Longmans' Historical Illustrations.

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NOTES ON ARCHITECTURE AND COSTUME IN THE FOURTEENTH AND FIFTEENTH CENTURIES

ARCHITECTURE

In the Middle Ages no house or castle could be fortified, or *crenulated*, without a licence from the Sovereign. A Record of these licences has been preserved in the Patent Rolls, and a list of them is given in the third volume of Parker's "Domestic Architecture of the Middle Ages." As very few houses of any size were erected in the thirteenth, fourteenth, or fifteenth centuries without being fortified, these licences provide a *dated* record of the erection of the principal domestic buildings of the Middle Ages. That these dates agree in almost every instance with those which had been previously assigned to them, on Rickman's theory, *from the style of the architecture alone*, proves that the key he has supplied is a safe guide to the study of this subject.

"Perpendicular," or "Third Pointed," is the last of the styles into which he divides Gothic architecture. It lasted from the commencement of the reign of Richard II. to the end of the reign of Henry VIII., about 170 years, and continued to be used for additions, and in rebuilding, as late as 1630, but hardly any complete buildings were erected in this style after the time of Henry VIII. It became much debased in the later years of its duration. The transition from the Decorated to the Perpendicular style can be traced in buildings as early as 1337, for instance in the choir and transepts of Gloucester Cathedral, but the special character of the style had not asserted itself until the last quarter of the century, and it is more especially the style of the fifteenth century. New College Chapel, Oxford, is one of the earliest buildings erected, from the foundation, in this style (1380–1386). Very little later is Winchester College; both are excellent examples. The choir of York Minster (1361–1408) is a good example of the transition from Decorated to Perpendicular; the general appearance is Perpendicular, but there is a mixture of the two styles in all the details. The nave and transepts of Canterbury (1378–1411) show the style more fully developed. The roof and the casing of the walls of Westminster Hall are good examples (1397–1399).

The chief character of the style is that which has given rise to its name. The heads of the windows are no longer filled with gracefully flowing lines; the mullions are carried right up to the arch of the window, and the spaces between these are often subdivided by smaller upright mullions connected by horizontal bars. The whole surface of a building, including buttresses, parapets, basements, &c., is often covered with panelling in which perpendicular lines predominate; so much so, that in some cases the windows appear to be openings in the panelling, as at the west end of Winchester Cathedral and the exterior of the Divinity School at Oxford. The windows of New College Chapel (Sheet **53**) are fine examples of early and perfect Perpendicular work. These are called sub-arcuated, the sub-arches rising from the centre mullion. In later examples the arches are much flatter, and the four-centred arch usually associated with Tudor work began to be extensively used; it was gradually so depressed that all beauty of proportion was lost. An early example of four-centred arches occurs in the windows of the hall at Kenilworth (Sheet **50**). They are often very wide in proportion to their height, and placed so near together that the strength of the building depended entirely upon the buttresses. As they were originally filled with painted glass, which has in most cases been destroyed, it is difficult to judge of their intended appearance. (The room on Sheet **64** shows this tendency in domestic work.) Doorways are frequently rich, but have one prevailing form (Sheet **53**). The arch in later examples is four centred. The mouldings are generally more shallow than in the previous style (Sheet **68**). One of the most characteristic features of late Perpendicular work—fan tracery vaulting—is shown on Sheet **64**. This kind of vaulting is seen in the cloisters at Gloucester Cathedral, in Henry VII.'s Chapel, Westminster, and at King's College Chapel, Cambridge. The woodwork of this period is illustrated in Sheet **61**, and incidentally in other Sheets, as well as on Sheet **53**. Timber continued to be very much used for building the smaller houses. The house from Shrewsbury on Sheet **53** is almost unique in this country, but many similar buildings exist on the continent. Glass began to be manufactured in England in this century, and its use was greatly extended, but it was still a luxury. Further notes will be found in Portfolio VI.

COSTUME

Probably at no period was there a greater variety or more extravagance in the vagaries of Fashion than existed at this time. Probably these extremities of fashion were only indulged in by the few, and it may be that the mediæval illuminators took an especial delight in portraying the absurdities of dress, but the pictures of this period give some of the most extraordinary costumes. The reign of William Rufus is often quoted as one of great extravagance and folly in this respect, but there is very little pictorial representation of it, while in this period the pictured representations are very numerous. Sheets **50** and **54** give a good idea of the fashions of the close of the fourteenth century, while **55, 58,** and **59** show those of the first half of the fifteenth century. Flowing garments with high collars and wide sleeves, often "dagged," called *houppelands*, fastened about the middle by a thin, very long belt, the end of which was allowed to hang down in front, often with a very elaborate pendant, were very fashionable garments. A variety of this garment, which was often of the most costly materials, was cut short just below the waist. A pouch and dagger were usually worn by persons of quality. Hats and caps were of many different kinds and shapes; the *beaver*, which developed into the modern silk hat, appears first about this time (Sheets **50** (6) and **54** (9)). The evolution of the chaperon is shown in Sheet **50.**

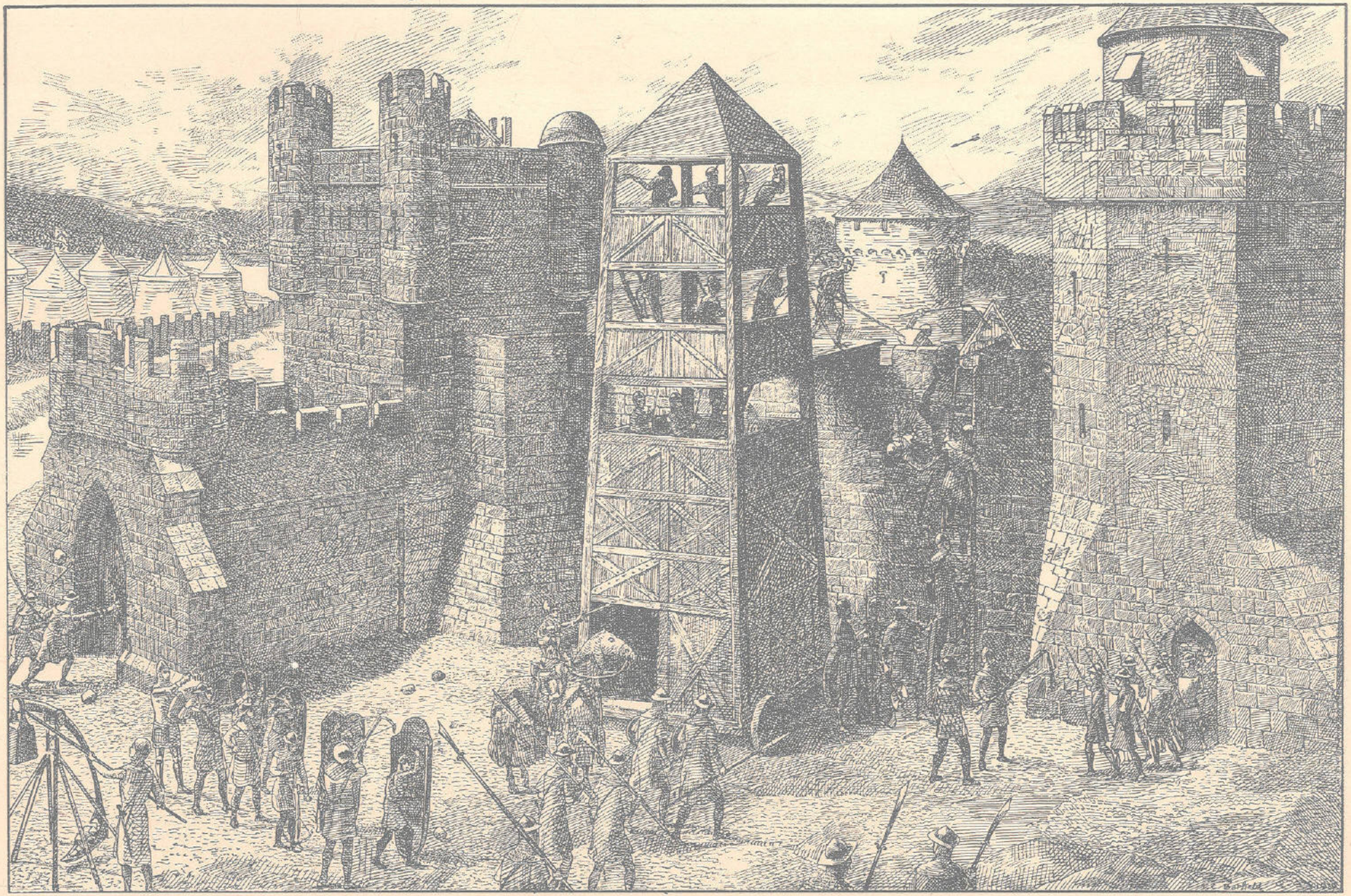
The official dresses of the judges and lawyers on Sheet **55** are of very gay colours. It does not seem to be known when the parti-coloured garments of the legal profession were finally abandoned. Great changes were made during the Protectorate. The whole bar went into mourning on the death of Queen Anne and never came out of it.

There was great variety in the dressing of the hair and beard. Most likely the fashions prevalent in the last century would still be followed by many. To be out of the fashion was probably of much less consequence to the majority of people then than now, and in any case fashion would travel much more slowly. The ladies dresses are at this time apparently far less extravagant than those of the men, except in the matter of headgear. The chief varieties are shown on Sheets **50, 51, 54,** and **58.** It should be mentioned that the tapestry in St. Mary's Hall, Coventry, from which one of these figures is taken, is considered by some authorities to be of the time of Henry VII.

The Military costumes are very varied and beautiful. The art of the armourer was at its height, and there are many beautiful suits of armour of this period preserved, as well as innumerable monumental effigies of knights in complete armour. The principal types are shown on Sheet **57.**

Longmans' Historical Illustrations

No. 49 — England in the Fourteenth Century



MEDIÆVAL WARFARE—AN ATTACK ON A WALLED TOWN DURING A SIEGE

The building on the left of this drawing is based on one of the bars still existing at York. While the archers and cross-bowmen, defended by their pavisers, drive the defenders from the walls, the attack is commenced by the battering-ram and scaling-ladders. The "belfry," or movable tower, is pushed forward; the lower stage of this contains also a battering-ram, and a movable platform is lowered from the upper storey at the level of the top of the wall, to the great discomfort of the defenders. The engines of war, or "gyns" of the Middle Ages, were very numerous, but the descriptions of them are confusing, and the few pictured and sculptured representations of them are meagre and wanting in scale and detail, so that it is by no means clear how they were manipulated. They were evidently capable of doing a good deal of mischief. Elaborate descriptions of several of them are given in Grose's "Military Antiquities," from which these are copied. A sortie by the defenders is made from the tower on the right.

Longmans' Historical Illustrations

No. 50

England in the Fourteenth Century

COSTUMES OF THE REIGN OF RICHARD II.

The background of this picture is taken from the ruins of the Banqueting Hall at Kenilworth Castle, built in 1392, but the windows are considerably reduced in size, and the arrangement of the glass follows that in the principal window of the dining-room at Haddon Hall. The first two figures are given on the authority of the Hon. Lewis Wingfield, the lady from a tomb at Ashwelthorpe Church in Norfolk, and the gentleman from a picture in the Harleian MS., No. 1319 ("English Costume and Fashion"), but the headdress of the latter is altered to show the CHAPERON. The lady between these two figures is from a monumental brass to Lady de la Pole in Crishall Church, Essex (1370). The next lady is from an enamelled cup of this period preserved at King's Lynn. The other two figures in the background are from pictures in French MSS., as are also the French lady and gentleman (1395) on the right. The other three figures are from pictures in Harleian MSS. The ARMILAUS is from Roy. MS. 20 A. 2. The head of the merchant under this is from a Catalogus Benefactorum of St. Alban's Abbey.

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No. 51

England in the Fourteenth Century

AN ABBESS.

A MERCHANT

A FOURTEENTH CENTURY KITCHEN

A MERCHANT

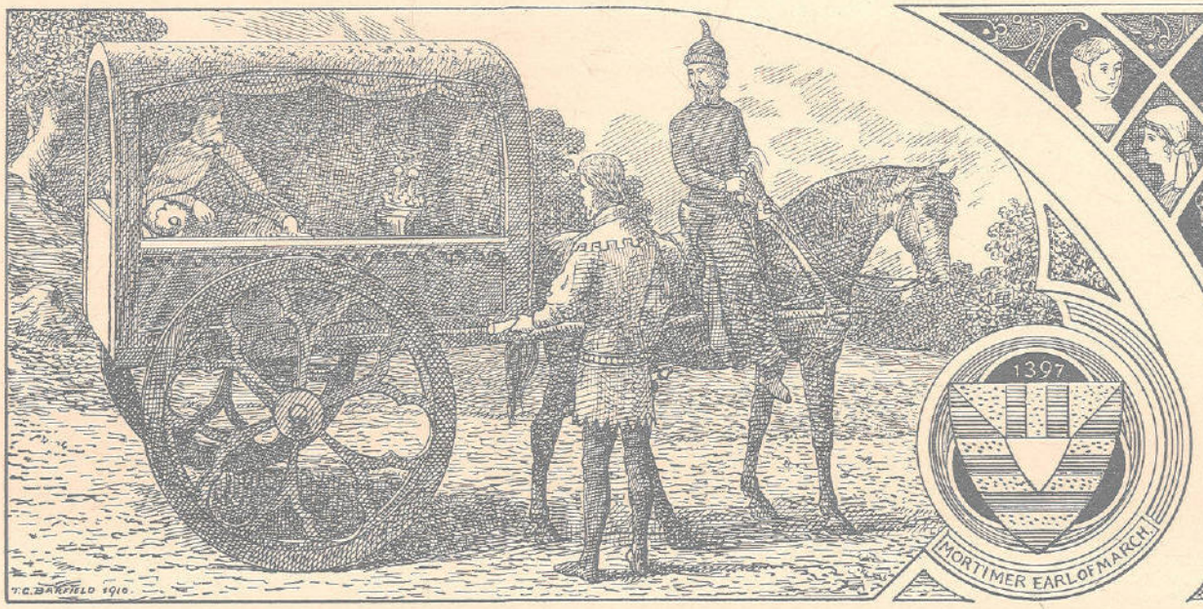
A LADY

The existing Abbot's kitchen at Glastonbury is the authority for this drawing. This beautiful building is about 70 feet high, including the lantern, not shown in the picture, which is about 27 feet. It is about 36 feet square, the four fire-places converting it into an octagon. Another of these detached kitchens remains at Durham, and both are good examples of the skill of mediæval builders in combining beauty of effect with extreme utility. It is not easy to imagine a building better adapted for its purpose than either of these two kitchens. The figures and other details are from contemporary MS. pictures. The Abbess, and the lady on the right, are from a series of paintings of this period, representing scenes in the life of St. Etheldreda. The Abbess wears a crown in the original. The merchants are from monumental brasses; the left one at Northleach Church, the other at Lynn.

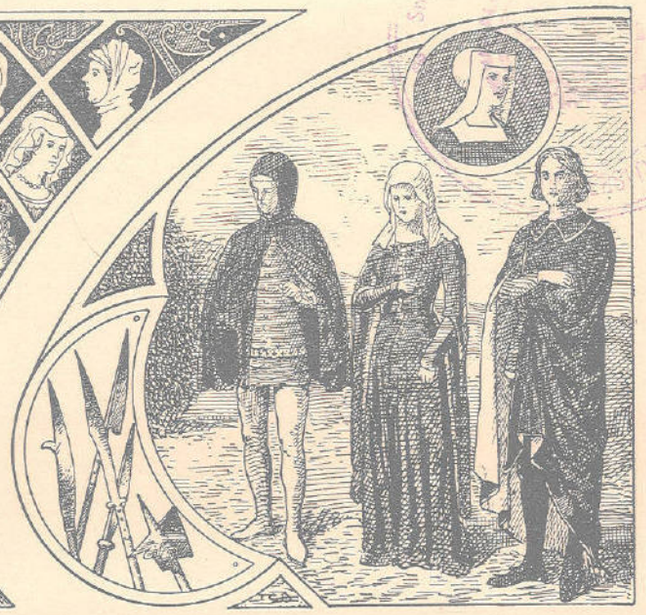
Longmans' Historical Illustrations

No. 52

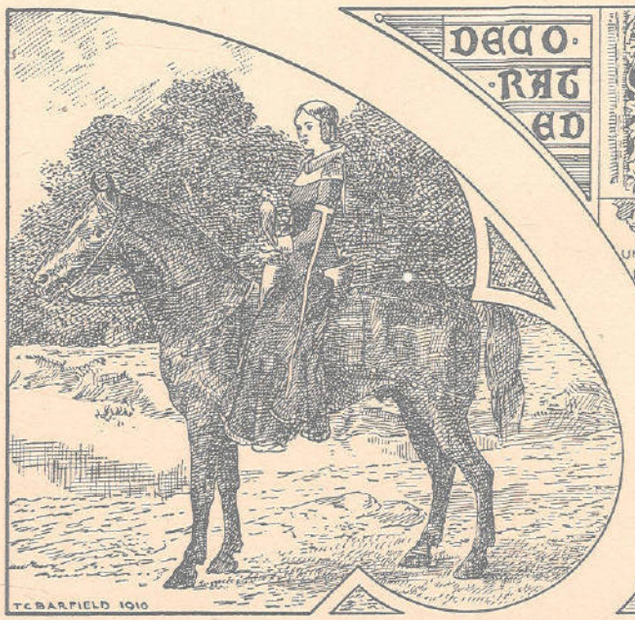
England in the Fourteenth Century



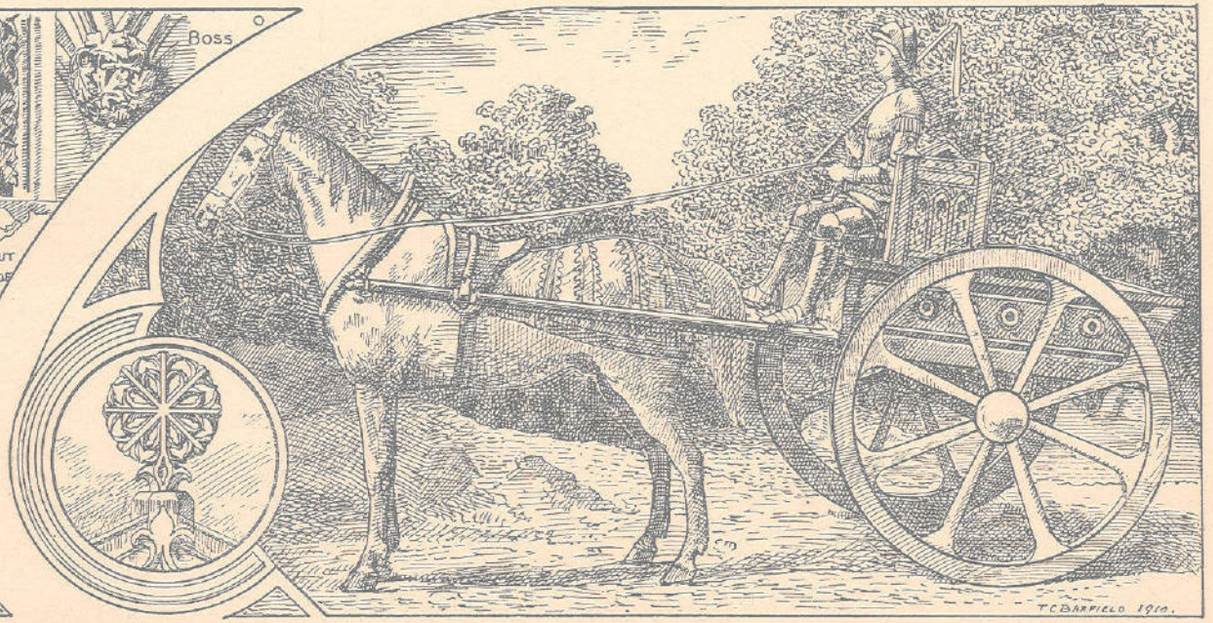
A ROYAL TRAVELLER AND A HERALD



GLAIVES AND BILLS. MOURNING HABITS



A LADY HAWKING



A CABRIOLET

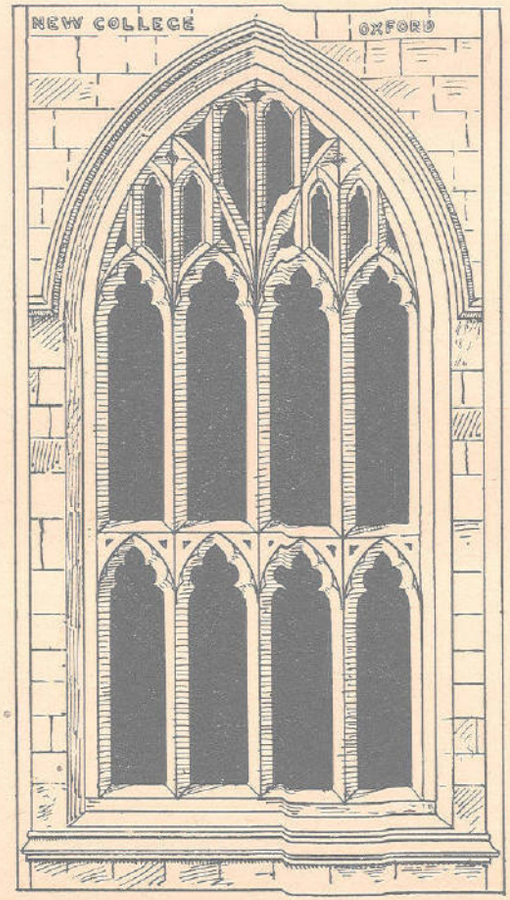
CARRIAGES OF THE PERIOD

The herald in the first picture is from the Chronicles of Saint Denis. The MS. Romance of King Meladius gives the royal chariot in this picture, the knight in his cabriolet, and the ladies headdresses. This MS. gives many interesting illustrations of this period; it was formerly in the Roxburgh Library. Reproductions of some of the pictures are given in the *Archæologia*, Vol. 20, and in the *Art Journal*, 1868. The lady hawking is from the Livre du Roy Modus. She is riding astride, as seems to have been the prevailing fashion at this time. Some kind of divided skirt must have been worn to give the effect represented in all contemporary pictures. The mourning habits are from statuettes on the tomb of Sir Roger de Kerdeston (1337).

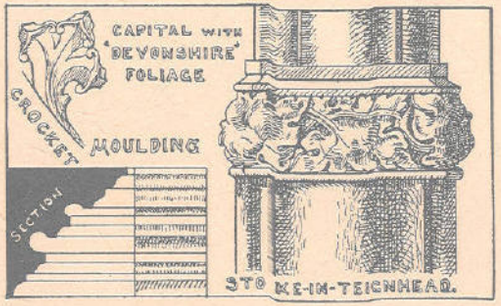
Longmans' Historical Illustrations

No. 53

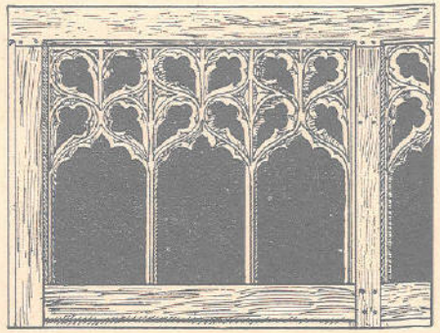
England in the Fourteenth Century



"PERPENDICULAR" WINDOW. 1386.

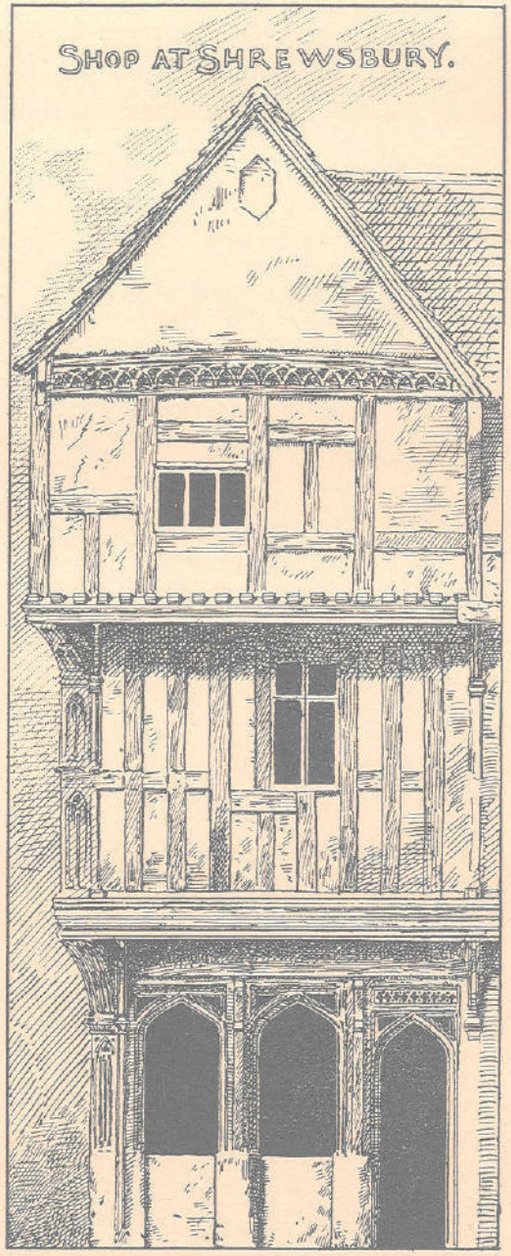


"LINEN" PANEL.



WOODEN WINDOW COVENTRY.

NEWARK.



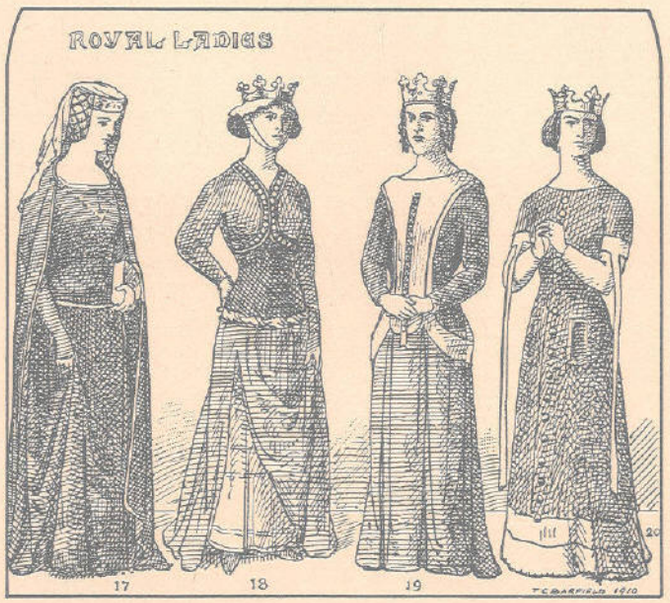
DETAILS OF PERPENDICULAR ARCHITECTURE

This style has been called Perpendicular, because lines at right angles to each other are characteristic of all its distinguishing features. Even in the foliage there is a tendency to squareness, very noticeable in the crocket on this sheet. Panelling was a favourite method of treating surfaces whether of wood or stone, and the "linen" pattern was often used for their enrichment. The window is a good type of the plainer windows of this style. Windows of wood were probably not uncommon, but few of them have been preserved.

The timber house and shop is a good specimen of English domestic buildings of the humbler sort. The corner post is very characteristic. The woodwork was often richly carved. The little figure from Newark is one of a series on the front of a house there.

Longmans' Historical Illustrations

No. 54 England in the Fourteenth Century



COSTUMES OF THE REIGNS OF EDWARD III., RICHARD II., AND HENRY IV.

Kings and queens did not habitually wear their crowns, although, perhaps for purposes of identification, the mediæval artists usually represent them crowned. No. 17 is from a statue of Queen Philippa on her tomb. No. 19 from a statue of Jeanne de Bourbon, wife of Charles V. No. 11 (wearing the "garnache") is from a statue at Notre Dame, Paris (1330). No. 6 is from the series of paintings mentioned as the authority for two figures on sheet 51. The other figures are from MS. pictures. The metrical history of Richard II. gives us Nos. 1, 9, 10, and 21. Nos. 2, 3, and 23 are from the Romance of King Meladius. No. 8 is from the Livre du Roy Modus. Nos. 14, 15, and 16 are from French MS. rather late in the century (Roy. 20 C. VII.). No. 18 is also French. John of Gaunt (7) is from Cotton MS., Nero, D. VI. No. 20 is from the Roy. MS. 19 D. 2. No. 5, representing Louis of Anjou, King of Jerusalem, is from a MS. of the Statutes of the Order of the Holy Ghost, 1352.

Longmans' Historical Illustrations

No. 55

England in the Fifteenth Century

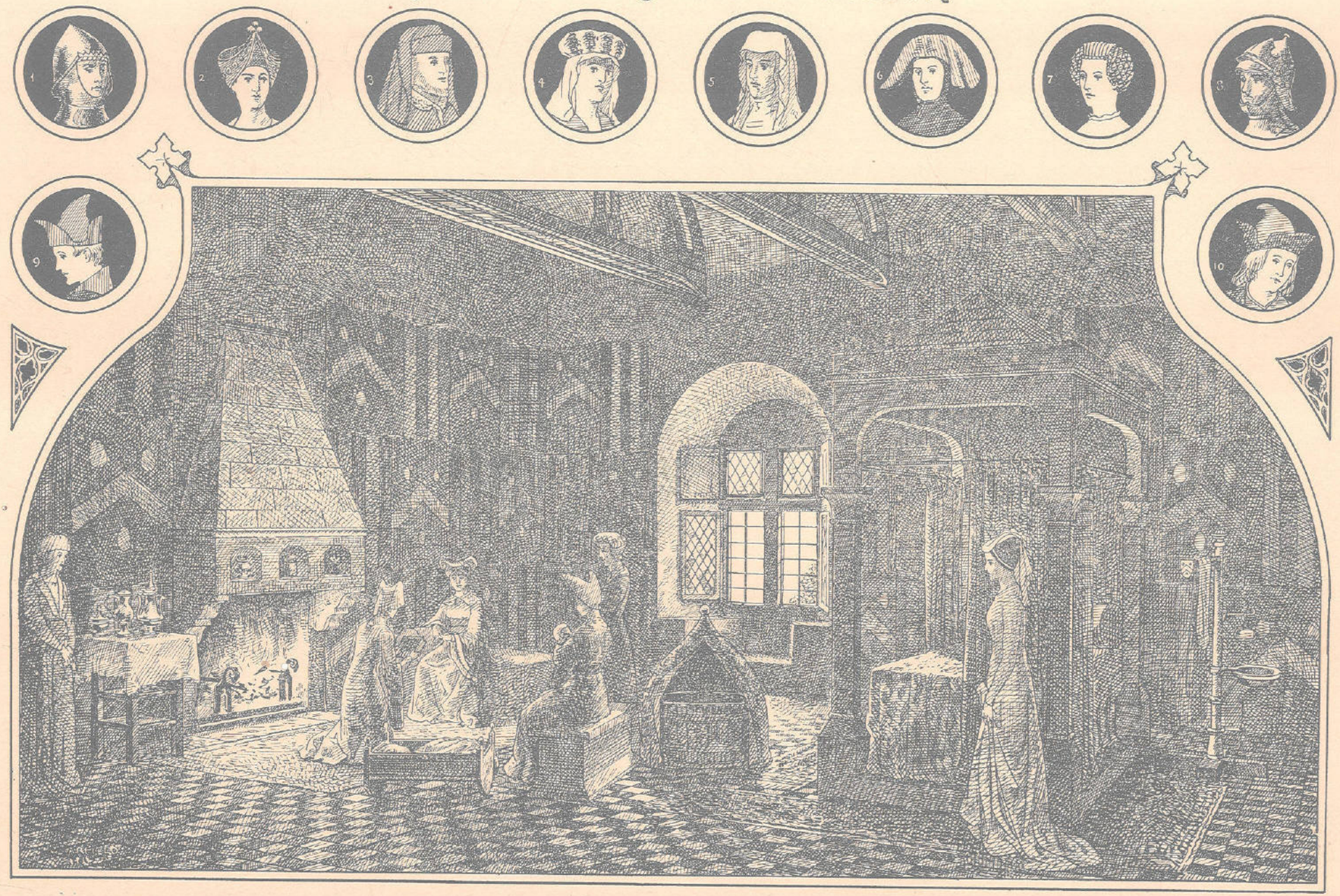
COSTUMES OF THE REIGNS OF HENRY IV., HENRY V., AND HENRY VI.

The Merchant (A) is from the monumental brass of Richard Martin (1402), in Dartford Church, Kent. The other Merchant (K) is from a contemporary picture of "Avarice." B, C, and D, are from contemporary pictures of Gower (represented as an archer), Chaucer, and Lydgate. The King (F), and the courtiers and officials, E, G, H, I, J, and L, are from MS. pictures of about the middle of the century. The hat worn by L is not by any means the most curious of those represented. An extraordinary fashion in hairdressing seems to have prevailed at this time as seen in the figures H, R, Y, and Z. N and P are Stonemasons, from a late fourteenth century MS. U, V, and W are Judges. S is a Sergeant-at-law. O, R, and T are Officers of the Court. Q is a Prisoner. W is from a stained-glass window at Long Melford Church. The other figures are reproductions of contemporary pictures in the *Archæologia*, Vol. 39. They are of the reign of Henry VI. X is Sir Richard Whittington, Lord Mayor of London.

Longmans' Historical Illustrations

No. 56

England in the Fifteenth Century



A FIFTEENTH CENTURY BEDROOM

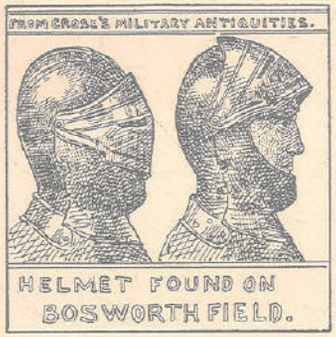
In the Middle Ages the Bedroom had not the privacy with which the refinement of more modern times has invested it, although, as the number of apartments increased in this century, it was gradually less employed for ordinary social purposes. This drawing is founded upon a picture (in the book itself) of Christine de Pisan presenting her book to Isabella of Bavaria; but some of the details have been modified, and others introduced from other contemporary pictures. The recesses in the chimney-piece, which is otherwise of a form common at this period, and the small table and the fire-dogs, are from the Harleian MS. 2278. The cradle, and the curious washstand with its soap-dish and bracket for the towel, from Douce MSS. 195 and 371. The canopied bedstead and the bath are from MS. of rather earlier date. The helmets and headdresses are all from contemporary authorities.

Longmans' Historical Illustrations

No. 57

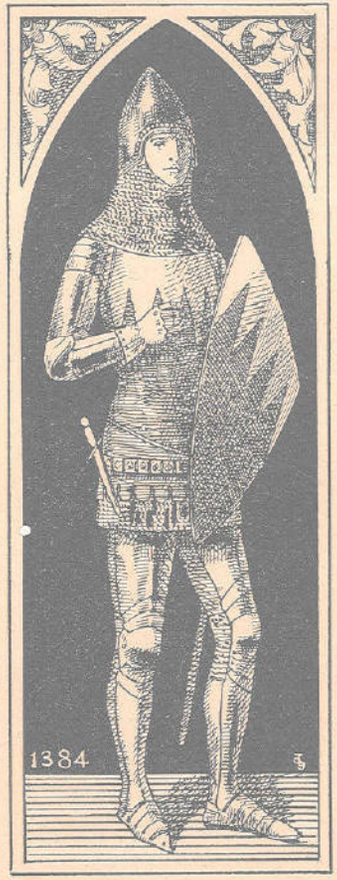
England in the Fifteenth Century

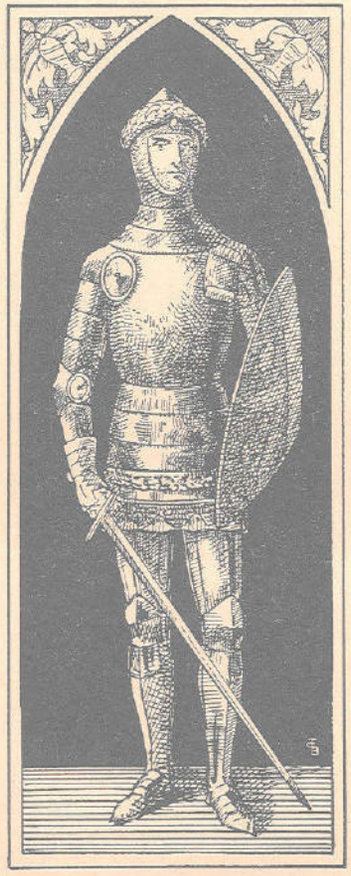
SIR HUGH HASTINGS.



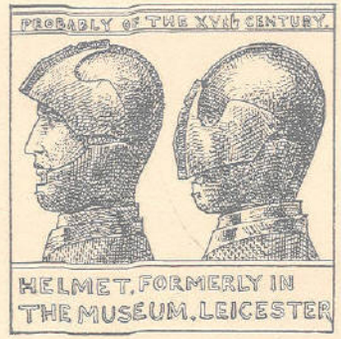
HELMET FOUND ON BOSWORTH FIELD.

SIR JOHN HARSYCK.



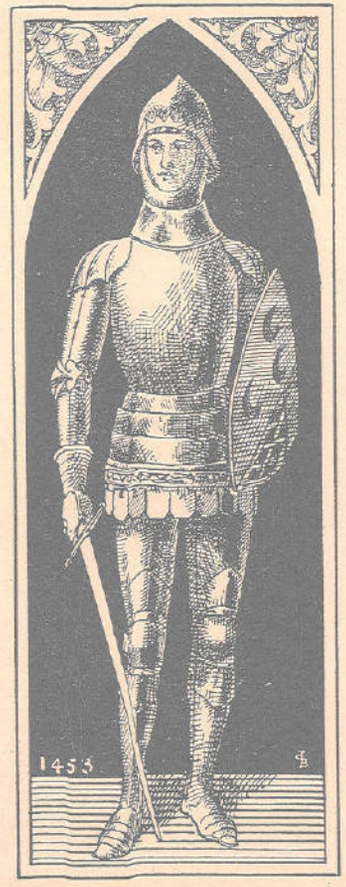


SIR THOMAS DE QUENTIN

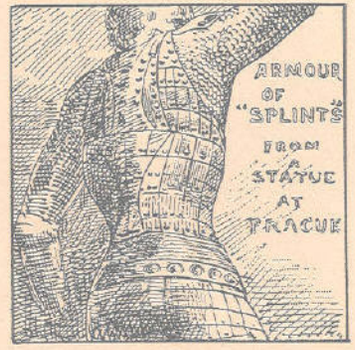


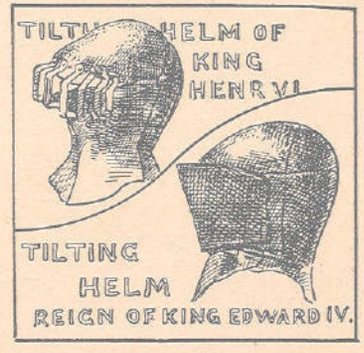
HELMET, FORMERLY IN THE MUSEUM, LEICESTER

SIR THOMAS BOUGHTON



THE EARL OF WARWICK





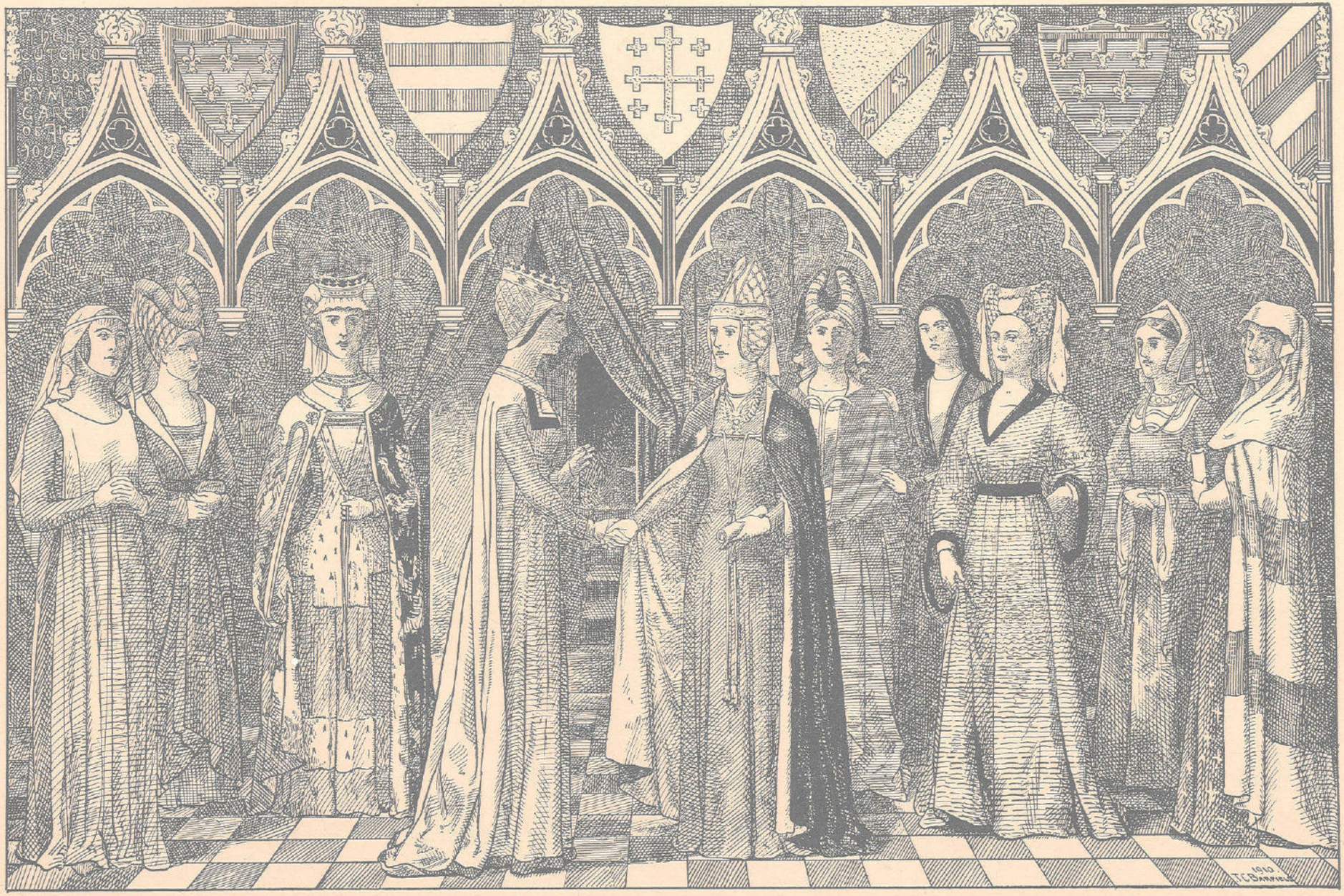
ARMOUR WORN IN THE REIGNS OF RICHARD II., HENRY IV., HENRY V., AND HENRY VI.

The figure of Sir Hugh Hastings from his monumental brass, a typical knight of the fourteenth century (except for the curious collar which surmounts the camail), emphasizes the change in the armour worn in the fifteenth century. Sir John Harsyck shows a stage in the development of "white armour," which by the middle of this century had reached its highest perfection. The extreme care with which it is represented on the monumental effigies of this period, of which that of the Earl of Warwick is one of the finest, enables us to understand its construction. The body armour usually concealed by the surcoat or jupon is seen in the lower centre picture. Although it is from a foreign source, it is a very good illustration of one of these defences, of which there were probably many varieties. The characteristic headpiece of this period is the salade or sallet; it superseded the bassinet, but the helm was not worn over it. The two helmets are of the kind called Armets.

Longmans' Historical Illustrations

No. 58

England in the Fifteenth Century



LADIES DRESSES IN THE FIRST HALF OF THE CENTURY.

The escutcheons on this sheet are five of the coats of arms of Queen Margaret. They are, from left to right, for Anjou, Hungary, Jerusalem, Lorraine, and Naples; her colours are shown in the last space. The canopy work in which these are enclosed is suggested by that on the brass of Joice, Lady Tiptoft (1446) in Enfield Church. She is shown in the third figure. The first figure is from the effigy of Margaret, widow of William de Roos (1414), in Bottesford Church. No. 4 is from a picture of the Queen of Sheba in the breviary of Cardinal Grimani. No. 2 is also Flemish. No. 5 is from the effigy of Lady Vernon, *temp.* Henry VI. The figure behind is the wife of Sir Thomas Boughton; and this and the next are both from incised slabs in Newbold-on-Avon Church. The lady behind is from Tapestry in St. Mary's Hall, Coventry; and the last figure is from the Warwick Roll.

Longmans' Historical Illustrations

No. 59

England in the Fifteenth Century

A STREET IN THE REIGN OF EDWARD IV.

The house on the left is from a timber-house at Tamworth. The one with the external staircase is drawn from a part of the Archbishop's palace at Maidstone. Both of these buildings are of rather later date than this picture, but they have the character of houses of this period. The curious shaped door (in the upper storey) is from an example in Street's "Brick and Marble in the Middle Ages." The house and shop is drawn from plans and sketches of a house of this period in Henry Clutton's "Domestic Architecture in France." The lady on horseback is from a picture in the Breviary of Cardinal Grimani, the miniatures in which are attributed to Memling. Notice the apprentice soliciting custom from the passers-by. It was usual for every house and shop to have a sign; two of them are shown in this picture—the Eagle and the Boar, which seem always to have been popular. The priest on the right and the other figures are from MS. pictures of the period.

Longmans' Historical Illustrations

No. 60

England in the Fifteenth Century

A RECEPTION IN THE REIGN OF KING EDWARD IV.

"Sundrie noblemen and gentlemen and others doe muche delight and use to dyne in corners and secret places, not repayring to the king's chambre or hall." Such is the complaint in the Ordinances for the government of the Royal Household of this period. It indicates unmistakably the tendency to greater privacy which was responsible for many changes in the plans of domestic buildings at this time. This scene is founded upon a picture in a MS. of Quintius Curtius in the Bodleian Library. The buffet is a conspicuous feature, with its display of plate. The guests are arriving, and are being served with refreshments previous to the banquet, which will probably take place in a more private apartment. The minstrels, who in the original are perched in a sort of box high up on the wall, are here placed in a gallery over the "screens," copied from the one at Haddon Hall. The fire-place is from Sherborne Abbey, and the principal window is from the Deanery at Winchester. The costumes and furniture are from contemporary MS. pictures.