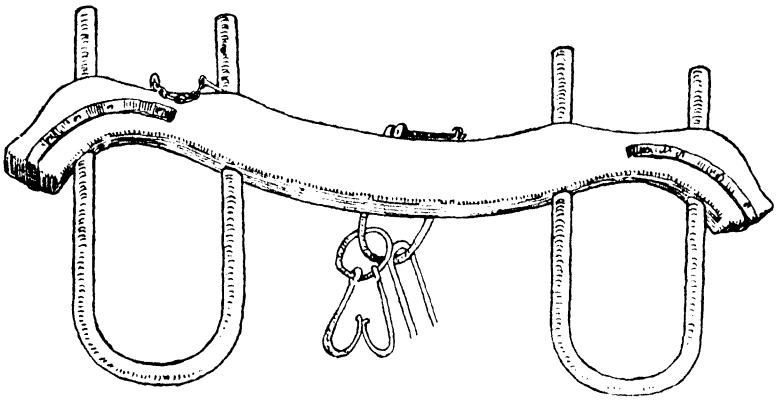


FIG. 26.—An old Sussex Ox-yoke. (Hastings Museum)

reality the New Forest then, and was enclosed by the Normans to form a game preserve. In the twelfth century the "beasts of the chase" were the buck, doe, and fox; the "beasts of the forest" were the hart and hind; the "beasts and fowls of the warren" were the hare, rabbit, pheasant and partridge. Henry II's laws forbade anyone entering a royal forest with bow, arrows, dogs, or greyhounds, save with special warrant, and he forbade the clergy to spend their time in hunting or hawking.

In Jocelin's Chronicle we read of Abbot Samson's manor-houses and parks: "He had laid out several and stocked them with animals, retaining a proper huntsman with hounds; and, if any guest of great quality were there, our Lord Abbot with his monks would sit in some opening of the woods, and

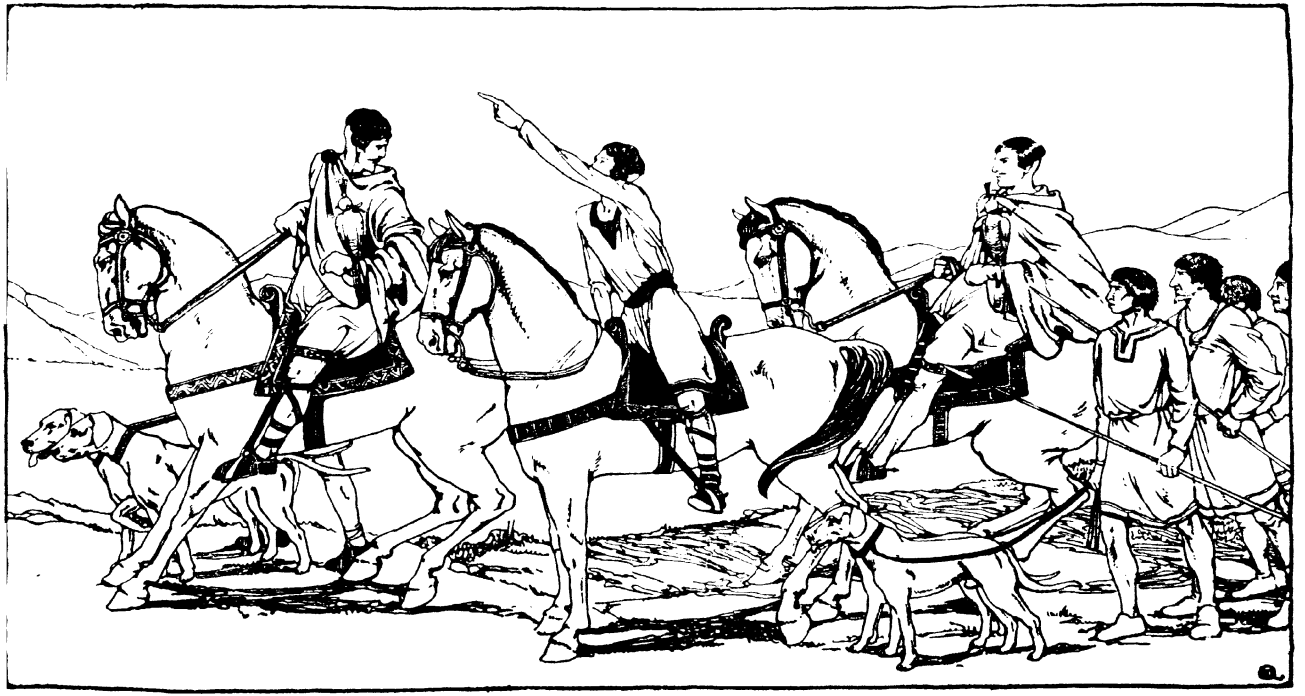


FIG. 27.—Hawking. (Based on the Bayeux Tapestry)
Norman hunting, Pl. 1, frontispiece. Hound, Fig. 132. Hare hunting, Fig. 133

see the dogs run; but he himself never meddled with hunting that I saw." Now does not that conjure up a pretty picture?

There is another note in Jocelin of a quarrel with Cœur-de-Lion. Adam de Cokefield, a feudatory of St. Edmunds, died, leaving a small daughter of three months old as his heiress, and she became Abbot Samson's ward, and so could not marry without his consent. Cœur-de-Lion wanted to give her in marriage to one of his friends, but the abbot did not approve, and there was a great quarrel, but in the end the abbot had his way—he generally did. "King Richard wrote, soon after, to Abbot Samson, that he wanted one or two of the St. Edmundsbury dogs, which he heard were good"; and these being sent, gave the abbot a ring, and so they made it up, these two fine twelfth-century men. No wonder that Abbot Samson appealed to Carlyle as a fine type, and worthy of inclusion in "Past and Present."

Our next consideration must be the laws and customs.

Before the Conquest the Anglo-Saxons had written laws, and the Normans, when they entered England, had none, so William's first act was to confirm those already in force which had been made by Edward the Confessor. It must be remembered that he did not want to be thought of so much as a conqueror as the rightful king of England coming into his own. He protected the Normans, however, by fining the district where one was slain, unless the slayer was produced. Much of the procedure of the old law was traditional, and the laws themselves only statements of the penalties attaching to wrong-doing. There was very little real development until the time of Henry II. The King's Court was only for the protection of the royal rights, and those of the barons; all other business was conducted at the shire and hundred moots.

Shire moot was held in the open, and presided over by the sheriff; the free landowners had to attend, and they found the dooms, or judgments, but did not try the case. The accused brought forward friends, who swore that he was innocent, and were called oath helpers; or he might be sent to the ordeal of the fire, or the water. He must lift red-hot iron, carry it three paces; his hand was bound up and examined at the end of three days; if blistered he was guilty. Or

he was thrown into water, and if he floated was guilty. One is apt to say now, "How absurd!" but that is because of the difficulty we find in understanding what were the ideas of the twelfth-century man. A small boy of our acquaintance gave what is probably the explanation, when he said, "Yes, it would be all right if you really believed in it." In the twelfth century it was an old, old custom, and the guilty man, who was perhaps quite ready to swear falsely, would hesitate to undergo the ordeal, and so give himself away, and find the doom given against him.

The Normans introduced the judicial combat, and the combatants fought to show they were right, or else hired somebody else to do it. The weapons used were like pick-axes, made of horn, bound on to wooden handles, the shape of which had come down from bygone ages; they fought, perhaps all day, until the guilty man cried "Craven," when he was promptly hanged. Here again the idea probably was that the man in the right would fight better, and that the other, burdened by a guilty conscience, would give in first; but we are afraid it did not always work this way.

FIG. 28.—A Judicial Combat

Henry II made the King's Court the headquarters of justice, and from it the Justices made journeys all over England, and went on circuit just as they still continue to do. But the most important development of Henry II's time was that the sheriff would call in twelve men to give evidence, and so we get the beginnings of our present trial by jury.

Jocelin of Brakelond gives an interesting account of a trial by battle between Henry of Essex, accused of treason and cowardice by his kinsman, Robert of Montfort, in which Henry was vanquished, and, being left for dead on the field of battle, recovered afterwards, and turned monk. Another

instance given had a tragic ending: a free tenant of the cellarer, Ketel by name, was charged with theft, and, being the loser in the trial by battle, was hanged. And then follows a most interesting statement, showing how this method of trial was passing. Jocelin reports the burgesses of Bury St. Edmunds as saying: "If that man had only dwelt within the borough, it would not have come to the ordeal, but that he would have acquitted himself by the oaths of his neighbours." The abbot and convent, seeing the truth of this, took steps to remedy this hardship of their tenants.

Samson, as Lord Abbot, had to hold his Court; on one occasion he had two knights of Risby before him, Willelm and Norman, adjudged to pay the heavy fine of 20s., and this is how he addressed them, and it is interesting because it gives a side-light on travelling and hospitality:

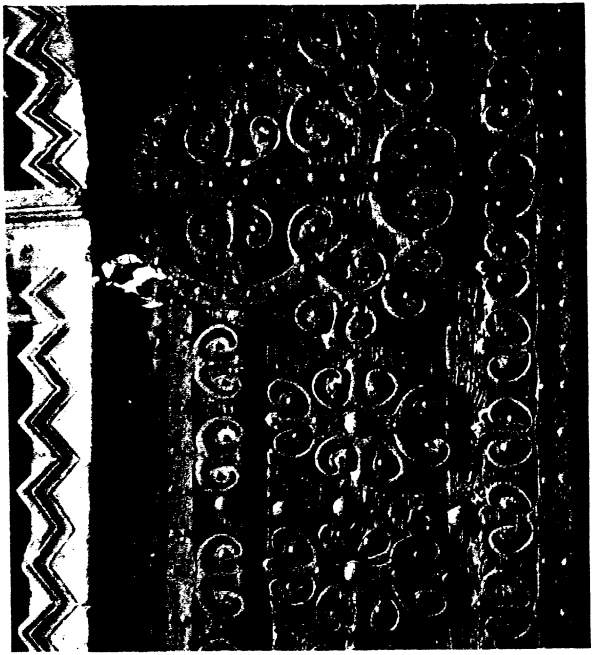
"When I was a cloister monk, I was once sent to Durham on business of our Church: and coming home again, the dark night caught me at Risby (where the knights lived), and I had to beg a lodging there. I went to Dominus Norman's and he gave me a flat refusal. Going then to Dominus Willelm's, and begging hospitality, I was by him honourably received. The 20s. therefore of money, I, without mercy, will exact from Dominus Norman; the Dominus Willelm, on the other hand, I, with thanks, will wholly remit the said sum." "My curse on that Abbot's Court," said another suitor, "where neither gold nor silver can help me to confound my enemy." Truly the more we hear of Abbot Samson the better we like him.

Thus we gain some idea as to how Norman life was carried on; but we must also remember that life even then was not "all work and no play," and the Normans "played" quite as vigorously as they worked.

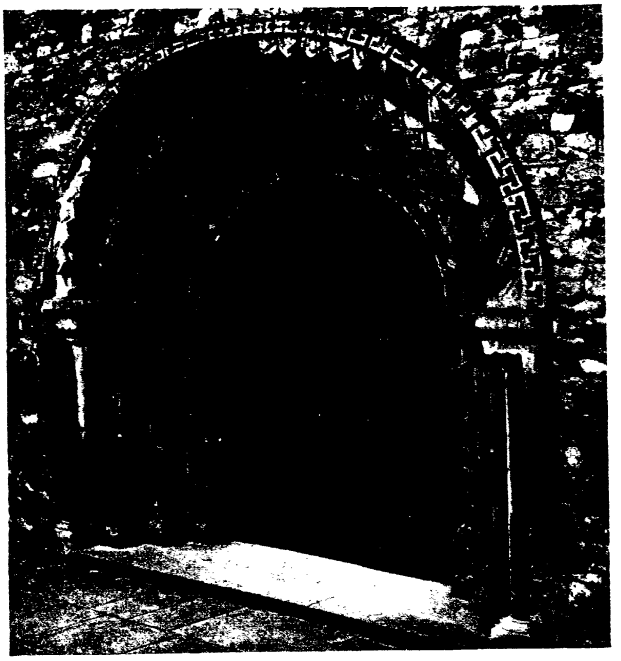
In their spare time they amused themselves with many games of skill and hazard.

We read of chess and draughts, both of which seem to have been very popular. The chessmen were carved, generally in whalebone or ivory.

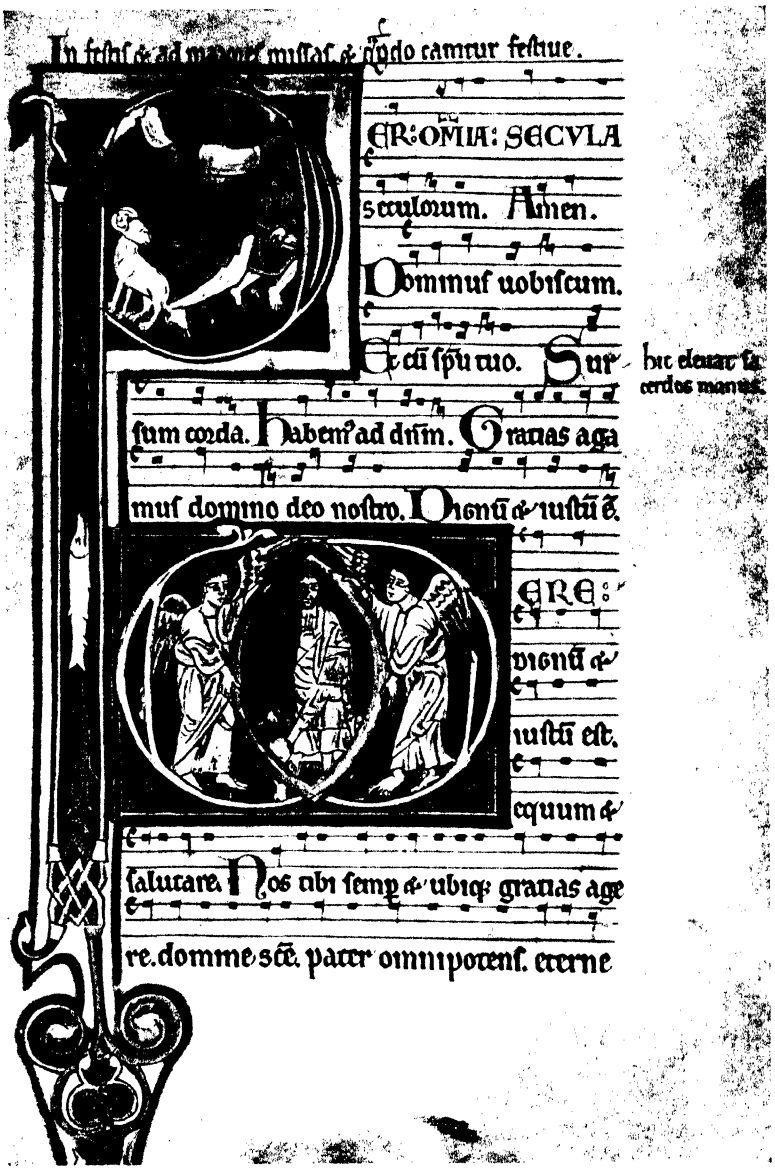
An old chronicler, describing various amusements, speaks of chess as the hobby of the wise and draughts that of knights,



Detail of Ironwork, Sempringham Church, Lincolnshire



The Western Doorway, Llandaff Cathedral
(The door is modern)




[*Victoria and Albert Museum*

Page from a Missal written and illuminated for Lesnes Abbey, Erith, Kent, about 1200

Illuminated MSS., Thirteenth Century, Pl. 16; Fourteenth Century, Pls. 23, 26, 27; Fifteenth Century, Pls. 34, 35, 38–40

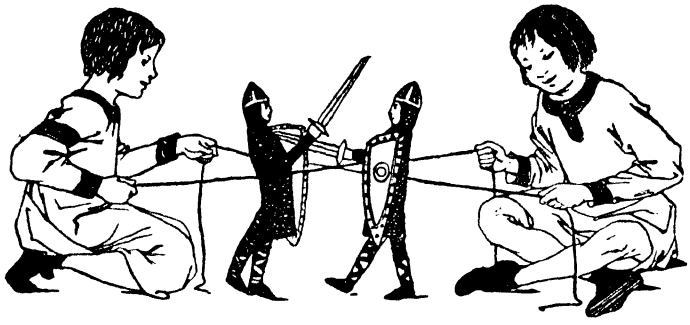


FIG. 29.—Games.
Thirteenth-Century Games, Fig. 70. Fourteenth-Century Games, Figs. 106, 107. Fifteenth-Century Games, Fig. 135

while, says he, "the young bachelors pass their time with sham fights and other exercises, also in cock-fighting, bear- or bull-baiting, wrestling, and other sports."

The games of children were miniature copies of those of their elders. Dolls have held their place from time immemorial in the affections of little girls; and boys found the same joy then as they do now in soldiers, spinning-tops, toy horses, whips, and wooden models of many and various kinds.

The two boys in Figure 29 are playing with jointed wooden soldiers, which are dressed in the armour of the period. The feet of these figures were weighted with lead to keep the balance, and were jerked backwards and forwards by means of a cord passed through their middle, each boy holding one end of the cord. The arms were jointed as well as the legs, and moved with the motion of the figures, and with the tightening and slackening of the cord the little soldiers strutted and pranced, and doubtless waved their arms and swords in a very warlike manner.

We are giving a plate or so of illuminated manuscripts for each century, as these form one of the most characteristic mediæval arts and one not only extremely beautiful in them-

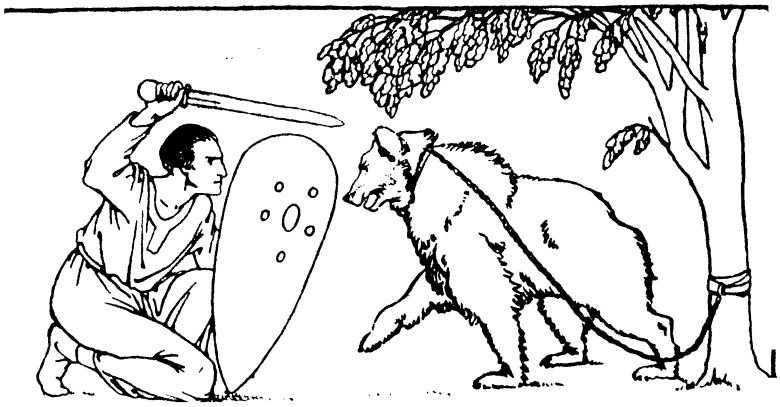


FIG. 30.—Bear-Baiting. (From the Bayeux Tapestry)

selves, but reveal much of the spirit and feeling of contemporary life. If you can teach yourself to enjoy these plates (twelfth century, Pls. 6, 8; thirteenth century, Pl. 16; fourteenth century, Pls. 23, 26, 27; fifteenth century, Pls. 34, 35, 38–40), you get to know something of the costume and ornament of each period, and by further study can go on to trace the development in painting and lettering. The manuscripts and their illuminations are of course strongly allied to the wall-paintings and stained glass and to the carved ornament. This example is a page from a missal written for Lesnes Abbey, Erith, Kent, about 1200. It has the notes for singing and the row of pikes is the tail of the initial P with its picture of the sacrifice of Isaac at the top.

The tailpiece of this chapter, Figure 31, shows what the ornament of the period was like. It illustrates, in a way, why the Norman style is sometimes called Romanesque; because here in this simple design we can see a survival of a more elaborate Roman pattern. The design we illustrate here might have been used for stone carving, embroidery, or the border to an illuminated manuscript.

Now for a word of advice on design.

When drawing pattern, never start putting in the detail until you have got the general line, or structure of the same, complete.

In this scroll the main line of the pattern is a wavy one, consisting of more or less half-circles reversed and joined together. From this central line grow other shorter lines, and unless you get the swing of these "bones" of the pattern, any fine drawing put into the detail will be quite wasted.

This suggests to us that there is no more fruitful study for the designer than real bones. We remember a vertebra of an aurochs we saw in the Gallery of Fossil Mammals, at the Natural History Museum, at South Kensington. The upward prolongation to assist in carrying the hump made it especially interesting. Man-made things are generally so square and hard, but the lines of the vertebra ran in beautiful curves which flowed into one another in the softest way, and the jointing was wonderful. It should be a source of satisfaction that each of us possesses such an exquisite mechanism. There is a quip that "if beauty is only skin deep, then ugliness goes to the bone"—it does. If the bones are bad, you cannot have beauty. In architecture the plan of the building is the bones of it. We commend a study of bones, in all their aspects, to any boy or girl who wishes to make things.

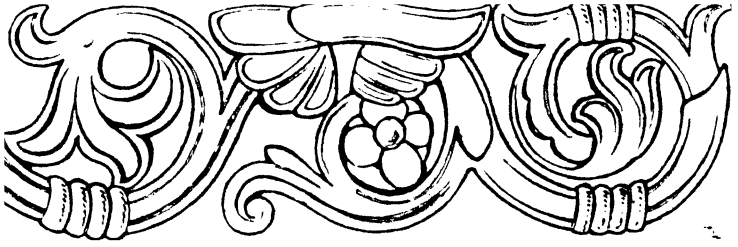


FIG. 31.—Twelfth-Century Ornament

Thirteenth-Century Ornament, Fig. 73. Fourteenth-Century Ornament, Fig. 108. Fifteenth-Century Ornament, Fig. 136

# CHAPTER II.—The "Early English" Period of Design, from 1200 to 1299. 13th Century.

| Dates. | Kings and Queens of England and France. | Famous Men. | Great Events, Sea Fights, and Land Battles. | Principal Buildings (B., Benedictine; C., Cistercian) |
|---|---|---|---|---|
| 1200 | John—*Philip Augustus* | | | Ely Galilee, 1198–1215<br>Peterborough, west front, B., 1201–14 |
| 1203 | . . . . | . . . . | Death of Arthur | |
| 1204 | | | Loss of Normandy | Beaulieu Abbey, Hants, C., and St. Mary Overie, Southwark, 1204–38 |
| 1207 | | Stephen Langton, Archbishop | | Wells Transepts and Nave 1206 |
| 1212 | | | John excommunicated | |
| 1214 | . . . . | . . . . | Battle of Bouvines | |
| 1215 | | | Magna Charta and Civil War | |
| 1216 | Henry III., *m.* Eleanor of Provence | William Pembroke, Earl Marshal | | |
| 1217 | . . . | . . . . | Sea fight off Sandwich, and Fair of Lincoln | Wells, west front, 1218–39 |
| 1219 | | Hubert de Burgh | | |
| 1220 | . . . . | . . . . | . . . . | Beverley Choir, 1220–25<br>and Salisbury, 1220–66 |
| 1221 | . . . . | . . . . | Dominicans (Black Friars) come to England | Lincoln Chapter-House 1220–35 |
| 1223 | *Louis VIII.* | | | |
| 1224 | . . . . | . . . . | Franciscans (Grey Friars) come to England | |
| 1226 | *Louis IX.* | | | |
| 1228 | . . . . | . . . . | Frederick II. crowned King of Jerusalem | |
| 1230 | . . . . | . . . . | Crusade of Teutonic Knights against Prussia | |
| 1235 | . . . . | . . . . | . . . . | Ely Presbytery, 1235–51 |
| 1236 | | Matthew Paris becomes historiographer at St. Albans; *b.* 1200, *d.* 1259 | | |
| 1242 | . . . . | . . . . | Expedition to and loss of Poitou | |
| 1243 | | Roger Bacon, 1214–1292 | | |
| 1244 | . . . . | . . . . | Loss of Jerusalem, which remains in Mohammedan hands until 1917 | |
| 1245 | . . . . | . . . . | . . . . | Westminster Abbey, B 1245–69, excepting com pletion of Nave |
| 1248 | . . . . | . . . . | Crusade of St. Louis, 1248–54 | |
| 1257 | | Simon de Montfort | National Rising, 1257–65 | |
| 1264 | . . . . | . . . . | Battle of Lewes | Beginning Collegiate, Sy tem, foundation of Merto College, Oxford |
| 1265 | | Birth of Dante | Battle of Evesham and Simon's Parliament, 1265 | |
| 1270 | *Philip III.* . . | . . . . | Crusade of Edward and St. Louis | |
| 1272 | Edward I., *m.* Eleanor of Castile | | | |
| 1274 | . . . . | . . . . | Conquest of Wales, 1274–82 | |
| 1275 | . . . . | . . . . | First Statute of Westminster | |
| 1279 | | | Statute of Mortmain | |
| 1280 | . . . . | . . . . | . . . . | Chester Choir, B., 128 1315 |
| 1282 | | Llewelyn | | |
| 1284 | . . . . | . . . . | . . . . | Foundation of Peterhou College, Cambridge |
| 1285 | *Philip IV.* . . | . . . . | Statute of Winchester | |
| 1289 | | | Death of Queen Eleanor | |
| 1290 | . . . . | . . . . | Quia Emptores | St. Etheldreda, Ely Plac Holborn, and York Na and Chapter-House |
| 1291 | . . . . | . . . . | Fall of Acre | Stokesay Castle, Shro 1291 |
| 1294 | . . . . | William Wallace | Attempted conquest of Scotland and Scotland's alliance with France, which lasts till 1494 | |
| 1295 | | | Model Parliament | |
| 1298 | | | Battle of Falkirk | |

Twelfth-Century Chart, p. xiv. Fourteenth-Century Chart, p. 126. Fifteenth-Century Chart, p.

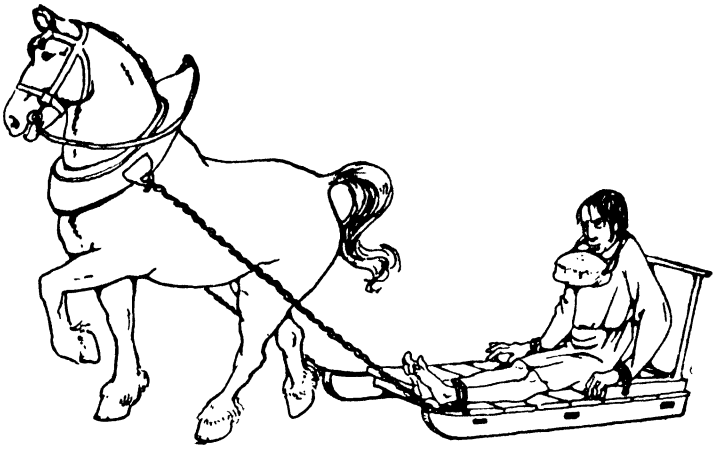


FIG. 32.—Baker of Short-weight Loaves drawn to the Pillory

## CHAPTER II

## THIRTEENTH CENTURY

AS we go through the centuries, we shall find that each one seems to have a character of its own, and that the thoughts and feelings of the people are reflected in the things which they have left behind them. In the twelfth century, with which we dealt in the last chapter, the general impression is that of rugged strength. The Normans were like their own castles, and even their cathedrals, beautiful as they are, echo the same feeling.

In the thirteenth century England certainly had a quieter and less disturbed time, suffered less from her rulers and conditions became far more settled under the strong reign of Edward I. In 1215 John was forced to sign Magna Charta, which secured definite rights to every Englishman. One of its provisions was that "no freeman, merchant or villein shall be excessively fined for a small offence; the first shall not be derived of his means of livelihood, the second of his merchandise, the third of his implements of husbandry." The people were able to struggle with their rulers, and Parliament was increasingly able to assert itself. There was also a protracted struggle between the Church and State for power.

The thirteenth century saw the rise of some great

English churchmen, remarkable for their zeal and holiness, such as St. Hugh, Bishop of Lincoln, and Bishop Grosseteste.

In architecture the massive solidity of the Norman Romanesque gave place to the lightness and grace of the Early English style, which we can see in such buildings as Lincoln and Wells cathedrals and Westminster Abbey. These great buildings are a sign that, in spite of many struggles and setbacks, the whole people was moving slowly towards the realisation of ideals of freedom and justice.

Between the massive solidity of the Norman Romanesque building and the lightness and grace of the Early English style there was a very interesting transition phase in which features of the two styles are combined. Thus in an arcade Norman capitals may be surmounted by pointed arches or the capitals with carved leaf foliage may be found under round arches. The greatest examples of the Transitional style are to be found in some of the Cistercian buildings erected in Yorkshire, among which we may mention the naves of Fountains and Kirkstall. Buildwas is another example, and it is one of the tragedies that because of their situation remote from towns and villages these great churches could not be adapted for parish use and have fallen in decay, though they are still beautiful in their ruin. There are a number of Transitional parish churches in the Nene Valley of Northamptonshire such as Polebrook, Helpstone and Warmington, and they form a very interesting study.

As we study the everyday things of the period we should like our readers to bear these things in mind. One should think of Westminster Abbey, not as a building put up by Henry III, who though he was a bad king was a good builder, but rather as being symbolical of the aims of a whole people progressing steadily towards a more spacious life—with many setbacks, yet moving forward.

Towns were growing rapidly. They had first come into being as places of refuge, where communities of people banded together for safety, enclosing their dwellings with a wall.

Those growing surplus produce outside soon found a ready sale for their goods among these people with less

opportunities for land culture, and the boroughs or towns speedily became centres of trade and barter of all kinds.

Craftsmen, merchants and traders gradually settled in the towns, making, bargaining, buying and selling, but dependent for their food on those who lived outside and tilled the land.

No community of people can live without some form of government, and these fast-growing towns were no exception. Councils were set up by the principal citizens with one man, the mayor, as head, and these men dealt with all matters concerning the welfare or the inhabitants of the place.

From the churches' congregation, societies were formed for social purposes, that members might help each other in time of need. These societies or gilds, as they were called, became gradually divided into those of one trade, and members of a gild were allowed various privileges, one of which was the right to buy and sell within the town without paying toll. Toll was usually exacted on all goods taken out of one town or brought into another. These gilds not only gave their members privileges, but they exacted also a certain standard of work and the stamping of goods as worthy of the standard of the gild can still be seen in the hall-mark on silver to-day, the mark of a great city company and descendant of one of those gilds of which we speak.

Banded together in gilds, craftsmen and merchants grew powerful, and to maintain their rights the journeymen, that is to say, the men employed by the day (journée), also started gilds for themselves. These men worked independently and by themselves, and it was not until the sixteenth century that workmen were gathered together by their employer under one roof. This was the beginning of the factory system.

At the end of the fourteenth century came the English customs of granting titles to merchants of renown. Michael de la Pole, son of a merchant in Hull, was created Earl of Suffolk. The de la Poles were a great family who played their part in English statecraft, and fulfilled a large, chequered and often tragic history, which is part of the troublous times of the later middle ages. You can see their tombs in the fine late Decorated collegiate church of Wingfield in Suffolk, which Michael's father-in-law (Sir John de Wingfield)

rebuilt. They had a palace at Ewelme on the Chiltern foothills in Oxfordshire, where William, the first Duke of Suffolk, and his wife Alice built a school and founded almshouses which still survive in delightful red brick. Duchess Alice's tomb in Ewelme church is a lovely piece of craftsmanship, and her effigy lies there in calm serenity, with little angels to smooth her pillow.

Now we can start with the everyday things of the Early English period, and Pl. 9 shows what thirteenth-century people looked like. The costume of the period was as simple and beautiful as its architecture. Later on, both became rather overloaded with ornament, but before this happened there was fitness for purpose and beauty of line, which achieved the end in so satisfactory a way that added elaboration was unnecessary. We have written about this in the architecture of the century, and wish to point it out again in discussing the figures in the illustration. All the garments are most evidently designed for useful wear, and their simple lines are very graceful. Good effects were obtained by the use of fine material, rather than by adding embroidery and jewels.

In this century we find two new garments worn by the better-class people: the surcoat, or over-tunic, and the peliçon, or pelisse. The latter, being for outdoor use, was often worn under a cloak in the winter.

Taking the figures in the picture, the lady on the left hand is wearing a cotte, or dress of the period, the skirt of which is not so full as in the twelfth century, and hangs in heavy folds from the waist, which is encircled by a low belt. The sleeves are tight below the elbow, and buttoned to the wrist. The stuffs used for dresses were very beautiful—heavier than those of the twelfth century, and brocaded with gold and silver threads woven with the design of the fabric, and not added afterwards as embroidery. The dress is covered by a fur-lined cloak. The head-dress consists of a fold of linen, or wimple, tied on the top of the head, which was covered by a stiffened cap of the same material.

The second figure is of a noble, and they, with doctors and lawyers, wore their cotte to the ankle; those of the merchants and middle-class men reached to the calf, and the

"Early English" Costume. Thirteenth Century.

Twelfth-Century Costume, Pl. 4. Thirteenth-Century Costume (Religious), Fig. 33. Fourteenth-Century Costume, Pl. 18.
Fifteenth-Century Costume, Pls. 28, 39

*To face p. 70*

peasants wore theirs to the knee. Over his cotte the nobleman wears a surcoat, with capuchon attached; this surcoat is lined with fur, and has long wide sleeves. His shoes are slightly pointed, and are buttoned round the ankle.

The hair, in this period, was cut in a fringe across the forehead, and at the sides and back of the head reached just below the ears and was curled.

The third figure is of a scholar, whose under-garment again is a cotte. Over this he wears a garde-corps, which is really a surcoat of a slightly different shape. This is made of woollen material and lined with fur, and is a rather amusing garment, the arms coming through a slit in front of the hanging sleeves, and the fastening in front going half-way down and coming half-way up.

The head-dress is a small cap or coife, over which is drawn the capuchon. The capuchon, or chaperon, was the great mediæval head-dress, and starting from quite early times lasted until the days of the Tudors. In shape like a long sugar-loaf, the hole for the face was made in one of its sides, the lower half was pulled down over the shoulders as a cape, and the upper half hung down at the back as a liripipe.

The fourth figure is of a little girl clad in a cotte of some light material, and over it she wears a bliaut, which was entirely an indoor tunic; this latter, fitting closely to the figure at the top, springs out at the waist, and is cut wide and long in the skirt, and without sleeves. Being a child, she wears her hair loose on her shoulders, with a plain circlet around the head. The doll follows the same style as his or her mistress.

The nurse with the little girl is wearing a pelisse, and the capuchon attached is drawn over her head. The pelisse was an outdoor garment, very much like the garde-corps, but fuller and longer; under this the figure is shown wearing the usual cotte, and a wimple on the head like the first lady.

The peasant wears just a plain tunic with a capuchon, has plain cloth chausses on his legs, and shoes of heavy felt or cloth, or sometimes leather. On these in wet weather he would wear clogs of wood, as shown in the man weeding, in Agriculture for the fourteenth century (Fig. 100).

In the next illustration, Fig. 33, the costumes of the Monastic and Military Orders are shown.

The figure on the left-hand side is a Crusader; he wears banded mail with a white surcoat, with red cross on breast. The helm is an interesting thirteenth-century development. It was found that the nose-piece, or nasal, shown in Pl. 2 on the Norman knight, was rather dangerous in use, because the enemy could take hold of it, and when so held, the knight was at his opponent's mercy. To prevent this the nasal was lengthened, and the whole face covered in with the exception of eye-slits. The top of the helm was made flatter than in Norman times, and the effect must have been very much that of a saucepan without its handle.

The second and third figures from the left are a Benedictine monk and nun; both wear long black robes—that of the monk has a cowl which can be drawn over the head, and the nun wears a white wimple under her black hood.

The second figure from the right is a pilgrim. He is shown wearing the ordinary dress of the period, to which are added the signs of his pilgrimage. These are the wide hat and rough cloak. This sometimes had a cross on the shoulder, which was a sign of the Palestine pilgrimage. He carries a staff with a hook on it to take his bundle, and a scrip, or purse. These were always blessed by his priest when he started. His beard and hair were allowed to grow. When a pilgrim returned from the Holy Land, he was entitled to wear a piece of palm in his hat, hence he was sometimes called a palmer. Those who had been to Rome wore lead or pewter signs which they obtained there, bearing the effigies of St. Peter, St. Paul, or the crossed keys. Those of the Compostella pilgrimage bore scallop shells on their hat, the sign of St. James. From Canterbury they brought away an ampul, or flask, containing a few drops of the blood of St. Thomas à Becket, and they carried also bells.

The right-hand figure is a Knight Templar. He is shown wearing a hauberk, and chausses of banded mail, which is an interesting development of that shown on Plate 2. The banded mail was formed by rows of flat rings slightly overlapping and sewn on to leather, stout linen, or coloured

FIG. 33.—"Early English" Costume (Religious). Thirteenth Century

Twelfth-Century Costume, Pl. 2. Thirteenth-Century Costume (Civilian), Pl. 9. Fourteenth-Century Costume, Pl. 18. Fifteenth-Century Costume, Pl. 28

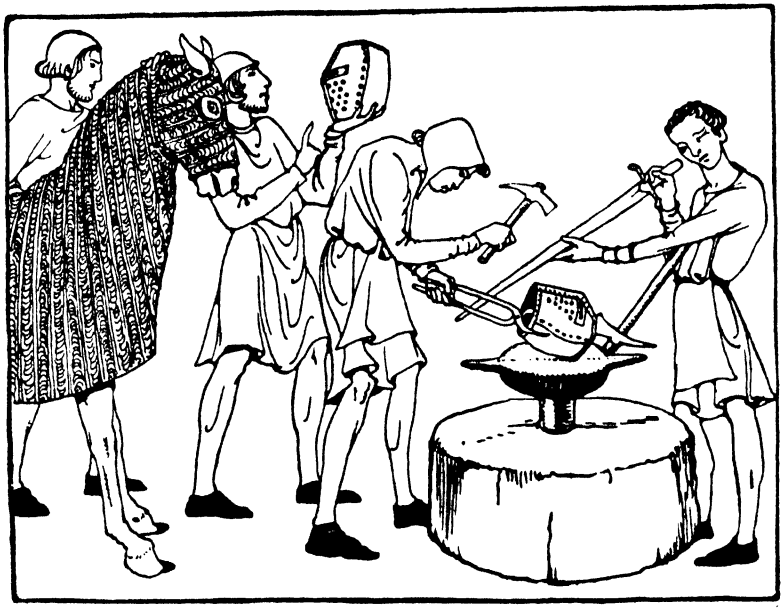


FIG. 34.—Armourers at Work. (From "The Romance of Alexander," Trinity College, Cambridge. About 1250)

velvets. One row of rings was laid one way, and the next the other way, and the material on to which they were sewn was gathered into a little tuck, in which was a cord, and this separated the rows and kept the rings flat, and was a stronger finish than the earlier method. The Templar wears a white surcoat over his hauberk. This is supposed to have been started by the Crusaders because the sun of the East made their coat of mail unbearably hot; this surcoat, started in the first instance for a very practical purpose, developed into beautiful jupons or tabards, emblazoned at a later period with the armorial bearings of the knight.

All Knights Templars wore a white cloak with a red cross on the shoulder; a red cap, with white undercap; and carried a staff with a shield on top ornamented with a red cross on a white ground—this was of metal, and often used as a weapon. Their beard and hair were worn long.

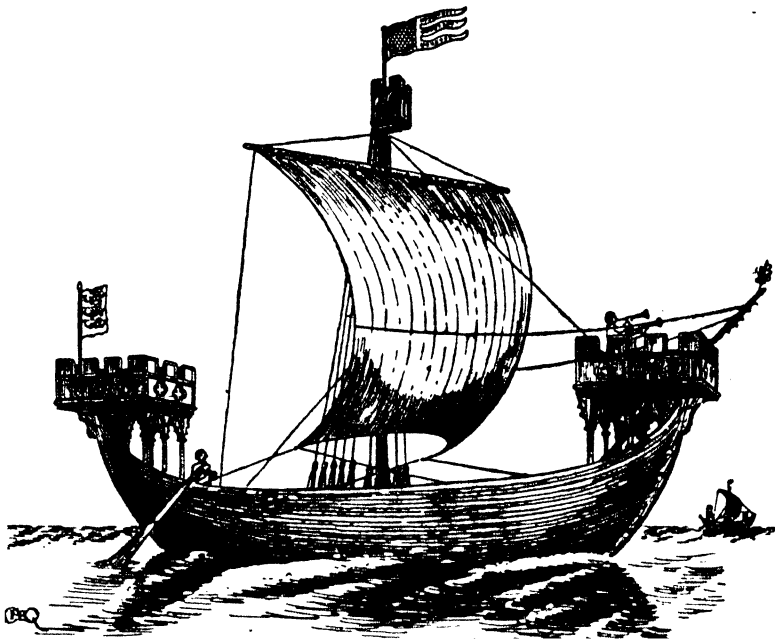
Even the horses were given a coat of mail (see Fig. 34). The armourer's craft from now on became a very important one.

Drawings of Crusaders and Templars remind us of the Holy Land, so our next illustration, Fig. 35, is chosen to show the ships in which they sailed there.

This is interesting, because it shows us why we still talk of forecastle—in the thirteenth century they really did have fore and stern castles. The Crusades exercised a great influence on our ships, as they did on all the arts and crafts. The Crusaders, when they took their viking-like ships into the Mediterranean, were greatly impressed by the developments which they noticed in Eastern shipping. This is easily explainable when we remember that Egypt, Greece, and Rome had all been naval powers.

There is an interesting account of a Saracen ship, which was attacked by the fleet of Richard Cœur-de-Lion, near Beirut, in Syria, in 1191. This ship is said to have had three masts, and carried 1,500 men, which sounds like an exaggeration, but there can be no doubt of the impression which she left on the minds of those who saw her, and she must have been considerably larger, and better found, than anything they had been accustomed to. Her tall sides presented great difficulty to Richard's men in their attack from lower boats. The Saracen ship was eventually rammed by galleys, and taken, with her sides stoved in. The *White Ship* of Henry I, which went down in 1120, and was probably one of our best boats, is supposed to have had fifty oars, and carried three hundred people. It is shown in old manuscripts as having one mast only.

In these early days, sea fights were rather like land battles, the idea being to get to close quarters; no damage could be done to the enemy outside the range of a bow-shot (about 300 yards), so the fight speedily resolved itself into hand-to-hand conflict. This tall ship of the Saracens must have set our boat designers thinking, because of this disadvantage of being *under* the enemy's fire. The first thing done to remedy this was to set up castles in the bow and stern, and in the earlier types, like the ships shown on the seals of Sandwich, Winchelsea, and Hastings, all of which date from the thirteenth century, these castles have very little connection with the structure of the boat, and look just like rather high



["*Early English*"

FIG. 35.—A Ship of the time of Edward I (based on the Dover seal, 1284)
Twelfth-Century Ship, Fig. 5. Fourteenth-Century Ship, Fig. 79. Fifteenth-Century Ship, Figs. 111, 112

raised platforms, and this is what they were—perches for the archers, from where they could fire *down* on to the enemy's decks. This type is shown on the small boat in the distance.

These detached castles were not very beautiful, and did not long satisfy the naval architects of the day, so we find in the Dover seal, which dates from 1284, the next development, and it is this ship which we have drawn.

The hull, or body of the boat, remains much the same as the Norman ship, and is on the old Viking lines. There is one mast and square sail, but a fighting top has been added, where an archer could be stationed. The fore and stern castles are developed, and instead of being independent raised platforms, are now joined up to the structure of the boat, and, just like castles on the land, have embrasures

through which the archers could shoot, with merlons in between to protect them. Under the platform, the supporting posts have very beautiful arches, filled in between them, and the detail of these is similar to the land architecture of the period. The space thus partially enclosed was the beginning of the cabin; there is a sort of elementary bowsprit, and at the end is a bowline comb to take the bowlines which go to the mainsail. There is not any great advance in the rigging, and the steering is still done by means of an oar on the starboard side.

Fig. 36 is interesting, because it shows how the trebuchet, which was used for sieges on land (see Figs. 45, 46), was at a very early date mounted on board ship. Our illustration has been made from a drawing in the manuscript of "The Romance of Alexander," at Trinity College, Cambridge. This is in French verse, by Eustace, or Thomas, of Kent, and the drawings, in the St. Albans style, are in lively outline in red and green ink. The MS. dates from about 1250. We have added rowers, because there must have been some motive power, and sails would not have been possible. In all other respects we have followed the original.

There were great developments in castle building in the thirteenth century. We saw in Fig. 16 how at Orford the architect developed the design of the keep until it became a marvel of ingenuity; from the purely military point of view, though, it was not so successful. At Orford, after the besiegers had stormed the bailey, and driven the garrison into the keep, all they had to do was to sit down and starve them out. If a head appeared at a window, an arrow soon sent it in again, and the garrison had no chance of surprising the attackers by making a sortie. They were boxed up.

To trace the next step in castle development, we must go to North Wales. Here Edward I had to carry on the work which had been begun by the Conqueror. Being a great soldier, instead of following the Welshmen into the hills, he blocked the passes and, supported by his fleet, built a series of castles in key positions. In conjunction with the castles, royal boroughs were founded: at Caernarvon and Conway in 1284; Criccieth, Harlech, and Bere, 1285; Beaumaris,

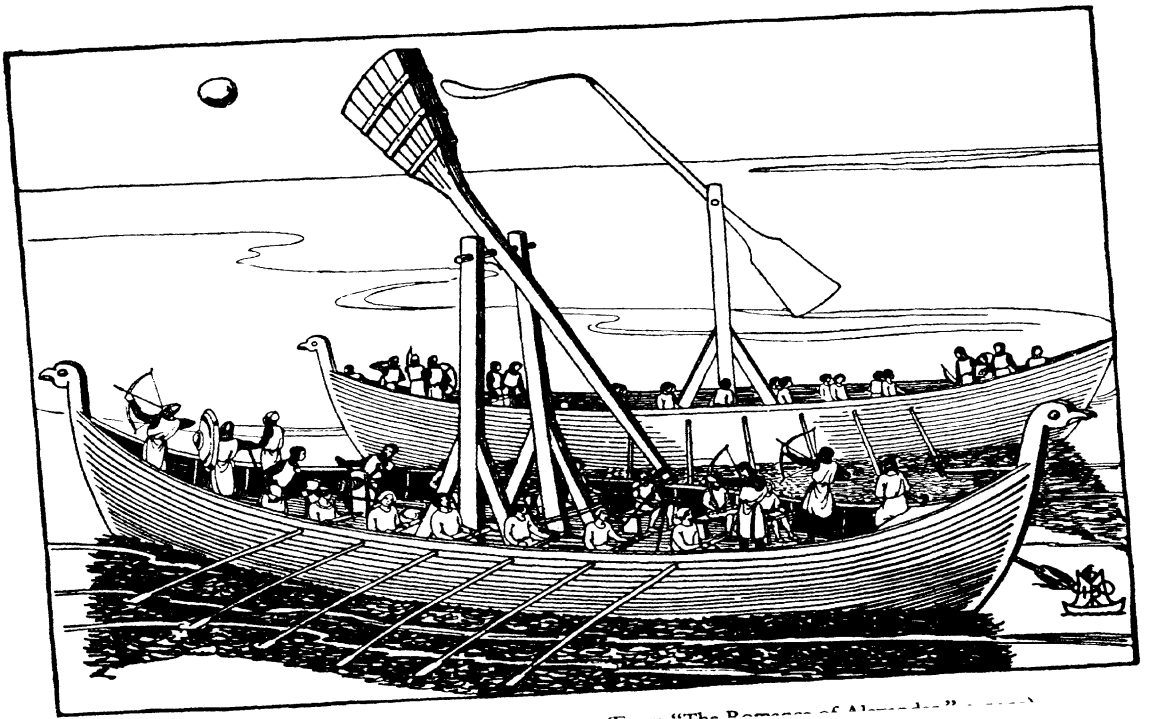


FIG. 36.—A Thirteenth-Century Man-of-War. (From "The Romance of Alexander.")

1295; Newborough, 1303; Bala, 1324; and Nevin and Pwllheli in 1355. These boroughs were colonised with English settlers attracted by privileges granted to them as burgesses of the boroughs. These became centres of English influence, and Caernarvon, which is the subject of our illustrations Figs. 37 and 38, and was begun in 1285, is one of these boroughs. The wild Welsh who saw the walls rising, as shown in Fig. 37, must have realised that they were "up against it."

Caernarvon commands the entrance to the Menai Strait, and it is situated at the mouth of the river Saint, which afforded anchorage for the ships of war we have shown. The town or borough was like a large outer bailey added to the castle, and here the English settlers lived. Even to-day parts of the walls remain.

Turning to Fig. 37, which gives a bird's-eye view of the actual castle, the first thing to note is that Caernarvon differs very much from Orford. It is not so much a castle as a fortified wall. These walls have not only got the usual battlements on top, as Fig. 38, but there are two galleries under contrived in the thickness of the walls. It is obvious that when the walls were manned a perfect broadside of arrows could be discharged by the archers. On the north side of the castle the arrow slits are ingeniously arranged, so that three archers could shoot out of a single opening. Fig. 38 shows an archer on the battlements. He is firing through an arrow slit pierced in the merlon or masonry between the ordinary embrasures.

The next point to be noted is that the salient angles of the walls are protected by projecting towers, so that archers could fire along the faces of the adjoining walls, if besiegers attempted to raise scaling ladders. Each tower formed a place of refuge to which the garrison could retreat and fire on the enemy, even if they breached the walls and gained an entry into the bailey. Again, there is not one entrance only, but five, into the castle, so that the garrison, if hard pressed at one, could make a sortie from another.

This must be remembered, because if any of our readers pay a visit to Caernarvon, once inside the castle one may

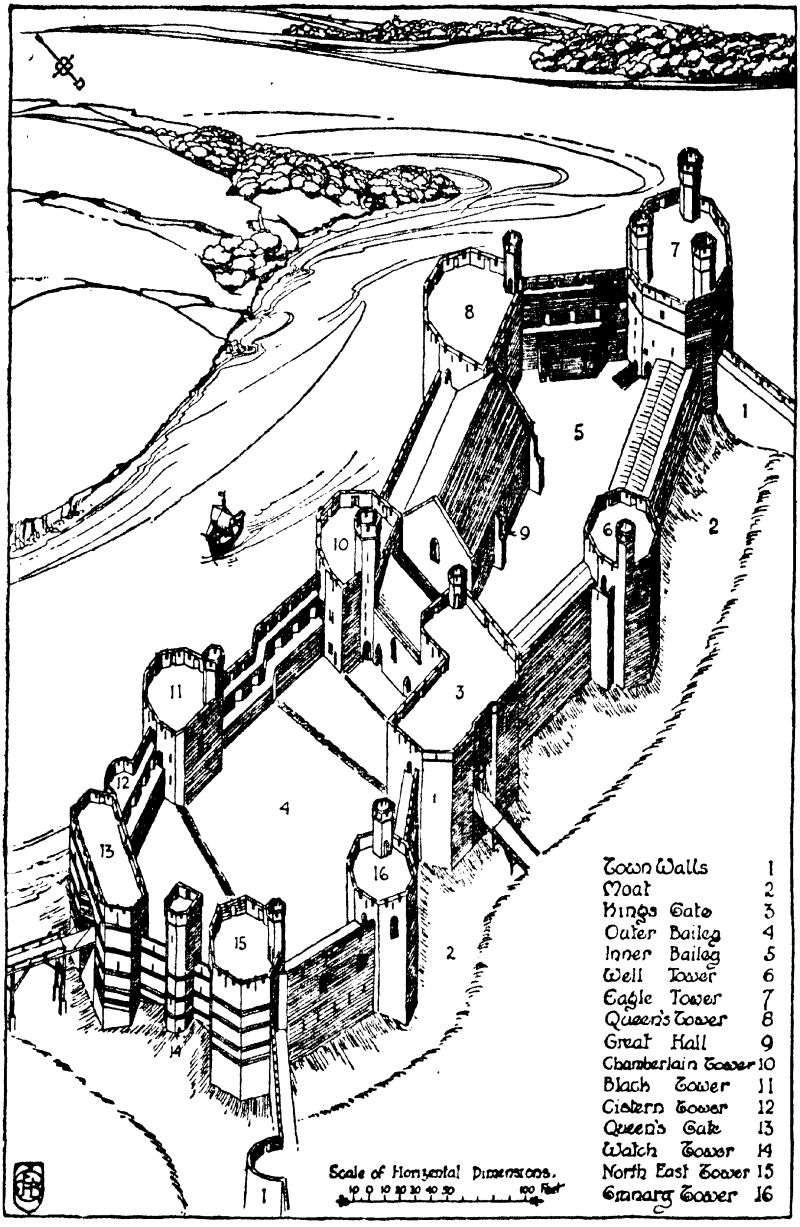



FIG. 37.—A Bird's-Eye View of Caernarvon Castle, North Wales

Twelfth-Century Castle, Figs. 4–7. Orford, Pl. 3, Fig. 16. Sieges, Pls. 19, 35. Beaumaris Castle, Figs. 47–49. Harlech Castle, Fig. 50. Fourteenth-Century Castle, Fig. 80

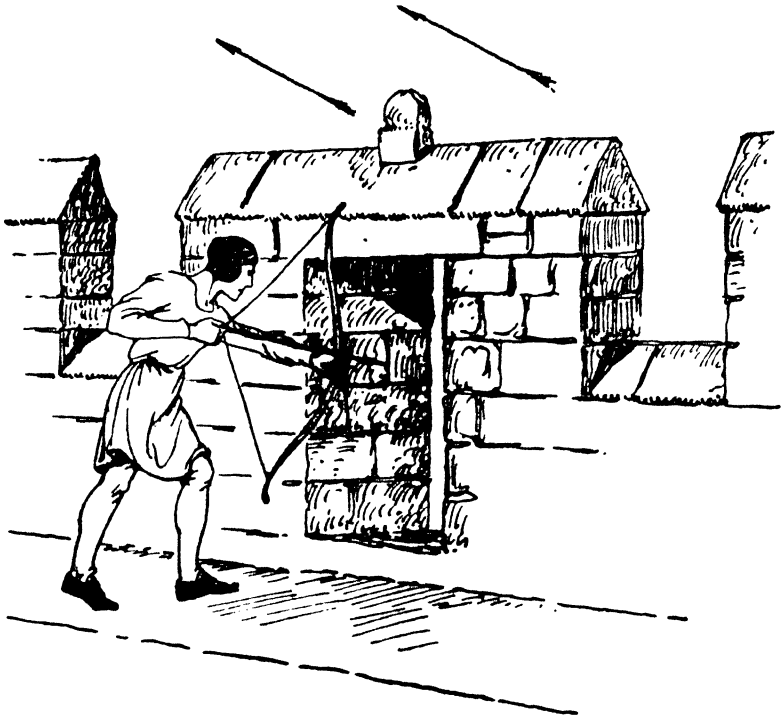


FIG. 38.—The Battlements of Caernarvon

well lose sight of the simplicity of the plan in what seems to be a confusion of towers, battlements, and galleries.

The main king's gate at 3, Fig. 37, had a drawbridge outside, with portcullises at either end of the passage. This had "murder holes" in the vault over it, from which boiling liquids could be poured down on any attackers who forced the outer door, or portcullis, or they could be shot by arrows from the guard-rooms at the side. This gateway led into the outer bailey at 4. Here were the barracks for the garrison and the stables for their horses. The constable of the castle lived in the rooms in the tower over the gate.

The inner bailey was cut off from the outer bailey by a range of buildings. There was a passage-way through this called the black alley, and this too was defended by port-

cullises at either end. The great hall was in the inner bailey at 9, and this must have been used as the general living-room. It was certainly the pleasantest place in the castle. The rooms in the towers are gloomy, lighted by the merest slits of windows, recessed in the very thick walls—walls so thick that, in some cases, the galleries in the curtain walls are carried round outside the tower rooms. The kitchens were built against the curtain wall, in the inner bailey, between the king's gate, 3, and the well tower, 6. The well here still contains good water. There was a postern gate from the inner bailey on to a wooden quay, and a water gate from the eagle tower.

FIG. 39.—Bellows

From the eagle tower, 7, Fig. 37, to just beyond the chamberlain tower, 10, was built between 1285–91, so that the birth of Edward II, the first Prince of Wales, could not have taken place in the eagle tower on 25th April 1284, as the tradition once was. It may be, that he was born in the keep of the old Norman castle, which stood where the outer bailey, 4, now is, and was allowed to remain for some time. The next section continued round to the north-east tower, 15, between 1295–1301, and the remaining portion of the north front, necessary to complete the curtain up to the eagle tower, was built between 1315–22. Though the building of Caernarvon lasted for some thirty-seven years, it gives the impression of having been built all according to one original plan. The castle gains very considerably in appearance from the bands of Aberpwll stone which enliven the plain lime stone of the general wall. As plans go, Caernarvon was better from the military point of view, but not nearly so ingenious or so complete a thing as Orford. It remains a fortified wall, against which, on the inside, were run up sheds and halls and kitchens which were needed.

The Liberate Rolls of Henry III, who was a great builder, are full of instructions to the keepers of his various castles and manor-houses. This is how one of them reads: "The

constable of Marlborough Castle is ordered to cleanse the great ditch round Marlborough Castle and to repair it with new bays. And to make a bell-turret on the western end of the chapel of St. Nicholas there, and new lists between the aforesaid chapel of St. Nicholas and the king's kitchen; and a great round window over the king's seat in the great hall there, and to crenellate the wall of the castle between the king's chamber and the great tower. He is to make also a certain great chamber at Ludgershall, for the use of Edward, the king's son, with two chimneys and two privy-chambers; and to remove the old kitchen to beside the new kitchen behind the king's hall there; and to make an image of the Blessed Mary with her child in the chapel of St. Leonard there." All this seems to prove that the various halls, kitchens, and other necessary rooms were built against the inside of the curtain walls wherever it seemed convenient to do so, and we shall see when we are describing the smaller houses of this period that they consisted of a group of buildings around the hall, rather than one complete building, all under the same roof, as came to be the case in later times.

FIG. 40.—Bakers

Just one other explanation before we leave Caernarvon, and that is, that our readers may be sometimes puzzled by finding a castle which appears to have a twelfth-century keep, thirteenth-century outer ward, and fourteenth-century gate-house. This of course is quite possible, just as it was with our cathedrals; the old builders always built in the spirit of their own times, and did not copy the work which had gone before. So the keep was retained because it was useful, and the remaining defences remodelled and improved from time to time.

Our next drawing, Fig. 41, is of a hall, such as the one built in the inner bailey at Caernarvon, and it is important

that, before we describe its details, we should thoroughly understand the uses to which it was put. In the twelfth century we drew attention to the fact that the hall surrounded by its bowers was the Anglo-Saxon type of house, and that this design continued to exist side by side with the Norman castles, and was developed by the monks when building their manor-houses, into a more comfortable dwelling. In the thirteenth century the hall was further developed, and we find that it was the keynote, or centre, of almost all types of buildings. In the monastery the refectory was the hall; in the colleges which were founded at Oxford and Cambridge in this century, the hall was the centre in which the students were fed and taught, and their lodgings were grouped around it. The old college buildings still remaining to-day give the best idea of mediæval building that we have. The Manor House of a country village is still often called the Hall, and this is another indication of the importance which used to be attached to this part of the house. In it people lived, had their meals, played games; and in those days grown-up people romped; the young men could fence, or have some cudgel play; the dogs came in and joined in the fun, found bones thrown on to the floor, and had their fights; and at night the servants slept there in the rushes or on rough beds. So if we want to understand the Middle Ages we must not think of the hall as a gloomy, linoleumed square with the front door at one end and the stairs at the other, or as the modern variant called lounge hall; our old thing was quite different.

And we will not now discuss the relation of the hall to the rest of the house, because we do this later on. In shape it was oblong, having the high table at one end, where the lord and his family dined; the other tables shown in the illustration were just plain boards clamped together, and laid on trestles rather like a carpenter's sawing-stool, so that they could be cleared away and a large, open space left, when the fun commenced. The chair on the left shows that the better class of furniture was of the type that we associate with churches nowadays; then there would be benches like school forms; chests in which arms and general oddments

["*Early English*"

FIG. 41.—A Thirteenth-Century Hall, see also Pl. 12

Twelfth-Century Hall, Figs. 7, 17. Fourteenth-Century Hall, Pls. 17, 20, Fig. 96. Fifteenth-Century Hall, Fig. 122

could be put away, and what were called livery cupboards. One of these is shown behind the chair, and would be for the use of the servants—here would be kept their belongings

and the salts. The piece of furniture used by the family for the same purpose was called a court cupboard.

An inventory of the furniture of a hall in 1311 is given as 2 pots, 3 lavers, boards and trestles (Fig. 87) and other necessaries and in 1397 we are told there were 2 dorsars, 2 bankers, 2 pieces of ware, 2 brass lavers, 2 large pots, 1 bowl of brass, 2 andirons and 1 poker of iron, 3 boards with trestles and one fixed, 2 chairs, 3 benches and 3 stools.

FIG. 42.—A Laver

The dorsars spoken of in the inventory were pieces of tapestry which hung over the backs of the chairs and the bankers were cushions or sometimes only pieces of cloth placed on the seats of the chairs or benches and embroidered.

Lavers were for the use of guests before and after meals. Small basins of metal for the washing of hands, they were handed to visitors at the high table by pages who held napkins for drying also. Lesser guests and retainers could use fixed basins at the entrance to the hall. When we consider the absence of forks and frequent use of the fingers, it will be seen that the use of lavers was very necessary to even moderate cleanliness.

The dais at the end of the hall on which stood the high table, used by the Master of the house and his guests, was usually overhung with a canopy of embroidered silk or woolcloth, and it must be remembered that except for the master's solar or private apartment, which was both his sleeping- and sitting-room, the hall was the only room in the house. Separate buildings, generally of wood, were added on as needed, connected when necessary with passages also of wood.

In the Liberate Rolls of Henry III we read of a passage thus erected "that the Queen might walk from her chamber to chapel with a dry foot."

At Woolmer the castle of Edward I was built entirely of wood, the interior decorated with painted plaster and roofed with wood shingles.

During the Coronation ceremonies of Edward I in 1273 all the ground within the palace enclosure was covered with wooden buildings of various kinds—lodgings for guests, halls for their meals and recreations, and kitchens. These kitchens were no more than sheds, and huge fires were lighted outside, over which were hung the cauldrons for boiling various meats and other food. The confusion outside the palace within the precincts must have been amazing —cooks, scullions and hangers on, beggars, men-at-arms, pages, all hurrying about their various businesses, piles of faggots and chopped wood for the fires, provisions, meats, tubs of water, stables with forges and farriers, in fact all things needed by a more or less self-supporting community would be there, and when one visualises such a scene with no water except such as could be carried by hand, no drainage of any kind and no light save that of torches or candles, it is almost impossible for the modern mind to grasp.

Other attachments to a large house or castle were the sewery where were kept the table furnishings and household linen, and the wardrobe, where stuffs bought were stored until needed, also extra hangings and robes.

All valuables, cups, ewers and basins of precious metals, spices, gold, Eastern sugars, also candlesticks and plates, were kept in the wardrobe, and in the buttery were stored all wines and beer. A brewery, too, was generally attached. Henry III had mattresses in his household covered with silk and velvet, also pillows and bolsters, linen sheets, and fine counterpanes and rugs made of wool.

The same king, too, as we shall see (page 114), was fond of gardens, and we hear of the ordering of cherry-trees for the gardens at Westminster and vines, roses and willow-trees, mulberry-trees also.

The fireplace is shown against the wall, but it was more frequently placed in the middle of the floor, as shown in the illustration for the fourteenth-century hall, and continued in this position until Elizabeth's time.

The windows are typical of the Early English period of design, and the tracery is made up generally of circles and plain geometrical patterns. Glass was beginning to come into use in the royal palaces, but had hardly become of common use. The walls were plastered, not quite so mechanically as nowadays, but with a thinner coat, which showed in a way the stone background, and was much softer and nicer than the dead smooth surface of the modern room. On this were painted diaper patterns like the one shown, or figures of the saints with golden stars, and wooden wainscoting was often used. The colours of the dresses were becoming brighter, and here again rose-tinted spectacles must be used if we are to understand the joyous colour of mediæval times. Our coloured plate shows what the people looked like, and their houses and churches were splashed about with the three primary colours of red, blue, and yellow, with a little gold thrown in, and this continued right down till the end of the eighteenth century. It was only in Victorian times we became dismal and clothed ourselves in drab—perhaps this accounts for the merriness of Old England, because it is really quite impossible to be dull if you are garbed like a cheerful parrot.

Now as to the roof. In the twelfth-century hall it will be remembered that a very beautiful stone arch helped the old builders over the difficulty of bridging across a wide space, and as this hall was nearly square in shape, one arch across the middle divided it into two narrower oblongs, which could be easily spanned by the timbers they had. But with this thirteenth-century hall the shape was oblong, and many arches would have been necessary—so the principal was invented, and this is the name given to the series of strutted beams which cross the hall down its length. The large beams themselves are called tie-beams, in that they help to tie in the walls; they rest on timbers running along the tops of the walls, called wall-plates. Into the undersides of the tie-beams are tenoned wall-posts which rest on stone corbels, and between the wall-post and tie-beam is framed in a curved strut, or brace, which serves the purpose of picking up some of the weight of the roof and transferring it to the wall some

way down from the top, and so lessening the risk of pushing it over. At the centre of each tie-beam is a short post, which later on is to develop into the king-post; this supports the ridge which runs across from principal to principal, and the other large timbers doing the same thing are called purlins. The smaller timbers resting on top of the purlins, and going the same way as the tie-beams, are called rafters, then the roof boarding crosses these, and on this would be laid the final lead covering. So here we have the beginning of the timber-framed roofs, which in the succeeding centuries add so much to the beauties of church and hall.

In the next few illustrations (Figs. 43–46) we have tried to show the construction of the chief engines used in mediæval siege warfare; Sir R. Payne Gallwey has devoted the whole of a fascinating book to the subject. In the next chapter we give a spirited drawing of a siege (Pl. 19) which shows the early use of cannon, which it is thought first came into England about 1325. But for the way these machines were used boys and girls should read Froissart's *Chronicles*, if they have not already done so. He of course lived later, in the time of Edward III, and wrote of the doings of the Black Prince, but he catches the glamour of the Middle Ages as no one else does. It was Sir Walter Scott who said: "Whoever has taken up the chronicle of Froissart must have been dull indeed if he did not find himself transported back to the days of Cressy and Poictiers"; and, "We hear the gallant knights arrange the terms of the combat and the manner of the onset; we hear their soldiers cry their war-cries; we see them strike their horses with the spur; and the liveliness of the narration hurries us along with them into the whirlwind of battle." We also gain an impression from Froissart's pages of the very slight pretexts on which people went to war, and how they enjoyed it. Also, though it was sometimes very cruel, it was often almost friendly in character, and more like a trial of strength than fighting.

Now as to the methods of besieging a thirteenth-century castle. The first proceeding was to draw two lines of strong palisaded fencing around it; the inner was called the contravallation, and the outer circumvallation. These had their

gates, and the space inside, which must have resembled a small town, was used by the besiegers for their tents, to house their siege train, and all the stores which must have been necessary. The object of these lines was to prevent surprise by sorties on the part of the garrison, or armed relief from their friends outside, and to prevent any supplies reaching the besieged. All this preparatory work is some explanation of the length of time taken over the old sieges. The defence would be tested in various places, and the weakest spot chosen for attack (Pl. 19). Assuming that the wall on the right hand of the picture had been selected, the moat was filled up by means of a movable shed, called a cat, or sow, which was probably used at night. Made of strong timbers, with a steeply sloping roof to throw off stones, and covered with raw hides to resist fire, it had in addition a little pent roof in front to protect the engineers who, under cover of it, threw down faggots, earth, stones, or anything which would fill up the moat. Thus they formed a causeway, across which it could be pushed on rough planks laid on the top of the bank. Arrived at the walls, the fun would begin, and the endeavour of the besieged would be to set the sow on fire, or to crush it by dropping down anything of weight they possessed (Pl. 19); but on a dark night, with only the light of torches to show the besiegers, their task must have been a difficult one, and they themselves an easy mark for bowmen. Mining operations would be commenced, and a hole made in the wall by the use of crowbars, or a battering-ram slung by chains from the roof of the cat, and shod with iron at the end, would be swung backwards and forwards until the same purpose was effected. The engineers were helped in this by a practice of the mediæval builders of only facing their walls with worked stones, and filling in the middle with rough rubble, sometimes very loose and badly cemented together with mortar of poor quality. To combat the activities of the engineers in mining walls, the early castle builders constructed external wooden galleries on the tops of the curtain walls, so that through their floors they could more safely hurl down stones and pour down boiling liquids on those working below; it was to

smash up these wooden galleries that the mediæval military engineers brought into use engines similar to those used by the Greeks and Romans. In the twenty-sixth chapter of Second Chronicles we read that "Uzziah prepared for them throughout all the host shields, and spears, and helmets, and habergeons, and bows, and slings to cast stones. And he made in Jerusalem engines, invented by cunning men, to be on the towers and upon the bulwarks, to shoot arrows and great stones withal." The Greeks and Romans used catapults which shot darts and arrows, and ballistas for throwing stones. The propelling force for these was obtained by the use of the twisted skein. They found out a secret way of preparing this skein from various hairs and gut, so that they were very strong and did not lose elasticity. The principle on which this worked can be illustrated by taking a piece of string and tying the two ends together; let one boy then loop a finger into the circle and pull, and another boy do the same, so that the double piece of string is pulled tight between them; then put in the end of a piece of stick, and with it twist the string round and round; let go the stick, and it will fly round in the other direction. The engine in Fig. 44 is a ballista of this type; it is sometimes called a mangon. The arm which is pulled down is fixed at the end into a tightly twisted skein, not of two pieces of string like our comparison, but a great cable-like coil. The man pulled down the cup-shaped top, and put into it a stone shot weighing perhaps 2 cwt. The arm was released by an ingenious trigger and flew up against the cross-framing at the top of the machine, with the result that the stone was lobbed over the walls, or against the wooden galleries on them. The trebuchet was the great mediæval weapon, and was first introduced by the French in the twelfth century; two of these are shown in Figs. 45 and 46. This acted on the principle of a counterweight; a long arm was pivoted on a very strong framing, and had suspended to it at one end a large box which would be filled with stones, old iron, lead, or anything very heavy. At the other end was a sling, in which was placed a stone shot, and a bridle was attached to the sling from the arm, which ensured the stone being pitched out at the right

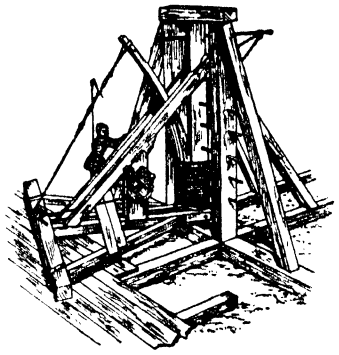


FIG. 43.—An Arblast

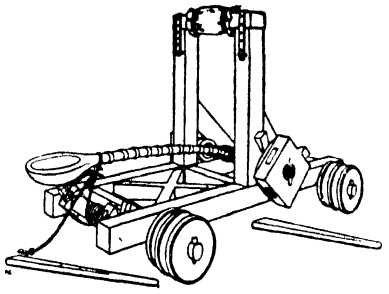


FIG. 44.—A Mangon ready for loading

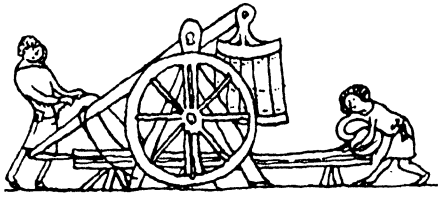


FIG. 45.—Loading a Trebuchet

moment. The arm was wound down by a windlass, and the sling disposed in the trough at the foot of the framing. The trigger touched off, the counterweight came into action, and off flew the stone to smash through a roof. Sometimes barrels of flaming tar would go over the walls, or dead horses, and this gives one an idea of the sizes the trebuchets were made, or they would pitch over filthy refuse to breed a plague, or truss up some unwary sentry that had been

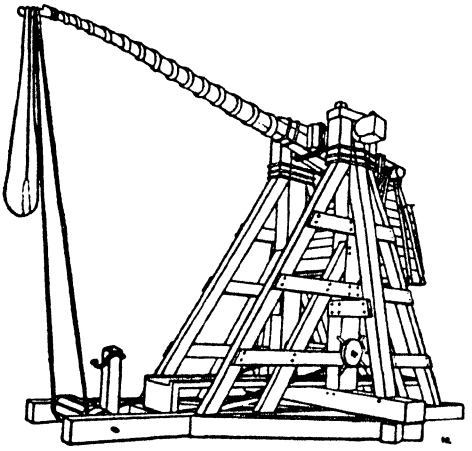


FIG. 46.—A Powerful Trebuchet

Siege Engines—Fig. 43, Viollet-le-Duc; Figs. 44, 46, reconstructed by Mr. Hugh Braun, F.S.A.; Fig. 45, Bodleian "Romance of Alexander."

captured, and send him back whirling through the air to meet a painful death. The trebuchet was also called petrary, onager, scorpion, perrier, and catapult by mediæval writers. The machine like a large crossbow mounted on wheels was called an arblast or espringale (Fig. 43) and shot iron javelins. This acted on the same principle as the ballista—by pulling back an arm, which when released hit the javelin and sent it whistling through the air. We have met Shropshire people called Arblaster, which sounds rather terrifying; they are no doubt descended from an ancestor who in the middle ages worked an arblast.

It was these machines which introduced the corbelling forward of the battlements so that the defenders could pour down stones and shoot at the besiegers mining under, without being exposed so much as they were in the wooden galleries which had been used before for this purpose. This was called machicolation, and was introduced in the latter part of the thirteenth century.

But we must now return to the engineers mining the walls. They made as large a hole as they could, and inserted wooden props and struts; these were then fired, and if the work had been well done, some considerable portion of the wall was breached, and the besiegers stormed in over the ruins, and a fierce hand-to-hand fight might give them possession of the outer ward. It was then that the advantages of the towers were found out, for to them the garrison retreated. These towers were of large size, each of them in itself was as strong as a twelfth-century keep, and access was gained to them only through narrow and easily defended doors. Once possession of the bailey was obtained in a twelfth-century castle, there remained only the keep, but the besiegers of the thirteenth-century castle found that to have breached the curtain wall of the outer ward at one place, only placed them in possession of so much space, and with all the towers intact, and arranged to flank the space inside, they were under concentrated bow fire, liable at any moment to attack from unsuspected quarters, and in reality not much better off for their gain.

The beffroi, a movable tower, was another mediæval

machine used for siege purposes, and where mining operations by engineers were not possible. It was worked like the cat, or sow, by filling up the moat in front of itself as it was pushed across the gradually lengthening causeway. Framed up in timber, it was covered with the raw hides of the cattle killed in camp, the hair being placed inside, as a protection against arrows discharged with strands of flaming tow to set the tower on fire. Ladders at the back led to several floors, in which the men-at-arms were packed against the signal for attack. A drawbridge was lowered when the tower reached the walls, and across this the assailants surged (Pl. 19), and in the fierce *coup de main* many must have fallen into the moat.

And things remained like this until gunpowder was introduced, but even then the trebuchet held its own for a long time against the early type of cannon, which was a very feeble production. If any of you boys and girls get a thrill out of lively accounts of mediæval fortress sieges, you ought to read *Annals of a Fortress* by the great French architect Viollet-le-Duc, translated by Bucknall. In it he takes an imaginary fortified town and gives vivid heart-stirring accounts of the sieges it underwent from Roman times to the Napoleonic wars.

We will now return to castles, and Fig. 50 of Harlech, in North Wales, gives us the opportunity to indulge in a little practical philosophy. It is extremely probable that some of the boys and girls who read this book will become architects or engineers. They may dream dreams, and see visions of fine buildings or great bridges that span mighty chasms: but unless they can find clients who will back them, then their castles will remain suspended in the air. Now think of the architect who was called in to assist Edward I in his castle-building in North Wales. He was asked to design, not one, but many castles, and as he built these, he could try out all his ideas and improve on them as he went along; and the ideas gained in building castles became of use later on when houses were wanted. Much the same thing happened with the aeroplane between 1914 and 1918. The war made possible wonderful improvements which have made peaceful flying comparatively safe to-day.

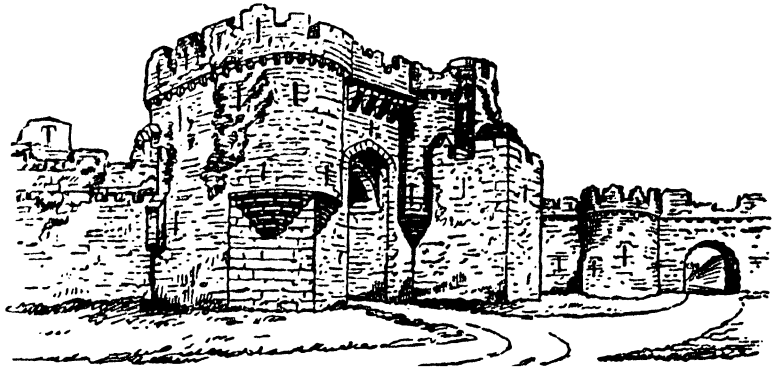


FIG. 47.—The Gateway

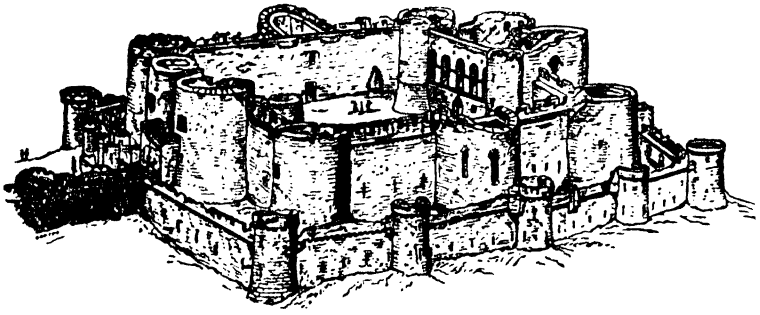


FIG. 48.—Bird's-Eye View

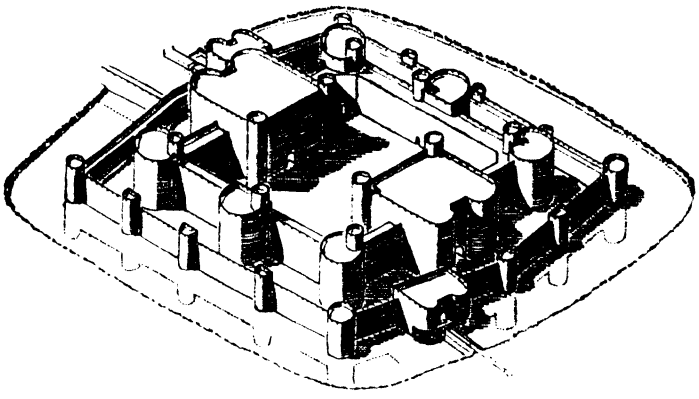
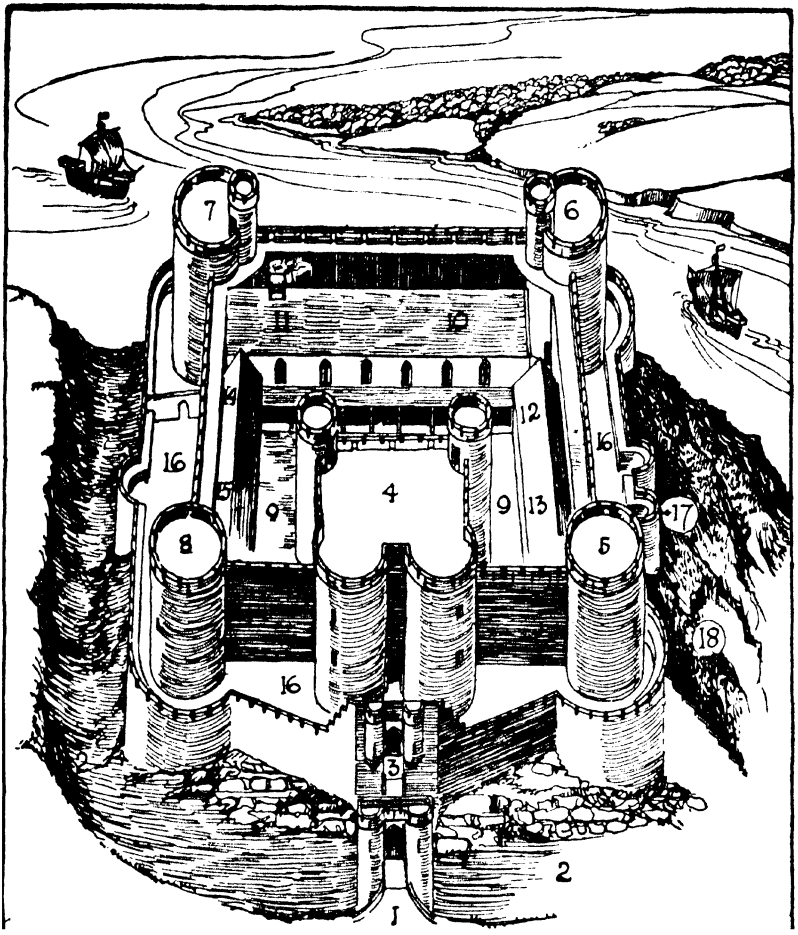


FIG. 49.—Bird's-Eye Reconstruction by Hugh Braun, F.S.A.

FIGS. 47–49, BEAUMARIS CASTLE, ANGLESEY

If we turn to p. 77 we find that foundation charters were granted to Caernarvon and Conway in 1284, so that these were the first of the North Wales castles, and in both cases the plan consists, not of a keep, but a strongly fortified curtain wall. Harlech followed in 1285, and it looks as if the architect said to himself, "Yes, Caernarvon was not so bad, but if one wall is good, two would be better." So at Harlech there are two walls, as there are at Beaumaris of 1295. The outer range is known as the list walls. Mr. Hugh Braun, in his fascinating study, *The English Castle*, explains that it was imperative to keep the besiegers farther away from the walls so as to make these siege engines fire at longer range. We can think also of the greater effectiveness of the bow and its shooting. A shaft from a long bow was no joke; at full force it could pierce plate armour at something like 200 yards. Though we have devoted much space to castles we must show Mr. Braun's clever little sketch of restored layout of Beaumaris, with G. T. Clark's earlier drawings, for it represents the castle-builders' last word in mighty defensive strength (Figs. 47–49); later castle buildings got increasingly residential, and after came the weapon of artillery which as it developed was to exercise a destructive force no fortress could withstand. This is now called the concentric type of castle. It was new to England in the thirteenth century, but was a type that was very old in the East. Herodotus tells us how the Persians, in 538 B.C., built the city of Agbatana with seven circular walls, each one higher than the one outside it.

This was the true concentric principle, and we have endeavoured to fit it into its place in our book on *Archaic Greece*. It might have reached England through a Crusader. Being constitutionally very lazy people, we have taken the greatest pains with Fig. 50, because we hope that it will save lengthy descriptions of Harlech. The double walls are clearly shown, with the narrow middle ward between them at 16. Any besieging force trying to scale the outer wall would have been under fire from the battlements of the inner wall, and if they gained the middle ward all kinds of things could have been dropped on them. Assuming they did breach the inner walls, then the garrison could retire to the




1 Barbican
2 Moat
3 Outer Gate
4 Gate-house
5 Prison Tower
6 Armourer's Tower
7 Bronsyn Tower
8 Mortimer Tower
9 Inner Ward
10 Great Hall
11 Kitchen
12 Chapel
13 Bake-house
14 Ystumgwern Hall
15 Granary
16 Middle Ward
17 Postern
18 Outer Ward

Scale in feet of horizontal dimensions
0 10 20 30 40 50 100

FIG. 50.—A Bird's-Eye View of Harlech Castle, North Wales
Twelfth-Century Castle, Figs. 4–7. Orford, Pl. 3, Fig. 16. Thirteenth-Century, Fig. 37. Sieges, Pls. 19, 35. Fourteenth-Century Castle, Fig. 80

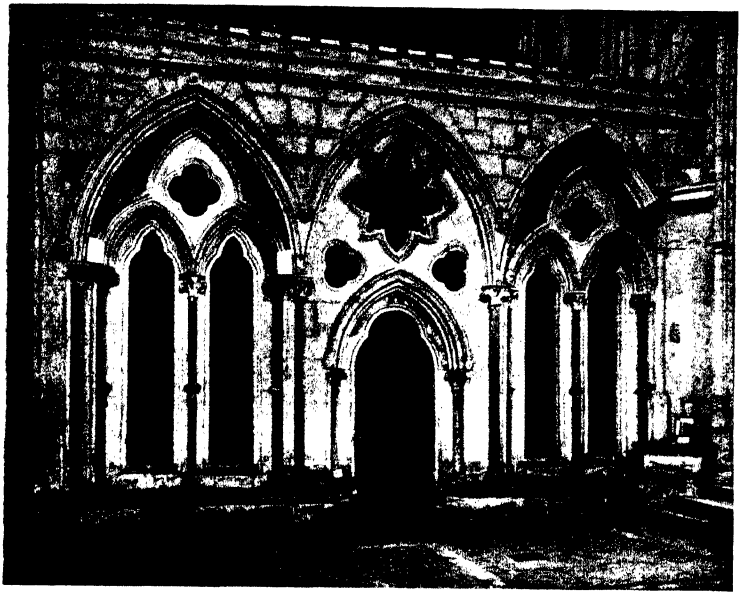
towers and carry on the fight there. The arrangement of the buildings in the inner ward, at 9, is less haphazard than at Caernarvon, and more like a house. It closely resembles Bodiam, built in 1386 (see Fig. 80).

Harlech now stands on a rocky cliff below which marshes stretch to the sea, and it is difficult to realise that, when built, there was a harbour here. It is thought that the river Dwyryd once passed under the castle rock, as shown in Fig. 50, and joined the sea somewhat to the south-west of the castle. So where the harmless golfer now indulges in his innocent game of striking and seeking little white balls, Edward's ships once sailed to visit his garrisons.

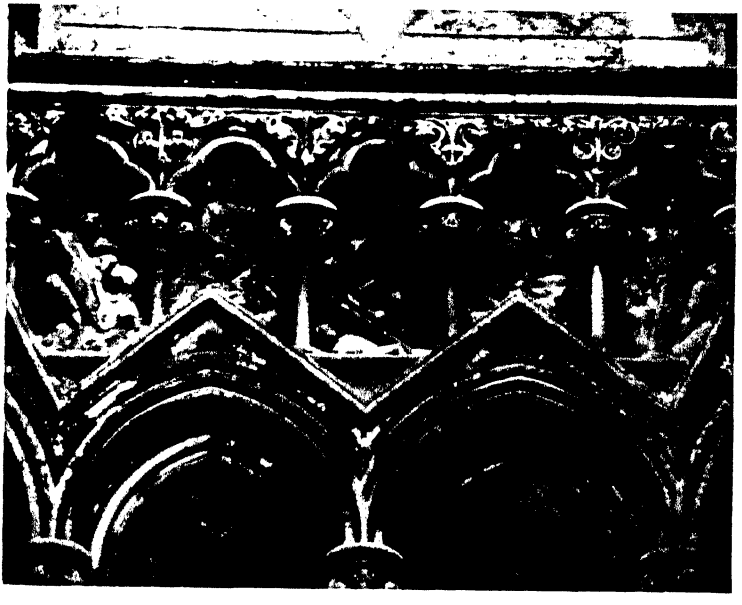
Before we leave the North Wales castles, we should like to add that the Stationery Office publish, for the Ministry of Works, very good little handbooks on Harlech and Caernarvon Castles at 6d. each, and Beaumaris for 3d. When Government departments do such civilised things they should be encouraged.

We hope we have said enough to indicate the military considerations which influenced the old castle builders. This latter fact must not be lost sight of, because people sometimes talk about the prettiness of an old castle ruin now, as if its builders had purposely designed it as a ruin, to add charm to a bend in a river, or cap the outline of a seaside cliff. Now, the more we study the plans and remains of old castles, the more we are struck by the great cleverness and ingenuity which was shown in their planning, and the remarkable way in which they served their purpose of being able to withstand siege. The history of warfare is full of tales of this constant duel between offence and defence, and the principle is the same, whether it is a castle and its besiegers, the armour of a warship and the gun whose shell can pierce it, or a submarine and its destroyer. To take the middle example, a new and harder steel is invented, and for a while the gun is behind-hand and cannot damage the ship; then it does do so, and the shipbuilder puzzles his wits to go one better.

In the case of the mediæval castles, their designers did their work so well that in the end, and before the use of gunpowder, the only way of inducing the defenders to

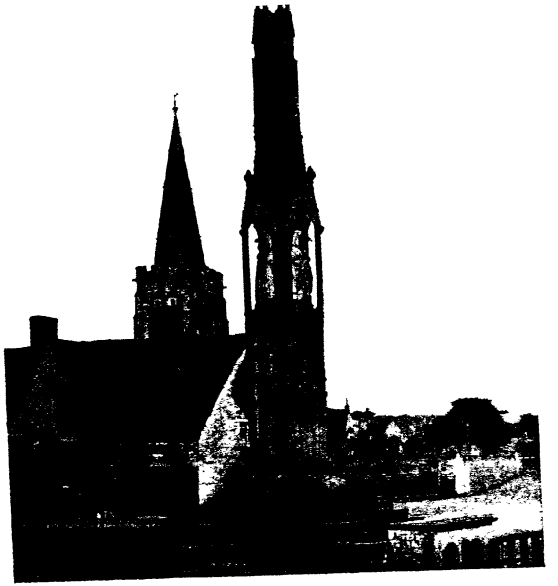


The Reliquary, Gloucester Cathedral. Typical Early English design, with Plate Tracery



Detail of the West Front, Wells Cathedral, with sculptures of the dead arising

The Early English Font, Barnack
Northamptonshire
Fourteenth-Century Font, Pl. 21



The Eleanor Cross, Geddington, Northamptonshire.
End of the Thirteenth Century

surrender was the very lengthy one of cutting off all supplies and starving them.

We will now turn from the art of war to the gentler practice of peace.

And what more peaceful practice than that of fishing? England has always been, by reason of the nearness of her waters, a maritime nation, and the fish round her coasts have furnished the English people with food from time immemorial. An amusing eleventh-century illustration shows a man in a very small boat with a very large rod rather like the bough of a tree, and a very thick line, hooking a fish out of the water while other fish are swimming away in dismay. Entries in the Domesday Book show rents from herring fishing round the coast. Yarmouth was a great centre of the herring industry, and herrings were brought ashore, salted and packed in barrels. These barrels were slung over the backs of packhorses and taken away to be sold.

We must remember the lack of cold storage and the difficulty of keeping fresh fish, which would account for the vast amount eaten salted, and it is thought that the ships when deep-sea fishing had some kind of well in the ship in which to keep the fish alive. Cod and ling were plentiful and well known, and sturgeons, whales and porpoises were considered a delicacy, while in 1237 Rye and Winchelsea supplied the King's Court with whiting and plaice. We hear a great deal about eels (p. 53), and eel traps were made in wicker, like long lobster traps, and were placed in rivers, and judging by the Domesday Book eels were plentiful and we are told of fisheries yielding thousands each year.

Nets were in general use, and the size of the mesh was regulated by law, and although there is no mention of a fisherman's gild as in other trades, the industry was carefully regulated, dues were exacted by the king and his various officers and by port authorities, prices were regulated and stringent measures were taken against regrators and all those who tried to corner the market or to deal in fish unfairly, to the detriment of the citizen customer.

Our illustration, Fig. 51, is of a thirteenth century or Early English vaulted roof to the aisle of a church—the

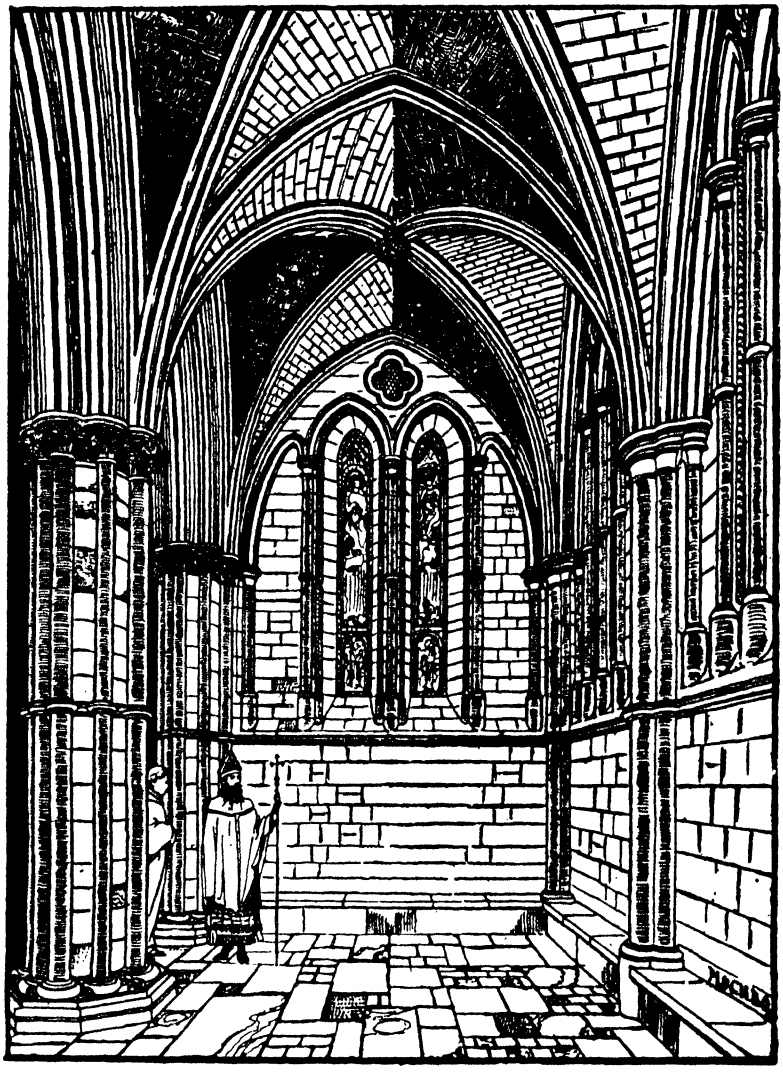


FIG. 51.—Early English Vaulting

Barrel Vault, Fig. 7. Cross Vaulting, Fig. 15. Fourteenth-Century Vault, Figs. 93, 97. Fifteenth-Century Vault, Figs. 128, 129

aisle being selected as showing the principle of the construction in a simpler way than is possible with the usually more elaborate and larger vaults of the nave or choir. In the

twelfth century we saw how the Normans developed the plain barrel vault, which was said to be like an ordinary railway tunnel, by crossing it with other vaults of the same shape. In this thirteenth-century roof we get much the same sort of thing; only, instead of a semicircular railway tunnel crossed by others of the same shape, we now have a pointed one. The groins, or diagonal ribs crossing each bay of the vault from angle to angle, are semicircular in true elevation (Fig. 52, 3). If reference is made back to the description of the Norman vaulting this will perhaps be made clearer. The arches across the aisle have now disappeared, and their place is taken by moulded stone ribs. These are much the same as the diagonals, or groins, and those against the walls, but there is not as yet one at the top or ridge of the vault.

These ribs were probably introduced, because, not only did they improve the general appearance of the vault, but their employment saved the use of wood. The Norman vaults were more or less cast, like plum-puddings, on boards, laid on what are called centres of the shape of the vault, and this must have meant an enormous quantity of boarding for a cathedral. There was plenty of timber in England in those days, but its preparation into boards must have been costly, because it was all cut up by hand. So the thirteenth-century builders used centering for their ribs only—the spaces in between are called the cells, and these were filled in with carefully shaped stones (voutains), slightly arched from rib to rib. To do this a cleverly expanding mould was used, which could be drawn out, for, starting from the bottom, the cell became wider as the building progressed upwards (Fig. 52, 1–2).

A great saving of weight was effected, and we consequently find the supporting columns becoming lighter and more beautiful in appearance than those of Norman times, and the thirteenth-century builders, gaining in confidence, vaulted the naves of their churches as well as the aisles.

The slender columns, grouped around the larger one in the centre, should be noticed, with their collar-like mouldings in the middle, and more delicately carved and moulded caps. The same features were attached to the narrow lancet-shaped

windows which took the place of the semicircular-shaped tops of Norman times. Stained glass was now used in church windows. The arches to the nave were far more deeply moulded than before. When anything is peculiarly beautiful, depending for its general result on just proportion and an absolute fitness for purpose, rather than on useless ornament, we say that it is Greek in idea. Early English was the Greek period of Gothic architecture. Westminster Abbey and Salisbury Cathedral, to mention two examples, are absolutely satisfying in their wonderful beauty and simplicity: there is nothing involved or difficult; very little ornament; no tricks are played; yet the result is far finer than many later examples of a much richer character.

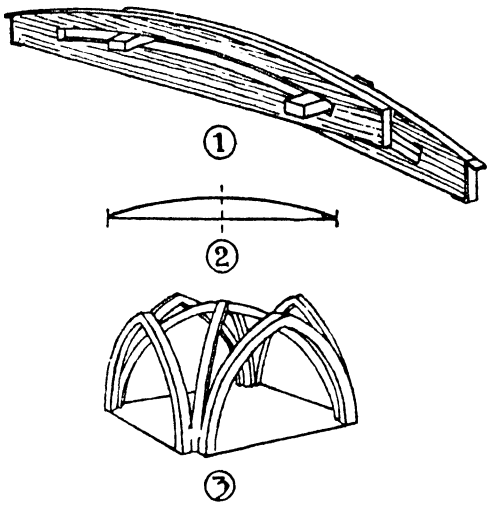
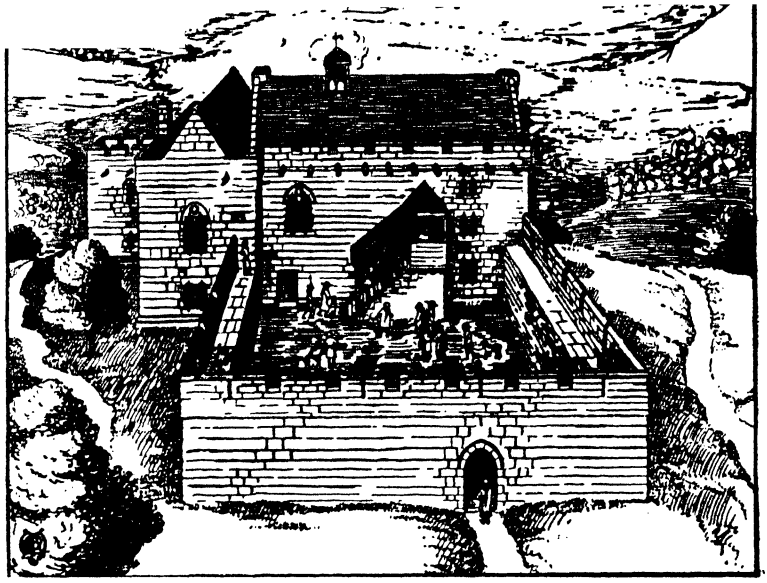



FIG. 52.—1, 2, Expanding centering for vaults. 3, Ribs of a vault cell

This might be said as well of the general life of the people: the end of the thirteenth century closed the best period of the real Middle Ages; men and women were still fairly contented, and it could not have been a bad sort of time. The Black Death and discontent were still a long way off.

Fig. 53 is of a thirteenth-century manor-house built in Edward I's reign, and may be taken as the type to which reference was made in dealing with the twelfth century. It shows a considerable development in the direction of comfort. The plan of this house, reproduced below, should be studied, because it will be found that this type, in which the hall was the central feature, remained until the early part of the seventeenth century, when the Renaissance altered the Englishman's ideas on house-planning. By this we do not mean



"*Early English*"] [*Based on Aydon Castle, Northumberland*

FIG. 53.—A Manor-House of the time of Edward I

Twelfth-Century Manor-House, Fig. 11. Fourteenth-Century House, Fig. 83, Pl. 20. Fifteenth-Century House, Fig. 113

that all the houses in the interval were quite as simple as this one, but rather that they were elaborations of the same idea.

The main living-rooms of the house are on what we should now call the first floor, and if reference is made to the plan, it will be noticed that you have to go up steps at 1, to reach the front door at 2. This leads into a space screened off at the end of the hall—this latter, 3, including the screens, is about 40 feet long by 25 feet wide; a fine big place for what is only a small house. The hall has no rooms above it, and has a timbered roof, and though on a smaller scale, was finished off in much the same way, and served the same purposes, as already described on page 84. On the right-hand side, by the front entrance, is the door to the kitchen, 4 on plan, with a cellar under it, and another room over. In old manuscripts servants are often shown going up ladders indoors, so that there may have been a ladder up to this

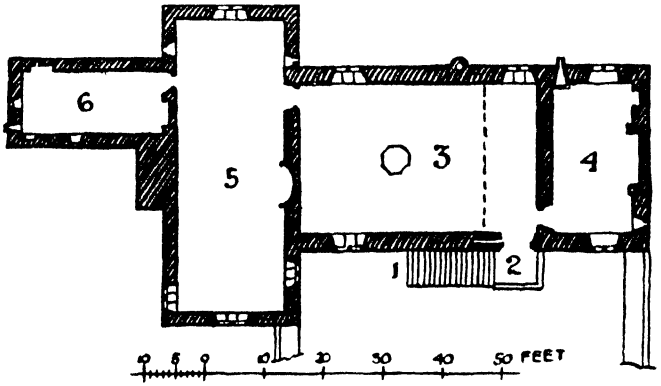



FIG. 54.—Plan of Manor-House

1 The Steps
2 The Front Door
3 The Hall
4 The Kitchen
5 Solar or withdrawing-room
6 Washing or lavatory accommodation

room over the kitchen. At Stokesay Castle, which is also thirteenth century, there is a ladder-like staircase at this end of the hall, leading to a room in a similar position (Pl. 12), and this would have given access to a gallery over the screens at the entrance. In one of Henry III's many instructions to the keepers of his houses, he asks that a trap-door and ladder down to a room be taken away and a staircase made; so if kings had to put up with this sort of thing, the commoners would not have had any better arrangements. The solar, or withdrawing-room, for the use of the lord, is at 5, and probably a chapel was contrived here as well, by internal partitions which have now disappeared. At Little Wenham Hall, in Suffolk, which is a wonderful thirteenth-century brick house, there is a most beautiful chapel, and it was always usual to have one in houses of any size. There would probably have been a wardrobe here as well, where clothes could be made and mended, and the jewellery and plate stored. At 6 is the washing and lavatory accommodation. Baths began to be used in the time of Edward I, and are supposed to have been introduced by his Spanish wife, Eleanor of Castile.

The rooms on the ground floor were probably used as barracks for the retainers, and also for a store place which

would be necessary for the large quantities of food required to carry the household through the winter.

The entrance is defended by an inner bailey, with battlemented walls around, and outside this is an outer bailey, surrounded by another wall, and here would be the stables, granaries, and workshops necessary for making weapons and farm tools.

This house is interesting as showing how the strong policy and influence of Edward I had quietened the country down, and given people such a sense of security that they were disposed to build houses which, notwithstanding these defensive measures, were becoming more like homes and less like castles.

Stokesay Castle in Shropshire (Pl. 12) is a well preserved thirteenth-century manor-house, slightly defended by moat, gatehouse, now an Elizabethan rebuilding, and tower; the curtain walls have disappeared. The great hall dates from 1240; the tower is unexpectedly a half-century later; Lawrence of Ludlow, an enriched merchant, got his licence to crenellate or fortify in 1290. There are rooms at both ends of the Great Hall; the unusual wooden staircase leads to the rooms in the overhanging half-timber addition of *c.* 1620; by an outside stair is reached the solar near the tower, with its elaborate seventeenth-century fittings.

The next illustration, Fig. 55, is of a solar such as would have been found in a thirteenth-century manor-house like the one we are describing. Here the lord and lady of the house slept, received their friends, and enjoyed any little privacy that there was in the reign of Edward I; and there was not very much—everybody lived more together than they do nowadays, and kings do not appear to have ever been left by themselves for a moment. When our king wishes to receive friends at Court, it is called a levée, from *lever*, to rise, because the poor French kings not only had to rise in the morning, but go to bed at night, with their especial favourites grouped around as an audience, and so late as the time of Louis XIV these were great Court functions. Still it does not appear to have worried anybody in the thirteenth century, and this is another of those things we must bear in mind if

FIG. 55.—Solar, or Withdrawing-Room ["*Early English*" Fifteenth-Century Solar, Fig. 116

we are to understand the life of the time. People popped in and out rather like rabbits in a warren, and you were not offended by an intruder—if you did not want him, you probably threw something at him, and he understood.

The fireplace was constructed of stone, and great logs of wood burnt on the open hearth, from which the ashes were seldom cleared away, and this is the proper way to burn wood because the glowing ashes send out a great heat. The furniture would consist of heavy chairs like church stalls, chests for storing precious possessions, and forms. At the right-hand side of the fireplace is shown a perch, used to hang up clothes in general use. Window seats were generally constructed, and must have formed a pretty and useful addition to the rather scanty furnishing; the window itself is not glazed, as glass was a rarity only found in the king's palace or the wealthier monasteries; a little piece might be introduced into the trefoil at the top. The larger openings under would be protected by iron bars on the outside, and wooden shutters within, so on a cold or wet day, if you wanted light, then wind and weather must be taken as well, and smoke, puffed out from the fire by strong draughts, made what we should now think a very uncomfortable room.

Carpets began to come into use, and, like baths, were introduced into England by Eleanor of Castile. Matthew Paris, a chronicler of the period, talking of the Spanish Ambassadors who preceded her arrival, says: "The manners of the Spaniards were utterly at variance with English customs and habits; that while the walls of their lodgings in the Temple were hung with silk and tapestry, and the very floors covered with costly carpets, their retinue was vulgar and disorderly; that they had few horses and many mules." The Crusades as well had their influence in this direction, and Crusaders, returning from the East, would almost certainly have brought back the beautiful rugs which had been manufactured there from the earliest times; merchants, too, coming to the great English fairs, and finding a demand for carpets, would begin to import them.

Now as to the decorations of the walls of the solar, we find in the Liberate Rolls of Henry III many evidences as to his love of colour, and the names of the artists he employed. The sheriff of Wiltshire is commanded to carry out certain alterations to the king's chapel at Clarendon, and "wainscote the king's lower chamber, and to paint that wainscote of a

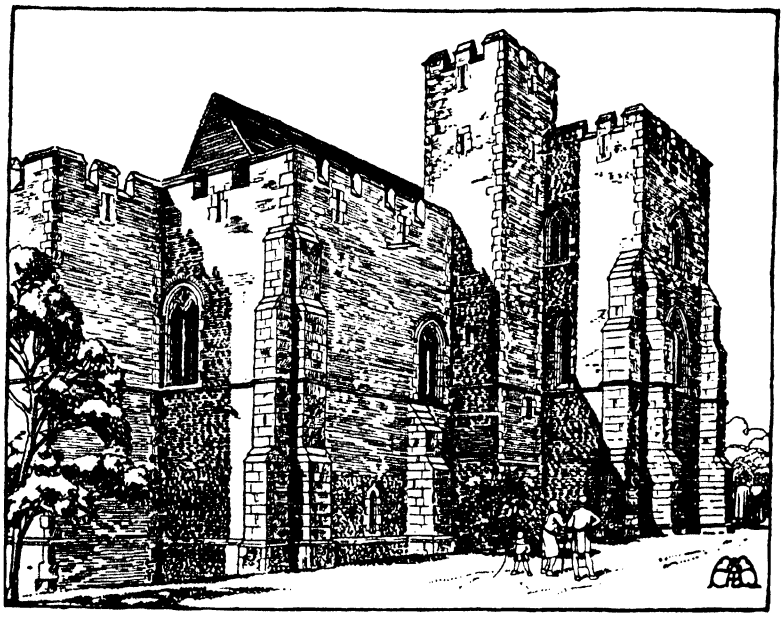


FIG. 56.—Little Wenham Hall, Suffolk, from the S.E.
Garderobe block restored

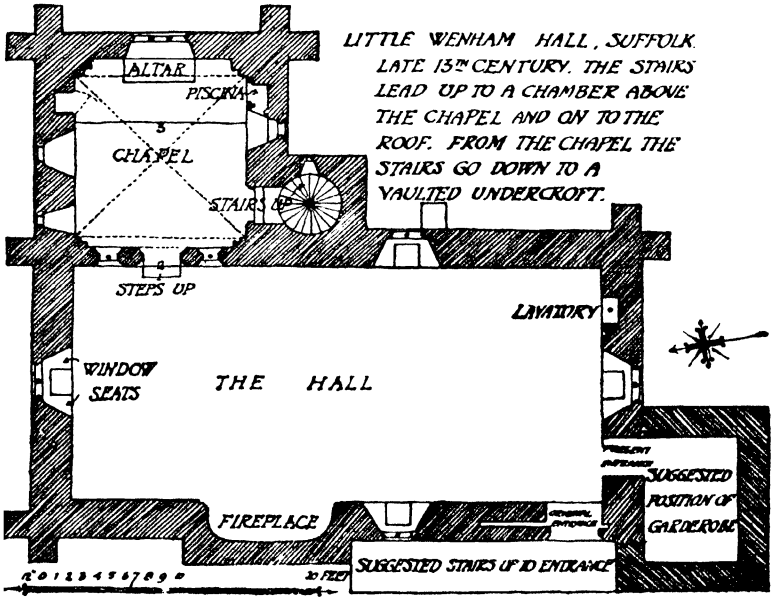



FIG. 57

green colour, and to put a border to it, and to cause the heads of kings and queens to be painted on the borders; and to paint on the walls of the king's upper chamber the story of St. Margaret Virgin, and the four Evangelists; and to paint the wainscote of the same chamber of a green colour, spotted with gold, and to paint on it heads of men and women; and all these paintings are to be done with good and exquisite colours." Again, Edward Fitz-Otho, keeper of the king's works at Westminster, is ordered to "raise the chimney of the queen's chamber, and to paint the chimney of the chamber aforesaid, and on it cause to be pourtrayed a figure of Winter, which as well by its sad countenance as by other miserable distortions of the body may be deservedly likened to Winter itself."

The roof of our solar is worth consideration, because it gives a type of early timbered roof adapted to a steep pitch, instead of the flatter one shown over the hall on page 85. There is the same tie-beam, but the king-post standing on it is taller and is tenoned at the top into a beam running lengthways, across which in their turn rest the collars of the roof framed in between the rafters. The rest of the construction is so simple that it does not need further explanation.

Figs. 56 and 57 explain the details of Little Wenham Hall, in Suffolk, to which we have already referred. The kitchen here was probably a separate building in the bailey. The colour of Little Wenham is one of its greatest charms. It is the first mediæval brick building. The Romans had been great brick builders; the Anglo-Saxons liked timber framing; the Normans built in stone and concrete. Here at Wenham bricks were used once more: a rather thinner brick than those of to-day, and varying in colour from bright yellow through all the reds to plum colours and blacks.

It is hard to avoid including a plan and view of St. Mary's Hospital, Chichester, Figs. 59, 60, which retains so much of the arrangement and features of a mediæval refuge for the aged. It was built during Edward I's reign, about 1290, and the hall with its fine timber pillars is like a church nave, the chapel with its stalls and good screen being placed like a chancel. The divisions which form the apartments are in brick, of 1680, probably

replacing earlier wooden partitions. The little rooms are very small but snug, and the old inmates have an allowance, with medical attendance, coal and faggots. It used to be wood from the Hospital's coppice, but it was nasty to chop it on the hall floor, so the ready-made fuel was substituted.

Fig. 64 shows a jug, from the collection of mediæval pottery at the British Museum. It is rather curious that,

FIG. 58.—Tubbing

during the Middle Ages, pottery did not keep pace with the other crafts, probably because it was only used by the humbler folk, and the rich people used metal vessels, as Fig. 89 in the fourteenth-century chapter.

You can see, as well, at the Museum, specimens of the floor tiles, inlaid with patterns, which were used in the Middle Ages, and which can still be found in churches to-day. We have shown some in Fig. 61. Monks appear to have first manufactured them almost entirely, and to have let their fancy run away with their discretion, because we are told that a statute of the Cistercian Order, in 1265, rebuked the

FIG. 59.—St. Mary's Hospital, Chichester

Abbot of Beaubec "for having for a long time allowed his monks to construct for persons not belonging to the Order, pavements that exhibit levity and curiosity."

The fertility of design and play of fancy in these floor tiles is amazing; the examples given (Fig. 61) are from Westminster Abbey. They were made in little beehive ovens, the pattern being impressed in the soft red clay, and yellow clay being run into it as a fluid paste. The tile was then fired, being glazed all over or only on the pattern.

It was long thought that tiles were exclusively manufactured by monks. Malvern was one of the greatest centres from which tiles were very largely distributed. It is interesting,

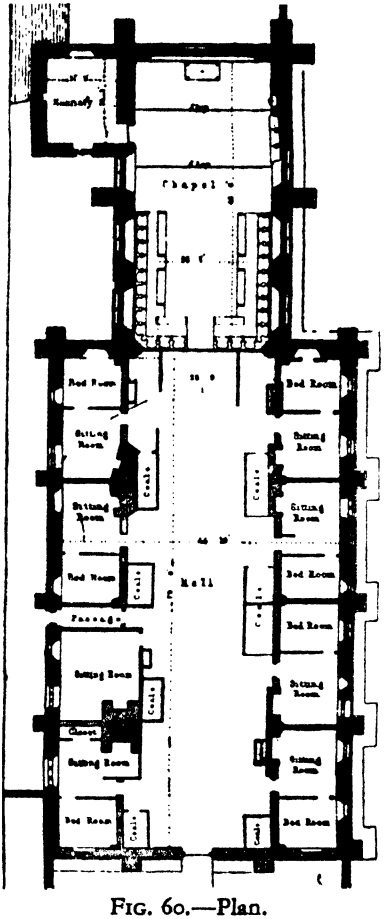



FIG. 60.—Plan.
Scale 31½ feet to 1 inch

therefore, that Mr. Charlton of the Historical Monuments Commission has discovered a thirteenth-century tile kiln at Clarendon Palace near Salisbury in some excavations he has been carrying out for some years with Dr. Tancred Borenius. Clarendon Palace was first a hunting-box and then a country house of some of England's mediæval rulers, and the kiln was the first secular one to be discovered in this country.

FIG. 61.—Patterns of Tile paving from Westminster Abbey (Miss E. Matley Moore, *del.*)

Fig. 65 shows an aumbry, or cupboard, from Chester Cathedral. The very beautiful wrought-iron scroll work was applied to the face of the boarded doors, and made them stronger and safer from thieves. The iron work is not connected with the hinge straps, as is the case in Pl. 13. This shows the treatment of one of the porch doors at Eaton Bray, in Bedfordshire. The ironwork here is supposed to have been made by Thomas de Leghtone, who made the Eleanor grille in Westminster Abbey in 1294. It is thought that Thomas was of Leighton Buzzard, because the iron work in the doors of the parish church there, and at Turvey, is all of the same rare type, and all quite close together. It is called stamped work, because the terminations of the scrolls were formed by hammering the hot iron into metal dies. This looks as if

they had discovered the way to make steel, or chilled iron, for the dies.

So far as country life was concerned, there were no very marked changes in agricultural conditions in the thirteenth century from those described in the twelfth century, except that as time went on the methods of farming improved, and the villein was winning his way toward freedom. As civilisation progressed, the lords began to feel the need of money to purchase luxuries, and it became more and more the custom to take money payments from the villeins, as rent for the use of their holdings, instead of part of their labour and produce. Then with the growth of sheep-farming fewer men were needed on the land, so that it was often a convenience to the lord to allow the villein to purchase his freedom by the payment of a fine, leaving him in the position of a labourer, free to travel about, and hire himself to anyone needing help, or go to the towns and obtain work there. But the nobles still held the land, and farmed their own demesne. The manors were self-supporting, or nearly so, the lords and their dependants growing all the wheat and meat they required; making their own bread, butter, and cheese; and wearing homespun clothes woven on their own looms, and in fact buying little outside except tar, fish, furs, salt, iron, spices, silks, and fine cloths at the great fairs.

FIG. 62.—Washing Hands (and also Fig. 42)

FIG. 63.—A Well

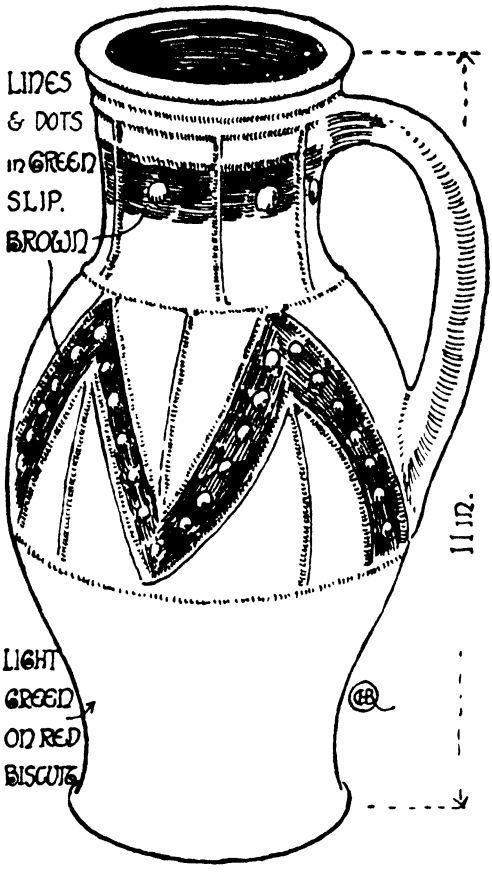
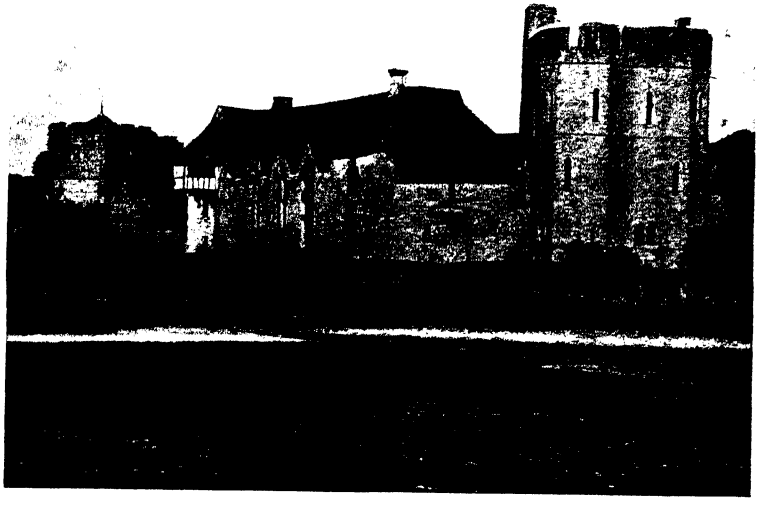



FIG. 64.—Jug. (From the British Museum)

We gather from various writers of the thirteenth century that each manor-house possessed a walled-in garden, carefully tended, in which was grown flowers, herbs, vegetables, and fruit for the owner's use. Nut trees were cultivated for the oil they yielded. Cabbages, peas and beans, beet-roots, onions, garlic, and leeks are all mentioned, as well as lettuce, watercress, and hops. For flowers, we read of the rose, lily, sunflower, violet, and poppy, and also of the gillyflower or clove-pink; and in the fourteenth century Chaucer speaks of flowers thus:

> "There sprange the vyolet al newe,
> And fresshe pervynké [periwinkle] rich of hewe,
> And floures yelowe, white, and rede,
> Suche plenté grewe there never in mede."

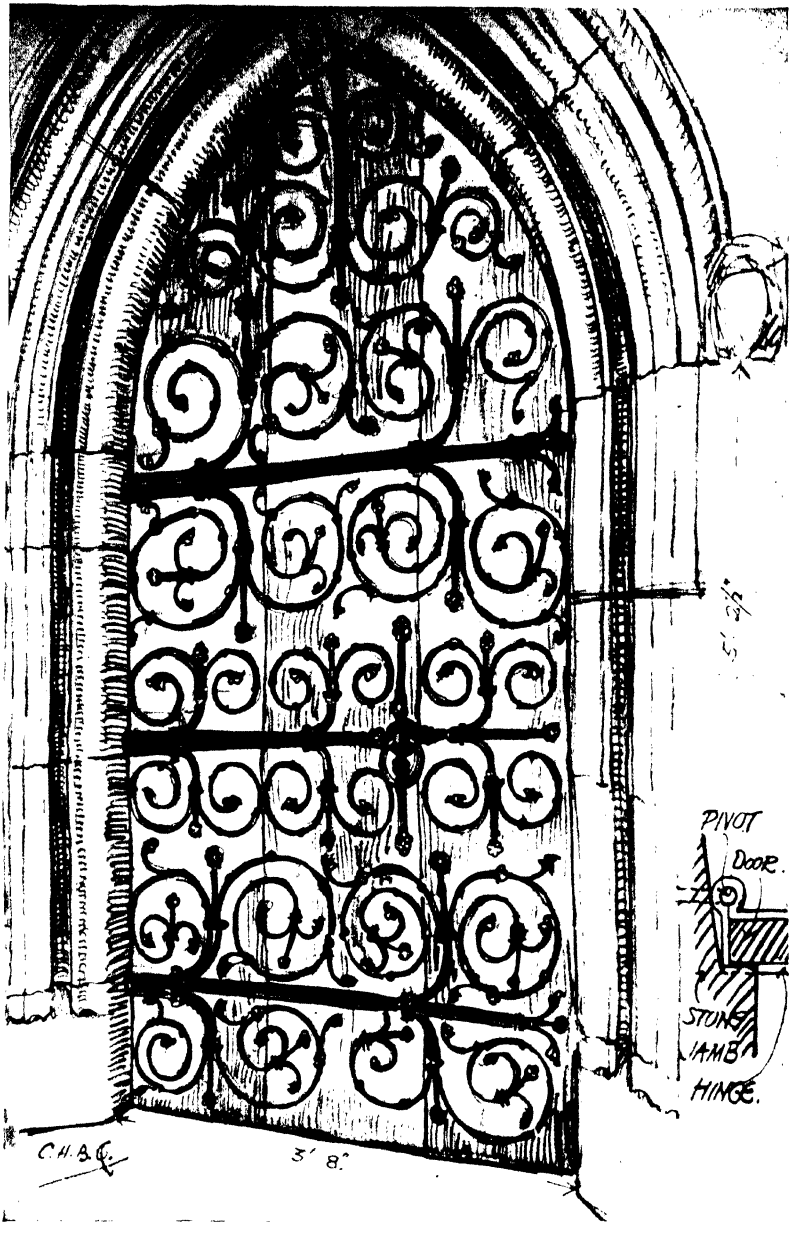
Each garden would have its well, or pond, stocked with fish, and in the Liberate Rolls of Henry III the bailiff of Kennington is commanded to make a haye, or hedge, at the



The Great Hall, North Tower and Church Tower

Interior of the Great Hall

Stokesay Castle, Shropshire




Ironwork on the Church Door at Eaton Bray, in Bedfordshire
Probably by Thomas de Leghtone, Smith of the Eleanor Grille, Westminster Abbey

FIG. 65.—A Thirteenth-Century Aumbry or Cupboard.
(From Chester Cathedral)

causeway at the head of the pool of the king's stew, in the park there.

The bailiff of Woodstock is also ordered to build two good and high walls around our queen's garden, so that no one can get in; and make a becoming and fair

"herbour" near our vivary, in which the same queen may walk.

Bees were kept, for, sugar being very little known, honey was most necessary, and was used for nearly all sweetening purposes. Honey is mentioned in the Domesday Book, and in an Anglo-Norman manuscript can be seen a very amusing picture of bee-keepers and their hives.

It was necessary that each estate should be more or less self-supporting, for travelling was still difficult and very dangerous, and a country house would therefore be far more isolated and thrown upon its own resources than we can have any idea of nowadays.

FIG. 66.—Digging with a wooden spade

As we have just seen the Lords of the Manor farmed their own demesne, which was under the jurisdiction of a steward. Working under the steward was the bailiff, or steward's foreman, and below him came the reeve. This man was most important to the comfort and well-being of the manor. He was elected by the peasants themselves and saw to the actual partitioning and carrying out of the work on the land, and as can be seen, the happiness of the peasant depended largely on his integrity and fair dealing. In the Luttrell Psalter you can see the reapers working away under his outstretched wand. Under him was the hayward, who was responsible for the hedges, the swineherd, cowherd, dairymaid, and the foreman of the mowers. The mills, as we have said, belonged to the lord of the manor, whether monastery or landowner. These mills were let to millers who in return for grinding

kept for themselves a portion of the corn sent. There was also a village bakery under the same ownership, where the villagers could bake their bread, and the village meeting-place was the church, which, if not under a monastery, was built by the Lord of the Manor.

In the church was transacted much of the village business. It was even used as a bank, and the villagers deposited within its walls any deeds or money that they feared to keep in their small houses. The parish priest appointed by the lord of the manor was given a house, a gield or glebe, and a tenth part of each parishioner's stock. In return he was bound to keep his church in repair, to have always by him a small sum to help the poor and needy, and to give hospitality to passing travellers.

The great high roads still followed the direction of the old Roman highways, and many led through large tracts of forest land, which were infested with bands of robbers and outlaws of all kinds. The abbots of St. Albans provided armed men to patrol the road between that city and London, for the greater safety of travellers thereon. Such was the terror of these highway robbers.

In 1285 a law was passed which decreed that all high roads between large market towns were to be widened, so that no bushes, trees, or ditches were left within two hundred feet of each side of the road. Landowners refusing thus to clear their land for the required space were held responsible for any robberies committed thereon.

Many Cistercian monasteries were built in the twelfth and thirteenth centuries, and the monks settled down largely in those areas which had been devastated by the Conqueror in the wasting of the north, and brought back the countryside into cultivation again; reference to the chart at the beginning of the chapter will show how much this was the case. The Cistercians were also largely responsible for the development of sheep breeding, and, as we have seen in our account of monastic life in the twelfth century, all the monks were great farmers, keenly interested in the management of their estates, and leading the way to improvements which were followed by the barons in the times of peace. The same odium attached

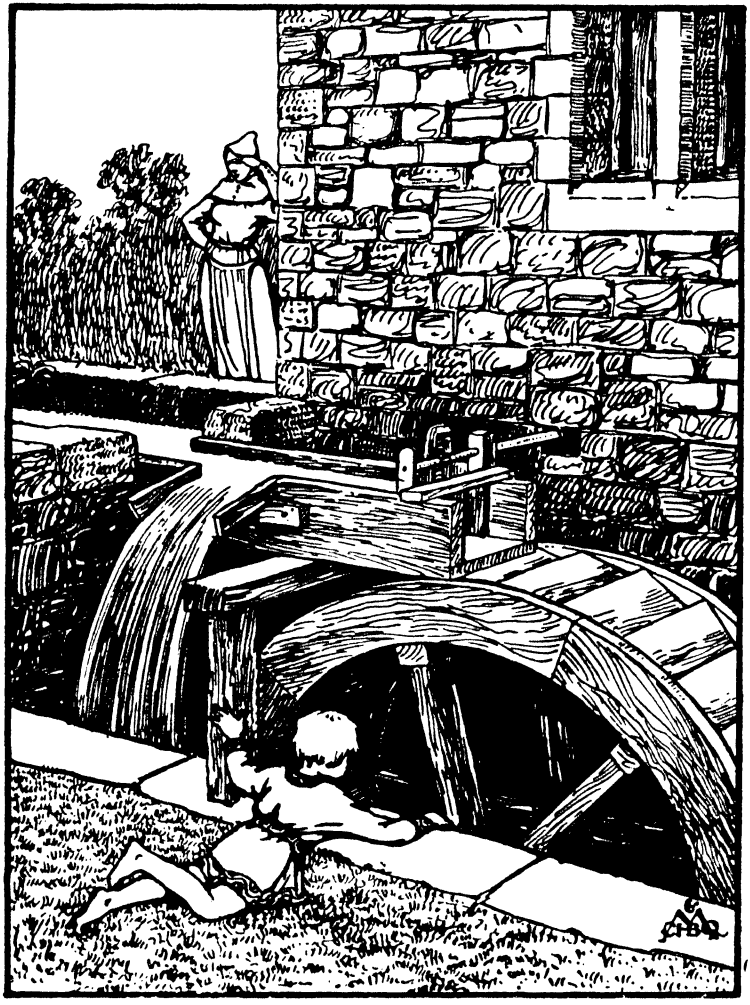


FIG. 67.—A Water-Mill
Windmills, Figs. 104, 131

to trade as in Abbot Samson's time: to borrow money was considered thriftless; to lend it, usury.

Our next illustration, Fig. 67, is of one of the oldest things in Old England, or for that matter in the world's history—a water-mill. In the twelfth century we have written how Abbot Samson ordered a Dean Herbert to demolish a mill

built without his consent, but that it is not clear whether it was a water- or windmill. In the Liberate Rolls of Henry III there are instructions to the sheriff of Surrey and Sussex about various building works which are to be carried out at "our hall at Guildford," and he is further instructed to "build three mills in the park, to wit, one for hard corn, another for malt, and a third for fulling." Again there is nothing to indicate which type of mill is to be built. There is an illustration of a windmill in the Windmill Psalter, so named because of this, which is of late thirteenth-century date. It is of the post type illustrated in Fig. 104, as also is Plate 23's. Certainly water-mills have been used from the very earliest times; man very quickly set about using some other energy than his own to grind corn: the hand-mill was hard work. The Egyptians used water-mills, and a very early type was like a small paddle steamer moored in midstream, the current of the river turning the paddles, which operated a shaft connected to the mill-stones inside the boat. This type can still be seen on some of the rivers in Southern Europe.

Now as to the principle on which a water-mill works. The first thing to do is to select a site on a river where the necessary head of water can be obtained, and by head is meant the fall of the river. A very placid, slowly moving stream, though it may give more continuous results, means more work than would be necessary if you made a mill next to the Niagara Falls, where the height of the falls is your head of water, and for this reason. The oldest type of wheel is that called the overshot, from the fact that the water is shot over the top of it and turns it in this way. To do this it is necessary to tap the river some distance away, and bring the water in a leat to the mill-pond, which acts as a store; from the pond it is led to the top of the wheel, through a sort of channel called the head-race. This is shown in our illustration (Fig. 67), which is of the simplest form of overshot wheel, as a wooden trough with a sluice at one end, operated by a cog on a shaft turned by a handle inside the mill. So long as this sluice is down, the water goes to waste through the shoot at the side, but if the sluice is raised, the overflow is at once stopped, because a jet of water is discharged from the bottom of the sluice over

the top of the wheel. It will be noticed that this is constructed so as to form what are called buckets, which are full as the wheel goes down, but empty as it comes up; thus the weight of the water plus the force of the jet keeps the wheel turning. The speed of the wheel can be regulated by the amount of water allowed to escape from under the sluice. The water falls away at the bottom into what is called the tail-race. and this joins up with the river at a lower level. Now it is evident

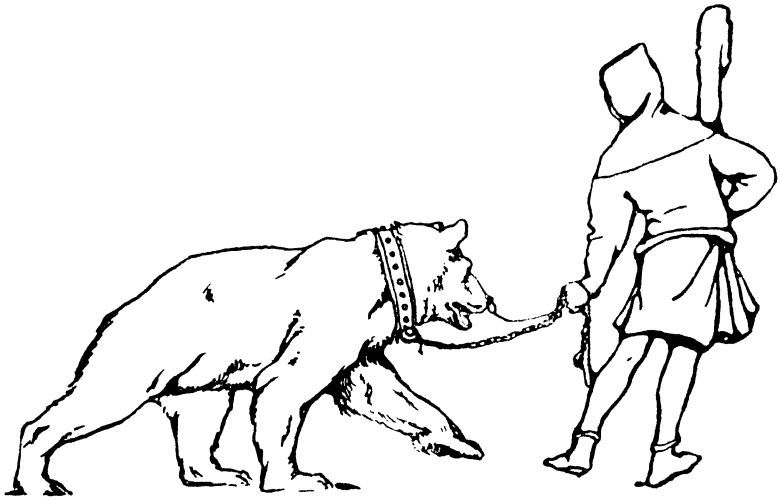


FIG. 68.—A Performing Bear

that if full power is to be derived from the wheel, it must be kept clear of the water in the tail-race, or the resistance of this water to the turning movement of the wheel would mean loss of power. So this is why you want a good head of water, because it regulates the size of your wheel, and this latter determines the amount of leverage, or power, exerted on the axle of the wheel. This axle is continued as a shaft through the wall of the mill and so drives the mill-stones. This part of the work would be the same in a water-mill as a windmill, and the operation of grinding is described on page 224 in the chapter on the fifteenth century. The undershot wheel is operated in the same way as the early mills, which were said to be like paddle-steamers—the water is let out of a sluice so that it is discharged on to the bottom of the wheel. The old

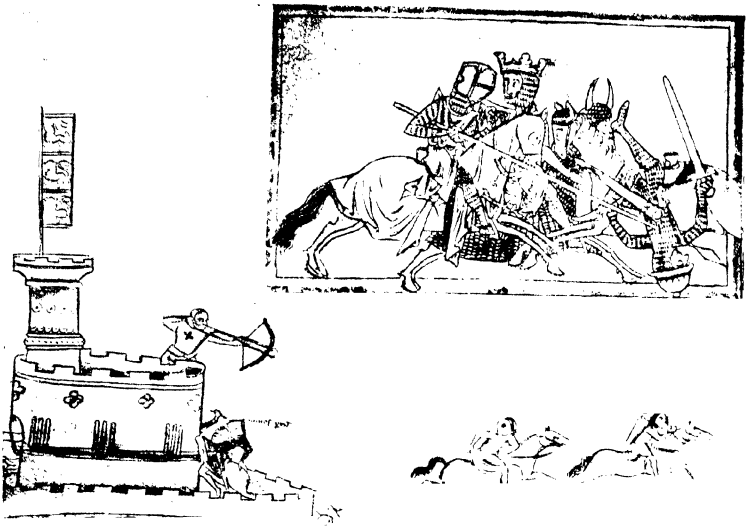
[*British Museum*

"Sumer is icumen in" (about 1225)

This song is a round, the cross marking the point at which each fresh voice enters. Readers can pick out the tune on the piano if they will remember that the C clef is used, the first note thus being F (above middle C). The diamond shaped notes are quavers, the others crotchets. On the word "in," play three quavers, and on the "cu" syllable of the third "cuc cu" in the fourth line play a crotchet and a quaver. The part marked "pes" is not part of the tune, but a continuous bass, repeated as often as desired.

Song: Fourteenth Century, Pl. 25; Fifteenth Century, Pls. 36, 37

Lance bests sword. The bodyguard foils an attack on the King



Speeding unwelcome visitors from the castle tower

A feast; a servitor slicing bread on bended knee

From the Majekowski Bible in the Pierpont Morgan Library, New York

water-mill is worth studying, because it was the forerunner of the modern water turbine; but that is another story.

Our forefathers did not at all believe in all work and no play, perhaps because they knew what happens; so we find in the Middle Ages that men and women played many games that now belong to children only. It must be remembered that travelling was both slow and dangerous, and visiting therefore, not to be lightly undertaken, as it is nowadays. Books were very few and far between, and not within the reach of many, and at home, during the evenings, various occupations and amusements served to pass the time, and singing was one of them. We know this, because, in a miraculous way, a thirteenth-century song has come down to us. This is "Sumer is icumen in," composed about 1225. Pl. 14 has been photographed from the original in the British Museum. This is the oldest known harmonised music which is performed to-day. We are indebted to Mr. A. Forbes Milne for the selection of songs given in this and the other chapters.

FIG. 69.—Ivory Draughtsman (full size). Beg. of Thirteenth Century. (British Museum)

The ladies did good work with their needles, and many exquisite pieces of embroidery were done at this period. The men might, perhaps, have their bows or other weapons to mend or sharpen, or they played at chess or tables, the latter being really the game of backgammon. Draughts were played, and Fig. 69 shows a beautiful thirteenth-century ivory draughtsman from the British Museum.

Sometimes a pilgrim journeying to or from some shrine would seek shelter for the night, and would enliven the company with tales of his travels or other stories that he had gathered by the way.

Strolling players too, minstrels and jugglers, moved from place to place, always sure of a welcome, and of their bed and board, if they had aught to show or do that would help to break the monotony of the hours when daylight had gone.

Travellers depended largely on manors and monasteries for their night's lodging. No taverns with sleeping accommodation are known before the fourteenth century. In the thirteenth century and before, we read of ale-houses in which to drink, and cook-shops, and for sleeping, whatever accommodation offered. Then temporary shelters began to be erected for travellers round the ale-houses or cook-shops, and the inns of universities and inns of court started as a collection of poor lodgings for scholars clustered round a common kitchen and hall.

We read at a very early period of games of ball, and of skipping, and "Hoodman blind" seems also to have been a favourite. All these were played by grown-ups; "Hoodman blind," as will be seen in the illustration, Fig. 70, was the forerunner of "blind-man's buff."

One of the players is blinded by his capuchon, or hood, being turned back to front, while his fellows, holding their hoods in their hands, try and hit him without being caught themselves. Sometimes, in old manuscripts, the capuchons are shown knotted, so as to give a sounder smack to the Hoodman, and it can be taken for granted that all the games were very much rougher than nowadays.

Dancing, too, was very popular, and we read a great deal of the "Carol," which would be more or less equivalent to our "Country-dances" of to-day.

Then there were games which were of use in teaching the art of warfare. Fighting, and the use of the lance, sword, and mace, must, like any other science, be taught and practised to attain any degree of perfection, and combats as a pastime became general in the Middle Ages, in order that young knights might learn thus, in friendly tests of skill and strength, to bear themselves well on the battlefield.

Various rules were laid down for these combats, which gradually became, as jousts and tournaments, occasions of great pomp and ceremony, with a fixed rule for each part of the programme.

FIG. 70.—Hoodman Blind

Twelfth-Century Game, Fig. 29. Fourteenth-Century Game, Figs. 106, 107. Fifteenth-Century Game, Fig. 135

Tourneys were combats between two parties of knights and each side was equal in number. Before the fray, each knight had to vow solemnly that he entered the fight only as an exercise of arms, and not to satisfy any private quarrel. Despite these precautions the combat often became a fight to the death, and at one tournament in 1240, we read that sixty knights were killed, some being choked by the dust and others crushed to death by the horses in the mêlée.

In Sir Walter Scott's *Ivanhoe* is a very interesting account of a tournament at which Prince John was present.

In 1274 Edward I, with his knights, took part in a tournament at Chalôns, against the Comte de Chalôns and some Burgundian nobles. Here the fray became so heated that several of the combatants were killed.

The Popes tried from time to time to put an end to these tournaments, but without success.

The illustration, Fig. 71, shows two knights engaged in a friendly encounter. Their armour is that of the late thirteenth century. Notice the heavy and rather clumsy helmets, and the banded mail that they wear, covered with a surcoat, but

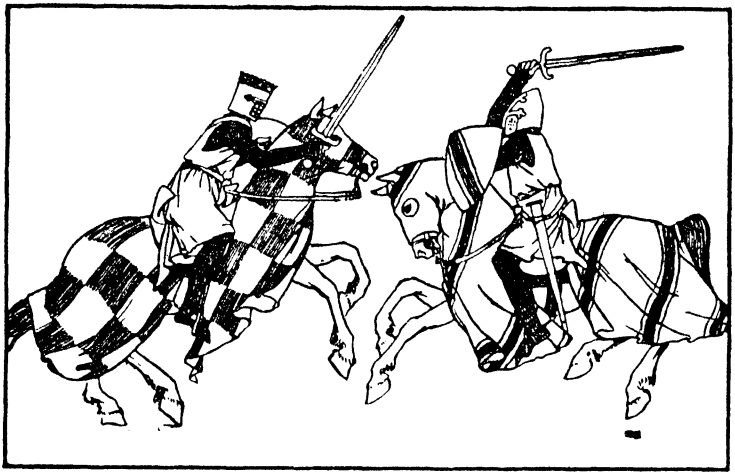
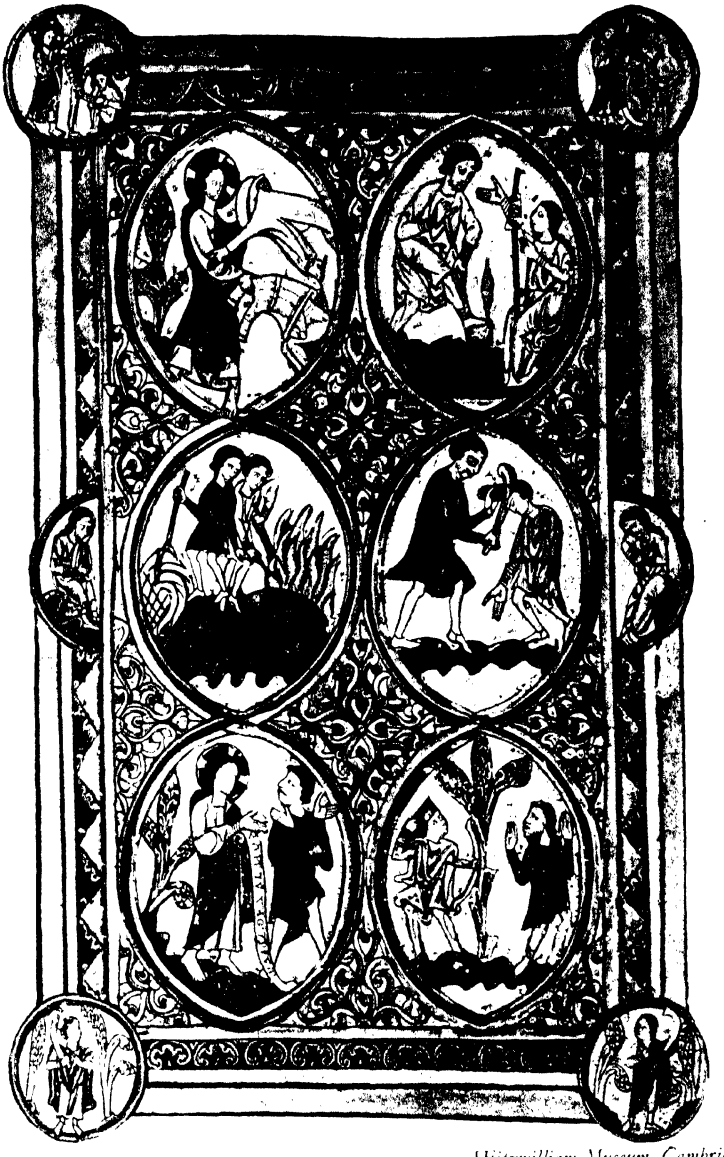


FIG. 71.—Combats

with no steel plates on either arms or legs. These were not worn until later. In the fifteenth-century chapter an illustration is given of a joust, Fig. 134.

Our illumination of the thirteenth century (Pl. 16) is from a Psalter by William de Brailes, a great English illuminator who sometimes used to sign his work. Only six precious leaves of this masterpiece have come down to us; in this one are scenes from the stories of Adam and Eve and Cain and Abel. In the page of the Last Judgment Brailes has drawn himself, seized by a strong angel from the mouth of Hell, Fig. 72. How we wish an angel with a great sword were ready to snatch a poor artist or writer from the bankruptcy court or a tax-defaulter's prison, or stand between him and his worries or follies!

And now, having come to the end of the space allowed for the thirteenth century, but not at all to the end of the things which could be illustrated, we finish the chapter with a tail-piece which shows what the ornament of the Early English period was like. We have seen how in Norman times the decoration showed traces of the acanthus scroll of the Romans; in the thirteenth century the craftsmen carried on the same idea and perfected it. All their curves and lines are very beautiful and true, and the ruggedness of Norman times



[*Fitzwilliam Museum, Cambridge*

Leaf from a Psalter by William de Brailes of scenes in the lives of Adam and Eve and Cain and Abel, Mid-Thirteenth Century

Illuminated MSS., Thirteenth Century, Pl. 8; Fourteenth Century, Pls. 23, 26, 27; Fifteenth Century, Pls. 34, 35, 38–40

A Fourteenth-Century Hall, see also Pl. 20, Fig. 96

Twelfth-Century Hall, Figs, 7, 17. Thirteenth-Century Hall, Fig. 41, Pl. 12.
Fifteenth-Century Hall, Fig. 122

has gone. The details of this pattern, and variations of it, were used as capitals to the columns, for the carved corbels supporting the vaulting shafts, and in many other ways, and with the dog-tooth ornament inserted in the arch mouldings, and the diaper pattern incised on the plain wall surfaces, almost made up the whole range of patterning used in the thirteenth century. Early English architecture is so beautifully proportioned in itself, the mouldings have such true outlines, and the quality of the workmanship is so excellent, that it did not seem to call for much ornamentation.

FIG. 72.—An angel snatches from wrath William de Brailes, identified by his signature

In the twelfth-century chapter we tried to explain how all ornament and pattern has a foundation of structural lines, rather like the bones in a figure on which the muscles are attached and built up. It may sound rather silly to talk of beauty of line; a line is, well, just a line, and if it is only a straight line, that is true; but let your lines be curved, and then the combinations of curves are endless, and you get beauty, or ugliness, as a result of your skill, or lack of it. So boys and girls who are interested should be encouraged to experiment, not copy; inventing patterns is great fun. Find the idea, and the structural line on which a design is built up; graft a variation on it, and see what happens.

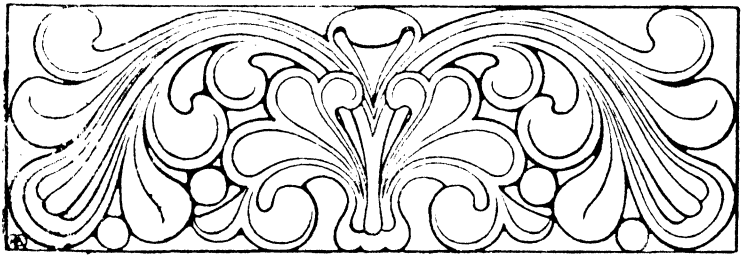


FIG. 73.—Early English Ornament

Twelfth-Century Ornament, Fig. 31. Fourteenth-Century Ornament, Fig. 108
Fifteenth-Century Ornament, Fig. 135

# CHAPTER III.—The "Decorated" Period of Design from 1300 to 1399. 14th Century.

| Dates. | Kings and Queens of England and France. | Famous Men. | Great Events, Sea Fights, and Land Battles. | Principal Buildings (B., Benedictine; C., Cistercian |
|---|---|---|---|---|
| 1300 | Edward I. and *Philip IV.* | | Start of Border Wars with Scotland, which last till 1550 | Exeter Choir, 1291–1307 |
| 1305 | . . . . . | . . . . . | Captivity of the Popes, 1305–76; and death of William Wallace, 1305 | |
| 1306 | | Robert Bruce crowned | | |
| 1307 | Edward II., *m.* Isabella of France | | | Exeter Nave, 1308–50 |
| 1310 | | Piers Gaveston | | Winchelsea Church, 1310 |
| 1311 | . . . . . | . . . . . | Lords Ordainers | |
| 1314 | *Louis X.* | | Battle of Bannockburn | |
| 1315 | . . . . . | . . . . . | Famine | |
| 1316 | *Philip V.* | | Lancaster, and rise of Despensers | Wells Chapter-House, 1319 |
| 1321 | . . . . . | . . . . . | . . . . . | Beverley Nave, 1320–49<br>Ely Octagon, Choir, and Lady Chapel, B., 1321–49 |
| 1322 | *Charles IV.* . . | . . . . . | Battle of Boroughbridge<br>Execution of Thomas of Lancaster | |
| 1325 | . . . . . | . . . . . | Queen obtains French help | |
| 1327 | Edward III., *m.* Philippa of Hainault | | | |
| 1328 | *Philip VI.* | | | |
| 1330 | . . . . . | . . . . . | Flemings settle in Norwich and start English manufacture | Wells Choir |
| 1333 | . . . . . | . . . . . | Battle of Halidon Hill | |
| 1334 | . . . . . | . . . . . | . . . . . | Salisbury Spire, C. |
| 1338 | | | Start of Hundred Years War with France, 1338–1453 | |
| 1340 | . . . . . | . . . . . | Sea fight off Sluys | |
| 1341 | . . . . . | . . . . . | . . . . . | Pensburst |
| 1342 | . . . . . | . . . . . | . . . . . | Queen's College, Oxford |
| 1346 | . . . . . | . . . . . | Battles of Crécy and Neville's Cross | Winchester Presbytery, 1345–66 |
| 1347 | . . . . . | . . . . . | Capture of Calais | |
| 1348 | | | Black Death, 1348–49 | |
| 1349 | . . . . . | . . . . . | Statute of Labourers | |
| 1350 | *John the Good* | | | Winchester Nave, B., 1371–1460, and west end of Westminster Abbey Nave, B., 1350–1420 |
| 1351 | | William Langland | | |
| 1356 | . . . . . | . . . . . | Battle of Poitiers | Edington Choir, 1352–61 |
| 1360 | | Geoffrey Chaucer, 1340–1400 | | |
| 1361 | . . . . . | . . . . . | Peace of Bretigny | |
| 1364 | *Charles V.* | | | |
| 1366 | | Froissart, 1337–1410 | | Gloucester North Transept, 1368–73 |
| 1367 | . . . . . | . . . . . | Battle of Navarette | |
| 1369 | | | Renewal of French War | Black Prince's Chantry, Canterbury, 1370–9 |
| 1370 | | William of Wykeham | Storm of Limoges | Warwick Castle, 1371 |
| 1371 | . . . . . | . . . . . | . . . . . | |
| 1373 | | John Wyclif and the Lollards, 1324–84 | English translation of Bible | |
| 1374 | . . . . . | . . . . . | Loss of Aquitaine | |
| 1376 | | Black Prince dies | Good Parliament | |
| 1377 | Richard II., *m.* (1) Anne of Bohemia; (2) Isabella of France | Brunelleschi, 1377–1446 | | |
| 1378 | . . . . . | . . . . . | Captivity of Popes ended<br>The Schism, 1378–1415 | Canterbury Nave, 1379–1400, C. |
| 1379 | | John of Gaunt | | |
| 1380 | *Charles VI* | | | York Choir, 1380–1400 |
| 1381 | . . . . . | . . . . . | Wat Tyler's Rebellion | |
| 1382 | . . . . . | . . . . . | . . . . . | Winchester School |
| 1386 | | Donatello, 1386–1466 | | Bodiam Castle |
| 1387 | . . . . . | . . . . . | . . . . . | New College, Oxford |
| 1396 | | | Truce with France | |
| 1399 | Henry IV., *m.* (1) Mary Bohun; (2) Joanna of Navarre. | | Richard abdicates | Westminster Hall, 1397–9 |

Twelfth-Century Chart, p. xiv. Thirteenth-Century Chart, p. 66. Fifteenth-Century Chart, p. 176

FIG. 74.—A Knight of the time of Richard II
Norman Knight, Fig. 2. Knight *temp.* Henry VI, Fig. 109

## CHAPTER III

## FOURTEENTH CENTURY

THE fourteenth century opened with the fairest prospects Edward I's long reign was drawing to a close, and his wise government had resulted in settled and peaceful conditions. Yet this fateful century was destined to be one of great misery, and to see large changes in the mode of English life. It was a case of the unexpected happening, because all the general tendencies of the thirteenth century were of such good omen. At the beginning, John had been forced to sign Magna Charta; Henry III was finally brought to book by Simon de Montfort, and his Parliament carried on the same idea of freedom from oppression. The Church, which had become rich and slothful, was subjected to the

reforming influence of the Friars, who came in 1221. Edward I almost united the whole island under one crown, and concerned himself rather with improving home conditions than waging war abroad. In fact, he then possessed only Gascony, and was not to be tempted into useless knight-errantry. The Statute of Winchester was passed, which compelled all men to help in keeping the peace. Edward's motto was "Pactum serva" (Keep troth), and well he did it. "The Hammer of the Scots" was perhaps a hard man, but a great king.

But the clouds once more grew black, with the unsettlement that swept over the country with the French Wars of Edward III, which lasted with brief intervals for 100 years (1338–1453). The middle of the century is marked by the terrible Black Death, which in its ensuing consequences did much to break down the whole structure of the feudal system, and so with much misery, unsettlement and disturbance, paved the way for the conditions of modern England.

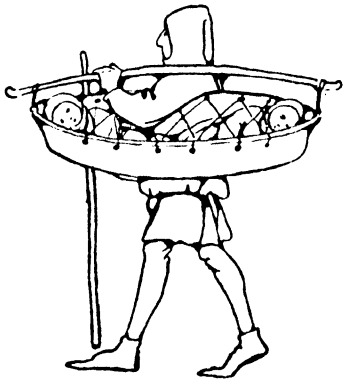


FIG. 75.—Carrying Babies

Fortunately we have a lively picture of the middle classes and the working people in the poems of Chaucer and William Langland, so that we can see how these people fared in their comfort or unhappiness. By contrast the valiant knights and their doughty and chivalrous deeds live again for us in the vivid pages of Froissart and other chroniclers. There was much glamour in knighthood, but warfare, as it always has been, was sordid and terrible. We can obtain a vivid picture both of the glory of chivalry and the everyday life of humdrum ordinary folk from the splendid MSS. of this century, when the art of illumination reached perhaps its highest level. Many of these great works of art have come down to us, and they represent the patient efforts of accomplished scribes over a number of laborious years.

In spite of its darker sides there was much that was splendid

about the fourteenth century. It was an age of romance and chivalry, when architecture became ornate and elaborate, and we can see from such buildings as Exeter (Pl. 22) and Beverley something of its luxuriant grandeur, which was cut short by the coming of the distinctive but sterner Perpendicular style which spread from the quire of Gloucester soon after the middle of the century.

Less spectacular but more vital was the rise of the merchant class, who were increasing in influence and importance, and organising themselves as an active sturdy burgher type in the cities. The wool trade was of immense importance during our period, and the export of fish, metalwork, honey and other goods was also of considerable significance. The fourteenth century was a period of rapid change and great development; the England of Richard II was a vastly different place from the England of Edward I.

We must now try and see how this was reflected in the everyday things of the time, and, as was the case in the thirteenth century, will commence by a consideration of the costume of the people.

We have seen how beautiful was the simplicity of dress in the thirteenth century, how useful was each garment, and yet how graceful was the whole in its severity of line and fold. In the fourteenth century this simplicity and grace gave place to greater richness in detail and extravagance in the whole effect, until in the fifteenth century many of the garments became quite grotesque, neither allowing any freedom of movement to their wearers nor possessing any grace of their own.

Our first figure in Pl. 18, a young man, shows how the form of the tunic, or cotte, was changing. This cotte has now become shorter and less flowing; indeed it rather resembles a coat, for it is buttoned all down the front, and fits the figure tightly. In this form it was called the "cotte hardie," and was often worn, especially on horseback, without any surcoat or over-garment. The sleeves were buttoned from elbow to wrist.

Notice, too, now that there is no longer any need to confine the folds of the tunic into the waist, how that the

belt has been slipped down until it is low on the hips. These belts were richly jewelled, and carried a long dagger, often of exquisite workmanship.

The chaperon was still worn; in the case of this young man it is hanging down behind, and the cape which is round his shoulders is ornamented by being cut up at the hem into long strips.

His hat is of dark felt, and fastened in the front of the crown is a beautiful jewelled brooch.

FIG. 76.—Bird-cage Seller

His shoes are more pointed than those of thirteenth-century men, and all the colours in his clothing are more gay.

The cotte of a lady of this period retains much of its old shape, except that the skirt is rather fuller, and the bodice more closely fitting. This lady's belt, like that of the man, now rests round her hips and not her waist.

The bliaut has now quite given place to the surcoat. She wears a surcoat, which is still really not unlike a bliaut, although it is lower in the neck and larger round the arm-holes, and generally looser.

At this time furs were worn separately over the surcoat, and it was not until the fifteenth century that they became part of the garment itself.

Notice too, her hair, which is very elaborately dressed, and is worn in jewelled plaits turned up on either side of the face. Her head is encircled by a jewelled band, so rich as almost to have the effect of a small crown. Some women wore their hair in golden nets which quite covered the head; and again some, more especially if elderly or in mourning, still wore the coiffe and wimple of linen round the face and neck.

Women's shoes bore very little difference from those of men.

The second lady wears a pelisse, with a large, straight collar of fur, very like a fashion in vogue recently. This

Twelfth-Century Costume, Pl. 4. Costume of the "Decorated" Period. Fourteenth Century.
Thirteenth-Century Costume (Civil), Pl. 9. Thirteenth-Century Costume (Religious), Fig. 33.
Fifteenth-Century Costume, Pls. 28, 39

*To face p. 150*

pelisse is fastened down the front with little buttons, and hangs in long, full folds, and, as can be quite clearly seen, it is an outdoor garment, cut full to go easily over the cotte and surcoat. The sleeves are curious, hanging in the same way as those of the scholar in the thirteenth century.

Her hair is somewhat differently dressed, and has a long curl, but she wears the same type of jewelled circlet as her friend.

You will perhaps hardly realise that the curious erection on the head of the old gentleman is a capuchon. This was still used in its original shape for travelling, and in stormy weather, but in towns and amongst fashionable folk it had been so turned and twisted as to be scarcely recognisable.

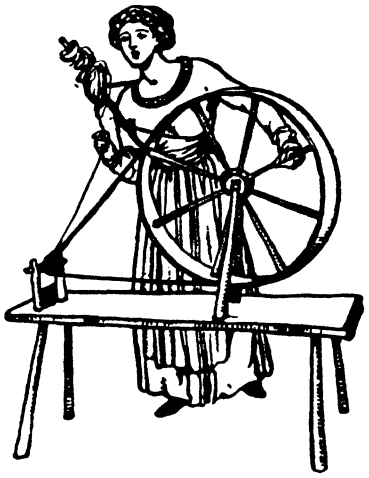


FIG. 77

"Deceite weeping, spinning God hath given
To women kindly while they may liven"
(Chaucer's prologue on "Wife of Bath")

This man has drawn over the crown of his head the opening originally intended for his face, and then has twisted all the rest of the hood round like a turban, the scalloped end of the cape sticking out at the top like a cockscomb.

He wears a surcoat. Notice that it is cut rather differently from the one in the thirteenth century, and is a good deal fuller in the skirt, also that the sleeves are longer and more pointed, and that it fastens right up to the throat. This surcoat is made in some richly brocaded material, and is lined with fur.

There was a curious custom at this period of wearing one sleeve of the cotte hanging far over the hand, while the other was of normal length. This man has one such sleeve.

The last man of this illustration shows how the general character of the armour is changing and developing.

The coat of mail, or hauberk, had been found of insufficient

protection when fighting, and efforts were made to render it more effective by means of plates of steel on the arms and legs and feet. The hands also were now encased in steel gauntlets.

Look also at this knight's helmet; it is much less cumbersome than those of the thirteenth century; it is more like a conical cap without a vizor.

His surcoat, now fitting tightly over his hauberk, is emblazoned with his coat of arms.

The little page next to him carries his "tourney" helmet, or as it was generally called, "the heaume." This was very heavy, and not suitable for ordinary wear, and was only used at tournaments or on great occasions. It was a gorgeous affair.

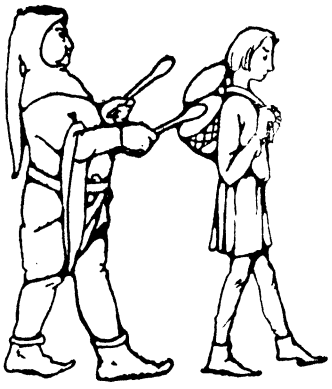


FIG. 78.—Drummers

Pages at this time wore their master's badge across the front of their tunics. These pages were the sons of well-to-do parents, and were, when quite young, sent to live in the house of some noble, who, in return for their services to him as page, had them educated with his own sons by the household priest.

One noticeable feature in the armour of this century was the advent of chain mail.

Until now banded mail had been most commonly worn—that is to say, mail composed of rings of steel sewn on to stout linen or velvet. These rings were held in place by pipings of the material being drawn up in between. (A fuller explanation of this mail is found in the account of thirteenth-century armour, page 74.)

The chain mail was made of rings of steel interwoven one with the other, without any groundwork of velvet or linen. It was, of course, much lighter and more flexible than banded mail, but was nearly always worn over a gambeson.

The gambeson was a quilted garment, a kind of thick tunic well padded with wool, and it was worn solely as an

extra protection under the armour, the woollen padding making it very impervious to thrusts or arrows.

Chain mail is generally supposed to have been brought to England by the Crusaders from the East, where it had been in use for a very long time.

Chaucer, in his "Tale of Sir Thopas," gives us an interesting description of a young knight and his armour:

"And next his sherte an akétoun [quilted linen tunic or gambeson],
And over that an haubergeoun [breast plate]
For percygne of his herte;
And over that a fyn hawberk,
Was al y-wrought of Jewés werk,
Ful strong it was of plate;
And over that his cote-armour [surcoat],
As whit as is a lilye flour,
In which he wol debate.

His sheeld was al of gold so reed,
And ther-inne was a borés [boar's] heed,
A charbocle [carbuncle] bisyde;
And there he swoor, on ale and breed,
How that the geaunt [giant] shal be deed,
'Bitydé what bityde!'

His jambeaux [jambarts or leg pieces] were of quyrboilly [cuir bouilli]
His swerdés shethe of yvory,
His helm of laton [brass] bright;
His sadel was of rewel boon [smooth bone];
His brydel as the sonné shoon,
Or as the mooné light.
His spere it was of fyn ciprees,
That bodeth werre [war], and no-thyng pees [peace],
The heed ful sharpe y-grounde;
His steedé was al dappull-gray,
It gooth an ambil in the way
Ful softély and rounde."

And again, in "The Miller's Tale," we read:

"With Powlés wyndow corven on his shoos,
In hoes rede he wenté fetisly [neatly]."

And this "Powlés wyndow" had, we are told, reference to

the openwork tracery in fashionable shoes of the time, which was like that of the great rose window at Old St. Paul's.

Having seen what the people looked like, we will follow the same order as in the thirteenth-century chapter, and study the everyday things they used.

Illustration Fig. 79 is of a fourteenth-century ship, and here we can note several interesting developments. The hull is rather bluffer, and more tub-like, than that of the thirteenth century, and the fine lines of the older Viking boats are being lost. The body is raised up at stern and stem, and on the parts so raised beams are laid across, which form the floors to the castles, the sides being strengthened by cleats fastened on under the floor beams. Around the castles a sort of palisaded fence is built up as a protection, and these are more ship-like, and less castle-like, than those of the thirteenth century. The fronts of the castles towards the deck are closed in, with the result that comfortable cabins are formed for the sailor-men. Ladders from inside the cabins lead to the decks over the same. There is a big hawse-hole for the anchor cable, and the forestay is brought through this and fastened to the stem of the boat. The bowsprit has its bowline comb as in the century before, and rudders are now used instead of steering-oars.

The rigging of the ship remains much the same, with one mast and square sail; there were two-masted ships in the Mediterranean from very early times, but they were lateeners with leg-of-mutton sails, and their influence was not felt on our ship designs until the fifteenth century. When we come to that period we shall have some wonderful developments to talk about.

It must have been in ships like this illustration that our men were carried to the French Wars.

There is an interesting account of the battle of Sluys given by Froissart. He says: "He (King Edward III) and his army sailed from the Thames, the day before the eve of St. John the Baptist, 1340, and made straight for Sluys. On his way he fell in with the French navy, of which we have been speaking, and though the numbers were four to one against him, resolved to give them battle. The French were equally

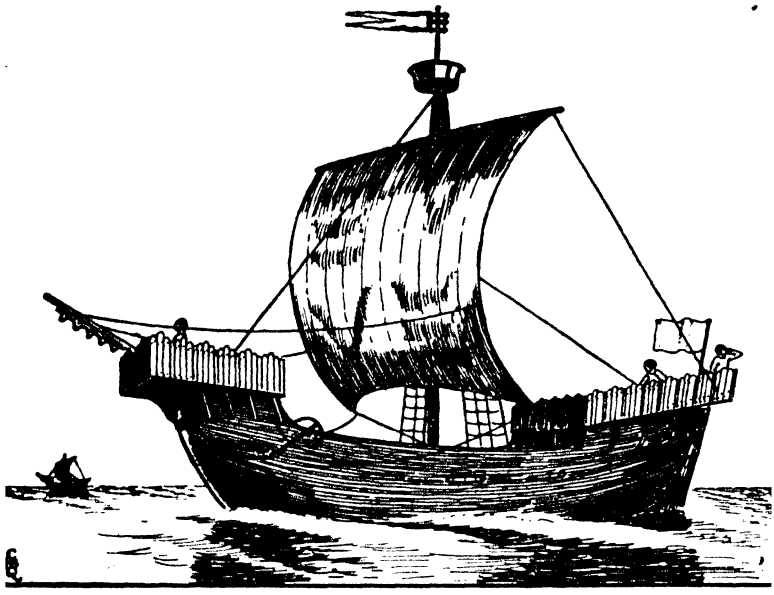


FIG. 79.—A Fourteenth-Century Ship
Twelfth-Century Ship, Fig. 5. Thirteenth-Century Ship, Fig. 35. Fifteenth-Century Ship, Figs. 111, 112

desirous to engage, and as soon as they were within sight of the English, they filled the *Christopher*, the large ship which they had captured but a short time before, with trumpets and other warlike instruments, ordering her to begin the attack. The battle was fierce, murderous, and horrible. In the end the English came off victorious, the *Christopher* was recaptured by them, and all in her taken or killed."

Writing of fights by sea reminds us of battles on land, and for the latter the castle was still necessary. Even though the Black Prince gained most of his victories by a superiority in manœuvring, one does not gather from Froissart that it amounted to much more than an attempt to gain the most favourable position for giving battle, and this consisted of the *coup de main*, or fierce hand-to-hand fight. This settled, the victors and vanquished felt the necessity of a fortified place where they could rest and recuperate, and so be ready to fight another day.

Gunpowder had not yet gained its ascendancy over the stone wall.

The next illustrations, Figs. 80 and 81, are of a fourteenth-century castle, and have been made from Bodiam, in Sussex. All boys and girls who go for summer holidays to the south coast should, if they have not already done so, go to see this wonderful ruin. Licence to build the castle was granted to Sir Edward Dalyngrage in 1386, so the building dates from the end of the fourteenth century. The builder of Bodiam fought at Crécy and Poitiers, and the castle was probably built out of his share of the spoils. The victors in those days held the vanquished to ransom, and very considerable sums had to be paid by the captives before they were allowed to go home. Froissart tells us all about this.

Now for a consideration of the plan and sketch. Bodiam stands four-square in the centre of a moat fed by a stream, and is very French in character, and may have owed some of its inspiration to castles seen by its builder when on active service. This is a detail to be remembered; the Crusades and the French Wars did a great deal to help on the more peaceful arts, because Englishmen, going abroad to fight, saw all sorts of different things abroad, and coming home remembered them in times of peace and had them made. Unfortunately, the destruction wrought in France at this period was very terrible, and Froissart again tells us of the doings of the Free Companies, who must have been abominable scoundrels.

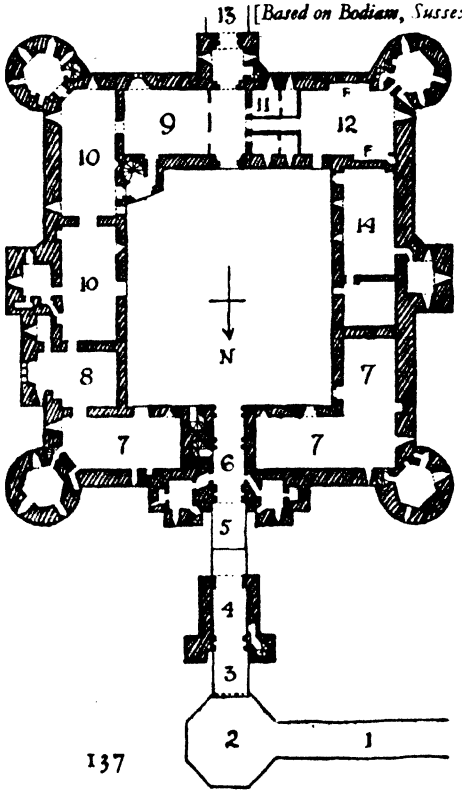
This fourteenth-century castle was entered by a timbered causeway across the moat, 1 on plan, defended by fortified bridge-heads at the moat side and before the barbican, at 2, and sections of the causeway have been made to act like a drawbridge, as an additional precaution. Of course the causeway has long since disappeared; it should be noticed that the main approach was contrived with a sharp turn to the right at the point of entry, which prevented any sudden rush of men forcing their entrance through by sheer weight. Also that the attackers on the causeway were under fire from the castle walls.

The barbican at 4 had a drawbridge at 3, which, with the portcullis, was worked from a room over the gateway; and

"Decorated"]

FIG. 80.—A Castle of the time of Richard II

Twelfth-Century Castle, Figs. 4–7. Orford, Pl. 3, Fig. 16. Sieges, Pls. 19, 35. Thirteenth-Century Castles, Figs. 37, 47–50




1 Causeway across
2 Barbican
3 Drawbridge
4 Barbican
5 Drawbridge
6 Gatehouse
7 Barracks
8 Chapel
9 Hall
10 Private rooms
11 Butteries and pantries
12 Kitchen
13 Private entrance
14 A kitchen and dining hall

FIG. 81.—Plan of Castle

there would have been strong oak doors in addition. The turrets at the side of the barbican, in addition to being battlemented, are provided with the corbelling forward which is called machicolation, and of which we saw the commencement in the thirteenth-century castle. Here at Bodiam it has been developed in a very beautiful way, and the garrison were able to pour down boiling liquids on to the heads of the besiegers through holes in the floor without exposing themselves. It is also quite obvious that from the battlemented top of the barbican and its loopholed walls the garrison were in a position to keep up a very galling fire on the causeway and its approaches.

There was another drawbridge at 5, before the gate-house proper at 6, and this was defended in much the same way as the barbican, but here there were three portcullises, and cunning staircases contrived with very narrow and easily defended doors, so that if the first compartment of the main entrance was lost, the besieged could retreat upstairs and pour down liquids, and shoot at the besiegers through holes in the vault called meurtriers. It was also arranged that even if the inner courtyard was forced, the besiegers could be shot at from all parts, and find themselves, as in the case of the thirteenth-century castle, not wholly masters of the situation. The outer walls are on all sides flanked by towers, so that the defenders could fire along the face of the wall at scaling parties.

The barracks for the garrison were at 7, and the chapel with small room for the priest at 8. The house part of the castle was on the side immediately opposite the entrance. The hall, which remains the principal apartment of castle, as manor-house, was at 9, with the lord's private rooms at 10. Butteries and pantries were at 11, and the kitchen at 12, and there appears to have been an entrance, probably for the lord's use, at 13, approached by another causeway across the moat. At 14 was what may have been a kitchen and dining-hall for the garrison.

One point should be noted, and that is how closely the plan of the castle resembles the house of the period. We find the entrance to the hall immediately opposite the gate-house,

and leading into the screens, and the relation of the buttery, pantry, and kitchen on one side, and the lord's rooms and solar on the other, is much the same as in the thirteenth-century house shown in Fig. 53 and the fourteenth-century one in this chapter (Fig. 83). What Sir Edward did was to take the English plan and put high walls and flanking towers all round, and so keep the arrangement of rooms that he was used to in a much more strongly fortified building. The rooms on the first floor are reached by the circular staircases in the towers.

Mr. Harold Sands is a recognised authority on Bodiam, and his paper published in the *Sussex Archæological Collections*, vol. xlvi, should be consulted for fuller details.

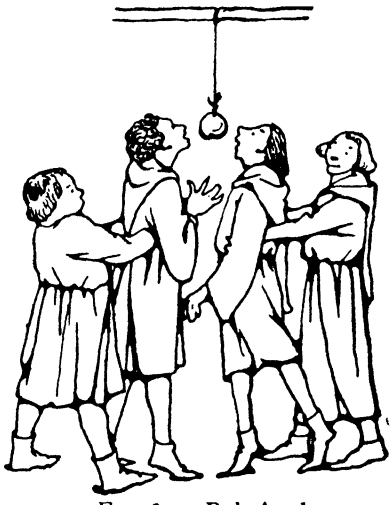


FIG. 82.—Bob Apple

If we go to Bodiam, we must not think of it as a pretty ruin, or spend most of our time admiring the water-lilies, or the little moor-hens pattering about. The castle was built by a very tough old fighting man for the definite purpose of withstanding siege, and is most admirably adapted for this. So though the water-lilies are pretty, and the moor-hens have little red feet, boys and girls must forget them, and think of the castle as it was at the end of the fourteenth century, all brand-new and sparkling white, re-people it with lords and ladies and men-at-arms, and let it be the frame to a picture of the period. The very best way to catch the glamour of the time is to read Froissart's *Chronicles*, which even in these hard times can be bought in the "Everyman" Edition quite cheaply. Froissart was in attendance in 1366 on the Black Prince, and so long as his book lasts it is quite silly for modern people to try and write about that soldier's good and bad doings in France. Whenever it is possible, read the books

written by people who lived at the time. Jocelin of Brakelond, William of Malmesbury, Froissart, Chaucer, and all the others down to Pepys and Evelyn and the later people still, give one such interesting side-lights on history and make it live.

So we will leave castles and warfare and return to our task of everyday things.

One of the most ordinary products of the present day is coal, and it is difficult to realise that although coal was known and worked, it was not in everyday use in the house. The Romans worked it in England, but in outcrops only, and a great deal of the early coal was quarried from the cliffs by the sea shore and washed up by the sea. It was thought to be mineral and in 1300 was called "burning stone." It was used chiefly for furnaces to burn lime, for the lack of chimneys in the houses and the consequent smoke in the room made its fumes too unpleasant for household use.

By the end of the fourteenth century pits were being dug chiefly in the North for coal, and water was being drained out by means of subterranean drains, running from the pits in high ground downhill to some river level. Not until the end of the sixteenth century were pumps used for drainage.

One great bar to wide coal distribution was the difficulty of cartage, and unless the mines were near the sea or a river, so that it could be readily shipped and so carried to its destination, its weight prevented its transport in large quantities by land. As it came by water from Newcastle, it was for long known in London as "sea-cole."

In 1554 a Venetian writing of England says, "In the North towards Scotland they find a certain sort of earth almost mineral which burns like charcoal and is extensively used by blacksmiths, and but for the bad odour which it leaves, it would be yet more employed as it gives great heat and costs but little." Not until the reign of Charles II, when fireplaces became smaller and chimneys more efficient and transport easier, did coal begin to take its place in the household.

Figs. 83–4, Pl. 17 are of a fourteenth-century house built about 1341, and we can see at once that it is a considerable improvement on that of the thirteenth century shown on page 103. The hall is no longer on the first floor,

"*Decorated*"] [*Based on Penshurst Place, Kent*

FIG. 83.—A House of the time of Edward III

Twelfth-Century House, Fig. 11. Thirteenth-Century House, Fig. 53, Pl. 12. Fifteenth-Century House, Fig. 113

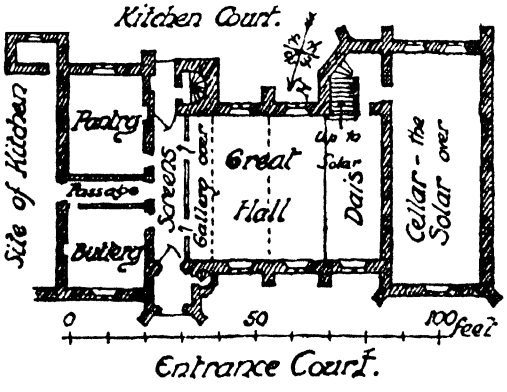



FIG. 84.—Plan of house shown above

as it was in the thirteenth century, but has come down on to the ground floor; it is altogether a much more habitable place; the windows come right down so that you can look out into the courtyard, and inside it was brighter and much more cheerful—less like a prison than it used to be. The hall, in its new arrangement, is more than ever the most important room in the house, and the centre of all the life of the place. The solar, or withdrawing-room, still remains on the first

floor, over the cellar, just as it was in the century before, and here the lord retired when he wanted to be by himself, see his friends quietly, or go to bed. The wardrobe remained here, where the clothes were made and kept, and there were washing and lavatory arrangements for the private use of the family.

It should be noticed how the hall and solar both have separate roofs of their own, and look as if they had been placed side by side after being built, instead of being joined up under one as they were in the next century. The same idea was general in Henry III's instructions to the keepers of his houses, when he ordered them to build a hall, a kitchen, or a chamber rather than a complete house. The hall in our illustration goes right up to the roof, and so has the effect of cutting off all communication between the solar and the rooms on the first floor of the other side of the house. The kitchen and offices have been improved by the addition of a buttery and pantry between the hall and kitchen; see Fig. 84. There is a staircase in the entrance porch, leading to a room over, and on to the minstrels' gallery, over the screens, looking down into the hall, and these stairs led up to the battlements over the porch, and terminated in an octagonal turret with a fighting top shown in the drawing.

Another addition in this century was a room provided on the first floor over the pantry and buttery, which corresponded to the solar on the other side. In the sketch it is shown as having the same kind of window, and it is probable that this room was used rather as a spare bedroom would be nowadays, to house an important guest. In the fifteenth century we shall see how all these arrangements remained, with still further improvements.

A small boy, to whom this drawing was shown, said: "That is a funny house; it is just like a church"; and this is quite true, and he might have added that all the buildings were more or less alike in detail, but varied in plan to suit the purpose for which they were intended, and this was so because there was only one style of architecture. The windows to this house show why we now call it "Decorated": they began to be filled with patterned tracery which has a richer

effect than the plain narrow windows of the thirteenth century, or "Early English" period.

So far as the surroundings of the house are concerned, there would have been an entrance courtyard in front, surrounded by stables, barracks, and so on, and having a gatehouse on the side opposite the entrance porch of the house. At the back would be a kitchen court, with additional offices like bakery and brewhouse, and the whole would be surrounded by a wall, or moat, depending on the character of the country—still, notwithstanding these measures of defence, it is evident that progress is being made, and the people's idea of comfort was advancing as conditions became more settled.

The figures in the foreground show what a hunting party of the period looked like. Hunting was to remain for a long time as the amusement of the lord, when he was not engaged in statecraft or fighting.

The illustration, Pl. 17 (p. 125), is of the hall interior, and shows the dais end. This was raised one step, and here was placed the high table, the seat to which often had a high back, decorated with carved and moulded tracery, and standing against a piece of tapestry on the wall. The other tables were placed at the sides of the hall. At the left-hand side of the dais is shown an arched opening over the stairs leading up to the solar on the first floor; the small door at the side led to the cellar. The little window over the high table looked out into the hall from the solar, perhaps so that the lord could pop his head out if the retainers made too much noise after he had gone to bed. The cellar, under the solar, comes at the back of the wall behind the high table. The fireplace to the hall was often in the middle of the floor, and the smoke had to find its way up and out of a louvre in the roof above. There was a slightly raised hearth, on which the iron fire-dogs stood, and logs were stacked up against these—one advantage must have been that you could make a complete circle round the fire, and another that no heat was lost. So think of the retainers, sitting all around on a winter's night, cracking nuts and jokes, and telling hunting tales or old romances. The hall windows, coming nearly down to the

ground, show that sunlight and air were beginning to be thought about.

The roof is an interesting development on that shown to the thirteenth-century solar—instead of the tie-beams going across the hall, the roof is tied together by the collar-beams at a higher level. The roof at Penshurst, on which we have based our drawing, is a very fine piece of carpenters' work, with a span of nearly 39 feet. The use of figures as corbels for the roof principals is interesting. The carvers could do very beautiful work. Fig. 85 shows a figure, carved in oak and painted, from the Hall of the Vicars Choral, Wells. At the close of the century, 1394, in Richard II's reign, the wonderful open-timbered roof over Westminster Hall was constructed, with a span of about 68 feet; this still exists, and is considered the finest example of a Gothic timbered roof there is; this type, known as the "hammer-beam," became general in the fifteenth century.

FIG. 85.—The Virgin of the Annunciation. Carved Oak Figure from Wells

In the West country particularly there was also a strong tradition of timber building. We show the interesting little group of Lower Brockhampton hidden away near Bromyard in Herefordshire, Pl. 20, Fig. 86. The house dates from about the end of the fourteenth century and the timber framing shows on the inside. The roof and stair remind us of Stokesay (Pl. 12). The jolly little gatehouse is of the fifteenth century, but the style is unchanged. There is a moat and a ruined chapel.

While we are on the subject of carpentry we should like to draw attention to the tables shown in Pl. 17. These are of the "trestle type," where the actual table-top was made of

boards clamped together and supported on trestles under. The top could be lifted off and stood against the wall, and the trestles put away in a corner. The tables at Penshurst are 27 feet long by 3 feet wide, and made of oak. Fig. 87 gives a detail of one of the trestles.

Illustration Pl. 17 shows a banquet being given at the high table, the details of which have been drawn from a brass at King's Lynn, which commemorates a "Peacock Feast" given to Edward III. The retainers bring the dishes, and

FIG. 86. Lower Brockhampton, Herefordshire (*v.* Pl. 20). (S. R. Jones, *del.*)
*Belonging to the National Trust*

hand them to the squires at the sides of the table, and it was part of their duties to be able to carve properly and serve their lord and lady.

At this time it was the custom for boys of good birth to be sent to, and brought up in, the house of some nobleman, where, in return for their education, they became pages and afterwards squires to their lord, attending him where he went. This was considered part of their knightly education, and we read that kings' sons were taught to carve before their father when at table.

The following is an extract from Hugh Russell's *Boke of Nurture*, telling a page of his various duties, and how to perform them. He says:

"Put the salt on the right hand of your lord; on its left a

trencher or two. On their left a knife, then white rolls, and beside, a spoon folded in a napkin. Cover all up. At the other end set a salt and two trenchers; cut your loaves equal, take a towel 2½ yards long by its ends, fold up a handful from each end, and in the middle of the folds lay eight loaves or buns, bottom to bottom; put a wrapper on the top, twist the ends of the towel together, smooth your wrapper, and open the end of it before your lord."

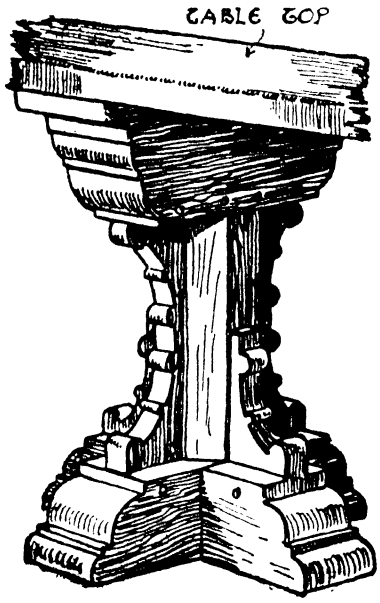



FIG. 87.—Detail of the Table Trestles at Penshurst

The boys are also told to serve their lord on bended knee, (Pl. 15) to bow when answering him, and not to sit until told to do so.

Grace was said before and after meals, and before a feast, heralded by a trumpet, servants, or pages, entered with basins, ewers, and napkins, and the guests washed their hands.

The host and chief guests dined at the "high table," which was generally raised on a dais, while other tables, placed down the sides of the hall, accommodated those of lesser importance.

Tables were covered with a cloth, and the platters were wooden or pewter, and in great houses of gold or silver.

Until the middle of the fourteenth century only knives and spoons appear to have been in use, and there were not many of those. Most people still ate with their fingers, and every one threw the bones and scraps that they could not eat on to the rushes strewn on the floor, where the dogs scrambled and fought over the titbits.

But dainty feeding was considered an accomplishment, as we can see by Chaucer's description of a Prioresse:

"At meté wel y-taught was she with-alle,
She leet no morsel from hir lippés falle,
Ne wette hir fyngrés in hir saucé depe.
Wel koude she carie a morsel and wel kepe,
Thát no drope ne fille upon hire breste;
In curteisie was set ful muchel hir leste.
Hire over-lippé wyped she so clene,
That in hir coppe ther was no ferthyng sene
Of grecé, whan she dronken hadde hir draughte."

But the Prioresse must have been the exception, or Chaucer would not have thought the fact that she did not dip her fingers deep in the sauce worthy of mention.

It was in curious contrast, the pomp and ceremony attending these feasts, the beautiful plate on the tables, the wonderful tapestry on the walls, and the rushes on the floor, made foul by the débris thrown down by the feasters and scrambled and fought for by the dogs of the house.

Although spoons and knives were used, we hear very little of forks, except that in Edward II's reign we are told that Piers Gaveston had, amongst other treasures, some silver forks, "for eating pears," and also we learn that John, Duke of Brittany, used a fork of silver with which to pick up "soppys."

Men when hunting and riding carried knives stuck through their wallets, and these they often used when at meals. A picture of one of these wallets can be seen on page 181. Both knives and spoons, like nearly everything else in this period, were generally of beautiful design and workmanship.

One platter was laid to every two persons, and a knight and his partner ate off the same plate and used one drinking vessel between them, and indeed, in poorer houses, one cup did service for the entire family. Drinking vessels were very seldom of glass, but were generally fashioned in metal, horn, or wood.

But to revert to our table as laid for a feast.

The chief ornament was the great salt-cellar. This was large, of most costly material and beautifully fashioned, and was placed in front of the chief personage, who alone used it, smaller ones being placed before the other guests.

There also, borne to the table and placed thereon with much ceremony, was the "nef," jewelled model of a ship, which contained spices to add flavour to the various dishes. Our forbears were fond of their food very much flavoured and spiced.

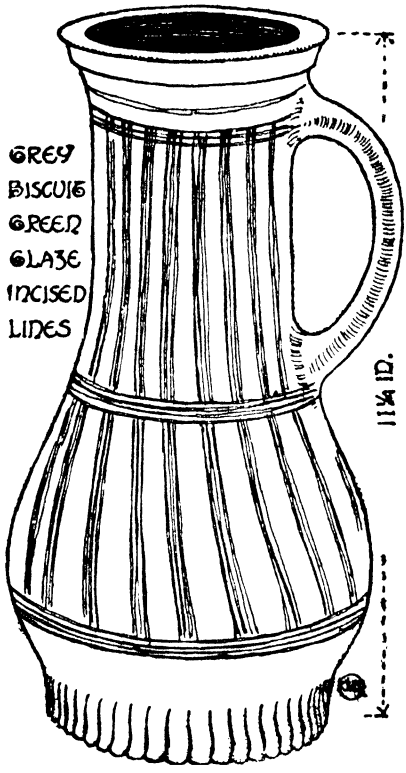


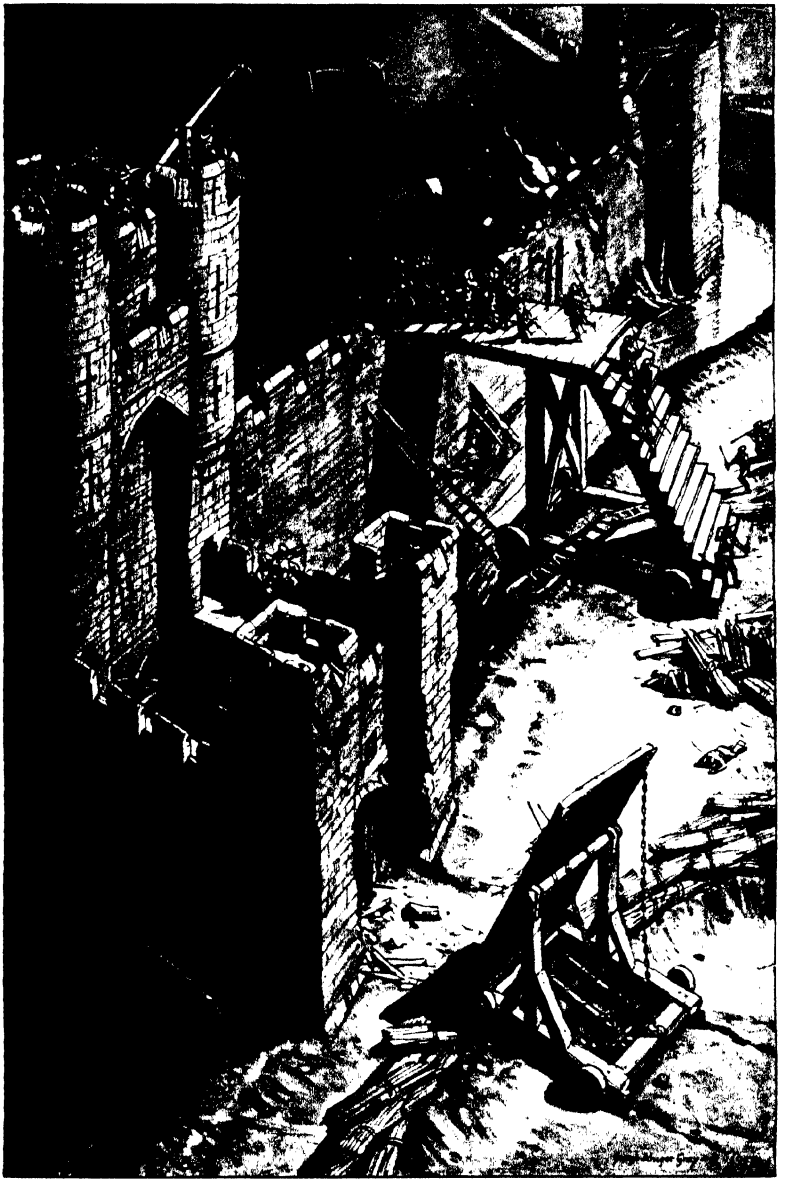

FIG. 88

There was also placed on the table the "wassail" bowl, in which to drink toasts. This was called the "mazer," because "mazer" is the old term for maple, and it was of this wood that the bowl was fashioned. These "mazer" bowls usually had covers, and were ornamented with precious metals.

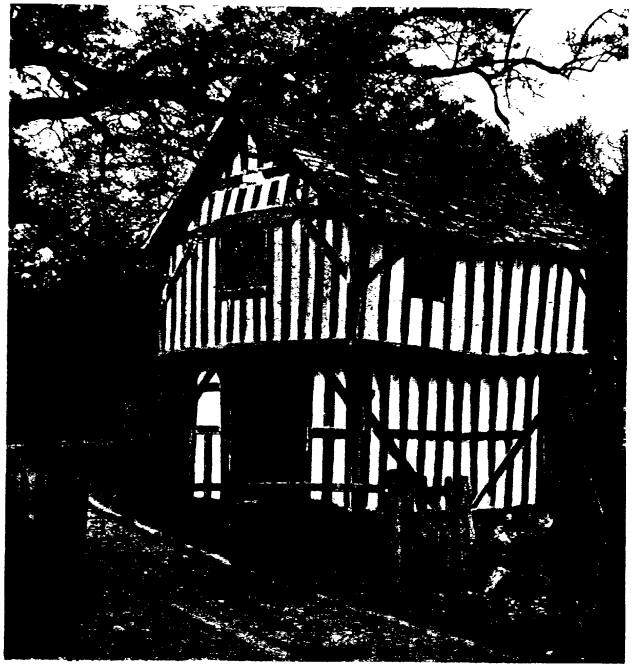
We noted in the thirteenth century that the potters of the Middle Ages did not produce anything which could be compared to the work of Greece, for one example. The same remains true of the fourteenth century. Fig. 88 is just a pleasant piece of peasant pottery. In the finer houses they probably used metal instead, as Fig. 89. Figs. 90 and 91 show some of the household gear used for storing goods or containing liquids.

Dinner was served between nine and ten in the morning, and the next meal was supper, at five o'clock. There is an old French tag on this. It runs thus:

"Lever à cinq, diner à neuf,
Souper à cinq, coucher à neuf,
Fait vivre d'ans nonante et neuf."



Assault on a castle by a movable scaling-tower, with defenders hurling stones from a trebuchet. Note early cannon. A reconstruction by G. Kruger Gray. See also Pl. 35



The Gatehouse

Interior of the Great Hall

Lower Brockhampton, Herefordshire (see Fig. 86)

The supper-table was lighted with torches or candles made of wax. Minstrels were always in attendance, and reading aloud was a favourite form of entertainment. In noblemen's houses there was always a fool or jester, and during the meal-time he would enliven the company with his jests and capers, or again the minstrels would recite histories of noble deeds and amusing anecdotes, or they would play on various musical instruments, the chief performer usually employing the bagpipe.

It seems extraordinary to think, after all this display of beautiful plate and ornament, and after the feasting and ceremony, the candles shining on the brocades and jewels of the guests, that when night came and the tables were taken down, the hall would be filled with a motley collection of retainers, sleeping huddled together anyhow among the rushes on the floor round the great fire in the middle.

FIG. 89.—Bronze Ewer found near York. (British Museum)

Chaucer, in his "Tale of Sir Thopas," tells of a knight taking food before setting out on adventure. He speaks of the minstrels and jesters, and of the mazer or loving-cup, in the following passage:

" 'Do come,' he seyde, 'my mynstrales,
And geestours for to tellen tales,
Anon in myn armýnge;
Of rómances that been roiales [royal],
Of Popés and of Cardinales,
And eek [also] of love-likýnge

FIG. 90.- -Housewife with Chest and Lantern

" They fette hym first, the sweeté wyn [wine]
And mede eek in a mazelyn,
And roial spicerye;
And gyngébreed that was ful fyn,
And lycorys, and eek comyn [cummin],
With sugre that is so trye [choice]."

After so much talk about food, it is only right that our next large illustration, Fig. 93, should be of a kitchen, such as was built in connection with a king's palace, a noble's house, or a monastery, and its large size of 36 feet across the widest part was in no way out of the ordinary at this period. We have seen how, in those early times, the house was often more like a series of buildings placed side by side than a block all under one roof. The kitchen had often been built, for precaution against fire, as a separate building, connected with the hall by a covered way, and even when it had become more joined up with the main building, was often only of one story in height, with what is called a lantern over,

FIG. 91.—Cask, Tub and Water-pots

from which the steam and smell of cooking could readily escape. The passage then, shown in the middle of the picture, would lead into the hall, by way of the screens, having the buttery on one side, where the wine was kept under the charge of the butler (from *boutelle*, a bottle), and the pantry on the other, where the bread, salt, cups, platters, and so on were kept.

FIG. 92.—Wayfarer

So far as the kitchen itself is concerned, we must imagine a much busier scene than any preparations we have known in our own house. In *Uncle Tom's Cabin* there is an amusing description of the interior of a kitchen in the Southern States, presided over by a cheerful old negress who evolved wonderful dinners out of chaos; meanwhile, all the rest of the establishment came in and assisted, contributing to the clatter. Periodically there was a general clear-up. The mediæval kitchen must have been rather like this, only without the clearing-up. The impression left in one's mind is, that the hall formed the centre of the village life, and if you belonged to the land, you took your part quite naturally in what was going on at the hall; so one must think of a good deal of noise and confusion and running about; a deal of dirt, one is afraid, but much cheerfulness.

The kitchen was provided with two, or more, open fireplaces, as shown, the one on the left hand being used for making stews, broths or boiling meat. It must be remembered that in the fourteenth century there were not any swedes, or roots, for feeding cattle in the winter, so the beasts were largely killed off and salted down, and this meat, of course, had to be boiled. This was one of the reasons for game preserving; it gave the lord a chance to get some fresh meat in the winter. Joints and poultry were roasted before an open fire on a spit resting in two grooved stumps, and turned by a boy. Food prepared in this way was often served on the spit. On the other side of the kitchen, as shown by the plan at the top left-hand side of the picture, were ovens

FIG. 93.—A Kitchen in the time of Edward III ["*Decorated*"

Barrel Vault, Fig. 7. Twelfth-Century Vault, Fig. 15. Thirteenth-Century Vault, Fig. 51. Fourteenth-Century Vault, Fig. 97. Fifteenth-Century Vault, Figs. 128, 129

where the baking was done. There were no kitchen ranges in the fourteenth century which cooked the food and heated the bath water. The oven played a great part in the cooking, and, generally of a large oval in shape, was built in the

thickness of the wall with an arched roof over it. For use a bundle of faggots was placed inside and lighted, and an iron door closed in front. When the faggots had burned out, and made the air in the oven and all the brickwork round it very hot, the door was opened, and the ashes raked to one side; then in went the bread and cakes, the pies and pasties, the door was closed, and when the oven cooled down the cooking was done. Very primitive ovens may have been used in connection with the open fires where logs were burnt and the ashes allowed to accumulate. To this day in the West Country some of the older people do their cooking in this way; the ashes in the open wood-fire are cleared away, and the joint or pie put on the hearth, and covered with a rough iron cover, and this again is covered with the hot ashes. Old country people, used to it, prefer their food cooked in this way, and as these customs have been handed down for generations, it may well be one of the ways which the fourteenth-century cooks used.

FIG. 94.—Sawing Wood

In Wright's *Homes of Other Days* the following list of mediæval kitchen utensils is given: "A brandreth, or iron tripod, for supporting the caldron over the fire; a caldron, a dressing-board and dressing-knife, a brass pot, a posnet, or saucepan, a frying-pan, a gridiron, a spit, a gobard, a mier for making bread-crumbs, a flesh-hook, a scummer, a ladle, a pot-stick, a slice for turning meat in the frying-pan, a pot-hook, a mortar and pestle, a pepper-quern, a platter, a saucer for making sauce."

In Turner's *Domestic Architecture* is given the contents of the larder at Fynchate, in the year 1311: "the carcases of twenty oxen, and fifteen pigs, of herrings eight thousand, of dograves (a sea fish) seven score, twenty pounds of almonds, thirty of rice, six barrels of lard, enough oatmeal to last till Easter, two quarters of salt."

Chaucer talks of mortrewès, and an old recipe for this directs that hens and pork be used, and "hewe it small, and

grounde it alle to doust"; it was then to be mixed with bread-crumbs, yolks of eggs, and pepper, and then boiled with ginger, sugar, salt, and saffron; and it sounds like a horrible mess. Herrings made into pies was another dish we should regard as unusual, lampreys are historical, and spices were used in abundance. Our fourteenth-century men had got good tough palates—Chaucer's Frankelein liked "his saucis—poinant and sharpe." Honey was in constant use for making mead and sweetening, and cider and beer were generally drunk. But we can never understand how they got on without potatoes.

Markets were a great feature in mediæval life, when all things not grown or made by the goodman and his wife could be bought, and their surplus produce brought in and sold in return. If country people, they had to pay a tax either to the king or to the landowner as rent for stalls or for leave to stand and sell their goods in the market. An old English word for buying is "cheaping," and the merchant was the cheapman or chapman, and one street where stalls were set up in London is still known as Cheapside and another as Eastcheap; there is Chipping Hill near Witham in Essex, and many market towns like Campden, Sodbury, and Barnet have or had the prefix "Chipping."

The taxes and dues payable to the king were all accounted at the court of the exchequer; so-called by reason of the great chequered table at which all accounts were calculated in the mediæval manner with squares and counters.

In the twelfth and thirteenth centuries markets were often held in the local churchyard, but in 1285 a statute was passed forbidding this, and the practice was therefore discontinued. Markets were held weekly, mainly for local produce and for articles of everyday use, but once or twice a year great fairs took place to which merchants from overseas brought their goods and silks, spices, jewels and linens and other goods were bought and sold, and many rare commodities put up for sale. The rules governing the markets were strict, and a hut called the "Tolbooth" was set apart to accommodate a court dealing with all discussions and difficulties, with the power to punish offenders. This tolbooth after became a

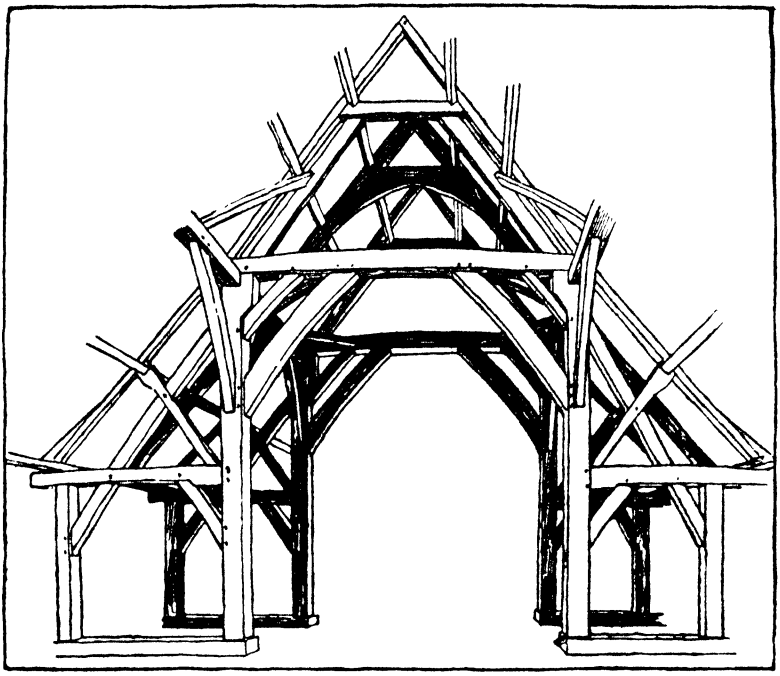


FIG. 95.—The Roof Detail of a Tithe Barn at Peterborough, wantonly destroyed in 1899

permanent building in the Town Hall of each place and the court held therein was known as the "piepowder" court or court of the wayfarers "pieds poudrés." The word "Tolbooth" is still in active use in Scotland, where it designates a combined town hall and prison. When the great fairs were held, some of the large gilds or companies were given various privileges in the fair and in return were obliged to organise and police them, and of what one reads of a thirteenth- or fourteenth-century crowd, this must have been an arduous undertaking.

To return to houses, on pages 19 and 21 we suggested that the Anglo-Saxon house was rather like a glorified barn. Fig. 95 shows the roof detail of a beautiful Tithe Barn at Peterborough, which was built in 1307. It was 144 feet long by 32 feet wide; the roof was all framed up in oak, and the walls were of stone. It sounds incredible, but it happened

to stand on three "desirable" plots of land, which lent themselves to "development," and these were sold for £1,100, and the old barn was thrown in, and pulled down. Fuller details are given in *Country Life* for May 6, 1899. Only recently Mr. Cautley of Ipswich has sent photographs of the equally fine great barn of Great Barton, Suffolk, which has, alas! been destroyed also. The construction was very similar to the Peterborough example, but the timbers were rougher and less shaped.

There is something peculiarly Anglo-Saxon, or Northern, in this timber-building tradition, and it continued to exist, side by side, with the houses built in brick or stone. Fig. 96 shows a fourteenth-century house, all framed up in oak, like a barn. The drawing shows the interior of the Hall of Tiptofts Manor House, at Wimbish, near Saffron Walden, in Essex, as it would have appeared when it was built about 1330. Tiptofts is now a farm-house, and many alterations and additions have considerably altered its appearance. It is still possible to trace the original; we climbed up into the roof, from one of the bedrooms added later, and picked off soot which had been deposited on the rafters, in the earlier times, when the Hall was warmed by a central fire. The plan on Fig. 96 shows how closely Tiptofts resembled Penshurst.

In the Hall, the posts which support the roof are morticed on the sides next the walls to take rails as shown in our drawing, and it looks as if these may have been used to make recesses for beds at night.

We can now trace the development of vaulting in the fourteenth century. The design of that shown in Fig. 93 is very interesting. The kitchen is octagonal, and it was desired to leave a central space through which the steam could escape. This was the problem which confronted the old builders, and though the vault looks complicated, its solution is simple. The dotted lines on the plan at the top right hand show the lines of the vaulting ribs over, and if these are studied it will be seen that the vault is constructed with eight semicircular arches, which cross from side to side, and their intersection at the top provides the opening for the octagonal lantern. This drawing may be studied with the others in the

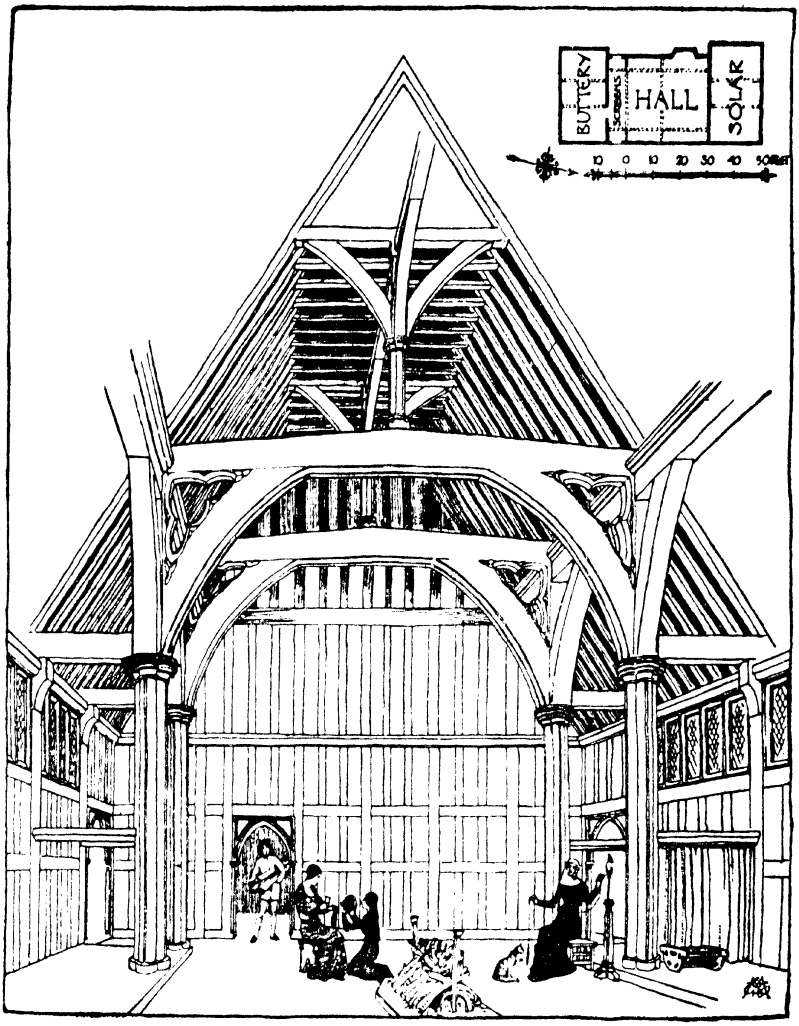



FIG. 96.—The Hall at Tiptofts, near Saffron Walden, Essex
(The later additions removed)

vaulting series, and is of interest because it is of a different type, and shows how adaptable vaulting was as a roofing system. Then of course there are all the beautiful chapter-houses with a central shaft; however, we must leave these

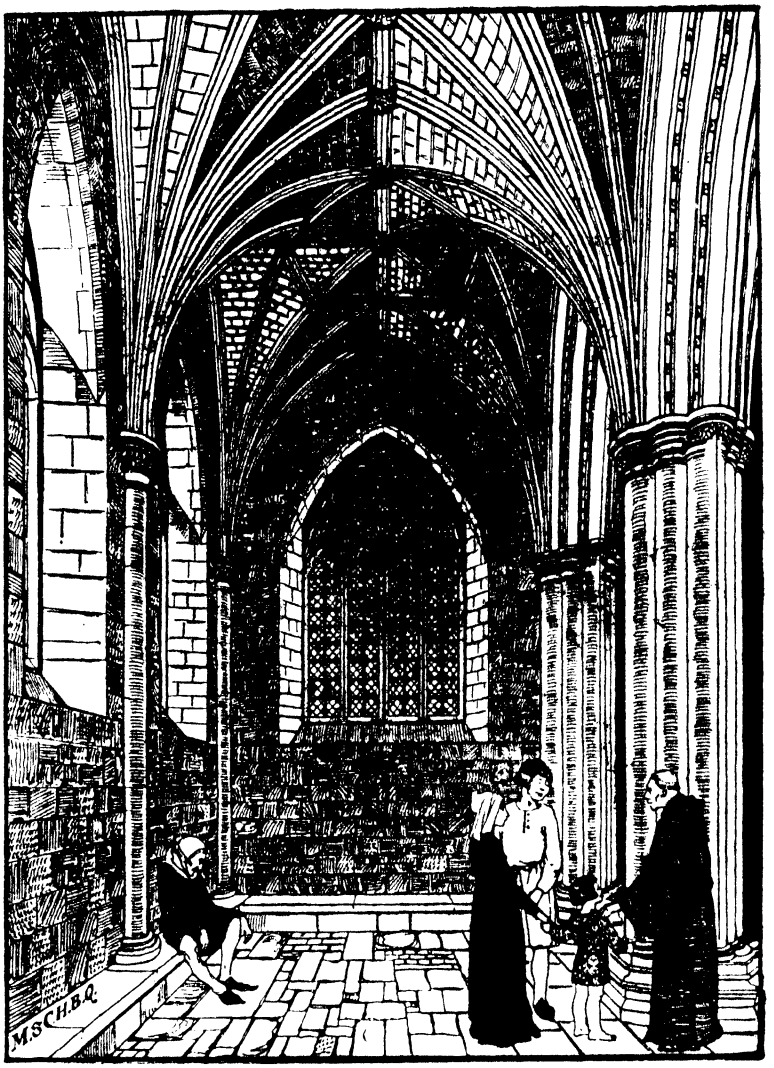


FIG. 97.—A "Decorated" Vault
Barrel Vault, Fig. 7. Twelfth-Century Vault, Fig. 15. Thirteenth-Century Vault, Fig. 51. Fourteenth-Century Vault, Fig. 93. Fifteenth-Century Vault, Figs. 128, 129

out or we shall never get our book published, but we must find space for a description of the more ordinary type.

Figure 97 is of a fourteenth-century lierne vault, so called

because of the short ribs which have been added between the longer ones at the top of the vault. Lierne comes from the French verb *lier*, to bind, and these small ribs do in fact bind, and join up, the vault at its flattest and weakest point. If reference is made to the drawing of a thirteenth-century vault on page 100 it will be seen that there has been little alteration in the general construction; the aisle roof can still be compared to a pointed tunnel, crossed at right angles by other tunnels of the same shape. So the developments in fourteenth-century vaulting are more in the way of improvement of details than alteration in type. We still have the groin ribs going diagonally across each bay, and the transverse ones going across the aisle, with wall ribs against the outer walls, but a ridge rib has been added at the apex or crown of the vault, and there are now intermediate ones between the groins and the transverse ribs, and the groins and the wall ribs, and these are called tiercerons. These served to reduce the space and make the construction of the web between the ribs easier. At the intersection of the ribs carved bosses were formed, and these were very frequently carved either with foliage or groups of figures. At Norwich Cathedral the bosses in the nave vault added by Bishop Lyhart are very wonderful; 328 in number, they commence in the easternmost bay, with sculptured representations of the Creation, and so progress, bay by bay, with all the incidents of Bible history; we show the Last Supper (Pl. 21). Noah builds his Ark on one; the Tower of Babel is shown as a feudal fortress on another. Joseph is stripped of his coat of many colours; and Samson rends the lion, as in Fig. 99 on crockets from Selby Abbey Church. The Childhood of our Lord is shown; His Life, and Death; and in the end bay one boss shows the Last Judgment. The Devil has all the wicked people, and has tied them up neatly in bundles, rather like asparagus, and with a pitchfork is putting the bundles, one by one, down the bottomless pit.

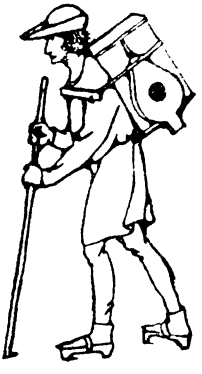


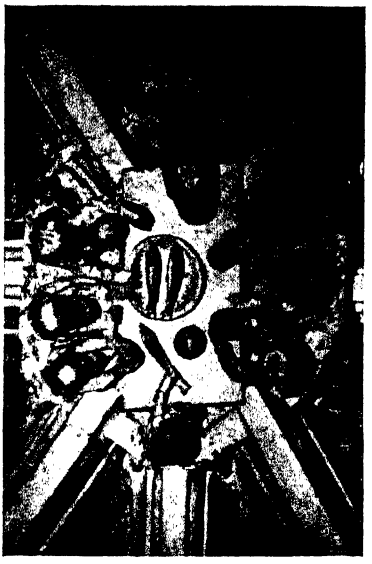
FIG. 98.—Tinker

Think of all this work, spent in carving pieces of stone not more than a foot or so across. Of all the hundreds of people who enter Norwich Cathedral, it is safe to say that only a small number realise this treasure in the vault, 72 feet above their heads. A good glass is necessary to pick out the beautiful detail, and many people might say love's labour was lost, but with the mediæval builders this was evidently not regarded as being the case. They were engaged in building God's House, and their determination was that it should be as

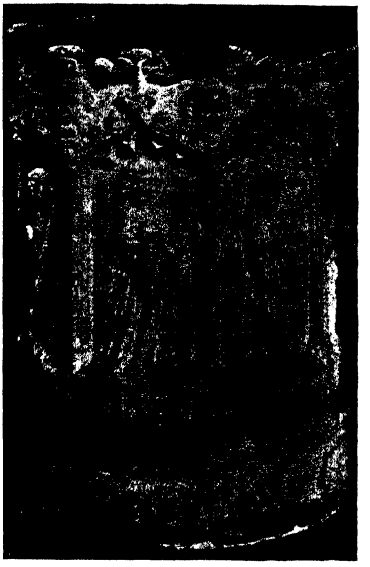
FIG. 99.—Carved Crockets, Selby Abbey, Yorkshire

beautiful and as perfect as it could be made by human hands; they did not count the labour, or the cost, or the time, or the trouble; so this nave vault is an indication of what its builders were like—good men and fine craftsmen. It is nice to think that all these bosses, with another wonderful series in the cloister, have recently been carefully cleaned and picked out in colour.

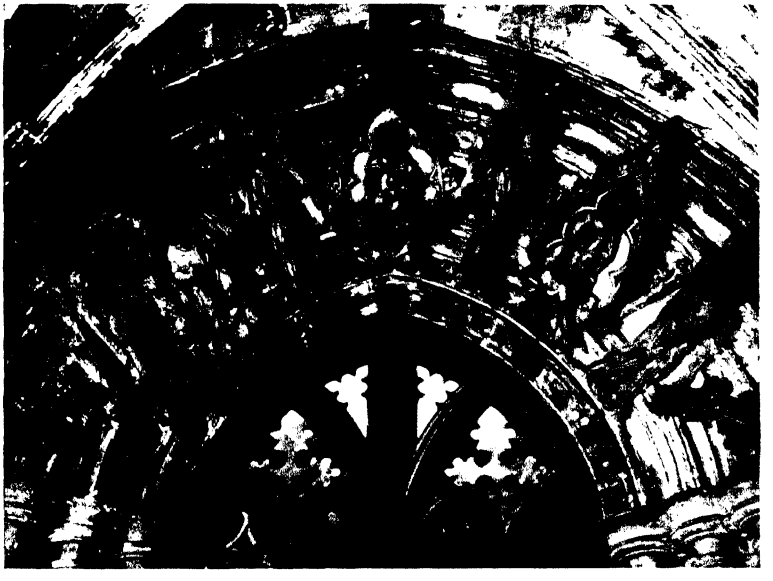
But our readers may say, this is all very interesting, but our illustration is of a fourteenth-century vault, while Norwich is fifteenth; and the answer to this is, that the Gothic periods dovetail one into another. Lierne ribs were introduced as early as 1230 in Lincoln Chapter-House, and continued right up to the days of fan vaulting, and we find the latter as early as 1412 in the Gloucester Cloister. It really does not matter



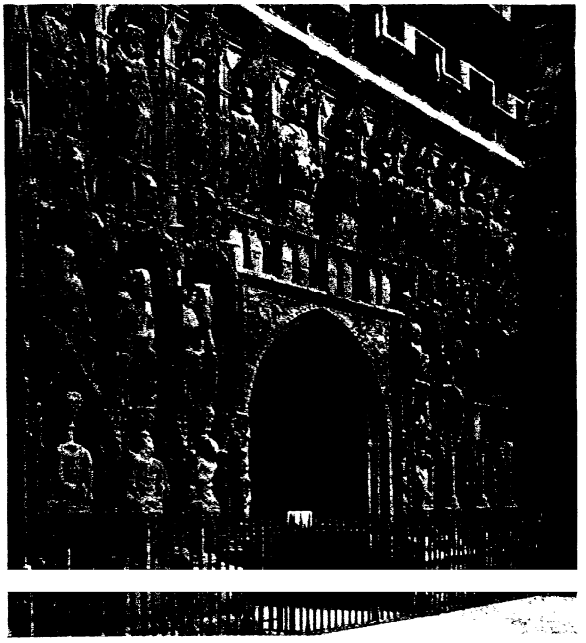
Boss of the Last Supper, Norwich Cathedral nave



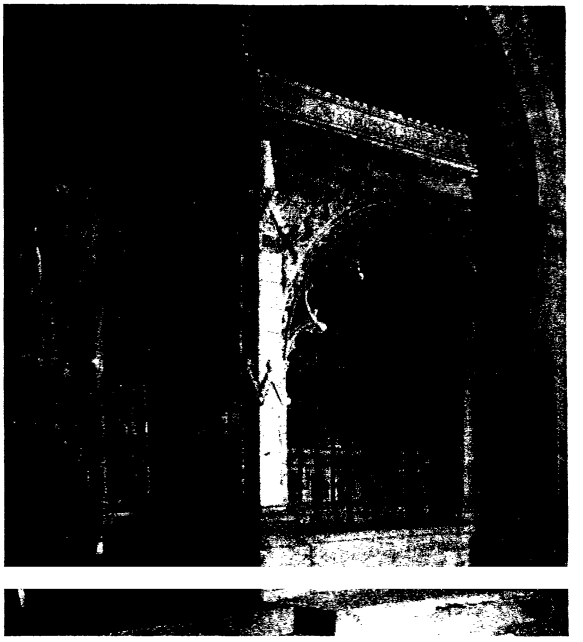
The Decorated Font, Burford Church, Oxfordshire
Note figure of St. Catherine



The Prior's Doorway in the Cloister, Norwich Cathedral.
Early Fourteenth Century



Part of the sculptured West Front of Exeter Cathedral, with figures of Kings and Saints



The Tomb of Bishop Gower in the Screen, St. David's Cathedral

Richness in Fourteenth-Century Design

much about dates or names of styles at all. The real thing is to discover the secret of the construction.

The fourteenth-century builders used the lierne rib quite as much for decorative purposes as those of construction, and with it made pleasant patterns along the crowns of their vaults; so much was this the case, that they overdid it altogether, and got so complicated, that the many lines of the various ribs at last joined, rejoined, and parted company in so many patterns that the effect was maze-like and bewildering. This was a sure sign that they had reached the end of their tether, and no further progress was possible on these lines, and this fact will lead us to a consideration of the next development in the fifteenth-century chapter.

We can now leave building and vaulting for a little while, and go into the country, and try and find out how people passed their time there in the fourteenth century.

One of the most wonderful manuscripts of the world is that known as the Luttrell Psalter, which is supposed to have been written between 1320–40, for Sir Geoffrey Luttrell of Irnham, Lincolnshire, who died in 1345. It is full of the most beautiful little drawings of horses and carts, peasants and windmills, and the artist, in the most obliging way, seems to have tried to give us an exact idea of what everyday life and things looked like in England just before the Black Death. The value of the Psalter then, from this point of view, is enormous, because that terrible plague was responsible for great alterations in the conditions of living in England. Only lately, helped by the kindness of a friendly American, Mr. J. Pierpont Morgan, the Psalter has passed into the possession of the English people, and a facsimile has been issued.

We have seen how in the thirteenth century the conditions of agriculture remained much the same as in the twelfth, and that the villein was winning his freedom; this continued to be the case until the Black Death. Cultivation was very simple, and on what is known as the three-field system: the arable land in the village was divided up into three big fields, and planted in rotation—one with wheat, another with barley or oats, while the third remained fallow. Rye was grown as well as peas, beans, and vetches. The land was turned over

FIG. 100.—Agriculture at the time of Edward III. (From the Luttrell Psalter)

Twelfth-Century Fieldwork, Pl. 6. Fifteenth-Century Fieldwork, Pl. 35

by oxen yoked to wooden ploughs as shown in illustration Fig. 100. We saw, in Fig. 22, how the wheeled plough was shown in the Bayeux tapestry. In the Luttrell Psalter a "swing" plough is being used, and this type has lasted down to our own times. Fig. 101 shows a wooden plough that we sketched at Marsworth, in Bedfordshire. Very little manuring was done, except by folding sheep over the land. It will be remembered how in the twelfth century there were quarrels between the convent and townsfolk of Bury St. Edmunds, who were supposed to turn their sheep into the abbey fields, and demurred at so doing. Next to the plough in the illustra-

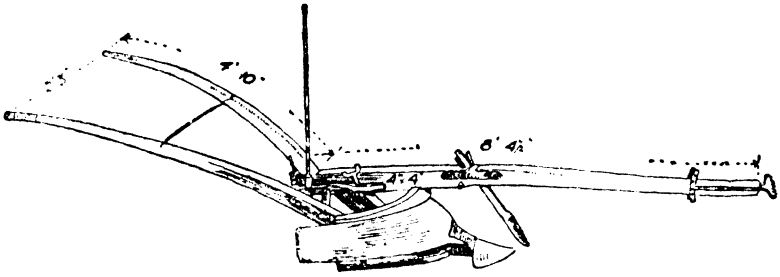


FIG. 101.—Plough, from Marsworth

tion, Fig. 100, a couple are shown, who are apparently breaking up the larger clods with wooden mallets; then comes harrowing, and the illustration shows that fourteenth-century harrows were much like ours. The small boy has a job after his own heart in slinging stones at birds. Then follows sowing, and this of course was done broadcast by hand. The next couple are weeding with rather curiously shaped implements, and after comes reaping with a hand sickle, the corn being cut high in the stalk. Stacking is the next operation, and then threshing with hand flails.

One great point about the Psalter drawings is the care which is bestowed on all the practical details, how harness was fitted on, the way carts were made, and so on, and this leads one to suppose that the drawings were studies from life, and not merely pictures, as is sometimes the case, drawn from the artist's imagination. If this is so it is very interesting, showing that most certainly before the Black Death the

peasant was well and warmly clothed. Farm labourers of to-day would be glad to have the gauntleted gloves some of the Psalter figures are wearing. Generally they wear the usual dress of their class, a tunic and chausses with the typical chaperon, or hood, for head covering; the men using the flail wear long breeches-like chausses, but without feet, and so arranged that they could be pulled up high as shown, and fastened to the belt, leaving the legs free for working. The man weeding is wearing wooden clogs. But of course conditions differed enormously as they always have. Doubtless many of the country labouring folk were miserably clothed, fed and housed. Their wretched state and rough ragged clothing is seen in the pathetic lines on the Ploughman in "Piers Plowman's Crede," about 1394. If highly coloured it is probably accurate, and accords with the graphic picture of the poor cottar's interior in the Four States of Society by Jean Bonchardon at Amiens, illustrated in Bouchot's *Exposition des Primitifs français.*

"And as I went by the way . weeping for sorrow
I saw a poor man by me . on the plough hanging
His coat was of a clout . that cary (coarse cloth) was called
His hood was full of holes . and his hair cut
With his knobby shoes . patched full thick
His tongue peeped out . as he the earth trod
His hosen overhung his gaiters . on every side
All beslobbered in mire . as he the plough followed
Two mittens so scanty . made all of patches
The fingers were worn . and full of mud hung
This fellow wallowed in the muck . almost to the ankle
Four heifers before him . that weak had become
You could count all their ribs . so wretched they were
His wife walked by him . with a long goad
In a coat cut short . cut full high
Wrapped in a winnowing sheet . to cover her from the weather
Barefoot on the bare ice . that the blood followed
And at the field end lay . a little bowl
And on it lay a little child . wrapped in rags
And two of two years old . on another side
And all they sang a song . that was sad to hear
They all cried a cry . a note full of care
The poor man sighed sore and said . 'Children be still.' "

The effects of the Black Death, in 1348, reduced the number of labourers by about one-half; whole families died out, and their holdings reverted to the lords; the Court rolls, which formed a record of all the proceedings of the manor, often come to an abrupt end, with a gap before they start again, which tells a tale of death, suffering, and great distress. When the plague was over, the lords had more land on their hands than they knew what to do with, and the few remaining labourers began to demand higher wages. We described how in the thirteenth century the villein had often purchased his freedom from his lord by payment of a fine, and that this custom had developed because it suited the conditions of the period. But it was a custom rather than a law. The latter part of the extract overleaf from William Langland, the poet of the period, shows that by 1394 the field labourer felt himself in a position to demand high wages and superior sorts of appetising food, and could indulge in a thorough-paced grumble if conditions were not exactly to his liking.

FIG. 102.—The Tethered Hen. (Luttrell Psalter)

It must have seemed like base ingratitude to the landowners of the day, that the labourers who had gained their freedom in prosperous times, by very small payments, now that bad times had come, wanted to profit by the extremity in which the community found itself. The result of all this was the passing of the Statute of Labourers in 1349, which sought to limit prices, and the wages of labourers, and later on to again bind them to the land. This, combined with taxation for the French War, led up to the Peasants' Rebellion at the end

of the century. Sheep-farming received a great impetus, because fewer men were needed than for the cultivation of arable land; but what is more interesting is that about this time the custom was started of letting farms on what are called stock and land leases. While the extremists were passing laws trying to reduce the villeins to serfs, and the villeins were resisting as best they could, the moderate men apparently put their heads together and evolved a scheme. The problem was to get the men to work, so the conditions were made more attractive. In effect the lords said: "All right, if you will not come and work the land for me on the old terms, I will stock it for you with cattle and implements, which you must agree to render up at the end of your term, and you shall pay a rent for it." So we see the start of the farming system of to-day. But the system of common fields, with grazing rights, which we have described, remained as well until the end of the eighteenth century, when the Enclosure Acts finally did away with it.

FIG. 103.—Stilts

This quotation from Langland's "Piers the Plowman" shows the short commons to which the labouring country folk were frequently reduced and how they had often to eke out scanty fare till the plenty of harvest, when they feasted gloriously.

" 'I have no penny' quoth Piers . 'Pullets for to buy
Nor neither geese nor piglets . but two green* cheeses
A few curds and cream . and an oaten cake
And two loaves of beans and bran . to bake for my little ones
And besides I say by my soul . I have no salt bacon
Nor no little eggs, by Christ . collops for to make
But I have parsley and leeks . and many cabbages
And besides a cow and a calf . and a cart mare
To draw afield my dung . the while the drought lasteth
And by this livelihood we must live . till lammas time [August]
And by that I hope to have . harvest in my croft
And then may I prepare the dinner . as I dearly like

* Green = fresh or new.

All the poor people those . peascods fatten
Beans and baked apples . they brought in their laps
Shalots and chervils . and ripe cherries many
And proffered pears these present . to please with hunger
All hunger eat in haste . and asked after more
Then poor folk for fear . fed hunger eagerly
With great leeks and peas . to poison hunger me thought
By then it came near harvest . new corn came to market
Then were folk glad . and fed hunger with the best
With good ale as Glutton taught . and got hunger to sleep
And when wasters wouldn't work . but wander about
Nor no beggar eat bread . that beans within were
But two sorts of fine white . or else of clean wheat
Nor no halfpenny ale . in nowise drink
But of the best and the brownest . that in town is to sell
Labourers that have no land . to live on, only their hands
Deigned not to dine each day . on herbs not fresh gathered
Have no penny-ale given them . nor no piece of bacon
But if it be fresh flesh or fish . fried or baked
And that warm or hot . to avoid chilling their bellies.' "

Thus famine in bad years was very usual, and there does not seem to have been any system of storing the surplus of a good year against the want of a bad one.

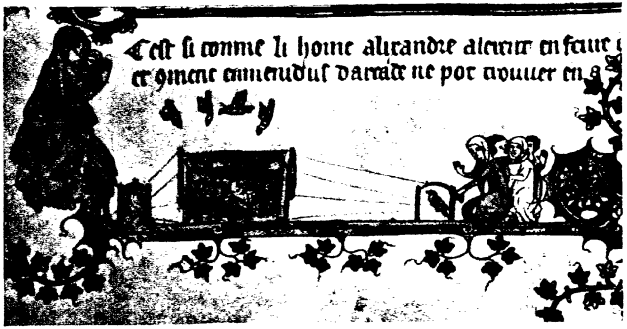
We have seen (p. 51 and Pl. 5) that the doctor in the twelfth century was his own chemist and druggist, but during the thirteenth and fourteenth centuries separate pharmacies were gradually coming into existence and great cargoes of drugs and spices were sent over from Venice. We read of opium, rhubarb, senna, sugar, camphor, cloves, pepper, ginger, mace, cinnamon, and nutmeg being brought over in great galleys guarded by archers, so precious was the cargo. Apothecaries sold spices and scents and sweetmeats, as well as drugs. The gild of Pepperers included drugs in their stock as did also the Spicers' Company, and in the fifteenth century the Grocers or sellers "en Gros" (Pl. 34) received their charter and were given the office of weighing all drugs as well as their own stock that came into the country.

Chaucer speaks of apothecaries when he says:

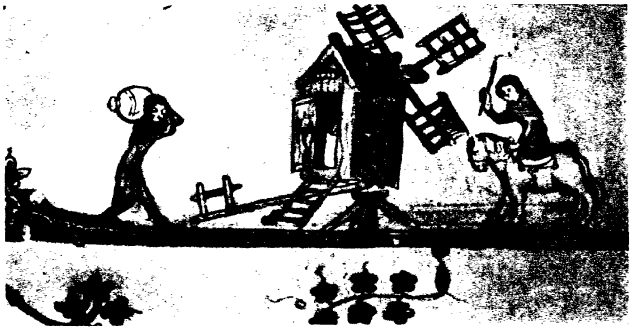
"Full ready had he [the physician] his apothecaries
to send his drugges and his lectuaries."

It was in the fourteenth century also that an Italian physician wrote a treatise on the teeth and their decay and gave a prescription for tooth-powder to stop this. Efforts were made at hygiene; a statute passed in the fourteenth century tried to prevent the pollution of ditches and rivers and in the thirteenth century London's first conduit brought water from the river to a fountain in Eastcheap, but it was not until the sixteenth century that any real progress was effected, and certain primitive waterworks with pumps and conduits were laid down. Bathing (Fig. 58) probably was not frequent, although some illustrations are to be found of bathrooms as a curtained alcove with a tub in it. For washing clothes a lye made from wood ashes was used as soap, but if this was used on the person it does not sound very pleasant.

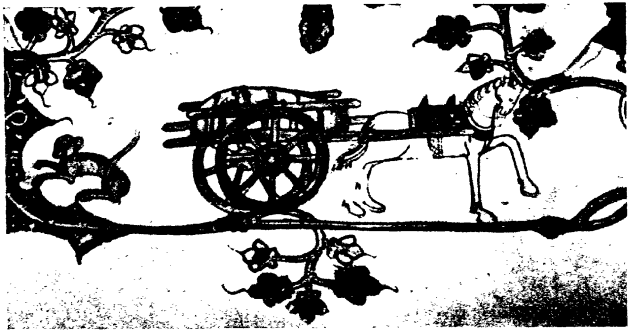
Our next illustration, Fig. 104, is of a windmill, the first in the book. It always seems such a pity that, as our civilisation progresses, it blots out all the beautiful things. The sailing-ship is going, and the windmill has nearly gone; yet the latter was one of the loveliest things of the countryside. There are just a few left, but as they wear out one after the other goes. So because in a few years they will all be gone, we have taken especial trouble to draw a series of the different types. We referred to the windmill in the Windmill Psalter, p. 119. This is of the same "Post" type as Fig. 104, excepting only that the trestles which support the post rest on the ground, and have not yet been raised up on piers. The piers doubtless improved the mill by lifting the sails up into the wind. The next step was to enclose the piers, and form a round-house under the mill, as Fig. 131 in the fifteenth-century chapter. In the Luttrell Psalter, 1320–40, there is a good windmill, and several post-mills in the "Romance of Alexander" (Bodleian Library, Oxford) (Pl. 23). Now for the principle on which one works, which is rather like that of a screw-driven steamer. In the latter the blades of the screw are set at an angle, so that as the screw is turned it eats its way into the water in much the same way that a screw goes into wood. It is the resistance of the water against the screw which sends the steamer forward. The windmill works on much the same principle. The sails attached to the arms are to offer a resistance



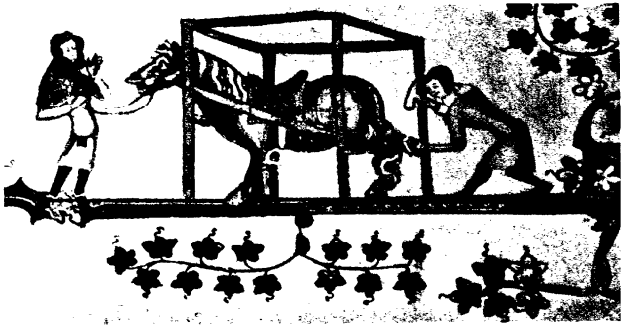
Women snaring birds with decoys



Bringing grist to the mill



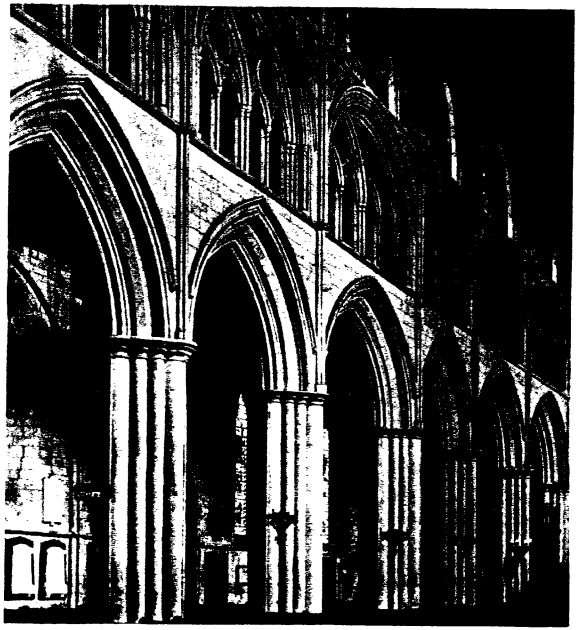
A cart with cask—not so different from the Bayeux Tapestry



Horse-shoeing in a frame—found also 300 years later

Scenes of Mediæval Life from the Bodleian Romance of Alexander

The Nave, Malmesbury Abbey



The Nave, Bridlington Priory, Yorkshire
Fifteenth-Century Interior, Pl. 31

Fourteenth-Century Church Design ("Decorated")

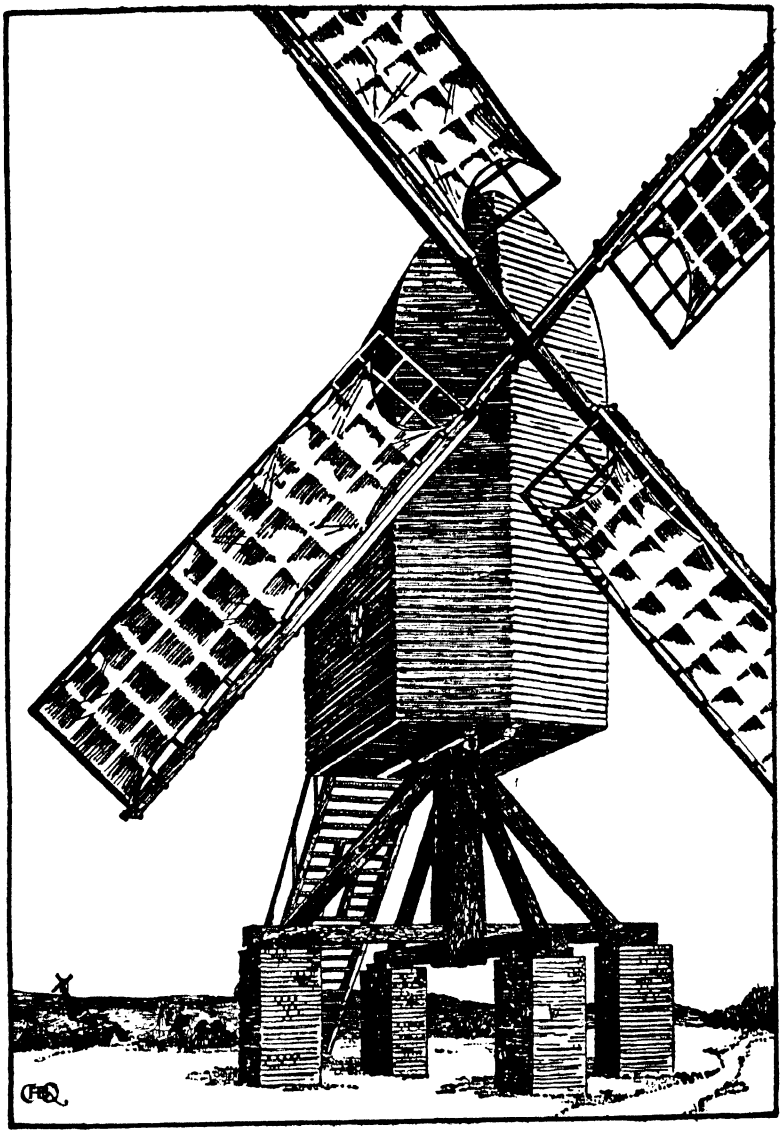


FIG. 104.—A Mediæval Windmill
Fifteenth-Century Mill, Fig. 131. Water-Mill, Fig. 67

to the wind, and in this early type a wooden lattice-work was covered with sails, laced on as shown in the drawing, and so arranged again in ship-like fashion, that they could be furled

when not in use. The outer ends of the sails are all in the same plane, but the outside tips or the ends of sails next the axle are deflected, with a result that you get much the same effect as the steamer screw. It will be readily understood that the wind blowing against the sails, arranged in such a fashion, would turn them round in much the same way that the little paper vanes, sold as toys, are turned when one holds them and runs along. The screw of a steamer would be turned round if a sufficiently strong jet of water were directed against it.

This type is called the post-mill, because it turns on one great central post, supported by trestles as shown. This type remained for a long time, and in the fifteenth-century chapter an illustration is given which shows the whole working of the mill.

Travelling about the country was still a difficult matter, and most people made their journeys on horseback. All Chaucer's pilgrims rode in this way to Canterbury. Carriages of a sort were used for special or state occasions, and an illustration, Fig. 105, is given of one that used to be called a char. As all its occupants are ladies, it may be that they travelled in this fashion, while the men accompanied them on horseback. The team of five horses would have been necessary to pull such a cumbersome vehicle over the rough roads of the period, and it must have been used by the Court, or some great personage, as the char itself is elaborately decorated. The sides are panelled, and the semicircular top is covered with characteristic ornament. This top was

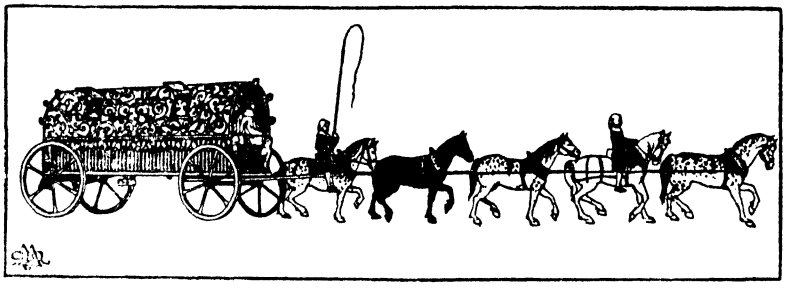


FIG. 105.—A Char. (Luttrell Psalter)

probably made of painted canvas, stretched over wooden hoops, fixed from side to side of the body. So this little travelling party, with its gaily decorated char, and the brilliant clothes of the ladies and horsemen, must have made a bright spot of colour. Froissart often says, when talking of the Black Prince's army in France, that it was a goodly sight, and it is very difficult for us, accustomed as we are to black and dingy grey clothes, to form any idea of what the total effect must have been of a large body of mediæval people gathered together. We should like to try the effect of splashing the twentieth-century City stockbroker all over with a really bright yellow, and painting his friend the merchant a good vermilion. Bankers could be parti-coloured, and experiments made to see if this induced the appearance of more cheerfulness. A tube-load of people going to the City looks so dull and miserable; colour might cheer them up.

Talking of colour and gaiety leads us to games.

In the fourteenth century we hear of cards being played, and also of a curious game called "Ragman's Roll." In this a roll or parchment was used, on which various verses were written describing the characters of the players, each verse having a string and seal attached. These seals hung down from the rolled-up parchment and each person drew one of the seals, and had to take on the character attached to the particular verse.

Games of questions and answers and of forfeits were also played, and dancing was very general. Many dances took place out of doors, and often we hear of picnics and, after the meal, dancing.

Chaucer in "The Franklin's Tale" tells us of a party of young girls who, after dinner in the garden, were amusing themselves together. One of them is in trouble, and the others try and persuade her to play and dance with them and so forget her grief. Chaucer tells the tale thus:

"Hire friends sawe that it was no disport
To romen by the see, but disconfort,
And shopen [determined] for to pleyen somwher elles.
They leden hire by ryveres [rivers] and by welles,

FIG. 106.—"Hot Cockles"
Twelfth-Century Game, Fig. 29. Thirteenth-Century Game, Fig. 70.
Fifteenth-Century Game, Fig. 135

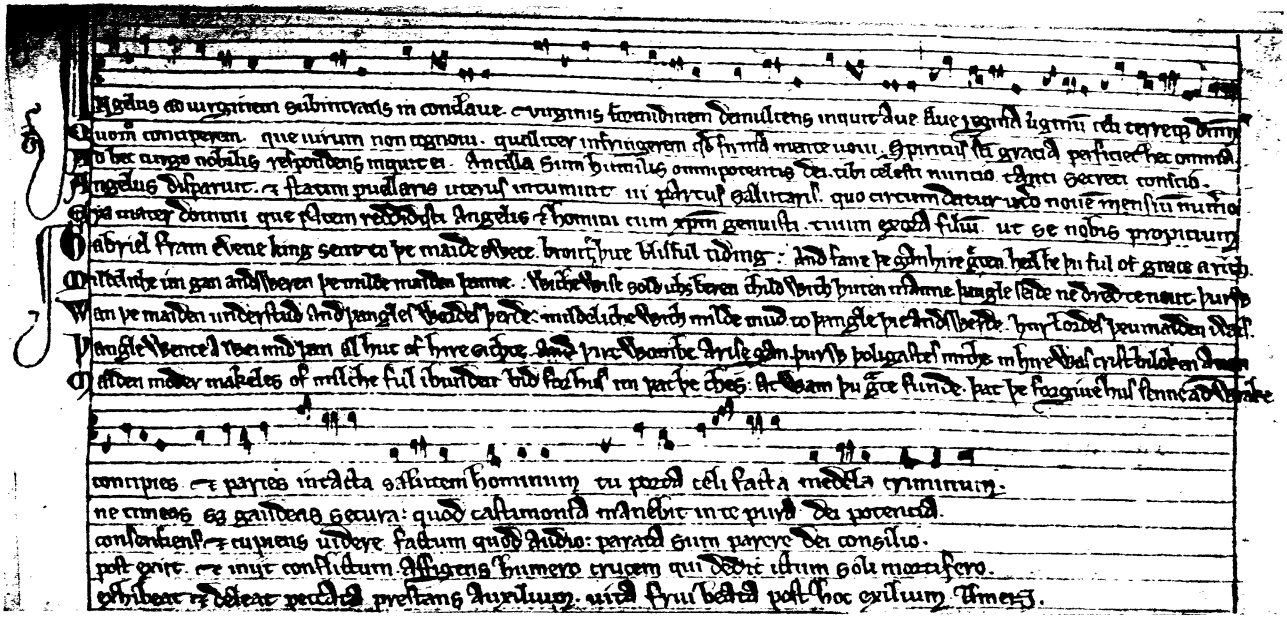
And eek in othere places delitables [delectables];
They dauncen, and they pleyen at ches and tables [backgammon].
So on a day right in the morwe [morning] tyde,
Unto a garden that was ther bisyde,
In which that they hadde maad hir ordinaunce [given their orders]
Of vitaille, and of oother purveiaunce [providence],
They goon and pleye hem al the longé day,
And this was on the sixté morwe of May.

. . . . . .

At after dyner gonné they to daunce,
And synge also, save Dorigen allone,
Which made alwey hir compleint and hir moone."

We do not know what song they sang, but Pl. 25 has been taken from the original fourteenth-century MS. in the British Museum of a carol, "Angelus ad Virginem." Chaucer mentions this in "The Milleres Tale":

"On which he made a nightes melodye
So swetely, that al the chambre rong,
And Angelus ad Virginem he song."



[*British Museum*

A Fourteenth-Century Carol, "Angelus ad Virginem"

The reading of this MS. is a somewhat difficult task. The tune begins on the Note G. Thus, in the key of C, it reads G E G G F E D, fitting the words "Angelus ad Virginem." With this as a key, the reader should be able to decipher most of the tune. The note at the end of the first line, written to the right of the staff, is the low G.

Song, Thirteenth Century, Pl. 14; Fifteenth Century, Pls. 36, 37

Page from an MS. Book of Hours of about 1400. With miniature of a Burial

Illuminated MSS., Twelfth Century, Pl. 8; Thirteenth Century, Pl. 16; Fifteenth Century, Pls. 34, 35, 38–40

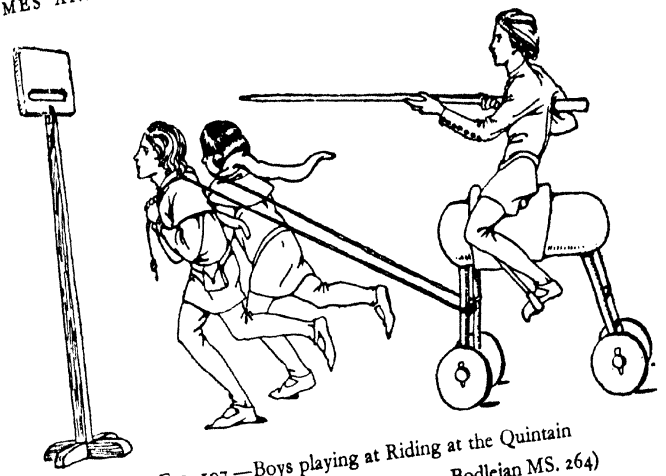


FIG. 107.—Boys playing at Riding at the Quintain
("Romance of Alexander," about 1340. Bodleian MS. 264)

Our next illustration, Fig. 106, is of a game called "Hot Cockles." It is played thus: One player kneels blindfolded, holding her hands behind her, while the others strike her hand, she trying to guess the name of the striker. The great idea seems to have been to knock over the "he" with the force of the blow; indeed, the majority of the games, not only for children but even those of ladies and their knights, would be in modern eyes very rough and the jokes very boisterous. "Hot Cockles" is found in the same form as late as the early eighteenth century, and there it speaks of the writer as having been thrown over with the force of the blow he received.

An amusing little sidelight on the roughness of the times is thrown by Chaucer in his "Murrye [merry] words of the Hoost [host] to the monk." He says of his wife:

"Whan I bete my knaves [servants]
She bryngeth me forth the greté clobbéd staves
And crieth 'Slee the doggés everichoon [everyone],
And brek hem, bothé bak [back] and every boon [bone].'"

Truly, punishment in those days must have been no light thing.

The fourteenth-century MS. (Pl. 26) shows the delicate filigree-like scrollwork of perhaps the finest period of illumination, with lightly drawn angel figures. The miniature is now more realistic and in greater relief; the priest sprinkles with holy water the shrouded corpse as it is committed to the grave. It is from a Book of Hours of the end of about the fourteenth century.

As an example of contemporary painting we give one of the leaves of the Wilton Diptych, one of the loveliest English works of this or any time (Pl. 27). It is reproduced as well as the great reduction can allow, but everyone should see and rejoice in the original, where the youthful Richard II kneels in the presence of his patron saints against a background of delicately diapered gold.

The tailpiece of this chapter shows what the ornament of the fourteenth century was like.

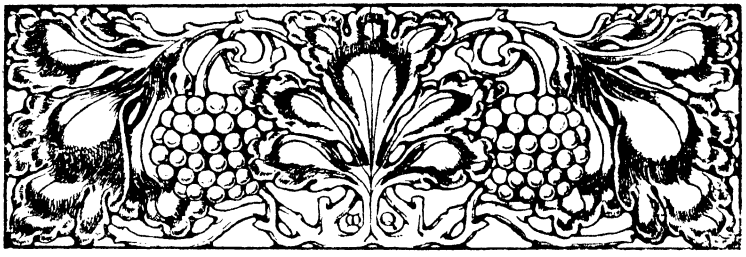


FIG. 108.—"Decorated Ornament"

Twelfth-Century Ornament, Fig. 31. Thirteenth-Century Ornament, Fig. 73. Fifteenth-Century Ornament, Fig. 136

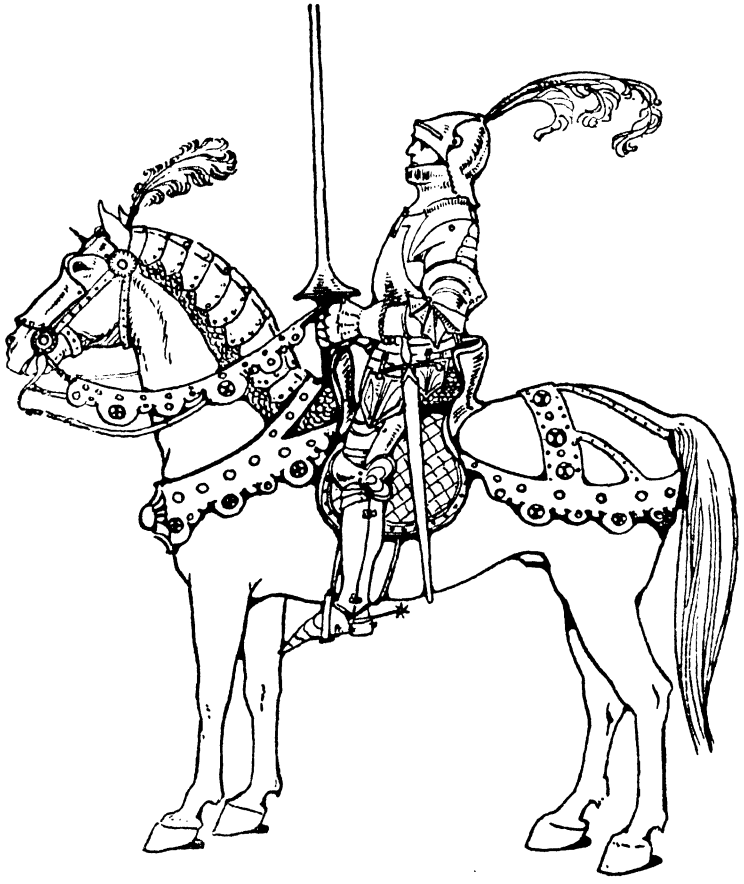


FIG. 109.—A Knight of the time of Henry VI
Norman Knight, Fig. 2. Knight *temp.* Richard II, Fig. 74

## CHAPTER IV

## FIFTEENTH CENTURY

WITH the fifteenth century we meet with a definite period of well-marked transition. It marks the passing away of most that we think of as mediæval, and the onset of the conditions which are more akin to those of our modern life. The age of chivalry faded before the age of discovery and of commerce. As usual, there was a great deal of unsettlement, and the French wars of the three Henrys (IV to VI) had a

# CHAPTER IV.—The "Perpendicular" Period of Design, from 1400 to 1499. 15th Century.

| Dates. | Kings and Queens of England and France. | Famous Men. | Great Events, Sea Fights, and Land Battles. | Principal Buildings (B., Benedictine; C., Cistercian). |
|---|---|---|---|---|
| 1400 | Henry IV. | Luca della Robbia, 1400–82 | | York Central Tower, 1400–23 |
| 1401 | *Charles VI.* | . . . . | Persecution of the Lollards | Christchurch, Hants |
| 1402 | | Joan of Arc, 1402–31 | Glendower Rebellion<br>Battles of Homildon Hill and Shrewsbury | Lady Chapel, 1400, C. |
| 1403 | . . . . | . . . . | Rebellion of the Percies | |
| 1413 | Henry V., *m.* Catherine of France | | | St. Nicholas, Lynn, 1413–18 |
| 1414 | | | Lollard Rising | |
| 1415 | . . . . | . . . . | War with France<br>Siege of Harfleur and Agincourt | |
| 1416 | . . . . | . . . . | Use of gunpowder and guns | |
| 1417 | | | Siege of Rouen | |
| 1420 | . . . . | William Caxton, 1420–91 | Treaty of Troyes | |
| 1421 | . . . . | . . . . | Battle of Beaujé | Gloucester South Porch, West Nave, and Front, 1421–37 |
| 1422 | Henry VI., *m.* Margaret of Anjou<br>*Charles VII.* | | | |
| 1423 | | | Treaty of Amiens | |
| 1424 | . . . . | . . . . | Battle of Verneuil | St. Mary Radcliffe, Bristol, 1425–50 |
| 1428 | . . . . | . . . . | Siege of Orleans | |
| 1431 | . . . . | . . . . | Siege of Compiègne<br>Capture of Joan of Arc | |
| 1435 | | Andrea della Robbia, 1435–1525 | Treaty of Arras | South Wingfield Manor, 1435–50 |
| 1440 | . . . . | . . . . | . . . . | Eton School and Tattershall Castle, Lincs |
| 1443 | . . . . | . . . . | . . . . | All Souls' College, Oxford |
| 1445 | | | Truce with France | |
| 1447 | . . . . | Botticelli, 1447–1510 | | Magdalen College, Oxford |
| 1448 | . . . . | . . . . | . . . . | Queens' College, Cambridge |
| 1450 | . . . . | . . . . | Jack Cade's Rebellion | Gloucester Tower, B., 1450–57, and Lady Chapel, 1457–72 |
| 1452 | | Leonardo da Vinci, 1452–1519 | | |
| 1453 | . . . . | . . . | English driven out of France, 1430–53<br>Turks capture Constantinople | |
| 1455 | | | Wars of the Roses, 1455–61 | |
| 1460 | . . . . | . . . . | First battle of St. Albans<br>Battle of Northampton<br>Battle of Wakefield, 1460 | King's College Chapel, Cambridge, 1460–85 |
| 1461 | Edward IV., *m.* Elizabeth Woodville<br>*Louis XI.* | Warwick, King-Maker | Battle of Mortimer's Cross<br>Second battle of St. Albans, 1461<br>Battle of Towton | |
| 1464 | . . . . | . . . . | Battles of Hedgeley Moor and Hexham, 1464 | Durham Central Tower, B., 1464–90 |
| 1471 | | Albert Dürer, 1471–1528 | Battles of Barnet and Tewkesbury | |
| 1475 | | Michelangelo, 1475–1564 | | Sherborne Nave, 1475–1504 |
| 1476 | . . . . | . . . . | Caxton printing at Westminster | |
| 1477 | | Titian, 1477–1576 | | |
| 1480 | | Sir Thomas More, 1480–1535 | War with Scotland | Magdalen College School, Oxford |
| 1481 | . . . . | . . . . | . . . . | Great Chalfield, Wilts, and St. George's Chapel, Windsor, 1481–1537 |
| 1483 | Edward V.; and Richard III., *m.* Anne Neville<br>*Charles VIII.* | Martin Luther, *b.* 1483 | Murder of Princes in the Tower | |
| 1485 | Henry VII., *m.* Elizabeth of York | . . . . | Battle of Bosworth | |
| 1486 | . . . . | . . . . | Discovery of Cape of Good Hope | |
| 1487 | . . . . | . . . . | Lambert Simnel's Rebellion<br>Battle of Stoke | Winchester Lady Chapel, 1487–1500 |
| 1491 | . . . . | . . . . | War with France | Ely, Alcock's Chapel, 1488 |
| 1492 | | | Columbus discovers America, and Rebellion of Perkin Warbeck, 1492–99 | |
| 1497 | | Holbein, 1497–1543 | Sebastian Cabot lands in North America | |
| 1498 | *Louis XII* | | | |
| 1499 | | | | Henry VII. Chapel, 1503 |

Twelfth-Century Chart, p. xiv. Thirteenth-Century Chart, p. 66. Fourteenth-Century Chart, p. 126.

terribly exhausting effect. They were followed by the Wars of the Roses, and it is with relief that we see the country, at the end of the period, under the wise and prudent rule of canny Henry VII.

It was a period of tremendous happenings throughout the world. The crusade of Joan of Arc finally drove the English out of France in 1453. In the same year the Turks captured Constantinople, and the dispersal of the scholars and the classical tradition that they brought with them led to the new learning and the Reformation. By 1476 Caxton was working away at his printing at Westminster, with an invention which was to have the greatest possible effects. If this may be regarded as constructive, the development of the invention of gunpowder must be regarded as destructive, and was destined to have results of almost equal importance.

By the close of the century the Cape of Good Hope had been visited, Columbus had discovered America, and Sebastian Cabot had landed on the transatlantic mainland.

Architecturally we can think of many splendid buildings, cathedrals, churches, and colleges which arose in the distinctive light and lofty Perpendicular manner. To take only a few, we can be glad of such a splendid town church as St. Nicholas, King's Lynn, and King's College Chapel at Cambridge, St. George's Chapel, Windsor, and Henry VII's Chapel, Westminster.

The century saw the foundation of Eton school, and the building of the first colleges of Oxford and Cambridge. Many fine manor-houses had arisen by the end of the century, such as Great Chalfield, Wiltshire (Fig. 113), and especially a number of others in Somerset, Dorset, and Wiltshire.

In religious affairs we can think of the great increase of gilds and the building of a large number of chantry chapels for the saying of Masses for the dead.

There was a great development in commerce; money was more used, but not yet understood as only being a medium of exchange. In Henry IV's time it was said: "Since the year 1351, 300 pennies had been struck from the lb Tower of silver, and 45 nobles, of 6s. 8d. each, from the lb Tower of gold." In 1411 they tried making 360 pennies and 50 nobles

from the same quantities, but found that this simple way of getting rich did not work.

In reality it all amounted to this; Feudalism was on its last legs, and Chivalry was dying. It was a lawless age, and yet the seeds of the Reformation and Renaissance were sown, and it was our own modern world that slowly struggled towards the light.

Following the same order as in the other centuries, we will now turn to the costume of the period; this reflects its extravagance and licence. Pl. 28 shows how each garment was a little more exaggerated, and every fashion still more extraordinary, than in the preceding century.

Take, for example, the first man in the picture. His capuchon has entirely lost its utility as a hood, and is no longer even a turban, but with a stiff, circular brim has become a hat with a crest to it, with a long tail of stuff, originally the liripipe, hanging down the back. This piece of stuff was often so long as to be wound round the neck and yet still to trail on the ground behind. His pelisse is very full, and the sleeves are wide and long enough to touch the ground. The collar is high, fastening right up to the chin.

In the early years of the fifteenth century some of the men had their hair dressed in a very peculiar way. Look at the second man in the illustration, and you will see that his hair, whilst allowed to grow very thickly on the crown, is cut round his head above the ears, leaving the part below shaved quite bare. This is generally supposed to have been done in order that the head should be cool and comfortable inside the helmet, while the top of the head would still be protected by the thick locks on the crown.

This man wears a very full and pleated surcoat, edged with fur, and belted in tightly round the waist. Men at this time exaggerated their figures as much as their clothes, and many not only tightened in their waists, but wore their tunics stiffened out into a globular shape over the chest, which still more accentuated the waist-line. Look at brasses and pictures of this period, and you will see the curious shape of many of the men's figures. The breast-plate in fifteenth-century armour was also moulded to the same globular form. The

sleeves of this surcoat are stuffed out until they resemble bolsters, and are full and stiff, and gathered into the wrist. The shoes are even more pointed than before, and sometimes so long as to necessitate fastening the points up to the knee with small jewelled chains.

The first lady of the picture wears one of the monstrous head-dresses of this period, very high and pointed, with a velvet roll round the head, enriched with a jewelled ornament in the front. Notice the fine muslin or gauze veil, and the curious stiffened muslin over the face and round the neck. These head-dresses were very costly affairs, made of gold or silver tissue, or of wonderful brocades, often covered with jewels and golden ornamentation. There were numerous shapes, although there is only space for two in the picture. One favourite, besides those shown here, was in the form of a large horn, curving upwards on either side of the head. A fine veil was then stretched from point to point, and hung down the back; this type is very often seen, both on brasses and in old manuscripts. Notice this lady's surcoat, which almost resembles a dress, as we understand the word, and her cotte of blue is so nearly hidden that it approaches in character to the modern petticoat.

Again, the second lady shows an extraordinary head-dress of blue and purple velvet, worked in gold and pearls. One can very well imagine that these wonderful erections must have been not only very costly, but also extremely cumbersome and uncomfortable to wear.

All dress in this century was brilliant in colour, costly of material, and generally extreme in form; clothes showing clearly the luxurious idleness and extravagant habits of the nobles and rich people. For, as can be clearly seen, such clothing must have taken much time and thought in arrangement, and must have rendered any quick movement on the part of the wearer extremely difficult. The lady's ermine cloak must have been very heavy on her shoulders, and the fur-trimmed surcoat, trailing on the ground, cumbersome in the extreme.

The little maid attending this lady is dressed in very much the same way as would be the middle-class people—the same

type of dress as the noble ladies, but very much simplified—and she still wears on her head the wimple and hood of earlier times.

The next figure, a knight, shows how much more complete armour has become. As you see, the body, arms, and legs are now quite encased in steel, and the chain mail hauberk beneath hardly shows at all. The helmet carried by this man is of a very usual type, and is known as a "salade." It is so formed that it fits down over the "mentonnière," or chin-piece, and this covers all the vital parts of the neck. It has a vizor, which can be raised at will. The large helmet, or "heaume," is still used as in the preceding century for pageants or tournaments.

Notice, too, that this man wears no surcoat. This garment was no longer worn over armour in the early and middle parts of the fifteenth century, but after this date its place was taken by the "tabard," a much looser tunic, with wide elbow-sleeves.

It must not be thought that the various figures that have been given are in any way the only types of their centuries. In a period of a hundred years there is time for many changes in style, without it being at all possible to note them all in one illustration. So the garments given have, as nearly as possible, been taken from the middle years of the centuries, and if we try and bridge with our imaginations the gaps between, and think of the earlier examples as altering, and being amplified, and changing, step by step, until they culminate in a typical example of the following century, then we shall gain some idea as to the growth of dress through the ages.

Our next illustration, Fig. 110, has been given because it is thought that girls may be interested in the way mediæval dresses were cut, and it shows many small details of dress—things that in pictures we hardly notice in taking in the main effect, but which, nevertheless, make all the difference between one century and another.

Let us take first No. 1, the centre garment. This is the mediæval cotte or under-tunic, the principal garment from the twelfth until the sixteenth century. After this time it

gradually changed into the petticoat, and the surcoat over it altered until it became an entire dress. As time went on, the shape naturally changed. In the fifteenth century the bodice was tight, and the skirt much fuller than in the twelfth and thirteenth, but the design of the garment was always the same through all the centuries, until it finally disappeared.

FIG. 110.—Details of Mediæval Dress

1 Under tunic
2 Surcoat
3 Man's tunic
4 Hood or head-dress
5 Various kinds of shoes
6 Type of bag
7, 8, 9, 10 Men's bags
11 Mediæval whip
12 Chaplet used during ceremonies
13 Dressing Comb

No. 2 is a pattern of the earliest form of surcoat. In the twelfth century this was called a bliaut, and was cut very much as a sleeveless tunic. The neck was rounded, and was rather lower than that of the cotte. In the thirteenth-century costume illustration, shown on Plate 9, the little girl is wearing one of the usual pattern.

In the late thirteenth and early fourteenth centuries the

surcoat took the place of the bliaut. Its early form was like the pattern given here, but its shape altered a great deal as time went on. Look at the first lady in the fifteenth-century illustration, shown on Plate 28, and you will see that the surcoat has become a complete dress, and the cotte has almost turned into a petticoat. The surcoat of the second lady is not the same. It is sleeveless, and clearly shows the cotte beneath.

Pattern No. 3 shows a man's tunic, worn by all men in the twelfth century, and in the same form by peasants until the sixteenth century, when breeches and doublet came into common use. Worn by the Norman nobles, the tunic fell below the knee, sometimes to the ankle, and was full, girt into the waist with a belt.

As the centuries passed, its shape and length varied. In the fifteenth century there was nothing left of it below the waist but a frill, and the long chausses were fastened to the waist with points or little knots of ribbon. In Henry VIII's reign the tunic finally gave place to the doublet, with breeches and hosen beneath.

No. 4 gives the pattern of a very early form of head-dress, and one that was in general use until the sixteenth century. The capuchon, or hood, must have been a very useful and comfortable garment. The cape pulled well down over the shoulders, and in stormy weather the hood would be warm and cosy round the neck and ears. Peasants kept to the capuchon in its early form, but among the nobles it was altered and twisted and worn in many ways, until it ended as very little else but unnecessary ornamentation to a hat. We can see its various stages in the illustrations of the fourteenth- and fifteenth-century men's costumes.

No. 5 gives various kinds of shoe. In mediæval times shoes were made of thick cloth, felt, or soft leather, or sometimes of velvet. They were without raised heels, and in the twelfth century were cut to the shape of the foot. Among the nobles of the fourteenth century the fashion arose of wearing pointed shoes. This fashion became more and more exaggerated, until in the fifteenth century shoes were so tapered and so ridiculously long that it became necessary to fasten

[*National Gallery*

One leaf of the Wilton Diptych: King Richard II kneeling in prayer, with his patron saints

[*To face p.* 182

the points with little jewelled chains up to the knee. Watch any fashion, and you will find that it starts as something useful, is then beautified, and finally exaggerated until it is ridiculous, and is then swept clean away and another takes its place. So with shoes.

These grotesque points suddenly, at the end of the fifteenth century, gave place to shoes as wide in the toe as they had before been narrow. A, B, and C show the development of the point. A is a twelfth-century shoe, B that of the thirteenth and fourteenth, and C is a shoe of the early fifteenth century, the last exaggeration of the style.

Peasants' shoes were sometimes cut in thick cloth, and were not good at keeping out the mud and wet in the winter (p. 164), so D shows the kind of clog worn in bad weather. Made of wood, they were heavy and clumsy, although they would keep the feet well out of the mud, no doubt.

E is a clog, also of wood, in use among well-to-do people in the fourteenth century.

Hanging on the sleeves of pattern No. 1 are two ladies' handbags of the fourteenth century. It was considered quite a part of the toilet to carry one of these bags, and they generally contained a little book of devotions; the cover of the book itself was called a chemise.

No. 6 is another type of bag carried at the same period. This was of a long funnel-like shape, embroidered and stiffened at the bottom, and was generally carried wound round the arm or into the belt.

Nos. 7, 8, 9, and 10 are men's bags, and in Nos. 9 and 7 you will see how the dagger is carried through a strap on the bag, especially made for it.

On the belt of No. 10 is carried also a sheath, often containing writing implements, a knife, and any article useful in whatever trade the owner might be employed.

No. 11 is a mediæval whip, such as you will find reproduced in many old drawings. It has a wooden handle, and three cords for a lash, each weighted at the end with a small piece of lead—a rather cruel weapon, one would think.

No. 12 is a chaplet, worn on the head of men as well as women, on occasions of ceremony, during the twelfth,

thirteenth, and fourteenth centuries. The one illustrated is made of metal, either gold or silver, and is probably jewelled. Sometimes fresh flowers were used in making these chaplets, and the effect must then have been very charming, especially on young heads.

No. 13 is a dressing-comb. All mediæval combs of which we have record are of this shape. They were made in ivory horn, bone, and even wood, and were often beautifully carved and fashioned.

Small articles such as these were in olden times much less easily obtained than now, and as each was the separate work of some craftsman, instead of being turned out cheaply by the thousand from a machine, each one bore the stamp of the love and labour expended on it, and was beautiful.

The next everyday thing is the ship, and illustration Fig. 111 shows one of the fifteenth century. It will be at once apparent that there has been great development since the fourteenth century. Our illustration for this latter period shows a rather clumsy single-masted boat, with one square sail. Ruskin describes a ship as "one of the loveliest things man ever made, and one of the noblest," and in the fifteenth century this was so, and it came about in this way. This century saw the rise of modern commerce, and not of the grubby smoky variety with which we are familiar, but that of the Merchant Adventurers who were trading with Flanders, in the Baltic, and the Mediterranean—and the name Merchant Adventurers does suit these old fellows admirably; they were keen and hard men of business, wanting to make money, but yet prepared to risk it, and always indulging in adventure. The Wars of the Roses weakened the nobility, and agriculture suffered, because men were attracted by the towns and the more profitable work to be found there. The manufacture of cloth became a very important industry.

Coal was mined, we know, and iron mining carried on, and smelting is of equal antiquity. Even in the Roman occupation the trade was of sufficient importance to maintain gilds, and in the twelfth century several monasteries depended for their revenues on the iron mines they worked. The ore was smelted in large furnaces made of charcoal covered with a

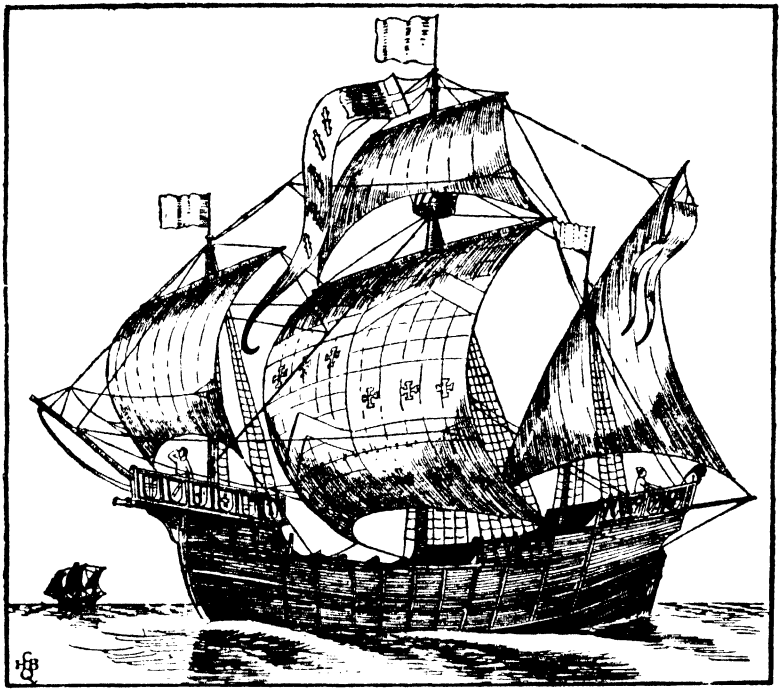


FIG. 111.—A Ship of the time of Christopher Columbus

Twelfth-Century Ship, Fig. 3. Thirteenth-Century Ship, Fig. 35.
Fourteenth-Century Ship, Fig. 79

beehive shape of clay with vent holes at the bottom, one of which allowed the molten metal silting through the fire to run away down into a channel cut in the earth. Bellows made of skins were used to keep the furnace glowing. Two sheds were used, one for smelting and one for forging, and these were worked by a couple or more men who, having obtained a licence to work iron in certain districts, moved about, working the iron in one place until exhausted and then moving on to another. In the Forest of Dean, the miners held their own court and tried and punished their own offenders. This custom lasted until the end of the eighteenth century.

Tin and lead were worked in much the same way as iron, and in the thirteenth to early fifteenth century were powerful industries each with their own gild and court to try offenders,

and each strong enough to inflict punishment which none dared dispute. In the Mendip Hills a miner who stole lead was condemned to have his tools all put together in his house or working shed and to "set fyer yn all about him," he then to be banished evermore from that occupation.

Silver was mined until the fifteenth century when the mines were said to be exhausted and the industry died. Copper is believed to have been generally imported from Europe, but tin and iron were exported, and all these industries led to the development of foreign trade.

The fifteenth-century sailormen were worthy forerunners to the wonderful seamen of the sixteenth century. Christopher Columbus sailed west in 1492, with only three small ships, and discovered the West Indies, and afterwards America. Cabot sailed from Bristol in 1497, and Vasco da Gama in the same year set sail from the Tagus around the Cape of Good Hope for India. This was an epoch-making voyage. There had been from very early times a trade between the Mediterranean and India, goods being taken overland to the Red Sea on the line where the Suez Canal now is. This trade had been stopped by the Sultans of Egypt, so the sailormen put their heads together, and sailed south down the west coast of Africa until they found their way round the Cape, and so into the Indian Ocean. This remained the ordinary trade route until the Suez Canal was made, and it diverted the trade from the Mediterranean ports and damaged their commerce very greatly.

Now all this development of trade meant a corresponding improvement of ships, and it is for this reason that our fifteenth-century boat is found to be so much better than the fourteenth-century one. But they were still very small; Columbus's flagship, the *Santa Maria*, was only about 93 feet in length, with a breadth of 25 feet. A model of her was made in Spain in 1893, and sailed across the Atlantic to the Chicago Exhibition. She took thirty-six days, her maximum speed was 6½ knots, and we are told that she pitched horribly. Compared to a liner of to-day she was the merest cockleshell, and it needed brave men to sail her into the unknown seas.

Our illustration shows a boat, rigged on much the same

lines as the *Santa Maria*. There are three masts: the foremast, mainmast, and mizzen. The first has a square foresail; the mainmast, a mainsail and topsail; and the mizzen has a three-corned lateen or leg-of-mutton sail. This latter is the first appearance of what was the typical Eastern or Mediterranean sail, and it is worth a little consideration, because we shall find that it had a very interesting development through the centuries, and still remains on the mizzen of a modern sailing-ship, as the spanker or driver. The Eastern ship was lateen-rigged on all masts, and now began to borrow the Northern square sail, while we adopted the idea of the lateen, and used it on the mizzen, and from this mingling of ideas the modern ship was evolved. The Arabs still stick to the very old leg-of-mutton type. All the sails were now cut much fuller, and bellied out before the wind, and were made smaller by taking off pieces at the bottom, called "bonnets," instead of reefing the sail by gathering it up. Bowlines were used to set them properly.

The three masts shown in our drawing introduced many variations in the rigging; more stays are introduced, and the braces of the yards are somtimes worked off these.

So far as the hull is concerned, the forecastle, instead of being a square platform, is pointed in shape, and is becoming beak-like, and is altogether trimmer than in the fourteenth century. Carvel-building was another introduction from the East, and consisted of building the boat of planks, with their joints butting up against one another, instead of clinker-built as before, with the edges over lapping. Skids were placed along the sides, and the stern built up into a regular poop.

One thing to be remembered is that, up to 1628, the tonnage of a boat was reckoned by the number of tuns of wine which could be stowed away in her, and a tun equalled 42 cubic feet; after then it was reckoned by taking the length of the keel and multiplying it by the greatest breadth of beam, and by the depth, and dividing the result by 100.

Fig. 112 gives some additional details of fifteenth-century ships drawn from the Warwick Pageant MS. in the British Museum. This deals, in the most wonderful way, with the birth, life, and death of Richard Beauchamp, Earl of Warwick,

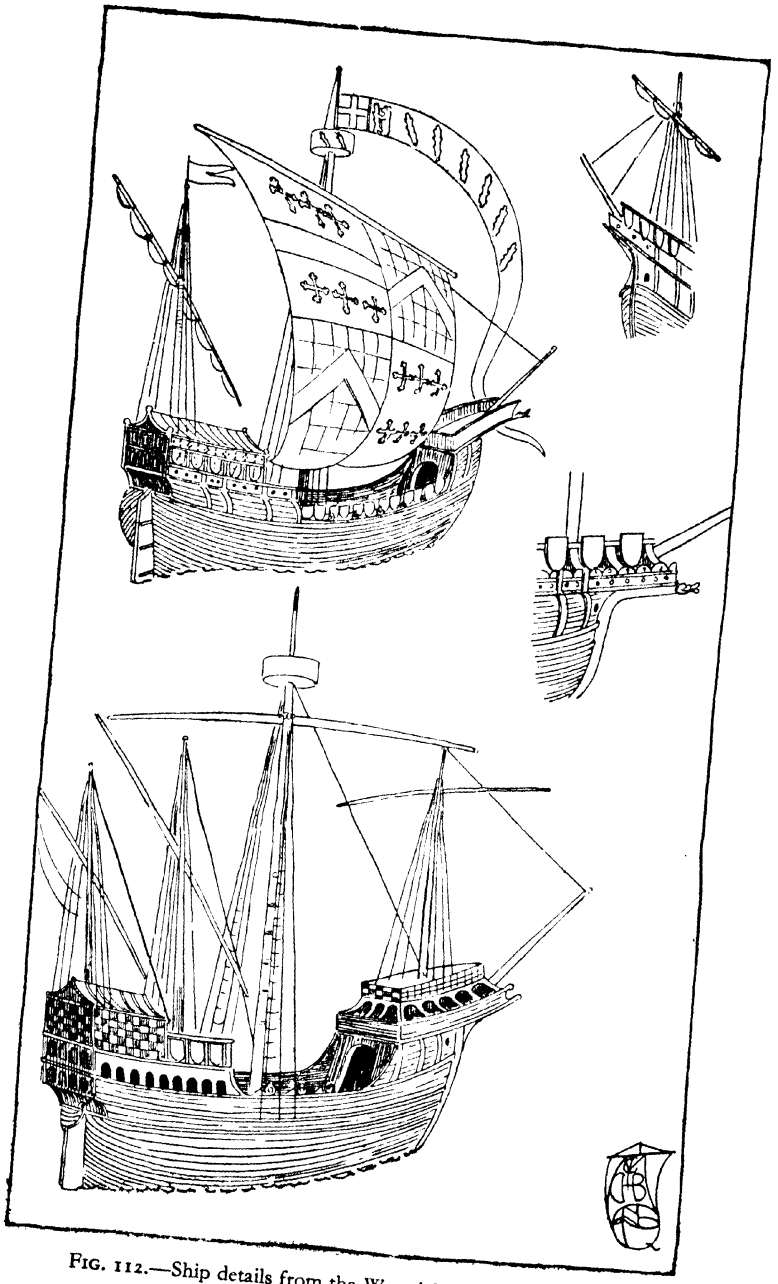


FIG. 112.—Ship details from the Warwick Pageant MS. in the British Museum

1389–1439. There are 53 outline drawings in the MS., which must have been made some time after the Earl's death. A facsimile has been published which can be obtained second hand, or seen in libraries.

We will now leave the sea for the land, and come to the house as our next thing. The one illustrated dates from 1480. It is interesting as showing that a new middle class of people was springing up, who had benefited by the fratricidal strife between the nobles during the Wars of the Roses. It was for this new class that Caxton doubtless brought out his *Book of Good Manners*, so that they might become polite. The impoverished nobility also married the daughters of prosperous merchants, and the latter acquired land and gentility.

Illustration Fig. 114 is of the plan of a fifteenth-century manor-house. At 1 was the entrance courtyard, around which were grouped the stables and other offices necessary to a house of this size. There would be a gatehouse at the point of entry, defended by good doors, with a moat around the outside. As well there might be another yard, with barns and farm buildings, within the outer enclosure. At 2 is the entrance porch, leading to the screens, 3, which are at the end of the hall 4. At 5 is the winter parlour—a new room, the uses of which are described later on. It must be noticed that, in consequence of this addition, the pantry and buttery have been put in a new place, and do not any longer occupy the same position that they did in the thirteenth and fourteenth centuries, next the screens. These, with the kitchen and other offices such as bake- and brewhouses, are now at 6, grouped round an inner court at 9. The cellar is still at 7 at the end of the hall, and the solar is over it on the first floor. At this, the dais end of the hall, are new additions in this century in the form of bay windows at 8, 8. In this house these do not go up the whole height of the hall, but have small rooms over on the first floor, which probably served as bedrooms. There is another chamber on the first floor, over the winter parlour at 5, and the staircase at the back led up to this chamber, the minstrels' gallery over the screens, and other bedrooms over the pantry and buttery.

So our house is becoming much more like a modern

"*Perpendicular*"]

FIG. 113.—A House of the time of Edward IV, based on Great Chalfield, Wiltshire

Twelfth Century House, Fig. 11. Thirteenth-Century Houses, Fig. 55, Pl. 12. Fourteenth-Century Houses, Fig. 83, Pl. 20

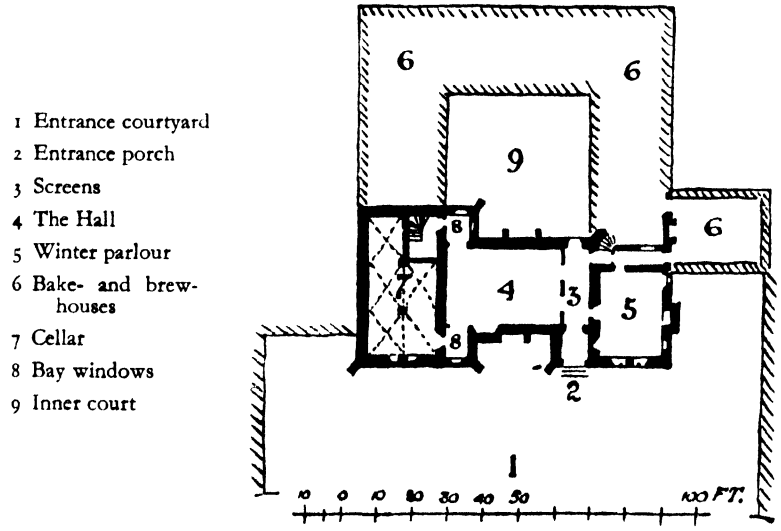



FIG. 114.—Plan of Fifteenth-Century House

Costume of the "Perpendicular" Period. Fifteenth Century.

Twelfth-Century Costume, Pl. 4. Thirteenth-Century Costume (Civil), Pl. 9. Thirteenth-Century Costume (Religious), Fig. 33. Fourteenth-Century Costume, Pl. 18.

*To face p. 191.*

house; there is a good deal more accommodation in it, and notably there are many more small rooms, in which the various members of the family could enjoy greater privacy than had hitherto been possible.

The illustration above (Fig. 113) is of the exterior of the fifteenth-century manor-house. The small boy who criticised our drawing of the fourteenth century by saying that it was more like a church than a house, would probably have said that this fifteenth-century one was just like a modern vicarage. But we should have had to differ with him again, and say that the vicarage is a copy, whereas this is the real thing. The design of this house is quite Gothic in character, but it shows that its builders were beginning to balance their designs, and make them symmetrical—that is, one side like the other. Yet this house owes much of its charm to the fact that it is not so absolutely symmetrical as we shall find became the fashion in the Renaissance of the sixteenth century and onwards. The original house on which this drawing is founded is Great Chalfield in the stone district of Wiltshire, in which there are many fine Tudor houses. It was built by Thomas Tropenell probably towards the end of the reign of Henry VI, and in spite of the loss of a wing forms a charming group with its moat and tiny stone-bellcote church.

It is evident that far greater attention is being paid to comfort, and less to defence. There are plenty of windows, and the inhabitants want light and air. The battlements have disappeared. We now come across for the first time a new shaped arch. In the twelfth century we had the semicircular type, while those of the next two centuries were pointed and turned in from two centres. A pair of compasses will soon demonstrate what is meant by this. In the fifteenth we get a flatter type, which is set out from four centres.

The hall remains as the central feature, and is so expressed on the outside, but the house itself looks more connected, and is no longer a collection of different buildings huddled up together. The hall is still a big lofty place, going up to the roof, and so cutting the house in two halves, the general arrangement of which is described in connection with the plan, Fig. 114.

Judged from the exterior, the solar on the left-hand side and the chamber on the right were the two most important rooms after the hall, as they are marked externally by very beautiful oriel windows. These latter are a new essay in design, and one feels that whoever was responsible for them must have been pleased with his work. The bay windows to the hall, which are another new feature, do not tell on the outside as such because of the little rooms over. Access to these was gained by a newel staircase at the back of the cellar at 7 on plan, through a doorway out of one of the bays at 8.

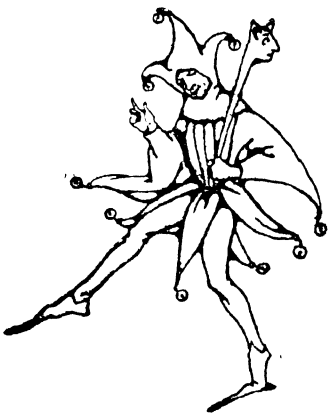


FIG. 115.—A Jester

Illustration Fig. 118 shows what one of these bedrooms would have been like.

The chamber over the winter parlour must have been used as a spare bedroom, and we have seen how this began in the fourteenth century. Another development appears to be the provisions of a loft in the roof, over the hall, to be used as a dormitory for the retainers; generally, all round, people were making themselves more comfortable.

As this will be the last house in Vol. I, it may be explained that it was built of stone. In the one shown in Fig. 56 brick was used, and the two illustrated in Pl. 20 and Figs. 86 and 96 framed up in oak. It should be noted how different materials need different architectural treatments. The wise architect does not try to make a timber house look as if it were built of stone, nor does he find any joy in transporting slates from Wales to roof a house where good tiles can be made. Nature in the kindliest way has provided in every part of the country building materials which tune in with the landscape, wear better than those imported, and used to be cheaper.

Now what about gardens? We have talked a great deal about houses, but have scarcely referred to gardens. Mediæval people were fond of flowers, and it is interesting to see from

["*Perpendicular*"

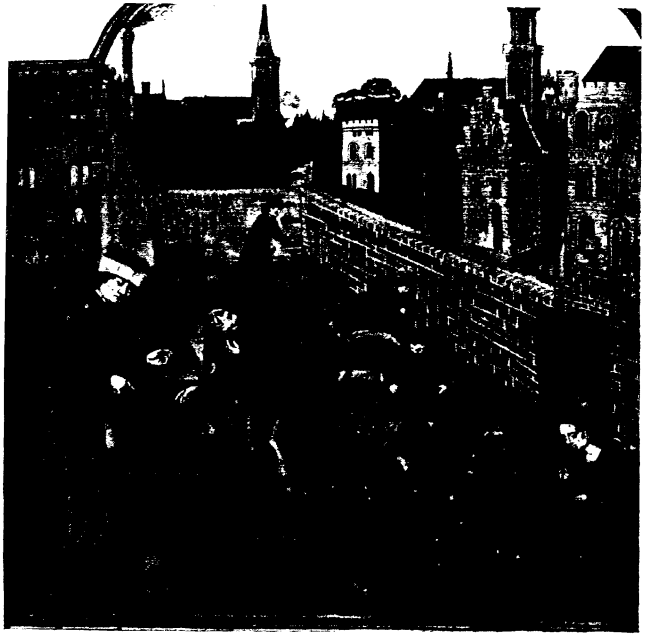
FIG. 116.—Solar of Fifteenth-Century House
Thirteenth-Century Solar, Fig. 55

many charming manuscript pictures how their idea of the places to grow them developed and took shape. In the troubled early times gardens were confined to monasteries,

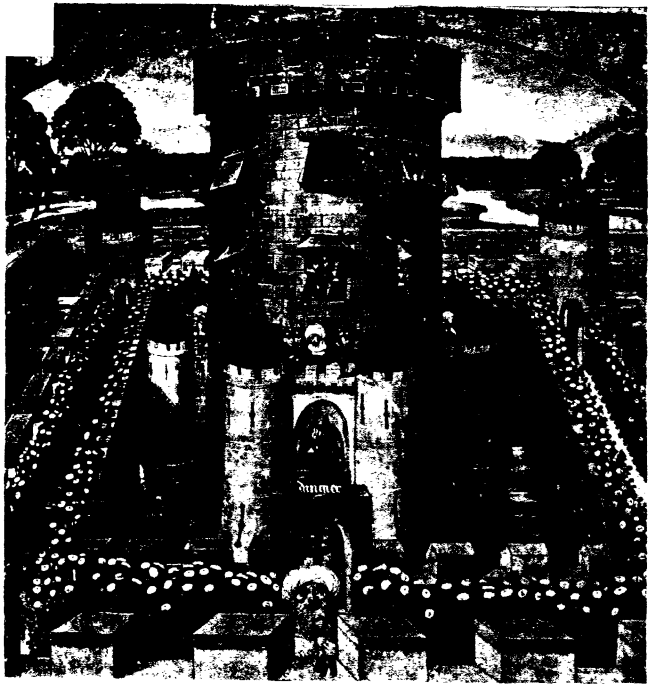
and of a rather severely practical turn—giving great space to the orchard, the vegetable garden and the medicinal herb garden; flowers grew in them all, and the lists of plants cultivated is very long. By this century we find regularly fair-sized enclosures, with some trees and raised rectangular beds, and subdivisions of trellis, within a high wall or wattle fence, and often an elaborate fountain and shady branch-woven arbours. They played music in these shady retreats and were not averse to a picnic as Chaucer's poem shows us (p. 172). Raised banks served as seats; they were covered with turf, and would have seemed painfully damp to us, except in droughts. Pl. 29, left, is a nice spacious town garden, but a rather monotonous layout. In the other picture, the rose hedge round the castle walls shows graphically a practice mentioned by Chaucer; it seems a praiseworthy attempt to make a stone desert blossom with the rose.

Figure 116 shows the solar or chamber in a fifteenth-century house, still used, like that of the thirteenth, as the private sitting- and bedroom of the lord. The oriel window to this room is shown in the illustration of the exterior of the house, on the extreme left of the picture, Fig. 113, balancing the chamber oriel on the right.

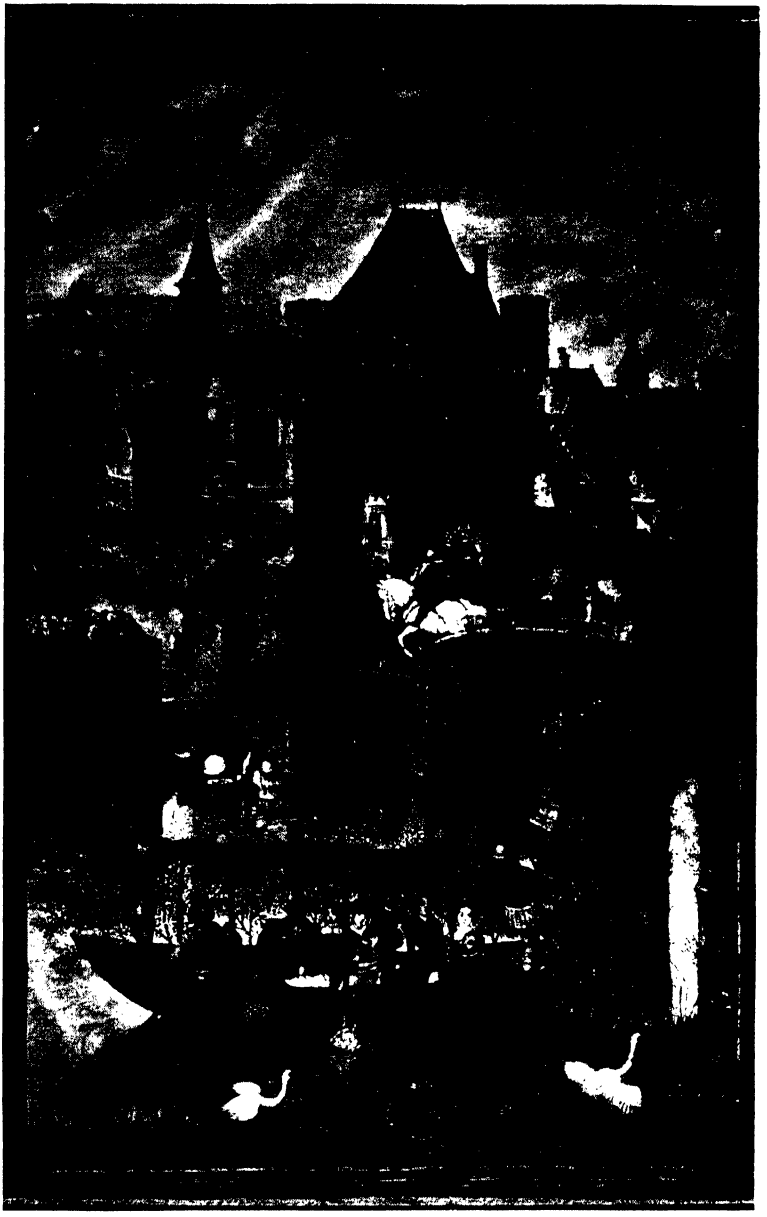
The drawing of the interior shows what a charming addition the oriel was to the room itself. The plain panels at the sides are in the thickness of the wall, and beyond these come the stone mullions of the window. The roof has a very beautiful little fan vault. Think of the setting out and care that went to make it. The timber roof to the chamber shows the development of the simpler type, without a hammer-beam. This is called a collar-beam roof, from the collar, or tie, across over the curved braces, which are fitted in between the principal rafters and this same collar. These braces follow the same four centred lines as the arches to the heads of the windows. The curved timbers fitted in between the purlins and abutting on the principals are called wind-braces. The walls under are plastered and covered with tapestry, and the ladies of the house are shown spinning and weaving. We have often spoken of how in mediæval times people were nearly self-supporting, not depending so much on other folk



A town garden with square beds. The owner gives directions



A rose hedge round the castle walks



A May Day in a mediæval city. A cavalcade rides through the gate-tower with green branches, also carried by a gay boating party. Note flagon trailing overboard and woman washing clothes in the river

to do and make things for them; so this illustration has been arranged to show how, in the olden times, the sheets, blankets, and cloth for clothes were woven.

It may be of interest to sketch in the steps which had to be followed in the preparation of the latter. The fleece after the shearing was thoroughly scoured and washed, then dyed. Teasing was the next operation, and consisted of pulling the dry dyed fleece into fluff. Carding followed, and this is what the left-hand lady in the front group is doing—nowadays one has two cards which are like flat square hair-brushes fitted with barbed-wire teeth the ends of which turn up towards the handle, and the fluff being put on to these is drawn from one to the other so as to be arranged as lengthwise as possible for spinning.

Spinning-wheels (Fig. 77) did not come into use with distaff until the sixteenth century; the right-hand lady in Fig. 116 is using a spindle. It must be remembered that all thread, yarn, string, and the like is made by twisting up wool or similar material. The carded wool was tied on to the distaff in front, and from this a little is pulled out and twisted as it is pulled with finger and thumb, and one end tied on the spindle. The latter is then twisted sharply, and held against something to prevent it unspinning. The hand above, which was holding the thread; being released, the twist given by the spindle runs up the thread, which all the time is being gradually pulled out from the distaff. The thread is then wound round the spindle, and so on again.

Now for weaving, which is just like darning. Most boys and girls have seen their mothers mend the holes they themselves make in stockings. A needleful of wool is stretched across the hole from edge to edge: this would be called the "warp" in weaving. In the case of the stocking, the second row of threads is darned across the first row first under and then over. In weaving, this second row is the "weft." All looms are constructed to work on this principle, only as you must weave long lengths it is necessary to be able to roll it up as you go along, so the warp is stretched between two rollers. As it would be very laborious to use a needle like darning, a shuttle is employed, and the thread, wound on a

bobbin placed in this, is thrown from side to side. A shuttle being bigger than a needle, one could not work it in and out over one thread of the warp and under the next, so one set of threads is depressed and the other raised by being passed through loops which are worked by treadles and called headles. This gives the space for the shuttle to be thrown through, and there can be many treadles and headles which by moving different sets of threads allow of pattern being formed. Then there is a swinging arrangement which has a reed or comb at the end through which the warp threads are passed, and this is banged down hard against the work as it is being woven, to pack the weft up tight.

The next illustration, Fig. 117, is of the winter parlour, situated at 5 on the plan of the fifteenth-century house. This room began to make its appearance at the end of this century, and was the forerunner of the modern dining-room. As its name shows, the room was first used by the family to take their meals in during the cold weather, though in all probability they still dined in the hall on great occasions and during the summer. The room also marks a desire for greater privacy, of which there had been little in the mediæval house. As time goes on, we shall find that the winter parlour becomes the dining-room, and the hall is only used as a place of entrance, the retainers having their meals in the servants' hall or kitchen; but in the fifteenth century that was a long while ahead.

The drawing shows as well a new style of wood panelling which came in about this time, and was called the linen-fold pattern, from the fact that the panels were moulded so that the design looked like folded linen. The moulding was run out with hollow and round planes, and then the ends carved in a variety of beautiful ways. The panelling itself was much thinner, and more like a door than it had been. In the Liberate Rolls of Henry III's time, in the thirteenth century, we read of rooms being wainscoted in wood, which means panelling, but it would have been heavier in character, rather like a church screen, or window, with wooden panels filled in between bars. The ceiling in this drawing has moulded beams, showing the floor-boards over, which was the general

FIG. 117.—The Winter Parlour

method in mediæval times. The beautiful plaster ceilings were to come in during the next century.

The furniture, chairs, chests, and so on are still rather more like the furnishings of a church than what we now associate with a house, yet the whole character of the room is becoming more modern than anything we have seen so far.

The next illustration, Fig. 118, is of one of the smaller bedchambers to which we referred on p. 192.

These bedchambers had rush-strewn floors, and there was also a pretty custom in vogue then, of hanging the walls with freshly-cut boughs, to make the room cool and fragrant. The walls were painted with varied decorations, often scenes from

some romance, until tapestry came generally into use and superseded the paintings.

The first tapestry was made at Arras, and that is the reason it was often called by that name. In *Hamlet* the "arras" is several times mentioned. In Edward II's reign we read that £30 was paid to Thomas de Hebenith, mercer of London, for a great hanging of wool wove with figures of the king and earl, for the king's service in his hall on solemn occasions.

The wool trade in England was one of her greatest industries, and the fame of English wool reached to wherever trade was carried overseas. By the twelfth century weavers in the large cities had formed themselves into gilds and were a powerful and wealthy community. The Fullers also, and indeed all the various branches of the trade, formed gilds and framed rules and regulations for the advancement of their business. Many kinds of cloth were made and Lincoln in the twelfth century was famous for a fine and expensive scarlet cloth while the cheaper and coarse woollen cloth called burel was made in Cornwall. This was used chiefly by the poor, and in 1246 the Sheriff of London ordered a thousand ells of burel to give to the poor of London.

Coverlets or counterpanes of wool-like rugs were used as bed coverings and were made at Winchester.

Many cloths took their names from the places where they were originally made: thus Kersey made kerseymere, Kendal was made at the town of that name and the coverlets of wool made at Winchester were called Chalons, for originally they came from Chalons-sur-Marne, though made at an early date in Winchester. At Norwich too was made a thick woollen stuff which was used for hangings as well as tapestry.

The activity and prosperity of the wool trade led to a crop of lovely buildings in the later Middle Ages in the centres of its activity. In the Cotswolds there is the delightful unspoilt town of Chipping Campden, with great churches there and at Winchcombe, Northleach, Cirencester (Pl. 31) and Fairford. Stamford, one of the jolliest old towns in England, largely owes its charm to the former trade in wool, and over in the west Midlands Leominster was another centre. Some of the wool merchants' names have come down to us, like William

FIG. 118.—A Fifteenth-Century Bedchamber

Grevel, whose fine house still stands in Campden High Street; at Fairford was the Tame family. The magnificent church of Lavenham, the little Tudor weaving town in mid-Suffolk, is a wool church; by a happy co-operation it was largely rebuilt in the fifteenth century by the generosity of the Earl of Oxford and Thomas Spryng, a wealthy clothier. His own and his son's badges are carved in different parts of the building, which is noble and stately and full of fine craftsmanship. One of these old wool fellows put on his monument:

"I thank God and ever shall
It was the sheep that payed for all."

Much very beautiful work was put into tapestries, and wonderful scenes were depicted thereon, and nobles when travelling often took them in their baggage train, and hung them in their temporary apartments, wherever these might be. Froissart describes a pageant in Paris given

to Queen Isabelle in 1399, in which one whole street was hung with tapestry and had also a canopy of silk.

But to return to the bedchamber. We now find window-glass in general use, and the windows had scenes and histories depicted on them, and were full of vivid colour.

It is quite wonderful, when we think of it, the passion for colour shown at this time. Everything seems to have been ornamented and covered with colour, whenever at all possible, and when one pictures these rooms, hung with gorgeous tapestry or with painted walls, the bed-hangings in rich embroidery, and even the windows of stained glass, one feels that the effect must have been quite jewel-like. Even the church woodwork left of this period shows traces of brilliant colour here and there, remnants of this vivid era.

Chaucer in his "Dreame," in the fourteenth century, describes his bedchamber thus:

"And sooth to saine my chamber was
Full well depainted and with glas
Were all the windows well y-glased.
Full clere and nat a hole y-crased
That to behold it was a joy,
For holly all the story of Troy
Was in the glaising y-wroughte thus.

. . . . . .

And all the walls of colors fine
Were paint both text and glose
And all the Romant of the Rose,
My windows weren that echone
And through the glasse the sunne came."

And again, in "The Miller's Tale":

"This clarke was cleped Hind Nicholas.
A chamber he had in that hostelrie
Alone withouten any companie."

Chaucer, as we have seen, speaks of glass as a rare and precious commodity, as indeed it was.

Glass was blown at a very early date; since it was blown in a bubble, cut in half and whirled into a disk, it will be seen that the margin of clear glass from the centre, where it was

cut off the pipe, to the edge, was small. In the British Museum is a Saxon glass goblet of great beauty. Glass for windows was difficult to obtain. Craftsmen painted and stained glass for church use; in 1352 John de Lincoln and John Geddyng were given commission to procure as much glass as should be needed for the King's chapel at Westminster. How little we know of the craftsmen who wrought these arts which we now find so delightful; only in a few instances have their names come down to us. So we can be grateful that Thomas the glass-painter has left us a little portrait signature, his hands clasped in prayer, on his work in the east window of Winchester College Chapel (Fig. 119), and on p. 124 we have mentioned the little picture of William de Brailes, snatched by a strong angel from destruction (Fig. 72), with his signature.

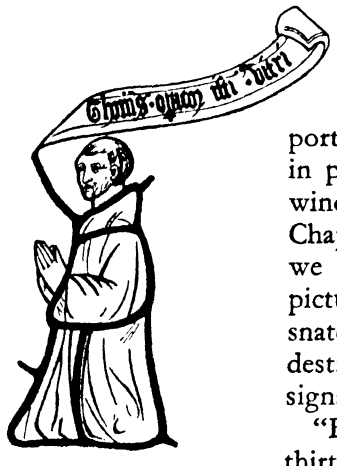


FIG. 119.—Self-portrait of Thomas the Glass-Painter, Winchester College

"Brode" glass was made in the thirteenth century, by blowing glass in the shape of a cylinder, and then cutting it down the middle and flattening it out; but even this method did not make the sheets of glass very large, and it was not until 1772 that glass was cast in plates and so made in any size required. An amusing thirteenth-century instruction as to the making of glass bottles runs as follows:—

> "If you wish to make bottles, this do. When you have gathered some hot glass on the end of a blow-pipe, and blown it in the form of a large bladder, swing the tube with the glass appended to it, beyond your head, as if you intended to throw it, and the neck will be stretched by this action and then separate it with a wet stick and put it in the annealing furnace."

Surrey and Sussex were great glassblowing centres, and in 1377 glasshouses or works are spoken of in Chiddingfold and Guildford; the art had been practised there since early

mediæval times, and kilns have been found at Alfold and Rudgwick. Venice has always been noted for its glass,* and in 1567 a glasshouse was set up in London with Venetian workmen for the making of Venetian crystal glass, and the name Glasshouse Street, off Piccadilly, is a reminder of the trade.

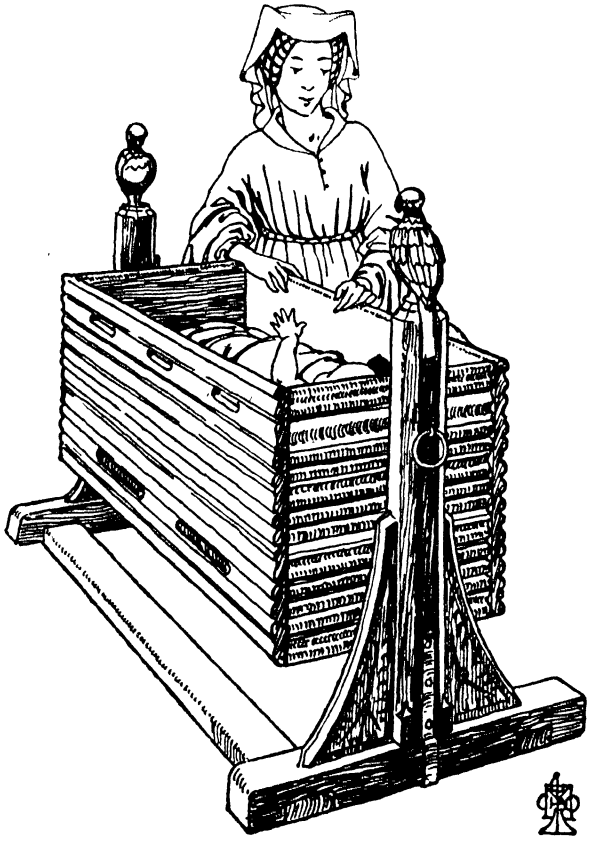


FIG. 120.—A Fifteenth-Century Cradle

Fig. 120 shows a very beautiful fifteenth-century cradle. Made of oak, it was suspended on iron hooks on the insides of the buttressed posts so that the unfortunate baby could be rocked. The bottom of the cradle was formed by threading some cords through holes bored in the body. Fig. 96 shows a fourteenth-century cradle which was so much of a rocker that a vigorous infant might have overturned it.

Fig. 121 is of an amusing fifteenth-century jug made to represent a man. It shows that pottery did not make any great advances throughout the whole of the Middle Ages.

* Henry VIII had a fine collection of Venetian table glass.

Perhaps the times were too rough; so the frugal housewife gave her menfolk vessels of metal or leather which they couldn't break. There must be some explanation as to why the potters' art made no real advances. But times were hard and much pottery naturally got smashed. The Ashmolean Museum has rummaged over the dump outside the old city walls of Oxford, where broken pots were flung in mediæval times and has pieced together many nice simple examples. A study of the illuminated manuscripts shows a wide range of shapes—plates, cups, drug-jars, etc., decorated with simple bold patterns, very much like the traditional peasant ware you can still buy in Italy or Spain.

FIG. 121.—A Fifteenth-Century Jug of green and buff earthenware

In Illustration Fig. 122 a fifteenth-century hall is shown, such as might have been found in a large house. At the same time, a similar design of roof would have been used for the nave of a church, the hall of a college, or for the hall of one of the City Companies. We still talk of the Guild Hall, or the Fishmongers' Hall, in the City of London. The Guild Hall still remains as a hall, but the Fishmongers' Hall, being a comparatively modern building, only reminds us by its name that all the City Companies at one time had their halls. In fact, almost any mediæval building seems to have been grouped around such central feature, and its inclusion is a proof that life in those days was passed more in common

than it is now. Old buildings always seem to have a definite purpose, and the only reason there could have been for the large halls to the houses was the need for some big space in which all the household could meet together. Nevertheless hall life was declining and as trade increased and became more specialised, it became less domestic. Callings such as those of the carpenter, brewer, tailor, and baker, instead of being part of the life of a big house or monastery became separate trades, followed by men independently for themselves.

Thus with the increase of separate trades, the number of dependants on a large estate declined, the communal life of the hall grew less, and the family dined apart. In the late fourteenth century Piers Plowman writes:

> "Elyng (Dull) is the hall
> There the lorde ne the ladye . liketh noughte to sitte
> Nor hathe uche riche a ruele . to eten bi hym-selve
> In a prive parloure . for pore mennes sake
> Or in a chambre with a chymneye . leve the chief halle
> That was made for meles . men to eten inne."

Or again in the Collection of Ordinances for the government of the Royal Household, at Eltham in 1526, we read:

> "Sundrie noblemen and gentlemen and others doe muche delighte and use to dyne [dine] in corners and secret places, not repayring to the Kinges chamber or hall."

The first thing that will strike our readers, if they have been following the development of the roofs shown in the earlier illustrations, is that this is quite a new type. This is so, and the name for it is the "hammer-beam roof," so called from the idea that the beam on which the figures are standing is like the head of a hammer. This does not mean that the old builders had any thought of that useful tool when they were designing roofs of this type. It came about in quite a different fashion. In the earlier roofs, as will be seen by reference to the thirteenth- and fourteenth-century chapters, the tie-beam goes right across from the top of one side wall to the other. In the middle of this stood the king-post, and there were various struts and braces which helped to support the roof over. The effect of this series of horizontal tie-beams at the level of the springing of the roof was to cut off the

["*Perpendicular*"

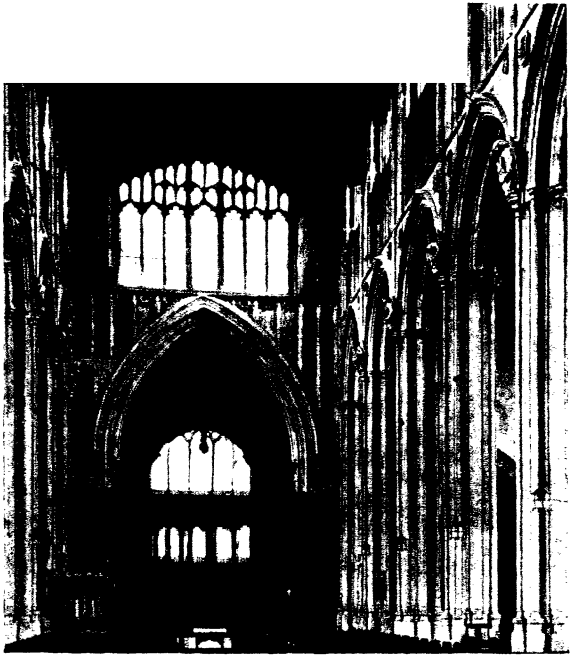
FIG. 122.—A Hall of the Fifteenth Century

Twelfth-Century Hall, Figs. 7, 17. Thirteenth-Century Hall, Fig. 41, Pl. 12. Fourteenth-Century Hall, Pls. 17, 20, Fig. 96

apparent height and prevent its full beauties being seen. So the centre of the tie-beam was cut away, leaving the hammer-beams at each side. Underneath these were fitted the curved

struts. The king-post had to go, because now it had not any tie-beam to stand upon, but two posts take its place, one standing on each of the hammer-beams, and so taking weight from the principal rafters and conveying it, by means of the curved struts under, well down the walls. In between the posts on the hammer-beams and the principal rafters are fitted curved braces which again have the effect of stiffening what is called the principal. It will be remembered that the names and uses of the parts of a roof have been described on pages 88 and 89, and these remain the same. There are in this roof intermediate principals spaced midway between those with the figures. The purlins are framed in between the principals, and carry the smaller or common rafters.

It should be noticed how in the spaces left between the larger timbers is very delicate tracery which contrasts most pleasantly with, and lends grace to the heavier construction. A man who could design this roof, and make it, was worthy of being called a good craftsman, and, fortunately for us, we still have many beautiful specimens of hammer-beam roofs left. The most celebrated, of course, is that over Westminster Hall, which was constructed in Richard II's reign (1394); this is justly considered one of the finest open-timbered Gothic roofs in existence, and can be seen by any boy or girl who happens to be in Westminster. Though it is one of the finest, it is also one of the earliest, and the fifteenth century is generally considered the period of the hammer-beam roof (Pl. 32). Some of the great church roofs of East Anglia have two tiers of hammer-beams, one above the other; this type is known as a double-hammer-beam roof. Opinions differ as to whether from the standpoint of design these are supreme, or whether the simpler form we illustrate in Fig. 122 and Pl. 32 is preferable. There is no doubt of the fine complex craftsmanship of the double kind in such examples as Knapton and Swaffham, Norfolk, and March, Cambridgeshire, where each hammer-beam ends in an angel with outstretched wings, so that the whole space seems filled with rushing wings. The type persisted into the next two centuries, so that you may see a splendid double-hammer-beam roof of the sixteenth century at the Middle Temple Hall, London, shown in



Interior of the Great Cotswold Wool Church of Cirencester
Fourteenth-Century Interior, Pl. 24

The Market Cross, Malmesbury
Thirteenth-Century Cross, Pl. 11

The single hammer-beam nave roof, Badingham

The Screen, Drinkstone

Fifteenth-Century wood craftsmanship in Suffolk

Vol. II, Fig. 39, and there are seventeenth-century hammer-beams in the churches of Plaxtol, Kent, and Vowchurch and Brampton Bryan, Herefordshire.

The rest of the drawing shows windows of Perpendicular design, with the screens at the end of the hall. The side walls are covered with tapestry. The costume of the minstrel, and his audience, is the same as that described in connection with the costume plate for this century.

We can now leave the more domestic things and turn to those of ecclesiastical character. All English people have seen hundreds of old churches like those we illustrate (Pls. 13, 31–33). We have, in fact, seen so many that we just take them for granted, and are in danger of forgetting that they are a priceless national heritage, the like of which cannot be found anywhere else in the world—that is, if they escaped "restoration" by the nineteenth-century vandals. Naturally there is no space to deal with the many architectural features and details to be found in churches and other buildings; we are only beginning to appreciate the treasures of our great heritage in this wonderful craftsmanship, immense in spite of centuries of destruction. There are many fine books to study, like Mr. Crossley's on Woodwork or the new one on Timber he is just doing. They are a delight, but better still we must go and look at the churches themselves. We have, however, selected a few works for comparison—look at the detail of Wells west front (Pl. 10) with the Norwich door head (Pl. 21) and the Exeter statuary (Pl. 22); compare the two fonts (Pls. 11 and 21) and the crosses (Pls. 11 and 31). The Gloucester reliquary (Pl. 10) is typical thirteenth-century design, as St. David's (Pl. 22) is fourteenth. Look at the change in church interiors from Bridlington (Pl. 24) to Cirencester (Pl. 31) and see how the fifteenth-century woodworker came into his own in Pl. 32, from Suffolk.

Let us see how this came about. The first thing to realise is that the village church formed part and parcel of the mediæval manor. In it both lord and villein worshipped. Founded perhaps by some pious ancestor who had presented land for its maintenance, the lord of the manor would have the right to present to the living a man whom he considered

suitable. This right still remains and is called the advowson. The chancel of the church belonged to the lord of the manor, and because this was the sanctuary containing the altar, it was screened off, as in Pl. 32. Its name was derived from *cancelli* (lattice). The chancel screen was surmounted by the rood loft, so called because of its large crucifix, or rood.

The nave and tower belonged to the people. This joint ownership is still found. At Hemel Hempstead Church, in Hertfordshire, the Ecclesiastical Commissioners are responsible for the maintenance of the chancel, while the Church Council look after the nave and transepts. Supposing that some of our readers go to see the ironwork on the porch door of the church at Eaton Bray, in Bedfordshire, which we have illustrated in Pl. 13, they may be rather surprised to find in the nave a large hook hanging on the wall. This is a fire-hook, which was used in the old days to pull the burning thatch off cottage roofs which were on fire. The hook was kept in the nave because it was a prominent place in which the villagers would be sure to find it.

Sometimes a plough was kept within the tower arch for use on Plough Monday after Epiphany, so that it could be blessed in the work which it was to do for the sowing.

Frequently manorial courts were held in the nave, because a church could own both land and villeins, and these had to have a place where they could meet the church reeve, who was the mediæval churchwarden, or the sidesmen who looked after the sides or parts of the manor. Then there was all the business to be settled of the tithes to be paid. The scot ale was a dinner given to tenants who came to pay their rent or scot—hence "scot-free" as an expression.

Sometimes the church reeve received gifts of barley, which he brewed into ale and sold at a profit towards the upkeep of the church. This gave rise to what were known as church ales. Sometimes the length of the chain, which was used to measure off the allotments in the common fields, was marked off in the nave. Inquests were held there; even to-day we use the church door as a place to display all kinds of legal notices. The pulpit was placed in the nave, because it was here that the priest preached

to his people, but in case he lost count of the time, an hour-glass was placed at his side as a reminder.

Pews were not introduced until the fifteenth century. Figs. 123 and 124 show what opportunities the poupée or poppy heads, forming the terminals to the ends, gave the carvers for indulging their sense of fun.

FIG. 123.—Poupée (Poppy) Head

Sometimes disputes were settled in the church. The parties being assembled, Mass was celebrated, and the disputants swore by the Lord's Body that they were telling the truth, and their neighbours were witnesses. School was held in the church porch or a chamber over it. Here the first part of the marriage service was read. Chaucer says of his "Good Wif of bisidé Bathe":

> "Boold was hir face, and fair, and reed of hewe,
> She was a worthy womman al hir lyve;
> Housbondes at chirché dore she haddé fyve."

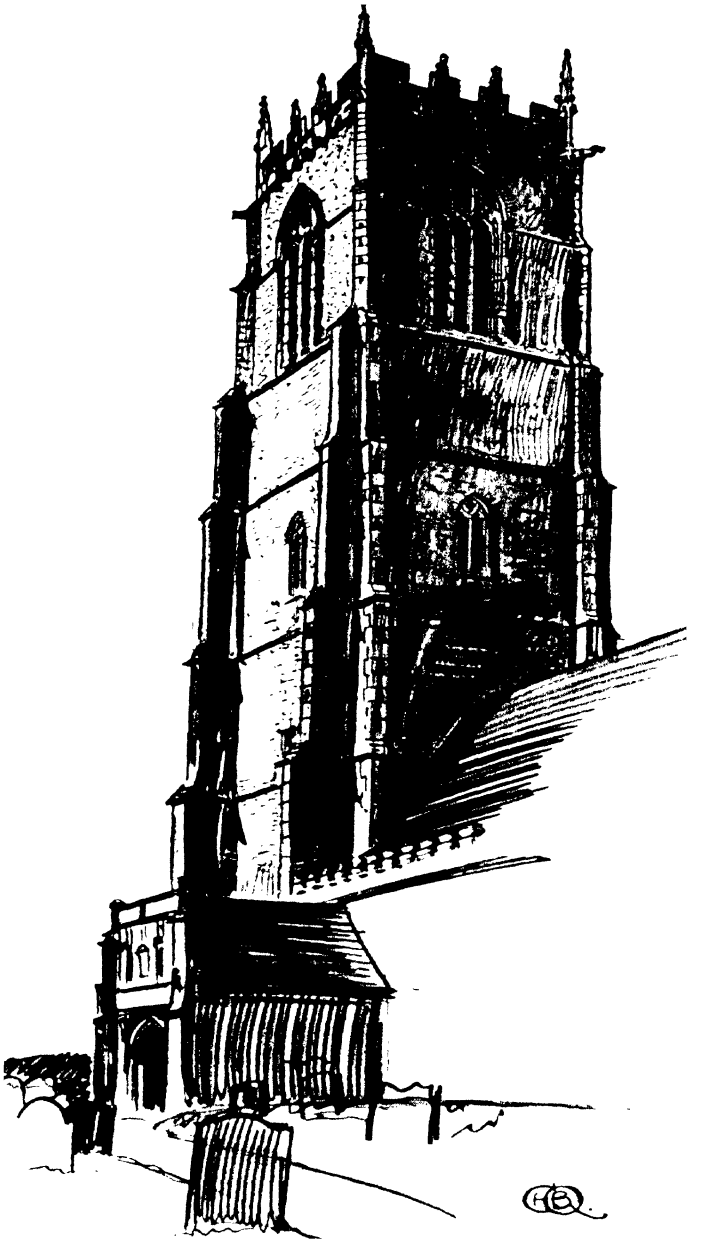
We saw in Anglo-Saxon England (Everyday Life Series, IV) how the church tower was often used as a residence. Even in the Middle Ages the tower was a place from which watch could be kept, and it was battlemented to make it a secure refuge in times of trouble.

Fairs were held in the churchyards. All this may sound a little shocking to modern ears, and we must leave our readers to decide which is better, the old, or the new. In olden days the churches were used for a variety of purposes, and it is

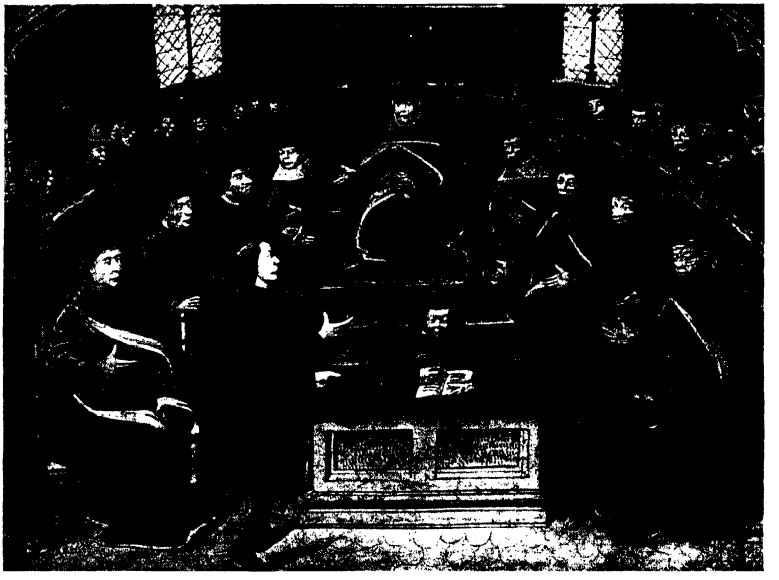
FIG. 124.—Poupée (Poppy) Head

obvious the people loved them or they would not have made them so beautiful; to-day they seem so forlorn as one tip-toes round on a week-day, and the quiet is only broken as our pennies clatter into the alms-box. However, never pass an old parish church if you have the time to explore it. We refer (pp. 47, 113) to manorial life, and Mr. Bennett of St. John's College, Cambridge, has in his great study of the subject depicted the lives of the village folk, and the part the church played in them.

Pls. 36, 37 give the Song of the Victory at Agincourt, reproduced from the original manuscript at Trinity College, Cambridge, and here we should like to make a confession. We do not know anything about music; that is why we asked Mr. Forbes Milne to select the songs given in this book. When we had them photographed we were very proud of the results, and thought they looked extremely decorative, and we hoped that people would be able to play them, and find out if mediæval music went with mediæval architecture; and we continued to have this hope until a lady, to whom the proofs of Pl. 36 were shown, remarked, "I don't believe it is a song at all; I think it is a drawing of the Battle of Agin-



A "Perpendicular" Church Tower, Winterton, Norfolk



A pleader addressing a court of law

A town shopping street. In front, draper and grocer; at the back, furrier and barber, with bowls as sign

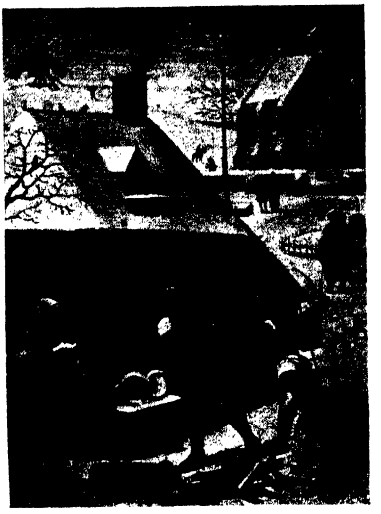
court." However, Mr. Milne assures us it is a song, and has added the notes under it and its fellows, which may make the notation intelligible to any one desiring to play them.

Now we have given a song for each of the three centuries except after the twelfth, but we must take a little look generally at that music which the mediæval folk played with such zest and joy on many occasions, and which must have done so much to bring brightness into their lives. We can think of the frequent part-singing, the solemn chants, organ accompanied, in cathedrals—some of the huge illuminated service books have the notes for the singers running beside the words; on the other side are the light-hearted lays of the wandering troubadours, and the improvised sagas of the castle minstrels. We can see from manuscripts and carvings that mediæval people used a wide range of instruments (Fig. 125), but they were not combined into anything like a modern orchestra, though they did play several *in concert*, as early as Saxon times, to judge by the pictures. As noted by Chaucer in his *House of Fame*, they grouped the stringed instruments together, and these would accompany the voice; then separately the wind players; and lastly the men of brass, mostly for royal or warlike occasions. No doubt they made a "cheerful noise," but it is hard to tell if their efforts would have appealed to us, or if they would have enjoyed, shall we say, a Beethoven Symphony; any more than the Shah of Persia liked the concert to which he was treated some years ago. So long as the musicians were tuning up he thought it adorable, but when they started to play he felt they had spoiled things altogether. There are many representations of companies playing—often an angelic band—such as the front of the minstrels' gallery in Exeter cathedral, with twelve players, and the capitals at Beverley Minster, but careful authorities warn us that this is unlikely to mean that all such instruments played together; the artists—carvers, or painters—just combined all the musical devices they knew in the spirit of the 150th Psalm: "Let everything that hath breath, praise the Lord." Many of these mediæval instruments have really splendiferous names: the rotte, a small primitive harp; the gittern and citole, early guitars; the

FIG. 125.—Music players: rebec, harp, shawn, and gittern

mandore and lute; the psaltery and dulcimer, kinds of zither; then of the viol family, the crowd, rebec, and one string humstrum. The organistrum and symphony were stringed, played by turning a handle, rather like a hurdy-gurdy. Then for wind, we have as types of the pipe the recorder and shawn, both sometimes double, and of the trumpet family the horn, bugle, bumbard, buzine, and clarion. Our old friend the bagpipe or cornemuse was well to the fore, and of course the organ, either positive or the smaller portative one carried about—do you fancy hanging it round your neck, blowing with one hand and playing with the other? Then there were cymbals, clappers, triangles, timbrels, or tambourines, and drums; the twin kettledrums (Fig. 78) were called nakers. A player would clash two hand-bells, and David often appears in manuscripts seated, and with two hammers hitting varying numbers of chime-bells; with as many as fifteen they had two players. Often three or four minstrels are shown performing in their gallery, while the lord and his family dine in state below. Tumblers would swing on swords, and performing animals dance, to pipe and drum, or viol; knights jousted to the sound of clarion and nakers. Among the marginal draw-

Sheep shearing and corn cutting

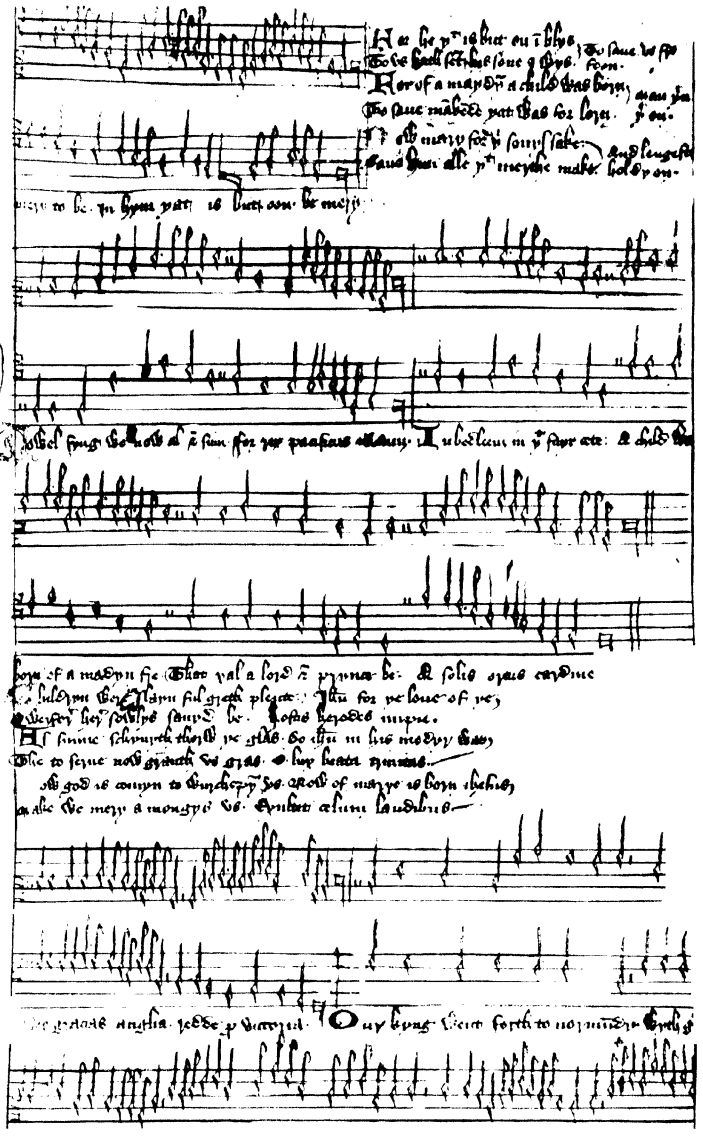


Cottage life in the winter

Field-work, Twelfth Century, Pl. 6; Fourteenth Century, Fig. 100

Bombardment of a fortified city. The gunner doesn't get too near; these early hooped guns often burst. Harleian MS. 4379

Peace and War



[*Trinity College, Cambridge*

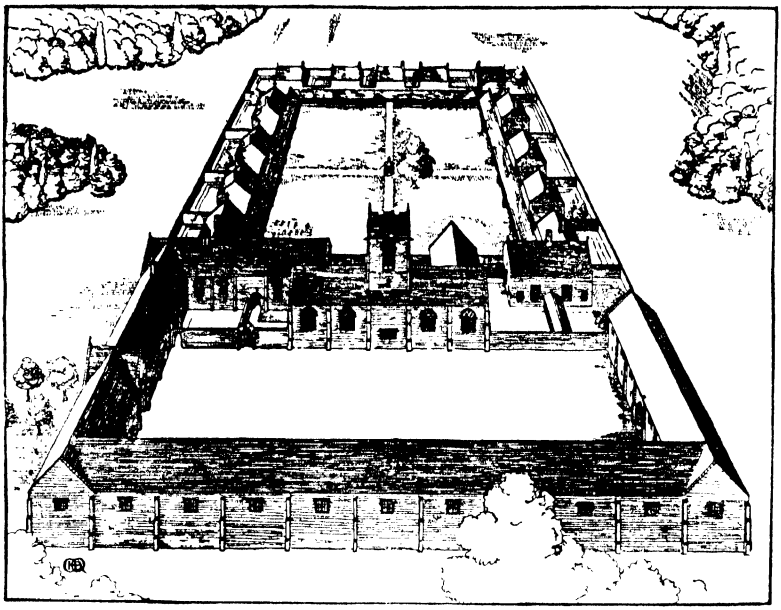
## Song of the Victory of Agincourt

This is a part-song, the melody being the part immediately above the words. The tune begins on the note D, the fourth line of the staff being middle C. The first note = a minim, the second = a semibreve, and the notes with tails are = crochets. The first note of the second line of the words is A (the position of the clef having been changed so as to keep all the notes within the staff). The last line, "Deo gratias Anglia," etc., begins on D, a seventh below middle C.

Song: Thirteenth Century, Pl. 14; Fourteenth Century, Pl. 25

ings of the Bodleian Romance of Alexander there occurs twice a row of ten music-players who here at any rate have certainly got strings, wind, and percussion all playing away at the same time. They seem to be enjoying themselves hugely tootling, thrumming, or banging away, and there is even a little dog who really looks trained to go round with the bag. A lady we know gave a mediæval dinner the other day, but it would be much harder to perform a mediæval concert.

Our next illustration, Fig. 127, is the plan, and 126 a bird's-eye view of a Carthusian monastery, and the buildings of this Order have been selected for our illustration, because they show at a glance that a quite different sort of life was led in them from that in the Benedictine monastery illustrated in the twelfth century. We have referred to this latter Order as being very largely responsible for the advance of civilisation and the arts of peace in those early warlike times; that they took a great part in education. The Cistercians were great farmers, and largely responsible for bringing back into cultivation the land wasted in the north by the Conqueror; the Franciscans and Dominicans were preachers; all these lived busy, useful lives, and were a great civilising influence in a world full of fighting. On the other hand, the Carthusians do seem to have passed their time in a way which fits in better with the popular idea of a monk's life. They lived isolated from the world and one another, and the lay brothers did all the work; it was only on Sundays and feast-days that the fathers dined together, and even then conversation was not allowed. Their lives were passed in little separate houses, each with its own garden surrounded by high walls, and their two meals a day were brought and put through a hatch, the first at 10 a.m. and the other at 4.30 p.m. This hatch, which is shown on the plan of one of their houses, at the right-hand side of the door, was so contrived with an angle that the person placing food in it from the outside could not even be seen by the father inside. The monks rose at 5.45, and spent ten hours in devotion, ten hours in sleep and work, and four hours' recreation in digging, or reading, a day. They wore a hair shirt next the skin, with an outer robe of white serge, and their food consisted of fish, eggs, milk, cheese, bread,



[*Based on Mount Grace Priory, Yorkshire*

FIG. 126.—Bird's-eye view of Carthusian Monastery

Benedictine Monastery, Fig. 12

butter, fruit, and vegetables. This was how they passed their lives, and, dying, were buried in the garth of the inner cloister, so that their final resting-place was a constant reminder to their fellows to prepare to be ready to follow them. It seems to have been a gloomy conception of life and its opportunities and responsibilities—not nearly so fine a one as the Benedictines had, but in the rough-and-tumble of the Middle Ages it doubtless attracted the man broken in the storm and stress of the times. Quite evidently these buildings served some definite purpose, and it is no good saying that to our ideas it was foolish so to live; the point is that people did live thus, and found satisfaction in so doing.

Now for a consideration of the monastic buildings. At 1 on the plan was the entrance to the outer court at 2, around which were grouped, at 3, the quarters for the guests, and at 4 the stables for their horses, and for those of the farm attached to the monastery, and the barns were at 5. It must

be remembered that a convent of monks would be in much the same position as the large households of castle and manor-house: they would grow nearly all their own meat, corn, and vegetables; make their own bread, cheese, butter, and beer, depending only on the fairs to exchange their wool, perhaps, for salt, wine, spices, and the little oddments of the household—so they needed large buildings. We must imagine this outer court, then, with lay brothers busy at their work, tending the horses, perhaps carting in corn; pilgrims arriving on their way to some shrine, or an ecclesiastic on a mission to the prior. Here would have been the bustle of the outside world, in contrast to the quietude of the inner cloister.

The church was on

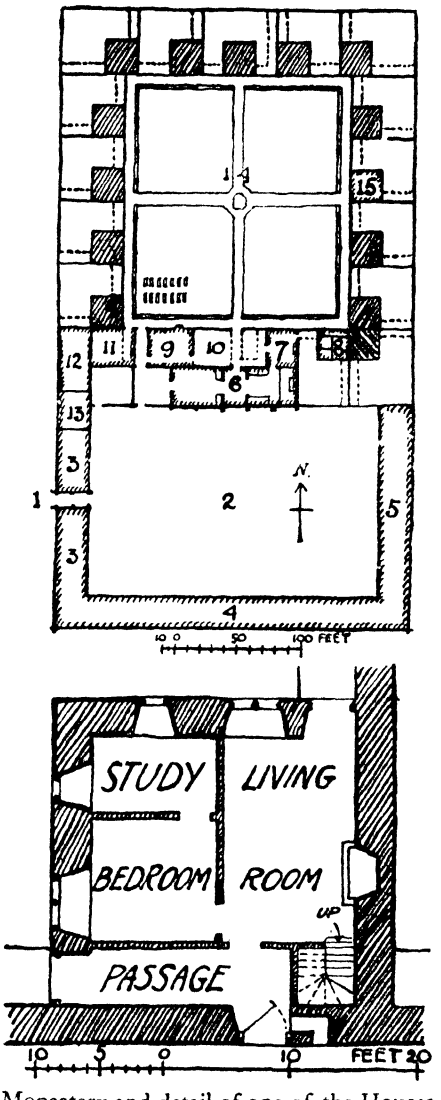



FIG. 127.—Plan of Carthusian Monastery and detail of one of the Houses

1 Entrance
2 Outer court
3 Guests' quarters
4 Stables
5 Barns
6 Outer court
7 Chapter or monks' parliament
8 Sacristan's cell
9 Prior's cell
10 Prior's garden
11 Monks' frater or refectory
12 Kitchens
13 Lay brothers' frater
14 Inner cloister
15 Burying-place

the north side of the outer court, at 6, and arranged in two halves: one for the lay brothers at the west, and to the east for the fathers, or monks. Each had a separate entrance, the lay brothers coming in from a little separate court at the west end, and the monks from the cloisters on the north side. Laymen, or the outside public, were not admitted to the church, and the fathers do not appear to have acted as parish priests, or to have preached.

The chapter, or monk's parliament, was at 7, and the sacristan who was responsible for the care of the church had a cell at 8. The prior's cell was at 9; he was the governor of the convent, and his cell commanded the entrance to the inner cloister, and he could see who came in and who went out. He had a little garden at 10. The frater, or refectory for the monks, was at 11, and the kitchens at 12, and it is probable that the lay brothers had a frater at 13.

The inner cloister was at 14, and in the central garth a conduit for water. At the south end of the garth was the burying-place of the monks, and around it were grouped, at 15, their houses, each one standing in the corner of a small garden, separated by high walls from the others. The larger plan shows the details of the houses on the ground floor, and over each of these was one large room, or loft, used as a workshop. From the living-room a covered way led to the lavatories, built in the thickness of the walls, and projecting over a running stream. The entrance passage of the house led on to a little verandah looking on to the garden, which, with the tree-tops seen over the walls, was the monks' only outlook.

There were never more than nine Carthusian monasteries in England; the claims of the Order never met with any great response here, and there is something about the life, with its lack of usefulness, that is not English. These drawings have been founded on careful surveys of the remains of Mount Grace Priory, a Carthusian monastery in Yorkshire, which is held to be the best English example. The surveys, and very careful notes on the same, were published in the *Yorkshire Archæological Journal*, vol. xviii.

The next illustration, Fig. 128, must serve a dual purpose.

In the first place, it is to show what the first library was like, and in the second the beginning of fan vaulting. It has been drawn from the cloister walk at Gloucester, which was a Benedictine monastery, and only became a cathedral in 1541 after the dissolution of the monastic bodies. Gloucester was founded at the end of the eleventh century, and as time passed one part after another was remodelled, or rebuilt, as the old monks tried to make their house and its church more beautiful; in this way the cloisters came at the end of the fourteenth century and were finished about 1412.

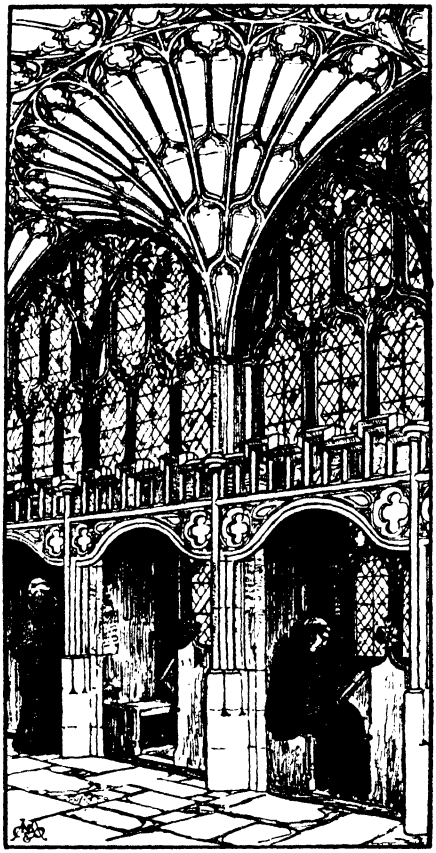


FIG. 128.—The Cloister Library, Gloucester Cathedral

Twelfth-Century Barrel Vaulting, Fig. 7. Cross Vaulting, Fig. 15. Thirteenth-Century Vaulting, Fig. 51. Fourteenth-Century Vaulting, Figs. 93, 97

In the sketch of a Benedictine monastery given in the twelfth-century chapter, it will be remembered that a description was given of the various uses to which the different parts of the building were put, and the north walk of the cloisters was where the monks used to study. Here is a passage from the Rites of Durham, which also was a Benedictine foundation:

"In the north syde of the cloister, from the corner over against the church dour to the corner over against the dorter

dour, was all fynely glased from the hight to the sole within a litle of the grownd into the cloister garth. And in every wyndowe iij pewes or carrells, where every one of the old monks had his carrell, severall by himselfe, that, when they had dyned, they did resorte to that place of cloister, and there studyed upon there books, every one in his carrell, all the afternonne, unto evensong tyme. This was there exercise every daie.

"And over against the carrells against the church wall did stande certain great almeries [cupboards] of waynscott all full of bookes, wherein did lye as well the old auncyent written Doctors of the Church as other prophane authors with dyverse other holie men's wourks, so that every one dyd studye what Doctor pleased them best, havinge the Librarie at all tymes to goe studie in besydes there carrells." Fig. 65 shows a thirteenth-century cupboard.

In our drawing we have shown the old monks, "every one in his carrell," and the "certain great almeries," where the books were kept, were against the wall opposite the carrels. There were many rules laid down by the Benedictine Order for the care of the books and manuscripts, and it was also very usual to have entreaties and curses in the same, warning the readers. Here is one: "Quisquis quem contigerit Sit illi Iota manus" (Wash! lest touch of dirty finger On my spotless pages linger); and another: "May whoever steals or alienates this manuscript, or scratches out its title, be anathema. Amen." So when a boy, nowadays, writes in his book that no one is to purloin it, under various fears, he is only doing what the mediæval monk did before him. This care for books on the part of the old monks is quite understandable when we realise that, up till the time of Caxton and the introduction of printing, they not only read the books, but made them. It was in the cloister and the scriptorium that the beautiful illuminated manuscripts we now have in British Museums were laboriously drawn out, and they were precious possessions.

As to the second point of interest in the drawing, the fan vaulting, this cloister walk at Gloucester is supposed to be the earliest example of this type. It will be remembered that all the other vaults have consisted of either semicircular or

pointed tunnels, crossed by other tunnels of the same shape, and we have seen how in the fourteenth-century lierne vault the builders got as far as they could in this direction; as well that the line of the intersection of the tunnels was called the groin. Fan vaulting did away with the groin. If we take the shape of the windows, we shall find that the section *across* the cloister, immediately in front of the fan, is the same outline as the window, but there is no groin running diagonally across the bay. The plan of the top of each fan, or conoid, is semicircular, and the plan of the whole cloister vault would be a series of semicircles, side by side, down each side, touching in the middle, and leaving diamond-shaped ceilings, more or less flat, in between. When one comes to think about it, this was the only way to get away from the groined vault—to do away with the groin. It should be noticed that the moulded ribs are no longer of any structural use, but are carved on the face of the stone.

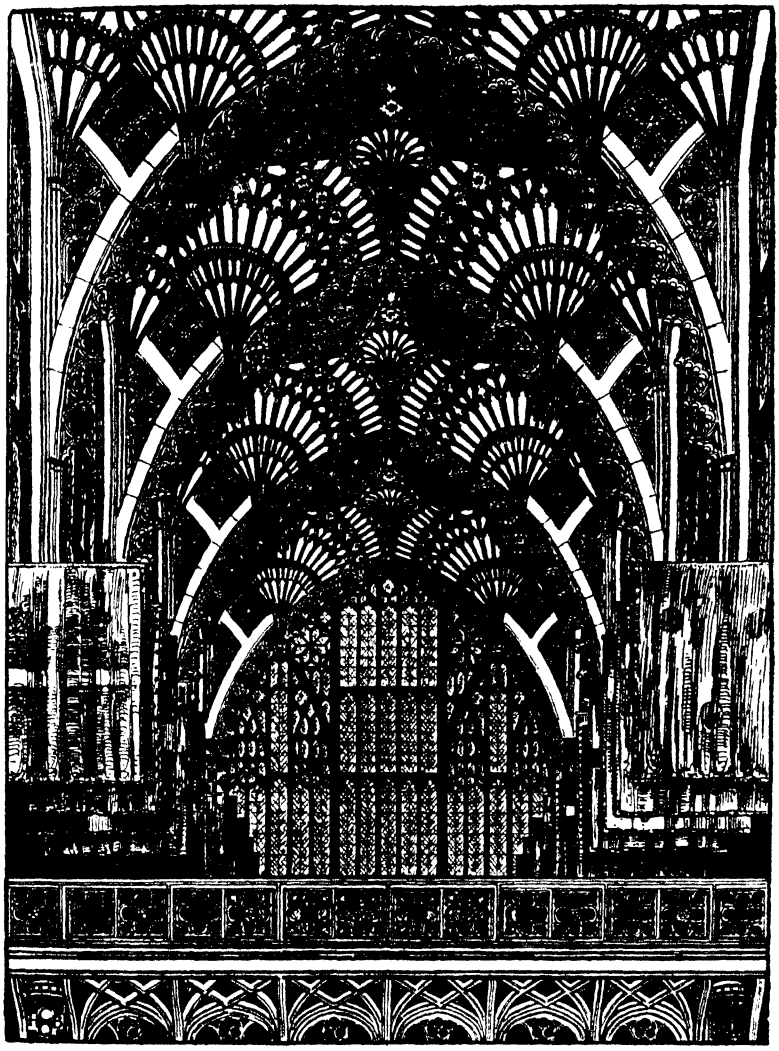
The next illustration, Fig. 129, is of the fan vault over Henry VII's Chapel at Westminster Abbey. This is rightly considered as the masterpiece of the masons of the Middle Ages, and must always be a source of wonder to us. It carries on the structural idea of the Gloucester vault, shown in the last illustration. The ribs of the vault are not constructional, as they were in the thirteenth and fourteenth centuries. The whole surface is covered with a panelling, the lines of which are arched and cusped, and wreathed and interlaced in a beautiful design. Now for the construction by which this seeming miracle in stone is poised in the air. The great west window gives the shape, which is followed by the succession of arches which go across the chapel, and which take the weight of the vault. Like all arches, these are built up of wedge-shaped stones, called "voussoirs." About half-way up each side one of these voussoirs is elongated downwards, to form the pendant of the funnel-shaped conoids which rest on the tops of these arches, and the latter at this point pass to the back of the vault. Now if we stand at one side of the chapel, and look up at the vault on the other, we shall see that from pendant to pendant, the two conoids meeting make another arch, which gives the shape

to the side windows: so the whole cunning arrangement stands firm. The vault is a glorious monument to the architectural skill of the mediæval mason, and it must have been put together as skilfully as a watch.

It is interesting to see how the principle underlying these fan vaults came into being. We have seen that we owe the fan vault as such to Gloucester, which gave us that great English style, the last of Gothic, which we call Perpendicular. But there are some very interesting stages of development. Such a fine vault as St. George's, Windsor, shows shapes which are beginning to approximate to the fan vault. But there are two near-fan vaults at Oxford. In the Divinity School we get the conoids and the pendants, but the great transverse arches which really uphold the stone roof are prominently visible throughout. In the lovely vault of Oxford Cathedral quire, they pass, as at Westminster, behind the conoids, and the centre is filled with an intricate network of lierne ribs.

Take fan vaults proper. We have a typical instance in the nave of Sherborne. As at Oxford the conoids do not go the whole width of the span but give a space between filled with interlacing ribs. At King's College Chapel, Cambridge, the great transverse arches are clearly shown but the trumpet shapes are so big and so close together that you never get the whole semicircle and the effect is perhaps somewhat cut up and crowded. There are other examples, as at Bath, and it is great fun to look for chantries and tombs and see how they can have little fan vaults of their own. Undoubtedly it was an original stroke of the designers of the two Oxford vaults and that of Westminster to start the conoids some distance from the walls, so as to give something of an aisled effect in which the pillars are replaced by pendants, and thus give the illusion that the vault is floating in air.

The building of the Chapel was started by Henry VII in 1503, and in the front of the drawing is seen the bronze screen around the tomb of this king. It was this tomb, not screen, which was the forerunner of the new Renaissance style, because Henry VIII entrusted the work to an Italian, Pietro Torrigiano (1516). If its details are examined, we shall find that we have here all the characteristic pilasters with



["*Perpendicular*"

FIG. 129.—Fan Vaulting, Henry VII's Chapel, Westminster Abbey

Twelfth-Century Barrel Vaulting, Fig. 7. Cross Vaulting, Fig. 15. Thirteenth-Century Vaulting, Fig. 51. Fourteenth-Century Vaulting, Figs. 93, 97.

caps, bases, and mouldings which are associated with Classic architecture. An illustration of this tomb is given in Vol. II.

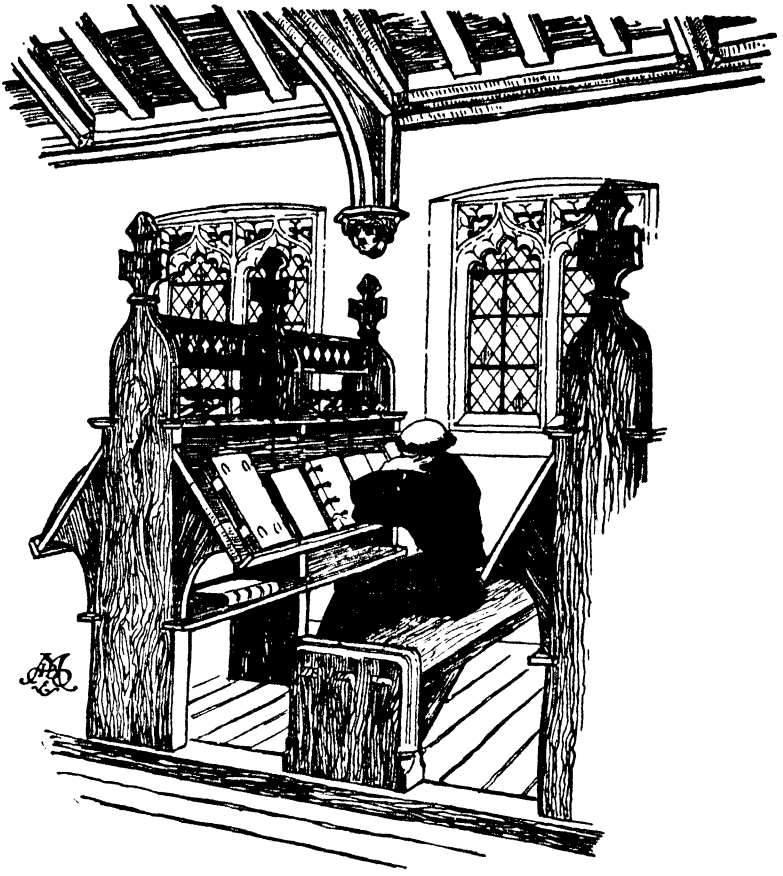


FIG. 130.—Chained Library

Henry VII's Chapel is a wonderful place—here can be seen the vault, which is the culmination of Gothic, and the tomb, which is typical of the new birth of Classic design.

Illustration Fig. 130 shows the next development of the library. We have seen how in a Benedictine monastery the north walk of the cloisters was used for the purpose of study, small carrels being formed in the window openings on to the central garth, and the books being kept in wooden almeries, or cupboards, placed against the wall opposite the carrels. Books were also stored in an "armarium," which was a

cupboard fitted up in a recess in the wall, generally between the chapter-house and the door into the church. The Cistercians sometimes cut off a space from the chapter-house, and stored books there; but they were taken to the cloister to read. As the number of books increased, and the desire for knowledge became more general, these arrangements were found to be inconvenient, and the practice started of building separate rooms as libraries where the books could be both stored and read. These were often added on the top of the cloisters, and were long narrow rooms, with windows spaced equally along the walls. Between the windows were set up, at right angles to the walls, desks of a type rather like church lecterns, and the books were laid flat on these, and chained to a bar over, as shown in the sketch. This chaining shows the importance attached to books, and rather looks as if the fifteenth-century student was not always very honest. A shelf was added to the underpart of the desks, and used for storage purposes, and between the desks were fixed strong benches.

Libraries were not large in those days. Mr. Willis Clark, in *The Care of Books*, speaking of College libraries, says that at King's Hall in 1397, only 87 volumes are enumerated; and even in the University Library, not more than 122 volumes were recorded in 1424. These were mainly concerned with Theology, Philosophy, Medicine, Logic, Grammar, History, and Canon Law—all heavy reading.

The drawing serves to show how much alike all Gothic woodwork was; whether it was a church bench, library desk, or furniture for the house, the detail of it was much the same.

We can now leave houses and buildings, and study the country things; so our next illustration, Fig. 131, is of a windmill—but it has been drawn from one still existing in Essex, and must not be taken as an exact representation of one of the fifteenth century. Our drawing shows the principle on which a mill works, which has come down from early times.

It is a Post Mill, like the one drawn for the fourteenth century (Fig. 104). The old millwright first built the four piers shown as a foundation; on the tops of these were laid great oak beams, and then the large central post, formed from one oak tree, was cut down over the beams and wedged up to

them, and braced on four sides by the struts. All this part of the mill was enclosed by a round house, which with the beams, struts, and central post was a fixture; all the rest of the mill, including the steps up to it, turned on the top of the post. The bearing on which the mill turned was formed between the large beam, shown just underneath the floor where the mill-stones are, and the post, and this is worth consideration, because the weight of the stones is arranged to come directly on to this large beam, and so prevents the mill being top-heavy, as would be the case if the stones were one stage up.

Now as to the way a windmill works. We have described in the fourteenth-century chapter how the sails are set out, rather like the screw of a steamer, that the wind may readily blow them round, and in so doing turn the main axle shown on the drawing. Next the sails is a large gear-wheel, all framed up in wood, with cogs on its face made of pear wood; these engage with another cogged wheel, which turns the top stone, the lower one being a fixture. A smaller gear-wheel at the end of the axle engages another cogged wheel, which cannot be shown as it is behind the gear-wheel, and this is in its turn engaged with two other cogged wheels, each operating the upper stone of a pair of smaller mill-stones.

The next detail is the process of grinding the corn. From the back of the large gear-wheel on the main axle a band is taken to shafting at the extreme top of the mill, and from this, by means of a fixed and loose pulley, a hoist is worked which brings up the sacks of corn to the topmost story, where the miller is shown emptying a sack into a bin. A funnel from the bottom of the bin leads to a shoot which conveys the corn to the stone. The slope of this shoot is adjustable, because different sorts of grain, peas, and beans will slide at different rates, and so will need different slopes to the shoot. Then they are further encouraged to do this by the end of the shoot, which delivers into a hole in the centre of the top stone, having a little notch cut in it, which, as the spindle turns round, chatters against it, and so shakes the grain, or whatever it is, down to the stones to be ground. The flour comes out at the sides, and is conducted by other

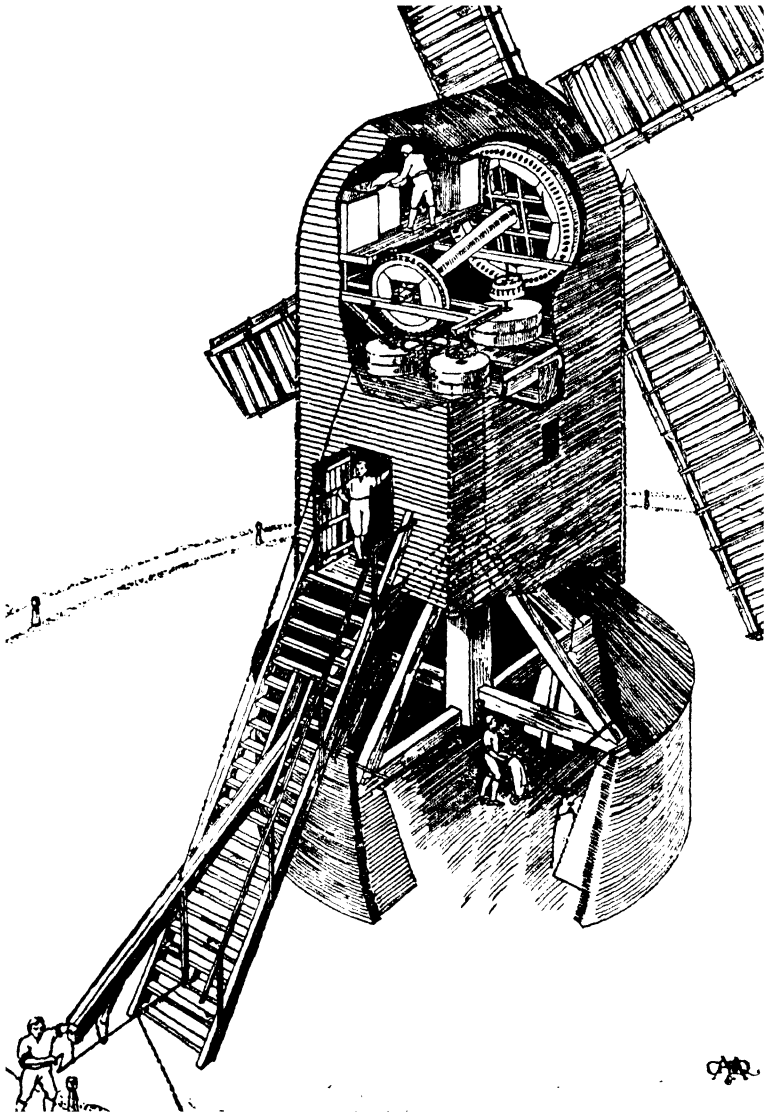


FIG. 131.—Showing how a Windmill Works
Fourteenth-Century Mill, Fig. 104. Water-Mill, Fig 67

shoots either into sacks or bins on the floor by the door where the miller is standing.

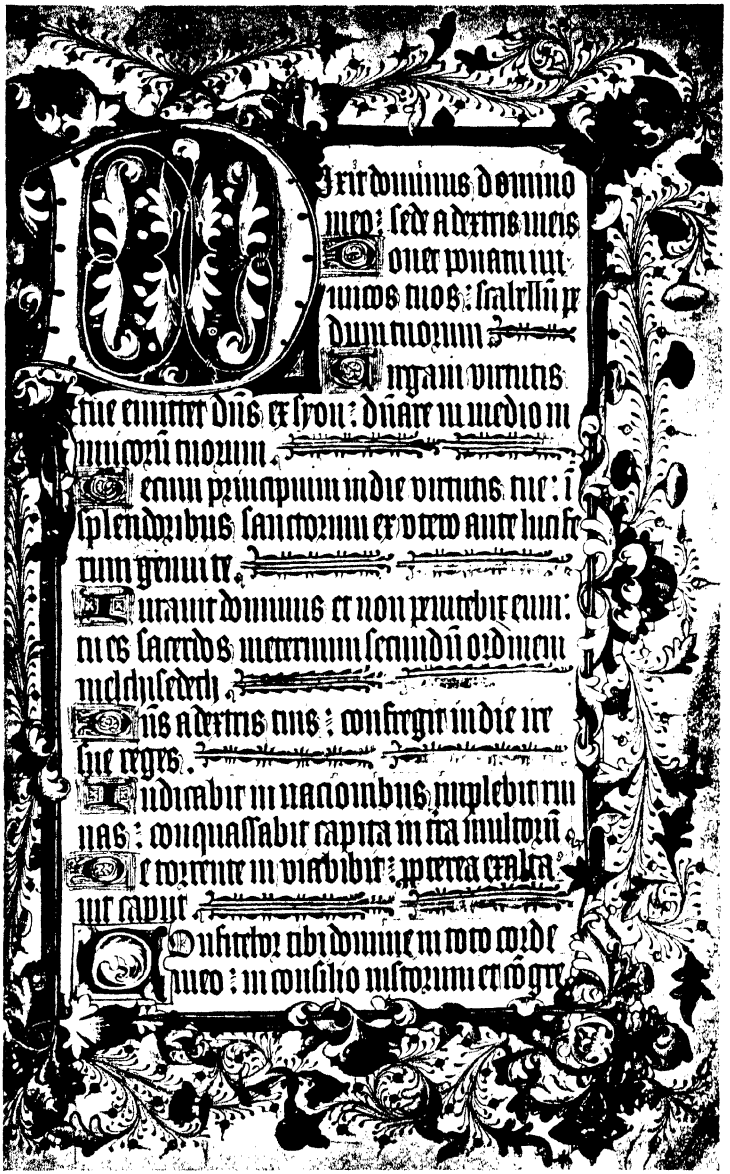
The body of the mill is framed up in timber, and this is all built up on to the large beam under the stones, which turns on the top of the post, or is suspended from it. The post goes right up through the floor by the door where the man stands.

Now we will suppose that the direction of the wind has changed in the night. The louvres on the sails have been opened, so that the wind blows through, and does not turn them round. When the miller starts work in the morning, the first thing to do is to get the mill into the wind, so one of his men goes down the ladder, and pulls up the same clear from the ground. The man at the bottom has his left hand on a long beam, which sticks out like a tail, and passes through the centre of the ladder. This tail is fixed on to the floor beams at the bottom of the mill; not on to the centre post. The man at the bottom takes a ring on the end of a chain, and pops it over one of the small posts which are shown in a circle round the mill, and then winds up the tail towards the post, until he gets the mill into the wind. We shall see how, in a later century, this was done by a very clever automatic arrangement, which kept the mill always in its proper position.

Windmills are wonderful things, rather like ships on land. The sails as they thrash round make a beautiful thrum, thrum in the air. Boys and girls should make friends with the miller when they find a mill, and ask to go over it.

We now come to another interesting thing in the country—Hunting. We have seen that the Normans were great hunters, how they enclosed large tracts of land in which they could indulge in their favourite sport of stag-hunting, and it is probably quite true to say that the huntsman of the Devon and Somerset staghounds, in his methods to-day, carries on the traditions which the Normans introduced. So it continued all through the Middle Ages; men hunted for pleasure, and the enjoyment of the game so provided, which came as a pleasant relief to their salted meat in the winter. We are able to get an excellent idea of hunting at the end of the fourteenth and the beginning of the fifteenth centuries, from a book called *The Master of Game*, which was

Continuation of the Song of the Victory of Agincourt



Leaf from an Illuminated Psalter, about 1420. The start of Psalm cx, "The Lord said unto my Lord," etc.

Illuminated MSS., Twelfth Century, Pl. 8; Thirteenth Century, Pl. 16; Fourteenth Century, Pls. 23, 26, 27; see also Pls. 34, 35, 39–40

written by Edward, Duke of York, a grandson of Edward III, who was killed at Agincourt in 1415. He was Master of Game to Henry IV, and so wrote as an authority; his book, though largely a translation from one published in France by Count Gaston de Foix, about 1390, called *La Chasse*, contains many descriptions of English hunting.

Our Master of Game begins by describing the nature of the hare, in the second place of the hart, the buck comes third, then follow the roe, wild boar, wolf, fox, badger, cat, marten, and the otter is eleventh. The wolf has gone, but the wild-cat remains in the remote Highlands as a fierce and dangerous little beast. Then come the hounds, raches or running hounds, greyhounds, alauntes, spaniels, mastiffs "that men call curs," and "small curs that fallen to be terriers"; and our Master goes on to talk of the care of hounds and their kennels. The greyhounds spoken of include what we should now call wolf- and deerhounds.

There is a quite beautiful description of the country, which shows that at the end of the fourteenth century the hunting-man took quite as much pleasure as he does now in the delights of being out in the open air, across a good horse, watching hounds at work. Our Master says: "Now shall I prove how hunters live in this world more joyfully than any other men, for when the hunter riseth in the morning, and he sees a sweet and fair morn and clear weather and bright, and he heareth the song of the small

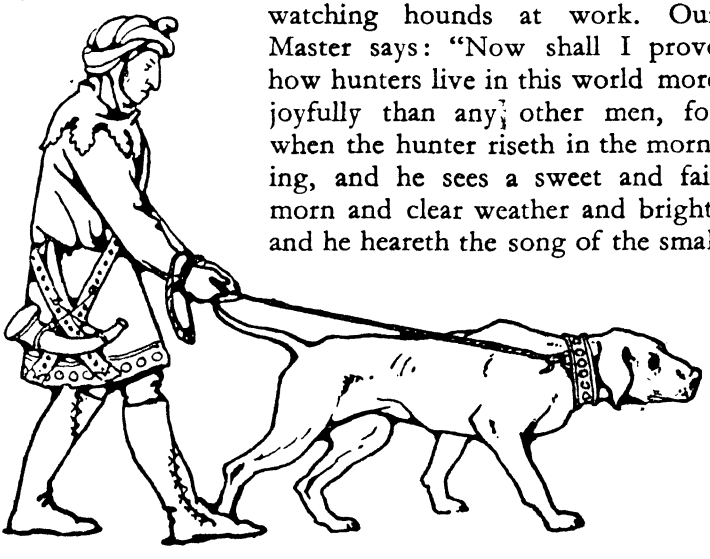


FIG. 132.—Lymer and Hound

fowls, the which sing so sweetly with great melody and full of love, each in his own language in the best wise that he may, after that he may learn of his own kind. And when the sun is arisen, he shall see fresh dew upon the small twigs and grasses, and the sun by his virtue shall make them shine. And that is great joy and liking to the hunter's heart."

Then follows a description of stag-hunting that makes one remember happy days on Exmoor, with the meet at Cloutsham. There is the same discovery, or harbouring of the deer, by the huntsman with a hound, or lymer led on a line, as shown in our cut. A few hounds are uncoupled to move on the deer, like the tufters do nowadays, and the chase is taken up by relays of the pack called van chaseours, the middle, and the parfytours, and at the finish, when the hounds are blooded, the huntsman is rewarded with good wine.

When our friend goes home "he shall doff his clothes, and his shoes, and his hose, and he shall wash his thighs and his legs, and peradventure all his body. And in the meanwhile he shall order well his supper, with wortes of the neck of the hart and of other good meats, and good wine and ale"; and going to bed sleeps well and dreams of hunting, "stedfastly without any evil thoughts of any sins, wherefore I say that hunters go into Paradise when they die, and live in this world more joyfully than any other men." Oh, good man, let us hope that he had a clean death at Agincourt, and found his dream come true; also let us hope that in the new England there will still be some room left for indulgence in the same joys, and that it won't be all uninteresting work and no play, because we shall get such dull boys we might even become vicious, and full of those "evil thoughts of sin" which our Master held to be so well driven out by hunting. But we shall always have ratting to fall back upon, and that is a good sport.

Our Master describes all the various kinds of hunting, and always in the same delightful way, and with many quaint remarks, which help to give one an excellent idea of the life of the countryside. The meet is a much less business-like performance than nowadays; in fact, they appear to have quite a jolly picnic for a start.

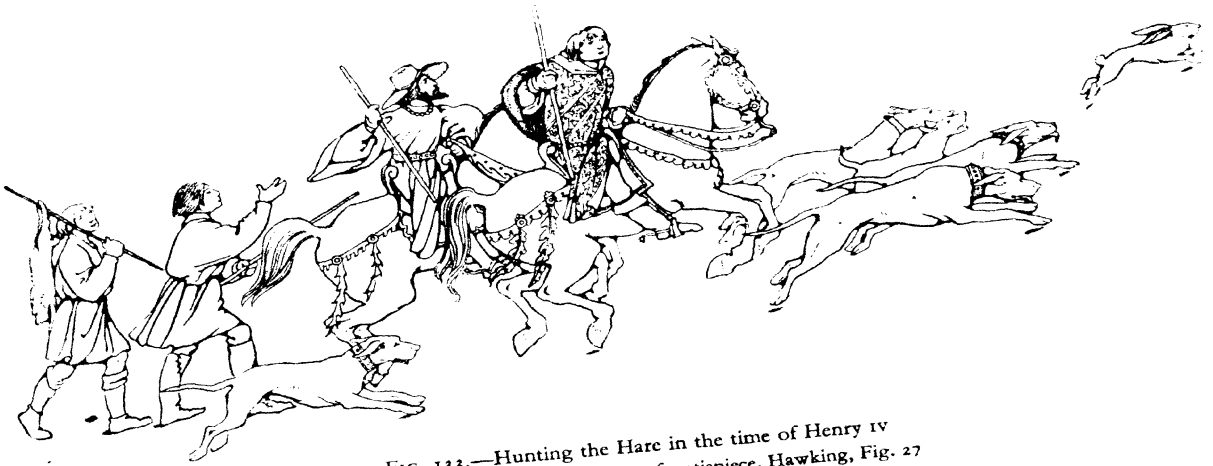


FIG. 133.—Hunting the Hare in the time of Henry IV
Hunting, Twelfth Century, Pl. 1, frontispiece. Hawking, Fig. 27

The hare is described as a "good little beast, and there is much good sport and liking in the hunting of her more than any other beast," of the same size apparently. Stag-hunting, of course, came first, but the harriers of that day took the place of the foxhounds of to-day. The hare was hunted much as it would be now by harriers, but the pack includes raches, or scenting hounds, and greyhounds, and our cut Fig. 133 shows such a hunt in progress. They were also run down by greyhounds held leashed in couples much like modern coursing, or being driven out of corn by greyhounds were shot with the crossbow; these two methods appear to have been more French than English. As well, they were driven into nets by men holding a rope between them on which bells were suspended, or snared in enclosures with trapped entrances.

The fox is said to be a "common beast," and is not regarded as much more than vermin, and was often smoked out, and taken in nets—a rather dreadful idea for fox-hunters.

Badgers were dug out, much as they are to-day in the West Country. We remember an amusing badger hunt in South Devon, which took place at night, with a very mixed pack and hunt; footing it over that up-hill-and-down-dale country, with no more light than a bicycle lamp gave, meant that the hunt was widely distributed over the countryside, the deep lanes full of foundered men who had fallen into them; and no one ever knew what happened to the badger. If this style of hunting was a survival is not known, but it did serve as a survival, on that occasion, of the fittest, and was a wonderful frolic. Very good reproductions of the illustrations to Count Gaston de Foix's work, *La Chasse*, with interesting articles on our Master of Game's book, by Mr. W. A. Baillie-Grohman, were published in *Country Life* from December 1901 to November 1902.

Hunting served as an excellent training for active service in the field, and the knights and squires engaged in tournaments for the same purpose. The joust, as we see in illustration Fig. 134, was a fight between two knights only, and the weapon used was the lance. These jousts came before, or after, a tourney.

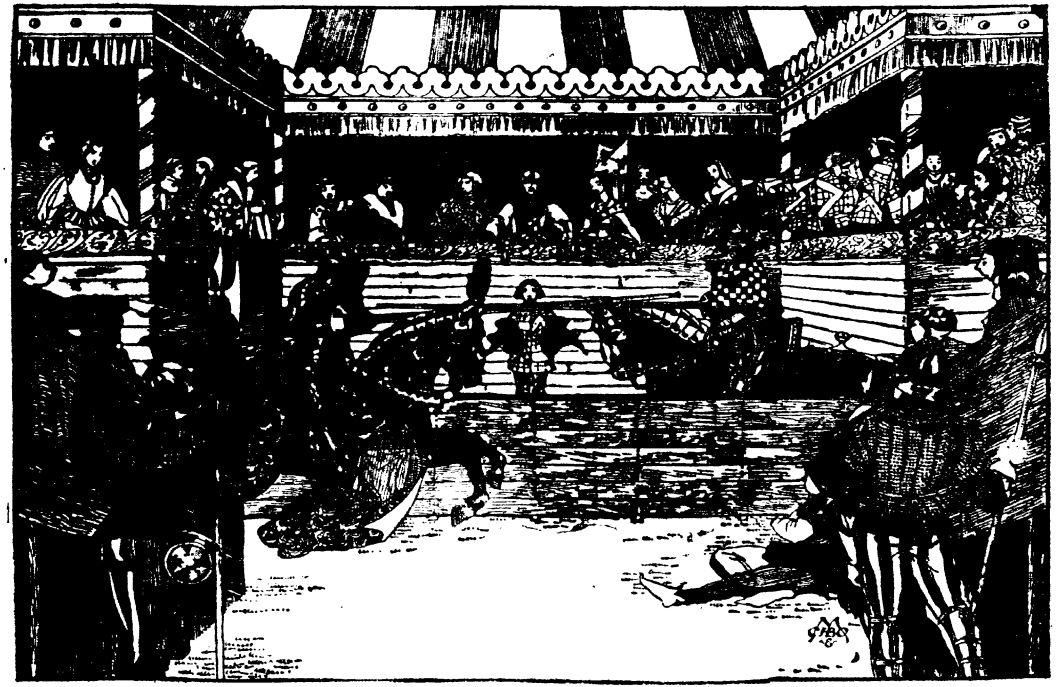


FIG. 134.—A Joust between Knights in the time of Henry VI
Tourney, Thirteenth Century, Fig. 71

The arrangements for the "lists," where the fighting took place, were generally the same. A large oblong space was railed round, leaving an opening at either end for the entrance of the opposing parties, and here were the tents of the combatants. Seats were placed on one side for the judges and ladies, and on the other for ordinary folk. Through these latter seats was a third entrance.

Tournaments were very gay festivals, and the company being met together a day or two before the ceremony, a great dance was held, with much feasting and mirth.

The knights fighting in the tourney wore somewhat different armour from that used in battle. The armour was heavier, and the large "heaume," well padded inside, and with its beautiful crest, was firmly strapped on to the breast and back plates. Several of these heaumes are still in existence in various collections, and nearly all weigh over 20 lb. As the rest of the tilting armour was of the same strength and thickness, it can be guessed that a knight entering the lists was a very heavy and cumbersome figure indeed; magnificent, but unwieldy.

On the left breast and shoulder was fastened a small but thick shield of wood, covered with leather emblazoned with the arms of the wearer. Over this armour, the knight often wore a short embroidered surcoat, and the horse also was clad in an emblazoned coat which nearly touched the ground. His head and neck were protected with chain armour and plates of steel.

Tourneys were fought with sword or mace. The sword used was rounded at the tip and blunted at the sides, and much resembled a plain bar of steel, and all blows were given with the flat, and not the point. The object of the fight was not to pierce one's opponent, but to unhorse him. So we can see the necessity of armour strong enough to withstand the force of heavy blows, and padded sufficiently to prevent injury to the wearer if thrown.

The mace was of wood, suspended by a cord fastened to a ring on the right of the breastplate.

The small wooden shield mentioned before, and called the "manteau d'armes," was worn for jousting, when the object

was to strike one's opponent in the centre of this shield and unhorse him, or else to shiver his lance. These shields were made concave, that the blow might glance off, and outward. The combatants used lances with blunted ends, with three small projections but no points.

A knight often rode in a joust bearing his lady's sleeve fastened to his right arm. These were made of fur, or long embroidered pieces of stuff which the ladies wore fastened over the tight under-sleeve. You can see pictures of them in almost any fourteenth- or fifteenth-century illustration.

If the combatants were not unhorsed at the first encounter, they could return to the end of the lists and charge twice more, and their squires waited there, ready after every charge to change their lances, or any piece of armour that might have become damaged.

On the open ground at one end of the lists the tents of the challengers were erected, and at the other end were those of the knights who took up the challenge. The ceremony was as follows: The challengers hung their shields outside their tents, and any knight wishing to take up the challenge rode up and touched a shield with his lance, showing thus his willingness to fight with the owner.

In the illustration the herald is seen standing in the lists, holding, instead of two shields, "two saddles of choyes." These saddles belong to the knights who are fighting.

At the end of the jousts, the winner was awarded a prize by one of the ladies, who had been named the Queen of Beauty for the occasion.

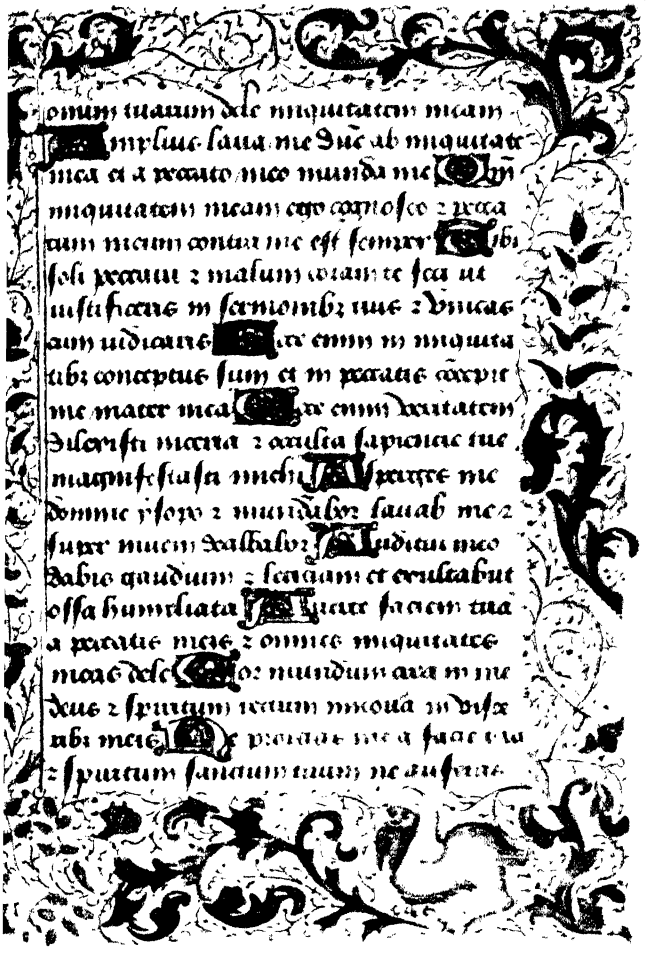
The next illustration, Fig. 135, is of a puppet show, such as might have been found at a tourney, to amuse the people between the various encounters of the knights.

Very little is known of early puppet shows, but that there were such things is proved by reference to the illustrations in old manuscripts. In Cervantes' tale of *Don Quixote*, written at the end of the sixteenth century, there is an account of a puppet show, in which was enacted the tale of a Spanish knight who rescued his lady from the Moors. Many puppets would appear to have been manipulated in these scenes, and the book speaks of the showman behind, working the little

FIG. 135.—A Puppet Show

Twelfth-Century Game, Fig. 29. Thirteenth-Century Game, Fig. 70.
Fourteenth-Century Games, Figs. 106, 107

Two leaves from a Fifteenth-Century Book of Hours, givin
of well-to-do burghers in a city, passin



ic penitential Psalm 51. The miniature shows a procession
gateway with three mourners

*Ibid.*, ff. 33 and 33v

figures, while a boy stood in front pointing with a wand to each puppet as he told the tale.

Performing animals, especially apes, were exhibited by these showmen, who travelled from place to place, giving an exhibition of their powers in each neighbourhood they came to.

It must always be remembered that very few people could read in the Middle Ages, and so were very dependent on shows and signs. The inns had a bush hanging outside, from which we get the saying that "Good wine needs no bush," and other traders used signs which came to be generally known as an indication of what they had to sell. The priests made use of a similar method, and taught their congregation Bible history by acting stories from its pages before them; or in the same way showed incidents in the life of one of the saints. These were called Mystery or Miracle Plays. They were of very early origin, because William Fitzstephen (p. 21), in his Life of Thomas à Becket (1182), writes of "representations of miracles worked by holy confessors or of sufferings wherein was demonstrated the endurance of martyrs." Later on, the plays became very elaborate, and were formed into a collection, or cycle, beginning with the Creation and ending with the Last Judgment, in much the same way as the carved bosses on the nave vault of Norwich Cathedral (described and illustrated in the fourteenth century [Pl. 21]). The plays, Norwich bosses, and much of the sculpture in the cathedrals served this same purpose of educating people who could not read. The Easter Sepulchre, which we find in churches, was designed for a representation of the Entombment of our Lord. The plays were given in the church porch, or churchyard, and sometimes on a car which could be moved about.

Morality plays date from the fifteenth century, and dealt with such ideas as the fight of Vice against Virtue for the possession of the human soul. This was the drama of the Middle Ages, which after the Renaissance was to be developed by the genius of Shakespeare into the modern play.

For the fifteenth-century manuscript (Pl. 38) we have a page which is entirely decorative; it is from an English Psalter of about 1420, and is the opening page of Psalm 110,

"The Lord said unto my lord," etc. The graceful ornament is very like that of the St. Omer Psalter in the British Museum (Add MS. 39800); if not by the same hand it belongs to the same school; some day we must carefully compare them. The pages from Admiral Coetivy's "Hours" (Pls. 39, 40) have delicate running ornament, but the flowers, such as columbines and strawberries are beginning to get naturalistic and are not so intimately woven into the background. This heralds the later style of decline, when pinks, strawberries, violets, and other flowers, with butterflies and snails were just painted realistically all round the border without any design. Still later manuscripts show Renaissance forms and then came the printing press and the death of the illuminator's art.

It is only possible to touch very briefly on the illuminations we have arranged as illustrations in our four centuries. Notice how the Bayeux Tapestry (Pl. 4) resembles manuscript work of the time (Pl. 8) when reduced. The medical drawings (Pl. 5) show the effective outline work, slightly shaded, of the end of the twelfth or early thirteenth century; we have already referred to the similar Trinity College Cambridge MS., rather later (p. 74 and Pl. 15, top). The marvellous thirteenth-century Majekowski MS. (Pl. 15, lower) is probably the greatest masterpiece of its time, and the Roxburgh club facsimile should be rejoicingly studied. Its romantic history of wanderings and centuries in the East is an enthralling tale; £200 was recently paid for a single stray leaf. Pl. 23 from the Bodleian library shows enmeshed in typical ornament some of those delightful little marginal drawings which picture for us graphically life and work in the Middle Ages. Ten varied but representative miniature paintings of the fifteenth century are seen on Plates 29, 30, 34, 35, 38, 39, 40.

The tailpiece shows a design which was used in the West of England in this century on church screens, and the significance of the vine in such a situation will not need explaining. The main lines of the pattern are wavy, like the tailpiece to the twelfth-century chapter, but it is far more elaborate and more natural in its treatment; yet it is a design, and not just a drawing of a vine, grapes, and birds. The various parts are spaced so as to form what is called the "repeat," and this

term means the unit which by repetition forms the whole pattern. It is the arrangement of these repeats, and the way which the same fill up the space to be decorated, that spell the success, or failure, of the design, and the repeat may be interesting in itself and yet not good in repetition. Another amusing thing is, that sometimes the spaces left between the design are as important, from the decorative point of view, as the design itself.

This pattern finishes that of the Gothic period, and in Vol. II we begin a new series of the Renaissance, when it will be found that the designers went back to the same source of inspiration as the Gothic men, and it came about in this way. At the fall of the Roman Empire in the West, various nations adopted her architecture, and developed a ruder style we now call "Romanesque," and from which our own "Norman" came. In 1453, when the Turks captured Constantinople, where the Roman classical tradition had been carried on, the emigration which followed took this same classical tradition to Italy, and there started the Renaissance, or rebirth of the old Greek and Roman forms, in Art and Literature. This new movement travelled across France, and found its way to England in the early days of Henry VIII's reign. So our task in Vol. II is to show how it influenced the everyday things from Tudor days down to the end of the eighteenth century.

FIG. 136.—"Perpendicular" Pattern

Twelfth-Century Ornament, Fig. 31. Thirteenth-Century Ornament, Fig. 73. Fourteenth-Century Ornament, Fig. 108

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