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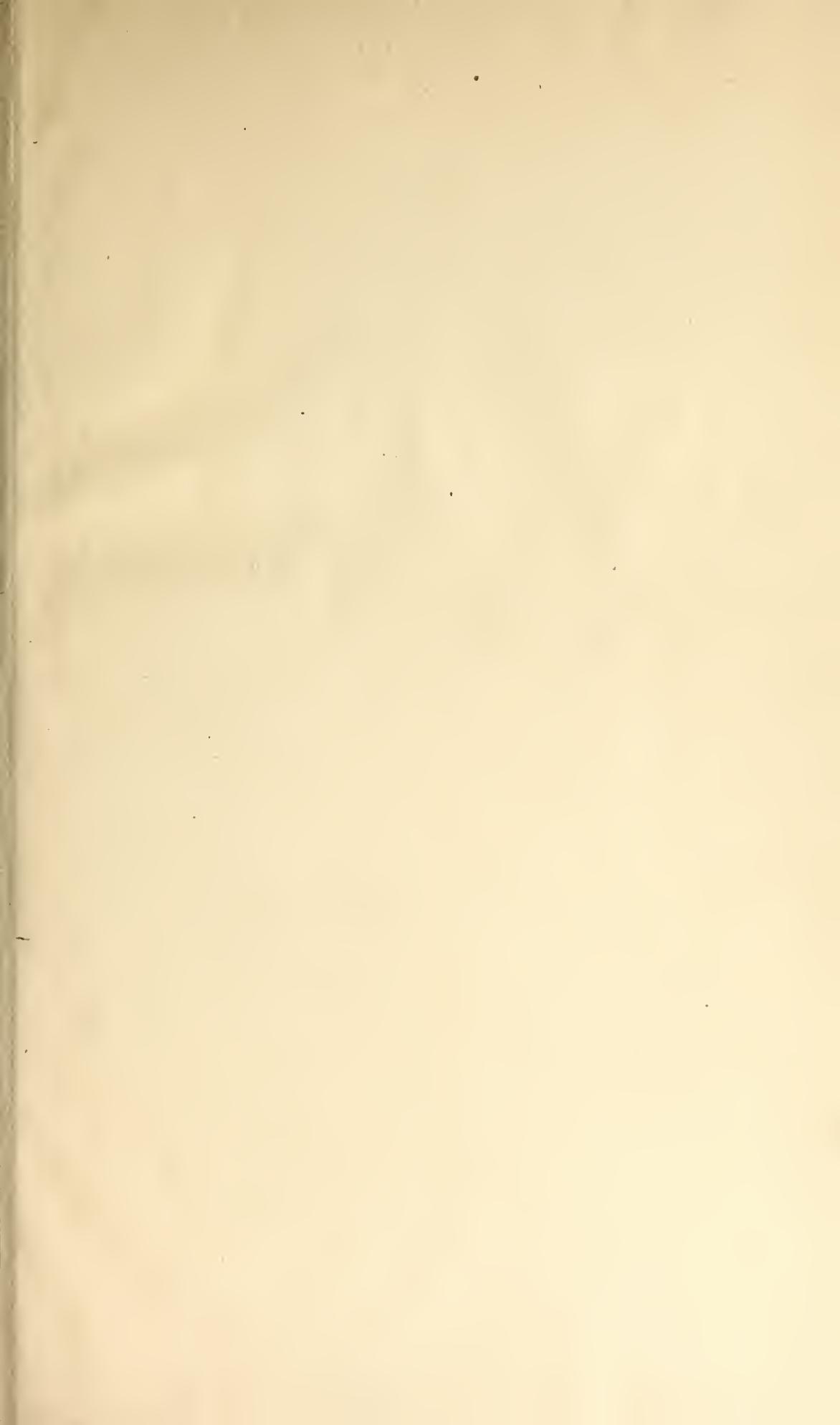
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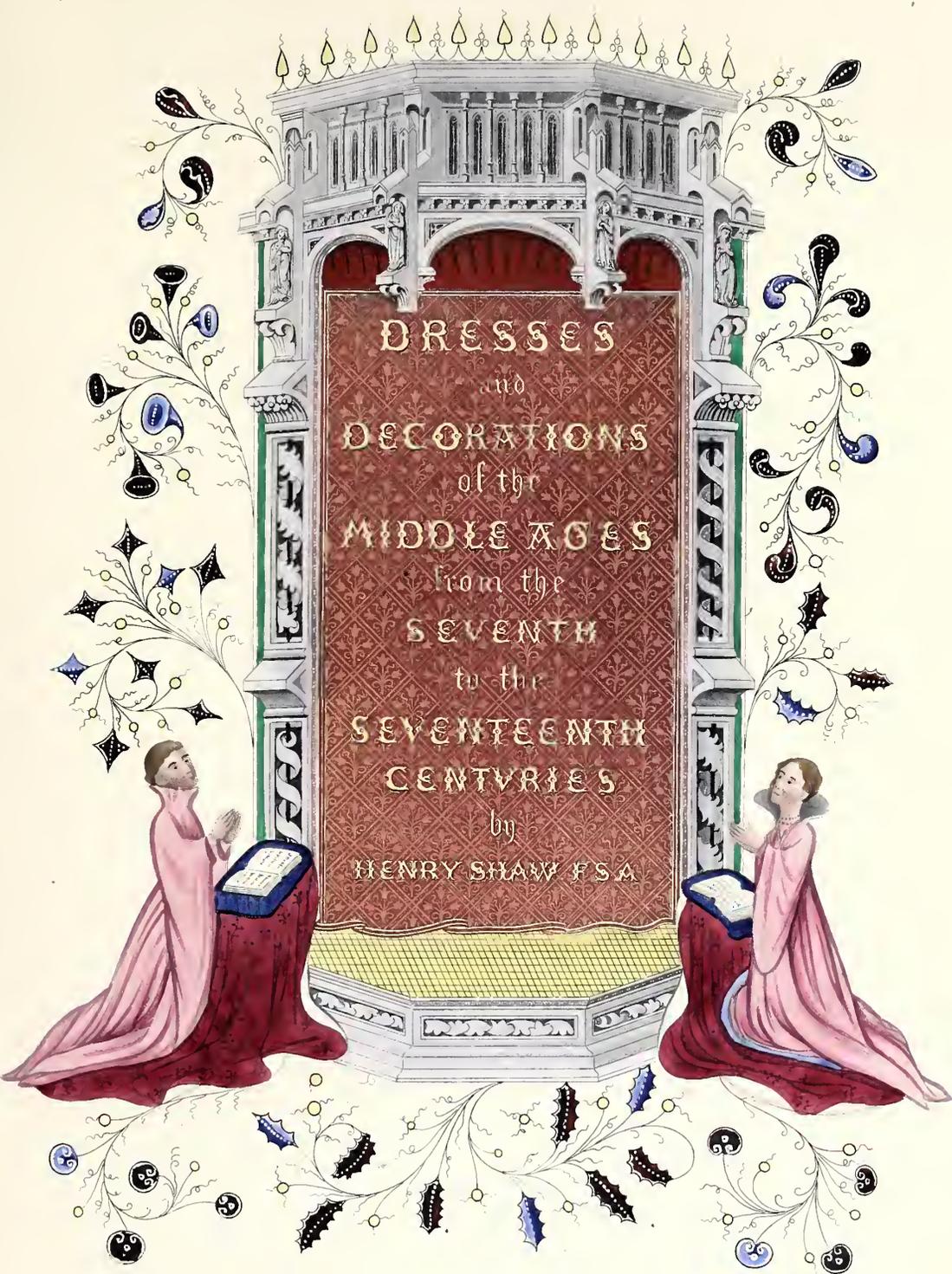
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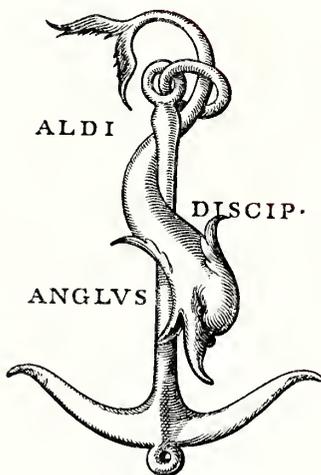


DRESSES
and
DECORATIONS
of the
MIDDLE AGES
from the
SEVENTH
to the
SEVENTEENTH
CENTURIES
by
HENRY SHAW F.S.A.



resses and Decorations
of the Middle Ages by
Henry Shaw F. S. A.

Volume the First

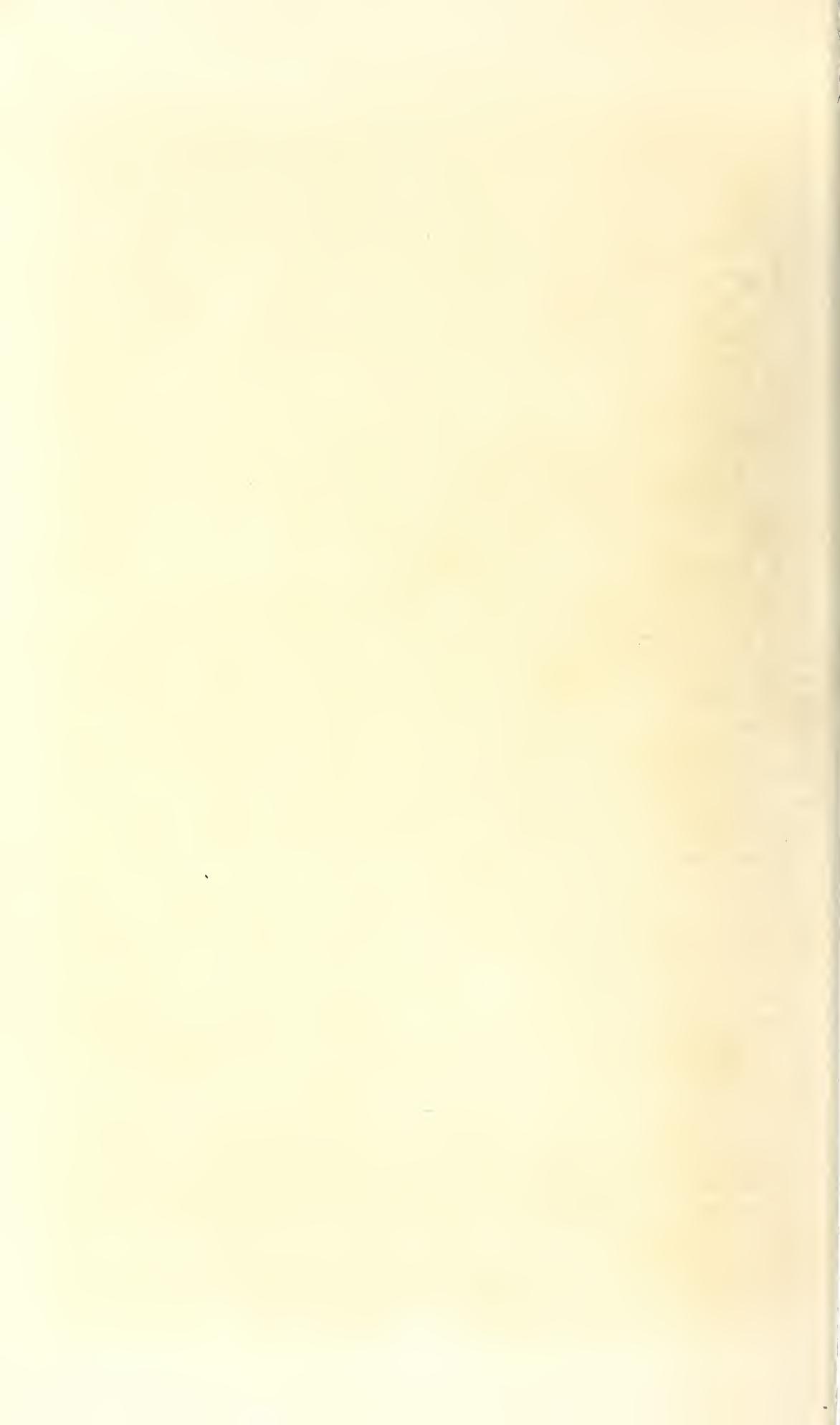


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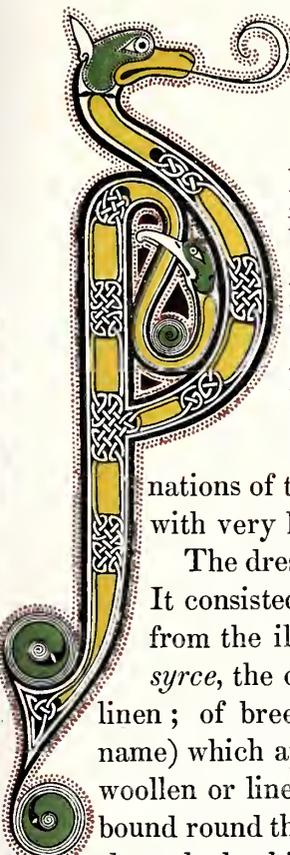
WILLIAM PICKERING

1843

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Introduction.



ERHAPS* no part of the history of civilization is more interesting than the varying changes in dress and fashion. The different tribes who settled in the provinces of the Roman Empire, after its final dislocation, appear in general to have adopted the civil costume of the conquered Romans, whilst they probably retained with tenacity the arms and military customs of their forefathers. There was thus a general resemblance between the dress of the Anglo-Saxons, the Franks, and other nations of the west. Among the Anglo-Saxons this dress was preserved, with very little alteration, till the latest period of their sovereignty.

The dress of the Anglo-Saxons was simple and uniform in its character. It consisted, as far as we can gather from the allusions of old writers, and from the illuminations of manuscripts, of a shirt (called in Anglo-Saxon *syrce*, the origin of the more modern word *sark*), which was generally of linen; of breeches (in Anglo-Saxon *bróc*, pl. *bréc*, the origin of the modern name) which appear also to have been commonly of linen; and of a tunic of woollen or linen (called *rooc*, or *roc*), which descended to the knee, and was bound round the body with a girdle. Over this was thrown a mantle (*mentel*), a short cloak which was fastened at the breast or on the shoulders with brooches. On the legs were worn hose (*hos*) which joined the breeches a little below the knee, which were frequently bound round with fillets, called *hose-bendas* (hose-bands), *scanc-beagas* (leg-encirclers), *scanc-bendas* (leg-bands), *scanc-gegirelan* (leg-clothings). The form of the shoes, as represented in the manuscripts, is nearly uniform; they cover the foot to the ankle, are tied with a thong, having an opening down the instep, and are generally painted black, except in the case of princes and great persons, who have them frequently gilt or covered with gold. That gloves were not unknown to the Anglo-Saxons, is proved by the circumstance that the name (*glof*) occurs in the earliest Anglo-Saxon poetry.

The form of the articles of dress was the same for all classes of society, differing only by the richness of the material or by the greater profusion of ornament. The leg-bands were used chiefly when the wearer was engaged in the more active pursuits of life, and particularly in travelling and in war. Rich

* The initial letter is from the remarkable manuscript in the British Museum (MS. Cotton. Nero D. IV.), commonly known by the title of the Durham Book, written and illuminated in the latter years of the seventh century in the isle of Lindisfarne.

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people, when in full dress, or on ceremonial occasions, wore a more ample tunic, descending to the feet. The sleeve of the tunic, between the elbow and the wrist, appears to be puckered up, and confined above the hand by a bracelet. Labourers and peasants appear frequently without hose, and sometimes without shoes. In the *Illustrations of Prudentius*, and in the twelve pictures of *The Seasons*, we see all these articles of Anglo-Saxon costume in most of the different ranks of society. Among the latter, in the illustrations of the month of April, the persons seated at the festival wear the large ceremonial tunic. In the second subject from Prudentius the soldier's mantle appears to be ornamented by jaggings at the border, somewhat like the fashion which became so prevalent in the time of Richard II. In the illuminations, the Anglo-Saxons appear generally without hat, except when full armed for war or travelling. They also contradict the assertion which has been made that the Anglo-Saxons universally wore long flowing hair, for it is there generally cut short.

The dress of the Anglo-Saxon ladies cannot be described with the same precision as that of the men. The outer vest was a large flowing tunic, which among persons of high rank was made of richly ornamented stuffs; the Anglo-Saxon *cyrtel* is supposed to have been a shorter tunic, under this, and next to the skin was probably the *syrce*. The mantle of the ladies was also much larger than that of the men, and hung down before and behind. The head is generally covered with a long piece of silk or linen, which is also wrapped round the neck. The shoes appear to have been the same for both sexes.

During the Anglo-Saxon period the common dress of the ecclesiastics does not appear to have differed much from that of the laity. The ceremonial robes resembled those of a later period, except that the mitre was not yet in use. The tonsure was received among the Anglo-Saxon clergy early, though not without considerable opposition.

In the illuminations, the only addition to the dress of the warrior is his cap or hat, a kind of Phrygian bonnet, generally crested at the top. Perhaps the military tunic was made of thicker and less penetrable materials than that of the civil costume. Mail was probably only used by chieftains. The arms were an oval or round convex shield, made of wood, covered with leather, with the umbo and rim of iron; a sword; and a spear, or an axe. The heads of the Saxon battle-axes are frequently found in England, and have received from antiquaries the inaccurate name of *celts*. The Danes brought into more general use a double-bladed axe, which was long afterwards known by the name of the Danish axe. The bow does not appear to have been used with much effect among the Anglo-Saxons. It may also be observed that the Anglo-Saxons always fought on foot.

The art of jewellery appears to have been extensively encouraged among the Anglo-Saxons. People of rank and wealth covered their persons with bracelets, rings, brooches, and other ornaments, in precious metals and stones. Their ornaments were in general richer in the materials than in the design. The Anglo-Saxons appear to have been devoid of taste in the arts; their drawings are, with a few exceptions, exceedingly rude and incorrect. The specimens given in the present work are much superior to those which are found in the

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greater number of contemporary manuscripts. The general style of Anglo-Saxon ornament resembles that which is commonly named Byzantine: borders and initials in books are not dissimilar from those found in the earlier Greek Ecclesiastical manuscripts. The borders of leaves in books are sometimes painted in a sort of mosaic work, and executed with considerable beauty.

Anglo-Norman Period. A. D. 1066-1200.

WHILE costume and the arts of life had remained uniform among the Anglo-Saxons, they had on the contrary undergone a great change on the Continent. Numerous and great political revolutions, and an extensive intercourse with the Arabs and other foreign nations, had brought many modifications even into the dress of the people, particularly of the higher classes. The Normans, when they had settled in Neustria, adopted the costume and language of the Franks.

The costume of the Anglo-Normans and Anglo-Saxons differed most widely (at the time of the Conquest) in the military dress. The Anglo-Norman soldiers were covered with the *hauberc* or *halberc*, a tunic of mail, either ringed, or net-work, or quilted. This article of dress was probably borrowed from the Arabs. It appears in our plate of *Spanish Warriors* of the eleventh century, who (with the exception of the round shield) are dressed exactly like the Normans in the Bayeux Tapestry. To the neck of this tunic was attached a cowl, which covered the head, and over which was placed the conical helm, with the long nasal guard descending in front. The shield of the Normans was long and kite-shaped, and often bore the figure of a dragon, lion, or some other device. The Norman lance had a flag attached to it, and was called a *gonfanon*. The bow and the sling were also formidable instruments in the hands of the Norman soldiers. Before the end of the eleventh century, several changes had been made in the form and construction of defensive armour, and it sustained continual alterations during the twelfth century. The cowl of mail was preserved, but the helmet underwent a series of changes; the nasal defence was thrown away at the beginning of the twelfth century, and a pointed iron cap was adopted; and towards the latter part of the same century the helmet took first the form of a high cone, which afterwards subsided into a flat-topped cap of steel, fastened under the chin with an iron hoop. A long tunic was frequently worn under the hauberc, and the latter was partly covered with a surcoat, an article of dress supposed to have been borrowed from the Saracens during the crusades. The kite-shaped shield continued in use till after the middle of the twelfth century, after which it became shortened in form till it took nearly the form of a triangle, being semicylindrical instead of flat, as the kite-shaped shield had been. Under Richard I. the shield was charged with the armorial bearings of its owner. To offensive weapons, was added, in the latter half of the twelfth century, the arbaleste or cross-bow.

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At first the civil costume of the Anglo-Normans differed not widely from that of the Anglo-Saxons. They wore the same tunic and mantle, and nearly the same shoes and leg-bands, but the mantle was attached with cords and tassels. The Anglo-Normans wore long pantaloons with feet to them, which they called *chausses*. The head is sometimes covered with a flat round cap. Towards the end of the century, the tunic was made fuller and longer, so that it sometimes trailed on the ground. The shoes were also constructed differently, and were profusely ornamented, as was every part of the dress. Knights and people of fashion wore long pointed shoes, which were sometimes turned up at the points. In travelling a cape, which covered the head, was added to the dress. The mantle, throughout the twelfth century, was very richly decorated. Under Henry II, a shorter mantle was introduced, from which it is said that that monarch took the name of Court-manteau. The pointed Phrygian cap was the most usual covering of the head in all classes of society, except when the cape was worn. The middle and lower classes of society wore a short tunic with sleeves, and *chausses*, with shoes, or sometimes short boots.

Under the Anglo-Normans the costume of the ladies was far more splendid and varied than under the Anglo-Saxons. Instead of the flowing tunic of the latter, the Norman dames wore a robe which was laced close, so as to show the form of the body. The head-covering was arranged more gracefully, and was thrown partly over the shoulders and back: it was called a *couvre-chef*. The hair of the ladies appears to have been frequently platted in two or more divisions, which hung down behind or before. Our information relating to the changes of fashion among the ladies during the twelfth century is defective. Towards the middle of the century, singular long hanging sleeves were in fashion, examples of which will be seen in our plate of *Female Costumes*. This fashion appears to have been soon laid aside. The religious satirists, throughout the twelfth century, inveigh bitterly against the vanity, extravagance, and coquetry of the female sex. At the end of the century, Alexander Neckam, one of the best of the early Anglo-Latin poets, has the following lines on the ladies of his time, in which he accuses them of covering themselves with gold and gems, of painting their eyes (as is still done in the east), of perforating their ears in order to hang them with jewels, of fasting and bleeding themselves in order to look pale, of tightening their waists and breasts in order to mend their shape, and of colouring their hair to give it a yellow tint:

“ Femina, fax Sathanæ, gemmis radiantibus, auro,
Vestibus, ut possit perdere, compta venit.
Quod natura sibi sapiens dedit, illa reformat,
Quicquid et accepit dedecuisse putat.
Pingit acu et fuco liventes reddit ocellos,
Sic oculorum inquit gratia major erit.
Est etiam teneras aures quæ perforat, ut sic
Aut aurum aut carus pendeat inde lapis.
Altera jejumat mense minuitque cruorem,
Et prorsus quare palleat ipsa facit;

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Nam quæ non pallet sibi rustica quæque videtur,
‘ Hic decet, hic color est verus amantis,’ ait.
Hæc quoque diversis sua sordibus inficit ora,
Sed quare melior quæritur arte color?
Arte supercilium rarescit, rursus et arte
In minimum mammas colligit ipsa suas.
Arte quidem videas nigros flavescere crines,
Nititur ipsa suo membra movere loco.
Sic fragili pingit totas in corpore partes,
Ut quicquid nota est displicuisse putes.”

[*Neckam, de laude Monachorum*, MS. Reg. 8. A. xxi, fol. 11, v^o.]

The most remarkable article in the dress of ecclesiastics during this period, is the newly introduced mitre. At first it was very low, resembling a stunted cap, as is shown in our plate of *Ecclesiastics of the Twelfth Century*, where the bishops carry a very plain pastoral staff. In the *Figures of Ecclesiastics* from Chartres, the archbishop has a mitre which represents a plain peaked cap. Becket's mitre, although approaching more nearly the modern form, is still low. That of the *Archbishop* of the latter end of the twelfth century, and the one worn by bishop Hedda in the wood cut, appear to be of the same form as that of Becket. In the latter half of the twelfth century, the English ecclesiastics were remarkable for the costliness of their apparel, and for their expensive and magnificent style of living.

We cannot perceive that the Normans, immediately after they settled in England, excelled the Anglo-Saxons in skill in drawing or in taste for ornament; but after that event they progressed very rapidly towards perfection, and the twelfth century may be considered as the most brilliant period of the arts in England during the Middle Ages. The drawings in manuscripts are generally spirited, and the outline tolerably correct, but they are much less highly coloured than at a subsequent period. The favourite kind of ornament during the twelfth century was scroll-work with foliage, which, in the initials, &c. of manuscripts, as well as in enamelled articles, vests, church-windows, &c. is often extremely elegant.

The Thirteenth Century.

THE year 1200 is not a striking division in the history of costume or art, for the first years of the thirteenth century must be considered as a continuation of the last years of the twelfth. The armour of the reign of King John was nearly the same as that of the reign of Richard I. In the course of the thirteenth century the quilted armour, then prevalent, began to be superseded by chain mail, which also had been borrowed from the Saracens. A new weapon came also into use, called the *martel-de-fer*, a pointed hammer, used for breaking the links of the armour. The helmet took the form of a barrel, and towards the end of the century it was surmounted by a heraldic crest. In

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the time of Edward I the *ailettes*, for the shoulders, are said to have been introduced; although in one of our illustrations in the present volume, of a much earlier period, a cross appears in the situation occupied by the *ailette*. Our plate of *Knights Fighting* is taken from a foreign MS., which may account for some apparent anomalies, particularly the kite-shaped shields, which were not used in England at this period.

Several new and rich stuffs were introduced early in the thirteenth century, brought generally from the east. The *siclaton*, which preserved its Arabic name, is supposed to have been a sort of fine silky woollen; the *baudequin*, a rich silk woven with gold, is said to have taken its name from Baldak, or Bagdad. Siclaton, or Siglaton, was chiefly employed in a super-tunic, or outward gown, which was known by the name of the stuff, and is frequently mentioned in the earlier poets: it was worn indiscriminately by persons of both sexes. Besides these, there were a great variety of costly furs, silks, &c. and we now find mention of velvet. Among the stuffs mentioned in the reign of Edward I. are *sendel* (which appears to have come from India or Persia), *sarcenet* (which is said to have derived its name from the Saracens), *tiretain*, or *tartan*, a woollen cloth of a scarlet colour (its name derived by some writers from Tyre), *gauze* (said to have been manufactured at Gaza in Palestine), and *burnet*.

The ladies of the time of Henry III. are most strongly distinguished from those of the previous reigns by their head-dresses. The hair was now gathered up, and confined in a caul or net of gold thread. The arrangement and shape of this caul appear, during the thirteenth century, to have been varied in almost every possible manner. From the satirists of the reign of Edward I, it would appear that it was then sometimes bound up in the shape of horns, a fashion which became more famous at a later period: these horns are alluded to by the writer of the *Roman de la Rose*; and a Latin song of the reign of Edward I speaks of—

“ — quædam nobilis,
Pulcra vel amabilis,
cum capite *cornuto*,
auro circumvoluto.”

The head was still covered with the head-cloth, or kerchief (*couvre-chef*); and the neck was enveloped with a wimple. In the Anglo-Norman romance of *Tristan*, composed probably in the reign of Henry III, the following description is given of the dress of Iseult:

“ La roine out de soie dras,
Aporté furent de Baudas;
Forré furent de blanc hermine:
Mantel, bliault, tot li traine.
Sor ses espales sont si erin
Bendé à ligne sor or fin.
Un cercle d'or out sor son chief.”

“ The queen had clothes of silk,
They were brought from Baldak;
They were furred with white ermine.
The mantle, the bliault, all train after her.
Her locks on her shoulders are
Banded in line on fine gold.
She had a circle of gold on her head.

The *bliault* was a robe which fitted close about the body. One innovation

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during this century, which appears to have prevailed most in the reign of Edward I., was the long train of the ladies' robes, which dragged on the ground behind them, and failed not to excite the remarks of contemporary satirists. A song of the reign of Edward I. compares the women of his time to pies, and among other points of resemblance, says,

“ La pie ad longe cowe
Que pend en la bowe,
 pur la pesauncie ;
E femme fet la sowe
Plus long que nule cowe
 de poun ou de pye.”

“ The pie has a long tail
Which hangs in the mud,
 on account of its weight ;
And a woman makes hers
Longer than any tail
 of peacock or of pie.”

The male attire appears not to have undergone so many changes during this century as the costume of the ladies, although it was composed of equally rich materials. Under Henry III. the men in general wore breeches and hose, and over them a long tunic, open in front, sometimes as high as the waist. Over these they wore the *siclaton*. Writers of the time speak of a fanciful, apparently jagged, mantle, named a *cointise*, which was used perhaps in place of the *siclaton*. The shoes were long-toed, and among the rich they were very richly embroidered in fret-work. On the head people sometimes wore cowls, at other times round caps and hats, and, when on horseback, a coif attached under the chin. Under Edward I, we find no change in the general character of the dress : but the fret-work is transferred to the hose, which are richly ornamented. The chief alteration in the dress of the lower orders (which had remained nearly the same since the time of the Conquest), was the addition of a coarse outer garment resembling the modern smock-frock.

The only remarkable change in the ecclesiastical costume was the introduction of the different dresses of the many newly established orders of monks.

In artistical skill, the earlier years of the thirteenth century partake of the character of the twelfth. The illuminations of the middle and latter part of the century are less correct in outline, and deficient in spirit, but more elaborately and richly coloured. Ornamental design was becoming gradually so varied and fantastic, that it is not easy to describe its characteristics in limited phraseology.

The Fourteenth Century.

THE reign of Edward II. has nothing very decided in the character of its costume—it may be considered as a period of transition between the reign of Edward I. and that of Edward III. The male dress continued much the same as in the preceding reign, except that towards the end of this reign it began to be distinguished by the accumulation of finery which became so obnoxious to the reforming lollards in the latter part of this century. At the end of the reign of Edward II. and more universally in the beginning of that of Edward

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III. the long garments of nobles and knights were changed for a shorter and closer vest which was distinguished by the name of a *cotte-hardie*, from the sleeves of which hung long slips of cloth; and over the whole was worn a large flowing mantle, buttoned over the shoulder, the edges frequently jagged, or, as it was then termed, *dagged*, and cut into the form of leaves, &c. This mantle was in general thrown over the back so as to leave the front of the body uncovered. The *cotte-hardie* was richly embroidered, and the whole costume was composed of the most costly materials and of the gayest colours: the “paynted hoodes” and “gay cotes” were the subject of many a popular rhyme. To the richness of the dress was added a profusion of jewellery; and to increase the variety of colour, party-coloured dresses were now brought into use. The shape of the cap or hat, which was sometimes made of beaver, was frequently changed; one of its peculiarities, now first observed, was the addition of a feather.

The middle classes of society soon began to vie with the courtiers in the extravagance of their apparel, and sumptuary laws were first enacted in the reign of the third Edward, and were frequently repeated in succeeding times. The reign of Richard II. was that in which the extravagance, which these laws were intended to repress, was carried to the greatest excess. A host of contemporary writers inveigh bitterly against the vain foppery of the times. The writer of the remarkable alliterative poem on the Deposition of Richard II. describes these costly fashions as the immediate causes of most of the misfortunes of his reign. He says of the great people,—

— “ They keep no coin that cometh to their hands,
But change it for chains that in Chepe hangeth,
And set all their silver in *seintes* (? girdles) and horns.” *

The satirist goes on to say,—

“ That lewd lad ought evil to thrive,
That hangeth on his hips more than he earneth,
And feareth no debt, so that dukes praise them,
But beg and borrow of burgesses in towns
Furs of *ffoyne* and many other wares,
And are not a bean the better though they borrow ever.
And unless the sleeves slide on the earth,
They will be as wroth as the wind, and worry those that made it;
And if the elbows were only down to the heels,
Or passing the knee, it was not accounted.”

* * * * *

But now there is a guise, the quaintest of all,
A wondrous curious craft, lately arrived,
That men call carving the cloth all to pieces,
That seven good sewers, in the course of six weeks after,
May not set the seams, or sew them again.

* The language of these extracts is modernised.

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He says that the clergy ought to,—

— “blame the burnes (fellows) that brought new guises,
And drive out the *daggess* and all the Dutch *cotes*,
And set them aside, and turn them all to scorn.”

Some idea of the costume of this time will be given by our plate of *Courtiers of the time of Richard II.*, especially of the *dagging* of the edges of the mantle, or rather of the *gown*, for that was the name by which this part of the dress was now designated. Many of the fashions of this reign appear to have been brought from Germany, which is probably the meaning of the term *Dutch coats* given to them in the foregoing lines.

The rest of the dress is thus described by a contemporary writer:—“Their hoods are small, tied under the chin, and buttoned like those of the women, but set with gold, silver, and precious stones. Their lirrripipes or tippets pass round the neck, and hang down before to the feet, all jagged. They have another garment of silk which they call a *paltock*. Their *hose* are of two colours (party-coloured), or pied with more, which they tie to the paltocks, with white lachets called *herlots*, without any breeches. Their girdles are of gold and silver, and some of them worth twenty marks. Their shoes and pattens are snouted and piked more than a finger long, bending upwards, which they call *crakowes*, resembling the claws of devils, and fastened to the knees with chains of gold and silver.”

Several articles of dress at this period were common to both sexes. Another contemporary moralist (printed in the *Reliquiæ Antiquæ*, vol. i. p. 41.) gives the following account of the dress of the men and women of the reign of Richard II.—“Thus the devil farith with men and women: first he stirreth them to pappe and pamper their flesh, desiring delicious meats and drinks, and so to hop on the pilar (of the devil’s temptation) with their *horns*, *locks*, *garlands of gold and of rich pearls*, *cauls*, *fillets*, and *wimples*, and *riddled gowns*, and *rockets*, *colars*, *laces*, *jackes*, *paltokes*, with their long *crakowes*, and thus the devil beareth them up upon the pillar, to teach them to fly above other simple folk, and saith that they shall not hurt themselves, but he lieth falsely, for unless they are as sorry therefor as ever they were glad, they shall leap down from the pillar into the pit of hell.”

The *female costume* in the first half of the fourteenth century differed little from that of the preceding age; the ladies still wore the same style of *coiffure*, the kerchief, and the gorget about the neck. The gorget and kerchief are seen in the figures on our plate of *A Royal Repast*. In the reign of Edward III. the dress of the ladies made the same advances as that of the other sex. The *cotte-hardie*, sometimes with and sometimes without the long slips at the elbows, was worn by the women as well as by the men. Sometimes, instead of this vest, the ladies wore a tight gown or kirtle, very long, with long or short sleeves, and not unfrequently with the same long slips at the elbows. At a later period a kind of spencer or waist-coat came into fashion, worn over the gown, reaching to the hips, and bordered with rich furs. This waist-coat came into more general use towards the latter part of the century. The hair was still

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bound up in a caul of fret or net-work. Chaucer's account of the Wife of Bath is a good picture of a well-dressed dame of the reign of Richard II.—

“ Of cloth making she hadde swiche an haunt,
She passed hem of Ipres and of Gaunt.

* * * *

Hire coverchiefs weren ful fine of ground ;
I dorste swere they weyeden a pound,
That on the Sonday were upon hire hede.
Hire hosen weren of fine scarlet rede,
Ful streite y-teyed, and shoon ful moist and newe.

* * * *

Upon an ambler esily she sat,
Y-wimpled wel, and on hire hede an hat
As brode as is a bokeler or a targe.
A fote-mantel about hire hippes large,
And on hire fete a pair of sporres sharpe.”

Many of the gay female fashions of the reign of Richard II. are said to have been introduced by Queen Anne of Bohemia. A similar revolution was in the same age effected in France by the love of splendour and gaiety which was the characteristic of Queen Anne of Austria.

Ecclesiastics appear to have rivalled the laity in their love of finery. The splendour of the sacerdotal garments of ceremony was perhaps at its greatest height in the latter part of the twelfth and earlier part of the thirteenth centuries: but we can hardly imagine a dress much more rich than that represented in our plate of *An incised Slab* of the date 1353. Chaucer has touched with great effect the worldly vanity of the monkish orders. His monk had—

— “ his sleeves purfild at the hond
With gris, and that the finest of the lond.
And for to fasten his hood under his chinne,
He hadde of gold y-wrought a curious pinne :
A love-knotte in the greter end ther was.

* * * *

His botes souple, his hors in gret estat,
Now certainly he was a fayre prelat.”

And of the nun, the same poet says—

“ Ful semely hire wimple y-pinched was ;
Hire nose tretis ; hire eyen grey as glas ;
Hire mouth ful smale, and therto soft and red ;

* * * *

Ful fetise was hire cloke, as I was ware.
Of smale corall aboute hire arm she bare
A pair of bedes, gauded all with grene ;
And theron heng a broche of gold ful shene.”

Chaucer's description of his pilgrims is our best authority for the costumes of the different orders of society in the time of Richard II. His own portrait, given in one of our plates, may be considered a good example of the ordinary costume of the time.

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It would require a volume to give a minute account of all the changes in the *military costume* of our forefathers during the fourteenth century. One of the most remarkable innovations was the introduction of plate armour, which began to be used extensively in the reign of Edward II. The construction of the whole armour becomes more complicated. The helmet, in the reign of Edward II. takes the form of an egg, more or less pointed at the top. The neck was covered by a guard of chain, called a *camail*. Crested helmets were used chiefly in tournaments. Aillettes are more universally worn. The shield takes the shape most commonly represented in our coats-of-arms, and is sometimes flat and at others semi-cylindrical. To offensive weapons were added the Turkish scimitar, and a new kind of pole-axe. As we advance in the reign of Edward III. we find the body of the warrior completely cased in steel plate. Many improvements at the same period were made in the helmet and the *camail*. A light jupon, embroidered with the arms of the wearer, and a rich girdle, was first worn over the hauberk, then over it with the *plastron*, then over the *cuirass* or "pair of plates," with an apron only, of mail. In the time of Richard II. many fantastical alterations were made in the form of defensive armour, in accordance with the general taste of that period; particularly in the helmet and visor, the latter being frequently shaped like a beak.

Ornamental design, during this century, was so varied that it would be scarcely possible to give a comprehensive account of it. The styles of drawings in illuminated manuscripts are extremely unequal, some beautiful specimens being found among much that is very inferior. The writings of manuscripts is less handsome, but more flowing, than in the preceding centuries. The initial letters frequently possess great elegance. The ornamental works we have given in our plates are not of English workmanship.

The Fifteenth Century.

AFTER the accession of Henry IV., various attempts were made to reform the extravagant fashions and expensive apparel of the preceding reign, and new and severe sumptuary laws were repeatedly enacted, but with very partial success. The dagged and slashed garments were especially forbidden, and all garments "cut in the form of letters, rose-leaves, and posies of various kinds, or any such like devices." Among the new names of articles of apparel which became common during the reigns of Henry IV. and V. was a long tunic called a *houp-pelande*, which appears to have been most commonly of scarlet; a cloak of scarlet cloth and camlet called a *heuke*; and an outer garment of fur named a *pilche*. The general character of the dress appears however to have partaken largely of the fashions of the reign of Richard II., and the satirists continue to speak of the long *pokes* or sleeves, sweeping on the ground, and best fitted, as they said, for thieves who wanted a convenient receptacle for stolen goods. One of the "abusions" condemned by the poet Occleve was,—

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— “ a robe of scarlet
Twelve yards wide, with pendant sleeves down
On the ground, and the furrure thereon set
Amounting unto twenty pounds or bet.”

For which, as he said, if the wearer paid, he would have “ no good” left,
“ wherewith to buy himself a hood.” And he adds quaintly,—

“ Now have these lords little need of brooms
To sweep away the filth out of the street,
Since side sleeves of pennyless grooms
Will it up lick, be it dry or wet.”

With the reign of Henry VI., we come to a new period of the history of costume. The male dresses of this reign are again distinguished by every species of extravagance, and are almost infinitely varied. Among the principal characteristics were long tight hose, with feet, and sometimes short boots or buskins, sometimes boots reaching to the middle of the thigh, called *galoches*; or very long toed shoes, with high fronts and backs that turn over each way; with a jacket, or doublet cut short at the shoulders, and apparently an under vest of which the sleeves pass through the arm-holes of the jacket. The mantle appears in every fantastic variety of form, as well as the hat or cap, which is now frequently surmounted by a feather. Our plates contain numerous illustrations of the state dresses of this period.

The long toed shoes, the hose buskins, and galoches, with other articles of male attire, continued under Edward IV. and Richard III. with little variation; but the jacket was cut shorter, and was much stuffed and padded, and the sleeves cut open in slits, so as to show the rich shirts. The cap was sometimes made in a form nearly resembling that of the modern hat. The mantle appears now to have been less frequently worn.

The extravagance in dress of the fifteenth century appears at no period more remarkable than during the reign of Henry VII. Men of fashion wore very broad-brimmed hats or caps, with a profusion of large feathers. The sleeve of the jacket or purpoint is formed of two or more slips, attached to each other by points or laces, leaving openings through which the embroidered shirt is seen protruding. The upper part of the hose is sometimes slashed and puffed. The mantle is sometimes elegantly bordered, or dagged; sometimes it is made of a square form, reaching hardly to the thighs, but with long square sleeves which nearly touch the ground, and holes through which the arms pass. But the most remarkable characteristic of the latter part of the fifteenth century is the ridiculous broadness of the toes of the shoes, which suddenly usurps the place of the long pointed toes of the preceding reigns. An old French writer, Paradin, describing the manners of this century, says that at first “ the men wore shoes with a point before, half a foot long; the richer and more eminent personages wore them a foot, and princes two feet long, which was the most ridiculous thing that ever was seen; and when men became tired of these pointed shoes, which were called *poulaines*, they adopted others in their place which were named *duck-bills*, having a bill or beak before, of four or five fingers

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in length. Afterwards, assuming a contrary fashion, they wore shoes so very broad in front as to exceed the measure of a good foot." Our plates from the *Roman de la Rose* will give the best idea of the male costume of the reign of Henry VII.

The *female costume* also went through many changes during the fifteenth century. In the earlier years of the century the dress of the ladies differs little from that of the reign of Richard II., except in the head-dress. The hair is still gathered into a gold caul, but is stretched out laterally like two barrel-ends, and is flattened at the top, and appears sometimes to be crowned with a garland, or covered with a kerchief or veil. This fashion seems not to have lasted very long, and we soon meet with the horn-shaped head-dresses, a fashion which, in some form or other, had certainly existed more than a century before.* The horned head-dresses of the fifteenth century appear first in the shape of a heart, or of a broad mitre placed sideways on the head. This fashion appears to have been brought from France; at first it was very flat, as in the figures in our plates of *the Birth of St. Edmund* and *Christine de Pisan*. In the latter plate we see another kind of horned head-dress, which appeared in England a little later, resembling in some degree two butterflies' wings; it will be seen more strongly developed in the plate of the *Lady of the Tournament*. It was succeeded about the middle of the century by the high tower or steeple-shaped head-dress, which had generally a long veil or kerchief hanging down behind. The cotte-hardie continued to be worn, and was laced very tight, in order to give a small waist to the wearer. The common dress of the ladies through the reigns of Henry V. and VI. was a very long gown trailing on the ground, with hanging sleeves like those of the men. Under Henry VI. the train of the gown was first made of an extravagant length, and soon provoked the criticisms of the satirists, who also accuse the ladies of this time of having their dress open so low before and behind as to expose to view the naked back and breast to an indecent extent. Towards the end of Henry's reign, and in that of his successor, the steeple head-dresses were worn of an extraordinary height. A French moralist, who wrote soon after the middle of the century, gives us some curious traits of contemporary manners: entering upon the subject of clothes, he says, "One manner of spoiling and abusing one's vestments is, as to the form, which as regards women I consider in four parts. The first is in the head, which used to be horned, but is now mitred in these parts of France And now these mitres are in the shape of chimneys, . . . and the more beautiful and younger the wearers are, the higher chimneys they carry. . . . The battlements to combat God above are the fine works of silk, the beautiful figures, the gold, the silver, the pearls, sometimes precious stones, and rich embroidery. . . . The lances are the great forked pins; the arrows are

* In addition to other allusions to the early use of the horned head-dress, which has been too hastily stated not to have existed before the period to which we are now treating, we may point out an early French satirical poem, probably of the end of the thirteenth century, on the subject entitled *Des Coronetes*, printed in M. Jubinal's *Jongleurs et Trouvères*, p. 87.

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the little pins. The shield is the large forehead stripped of hair.* The second evil is the great standard which they carry, this great loose kerchief which hangs down *jusques à leur derriere*; it is a sign that the devil has gained the castle against God; for when the men at arms gain a place, they hoist their flag upon it. Another evil is in the body. By detestable vanity ladies of rank now cause their robes to be made so low in the breast and so open on the shoulders, that we may see nearly the whole bosom and all their shoulders, and much below down their back; and so tight in the waist that they can scarcely respire in them, and often suffer great pain by it, in order to make their body small. . . . And if it is said in defence, that, though they do not cover their breast and neck with their robes, they cover it with something else, I answer that the covering is only vanity, for they cover it with a stuff so loose that one may see the flesh completely through it. The third evil is in the tail. They make them such long tails, that I see in them four great evils. The first is useless waste. What is the use of that great heap of cloth and fur and of silk which drags on the ground, and is often the cause of the loss of the robe, and of the time which must be employed to clean these long tails, as well as of the patience of the servants? . . . The fourth evil is when they cause to be made for their feet shoes which are so small that they can scarcely walk in them, whereby they have frequently their feet lamed, sore, and full of corns."

Under Richard III. a new head-dress came into fashion, the hair being confined in a lower cap of gold net, projecting horizontally from the back of the head, and covered with a kerchief. In the reign of Henry VII., the gown appears fuller, and less tightly laced; the sleeves full, sometimes slashed, and otherwise ornamented. The hair is now suffered to escape from under the cap or caul, and to hang loosely over the back. There appears, however, towards the end of the century, and in the beginning of the next, to have been no exclusive form of head-dress among the fair sex, for we meet with an infinite variety in the pictures of the time.

The most prominent alterations in defensive armour in the first half of the fifteenth century, are the introduction of the *panache* or upright plume on the helmet, some changes in the form of the helmet itself; the absence of the jupon and surcoat, and the addition of a skirt of horizontal bands of steel to the globular breast-plate. Large hanging sleeves of cloth are also sometimes worn with the armour. Under Henry VI. the armour was highly ornamented, frequently remarkable for the fantastic forms given to the different parts of the suit, of which several additional ones were now introduced. Hand-guns were added to the offensive arms of soldiers towards the middle of the century. From this time forward, the armour of the nobility was made more and more splendid and costly. Elbow and knee pieces, in particular, take very fantastic forms.

The love of splendour naturally carried with it a taste for ornamental work

* It was the fashion in this century to pluck out the hair round the forehead, so as to make it appear larger.

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and the fine arts. The latter were cultivated after the middle of the century with greater success than at any former period. Artists of first rate talent were employed in adorning manuscripts with delicate miniatures; and many of those now preserved are gems of art. The best school of miniatures was that of Flanders. The most elegant initial letters during this period are found in manuscripts executed in Italy. Cups, and similar articles, were also at this time ornamented in exquisite taste by excellent artificers. Several remarkable examples will be found in the present volume.

The Sixteenth Century.

WITH the reign of Henry VIII. we enter upon an entirely new period of costume and of art, differing in every possible respect from the ages which preceded. The splendour and extravagance of the feudal baronage was expiring, and the gorgeous pageantry of the Romish Church was on the point of disappearing from our island. Wolsey was the last representative of the proud Romish prelacy. The common male costume of the higher orders and gentry during this reign, may be best conceived by a reference to our plate of the *Earl of Surrey*. It consisted of a full skirted jacket or doublet, with large sleeves to the wrist, with a short full coat over it, having frequently loose hanging sleeves. To this was often added a broad collar of fur. A brimmed cap, with an ostrich feather, close hose, and square-toed shoes, an embroidered shirt, showing itself at the breast, and in ruffles at the wrists, complete the dress. The upper part of the hose, were now slashed, puffed, and embroidered, and appear as distinct from the lower part, or stockings. The gowns of the higher orders were very costly in material and ornament: merchants and others wore them of the same form as those of our masters of arts in the universities at the present day. Under Edward VI. and Mary the cap was often replaced by a small round bonnet, worn on one side of the head; the shoes took nearly their present form; the puffed hose (called trunk-hose) continued in use; but the doublet was lengthened considerably in the skirts. This costume continued in use, with different changes in the details, till the time of Charles I.; the principal difference was in the enormous breeches, stuffed with hair like wool-sacks, which remained in fashion during nearly the whole of the reigns of Elizabeth and James I.

The different articles of *female costume* were the same in the reign of Henry VIII. as in the latter part of the preceding century, but from this time forward they went through so many changes of form and material, that we could give no satisfactory description of them within moderate limits. The dresses of ladies of rank were rendered costly by the addition of a great quantity of jewels. Most readers will be familiar with the dress of Queen Elizabeth, and the ladies of her court. One of its most remarkable charac-

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teristics was the large ruff about the neck, which was common to all classes of society.

Early in this century complete suits of defensive *armour* began to be less in use, except at tournaments and for ceremonious occasions, and then it was embossed and engraved in the most splendid and expensive manner. A fine example of embossed armour is given in our plate of *Francis the First*. Puffed and ribbed armour came into fashion in the reign of Henry VIII. Pistols (or dags), pikes, and long musquets, were among the weapons in common use. In Elizabeth's reign, the armour was confined to the body and head, with the arms partly or wholly covered, but seldom descended below the hips. Among offensive weapons, we now find a considerable variety of different fire-arms. The increased use of fire-arms rendered defensive armour more and more unfashionable, till at last it was reduced to a simple breast-plate and helmet.

The first half of the sixteenth century, the age of the *Renaissance*, and of the great masters in painting and carving, was a splendid period for every species of ornament and embellishment, distinguished by an infinite variety in style and character, and by beauty of execution. In the plates and cuts at the end of our work, we have given a few specimens of ornamented articles of this age, which will form the best illustration.

In bringing my work to a conclusion, I beg to return thanks to the following Gentlemen for their kindness and assistance during its progress :

To ALBERT WAY, Esq. Director of the Antiquarian Society, for contributing several very beautiful Drawings, together with their learned and accurate descriptions, and for many valuable suggestions.

To SIR FREDERICK MADDEN, K. H. Keeper of the MSS. ; ANTONIO PANIZZI, Esq. Keeper of the Printed Books ; and HENRY JOSI, Esq. Keeper of the Prints, in the British Museum, for facilities afforded me in their different departments.

To MR. WILLEMENT, F. S. A. for valuable information connected with the Heraldic Illustrations. And to the owners of the various objects taken from private collections, for their liberality in allowing me the use of them.

37, SOUTHAMPTON ROW,
June 1, 1843.

Dresses and Decorations of the Middle Ages

FROM THE SEVENTH TO THE SEVENTEENTH CENTURIES,

BY HENRY SHAW, F. S. A.

THE increasing attention which is now given to the Costume of early times, in all departments of art, and on the stage, throughout Europe, renders it absolutely necessary that the most scrupulous fidelity should be manifest in any Work now published on the subject.

The imperfect representations by Montfaucon were improved on by Strutt, and more recently by Willettin; but even the last publication cannot be strictly depended on. It is only in the beautiful work on "Monumental Effigies," by the late Charles Stothard, that every thing has been done, as far as he was permitted to carry it, which fidelity and taste could effect. This series, however, became, from the unfortunate death of the artist, unequally terminated, and much more scanty than it ought to have been, even on the limited branch of art shown in sepulchral figures. In this, if it had been fully carried out, we could only have seen the monarch, the noble, the dignified ecclesiastic, or the distinguished warrior, and the females of the same high classes:—the merchant, the priest, the artizan, and the other lower grades of mankind must have been wanting, as these were not perpetuated by sepulchral pomp. Their costume must have been gathered from other sources; and it is quite as requisite that the dresses of these ranks should be accurately given as those of persons of a higher degree.

The Work now to be executed by Mr. Shaw is intended not only to embrace the dresses of all grades, but will give also the implements,

the vessels, utensils, and the furniture and ornaments of their habitations; so that not only the figures, but all the accessories may be strictly in accordance; a point which has been but little attended to, partly from the difficulty which has always existed in procuring examples that were strictly coeval with each other. Yet this perfect accordance is absolutely necessary to the perfection of an historical picture, or scenic representation.

The Plates in the "Dresses and Decorations," will be copied with care and fidelity from illuminated MSS. preserved in public and private libraries in England and in foreign countries; from sculpture, from enamels, from stained glass, and, in fact, from every source capable of illustrating a subject so interesting. The explanatory letter-press will be profusely decorated with those subjects in which colour is of less importance than form; these will be very carefully printed from wood, and arranged in such a manner as to form rich marginal embellishments.

It will be the object of the author, as far as consistent with his general plan, to give such representations, or personages, as may be connected with historical events, which will necessarily be highly interesting, as faithful and undoubted illustrations to Chaucer, Shakespeare, and others, whose writings contain allusion to the customs and manners of past ages.

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Front.

Back.

The Enamel



KING ALFRED'S JEWEL.

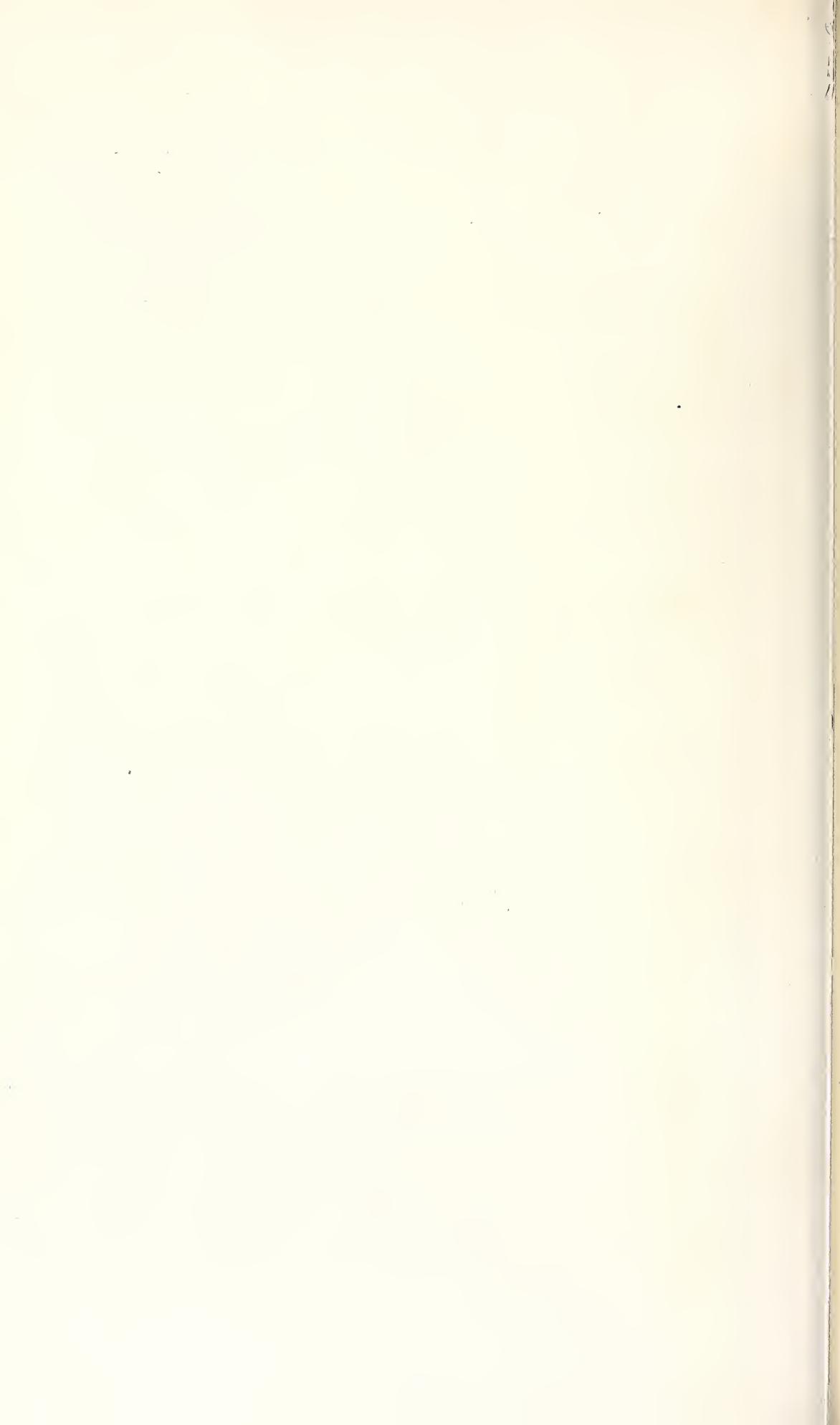
The inscription.



Profile

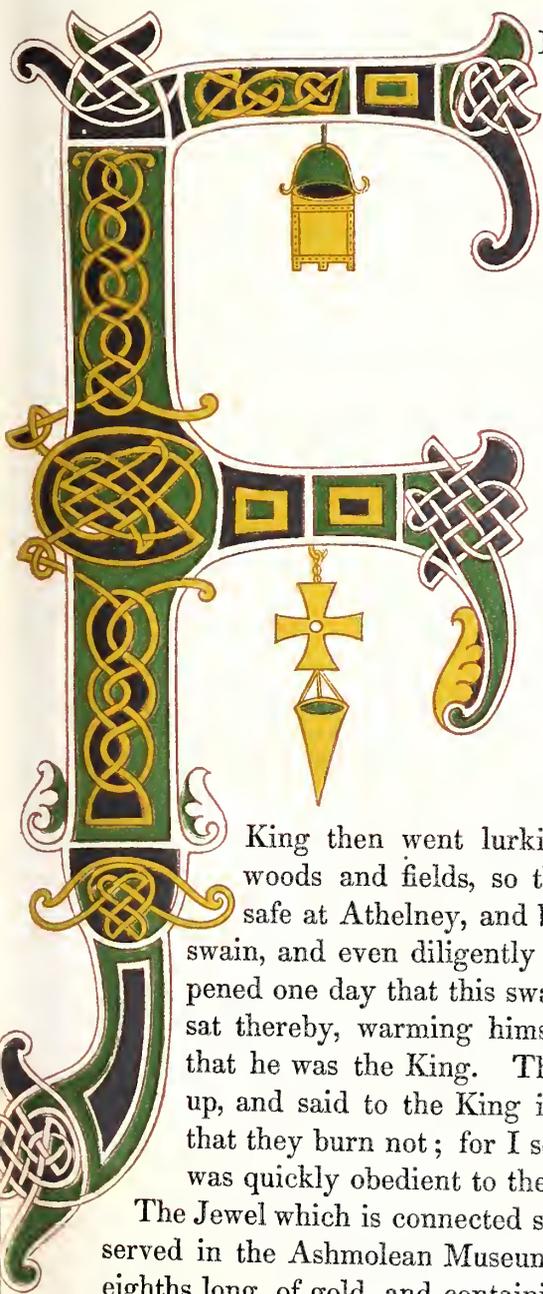


RING OF KING ATHELWULF.





KING ALFRED'S JEWEL.



FEW relics of antiquity are connected with more interesting historical associations than the jewel represented in our engraving. The inscription on the face,

ÆLFRED MEE HEHT LEWYRLAN,

i.e. "Alfred commanded me to be made," and the circumstance of its having been found (about the close of the seventeenth century) in the isle of Athelney in Somersetshire, leave no room for doubting that it was lost by King Alfred in the lowest ebb of his changeful fortunes, when he took shelter in that spot from the pursuits of the Danes. It was on this occasion that the circumstance is pretended to have occurred which has been ever since so closely attached to Alfred's memory, and of which the following account is given in an early Anglo-Saxon homily. "The

King then went lurking through hedges and ways, through woods and fields, so that he through God's guidance arrived safe at Athelney, and begged shelter in the house of a certain swain, and even diligently served him and his evil wife. It happened one day that this swain's wife heated her oven, and the King sat thereby, warming himself by the fire, the family not knowing that he was the King. Then was the evil woman suddenly stirred up, and said to the King in angry mood, 'Turn thou the loaves, that they burn not; for I see daily that thou art a great eater.' He was quickly obedient to the evil woman, because he needs must."

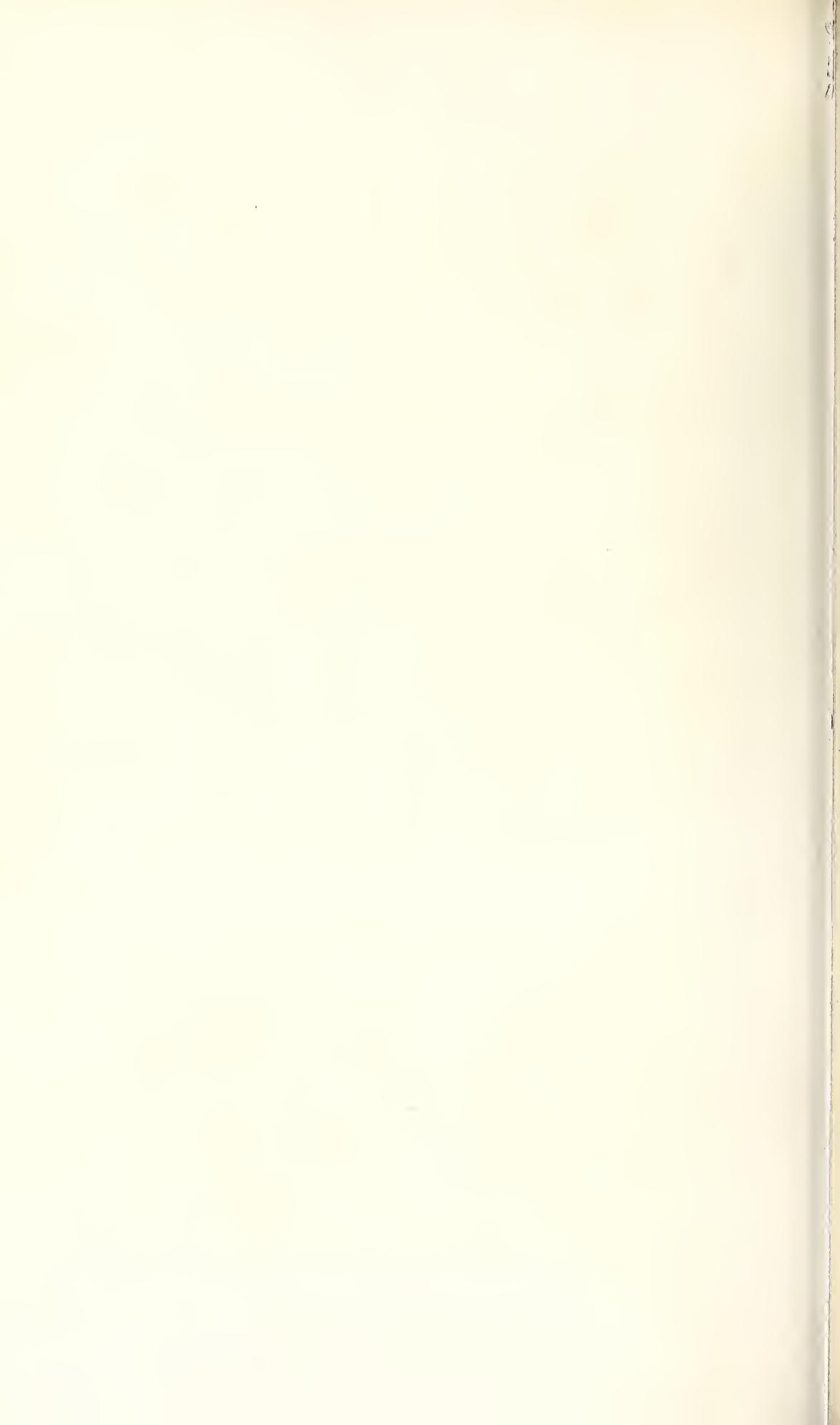
The Jewel which is connected so remarkably with this story, is now preserved in the Ashmolean Museum at Oxford. It is two inches and five eighths long, of gold, and containing within the inscription given above, a coloured vitreous paste representing, apparently, a male figure, holding in each hand what appears to be a sceptre (though probably only intended as ornaments), and covered with a crystal. Much unimportant discussion has arisen concerning the person thus represented. Round the outer edge is a purfled border of filligree work.

This remarkable ornament has been generally accounted to be an enamelled work, but it must be admitted that the rarity of existing specimens of so early a date is such, and our acquaintance with the processes of art employed at that period so limited, that the assertion can scarcely be made with confidence. The most ancient specimen of what to all appearance is a true enamelled work is the ring of Athelwulf, the father of Alfred, preserved in the British Museum, and engraved on the accompanying plate. It exhibits the more ordinary process of the early enamellers, who chiselled out cavities on the face of the plate, to be filled by the fused pigment, leaving at intervals thin lines of metal, which, when the work was perfected, served as outlines to detach the variously coloured parts of the design. In Alfred's Jewel, and a very few other instances, this result is produced by thin disconnected fillets of metal, merely attached to the surface of the plate on which the colour is laid; and the coloured substance with which the lodgements thus formed are filled, seems to be rather a vitreous paste, than a true enamel. The comparison of a remarkable specimen recently discovered in London, and represented in *Archæologia*, vol. xxix. pl. x. is in no small degree interesting; both are possibly productions of the artificers, whom Alfred is said to have brought to England. The reverse of Alfred's Jewel presents, on a matted ground, a kind of flower, with three branches; it is flat, and from that circumstance it has been concluded that the ornament was destined to be worn attached to a collar; but as the design would in that case have been seen reversed, some other intention must be sought; which, from our slender acquaintance with the personal ornaments of the Anglo-Saxon times, is not obvious.

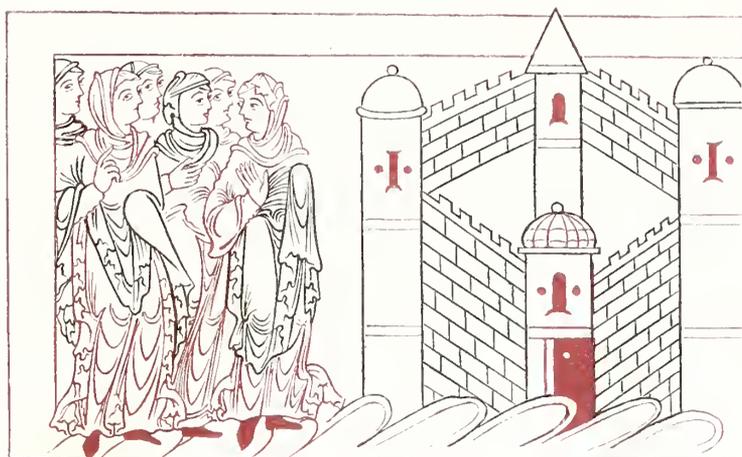
Our initial letter is taken from a magnificent manuscript bible in Latin, and now preserved in the British Museum, MS. Additional. No. 10,546. It is a very large folio volume, consisting of four hundred and forty-nine leaves of extremely fine vellum, written in a beautiful and distinct minuscule letter, in double columns. It is embellished with four large paintings, and numerous richly ornamented initial letters. On the reverse of the last leaf are some Latin verses, stating that this noble volume was made under the superintendence of Alcuin, to be presented by him to Charlemagne:—

“ Codicis istius quot sint in corpore sancto
 Depictæ formis litterulæ variis
 Mercedes habeat, Christo donante, per ævum
 Is Carolus qui jam scribere jussit eum!
 Hæc dator æternus cunctorum, Christe, bonorum
 Munera de donis accipe sancta tuis,
 Quæ pater Albinus, devoto pectore supplex,
 Nominis ad laudem obtulit ecce tui,
 Quam tua perpetuis conservet dextra diebus,
 Ut felix tecum vivat in arce poli.
 Pro me, quisque legas versus, orare memento,
 Alchuine dicor ego; tu sine fine vale!

This Bible was bought by the British Museum in 1836 for the sum of seven hundred and fifty pounds. A full description and history of it by Sir Frederick Madden, will be found in the *Gentleman's Magazine* for 1836.



Date, about the 9th Century.



ILLUSTRATIONS OF PRUDENTIUS.



ILLUSTRATIONS OF PRUDENTIUS.



MILARLY illuminated manuscripts of the *Psychomachia* of Prudentius occur in several collections. The British Museum possesses one: another is found in the library of archbishop Tenison, in the parish of St. Martin in the Fields; and we believe that there is one in each of the Universities. They are all of about the same date. The accompanying plate represents three of the drawings which illustrate the copy in the British Museum (MS. Cotton. Cleopat. C. VIII.), which appears to be a manuscript of about the ninth century. They are good illustrations of the civil and military costume of that period. It may be observed that, as far as we can judge by the illuminations which have come down to us, the dress of our an-

cestors did not vary much during the Anglo-Saxon period.

Prudentius (a Christian poet who wrote at the beginning of the fifth century) was a favourite author among the Anglo-Saxons, and their love of allegorical writing made them prefer, above the rest of the poems, his *Psychomachia*, in which is described an imaginary battle between the Virtues and the Vices, the combatants being all clothed in human attributes. In the course of the engagement, Patience is attacked by Anger, whom she defeats by the resistance of her impenetrable armour,—

“ *Provida nam Virtus conserto adamante trilicem
Induerat thoraca humeris, squamosaque ferri
Texta per intortos commiserat undique nervos.
Inde quieta manet Patientia, fortis ad omnes
Telorum nimbos, et non penetrabile durans.*”

After the defeat of Anger, Patience marches unhurt through the hostile

ranks, accompanied by Job, who is represented by the bearded man in the picture, which belongs to the 162nd line of the poem,—

“ Hæc effata secat medias inpune cohortes
Egregio comitata viro : nam proximus Iöb
Hæserat invictæ dura inter bella magistræ,
Fronte severus adhuc, et multo vulnere anhelus.”

The second drawing refers to line 631 of the poem. The Virtues having obtained the victory, Peace makes her appearance, and drives away Fear, and Labour, and Force. This is the subject of the illumination in the middle of our plate,—

“ His dictis curæ emotæ ; metus, et labor, et vis,
Et scelus, et placitæ Fidei fraus inficiatrix,
Depulsæ vertere solum.”

Peace is described as being clad in a flowing vest, descending to her feet,—

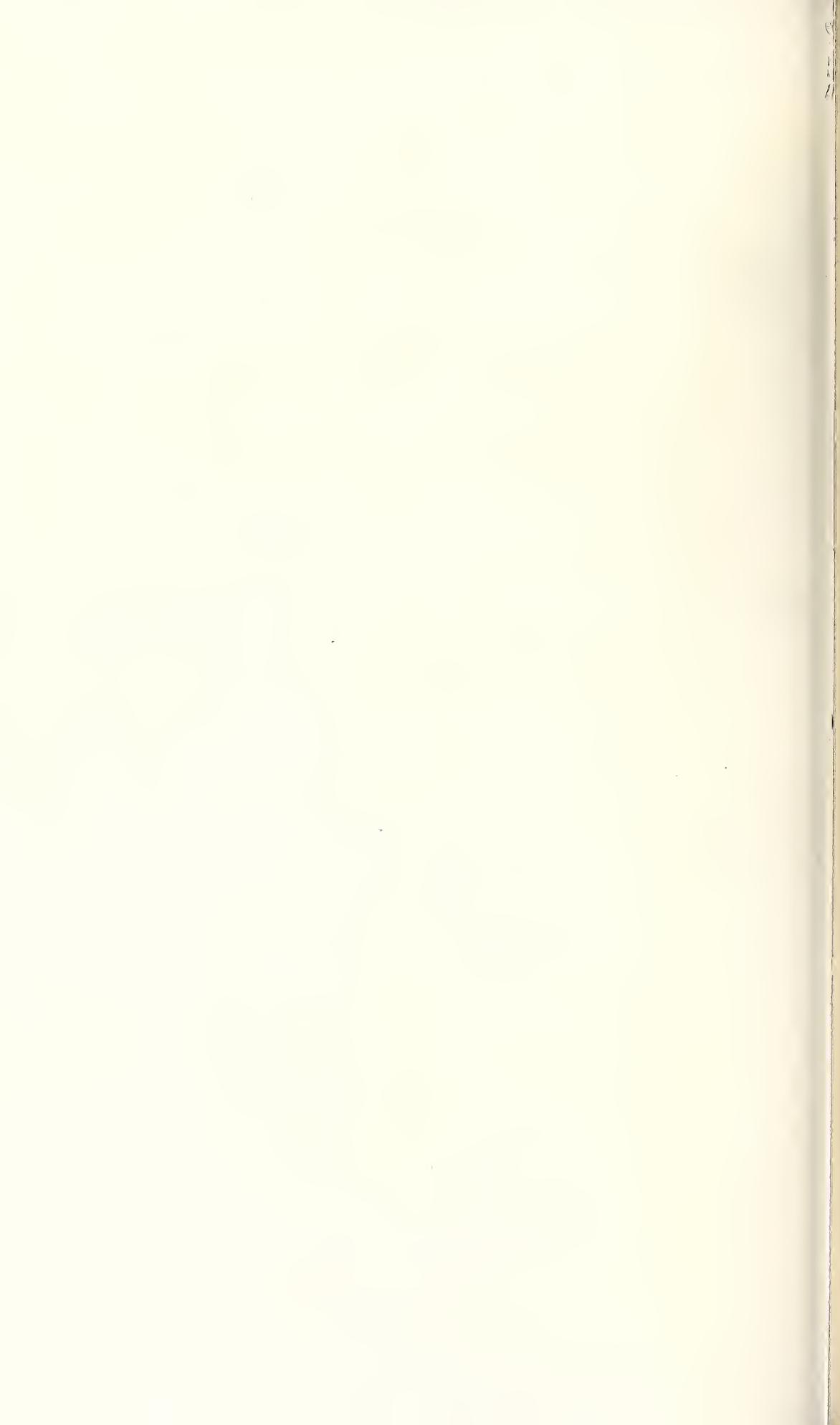
“ Vestis ad usque pedes descendens defluit imos :
Temperat et rapidum privata modestia gressum.”

The Virtues now approach, triumphantly, the citadel, where another deadly contest ensues between Concord and Discord. The approach to the city is the subject of the third drawing on our plate,—

“ Sic expugnata Vitiorum gente, resultant
Mystica dulcimodis Virtutum carmina psalmis.
Ventum erat ad fauces portæ castrens, ubi artum
Liminis introitum bifori dant cardine claustra.”

(*Prudent. Psychom.* v. 665.)

Our initial (or rather our two initials, for it represents two letters, S and I, a common occurrence in the earlier manuscripts) is taken from a fragment of a Latin Bible, preserved with some other fragments in the British Museum. The manuscript, from which it was stolen at the beginning of the last century, is in the Royal Library at Paris, and was written for Charles le Chauve. It is to be lamented that the fragment, which is in the Harleian Library, has not been restored to the manuscript.

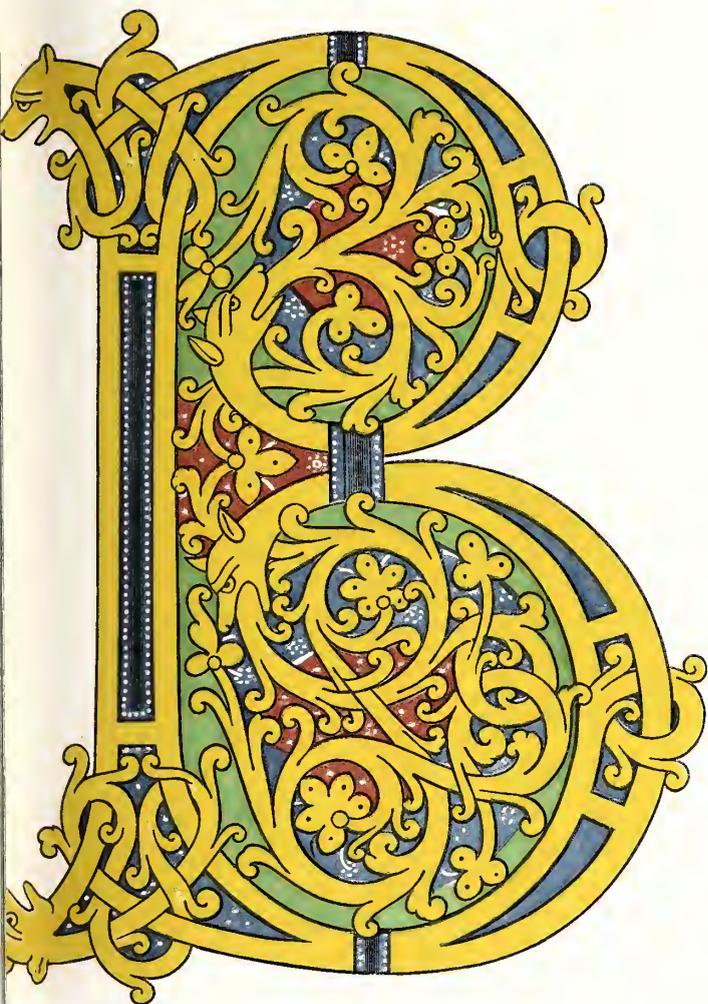




CROSS OF THE 19TH CENTURY



CROSS FROM MOUNT ATHOS.



BEFORE the Christian era, Mount Athos was celebrated for the length of its shadow (*ingenti tellurem proximus umbra vestit. Stat.*), which was said to reach as far as the isle of Lemnos, for the multitude of its hares (*quot lepores in Atho. Ovid.*), and for having been the scene of one of the most wonderful exploits of Xerxes, who in his invasion of Greece is said to have cut

a passage for his ships through the lower part of this vast mass of mountains. Since the time of the later Christian Emperors of Constantinople, it has been celebrated chiefly for the number of its monasteries, on which account it received the name of the Holy Mountain (*Ἁγιον ὄρος*, or, as it was called by the Italians, *Monte Santo*). These monasteries are singularly interesting to the antiquary, because in them are preserved the manners and the arts which characterized the monasteries of the west of Europe, previously to the general introduction of the Benedictine Rule. One of these, the monastery of Caracalla, possessed for centuries the beautiful cross represented in our plate, which was used by the bishops of the Greek Church at the feast of the Epiphany, for the purpose of blessing the water. It is connected with the name of one of

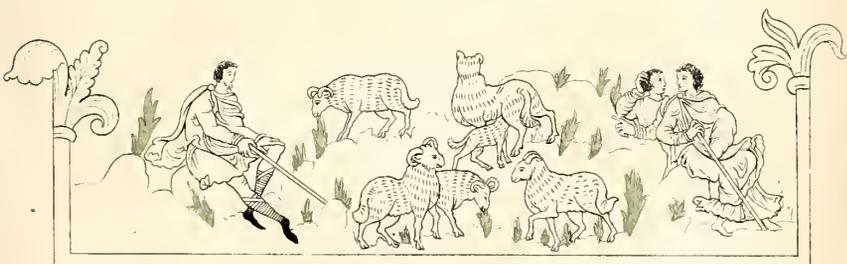
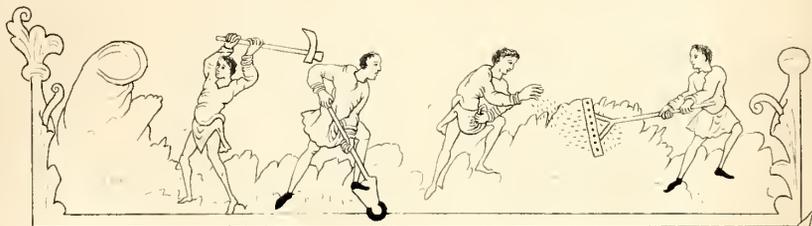
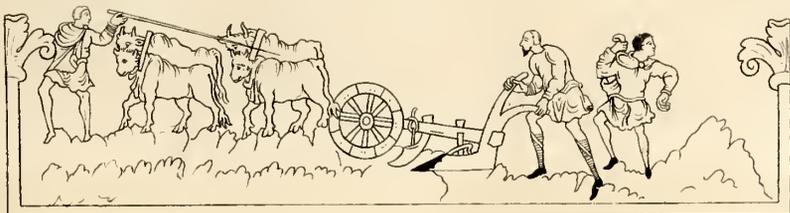


the bravest princes of the Lower Greek Empire, having been given to the monastery of Caracalla by the Emperor John Zimisces. John Zimisces was an Armenian soldier in the Greek army, and was raised into power and influence by becoming one of the numerous lovers of the Empress Theophano. Although he ascended the imperial throne by the murder of her second husband, the usurper Nicephorus, yet as Emperor he obtained the love of the people by his rigorous execution of justice, by his respect for the church, and by his splendid victories over the Russians and Saracens. After a short reign, John Zimisces is supposed to have died by poison, in the year 969.

This Cross was recently presented to the Honourable Robert Curzon, junior, in whose possession it still remains, and is an interesting specimen of Byzantine art in the tenth century. It is generally known that previous to that time the Byzantine style was employed universally in the buildings and ornamented articles of western Europe. Many of the latter were doubtlessly brought from the East. This Byzantine Cross has thus a double interest for the English Antiquary.

In no remains of past ages can we trace so distinctly the prevalence of the Byzantine style in the West, as in our earlier illuminated manuscripts. We have a splendid example in the Durham Book (Nero D. IV.), of the end of the seventh century; and we find numerous others down to a comparatively late period. Our initial letter is taken from a fine manuscript of the tenth century, containing the Latin Gospels, with the canons and other articles which generally accompany them (MS. Harl. No. 2821.). Its illuminations are richly gilt on purple vellum, and consist chiefly of figures of the Evangelists, with one or two similar subjects, and ornamental initials. Some blank leaves (as far as regards writing) are covered with elegant mosaics, which remind us sometimes of the patterns found in Roman tessellated pavements. The canons at the commencement of the volume are written between columns supporting semi-circular arches, which we may be justified in considering as authentic specimens of the architectural ideas of the age. The capitals of the columns are especially curious; and the columns themselves probably show us the manner in which at this early period the architectural ornaments of churches were painted and gilt. In some instances there are evident representations of marble columns. These early manuscripts of the Latin Gospels, more or less illuminated, are by no means uncommon; and in some instances, appear to have been copied from one another, or from the same original. One of these stands next to the volume just mentioned on the shelves of the Harleian Library, where it is marked as MS. Harl. No. 2820. It is nearly of the same date, and is equally curious, containing similar illuminations and mosaics, though somewhat ruder in their style of execution. On the outside of this volume is a relic of its ancient binding, an early carving in ivory in high relief, representing the crucifixion, surrounded by four compartments, containing the angel, eagle, and two animals, emblematical of the four evangelists, and thus alluding to the contents of the book. We may point out as another example, the manuscript of the Gospels preserved in the Cottonian Library, Tiberius A. II., said to have belonged to King Athelstan.







THE SEASONS—JANUARY TO JUNE.



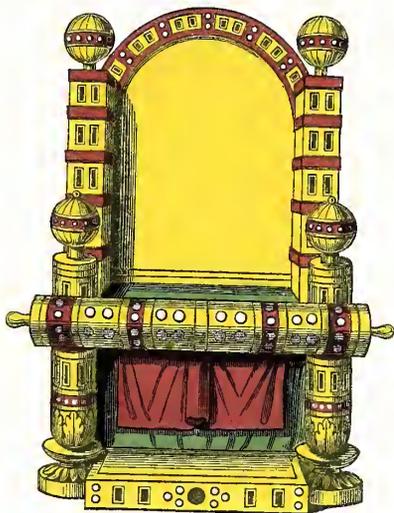
DIFFERENT ancient manuscript calendars furnish many curious illuminations illustrating country life among our ancestors. To the tables of the different months were frequently added pictures representing the agricultural labours, sports, or ceremonies which characterized each. The series which we give here are taken from an Anglo-Saxon calendar, written (as it appears) a few years before the Norman Conquest, and now preserved in the Cottonian Library, Julius, A. VI. The drawings occupy the foot of the page in each month, and are remarkable for their spirited style of execution. An Anglo-Saxon calendar of the tenth century in the same collection, Tiberius, B. V., contains a similar set of designs, but larger and ill drawn. These drawings are very valuable illustrations of the costume and manners of our Saxon forefathers, and some of them are also curious from their connexion with the original Anglo-Saxon names of the months.

1. January appears here as the month of ploughing and sowing. Among the Anglo-Saxons, and indeed long afterwards, horses were not much used in farming: it was only indeed at a very late period that the custom of using them to draw the plough became prevalent. In some parts, even at the present day, oxen are employed for this purpose. The name given to this month by the unconverted Saxons was *æftera geola*, or *giula*, the second yule or month which follows Christmas. It then began on what is now Christmas-day, but which, according to Bede, was called *moedre-nacht*, or the night of mothers, probably from some superstitious ceremonies which were performed on that night.

2. In February the husbandmen are employed in pruning trees, apparently vines. The Anglo-Saxon name of this month was *Sol-monað*, which Bede interprets *the month of cakes*, which he says were in this month offered to their gods. Perhaps the making of pancakes on Shrove Tuesday is a remnant of this ancient superstition.

3. The month of March was dedicated by the pagan Saxons to their goddess *Hræda*, and was on that account named *Hræd-monað*. It was also called *Hlyd-monað*, or *the stormy month*, on account of the rough weather which generally characterises it. In the picture, the Anglo-Saxon husbandmen are employed in digging, sowing, raking, &c.

4. April was called by the Saxons *Eoster-monað*, or the month of *Eostra*, one of their ancient goddesses, whose name is still preserved in our Easter, the Christian festival

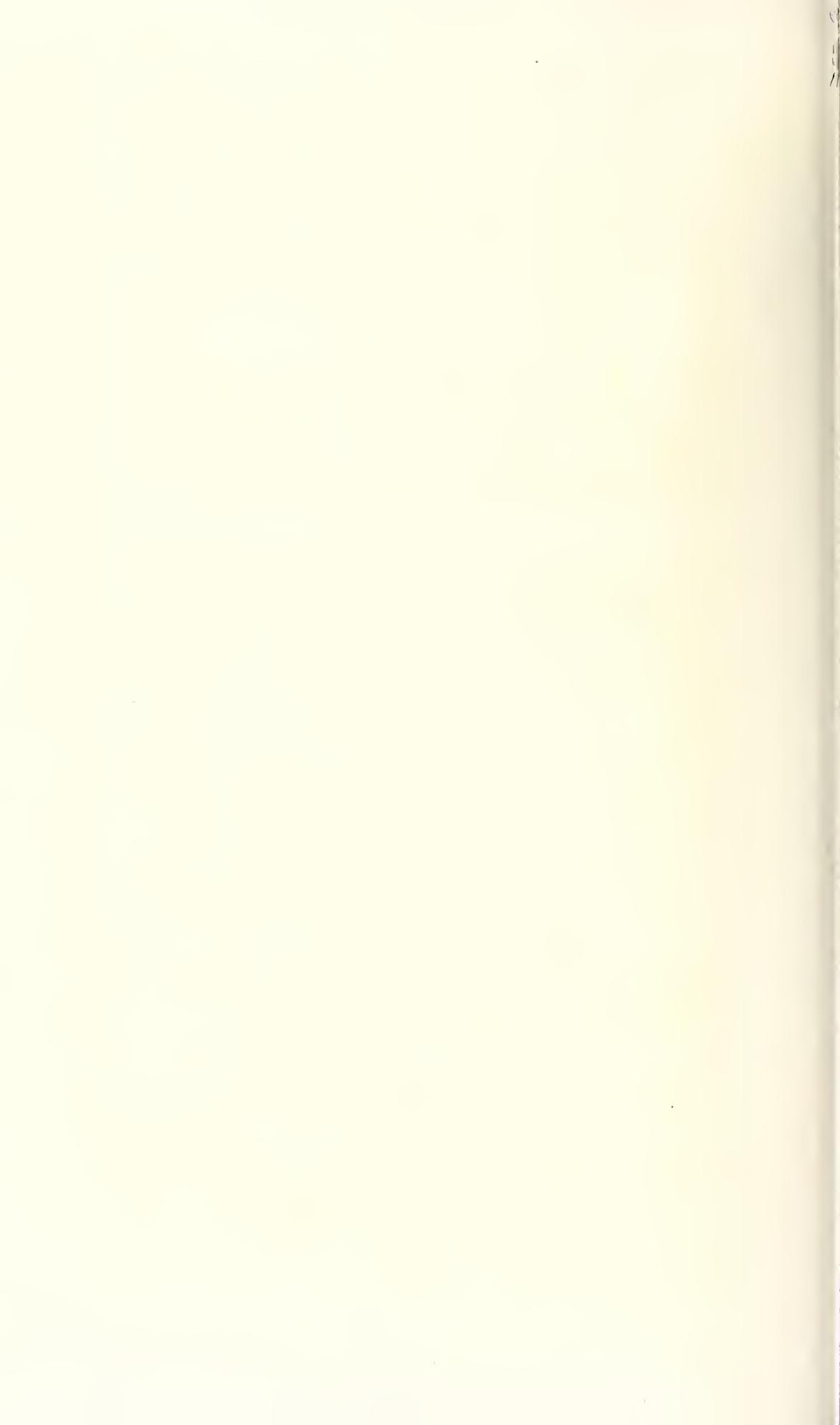


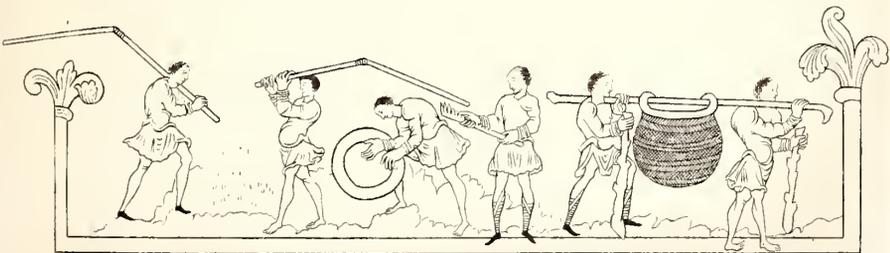
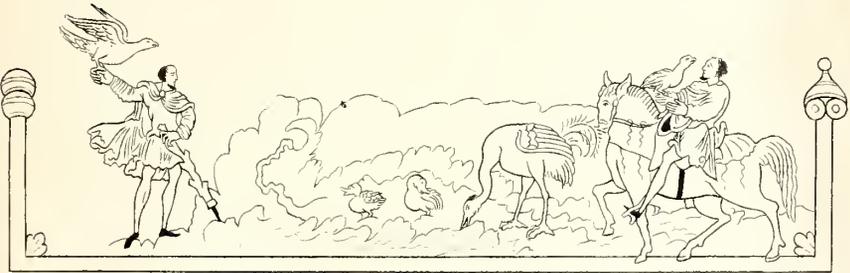
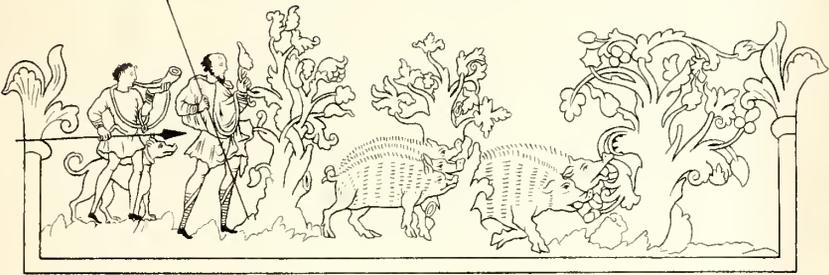
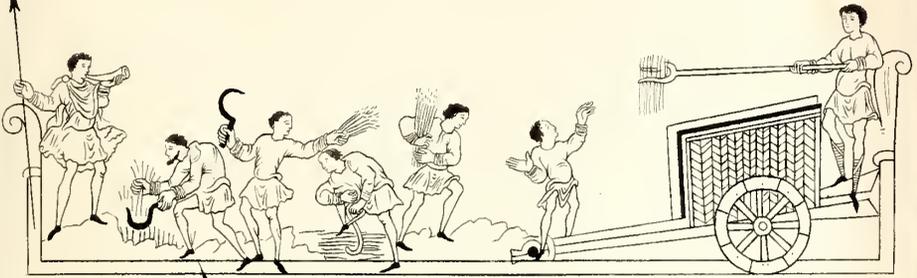
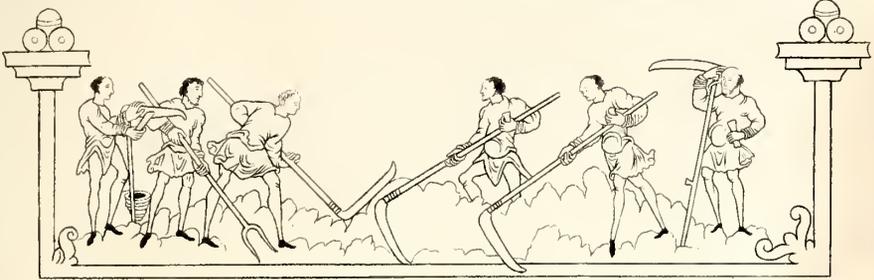
having now effaced the memory of the old pagan ceremonies. There can be little doubt that the drinking party in our engraving was intended to represent the festivities which according to Bede were held in this month in honour of the goddess just mentioned (*cui in illo festa celebrabant*, Bede de Temp., p. 68). The feasting was probably continued long after the worship of the goddess had been forgotten. This picture is a remarkable illustration of the manners of the Anglo-Saxons. On the left an attendant is filling the drinking-horn. In the corresponding design in the other Cottonian MS., another servant, standing to the right of the warrior, is occupied in blowing a horn, the signal for drinking. The three persons in front, the lords of the feast, are drinking from cups of different forms. They are seated on what was called the *medu-benc* (*mead-bench*) or *ealo-benc* (*ale-bench*), because it was the kind of seats with which their halls were furnished, and which they occupied in their drinking bouts. Benches were the ordinary seats in old times. There does not appear to be in Anglo-Saxon a word to express our domestic *chair*. The name *stool* (*scamel*) and *seat* (*setl*) were applied to seats of ceremony, such as we frequently find in early illuminated manuscripts occupied by kings or bishops. The seats of the Icelandic chess-men of the twelfth century bear a near resemblance in form to our chairs. The cut given at the foot of the preceding page also represents a throne of state, and is taken from a MS. in the Royal Library at Paris, said to be of the ninth century.

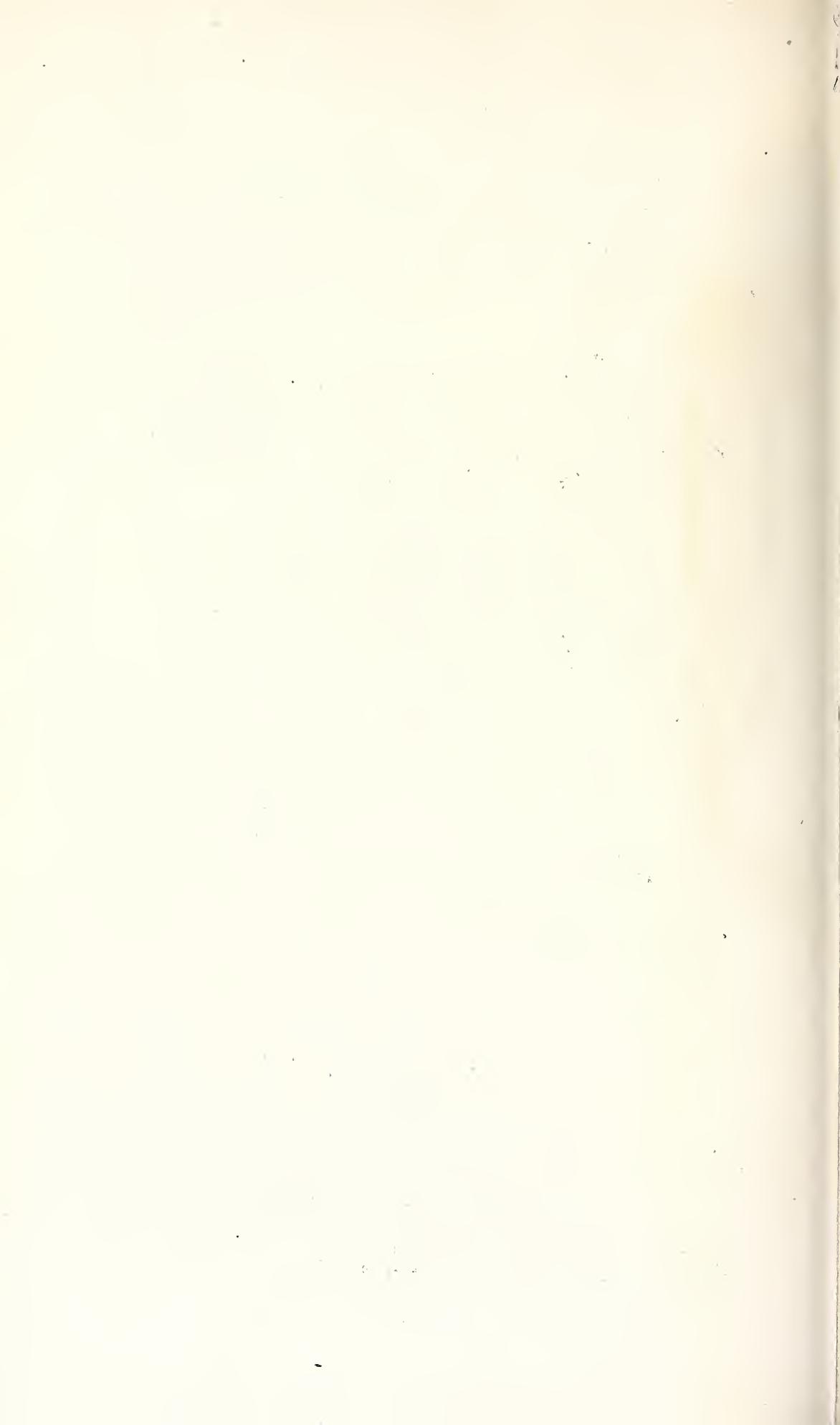
5. The month of May, when pasture was richest, is represented by shepherds with sheep grazing. The Anglo-Saxons marked the fertility and productions of this month, by giving it the name of *þry-milchi*, or *thrice-milk-producing*: Bede says this name was given with a literal meaning, because in May they milked their cattle three times a day.

6. The month of June had several names among our Saxon forefathers, all descriptive of the season. It was called sometimes *sear-monað*, or *the dry month*. It was also named *Midsummer-monað*, or *midsummer-month*, and *ærra liða*, which meant either *the first mild month*, or *the first navigation month*, because it was at this period of the year that the Anglo-Saxons began to set out on their longer voyages. In our picture this month is indicated as the season for cutting down timber. The cart is not unlike those which are still used by the peasantry in some parts of France. On the right-hand side are two oxen, yoked, ready to be attached to the cart; for, as we have before observed, draught-horses were not used by our early ancestry in the labours of agriculture.

The initial letter on the preceding page is taken from a manuscript in the British Museum, written in the tenth century.

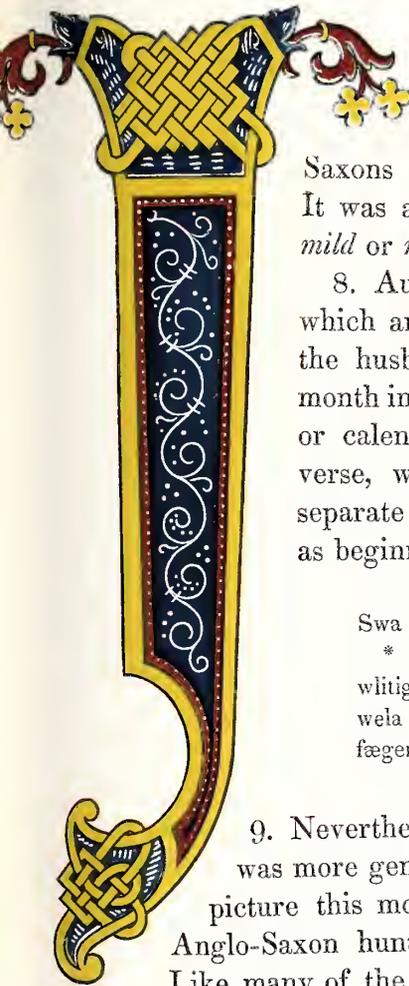








THE SEASONS—JULY TO DECEMBER.



IN the month of July the Anglo-Saxon husbandmen are represented as employed in mowing and making hay. It was for this reason called by the Anglo-Saxons *mæd-monað*, or *mede-monað*, the *meadow-month*. It was also known by the name of *æftera-liða*, the *second mild or navigation month*.

8. August was named *weod-monað*, the *month of weeds*, which are at this period most luxuriant. In the picture, the husbandmen are represented reaping; for it was the month in which the harvest began. The curious *Menology*, or calendar of months and saints' days, in Anglo-Saxon verse, written in the tenth century, and published in a separate form by the Rev. S. Fox, speaks of the harvest as beginning early in this month.

Swa þæs harfest cymþ,

* * * *

wlitig ðæstmum hladen ;

wela byð ge-yped,

fægere on foldan.

So then harvest comes,

* * * *

beautiful, laden with fruits ;

wealth is produced,

fair in the land.

9. Nevertheless, the name of *harfest-monað*, or *harvest month*, was more generally applied to the month of September. In the picture this month is represented as the season of hunting, the Anglo-Saxon huntsmen being engaged in the chase of the boar. Like many of the other months, that of September was consecrated by our unconverted forefathers to superstitious observances, of which perhaps the 'harvest-home' of our peasantry still presents a remnant. The most common name given to this month by the Anglo Saxons was *halig-monað*, or the *holy month*, because, as an Anglo-Saxon writer observes, "our elders whilst they were heathens paid in this month their tribute to the devil."

10. The name *halig-monað*, or *holy month*, was sometimes continued to the month of October. But the name more generally given to October was *winter-fylleð*, or *winter-full-moon*, because the Anglo-Saxons reckoned the beginning of winter from the full-moon in this month. October in ancient times, as at present, seems to have been devoted to the pleasures of the chase. From the earliest period of Anglo-Saxon history to the seventeenth century, the favourite diversion of our forefathers was hawking.

11. With the month of November the winter season had set in. The

shortness of the day and the severity of the weather put a stop to the labours of agriculture ; and the annual crops having now been gathered in, and the season of warlike or commercial expeditions past, people gave themselves up to feasting and rejoicing. It was also the month of sacrificing a portion of the live stock to the gods, as an offering of gratitude for the produce of the year, and was on that account named blot-monað, *blood* or *sacrifice month*. In the poetical Anglo-Saxon calendar above mentioned, October is described as one of the happiest months of the year :—

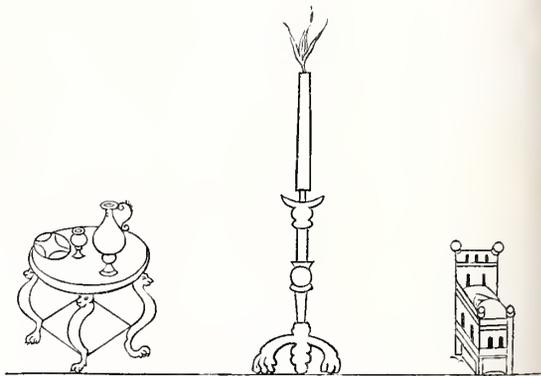
And þæs ofstum bringþ
 embe feower niht,
 folce ge-nihtsum,
 Blotmonað on tun
 beornum to wiste,
 Novembris,
 niðða bearnum
 eaddignesse,
 swa nan oðer na deð
 monað maran,
 miltse Drihtnes.

Then speedily brings in
 after four nights,
 (plentiful to people)
 Blood-month
 good cheer to men,
 in November,
 to the children of mortals
 blessedness,
 as no other month
 does more,
 by the mercy of the Lord.

In these festivities, the peasantry and lower orders crowded about large fires made in the open air, as shown in the picture, the ancient representatives of the bonfires which are still lighted in the earlier part of the month. Accidental circumstances alone have identified these fires with the rejoicing in remembrance of an historical event (the famous gun-powder plot) ; for there can be little doubt that the ceremony was one of much more remote antiquity. The increasing rigour of the season is indicated in the picture by the men who hasten to the bonfire to warm their hands.

12. December was generally termed midwynter-monað, or the month in which was celebrated the pagan festival of mid-winter or Yule (iula, geola), which held the place of the modern Christmas. In ancient times, yule or Christmas-day was the point of division of the year, and the month of December was frequently called ærra geola, or the *first yule month*, or *before yule*, as January was named the *second* or *after yule month*, on account of their respective position with regard to the ceremony. The name *yule* is still preserved in the north of England. Our illumination represents the Saxon farmer, as occupied this month in thrashing and winnowing his corn.

Our initial is taken from a MS. of the tenth century. The table, chair, and candlestick, on this page, are from a Psalter of the same date (MS. Harl. No. 603).



Date, end of the Eleventh Century.

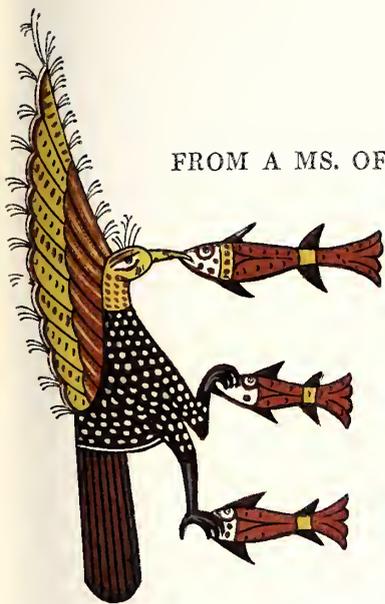


SPANISH WARRIORS.



SPANISH WARRIORS.

FROM A MS. OF THE END OF THE ELEVENTH CENTURY.

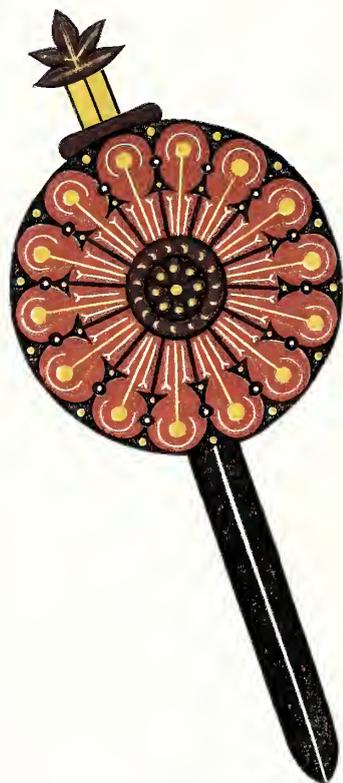


VERY step which we trace back in the history of the nations of Europe brings us nearer to a uniformity of costume. Fashions in dress did not begin to go through that quick vicissitude of change which characterizes modern times, till towards the thirteenth century. We can trace little variation in the dress of the Anglo-Saxons during the whole period of their history, and not much between that of the Anglo-Saxons and the Franks. As people became more distinctly separated from each other by national jealousies, and long and obstinate wars, the new fashions adopted in one country were more slowly communicated to another, and thus the similarity of costume becomes separated by distance of date; while some countries became so entirely estranged from each other during a long period, that the resemblance of costume and the simultaneous variation was altogether lost.

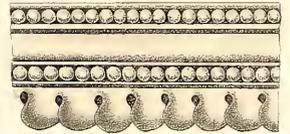
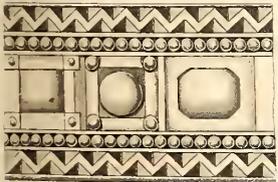
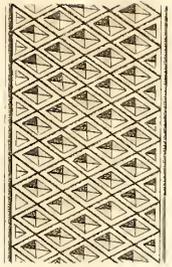
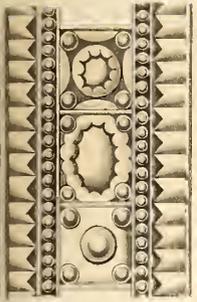
The figures which form our plate represent Spanish warriors of the latter part



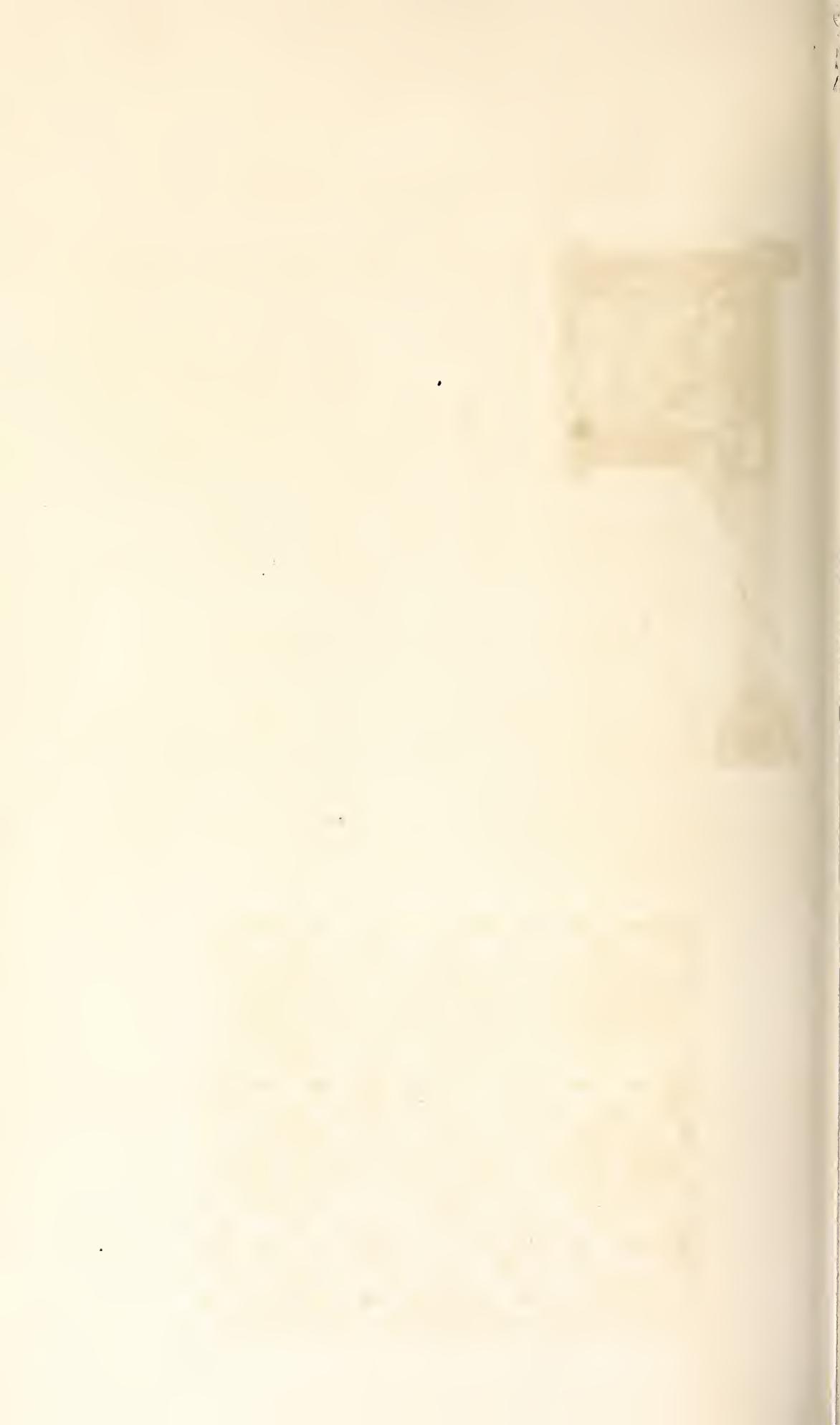
of the eleventh century, and are interesting on account of their remarkable resemblance to the Anglo-Norman soldiers on the celebrated Bayeux Tapestry. This resemblance is observable in the style of drawing, as well as in the costume. It is probable that the military habits of this period were in part borrowed from the Saracens: and this supposition is



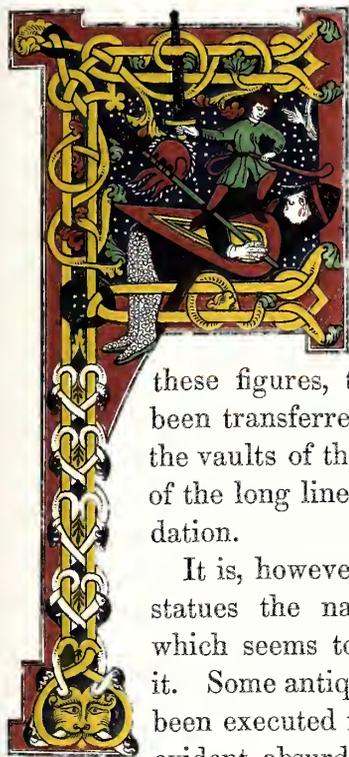




CLOVIS 1^{er}

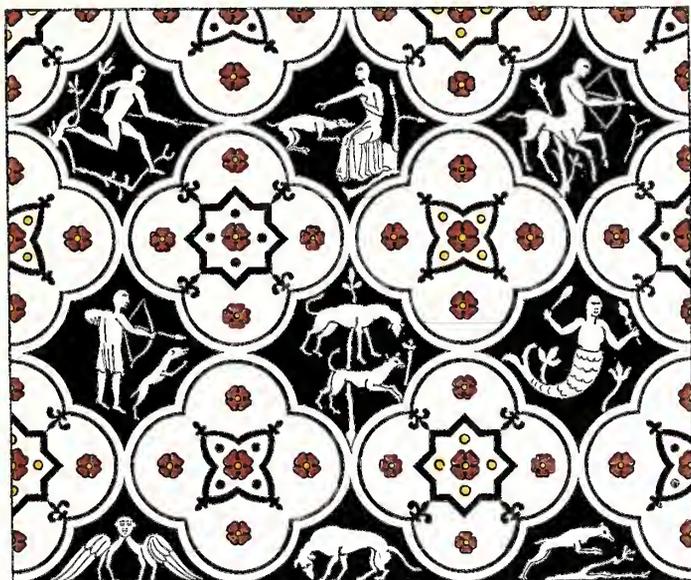


CLOVIS I. KING OF THE FRANKS.



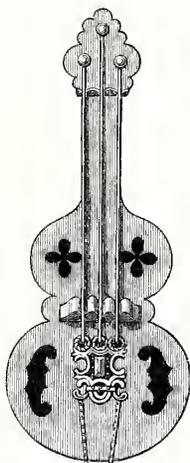
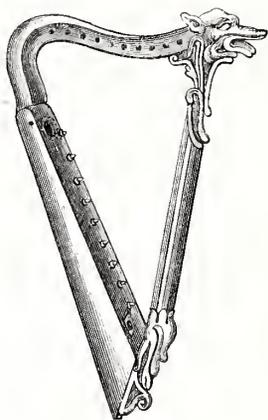
OR the preservation of this statue, and the one supposed to represent Clotilda the queen of Clovis, we are indebted to the zeal of Alexandre Lenoir, who placed them in his museum of national antiquities. They formerly stood, with four others, at the portal of the ancient church of Nôtre Dame at Corbeil, a town about twenty miles to the south-east of Paris. But their companions perished with the church they embellished, and these figures, the only remains of its former magnificence, have been transferred from the museum to be placed at the entrance to the vaults of the magnificent church of St. Denis, the resting place of the long line of sovereigns of whose power Clovis laid the foundation.

It is, however, a mere conjecture which has given to these two statues the names of Clovis and Clotilda; a conjecture, too, which seems to have been made without any grounds to support it. Some antiquaries even went so far as to believe them to have been executed in the remote ages of the Merovingian princes: an evident absurdity. The church of Corbeil is said to have been founded in the latter part of the eleventh century; and the statues have every appearance of having been sculptured either then or early in the twelfth century. We have no information as to the character of the four statues which are destroyed.



The initial at the commencement of the present article is taken from a large MS. Bible of the twelfth century, now in the possession of Messrs. Payne and Fosse, and represents a favourite subject in the illuminations of that period, the combat between David and the giant Goliath. The pavement at the foot of the same page, from the Musée des Monumens Français, is also of the twelfth century.

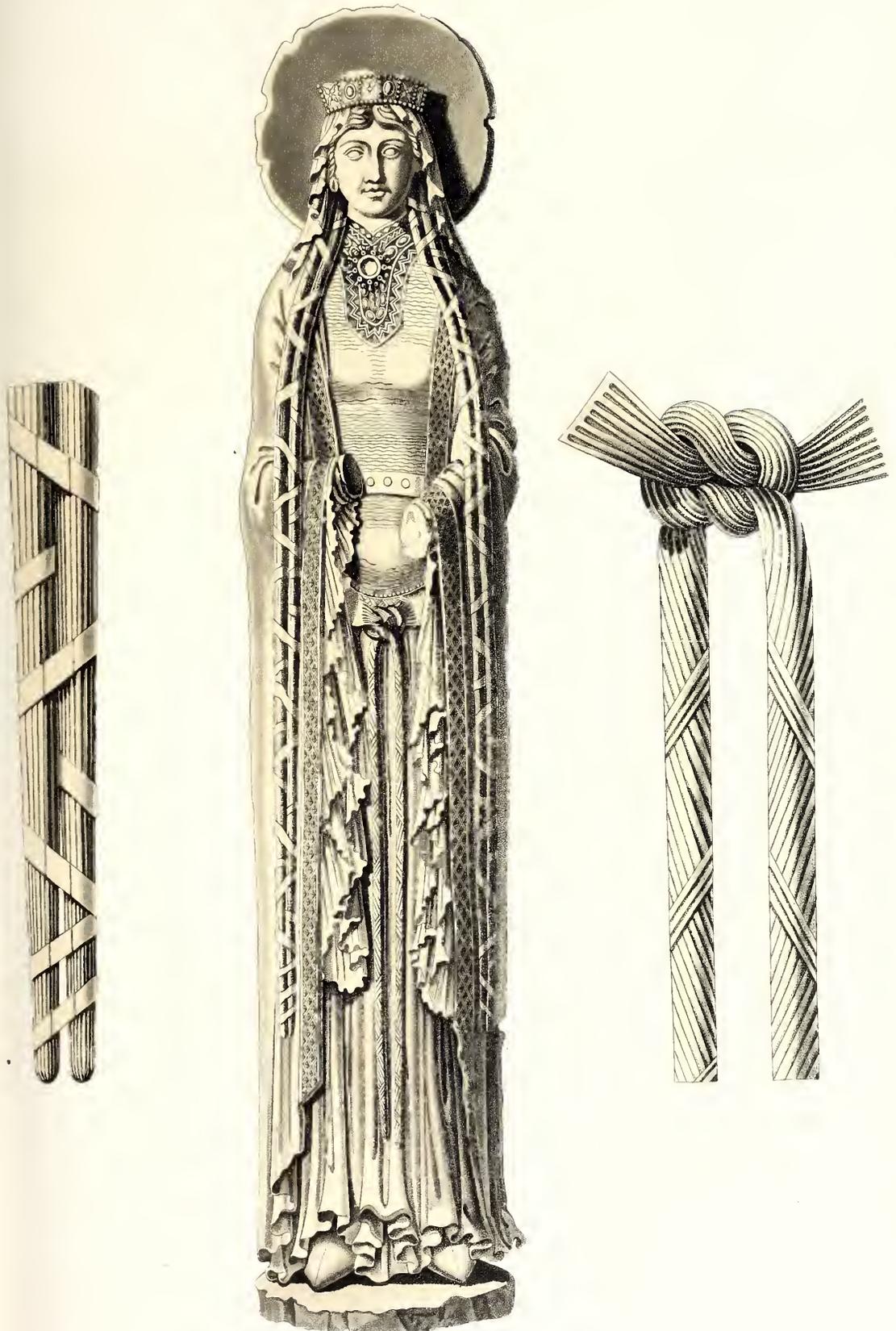
The two musical instruments represented below are copied from the sculptures on the portal of the cathedral of Nôtre Dame at Chartres, and are of the twelfth century.

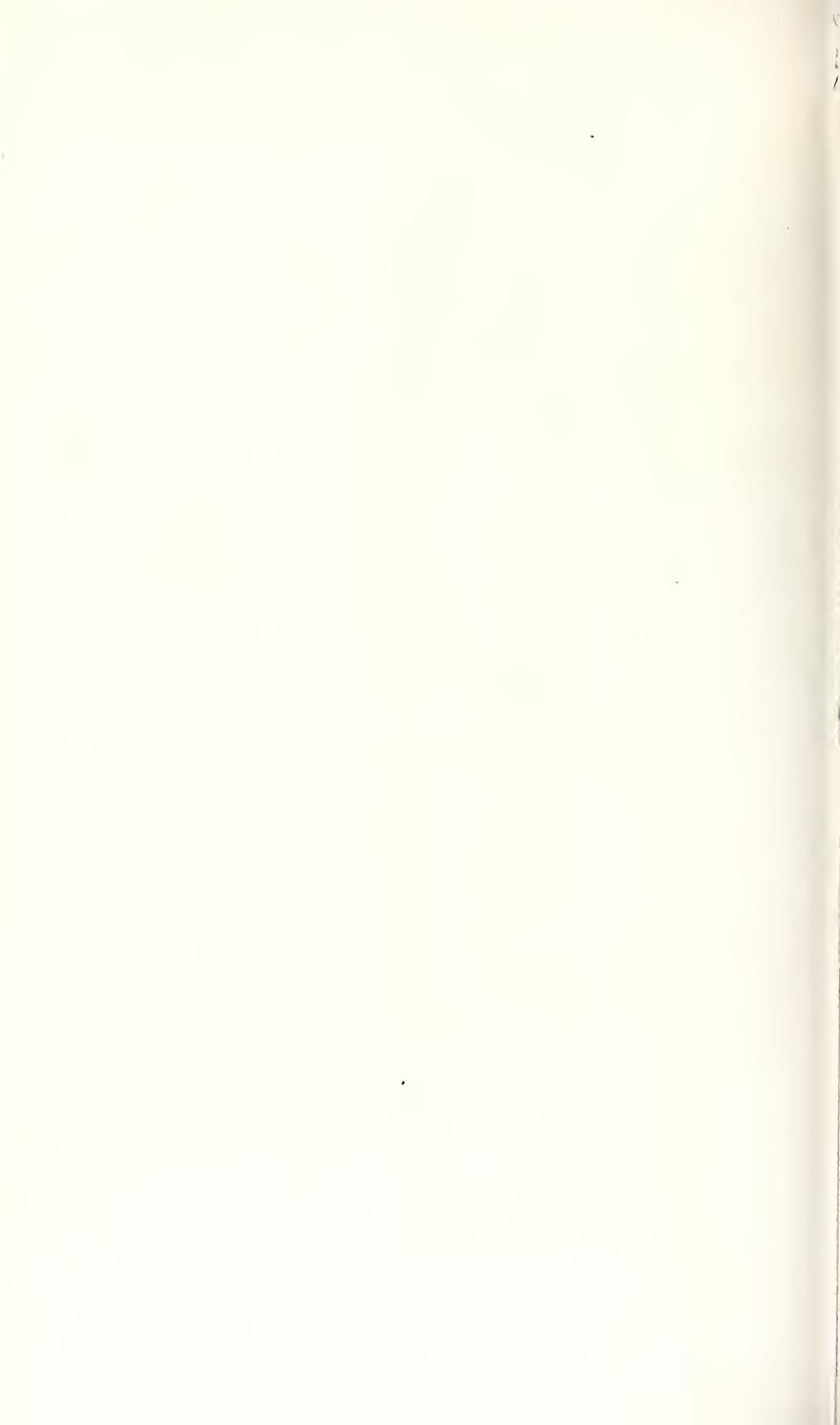


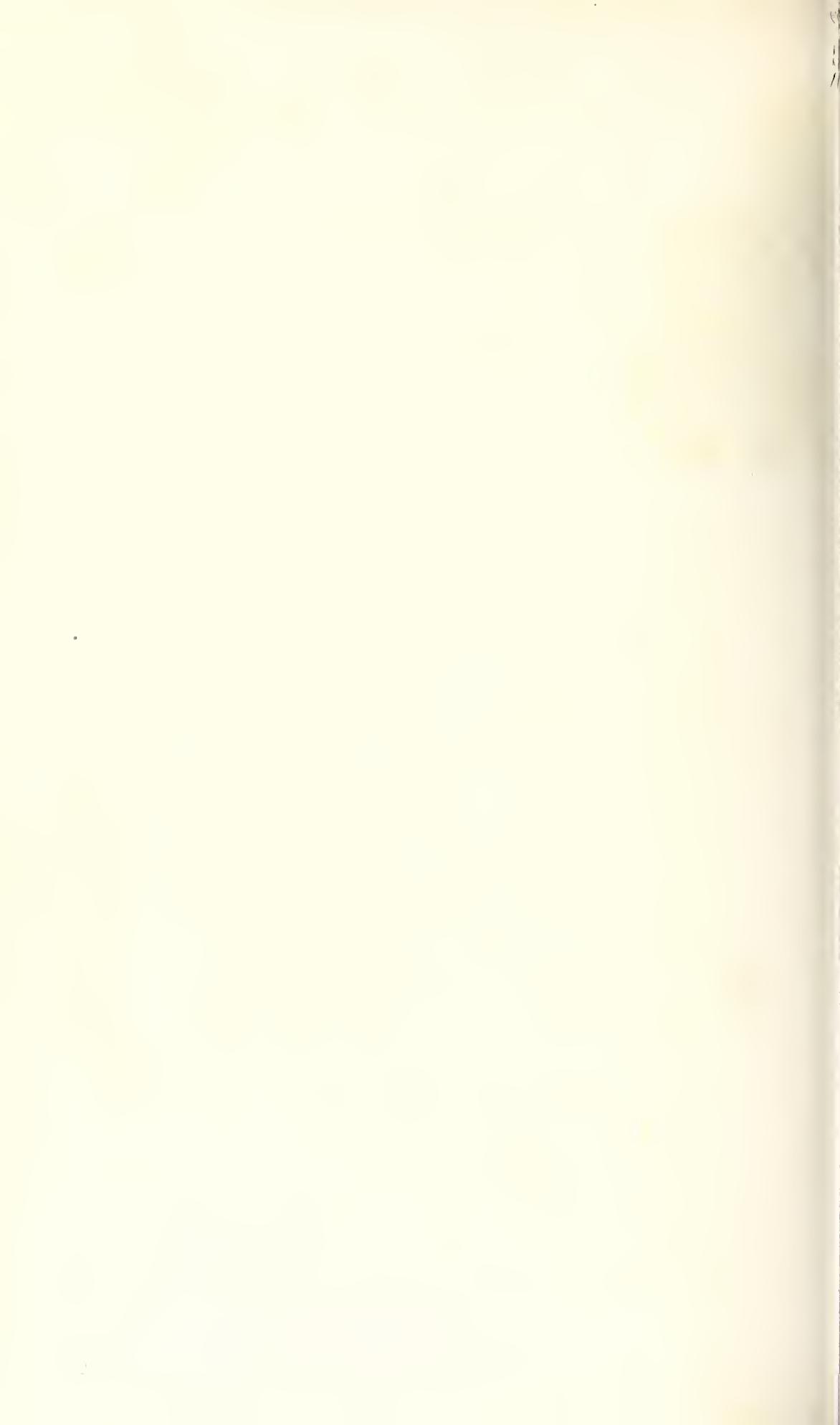
THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

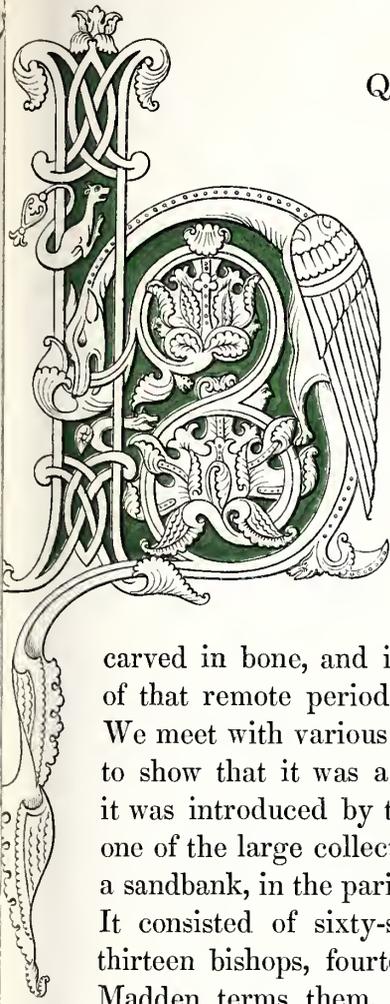
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QUEEN CLOTILDA.



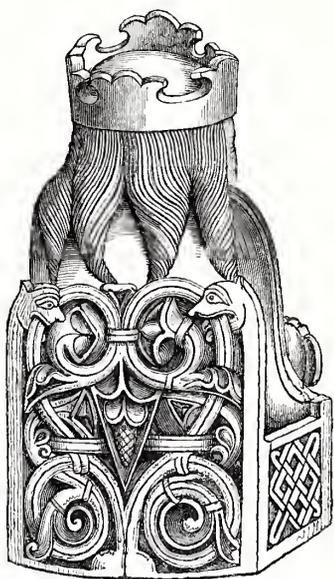
HAVING already given the history of this statue along with that of its companion, little remains to be said about it. The costume of the Frankish queen is simple; and the girdle with the pendent band before, is common in the regal monumental effigies of the twelfth century. The manner of binding up the long hair is remarkable, and may be intended for a traditional memorial of this distinguishing mark of royalty in the early ages.

The figures at the end of the present article represent chessmen of the twelfth century, carved in bone, and illustrate one of the favourite games of the princes of that remote period. One of the pieces here given represents a king. We meet with various early allusions to the game of chess, which seems to show that it was a favourite amusement of the Northmen, and that it was introduced by them into France and England. Our king forms one of the large collection of chessmen discovered in 1831, in digging in a sandbank, in the parish of Uig in the Isle of Lewis (North of Scotland). It consisted of sixty-seven pieces, comprising six kings, five queens, thirteen bishops, fourteen knights, and ten rooks (or, as Sir Frederick Madden terms them, warders), forming the materials of six or more sets. The costume of these figures is very clearly defined. The kings are represented with large spade-shaped beards and with moustaches; their hair falling in plaits over the shoulders. They have low trefoil crowns on their heads; and their dress consists of an upper and an under robe, the former of which (the mantle, *clamys*) is thrown in folds over the left arm, and left open on the right side as high as the shoulder, where it is fastened by a clasp. Each of the figures holds a sword with both hands across his knee. They sit on chairs of a square form, with high backs, which are very elegantly carved. The queens are similarly seated in chairs, and crowned: one of them holds in her hand a drinking horn, a peculiar attribute of the queens among the northmen, it being her office to serve the ale to the warriors of her husband's court. Of the bishops, some are seated, and others in a standing posture. The knights are on horseback; while the rooks represent warriors on foot, with the singular kite-shape shield which was used in the twelfth century: one of them is cut out of a whale's tooth. Sir Frederick Madden, who has given a detailed and learned account of them, with many figures, in one of the volumes of the *Archæologia*, believes that they were made in Iceland. The originals are now in the British Museum.

The other figure is taken from a chess-man of the same material preserved

in the Cabinet of Antiquities at the Bibliothèque du Roi in Paris. By comparison with those in the British Museum it would appear to be a rook. It represents a foot soldier, resting his kite-shaped shield before him on the ground. In the Cabinet d'Antiques there are with it four mounted knights, evidently belonging to the same set, with others which are different. They were, we believe, formerly in the Trésor at the abbey of St. Denis, and were represented as the remains of the "jeu d'échecs du Roi Charlemagne." But one only of that original set now remains, which is undoubtedly authentic, and bears a Cufic inscription. The monks seem to have added from time to time other ancient pieces which fell into their hands, to supply the defects of the set which had belonged to Charlemagne.

The initial letter at the beginning of the preceding page is taken from an illuminated Bible of the twelfth century, preserved in the Public Library at Rouen.





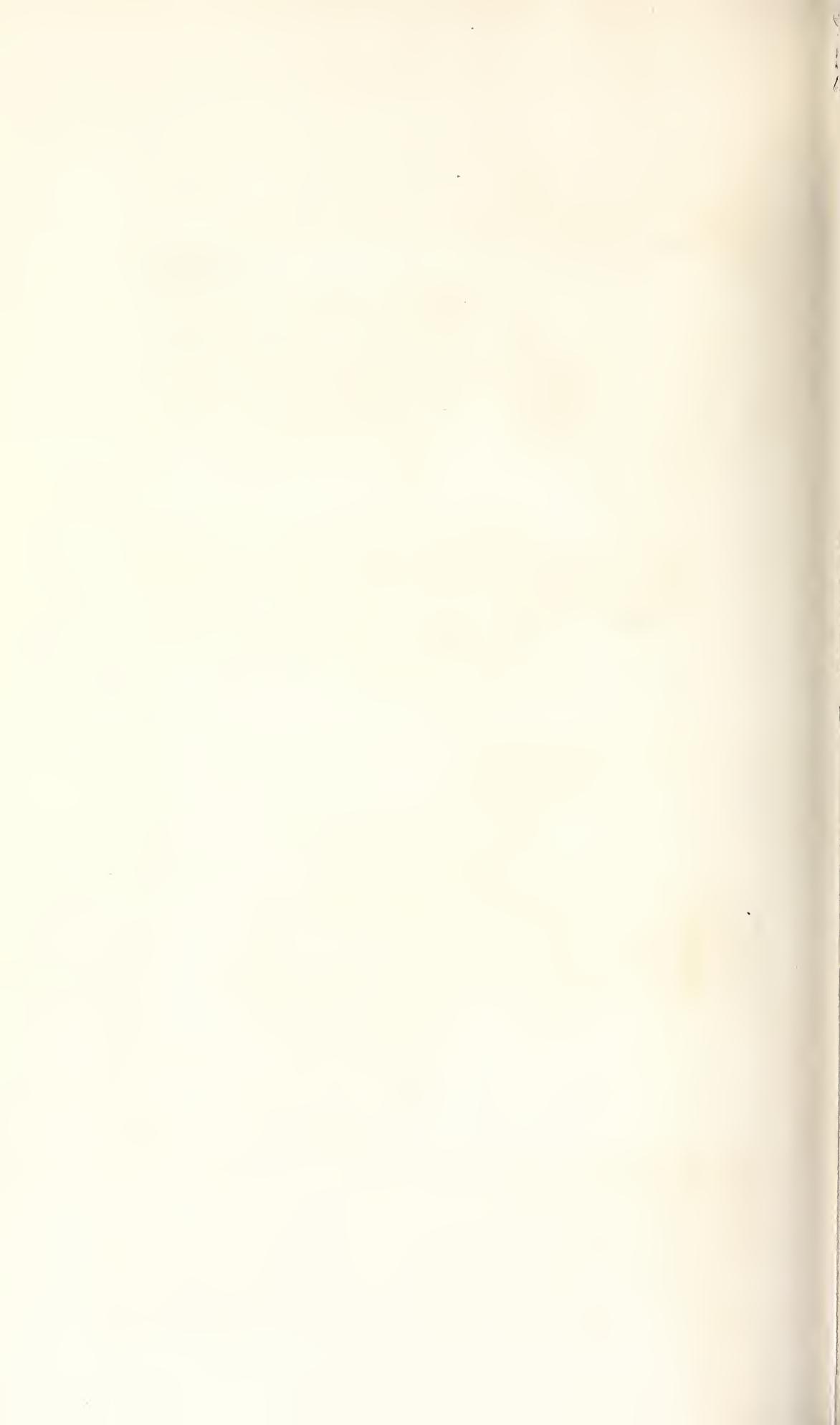
Date the 12th Century.



Drawn from the *Book of Hours* of J. Wier

FEMALE COSTUMES.

H. Shaw.





LADIES OF THE TWELFTH CENTURY.



THE figures on the present plate are taken from different illuminations in the Cottonian Manuscript Nero C. IV. executed, probably, before the middle of the twelfth century. They occur severally on the 7th, 11th, and 12th leaves of the manuscript. The subjects of the original drawings are taken from the New Testament—the lady riding on an ass represents the Virgin Mary on her way to Egypt. These figures present interesting examples of the female costume among our ancestors in the first half of the

twelfth century. The most remarkable characteristic was the long hanging sleeves of the tunic, which, in some instances, were obliged to be tied up in knots when the bearers were moving about. This fashion is turned into ridicule in a droll figure of a devil given in the same MS. and represented in the cut at the end of our present article. It has been observed, that the dresses of the ladies at this time were unusually oriental in their character; this style was probably introduced by the crusaders, who, among the spoils of the



Saracens, must have brought home for their families many of the rich dresses of the Eastern ladies. The long plaited hair resembles, in some degree, that of the statue of Queen Clotilda from the church of Corbeil, in France, represented in one of the plates to the present work.

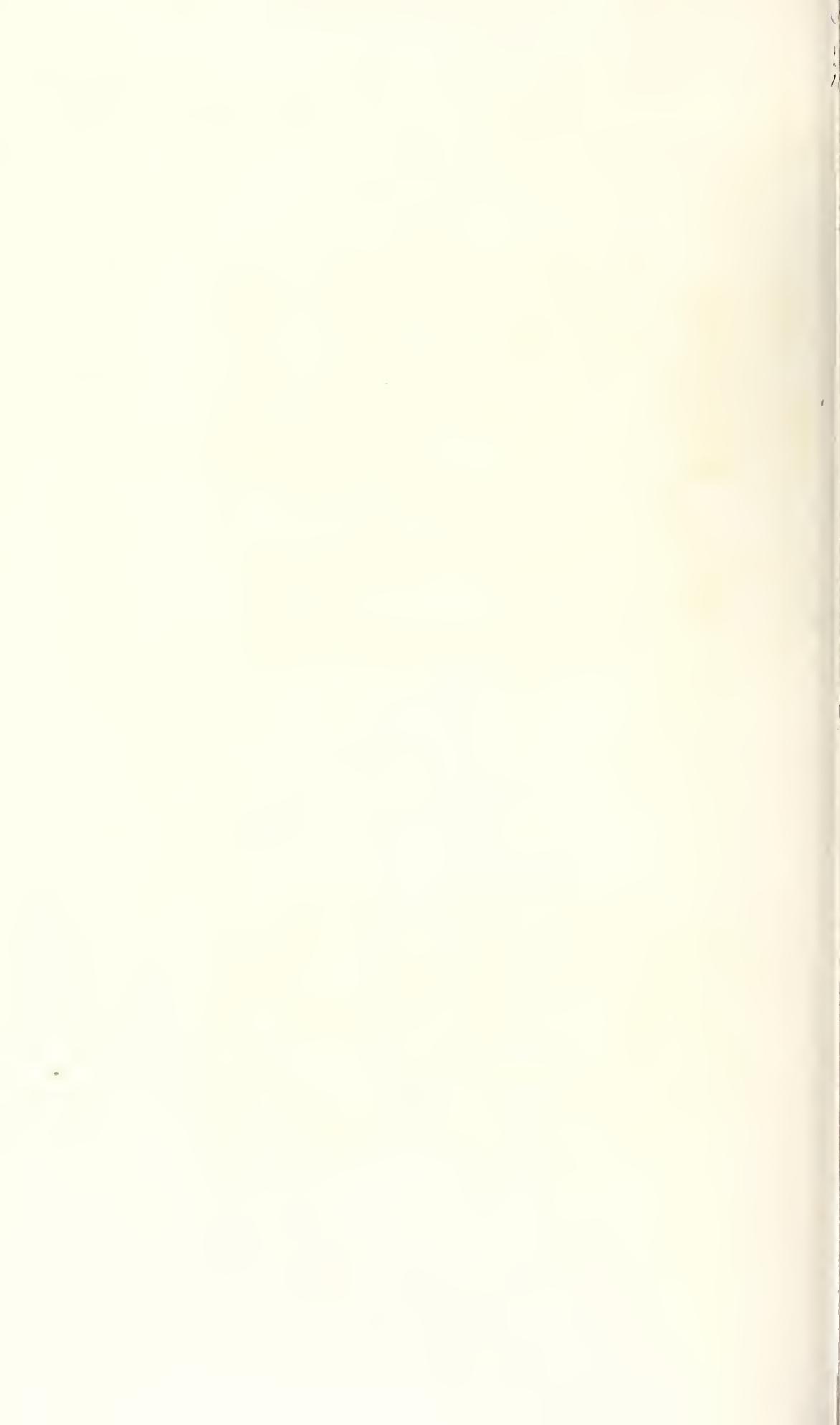
The cut at the foot of the preceding page is taken from the same manuscript. The subject of the whole illuminated page, of which this forms the lower compartment, is the Saviour changing the water into wine at the marriage at Cana. The upper compartment represents the wedding dinner, with Christ and the other guests at table. Christ is blessing the water, which he holds in his hand in a large drinking horn, the only vessel for liquids which appears on the table. In the lower compartment, represented in our cut, the servants appear taking the water vessels from the cupboard, drawing the water from the well, and carrying it up stairs into the chamber where the guests are assembled at dinner. In the band separating the upper compartment from the lower we read in Anglo-Norman the words,—

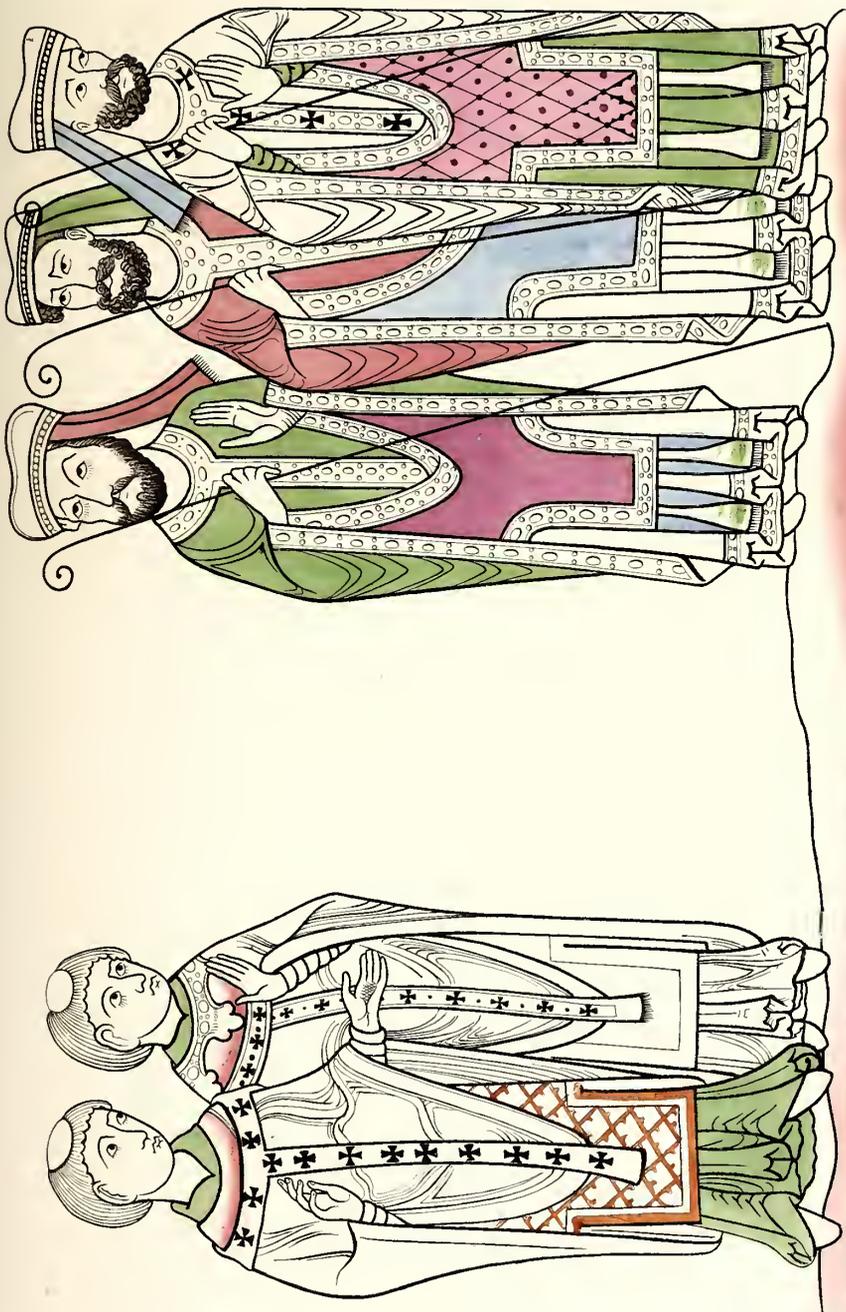
Eci fist del ebe bin.

The stair-case has a very primitive form—it appears to be made of a solid piece of timber, with grooves cut in the wood in which to place the feet in ascending or descending. A platted rope attached to the side serves the purpose of a rail.

Our initial letter is taken from a splendidly illuminated manuscript Bible of the twelfth century, preserved in the British Museum, MS. Harl. No. 2800.

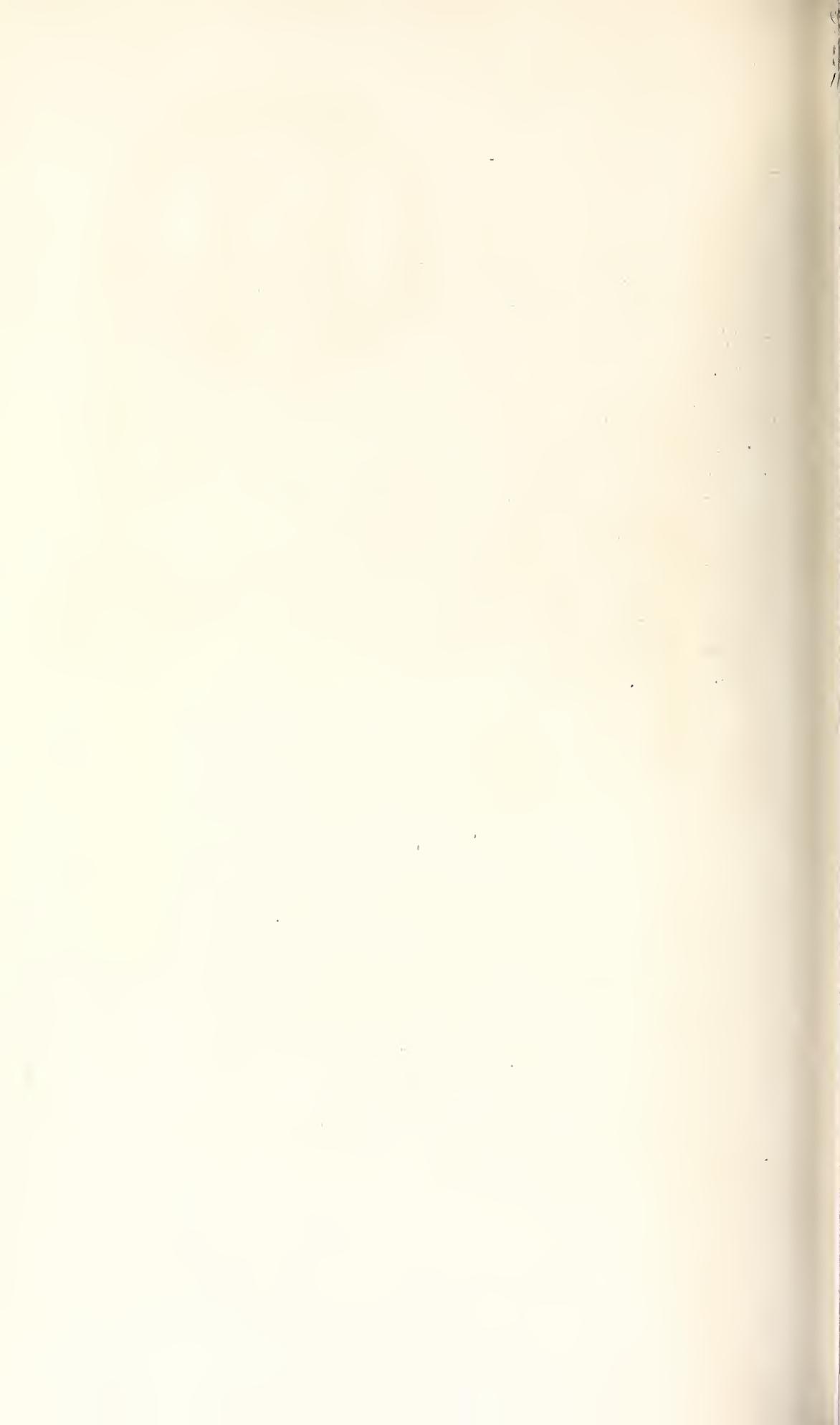






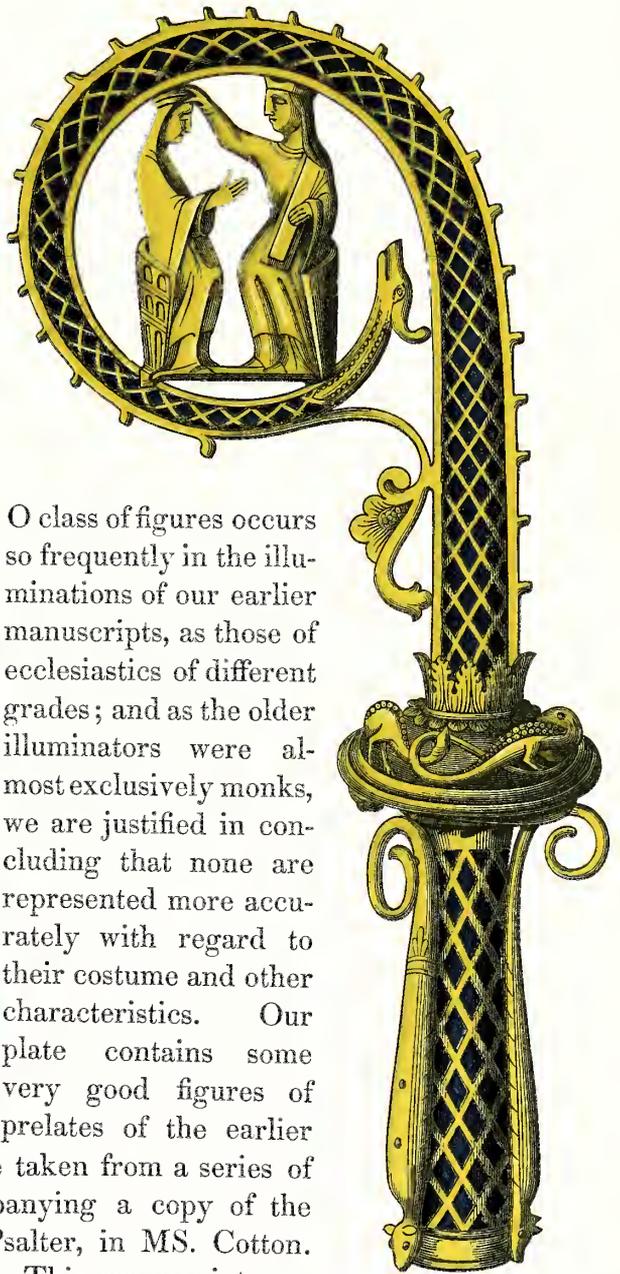
Drawn from the Original. by J. West.

ECCLESIASTICS OF THE 12th CENTURY.





ECCLESIASTICS OF THE TWELFTH CENTURY.



O class of figures occurs so frequently in the illuminations of our earlier manuscripts, as those of ecclesiastics of different grades; and as the older illuminators were almost exclusively monks, we are justified in concluding that none are represented more accurately with regard to their costume and other characteristics. Our plate contains some very good figures of prelates of the earlier

half of the twelfth century. They are taken from a series of curious scriptural illustrations accompanying a copy of the early Anglo-Norman version of the Psalter, in MS. Cotton. Nero C. IV., in the British Museum. This manuscript was probably written about the middle of the twelfth century, possibly a little earlier. The bishops, who are in their full dress, are remarkable as representing specimens of the low formed mitre which was characteristic of the earlier pontifical costume.

These figures, besides affording good specimens of costume, are remarkable as embodying a little caustic satire on some of the ecclesiastics of the day. The particular illuminations from which they are taken compose a representation of the last judgment, in four large pages. The two inner pages represent the Deity with his apostles sitting in doom. The first page of the four contains in the upper part a numerous group of heads of the different classes of mankind, from kings and queens to the lowest orders of the people, and beneath a separate group of whole-length figures of bishops and monks.



Above is inscribed in Anglo-Norman, "These shall be at the right hand of God at the judgment,"—

Trist serunt a la destre Deu al juise.

The three bishops on the right hand of our plate are taken from this page. On the fourth page is another group of heads, with whole-length figures of churchmen below, and the inscription, "These shall be at the left hand of the Lord God at the judgment,"—

Trist serunt a la senestre Dam-le-Deu al juise.

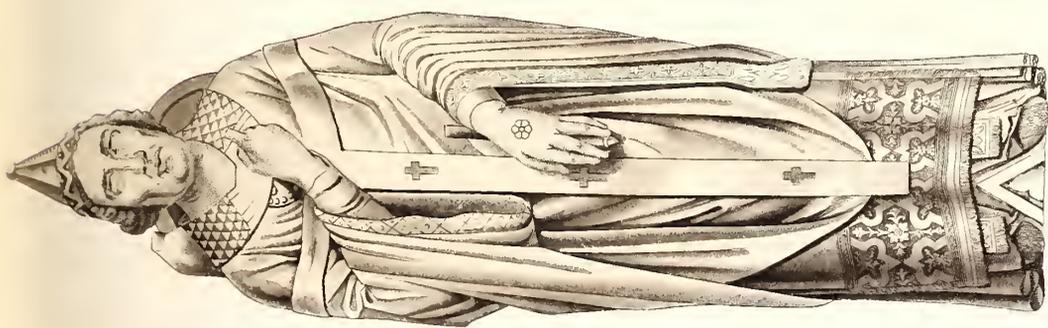
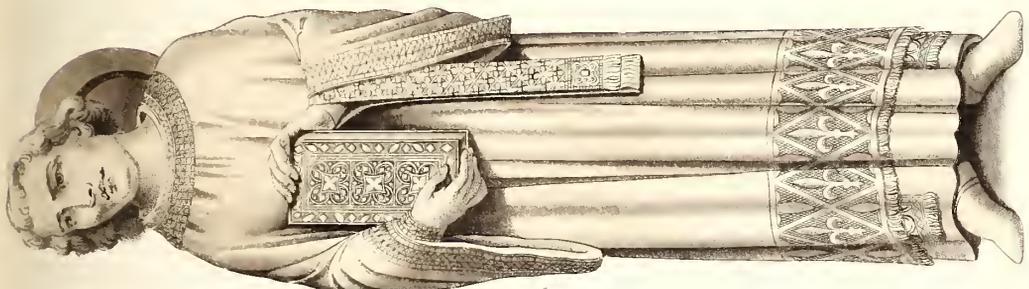
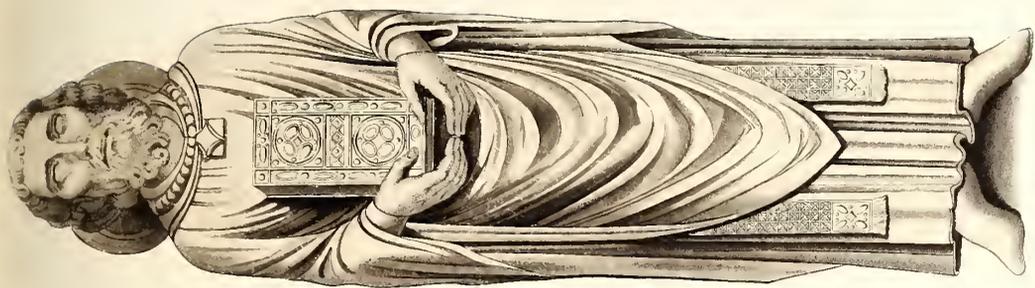
This page furnished the two figures on the left hand side of our plate.

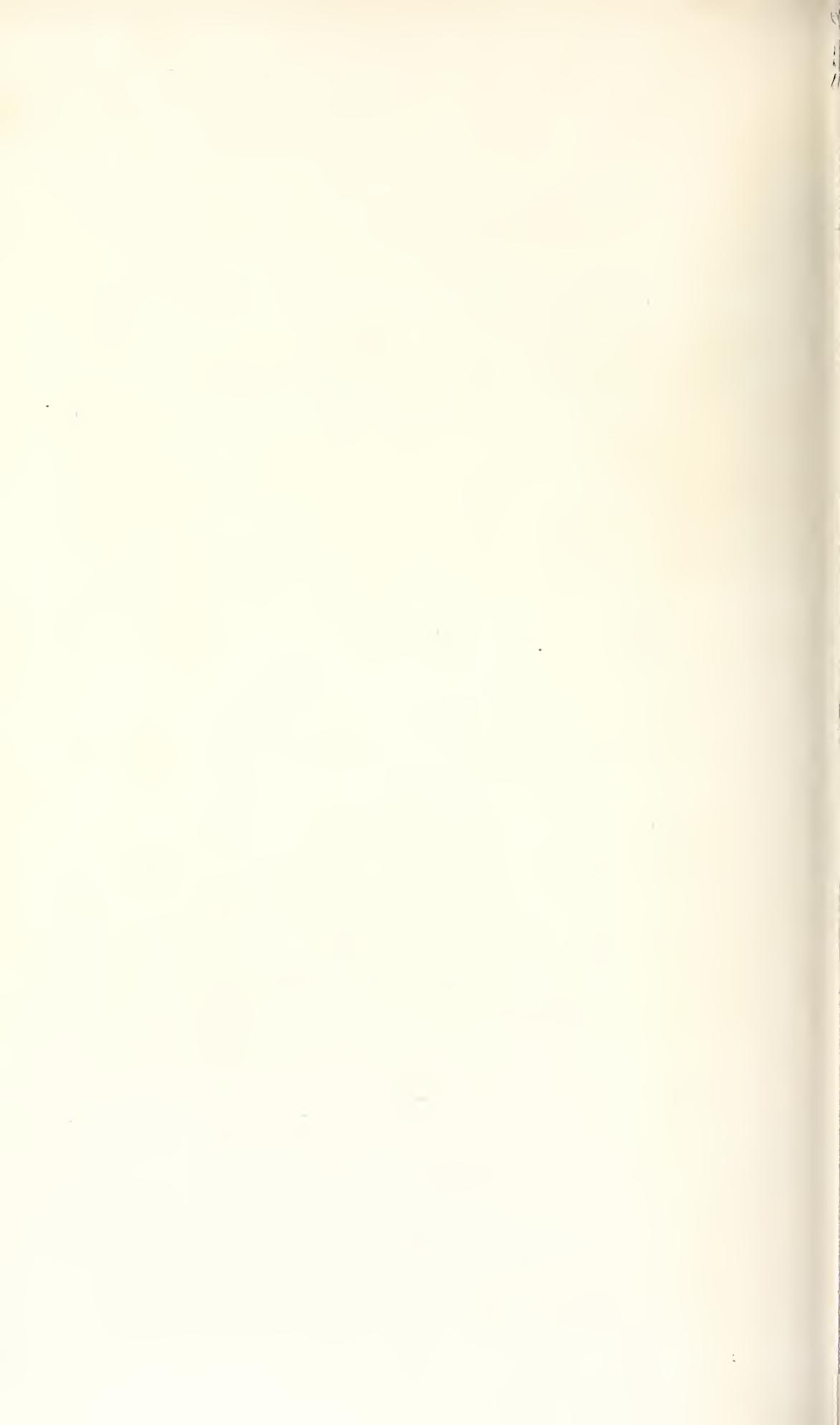
In drawing all these figures, the illuminator has shewn considerable skill in depicting the physiognomical characteristics. On the right hand of God, the faces of the kings, queens, and higher orders, are dignified and benign; and all have an air of conscious virtue. The bishops below are unshaven, with serious countenance, and bearing all the insignia of office, as being entirely absorbed in the discharge of their pontifical duties. The monks in like manner are thin and sedate, shewing by their outward appearance that they kept rigidly the rules of their order. On the other page, at the left hand of the judgment-seat, the physiognomical character of the faces is entirely changed. The male heads, especially those which appear to belong to the lower orders, have features of a diabolical character; the faces of the kings and rulers are dark and gloomy; those of the queens are particularly effective, exhibiting a singular mixture of pride and voluptuousness. The clergy below are fat and sleek, with voluptuous and gluttonous looks; and some of the ecclesiastical dignitaries, as in the two given in our plate, while they bear their rich garments as objects of pride and ostentation, are without the principal insignia of their office, because they neglected their duties, and are very fat, with their faces closely shaven. From what we know from history of the manners of the clergy of the age to which these drawings belong, we can hardly avoid believing that the illuminator intended to depict some of the sleek worldly ecclesiastics of his time.

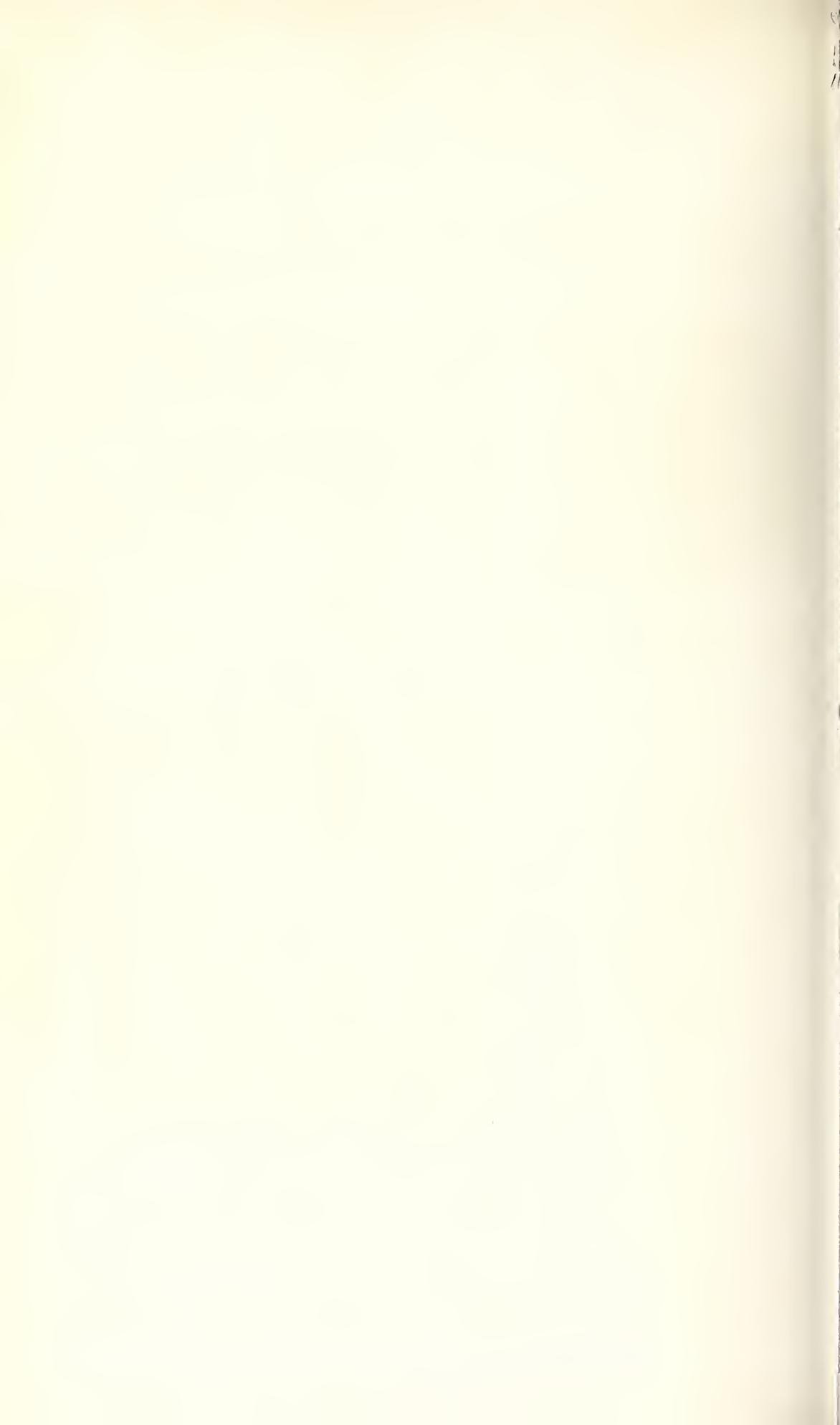
The handsome pastoral staff, of the twelfth century, of which the upper part is given on the preceding page, is preserved in the collection of Monsieur Duguay, at Paris. It is of copper gilt, and elegantly enamelled.

Our initial letter, which affords a curious illustration of early armour, is taken from a foreign manuscript in the possession of the Hon. Robert Curzon, Junior. The Manuscript appears to have been written also about the twelfth century, or perhaps a little earlier.









FIGURES OF ECCLESIASTICS.

FROM THE SCULPTURES OF THE CATHEDRAL OF CHARTRES.



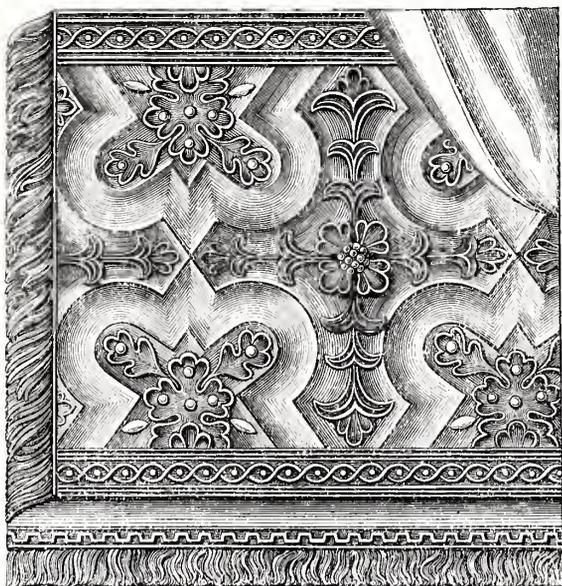
HARTRES is one of the most ancient and interesting towns in France. Popular traditions carry the date of the foundation of the city back to the times of the deluge; and it has been pretended by some of the old antiquaries that its splendid cathedral stands on the site of an ancient Druidical temple. The Cathedral of Chartres, founded in the earliest times of Christianity in the west, is remarkable for the many misfortunes it has sustained. M. Lejeune, the enlightened librarian of the city, has recently published a curious essay on this

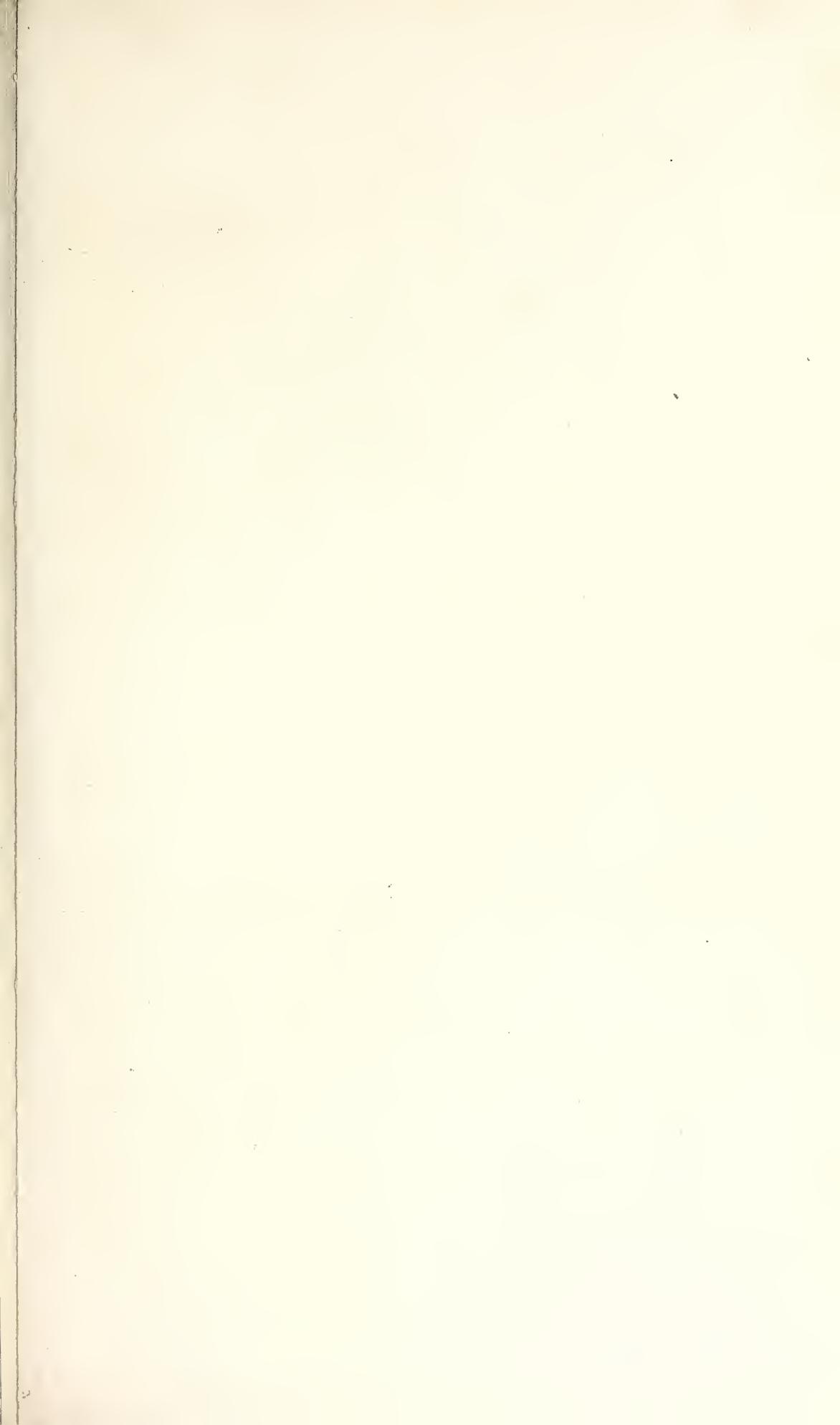
subject under the title, *Des Sinistres de la Cathédrale de Chartres*. It appears, that in 770 the town and cathedral were entirely burnt to the ground. In 858, the Norman invaders, having made themselves masters of the place, massacred the inhabitants, and again reduced to ashes the town and cathedral. In 962 or 963, this town again suffered the miseries of war, having been taken by surprise by Richard Duke of Normandy, who equally burnt the church and city. On the 7th of September, 1020, the church was burnt a fourth time, having been struck, as it is supposed, by lightning.

Up to this time, the Cathedral of Chartres had been built principally of wood, which had rendered the effects of the fire more fatal. In 1028, Bishop Fulbert laid the foundation of the present edifice, but it required a large portion of three centuries to complete his design. The vast mass of statuary and sculpture with which it is adorned appears to be the work of the twelfth and thirteenth centuries. The portals appear to have been executed in the earlier part of the twelfth century. After a period of nearly five centuries had passed since the disaster of 1020, in the July of 1506, the tower of the cathedral was struck by lightning, and the fire committed great ravages, but the most important and interesting parts of the building were happily saved. In 1539, the tower was again fired by lightning. Another fire was caused in 1674 by the imprudence of one of the watchmen. The last, and one of the most deplorable of the modern disasters of the Cathedral of Chartres, was the great fire which was caused by accident, on the 4th of June, 1836, when some workmen were employed in the tower. This calamity destroyed many important portions of the cathedral, but it spared some of the more ancient and ornamental parts. Among these not the least important are the interesting sculptures of the portals, which, beside their excellence as works of art, are

extremely valuable as specimens of the costume, &c. of the period. It is from among these statues that we have taken the three figures of ecclesiastics represented on our plate; and the woodcuts below represent a portion of the Alb and of the Episcopal Shoes.

The first of these figures represents an archbishop, and is singular on account of the form given to the mitre, which bears a close resemblance to the tiara seen on the head of the pope in an illumination given by Gerbertus (*De Cantu et Musica Sacra*, tom. i. last plate). The archbishop is giving his blessing with his right hand, whilst in his other hand he holds the crosier, the greater part of which is destroyed. The second figure is dressed as a deacon. He wears the *dalmatic*, with its large sleeves, which are not cut up the sides, but continuous. On his left arm he wears the *maniple*, sometimes called *fanon*. As it is his ministry to chaunt the gospel, he carries a beautifully bound evangelisterium in his hands. The two ends of the *stole* are seen under the *dalmatic*, and just over the *alb*. The third figure is a mere priest, holding the book of the Gospels on his breast: he wears the chasuble, stole, and alb.

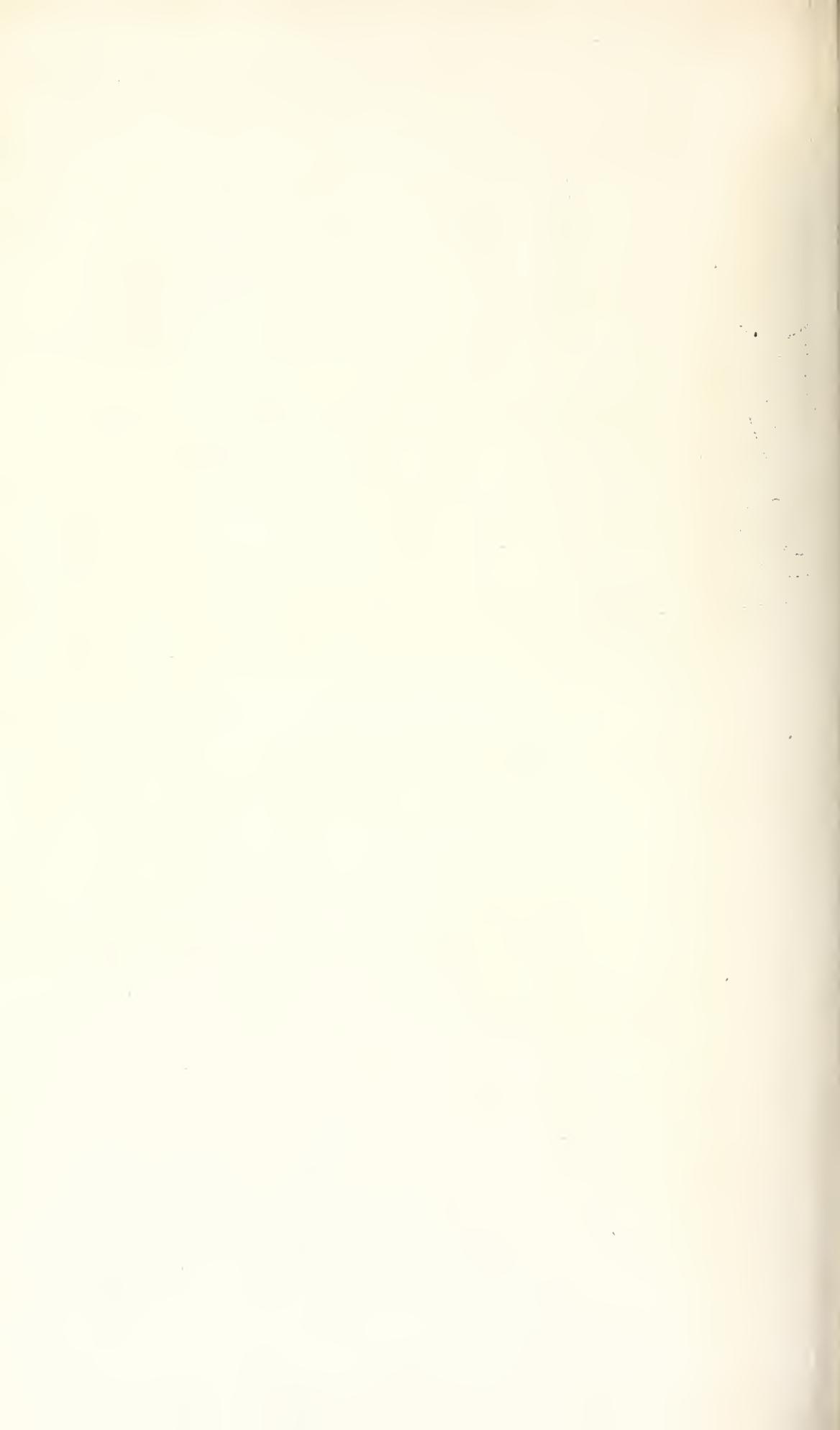




Date about 1885









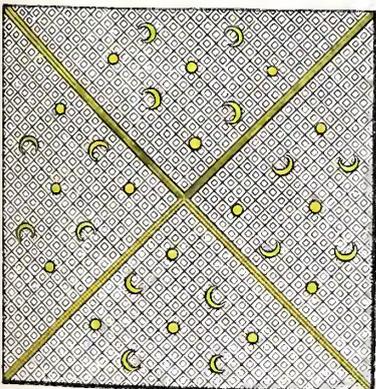
THE MITRE OF THOMAS BECKET.



URING the twelfth century, the bishops and higher ecclesiastics combined in themselves the double character of temporal barons and ministers of the church.

What was then called the church, was a vast political power which claimed a feudal superiority over all the kings and princes of the earth; and its bishops had their castles garrisoned by their armed dependants, and they led their armies into the field in the various contentions between the different orders of the state. The civil power was frequently at war with that of the church—it was, in fact, utterly impossible that the two could live at peace together, and, according to the circumstances of the time, the church defended itself openly by the sword, or by the no less (perhaps more) effective warfare of passive resistance.

The direct war between church and state in England lasted more than two centuries; it began with William Rufus, who refused to acknowledge the temporal pretensions of the pope put forth in the person of Anselm, and continued with little interruption till the first Edward forced the clergy to pay taxes. During this long period, the most extraordinary person amongst the great champions of the church, in its claims to civil power, was Thomas Becket, Archbishop of Canterbury, of whom a remarkable memorial is preserved in the series of Vestments which are represented in this and the following plates.



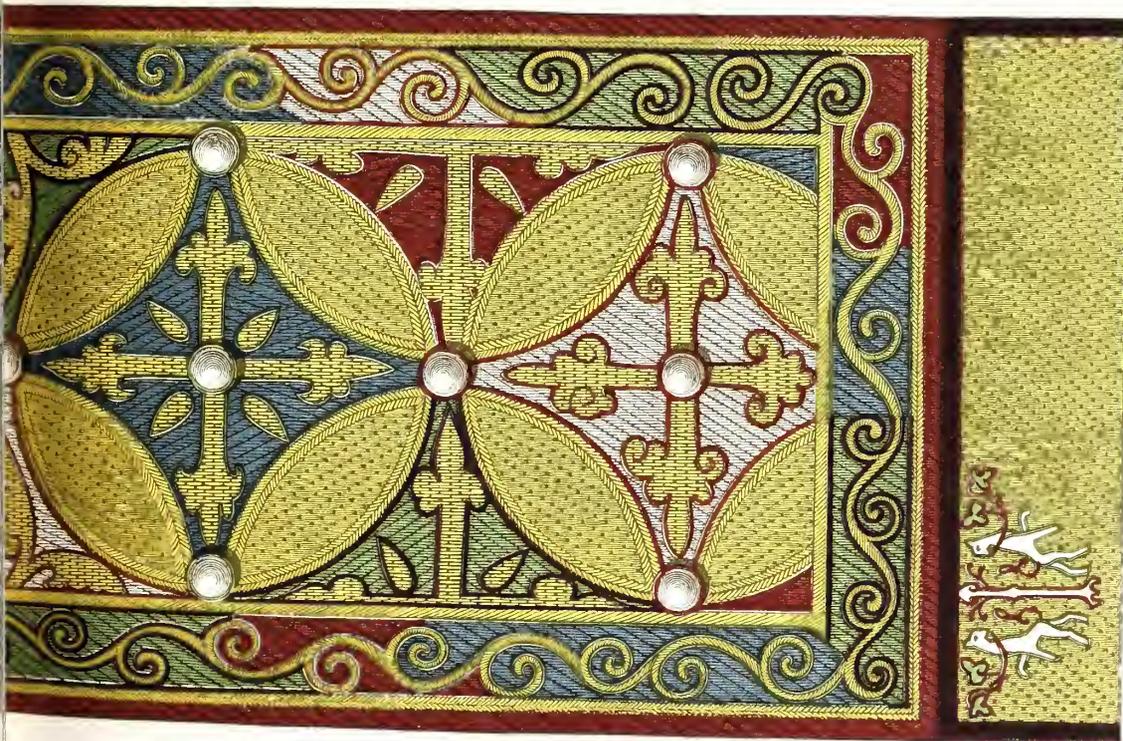
Henry the Second was one of the greatest monarchs who have occupied the English throne. Cast upon a period of extreme difficulty, among a powerful aristocracy which was breathing war and injustice on every side, he placed a strong hand upon the helm, and did what lay in him to calm the storm. At the first beginning of his reign he destroyed some hundreds of the castles which during the reign of Stephen had been so many dens of robbers. Many of these castles, and some of those which had been most mischievous, belonged to ecclesiastics; and thus in his laudable efforts to weaken the oppressors of his country, and to clear away the greatest obstacle to peace, he found the church opposed to him. Becket, the man whom Henry had raised almost from the dust, and whom he had loaded with favours, became the instrument of the church in thwarting his measures, and in destroying the work which the king had been so long labouring at.

Becket was undoubtedly a very great man; we can only now see his character through the interested eulogies of his most zealous admirers and fellow ecclesiastics, but from all we can learn his private life was dignified and amiable. But we can hardly excuse him in public for being singularly proud and overbearing, from being intractable, unconciliating, and even vengeful.

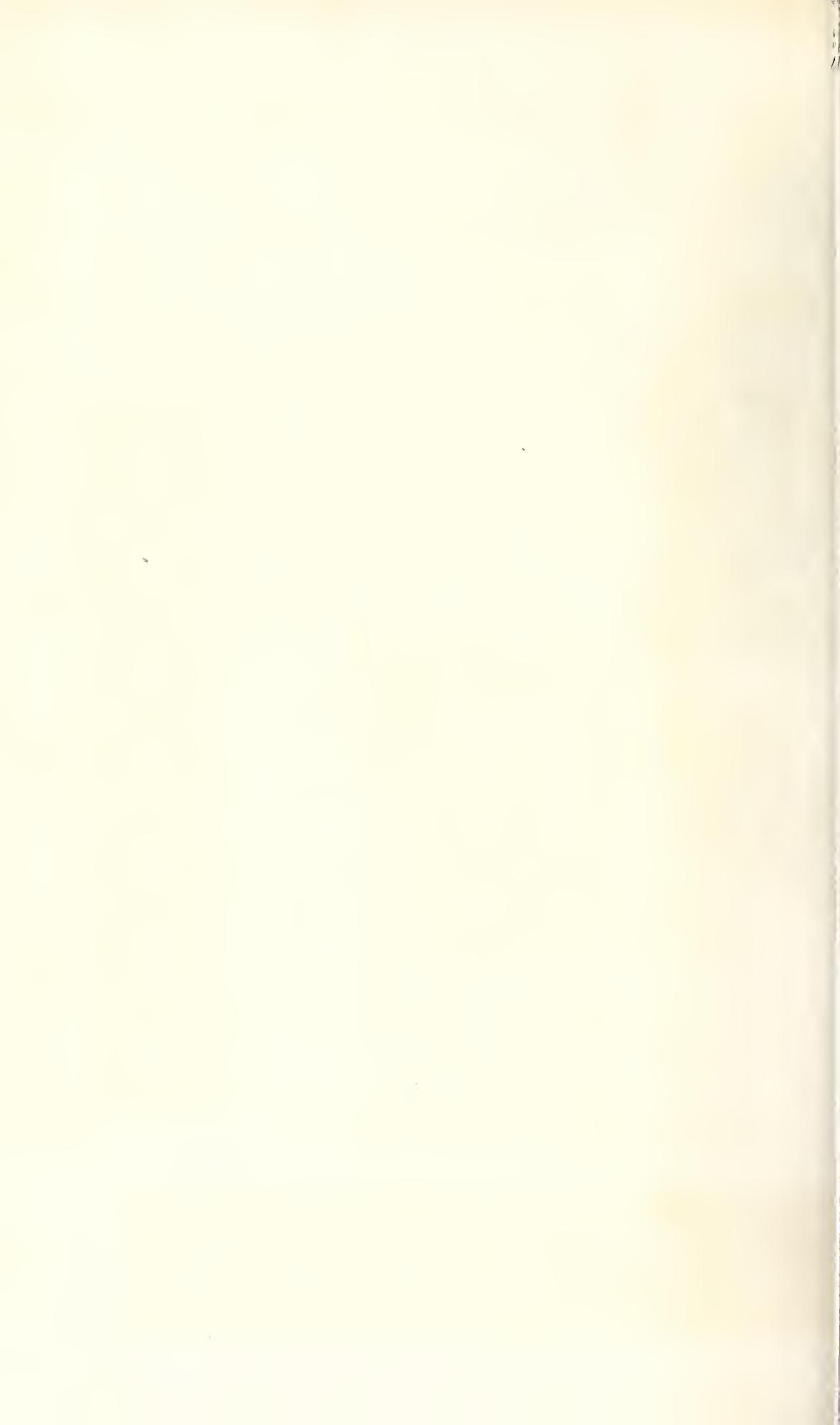
Thomas Becket was born at London, about the year 1117, on the feast of St. Thomas, from which circumstance he received his christian name. He inherited from his parents a mixture of English and Saracenic blood, his father being a London citizen who had been in Palestine and had there married a converted Arabian maiden. The son, after being educated in Merton College, Oxford, was received into the household of Theobald Archbishop of Canterbury, and owed to him his first advancement. After being introduced by him to King Henry in the earlier part of his reign, he became a great favourite with that monarch, who gave him all his confidence. He was with that king in his wars in France, and distinguished himself by his military skill, and personal strength and courage. His attachment to his royal master continued unbroken until after he had obtained the archbishopric of Canterbury, the highest object of his ambition. He then found that he must choose between two masters, for church and state were not only different but opposite services, and he determined in the favour of the one in the ranks of which he had now obtained so high a place. This step was soon followed by an open breach with the king, and from that time we find the one continually opposing himself to the plans of the other, until, at the end of 1164, the prelate was obliged to fly from England and take refuge in France, where he remained till 1170, when his temporary reconciliation with the king enabled him to return to his native country, where he soon afterwards sealed the cause in which he had fought so obstinately by his death.

While in France, Becket resided first at Sens, where he attended for a short time on the pope, and afterward at the abbey of Pontigny. It is at the former place that the ceremonial vestments of this celebrated martyr are preserved.









ROBES OF THOMAS BECKET.

LONG after the death of Becket, he continued to be commemorated in a particular manner in all the places where he was believed to have resided, or which he was known to have visited, and every article which had belonged to him was preserved with extreme veneration. The error, or the zeal, of his admirers, no doubt led them frequently to add to the number of these relics many things which had no claim to the honour, and such may be the case with some of the vestments which are shown at Sens as the

robes of St. Thomas of Canterbury. With regard to many of them, however, it is probable that the tradition is correct.

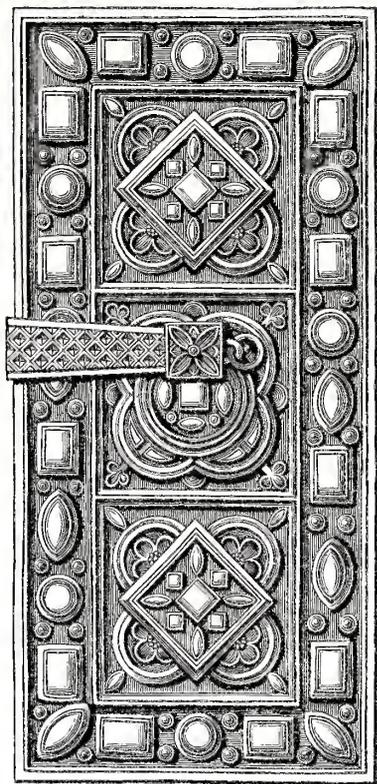
The portion of the robes represented in our plate is what was called the *Apparel of the Amice*. The Amice was a piece of fine linen, in form of an oblong square, suspended over the shoulders. It was introduced in the eighth century, to cover the neck, which was previously bare. The Apparel is the embroidered part of the amice, which is usually fastened to it in such a manner

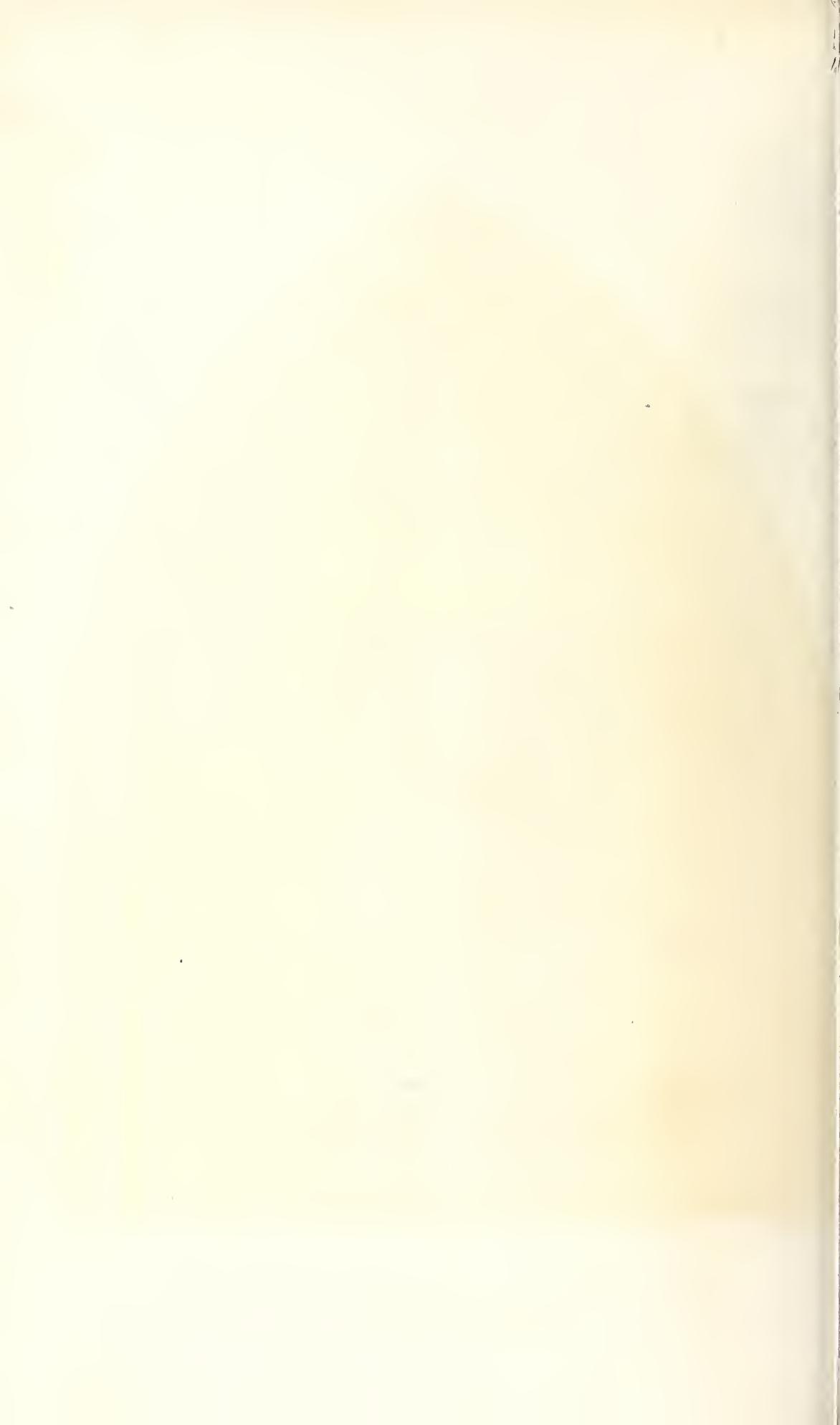


as to serve as a kind of collar. The Apparel is now disused in most catholic countries. By the strings attached to the Apparel of Thomas Becket, it would appear that it was tied round the neck after all the other vestments had been put on; though it is supposed by a person deeply acquainted with the subject that the strings are comparatively modern. In the margin of the preceding page the two examples of the Apparel of the Amice preserved at Sens are represented complete; a portion of each is given on our plate on a scale one fifth less than the dimensions of the originals.

Our initial letter is taken from a manuscript at Rouen, said to be of the twelfth century. It appears to represent St. Michael vanquishing the dragon. The mode in which the long hair of the archangel is plaited, or bound up, is remarkable. The shield also is of a very primitive form.

The other wood-cut represents a very elegant cover of a book, taken from one of the sculptures of the Cathedral of Chartres. These early designs of book-covers are interesting, for few of the covers themselves have been preserved. They were frequently adorned with rich metals and valuable stones, which excited the rapacity of plunderers and iconoclasts.





Date about 1165.



ORNAMENT ON CHASUBLE.





ORNAMENT OF THE CHASUBLE,

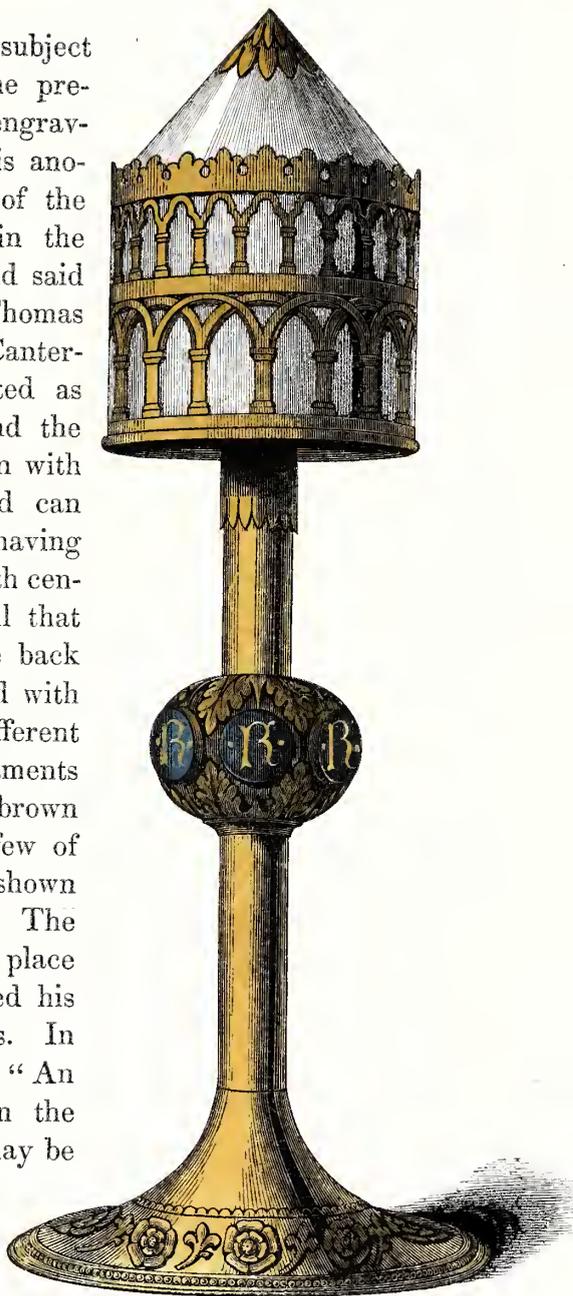
AT SENS.



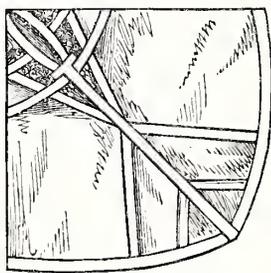
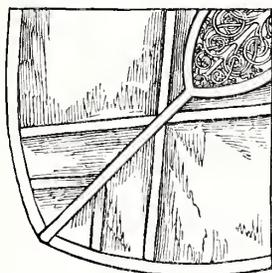
THE subject of the present engraving is another of the vestments preserved in the Cathedral of Sens, and said to have been worn by Thomas Becket, archbishop of Canterbury: it is represented as Becket's Chasuble, and the character of the design with which it was adorned can leave no doubt of its having been made in the twelfth century.

The part exhibited on the plate is all that now remains of the elegant scroll work on the back of this chasuble. The gold-lace borders, edged with green, which formed the boundaries to the different patterns on the other parts is left, but the ornaments themselves have disappeared, leaving only the brown lining on which they had been worked. A few of the smaller scrolls on the front still remain, as shown in the wood-cut on the other side of the leaf. The opening between these small scrolls was the place through which the officiating ecclesiastic passed his head, when he dressed himself in his full robes. In another plate in the present work, representing "An Archbishop" in his full dress, may be seen the manner in which the chasuble was worn. It may be observed that in the twelfth century the dresses of the higher ecclesiastics were exceedingly sumptuous; and that the magnificence and ostentation of Thomas Becket were proverbial.

The wood-cut on the present page represents a beautiful Reliquary of the twelfth century, still preserved in the Cathedral of Neroli, near Casa Mare, in Italy. It is made of brass, gilt, and ornamented with a repetition of what appears to be the letter R enamelled, the top enclosing the relic being of glass. It is said to contain the blood of one of the Romish Saints.



Our initial letter is taken from the collection of Latin legends of Saints in the Arundel Library in the British Museum (No. 91), and is interesting as furnishing us with early forms of musical instruments. The instrument in the mouth of the larger figure (which holds the two harps) appears to be a kind of flute. The great variety of musical instruments represented in the illuminations of ancient manuscripts, and mentioned in the old Romances and other writings, is very remarkable. Unfortunately, we have very little to assist us in identifying the forms delineated in the manuscripts with the names given in the books: and the difficulty in doing so is increased by the circumstance that the fantastic forms of some of these instruments appear to be the mere inventions of the illuminator, while others are perhaps altogether imaginary representations of the musical instruments mentioned in the Bible. As we go back to the infancy of nations, we naturally expect to find their instruments of music few and simple, rather than complicated.



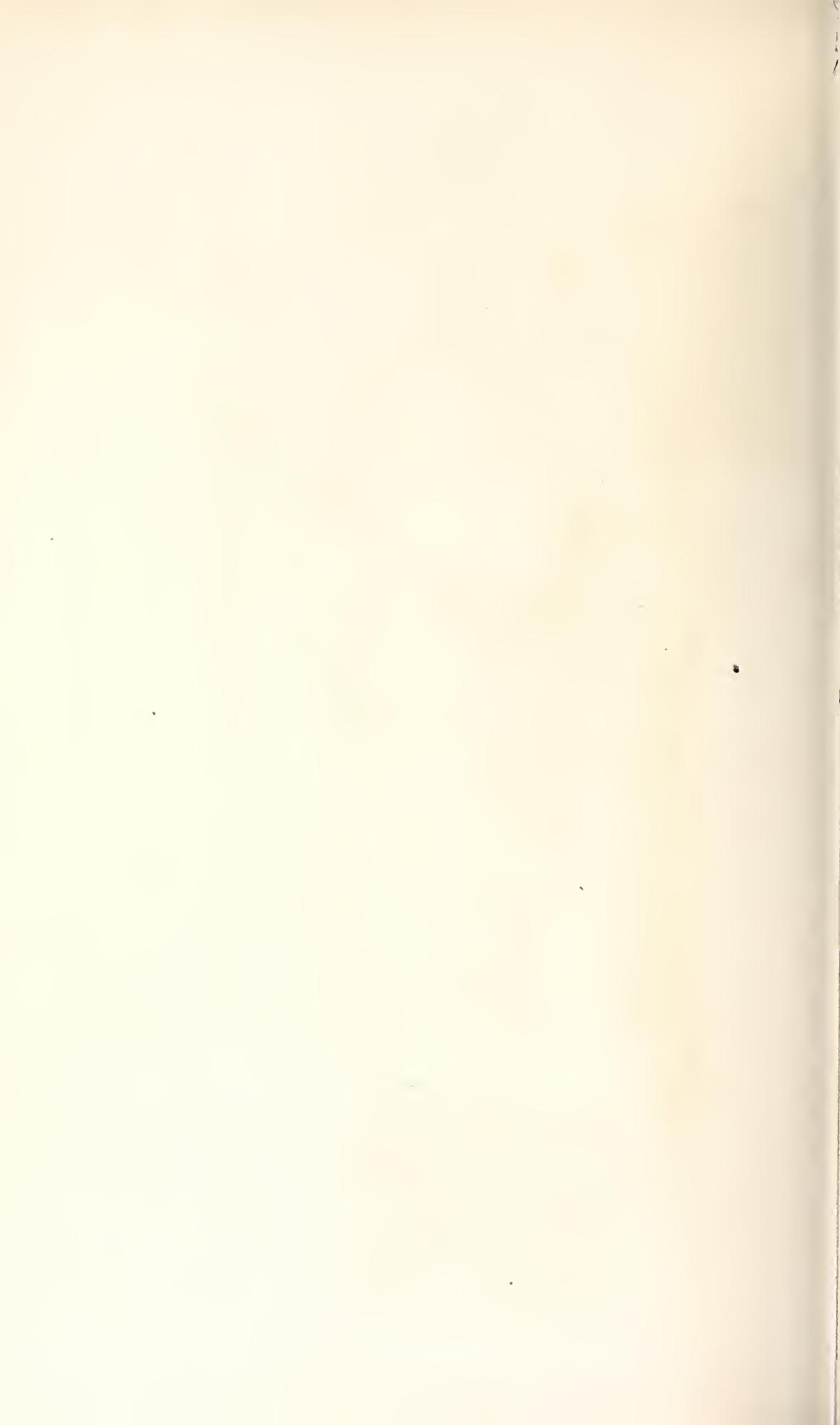




AN ARCHBISHOP.

From a Drawing in the British Museum.

Royal. M. S. 2. A. XXII.





AN ARCHBISHOP.



AFTER the entry of the Normans, some modifications are visible in the costume of the clergy, but in general they are by no means so great as in the other classes of the community, the religious and ecclesiastical forms retaining a certain permanence which was not shared by those of the temporal power. The Pontifical dress of an archbishop is exhibited in the accompanying plate taken from a MS. of the latter end of the twelfth century (MS. Reg. 2. A. XXII.) Above his ancles we see the lower part of the long garment which was called the *albe* (*alba*). Over this is the *tunic* (*tunica*), fringed at the extremity. Then the dalmatic, richly ornamented, descending to the knees. Above all, is the *chasuble* (*casula*), thrown over the body and raised on the arms like a mantle, with a standing collar. Hanging on the left arm, is the *maniple*, fringed at the end. The stole, *stola*, which hung from the shoulders, and descended nearly to the feet over the *albe* is not seen in this effigy. On the hands are the episcopal gloves; but the ring, which was properly placed on the middle, appears here on the second finger. He wears boots, *caligæ*, highly embroidered, which reached to the knees. Behind the mitre we perceive distinctly the two *vittæ* or *infulæ*, hanging down one on each side. The two marks which generally distinguish the archbishop from the bishop, are the *pall* (*pallium*), or narrow label, running round the shoulders and hanging down before and behind, made of white wool, spotted with purple crosses; and the *crozier*, or staff headed with a cross, which he held instead of the hooked pastoral staff of the inferior prelate.

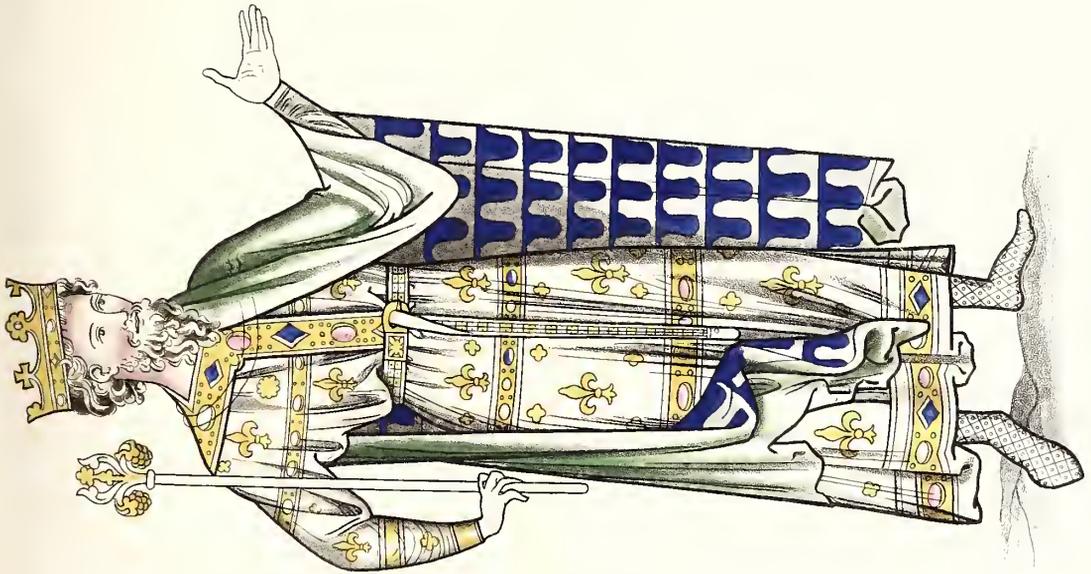
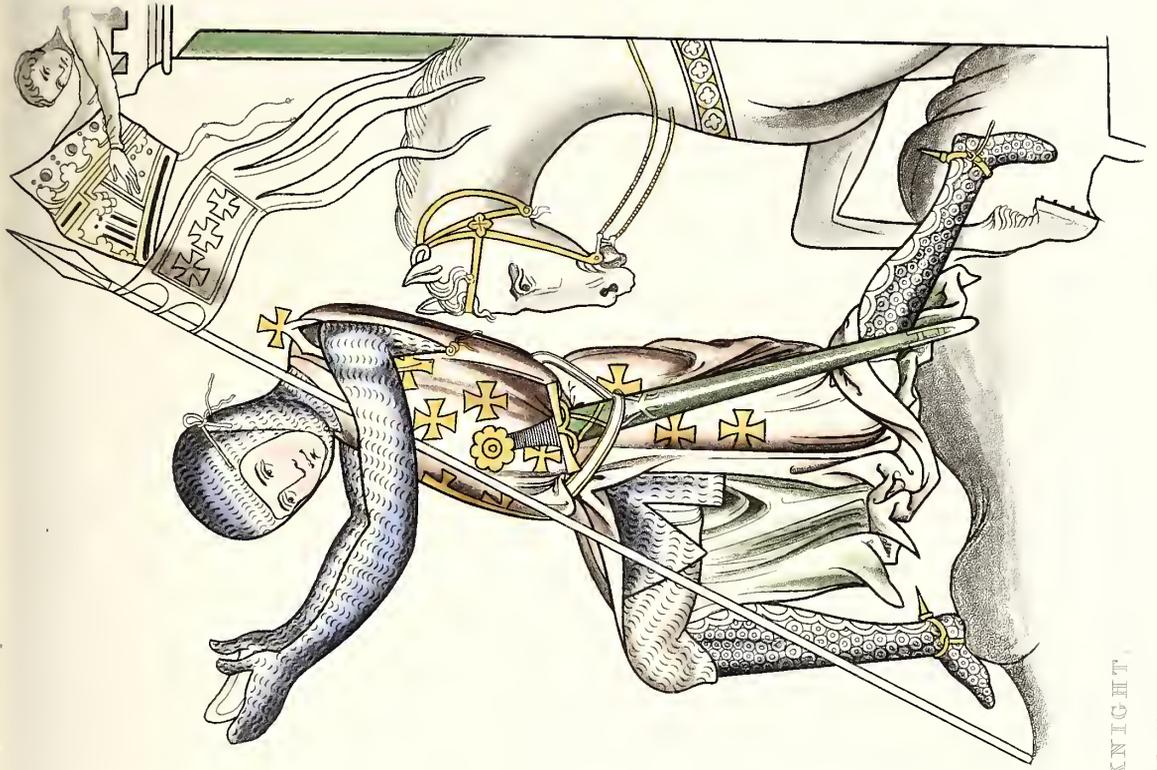


The subject below is taken from a roll on vellum of the latter end of the twelfth century, containing drawings illustrative of the life of St. Guthlac (Harl. Charters, Y. 6.); it represents the consecration of the saint by Hedda of Winchester, attended by his clergy. We have here the bishop in his sacerdotal dress, consisting of the albe, tunic, dalmatic, and chasuble; but neither stole nor maniple are visible, the vittæ do not appear behind attached to the mitre; he carries in his hand the pastoral staff. The sacred vessel figured at the foot of the preceding page is a very elegant *pix* of the twelfth century, now in the possession of S. P. Cox, Esq.; it is made of copper, gilt, and the ornaments relieved in with blue and green Limoge enamel.

The initial letter is taken from a MS. in the British Museum, also of the twelfth century.



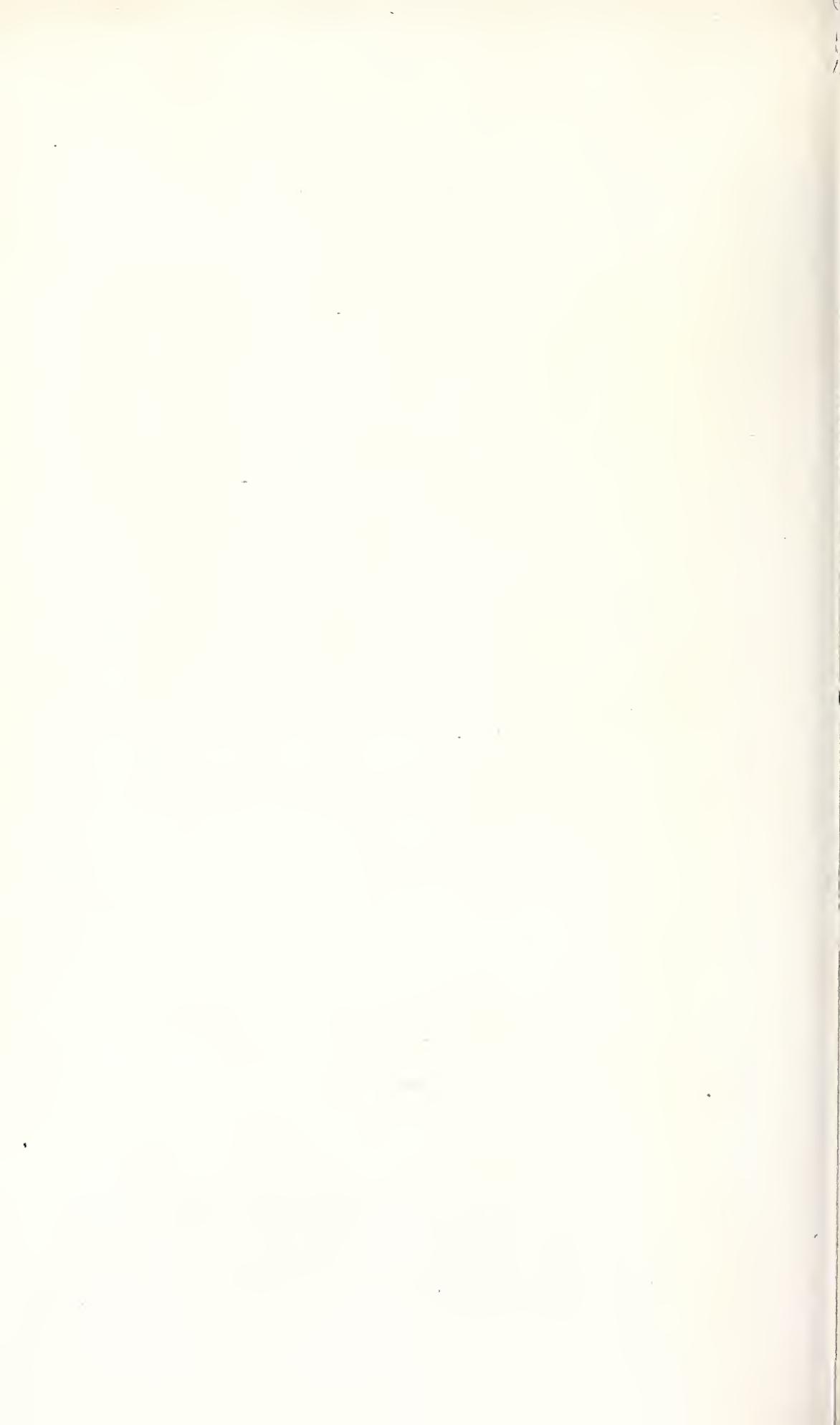




KING & KNIGHT.

From the British Museum.

M.C. Reg. 2 - A. XXI.





KING AND KNIGHT.



RESSES of ceremony for solemn occasions, particularly with persons in exalted stations, suffer fewer changes in the course of time, than those in common use. Our plate represents a king of the latter end of the twelfth century, dressed in his robes

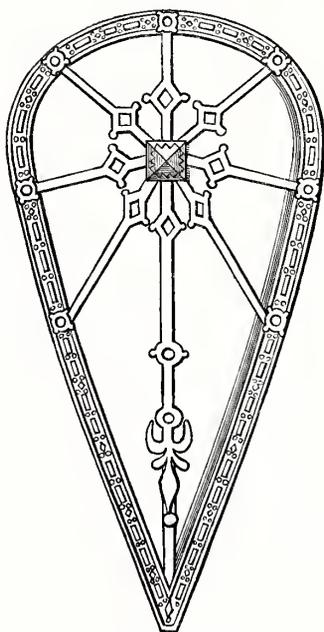
of state; but we may probably take it as a good example of the regal costume during the twelfth and thirteenth centuries. Both the figures on the plate are taken from MS. Reg. 2 A. XX. The dress of the king in this drawing bears a close resemblance to that presented in the monumental effigies of this period. He is clad in the long *dalmatica* (or tunic), and the royal mantle; the latter thrown back loosely on the shoulders to exhibit the richness of the undergarment, with its jewelled collar and girdle. The *dalmatica* is here ornamented with fleurs-de-lis.

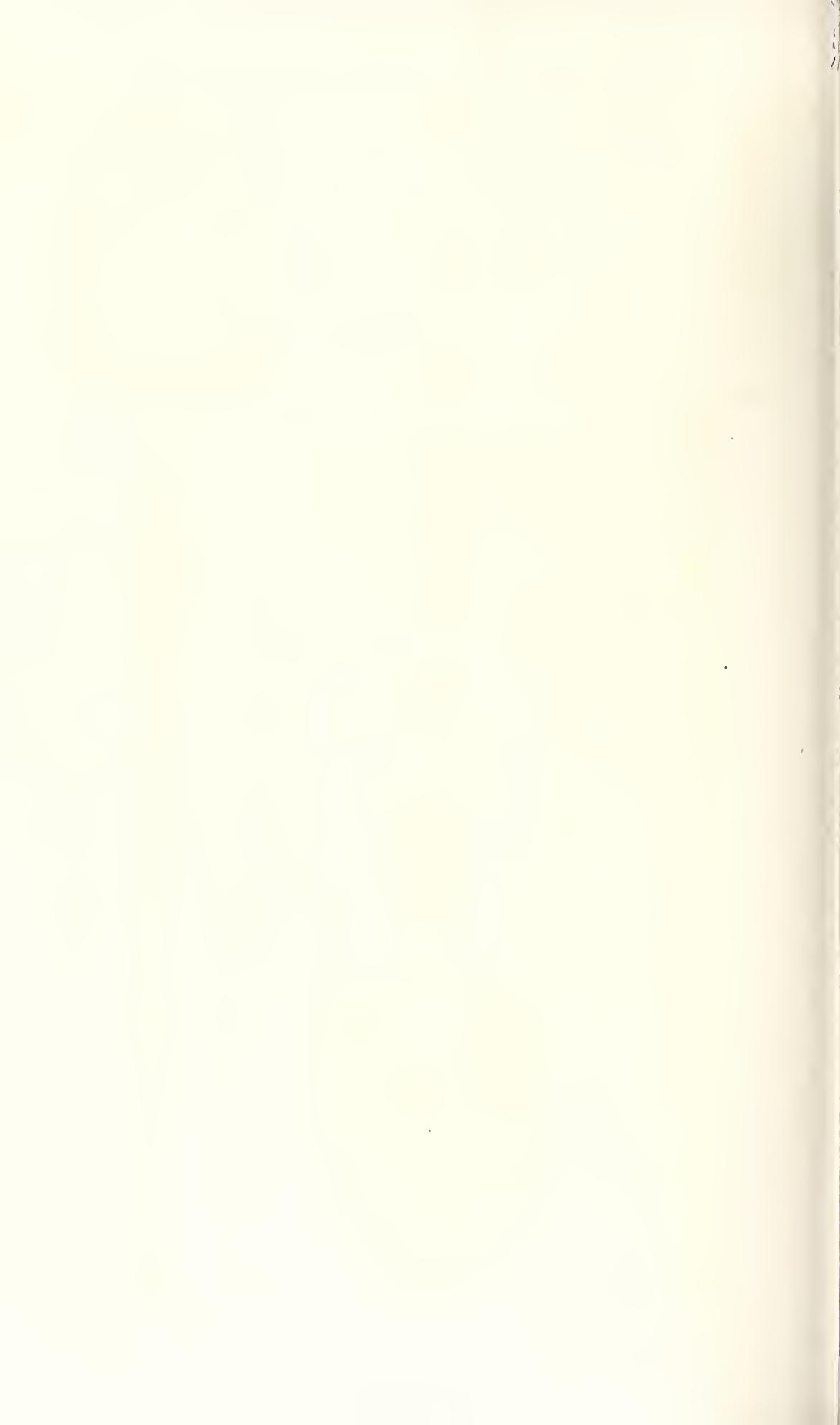


The dress and armour of the knight underwent much more frequent variations than those of the king. The one before us exhibits all the characteristics of a warrior of the age of Richard I.; and the crosses seem to show that he was a crusader. He is dressed in a coat and hood of mail; and wears over it a *surcoat*, probably of silk, ornamented with crosses. This latter article of dress first makes its appearance about this time, and is supposed to have been brought from the east, its primary use having been to hinder the armour from being too much heated by the sun's rays in a hot climate. His legs are clad in the *chausses*, and the spur, a simple spike, is attached by a single strap of leather, and a buckle. Beneath the coat of mail, we see, over the *chausses*, the *chausson*, or breeches, an article of the knight's dress which is less frequently represented in the old pictures. Even the *aillet* on the knight's shoulder has here the form of a cross. The helmet, which appears to be held by his armour-bearer, is also of that flat-topped cylindrical form which came into fashion in the reign of Richard I. The *ventail*, or *aventaille*, a moveable grating which protected the face in the hour of combat, is here represented as closed. At the period to which this figure belongs, the *ventail* was fixed by a hinge on one side and a pin on the other, and opened exactly in the same manner as a wicket; and as the hinge was moveable, it might be taken off at pleasure.

The shield of the knight is not given in the picture, but on this and the preceding page we give two shields from other sources. The first shield is taken from a MS. of the twelfth century, in the Royal Library at Paris; and is of that narrow kite-like form which prevailed from the time of the Norman conquest till at least the reign of Henry II. of England. The form of the shield then underwent a gradual change very similar to that experienced by the gothic window at a later period; the bow became wider and wider, and the arch flatter, until at last it took the form which is still given to it in coats of arms. The shield at the bottom of the present page is copied from a sculpture on the portal of the cathedral of Nôtre Dame at Chartres, executed in the twelfth century, and is much broader in shape, than the example given above.

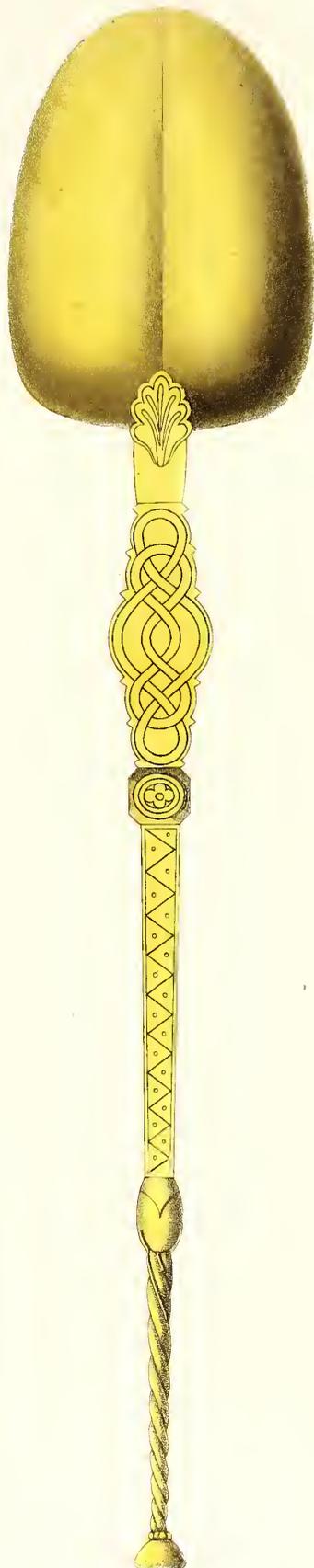
The Initial Letter is taken from MS. Arundel, No. 91 (in the British Museum), and belongs to the same period as the King and Knight.





Side

Back



22 CORONATION SPOON.



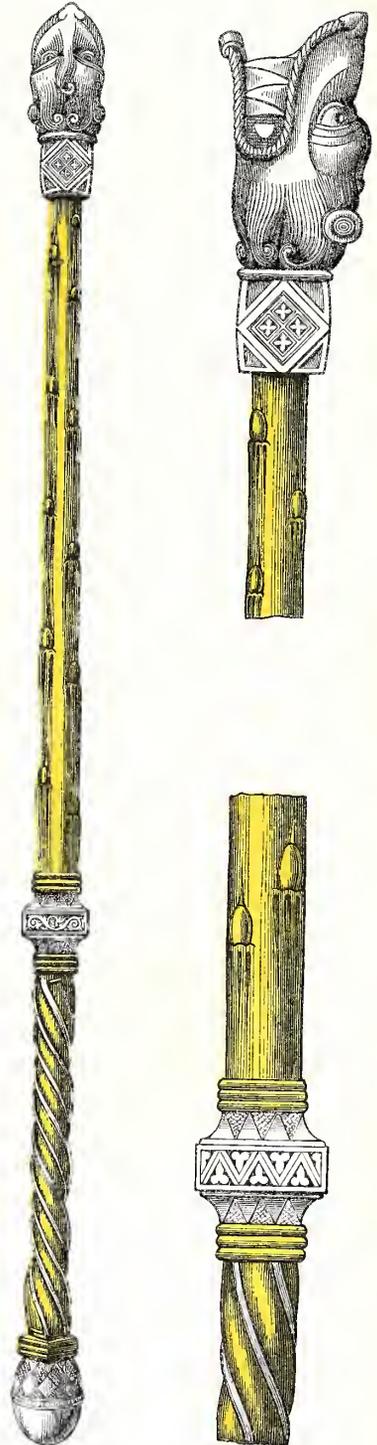
CORONATION SPOON.

THE present engraving represents the Spoon which has most probably been used in the coronation of our monarchs since the twelfth

century, and which is preserved among the regalia in the Tower of London. Its style of ornament seems to prove that it was made at that period. It is of pure gold, with four pearls in the broadest part of the handle. The bowl, which is thin, has an elegant arabesque pattern engraved on its surface. Unfortunately the enamel has been destroyed, either accidentally or wilfully, but as the rough surface between the filagree work proves its former existence, it has been considered advisable to represent it in

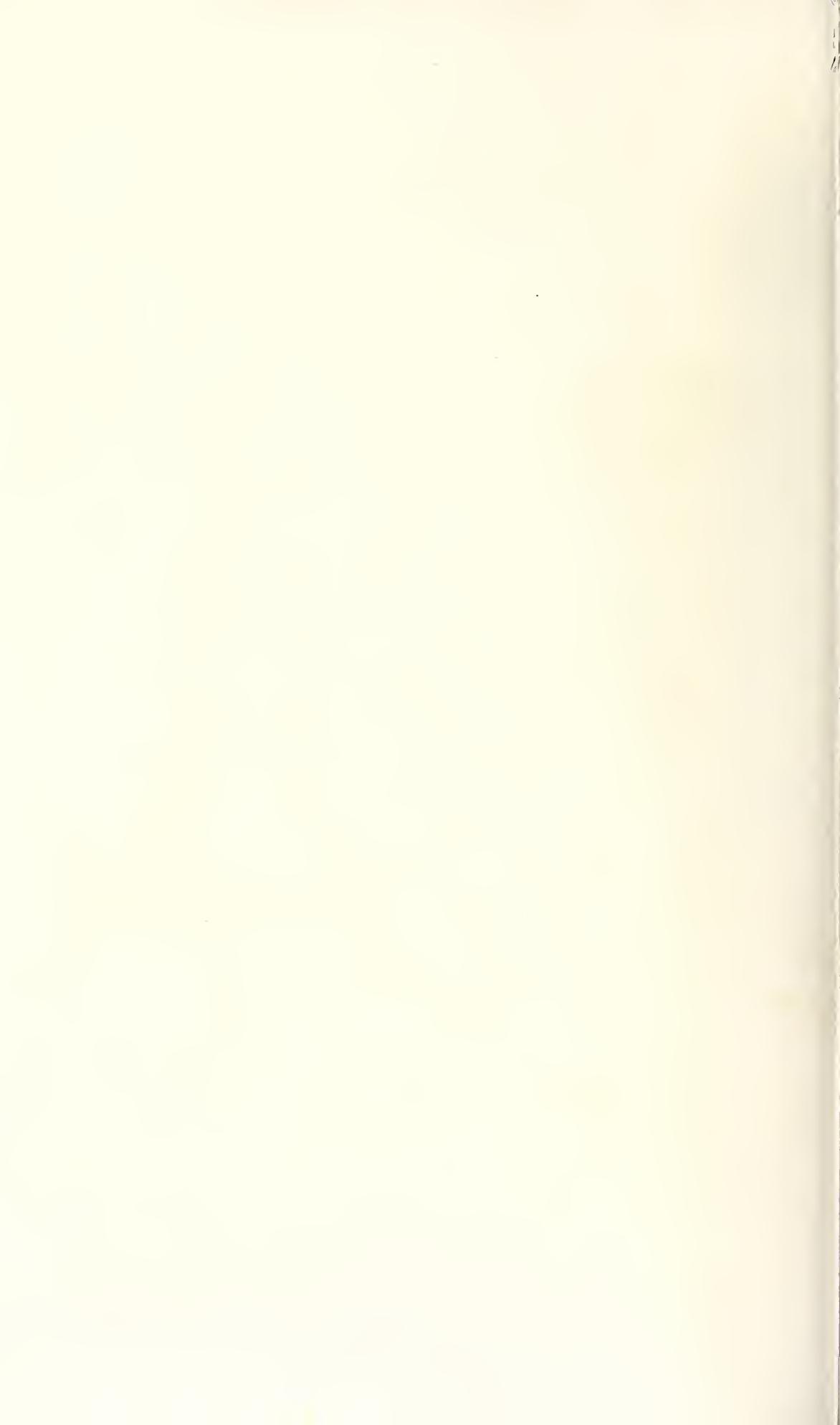
its original state. It is used to hold the oil for anointing the monarch at his coronation, and the bowl is divided, by a ridge down the middle, into two hollow parts, in which the archbishop, when officiating, dips his two fingers. The ampulla, or vessel which contains the oil, is also of gold, in the form of an eagle, its head being loose and serving as a lid.

The figure in the margin represents a small sceptre, supposed to be of the latter end of the thirteenth century, which formerly belonged to the imperial abbey of Werden, but is now in the possession of Professor Müller of Würzburg. It is made of bronze, gilt; the handle is surrounded by two spiral threads of silver, the space between them being also gilt. The knob at the bottom, as well as the dog's head at the top, are plated with silver, and ornamented with squares of black nielli. It has been observed that the dog's head is frequently found as the heads of staves, &c. belonging to ecclesiastics of the thirteenth century, in Germany; it is said to be emblematical of the spiritual order.



It has been stated, and documents brought forward to substantiate the assertion, that the old regalia of England had entirely disappeared in the troublous times of Cromwell, and that a new set was made in the time of Charles II. It appears, indeed, that the coronation of that monarch was obliged to be delayed on account of the absence of these necessary articles belonging to the ceremony. Some of the old jewels, however, appear to have been recovered; and we can have little hesitation in considering our Spoon as having belonged to the ancient regalia. There can, of course, be no doubt of its antiquity; and it is not at all probable that an article of this kind should have been obtained from any other source.

Our initial letter is taken from a manuscript collection of Saints' Lives, written in the twelfth century (MS. Arundel, No. 91). The figures represent incidents in the legend of St. Cæsarius. According to this legend, it was a custom at Terracina in Italy, under the Roman emperors, for a young man every year on the first of January to sacrifice himself to the gods as an expiatory offering for the prosperity of his native town. The victim was fed well and allowed every luxury of life for some months before the fated day; he then sacrificed an animal with his own hand to Apollo, and afterwards armed himself, mounted a fierce steed, and rode headlong down a precipitous rock. Cæsarius, happening to be witness to this custom, preached against it, and was seized and carried before Leontius, who was consul there; by his exhortations and God's miraculous interference he converted the consul, upon which the superior magistrate Luxurius ordered them both to be enclosed in a sack and thrown into the sea. At the top of the letter we see first, the victim offering up the sacrifice, and then riding over the precipice, while St. Cæsarius is looking on with pity. To the right Cæsarius appears to be addressing the pagans. The figures in the lower part of the stem of the letter probably represents Cæsarius before Leontius. At the bottom, the men of Luxurius are throwing the two Christians into the sea, both enclosed in one sack.



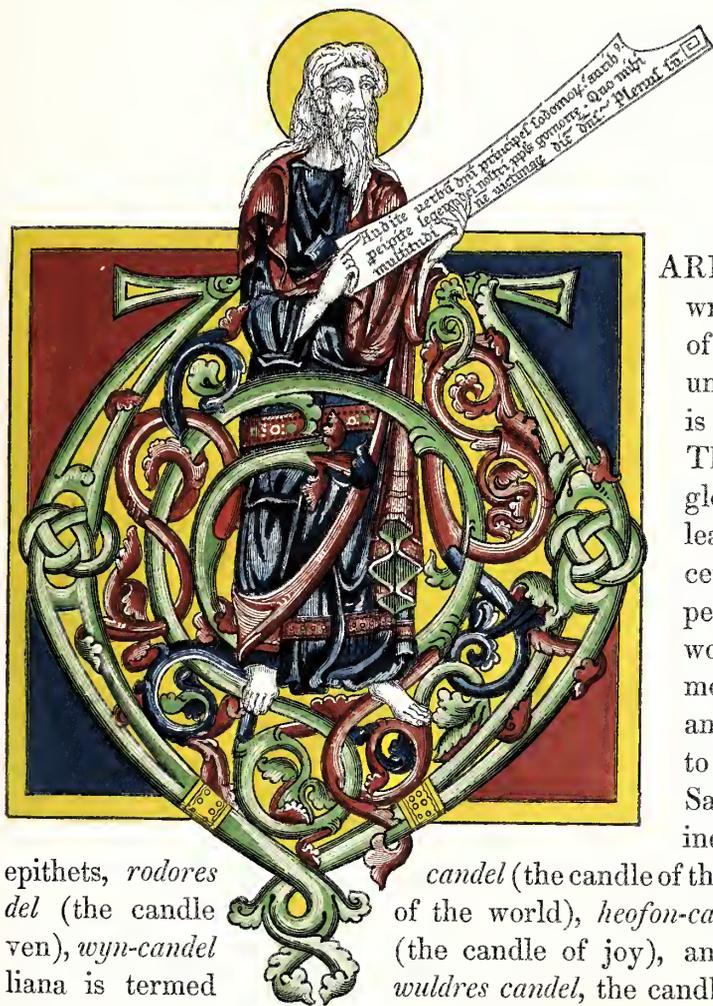
Date the 12th Century.



CANDLESTICKS.

H Slav

CANDLESTICKS OF THE TWELFTH CENTURY.



epithets, *rodore*
del (the candle
ven), *wyn-candel*
liana is termed
restricted sense

bearer in the church, *candel-twist*, a pair of snuffers, *candel-snytels*, snuffers, *candel weoc*, a wick of a candle, *candel-stæf*, *candel-sticca*, *candel-treow*, names for a candlestick. These words, particularly the last, would lead us to conclude that the earlier candlesticks were made of wood, probably little more than a stick tapering at the upper end to a point, and this would explain the origin of the older form of candlesticks, in which, instead of being placed in a socket, the candle was fixed on a long spike (as in the examples given in our plate), more naturally than the supposition that it originated from the adaptation of the older Roman candelabra, by fixing a spike on the place which had been originally intended to support a lamp.

It is difficult to say at what period the candlesticks with sockets first came into use. The oldest examples known are of the time of Edward III. But

ARIOUS allusions in old writers show that the use of candles, such as we now understand by that name, is of considerable antiquity. They are exhibited in Anglo-Saxon illuminations, at least as far back as the tenth century. At an earlier period the Anglo-Saxon word *candel* had probably a more general signification, and meant any thing used to give light: in Anglo-Saxon poetry the sun is indicated sometimes by the

candel (the candle of the firmament), *woruld-candel* (the candle of the world), *heofon-candel* (the candle of heaven), *heofon-candel* (the candle of joy), and the virgin saint *Juwuldres candel*, the candle of glory. In the more

of the word we have *candel-bora*, the candle-

the spiked candlesticks continued to be used, particularly in churches, long after this period. They are still used in Catholic countries.

In the twenty-third volume of the *Archæologia*, Sir Samuel Meyrick has described a pair of curious candlesticks, of enamelled copper, of the twelfth century, preserved in the collection at Goodrich Court. They are ornamented with figures. The two candlesticks represented in our plate, of which the shorter one is in the collection of Colonel Bourgeois du Catelet, and the other in the Louvre at Paris, are of the same date, and bear a considerable resemblance to them. They are also of copper, enamelled. The taller candlestick was the one in general use; the shorter one is the small candlestick used for the altar.

In earlier times servants were employed as candle-bearers, and held the light whilst their royal or noble masters dined. The candle-bearer in the royal household, in barbarous ages, was allowed, among his perquisites, all the broken meat which the king spilt from his plate. These living supporters were the original models of the inanimate ones of a later period. In more cultivated times, the care of the candles was considered an important part of the economy of a noble household. A "Booke of Curtasye," in English verse, of the fifteenth century, preserved among the manuscripts in the British Museum (MS. Sloane, No. 1986, fol. 16, v^o.), gives the following directions under this head:—

“ Now speke I wylle a lytulle whyle
Of tho chandeler, withouten gyle,
That torches and tortes and preketes con make,
Perchours, smale condel I undertake;
Of wax these candels alle that brennen,
And mortar of wax, that I wele kenne.
Tho snof of hom dose away
With close sesours, as I yow say;
The sesours ben schort and rownde y-close
With plate of irne upon bose.
In chambur no lyght ther shalle be brent,
Bot of wax, therto yf ye take tent.
In halle at soper schalle cadells brenne
Of Parys, therin that alle men kenne;
Iche messe a candelle fro Alhalawghe day
To Candelmesse, as I yow say.”

Our Initial Letter is taken from a very magnificent Latin Bible of the twelfth century, MS. Harl. No. 2803, which formerly belonged to the church of St. Mary in the suburbs of the city of Worms: it there forms the first letter of the first chapter of Isaiah. The inscription on the label is taken from the same chapter, v. 10, 11:—*Audite verbum Domini, principes Sodomorum, auribus percipite legem Dei nostri, populus Gomorrae. Quo mihi multitudinem victimarum vestrarum, dicit Dominus? plenus sum, &c.*





WILLIAM LONGUESPÉE, FIRST EARL OF SALISBURY.

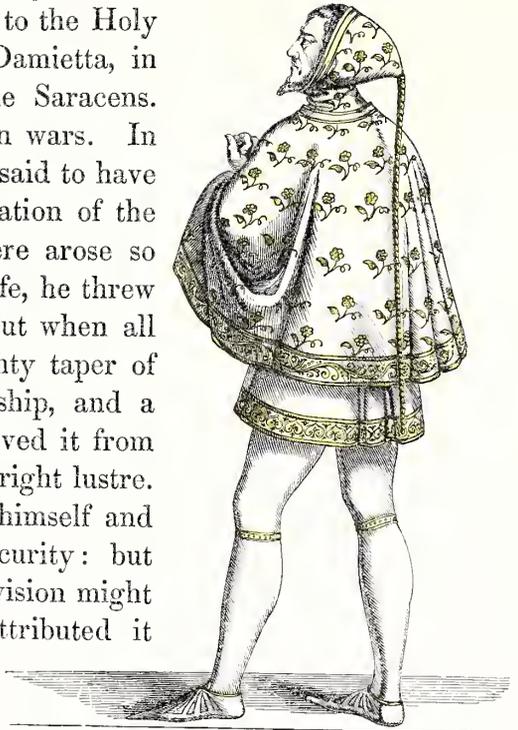


WILLIAM LONGUESPÉE, FIRST EARL OF SALISBURY.



MUCH of romantic interest is attached to the name of Longuespée. The first of the name, who is represented in our plate, was the son of King Henry II. by his celebrated mistress, Fair Rosamond. His wife Ela, was also a heroine of romance. She was the sole heiress of the powerful family of the D'Evereux, earls of Salisbury; and it is said that, having been concealed in Normandy, she was discovered by a valiant English knight named Talbot, who found access to her in the guise of a minstrel, and, succeeding in carrying her away, presented her to King Richard at

London. The English monarch gave her in marriage to his chivalrous kinsman, William Longuespée, on whom he also conferred in her right the estates and title of Earl of Salisbury. William Longuespée was actively engaged in the baronial wars in the reign of King John, of whom he was a devoted partizan. Early in the reign of Henry III. this nobleman accompanied the Earl of Chester to the Holy Land, and was present at the battle of Damietta, in which the Christians were defeated by the Saracens. He afterwards was engaged in the Gascon wars. In his return to his native land an incident is said to have occurred which affords a remarkable illustration of the manners of that superstitious age. "There arose so great a tempest at sea, that, despairing of life, he threw his money and rich apparel overboard. But when all hopes were passed, they discerned a mighty taper of wax, burning bright at the prow of the ship, and a beautiful woman standing by it, who preserved it from wind and rain, so that it gave a clear and bright lustre. Upon sight of which heavenly vision, both himself and the mariners concluded of their future security: but every one there being ignorant what this vision might portend, except the earl: he, however, attributed it to the benignity of the Blessed Virgin, by reason that upon the day when he was honoured with the girdle of knighthood, he



brought a taper to her altar, to be lighted every day at mass, when the canonical hours used to be sung, and to the intent that for this terrestrial light he might enjoy that which is eternal.”

William Longuespée died in 1226, not long after his return from the Gascon wars. During his wanderings, the Countess Ela, like another Penelope, was persecuted by the advances of a suitor—no less a person than Hugh de Burgh, who was afterwards accused by some of having poisoned her husband. After the Earl's death, Ela retired to the abbey of Lacock, which she had founded, and became abbess of that house, in which one of her daughters also was a nun.

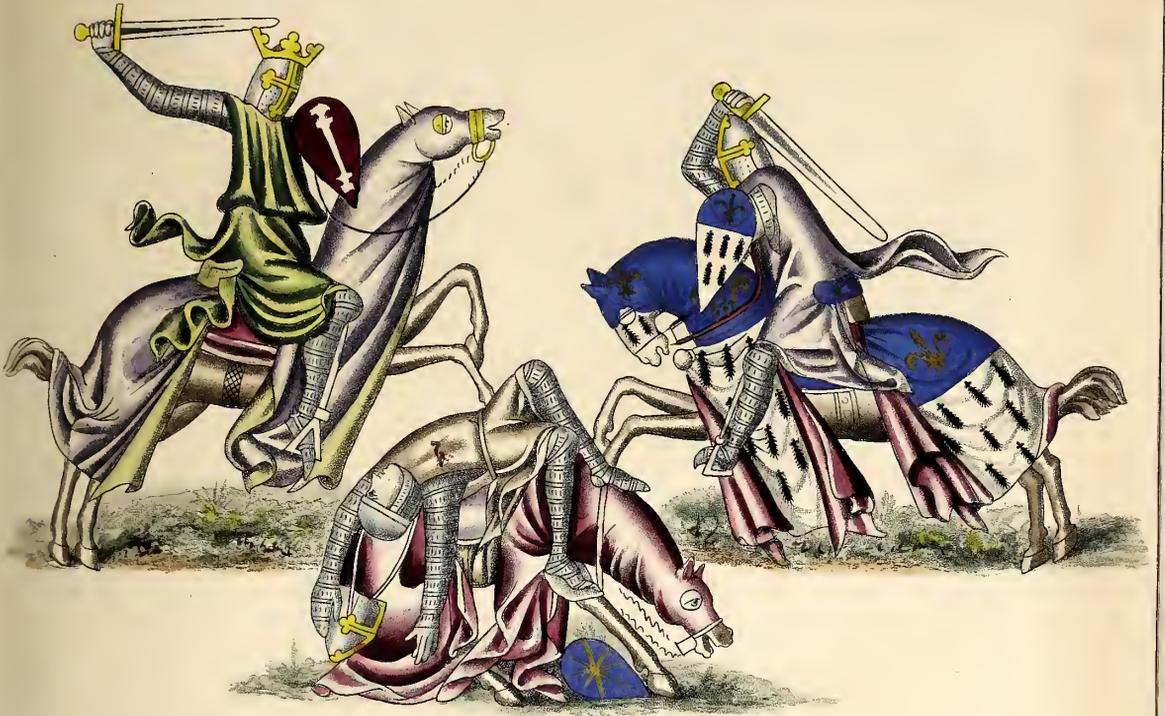
The first William Longuespée was buried in the Lady Chapel in Salisbury Cathedral, whence his tomb with his remains was removed about the year 1790, to the place they now occupy in the nave of the church. His effigy is a remarkably fine specimen of early sculpture. The colouring is very much obliterated on the more prominent parts, but a sufficient quantity of each pattern, or device, may still be traced to serve as authorities for a representation of it in its original state.

The cut at the foot of the preceding page represents Cimabué the painter, and is taken from a painting by himself. Cimabué is regarded as the reviver of painting among the moderns. He was a Florentine, born of a noble family in 1240, and died in 1310. He is said to have learnt his art of two Greek painters, invited to Florence by the senate to paint one of the chapels of the church of Santa Maria Novella.

Our initial letter is from MS. Arundel, No. 91. The cut below is from an illuminated MS. of the Apocalypse (13th cent.) in the Bibl. du Roi at Paris.







KNIGHTS FIGHTING.

From the British Museum, Royal M.S. 20. D.1.



KNIGHTS FIGHTING.

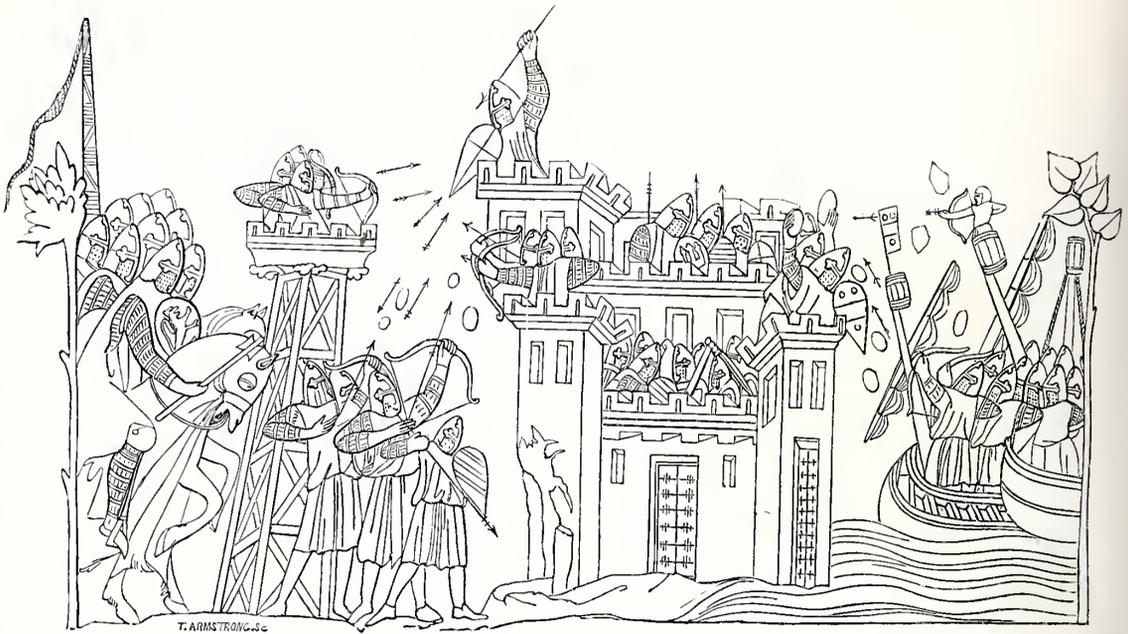


QUIETNESS and peace were not among the most prominent characteristics of those ages, in which, unfettered by the sage power of judicious and efficient laws, people were taught to seek justice rather by their own strength, than by the intermediation of others. At that period, the songs which sounded most musical to the ears of the iron-cased barons were the romances that told of hard blows and doughty adventures, and the pictures

most beautiful to their eyes were such as those which we here give in our plate. The volume from which they are taken, a fine manuscript of the middle or latter half of the thirteenth century (MS. Reg. 20 D, I.), is well fitted for knightly eyes as well as knightly ears; for it contains a large mass of the romantic history, adorned with a profusion of warlike pictures. In the margin, no less than in the text, the heroes of Thebes and Troy, and other worthies of ancient story, are represented combating with all the arms and attributes of medieval knights.

Our wood-cuts represent some of the instruments used, during the middle ages, in carrying on sieges. In the one at the head of the next page, taken from the manuscript just described, whilst a party are preparing to attempt the breach which has been made in the tower, others are raised by means of a wooden machine to fight on an equality with the soldiers on the walls. On the other side of the picture, similar expedients are adopted to raise the men in the ships. The other two cuts are taken from MS. Reg. 16 G, VI. a chronicle of France written at the end of the fourteenth century. One of them represents a machine used for throwing great stones at the walls, or into the castle; while in the other we see the assailants, under cover of a kind of shed which has been moved by wheels up to the walls, and which the besieged are attempting to destroy with stones and Greek fire, undermining the tower. This instrument was called, perhaps under different forms, by the different names of, *a sow*, *a vine*, or *a cat*. The latter name was also given sometimes to a machine for throwing stones.

The warlike machines used during the twelfth, thirteenth, and fourteenth centuries, seem to have been extremely numerous and complicated, and the knowledge of them was probably brought from the east. Many descriptions of these machines are found in the old chronicles. Their names were generally in the feminine gender; and William of Tudela, in his account of the war against the Albigenses, mentions, among others used by Simon de Montfort, the *ill neighbour* (*la méchante voisine*), the *lady*, and the *queen*,—

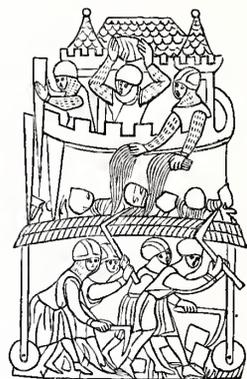
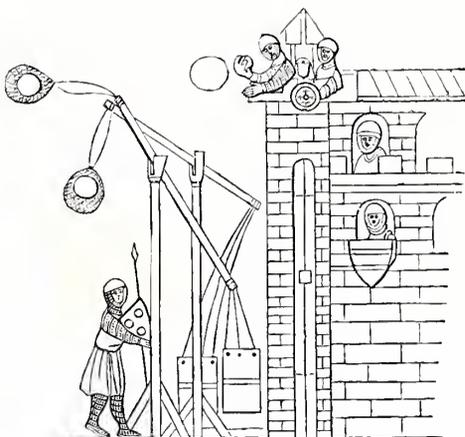


“ E dressa sos calabres, et fai mala vezina,
 E sas outras peireiras, e dona, e reina;
 Pessia los autz murs e la sala peirina.”

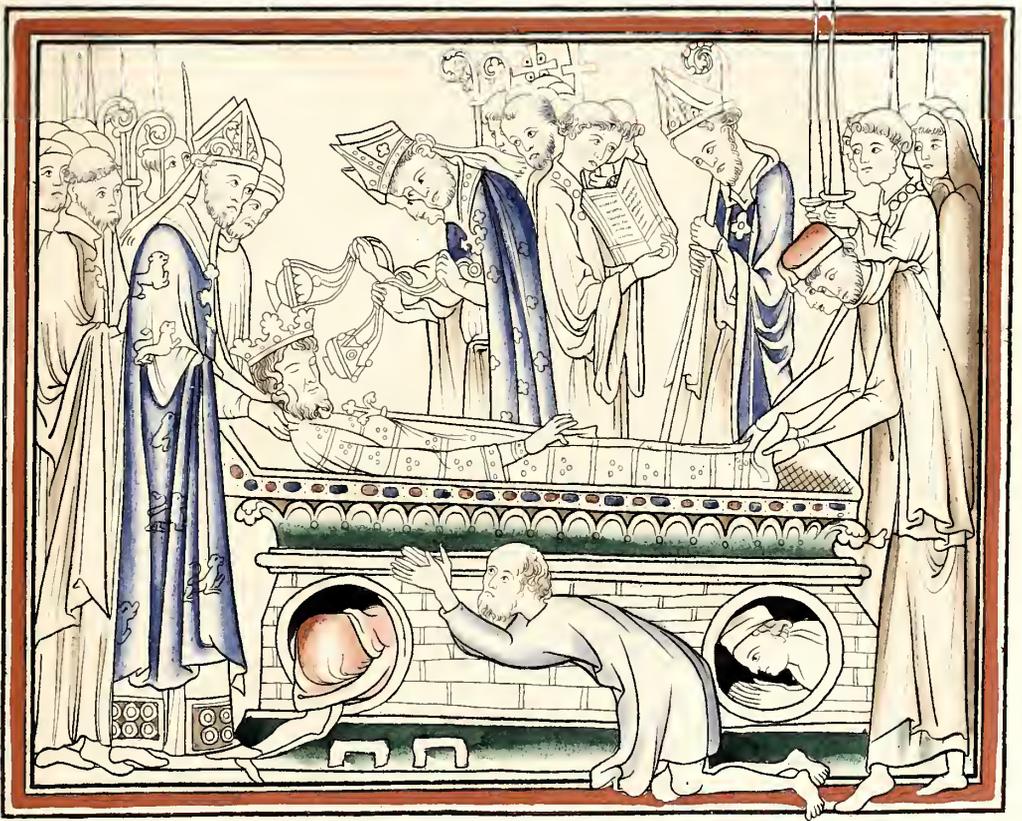
He prepared his *calabres*, and the *ill neighbour*,
 And his other machines for throwing stones, and the *lady*, and the *queen* ;
 He breaks the lofty walls and the hall of stone.

The machine called *calabra*, or *carabaga*, was also used for throwing large stones. According to William de Rishanger, it was the second Simon de Montfort, son of the preceding, and so famous in our barons' wars of the thirteenth century, who introduced most of these machines into England. At the siege of Rochester, garrisoned by the partisans of the king (Hen. III.), he used against the castle a machine which threw stones of the weight of upwards of a hundred pounds.

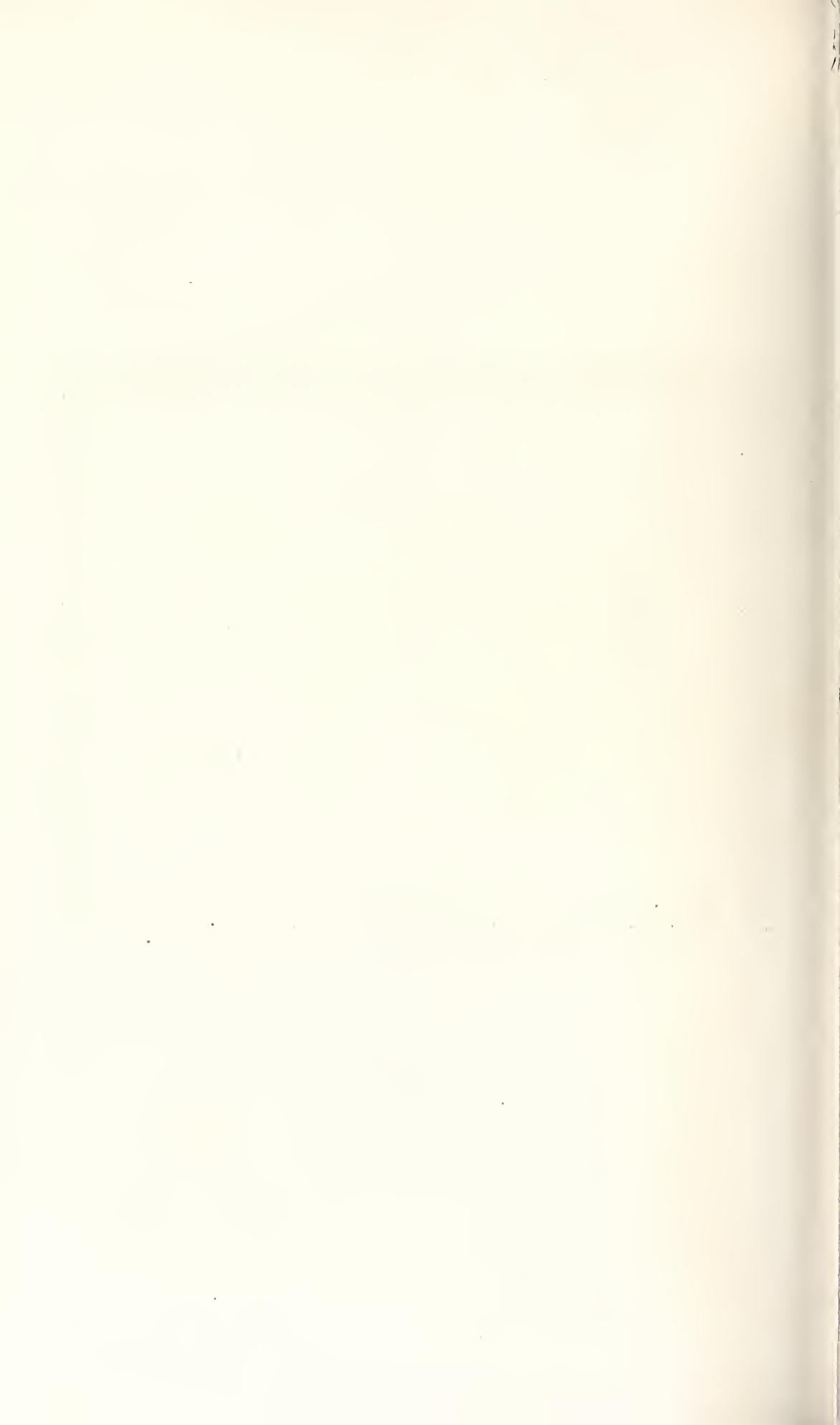
The initial letter at the beginning of the present article is taken from a MS. in the Royal Library at Paris, of the thirteenth century.



Date: about the middle of the 13th Century.

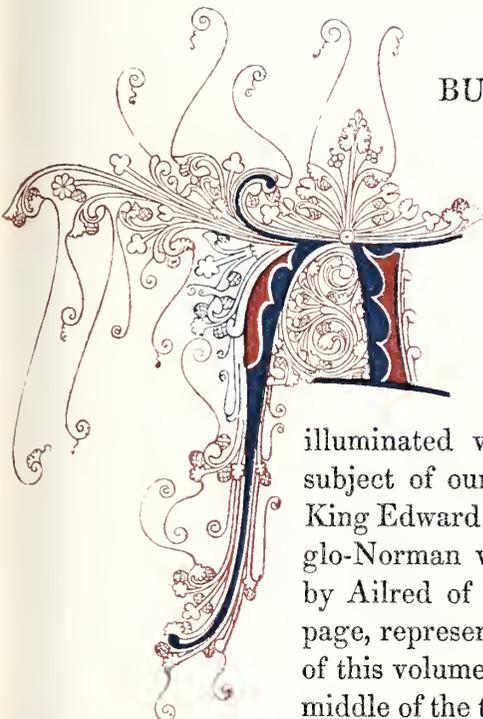
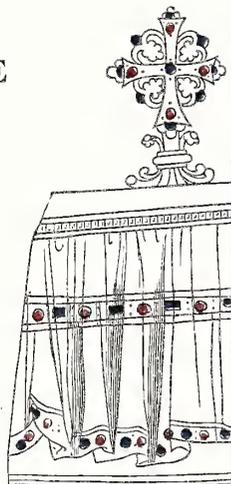


BURIAL OF EDWARD THE CONFESSOR





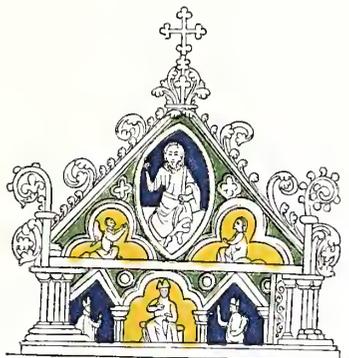
BURIAL OF EDWARD THE CONFESSOR.



AMONG the numerous valuable manuscripts in the public library of the University of Cambridge, there is no one more curious and interesting than the elegantly illuminated volume which furnished the subject of our plate. It contains a life of King Edward the Confessor, written in Anglo-Norman verse, probably a translation from the Latin life by Ailred of Rievaulx, and has a miniature at the top of each page, representing some scene in the history. The press mark of this volume (which appears to have been written about the middle of the thirteenth century) is Ee, 3, 59. The miniature which we have here selected represents the ceremony of depositing the body of the Saint King in his tomb at Westminster. It is a good picture of the clerical costume of the period, and an interesting illustration of the ceremonies attendant on the burial of princes. Edward the Confessor died on the fifth of

January, 1066, after having first left his kingdom by will to William the Norman, and afterwards in dying named as his successor Harold the Anglo-Saxon,—a double testament which led in the course of a few months to the Norman conquest. King Edward was buried in the church of the abbey of Westminster, which he had founded, and where his tomb still remains, though there is no reason for believing that it ever resembled the one represented in our engraving.

The two wood-cuts, representing an altar and the end of a shrine, are taken from one of the miniatures in the same volume which furnished our plate. Our initial letter is taken from a manuscript of the thirteenth century preserved in the Library of Trinity College, Cambridge.



The figure at the foot of the preceding page, is a portrait of Margaret of Provence, the beautiful and accomplished wife of St. Louis, king of France. Margaret was the eldest daughter of Raymond Berenger IV. count of Provence, whose court was in the earlier half of the thirteenth century the resort of all that was beautiful and accomplished in the south of Europe, the headquarters of the most skilful troubadours. Margaret was married to King Louis on the 27th of May, 1234, and carried with her to the court of her husband the tastes and fashions which had flourished in that of her father. In 1250, she accompanied her husband to Egypt, and partook in all his anxieties and dangers during that disastrous expedition. When the army of the Crusaders was destroyed, and the king made prisoner by the infidels at the fatal battle of Mansourah, Margaret was left in command of the town of Damietta, where, amid the alarm and terror which that event occasioned, and while the ramparts of the town itself were attacked by the Saracens, she gave birth to a child. During the life of St. Louis, the piety and charity of Margaret shone no less than his own; and after his death, she retired from public life to end her days in the tranquillity of a monastery. She died in 1295, in the convent of the nuns of St. Clair, which she had herself founded in the faubourg Saint-Marcel.

The old historians relate several anecdotes of Margaret's courage and constancy under the severe trials to which she was exposed in the expedition to the East. When she was shut up in Damietta, closely besieged by the Saracens, and intelligence arrived that the king had been defeated and made prisoner by his enemies, the queen sent all her attendants out of the room except one aged knight to whose guard she was intrusted (she was near her time of giving birth to her child): she fell on her knees before him and begged he would give his word to perform a request she had to make; and, as soon as he had promised to do this, she said, "Sir, what I have to request, on the faith which you have pledged, is, that if Damietta should be taken by the Saracens, you will immediately cut off my head, that I may not fall alive into the hands of the infidels." The knight answered with great sang-froid, "You shall be obeyed—I had already thought of doing so."



PASTORAL STAFF OF THE ABBEY OF...





PASTORAL STAFF OF THE ABBEY OF LYS.



VERY time we examine a collection of Medieval antiquities, we are struck by the superior beauty of the ornamental articles used by the clergy (compared with those in use among the laity), especially during the twelfth and thirteenth centuries. The churches and shrines, the holy vessels, the crosses and croziers, the ceremonial robes, are all excellent specimens of ornament. The beautiful Pastoral Staff represented in our plate, which is now preserved in the library

at Versailles, is of the earlier part of the thirteenth century. It belonged formerly to the abbey de Lys, near Melun, in France (called in Latin *Lilium Beatæ Mariæ*, or *Beata Maria Regalis*), founded in 1230, by queen Blanche of Castile, and her son St. Louis; and tradition says that it was the Staff of the countess de Mœurs, abbess of that religious house, and the intimate friend of the illustrious princess who founded it. Another, very similar to the one in our plate, is also preserved at Versailles, and is said to have been carried by an abbess at the funeral of queen Blanche, in 1253.

The original is double the size in which it is represented on our plate. The head is cut out of a solid block of rock crystal. The staff is blue, *semé* with fleurs-de-lys, emblematical of the name of the abbey and of its royal foundation, being the armorial bearings of France. It is covered in its whole length by a thick tube of rock crystal, divided into eight pieces by knobs of red jasper. The staff diminishes towards the bottom, where it terminates in a spike of silver gilt, as represented by the cut in the margin of our page. The name and arms of Blanche de Castile are expressed by the castle with six turrets, which surmounts the royal crown formed by nine fleurs-de-lys alternately with nine parsley leaves.



The other pastoral staff, to which we have alluded, has also a head of rock

crystal, resembling that of the abbess of Lys in design, but the crockets are of silver, and the staff is of the same material, *semé* with thistles. The architectural decoration beneath the head is remarkably rich; and the staff on its thickness is adorned with very elegant niellos. It was, perhaps, the pastoral staff of the abbess of Maubuisson, in which abbey queen Blanche was buried.

The crozier or pastoral staff (the latter is the term properly applied to the staff of an abbot, abbess, or bishop, in contradistinction to an archbishop) was carried only in particular and solemn processions. Fosbrook (*British Monachism*, p. 145.) observes that there were established rules indicating on what occasions and at what moment it was to be carried or laid aside. The regulations composed for the abbey of Abingdon (one of the first in England where the Benedictine rule was introduced) orders that the abbot should not carry the staff (*baculum*) when celebrating mass for the dead, or at matins in going to the altar, or in reading the Gospel. "He shall enter the choir with the convent in processions, but by no means carry his staff through the midst of the choir; his chaplain on the left hand shall take it upon entering the choir, and carry it to its usual place."

Our initial letter is taken from a manuscript in the Arundel Collection in the British Museum (No. 157), containing a richly illuminated calendar, psalter, Hours of the Virgin, and other similar works, and said to be of the earlier part of the thirteenth century. It furnishes us with some interesting examples of ancient musical instruments. In the manuscript it forms the initial to the Psalm *Exultate Deo*; the musicians are performing on instruments intended to represent those mentioned in the opening lines,—

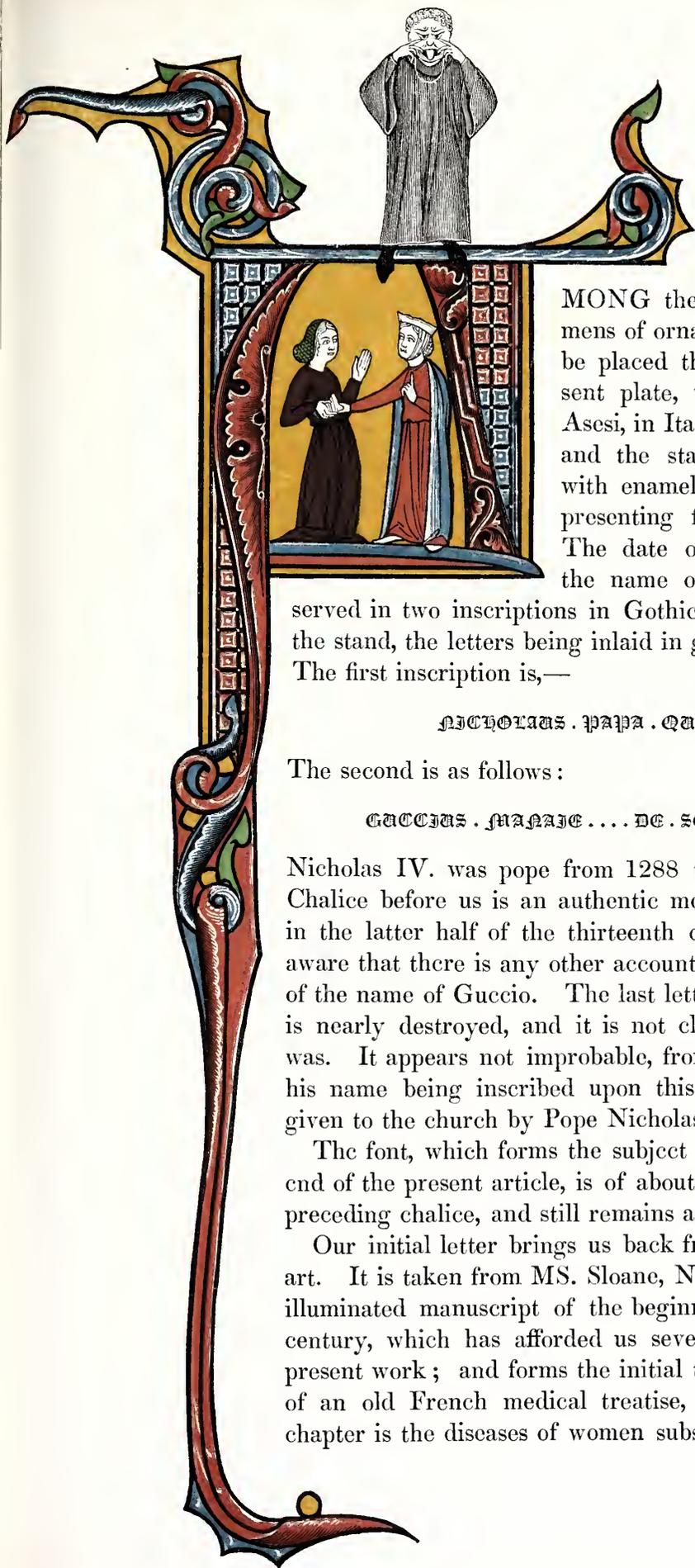
Exultate Deo, adjutori nostro, jubilate Deo Jacob;
Sumite psalmum et date tympanum, psalterium jocundum cum cythara;
Buccinate in neomenia tuba, insigni die solempnitatis nostræ.

Date about 1290.



A CHALICE

Drawn by E. Steu from a Sketch by J. J. [unclear]



A CHALICE.

AMONG the most beautiful specimens of ornamented Chalices must be placed the subject of our present plate, which is preserved at Asesi, in Italy. It is of silver gilt, and the stand is richly adorned with enamel and niello work, representing figures of saints, &c. The date of its fabrication, and the name of the artist, are preserved in two inscriptions in Gothic capital letters, round the stand, the letters being inlaid in gold on a blue ground. The first inscription is,—

NICHOLAS . PAPA . QUARTUS .

The second is as follows :

GUCCIAS . MARIAGE DE . SENIS . FECIT .

Nicholas IV. was pope from 1288 to 1292 ; so that the Chalice before us is an authentic monument of Italian art in the latter half of the thirteenth century. We are not aware that there is any other account of an artist of Sienna of the name of Guccio. The last letter of the second name is nearly destroyed, and it is not clear what it originally was. It appears not improbable, from the circumstance of his name being inscribed upon this Chalice, that it was given to the church by Pope Nicholas.

The font, which forms the subject of the wood-cut at the end of the present article, is of about the same date as the preceding chalice, and still remains at Pisjoia.

Our initial letter brings us back from Italian to English art. It is taken from MS. Sloane, No. 2435, a handsomely illuminated manuscript of the beginning of the fourteenth century, which has afforded us several other cuts for the present work ; and forms the initial to one of the chapters of an old French medical treatise, the subject of which chapter is the diseases of women subsequent to child-birth.

The doctor is examining the breast of the patient. In the humorous figure above, the illuminator has amused himself with a little satire against the monkish orders, as he has again done in another initial which is given in the present work, where a monk is indulging in solitary and large potations in the cellar of the monastery.





Date the Beginning of the 14th Century.



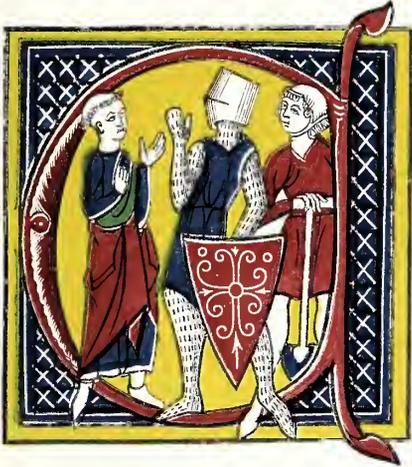
LADIES PLAYING ON THE HARP & ORGAN

H Shaw





LADIES PLAYING ON THE HARP AND ORGAN.



OSTUME, in the west of Europe, during the thirteenth and fourteenth centuries, was not strikingly characteristic of difference of countries; its changes were frequent, and often remarkable, but the intercourse between England and France, and in some measure with the neighbouring states, was so constant, that these changes were nearly simultaneous in them all. When, however, we pass to the south, and enter the warm clime and free states of Italy, we find the dresses of all classes have an entirely dif-

ferent character. The costume of the ladies, in particular, was there extremely light and graceful. Our plate represents two ladies of Siena, in the costume of the beginning of the fourteenth century. They are both playing upon musical instruments. Music and dancing were the constant and favourite amusements of the Italians at that period.

The lady playing on the harp is taken from a picture representing the Triumph of Petrarch, preserved in the Academy of Fine Arts at Siena. It is the work of A. Vanni, a painter of that city who flourished at the period just mentioned. The young lady with the portable organ, is also taken from a painting at Siena, by Domenico Bartoli, who lived at the beginning of the fourteenth century at that place, and who was one of the first distinguished members of a family in which artistical talent descended through several generations. This girl, whose dress is remarkably graceful, is one of those damsels who attended festivals and parties of pleasure to amuse the guests by their performances. She has on her head a characteristic crown or garland of flowers. The instrument on which she is playing with one hand, while she moves the bellows with the other, was very common in Italy at this period. A similar organ is represented in the celebrated picture of St. Cecilia by Raphael.

In our initial letter, we come again to the costume and mode of thinking of the west. It is taken from a fine manuscript of the beginning of the fourteenth century (MS. Sloane, No. 2435), containing the once popular poem by Gautier de Metz, entitled the *Image du Monde*; and represents the three classes or castes of society acknowledged by the Middle Ages in England, France, and Germany,—the knight or soldier, the clerk or scholar, and the

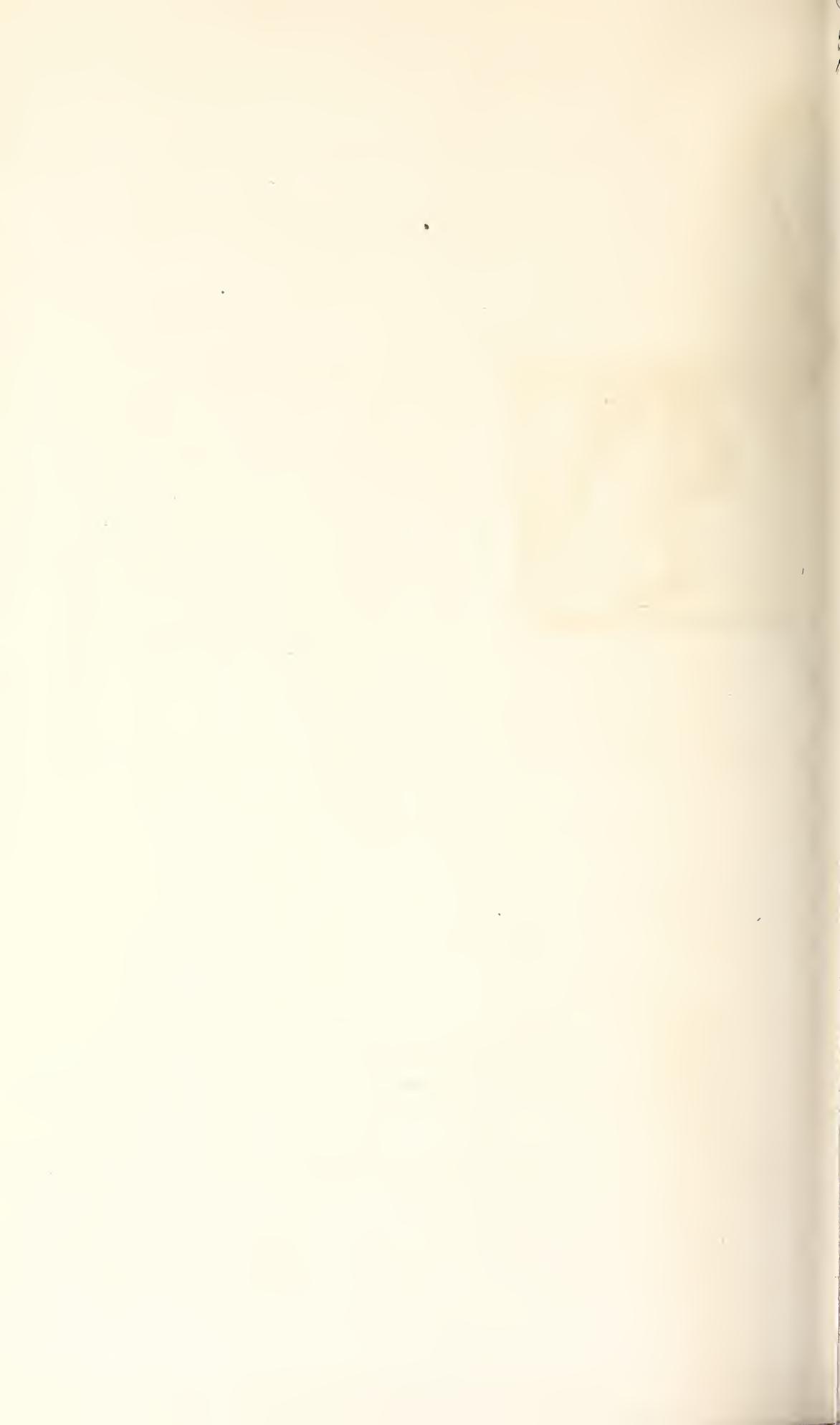
husbandman or labourer. The costume of each class is exhibited with great nicety. The following passage of the *Image du Monde* (a poetical treatise on general science) is that to which our initial forms the illustration, and sets forth the doctrine of our forefathers on this subject.

“ Et philosophe qui donc furent,
Qui les autres enseigner durent,
Ne poserent selonc lor sens
Fors que .iij. manières de gens,
Clerc, chevalier, ouvrier de tere.
Li gaagnour doivent aquere
As autres .ij. lor estouvoir,
Chou que il leur convient avoir
Pour vivre au mont honestement ;
Et chevalier come serjant
Les doivent garder et deffendre ;
Et li clerc doivent aprendre
Et de leur euvres enseigner
Pour leur ame à Diu adrechier,
Si que cascuns oevre ne fache
Dont il perde point de sa grasse.
Ensi peussent .iij. manière
Li sage de gent cha arière.”

And the philosophers who lived then,
Whose business it was to teach the others,
Established as they thought it right
Only three kinds of people,
Clerks, knights, and labourers of the ground.
The labourers ought to acquire
For the other two classes their necessities,
That which they ought to have
To live in the world honestly ;
And knights as serjeants
Ought to guard and defend them ;
And the clerks ought to learn
And teach them by their workes,
In order to turn their soul to God,
So that each may do no work
By which he loses his grace.
Thus the sages established three classes
Of men there after them.

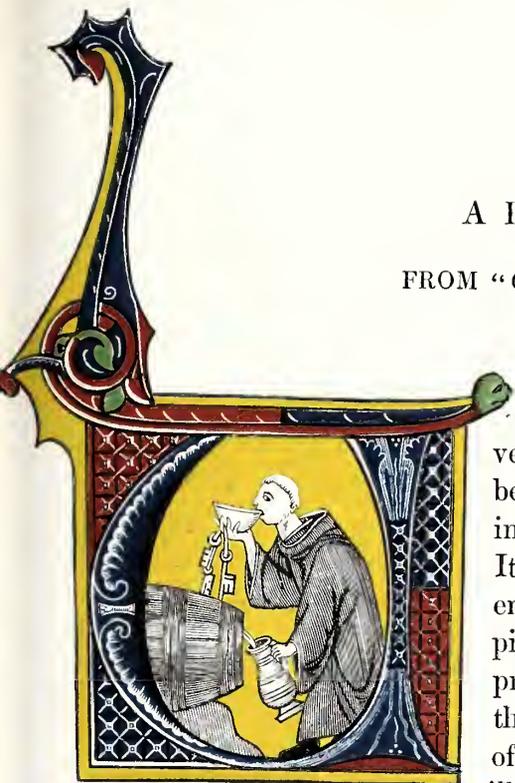






A ROYAL REPAST.

FROM "QUEEN MARY'S PSALTER."



UNDER the title just mentioned is known a very tastefully illuminated manuscript of the beginning of the fourteenth century, preserved in the British Museum (MS. Reg. 2 B. VII). It is a remarkable and interesting volume, embellished with an extraordinary number of pictures; and as the old embroidered cover is preserved with the brass corners and part of the clasps, it is kept in a case. The contents of this manuscript are, 1, a series of pictorial illustrations of the Bible, described in the French

language as it was then written and spoken in England; 2, a calendar, with illuminations at the heads of the pages; 3, the Psalter and Litany, in Latin, which occupy the greater part of the book, and each page of which has a drawing in the margin at the foot. These last mentioned drawings form two distinct series, the first consisting chiefly of burlesque designs and illustrations of natural history, fables, sports and pastimes, &c., and the second series formed of pictures illustrative of the lives of the saints.

The history of this manuscript is somewhat curious. In the unsettled times of the Reformation, it was on the point of being carried over to the continent, but it was seized at the Custom House, and presented to Queen Mary, who had then (1553) newly come to the throne. A contemporary inscription at the end of the volume states this circumstance:—

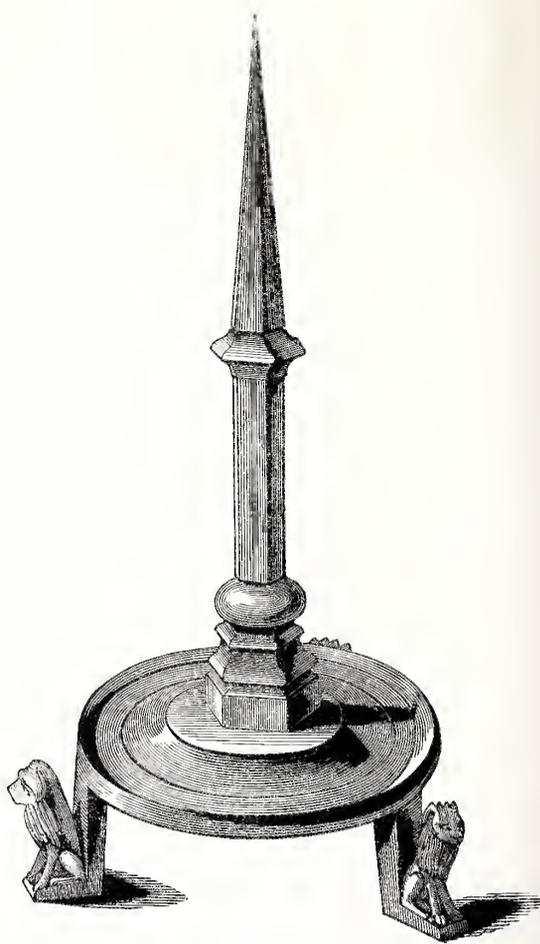
Hunc librum nautis ad exteros transvehendum datum, spectatus et honestus vir Baldwinus Smithus, Londini a portoriis et vectigalibus, retraxit, atque Mariæ illustrissimæ Angliæ, Franciæ, et Hiberniæ reginæ donavit, mense Octobri, anno Domini millesimo quingentesimo quinquagesimo tertio, regni sui primo.

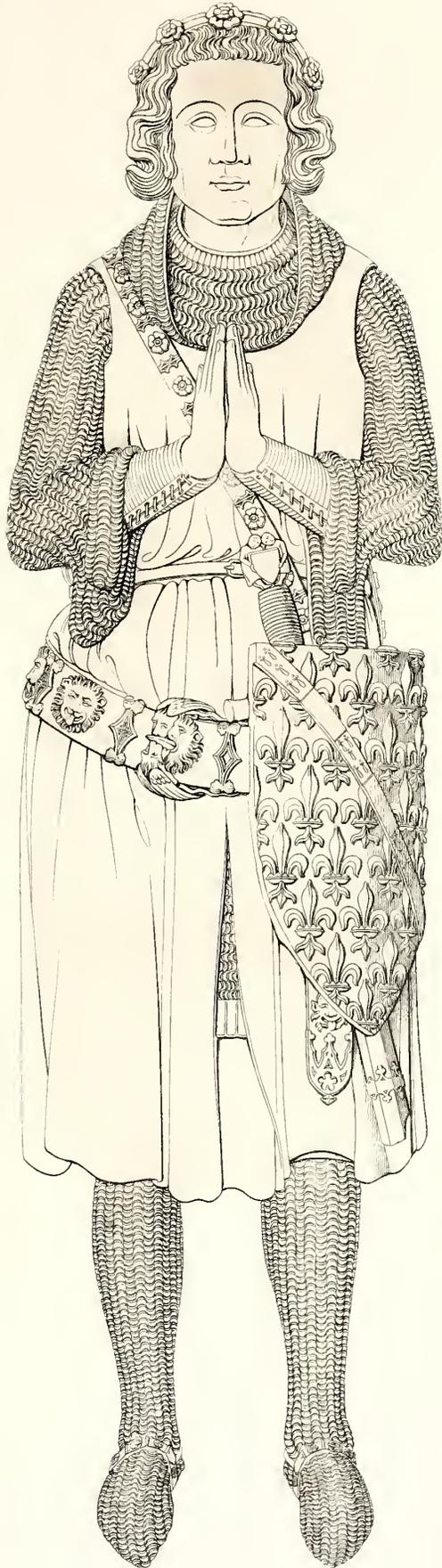
Pictures of feasts are not uncommon in ancient manuscripts, and form very interesting illustrations of domestic life in former days. The subject on our plate is made up from two drawings in the series of pictures of sacred history in the earlier part of the volume of which we have just been speaking, the party at table being furnished by one, while the minstrel on one side, and the attendant bringing in the cup on the opposite side, are taken from the other.

The figures in the group below are taken from the burlesque series of drawings at the feet of the pages of the Psalter. One of the most important parts of a rich entertainment was the minstrels and "jogelours" who attended to amuse the guests. Sometimes the minstrel chanted to the harp the ancient romances of chivalry, the national stories, or the exploits of the master of the feast or of his family. The harper beside the table seems to be occupied in this manner. When the guests were merry at their drinking, the minstrels sang laughable stories, called *fabliaux*, which were frequently of the grossest description. Great numbers of these *fabliaux* are still preserved. The jogelours (*joculatores*) at the same time, or at intervals, excited the mirth of the company by mimicry of every description; and often by indecent gestures, and by dancing, tumbling, standing on their heads, and performing feats of skill with balls, knives, &c., such as are still exhibited by our modern mountebanks and jugglers. Some of the performers were not unfrequently females. This, however, was by no means inconsistent with the grossness of manners among our forefathers in the twelfth, thirteenth, and fourteenth centuries: the ladies remained at table, and they witnessed actions and applauded stories of a very equivocal character. The minstrels and jogelours were also called to perform in the monasteries and in the halls of ecclesiastics; but we may be allowed to suppose that in the monasteries, at least, the former sang pious subjects, the religious *fabliaux* or *contes devots*, which are also common in old manuscripts.

The first of the four figures in our engraving is playing on a kind of dulcimer; the second has a trumpet, the third a tambourine, and the fourth an instrument of the lute or gitterne kind.

The initial letter on the preceding page is taken from a fine MS. of the beginning of the fourteenth century, MS. Sloane, No. 2435. The cut on the present page represents a candlestick of bronze, probably of the end of the 13th, or beginning of the fourteenth century, now preserved in the collection of M. Duquay at Paris.





EFFIGY OF CHARLES, MARQUE D'ETAMPES

EFFIGY OF CHARLES, COMTE D'ETAMPES, IN THE ROYAL CATACOMBS AT ST. DENIS.



F the series of monumental effigies that were rescued by Lenoir from popular fury at the period of the Revolution in France, and preserved at the Musée des Petits Augustins, in Paris, until the Restoration, the subject of the present plate is one of the most interesting specimens. It had been originally placed in the Conventual Church of the Cordeliers, at Paris, which was destroyed; and it has now been removed to the Catacombs at St. Denis, with other memorials of princes of the blood royal,

brought together in that place from the different desecrated monasteries, where, until the Reign of Terror, their remains had peaceably reposed. Of the entire tomb, as it originally existed, the only memorial that appears to have been preserved is the illuminated drawing which may be seen in the curious collection of sketches of monuments in France, made about 1700, by the direction of M. de Gaignières, and bequeathed by Gough to the Bodleian library. The tomb consisted of a lofty canopy, richly painted with armorial decoration, and beneath reclined the effigy of white marble: this, with the inscription, alone escaped the desolating fury of the Revolution.

Charles, Comte d'Etampes, born about the commencement of the fourteenth century, was the second son of Louis, son of Philippe le Hardi, upon whom, in 1307, the comté of Evreux, the lordship of Etampes, and other territories had been bestowed by his brother, Philippe le Bel, in lieu of the patrimony bequeathed to him by his father. Louis, Comte d'Evreux, died in 1319, and was interred in the Church of the Dominicans at Paris; his effigy, now at St. Denis, was described and represented by the late Mr. Kerrich, in *Archæologia*, vol. xviii. plate xvi.; having been selected on account of the interest which attached itself to that personage, as brother of Margaret, the second queen of Edward I. On his father's demise, Etampes became the portion of Charles, the second son, and in 1327 the barony was elevated by Charles le Bel, who had espoused Jeanne, the elder sister of the Comte d'Etampes, to a county. Another of his sisters married the Duke of Brabant, who being, in 1333, at variance with the Earl of Flanders, Charles took the field to aid the cause of his brother-in-law. Three years after he joined the expedition on the side of Jean II. Comte d'Auxerre, against Eudes IV. Duke of Burgundy; and fell in that campaign at the siege of Pimorain, Sept. 5, 1336, being about thirty years of age; by his wife Marie, daughter of Ferdinand, lord of Lara, and grand-daughter of Alphonso X. King of Castile, he left issue.

The effigy of this distinguished personage is at once identified by the bearing of Evreux, which is seen upon his shield: "Semé de fleurs de lys d'or sans nombre, au baston componné d'argent et de gueules, pery en bande." The costume is particularly interesting, but presents the characteristic features of a somewhat earlier period than the date of his demise; and a comparison with English as well as foreign effigies will at once show a more marked analogy with those of the reign of Edward II. than with the memorials of that of Edward III.; no indication, indeed, is perceptible of plate armour, which during the latter reign became in general use; the only exception may be the genouillères, which in the sculpture are but imperfectly defined. His head, which is of striking character, is encircled by a coronal of roses, possibly appropriate to his rank as a count and peer of France; but the positive assertion that such is the fact is but insufficiently warranted by the knowledge that has been attained in regard to such usages at the period. The helm, as usually the case with monumental effigies in France, is not exhibited, the mail is dropped on the neck, and the undivided gloves of mail slipped back from the hands, so as to allow the quilted gambeson to be seen, which served as a protection against the weight of the hauberk, or prevented the rings of which that defence was composed, being by a blow forced into the flesh. The gambeson appears also just below the skirt of the hauberk, over which is worn a loose sleeveless surcoat, reaching to the knees. In several effigies of earlier date the adoption of plate armour is indicated by the occurrence of greaves; but here the legs are protected only by chausses de mailles. One peculiarity must not be overlooked, as throwing some light on the nature of the defences, which it was the intention to represent by parallel rows of rings placed edge-wise. It has been conjectured that these were formed by sewing upon cloth or leather rows of disunited rings, without interlacement; but it may be noticed here that the inner surface of the hauberk, where it is perceptible at the neck and hands, presents exactly the same appearance as the exterior. It is therefore obvious that whether a conventional mode of representing interlaced mail were or were not here intended, some other mode of explaining the formation of such defences must be sought, for had there existed a groundwork of cloth or leather, it must have been visible on the inner surface. This peculiarity is uniformly the same in French and other continental effigies of the earlier period.

The chased ornaments, which form the minor decorations of the costume, are finished with a care and taste, that has rarely been surpassed. The pomel of the sword is composed of a scutcheon embraced by two little figures of boys, elegantly designed: the ornaments of the guige, and sword belt and buckle, are finely chiselled; the tongue of the last passes through the mouth of a lion's head, quaintly adapted to the purpose; the transverse ornaments of the belt, called bars, terminate at either end in two tonsured heads of ecclesiastics; and the spurs are formed with the short prick issuing from a plain round ball. It is remarkable that with the exception of the armorial bearing, no indication of colour has been found on this, or several contemporary French effigies, contrary to the usual practice of giving to the sepulchral memorial, as nearly as possible, the effect of life and personal reality, not of a sculptured image.



GILBERT DE CLARE, EARL OF GLoucester.

From Tewkesbury Abbey Church.

GILBERT DE CLARE, EARL OF GLOUCESTER.



UR Engraving is taken from a series of figures in the painted glass of the windows of the abbey church of Tewkesbury, representing different members of the noble family of Clare, who were patrons of that monastic establishment.

All the Earls of Gloucester of this family were more or less eminent for the parts which they acted in the troubled events of the times in which they lived. The earlier members of the house were distinguished by their activity in the border wars against the Welsh. Gilbert de Clare, the first Earl of

Gloucester of the name, was one of the principal barons who took up arms against King John, and was one of the twenty-five appointed to enforce the observance of the Great Charter. After John's death, he remained staunch to the cause, till he was taken prisoner at Lincoln, while fighting under the baronial banner. His son Richard de Clare was also a firm supporter of the Magna Charta, and a staunch adherent to the cause of the barons. He died by poison in 1262, and was succeeded by his son Gilbert de Clare, the most celebrated personage of the family. He was at first an extremely zealous partizan of Simon de Montfort, and acted a very distinguished part at the battle of Lewes, where the king and prince Edward fell into the power of the victorious barons. After that battle, he became jealous of the power and influence of Simon de Montfort, and went over to the party of the king. His desertion of the cause, and his activity among the royalists, mainly brought on the disaster at Evesham, in which battle he commanded a division of the King's army. The curious old song, in Anglo-Norman, on that battle, points him out as the principal cause of the barons' defeat on this occasion :—

“ Sire Hue le fer, ly Despencer,
tresnoble justice,
Ore est à tort lyvré à mort,
à trop male guise.
Sire Henri, pur veir le dy,
fitz le cuens de Leycestre,
Autres assez, come vus orrez,
par le cuens de Gloucestre.”

Wright's Political Songs, p. 126.

He afterwards returned during a short time to the cause of his old confederates, but he remained unshaken in his fidelity to the crown through the reign of Edward I.

The son of this Gilbert, also named Gilbert de Clare, was the last male heir of the family, and is the person represented in our engraving. He commanded the front of the English army at the disastrous battle of Bannockburn, in 1313, and was slain on the field. In the *Political Songs*, p. 262, is printed a curious Latin song on this nobleman's death, in which he is said to have perished by the treason or cowardice of his household retainers, who ran away when they saw him in danger: it represents him as engaged almost alone against the overwhelming forces of the enemy:—

“ Inauditus ingruit inter hos conflictus ;
Primitus prosiliit Acteus invictus,
Comes heu ! Gloverniæ dans funestos ictus ;
Assistens in acie qui fit derelictus.

Hic phalangus hostium disrupti coegit,
Et virorum fortium corpora subegit ;
Sed fautor domesticus sibi quem elegit,
Hic non erat putitus quando factum fregit.”

The few knights who were with him fell by his side :—

“ Hii fraude multiplica virum prodiderunt,
Impia gens Scotica quem circumdederunt ;
Ipsam a dextrario suo prostraverunt,
Et prostrati vario modo ceciderunt

Fideles armigeri qui secum fuerunt ;
Milites et cæteri secum corruerunt ;
Cum sui succurrere sibi voluerunt,
Hostibus resistere tot non valuerunt.”

This Gilbert, as it has been just observed, was the last of the male line of the Clares Earls of Gloucester; but he had three sisters, the descendents of one of whom intermarried with the royal line of the Plantagenets, and through them was derived the claims of the house of York to the throne of England. The windows were probably executed not many years after the death of Gilbert de Clare on the field of Bannockburn, and our engraving may be considered as a good and authentic example of the armour of that period, or of the beginning of the reign of Edward III.

The Initial Letter on the preceding page is taken from a fine Manuscript in the British Museum (MS. Burney, No. 275), written and illuminated in the fourteenth century, and further described in our account of the Triumphal Chair of Don Martin of Arragon. It represents a school, and is curious as a specimen of the costume of children in the fourteenth century.



INCISES DICENDENS DPHO GMONICUS ET GENGELI

DE DIC OVISMOU I Z PADO SARDI VORDEGRI QD OCEAD IUDIC

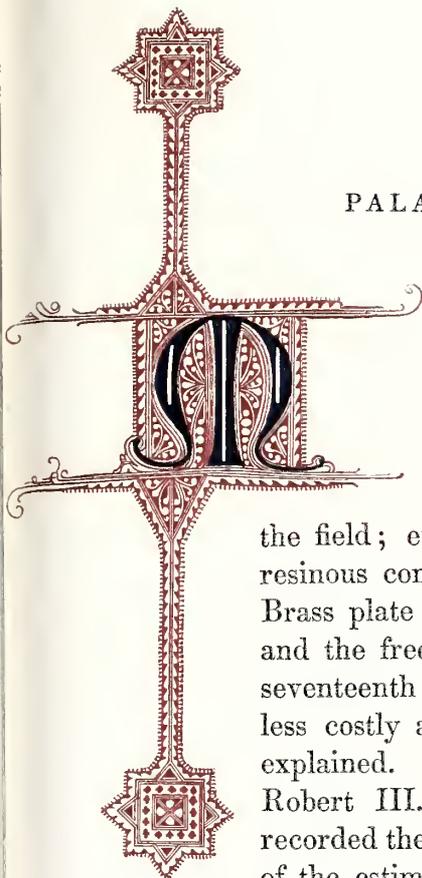
DIOCCESIS DICENDENS DPHO GMONICUS ET GENGELI

ANNO DOMINI M CCCC OLVNIMO TERCIU DIE

INCISED SLAB.

INCISED SLAB.

PALAIS DES BEAUX ARTS, PARIS.



ANY of the most richly decorated sepulchral memorials of France, are incised slabs; which present the same general character of design as sepulchral brasses, and were probably executed by the same artists. Both were alike enriched with colour introduced into the lines of the design, and the lodgments which form the field; every portion of incised work being filled up with a resinous composition, either black or of various brilliant colours. Brass plate was perhaps exclusively manufactured in Germany, and the frequent occurrence in France from the thirteenth to the seventeenth century, of these incised slabs of stone, a material less costly and more readily procured than metal, is sufficiently explained. There was one at St. Yved de Braine representing Robert III. Comte de Dreux, who died 1233, on which was recorded the name of the artist LETAROV, a curious evidence of the estimation this kind of art had even at that early period attained. In England, incised slabs, usually of Derbyshire alabaster, occur but rarely, and are little worthy of notice before the fifteenth century.

The fine specimen here given was brought from the Abbey of St. Genevieve, where Millin, who was struck with its beauty, found it neglected and thrown out into a court adjoining the cloister (*Antiqu. Nationales*, t. V.) It has fortunately suffered little material damage, and is now affixed to the wall in the exterior court of the Palais des Beaux Arts at Paris. The person commemo-



rated was canon of Poitiers, and chancellor of Noyon. He is represented vested in the Alb, which has a rich parure of fleurs de lys and roses, and the Chasuble, probably of cloth of Baudekyn "embroudez avec mermyns de mier" or sirènes, a very prevailing ornament in the fourteenth century, cocks, and lions. The Maniple and Stole are rich in decorations, among which occurs one of Etruscan character, termed anciently, as appears by Lansd. MS. 874, fol. 197 b. a "fylfot." On his head is the canonical vestment called the Amyse, the furred lining of which is to be distinguished; between his hands he holds the chalice and paten, and his feet rest on a dragon, from whose mouth and tail proceed a rose tree and a vine, forming an elegant diapering in the field of the central compartment. These Christian symbols thus introduced are evidently allusive to the triumph of Christianity over Paganism and Infidelity. Over the principal figure, is seen the usual symbolical representation of the spirit of the deceased received into heaven; on either side is a patron saint, whose name he bore; St. John the Evangelist, and the Baptist, holding the Holy Lamb: adjoining these are representations of the resurrection, to which a quotation from Job xix. 25 refers in the inscription.

✠ Hic jacet magister iohannes dictus D diocesis Pictauensis quondam canonicus et Cancellarius ecclesie beate Marie Noviomensis qui obiit anno Domini M.CCC. quinquasimo tercia die Junii. Credo quod redemptor meus vivit et in nouissimo die de terra surecturus sum et in carne mea videbo Deum salvatorem meum.

On either side are introduced, in tabernacle work, small figures of saints. St. Jullien appears with his Oliphant. St. Eloy, Bishop of Noyon, where his relics were preserved, is represented with a hammer; he was celebrated for his skill in working the precious metals. St. Michael, and a sainted abbot, whose name is illegible, appear on the opposite side.

Beneath there are seen two relatives of the deceased, Jaquet and Isabeau: the curious horned head-dress of the latter, apparently the same which is satirized by Jean de Meun, occurs in some contemporary instances in France. On a scutcheon introduced in the margin on either side is the bearing, quarterly, 1st and 4th, a human head couped, 2nd and 3rd, semé of fleurs de lys; by the heraldic usage of France, ecclesiastical dignitaries quartered the bearing of the see, instead of impaling it, as was usual in England.

The wood-cut at the bottom of the preceding page is a specimen of diaper ornament, from the mantle on the effigy of Lady Elizabeth de Montacute, in the cathedral of Christ-Church, Oxford. Lady de Montacute died in 1354.

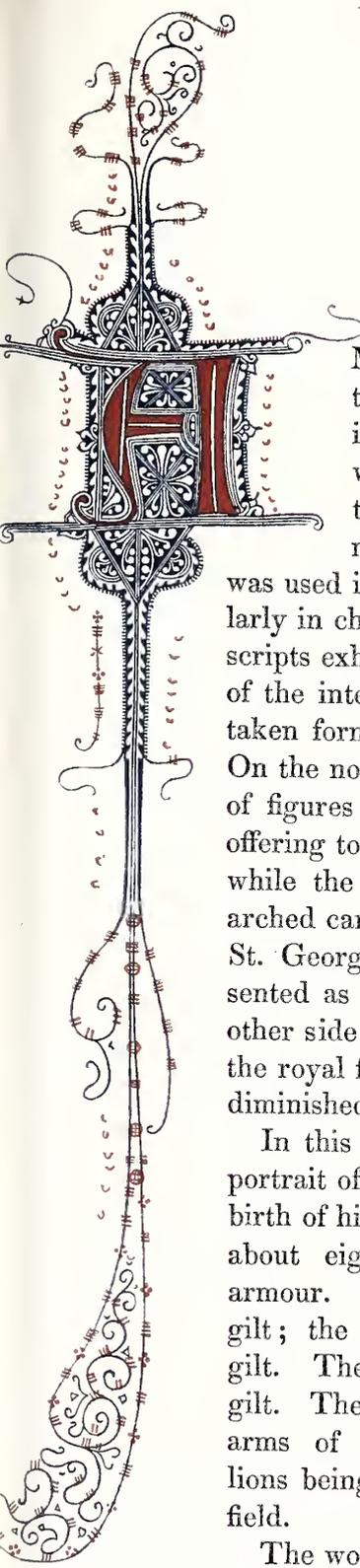
Date about 1355.



EDWARD 3^d

From St. Stephen's Chapel, Westminster.

EDWARD III.



HMONG the most interesting discoveries connected with the ancient palace of Westminster, were those of the paintings on the walls of St. Stephen's chapel and of the room which from this characteristic has always been known by the name of the Painted Chamber. Frequent discoveries made of late years combine to show how much painting was used in the Middle Ages for architectural decoration, particularly in churches: and numerous pictures in our illuminated manuscripts exhibit the magnificence which appeared in the decorations of the interiors of palaces. The painting from which our plate is taken formerly appeared at the east end of St. Stephen's Chapel. On the north side of the altar, the wall was painted with two ranges of figures: above were represented the three kings making their offering to the Saviour, who was in the arms of the Virgin Mary; while the lower range was divided into seven compartments, or arched canopies like the one in this plate, containing the figures of St. George, Edward III., and his five sons. St. George is represented as leading the king, to present him to the virgin. On the other side of the altar a similar series represented the female part of the royal family. A set of engravings in outline, of these paintings, diminished in size, was published by the Society of Antiquaries.

In this picture we have, in all probability, a tolerably accurate portrait of the king, taken soon after the year 1355, the date of the birth of his fifth son. The figures, if erect, would be in the original about eighteen inches high. Edward is represented in full armour. His crown is embossed and gilt; the helmet silvered, with its rim gilt. The mail also was embossed and gilt. The surcoat is quartered with the arms of England and France; the lions being embossed and gilt on a red field.

The wood cut at the foot of the next page, represents a cup of silver gilt, still preserved at Pembroke College, Cambridge, where it is used on festival days. This cup was presented to the



college by its foundress, Mary de Valentia, countess of Pembroke; the date of the foundation was 1347. Round the bowl of the cup runs the following inscription:

Sayn Denes y^t es me dere,
For hes lof drenk and mak gud cher.

And below is inscribed

M. V. God help at ned.

M. V. are the initials of the donor's name, Mary de Valencia.

The initial on the foregoing page, with the cut at the bottom, are taken from a MS. of the reign of Edward III., preserved in the British Museum, MS. Reg. 6. E. IX. The latter is a specimen of diapered ornament from a piece of drapery in one of the illuminations.





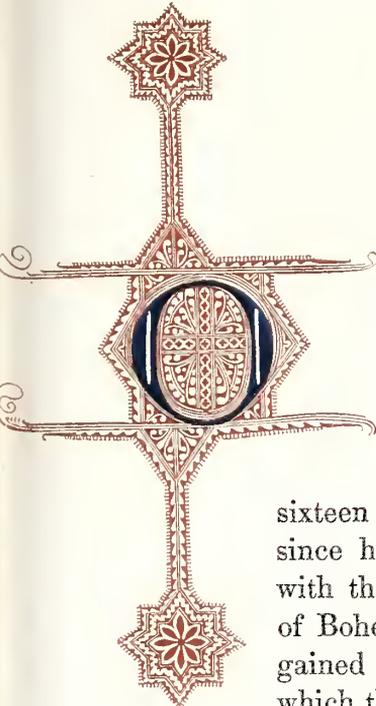
Date about 1355.



THE BLACK PRINCE.

from S^t Stephen's Chapel, Westminster.

THE BLACK PRINCE.



OUR countrymen have long been used to point out, as the representative of the English chivalry of former days, the gallant son of the third Edward, the prince whom his father rejoiced to salute as the victor of Crecy. At the period of this great and decisive battle (26th August, 1346), Prince Edward was only sixteen years of age; he there first adopted the crest (ever since held by the Prince of Wales) of the ostrich feathers, with the motto *ich dien* (I serve), the spoils of a king (John, of Bohemia) who was slain in the action. In 1356, Edward gained another great victory, the memorable battle of Poitiers, in which the king of France was made prisoner, and was brought by the prince to England. A few years after, the chivalrous prince entered Castile for the purpose of replacing Pedro IV. on his lost throne: and added to the number of his exploits another victorious campaign. In the war in 1372, Edward was compelled by sickness to return to England. During the peace (which lasted through the remainder of his father's reign) he increased the love which the English people had ever borne towards him, by advocating popular measures of state. The sorrow was great and universal, when their favourite prince died on the 8th of June, 1376, at the age of forty-six. He was buried with great pomp in Canterbury Cathedral, where his monument and effigy still remain. He is there represented in armour which differs but little from that in which he is clad in the accompanying plate. The king followed his son to the grave in the following year.

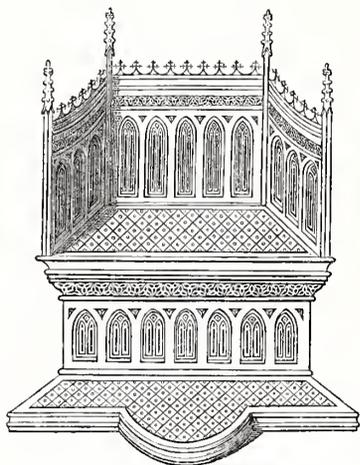
This latter portrait of the Black Prince is taken from the same painting,



found on the walls of St. Stephen's Chapel at Westminster, which has furnished us with the portrait of his royal father, Edward III., already given. Prince Edward occupies the compartment of the picture immediately behind that of his father, and is, like him, represented kneeling in adoration of the Virgin, who in the original is seated in a larger compartment above. Part of the figure of the prince, as well as of those behind him, was cut off in the painting by a square place, apparently subsequent to the original design, and which seems to have been intended for the insertion of a table or shelf. The portrait was probably made about the time of the battle of Poitiers, when the prince was twenty-six years of age : and he is, accordingly, represented as a beardless youth, bearing strong traits of resemblance to his father. His helmet, surrounded by a coronet resembles that on the effigy at Canterbury. In other respects his armour varies but little from that of King Edward. He is said to have gained his name of the Black Prince by the colour of the armour which he wore in battle. In our painting he is not so distinguished : but he perhaps did not introduce this peculiarity in the armour which he wore on pompous occasions, and in which he is no doubt here represented. Three letters only of the end of his name are preserved at the foot of the picture, which are a convincing proof that the mutilations were made after its completion.

The two figures which we have given from these curious paintings are both represented in armour. Other figures in them are represented in robes of state ; and we have given at the foot of the preceding page the legs from one group, as offering an excellent specimen of the hose and shoes worn by princes at the court of Edward III.

The initial letter on the foregoing page is taken from a manuscript of the fourteenth century, preserved in the British Museum, Bibl. Reg. 6, E. IX. The throne represented on the present page is taken from the well-known illuminated manuscript of the Romance of Alexander, in the Bodleian Library at Oxford.





KING RICHARD II.

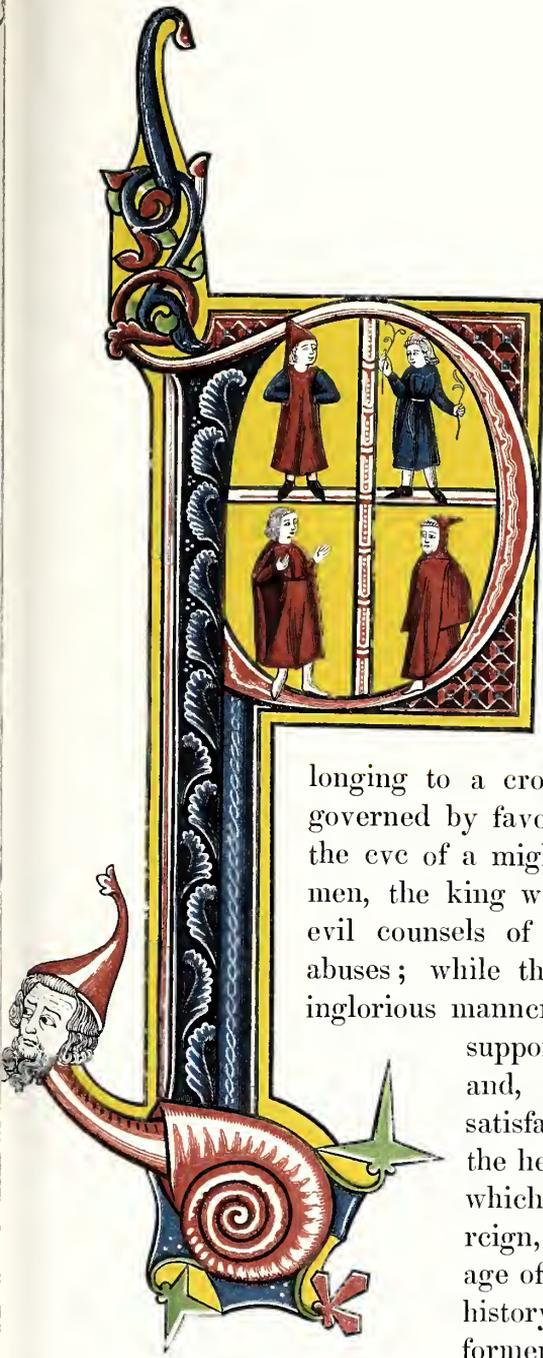
ERHAPS no monarch under the same circumstances ever enjoyed so great a share of the sympathy of posterity, as the ill-fated, though at the same time (it must be confessed) ill-deserving Richard II. This is perhaps to be attributed in a great measure to the mystery which involved his last moments. Brought to a throne almost in his infancy, this weak prince had been led away by the vanities and luxuries which were thus placed in his grasp, before he had learnt to estimate the duties be-

longing to a crown. During his reign, the kingdom was governed by favourites of the most unworthy character; on the eve of a mighty revolution in the minds of his countrymen, the king was urged by his own inclination and by the evil counsels of his favourites, to increase the number of abuses; while the kingdom was ruled in a disgraceful and inglorious manner, the people were loaded with new taxes to

support the extravagance of the royal household; and, as a finishing stroke to the general dissatisfaction, the favourites alienated from the king the hearts of the nobility. Such were the causes which led to the tragical termination of Richard's reign, a period which is popularly famous as the age of Jack Straw and Wat Tyler; in religious history, it is connected with the name of the reformer Wycliffe; and in literature it boasts of the

name of Geoffrey Chaucer; it also furnished to the ballad-singers of after ages the subject of the never-to-be-forgotten rhymes of Chevy Chase.

There are preserved two original paintings of King Richard II. of which the most curious is the one represented in our plate, and preserved at Wilton House, the seat of the Earl of Pembroke. It is a small piece, consisting of two tablets, on which are represented the king kneeling, accompanied by his patron saints, John the Baptist, St. Edmund the King, and Edward the Confessor, before the Virgin and Child, attended by angels. The date of this painting (which is protected by a glass covering it), is stated to be 1377, and it has been cited as a specimen of painting in oil previous to the supposed



invention of that art, in 1410, by John ab Eyck. On closely examining it, however, it appears to be merely executed in distemper, and washed with some kind of varnish which has given it somewhat the appearance of oil. It is painted on a bright golden ground, and the colours are extremely fresh. An engraving was made from it by Hollar.

Our Initial Letter is taken from a handsome manuscript in the British Museum, MS. Sloane, No. 2435, written early in the fourteenth century, or perhaps at the end of the thirteenth. In the original it begins the chapter of an old medical book which treats on the diet and dress proper to each of the four seasons of the year. The four compartments of the letter represent the manner of dressing in each season. The first compartment shows the costume proper for spring, where a light robe is thrown over the tunic, of such make and materials as to be neither too hot nor too cold, according to the prescription of the writer, “*En printens doit-on ester bien vestu de robes ki ne soient ne trop caudes ne trop froides, si con de tyretaines de dras de coton forré d’aigniaus.*” In the second compartment, or summer, the outer robe is thrown off, and the tunic alone is left: the substances which the author recommends for this season are of a lighter kind,—“*En esté se doit-on viestir de robes froides, si con de dras de lin, qui sor tos les autres est plus frois, et de dras de soie, si con de cendal, de samit, d’estamines.*” In autumn the same dress is recommended as in spring, but the outer garment is here left loose and open, and the cloth is recommended to be a little colder;—“*A la Septembresce doit-on estre vestus à le maniere dou printens, mais que li drap soient un po plus caut.*” The figure in the fourth compartment, closely muffled up, represents the winter dress: “*En yver se doit-on vestir de robe de laine bien espese et velue à bone penne de gorpil, car c’est li plus caude penne c’on puisse trover, u de cas, u de conins, u de lievres, et n’entendes pas ke ces pennes soient plus caudes l’une de l’autre, mais quant eles sunt escaufées cele ki a plus grant poil et plus espés, si tient plus le calor.*”

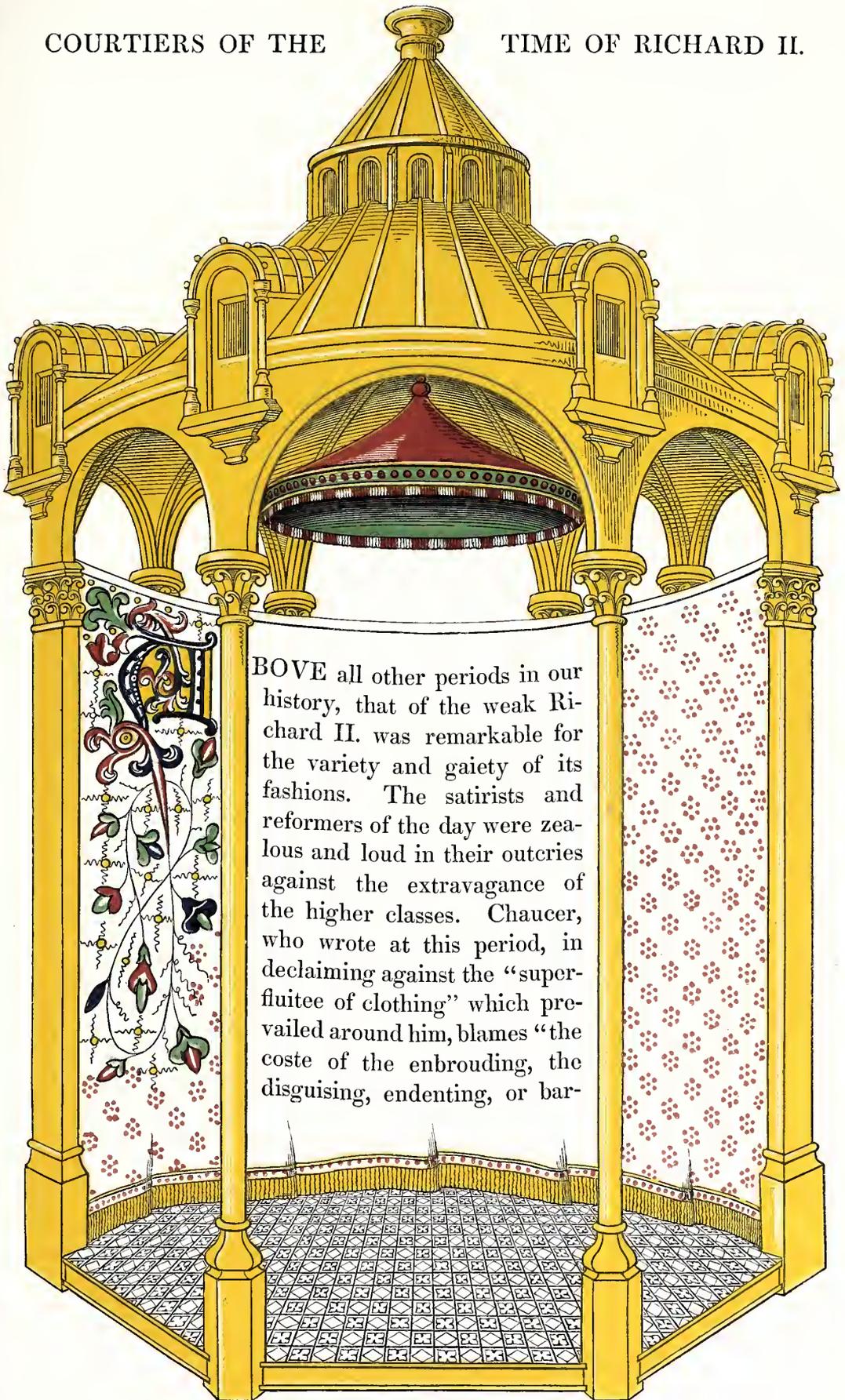
The cut below is taken from MS. Harl. No. 2897, of the latter half of the fourteenth century.





Drawn from the Original by J. West.

COURTIERS OF THE TIME OF RICHARD 2ND





HEAD DRESSES

HEAD-DRESSES.



LEGANCE and gracefulness, which had seldom exhibited themselves in the horned and peaked head-dresses of the ladies of the fifteenth century, began again to show themselves in the various head-dresses of the beginning of the sixteenth. This was more especially visible in France, which country, then as now, took the lead in the fashions of dress. But even in England, in the reign of Henry VIII., many of the forms of female costume bore a close resemblance to those which are continually re-producing themselves in the modes of the present day.

The two first heads, and the fourth, in our plate, are taken from a manuscript on vellum, now preserved in the Royal Library at Paris (fonds Laval-lière, No. 44, *olim* No. 4316). This book, written at the beginning of the sixteenth century, consists chiefly of proverbs, adages, and similar matter, among which are a series of imaginary portraits of celebrated ladies of ancient history or fable, drawn in sepia, and represented in the costume of that age, under the names "Hypponne, Penelope, Lucrece, Claudie, Semiramis, Ceres, Porcie Romaine." With each of these heads is a brief character in French prose of the personage represented. The three here given are distinguished by the names of Lucretia, Penelope, Hipponne. The inscription over the head of the latter personage will serve as a specimen of the rest.—

Hypponne, la chaste Grecque, fut si vertueuse et constante, que pour garder sa virginité, ainsi qu'elle fut prinse sur mer et illec enclose dedens ungne navire de ses ennemis, voyant qu'ils vouloient faire effort de la violer, elle soubdainement, pour esviter leur dampnable entreprise, se lança et gesta en la mer, et ainsi mourut. Le semblable fit Britonne de Crete, pour se que Mina roy de la province la vouloit violer et prandre par force.

Beneath the figure is the following distich,—

"Hippo se gesta en la mer,
Pour sa virginité garder."

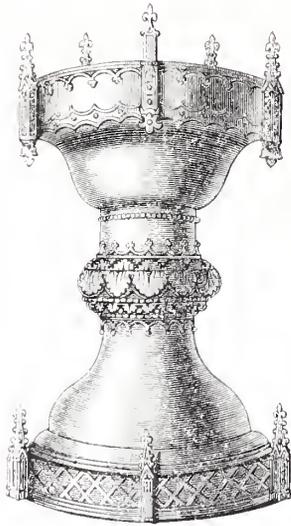
The *caul*, under which the hair is gathered in the two first of these figures, is frequently mentioned as an article of attire in England in the reign of Henry VII.; whose queen, Elizabeth of York, according to the authority in Leland, at her coronation, wore her hair hanging down her back with "a calle of pipes over it." The band on the fourth head, running round the temples, and ornamented with jewellery, appears to be the 'templette,' spoke of by Olivier de la Marche, in his *Parement ou Triomphe des Dames*.

The third figure on this plate, is said to be a portrait of Anne of Bretagne,

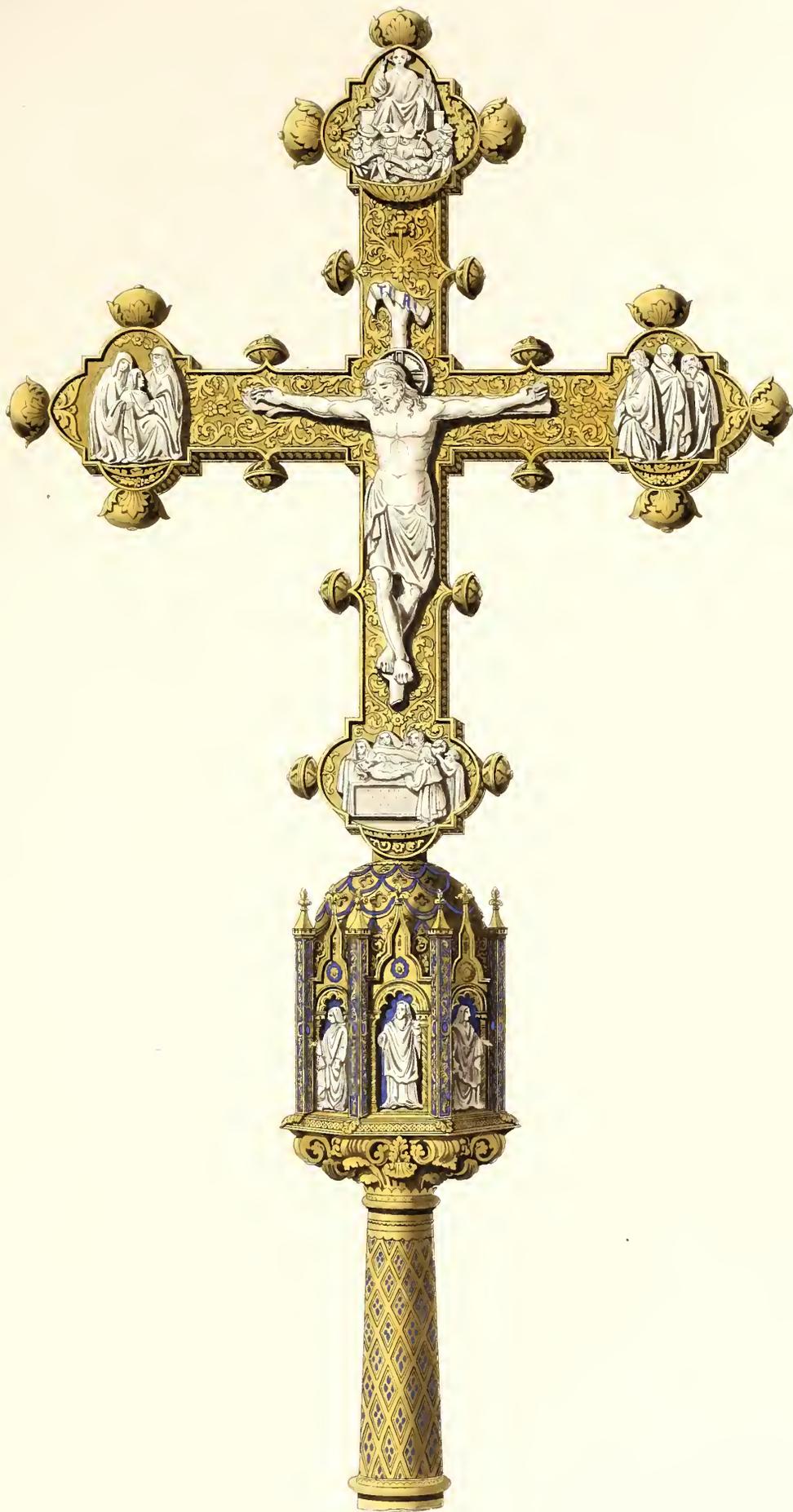
the wife of Francis I. of France, who reigned from 1515 to 1547. Willemin, however, thinks it more probable that it was intended for Francis's first wife, the beautiful Claude de France.

The initial letter is taken from the early edition of Pliny, which has furnished us with one or two others.

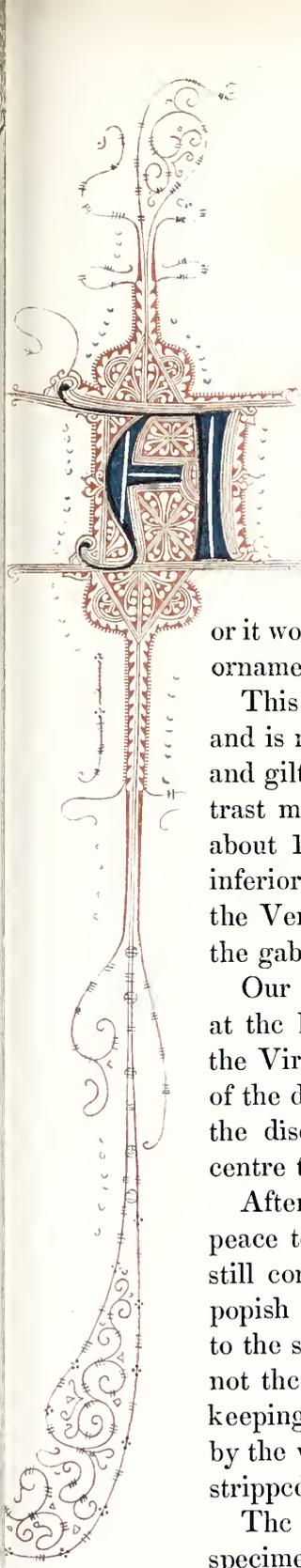
The wood-cut below, taken from an illuminated MS. written in the fifteenth century and now preserved in the valuable and extensive library of the Arsenal, at Paris, represents some kind of religious or household vessel. It has been supposed to be a *cibory* or *reliquary*, in which were placed the sacred relics, and which sometimes was used for the same purpose as the *pix*. The ornamental mounting is gilt, while the cup itself appears to be of glass.



Date about 1300.



PROCESSIONAL CROSS.



PROCESSIONAL CROSS.

THE town of Lianciano, on the borders of the Adriatic Sea, is still preserved the beautiful cross represented in the accompanying plate. It escaped the rapacity of the French, when they had possession of the town in the time of Napoleon, by the care of the monks, who built it up in a recess in the tower of the church to which it belongs ; or it would doubtlessly have suffered the fate of so many other church ornaments which perished during that melancholy period.

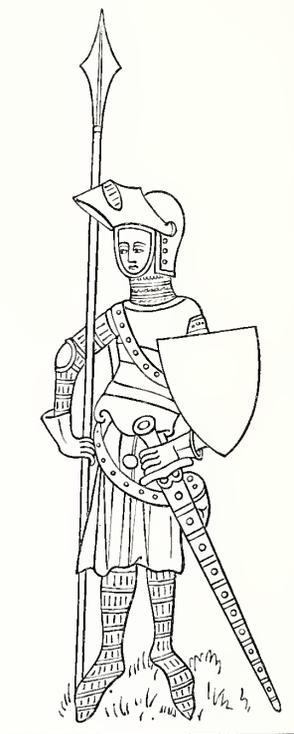
This cross stands about three feet high, independent of the stem, and is made of wood plated all over with silver, embossed or chased and gilt. The figures are in very high relief, and silvered, to contrast more strongly with the gilt ground of the cross. Its date is about 1360. The stem of the cross is of brass gilt, and is much inferior to the cross itself in design and execution. It has more of the Venetian forms in its design, particularly in the niches and in the gables and foliage of the under part of it.

Our present plate exhibits the front of the cross. The ornament at the head represents the Resurrection : the right arm represents the Virgin with the other two Maries ; on the other side are three of the disciples as mourners ; and at the foot is the representation of the disciples committing the body of Christ to the tomb. In the centre the body of the Saviour is extended on the cross.

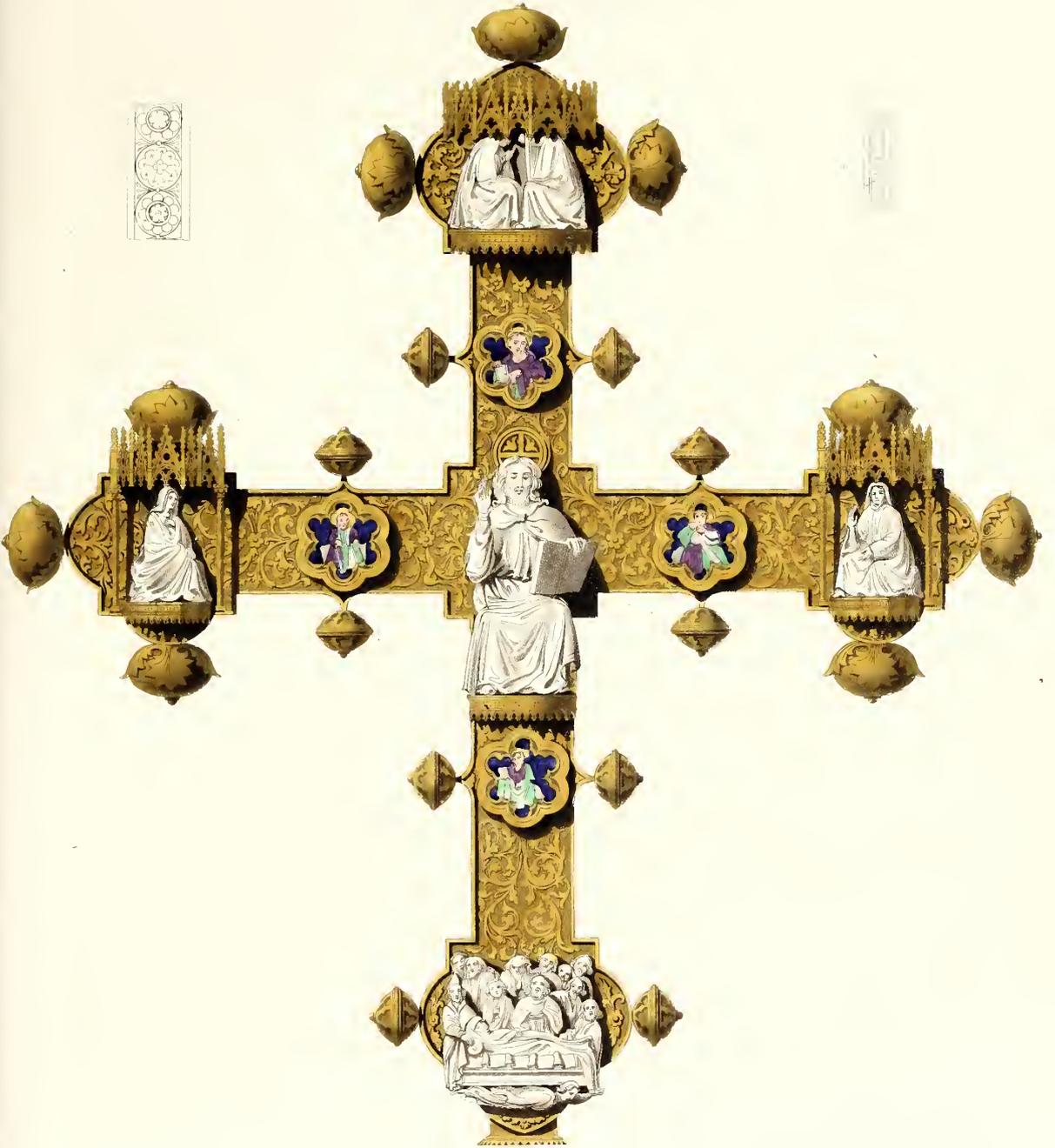
After the fall of Bonaparte, and the subsequent restoration of peace to Europe, this cross was taken from its hiding place, and it still continues to be carried in the ceremonious processions of the popish clergy. There was formerly another rich cross belonging to the same church, larger than the one described above ; but it had not the same good fortune as the other, for being intrusted to the keeping of the sacristan and a priest, their cupidity was excited by the value of the silver with which it was covered, and which they stripped off and sold, and then destroyed the cross.

The figures at the end of the present article, which afford good specimens of the armour of the middle part of the fourteenth century, are taken from MS. Sloane, No. 346, written about the reign of Edward III. They form part of a very curious series of illustrations of Scripture history, as set forth in a Latin metrical paraphrase of the bible composed in the twelfth century by Peter de Riga, which is of frequent occurrence in old manuscripts.

Peter de Riga is said to have been an Englishman by birth, though he was a clerk of the church of Rheims in France. In his poem, to which he gave the title of *Aurora*, and which has not yet been printed entire, he dilates on the stories of Sacred writ, and frequently indulges in typical and allegorical interpretations.



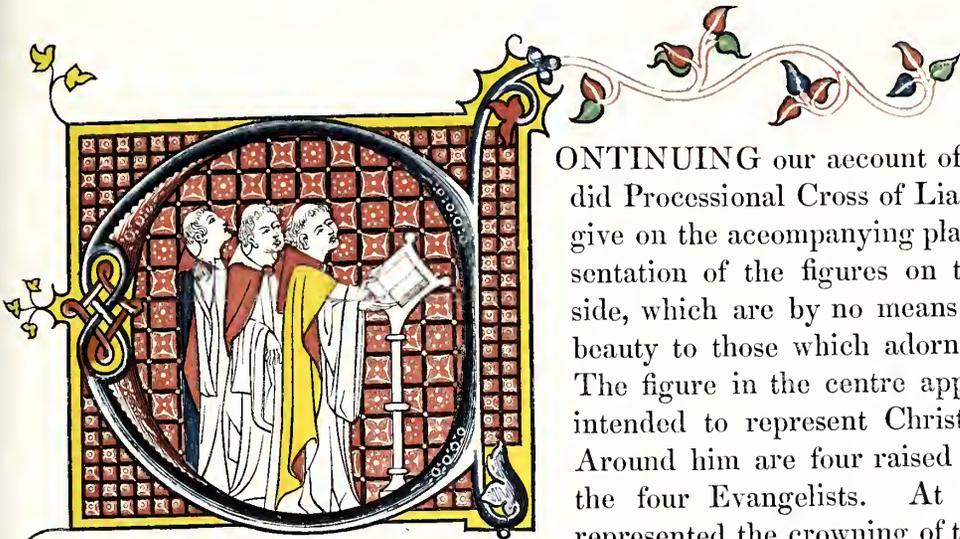
Date about 1600



PROFESSIONAL CROSS

Reverse.

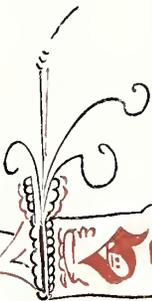
PROCESSIONAL CROSS. REVERSE.



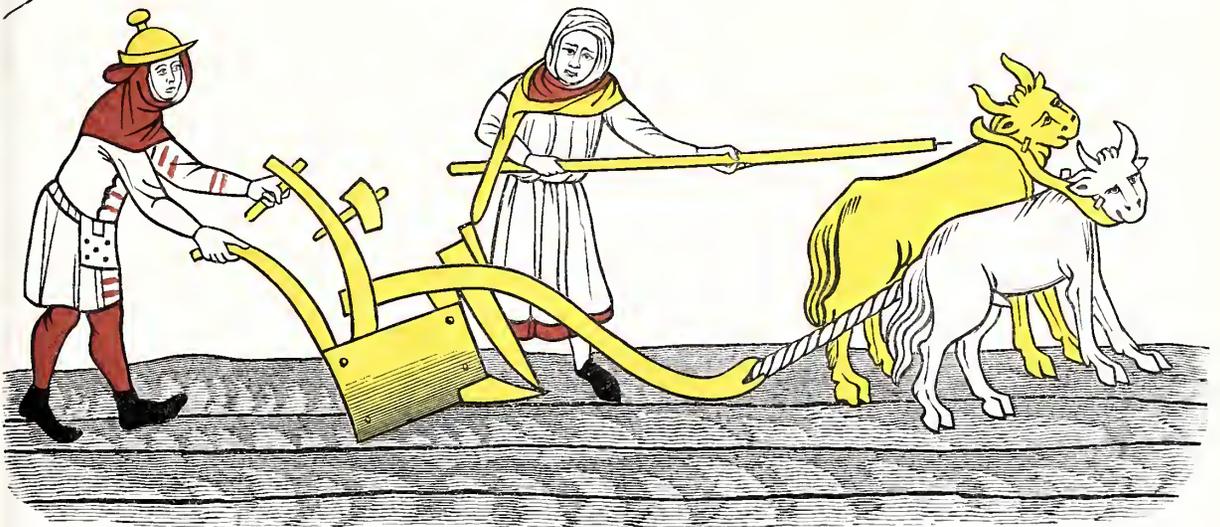
CONTINUING our account of the splendid Processional Cross of Lianciano, we give on the accompanying plate a representation of the figures on the reverse side, which are by no means inferior in beauty to those which adorn the front. The figure in the centre appears to be intended to represent Christ teaching. Around him are four raised enamels of the four Evangelists. At the top is represented the crowning of the Virgin ;

the two Mariés appear again at the extremities of the arms of the cross ; and at the bottom is a representation of the administering of the extreme unction.

The figures at the foot of the present page are taken from a fine manuscript of the celebrated poem of Piers Ploughman, preserved in the Library of Trinity College, Cambridge, and written about the end of the reign of Edward III. or at the beginning of that of Richard II. It gives us a very good idea of the mode of ploughing with oxen, as well as of the kind of instrument then used, and of the costume of the husbandman. In one of the beams of the plough is inserted the plough-mell, or mallet, frequently mentioned in old writings. The drawing is accompanied by the old popular distich.



God spede ye plowz: & sende us korne & nolk



In the poem entitled *The Creed of Piers Ploughman*, written about the reign of Richard II., we have the following description, which may serve to illustrate this cut :

“ His cote was of a cloute
That cary was y-called ;
His hod was ful of holes,
And his heare out ;
With his knoppede shon
Clouted ful thykke ;
His ton toteden out,
As he the lond tredede :
His hosen over-hongen his hok-shynes
On everich a syde,
Al beslomered in fen,
As he the plow folwede.
Tweye myteynes as meter
Maad al of cloutes,
The fyngres weren for-werd,
And ful of fen honged.
This wit waseled in the feen
Almost to the ancle ;
Foure rotheren hym byforne,
That feble were worthi ;
Men myghte reknen ich a ryb,
So rentful they weren.”

The initial letter at the beginning of this article is taken from MS. Reg. 2 B. VII. so well known by the title of *Queen Mary's Psalter*. The figures at the foot of the present page are taken from a no less splendid as well as celebrated manuscript preserved in the Bodleian Library at Oxford, containing the French Romance of Alexander the Great. Its shelf mark is Bodley, No. 264, and it was written in the year 1338, as we learn from the following entry at the end, *Romans du boin roi Alixandre, qui fu perescript le xvij. jor de Decembre, l'an m. ccc. xxxviiij.* The margins of this volume are filled with grotesque figures and other popular subjects. It was from this manuscript that Joseph Strutt obtained his most valuable illustrations of ancient English games and pastimes.





CHAIR

of the City of Barcelona

from a sketch by G. G. G.

TRIUMPHAL CHAIR OF DON MARTIN OF ARAGON.



OUR plate represents a very richly ornamented chair or throne, made of solid silver, still preserved in the ancient city of Barcelona, in Spain. Tradition points it out as the chair of Martin king of Aragon. When that prince succeeded to the throne of Aragon, in 1395, he was absent in Sicily, occupied in suppressing the rebellion against his son and daughter-in-law, sovereigns of that island. After having reduced the Sicilians to obedience, and established the power

of his son, he returned to take possession of his own dominions, and landed at Barcelona in 1397. He made a triumphal entry into that city, and was received with great festivities. On that occasion he is said to have used the chair of silver, depicted in our engraving.

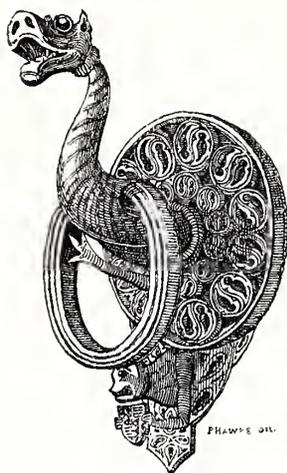
The wood cut at the foot of the next page represents a curious knocker of the end of the fourteenth century, from the door of the archdeacon's house of the cathedral of Barcelona.

The two cuts on the present page are taken from a manuscript service book and lectionary, of the latter half of the fourteenth century, ornamented with beautiful miniatures, and now preserved in the British Museum, MS. Harl. No. 2897. The figure on the left hand side of the page represents St. Jude the apostle writing his epistle, and is curious as exhibiting the tools, &c. of a



scribe of the fourteenth century. The professed scribes wrote on the vellum while in quires, and it was bound into volumes after being finished. The quire is here represented as held in its place by a piece of lead suspended to a string; one page is already written, the other is prepared to receive the writing. In one hand the writer holds his pen, in the other a scraper, to erase from the vellum wrong words or letters. On one side of his seat are three ink-horns, to hold the different coloured inks. The box within the chair contains his writing implements. The other cut represents king Ahaziah sick in bed, and waiting the return of his messengers whom he had sent to consult Baalzebub the god of Ekron, and to know if he were destined to recover (2 Kings, ch. i.) At the end of the fourteenth century, people had not yet laid aside the custom of going to bed quite naked.

Our initial letter is taken from a very fine large manuscript volume of the fourteenth century, in the British Museum (MS. Burney, No. 275), containing some of the principal scientific treatises of Priscian, Boethius, Euclid, and Ptolemy. It is full of handsome and interesting illuminated initials. The one we now give, represents a party of musicians. One is playing on bells, which appear formerly to have been favourite instruments of ecclesiastical music. The use of them still remains in our church 'chimes.' In old manuscripts king David is not unfrequently represented playing upon bells.





GEOFFREY CHAUCER.

GEOFFREY CHAUCER.



AN Chaucer, as he is termed by some of our older writers, is the popular representative of the earlier period of English poetry; indeed he may be considered The Poet, *par excellence*, of the English Middle Ages. In spite of the antiquated character of his language, the *Canterbury Tales* will never cease to be generally read. Yet, as has been the case with many other great literary characters in ages when society was but half formed, in spite of his great fame, which was already established during his life time, many of the most important parts of his life are covered with mystery. We have no memorials left of his birth or of his parents, and the rank or condition of the latter has been a subject almost as much disputed as the celebrated question of the birth-place of Homer. The date of Chaucer's birth has been placed in the year 1328; we have his own authority for stating that it took place in London. The place of his education has also been a matter of controversy, but from some expressions in his works it seems probable that he studied in Cambridge. It is said that he afterwards entered at the Temple; and his old biographer and editor Speght, informs us that there was there a record of his having been "fined two shillings for beating a Franciscan frier in Fleet Street." In the records of the reigns of Edward III. and Richard II., we find evidences of his having held various employments under the government, and entries of many payments to him from the exchequer. In the forty-eighth year of the reign of the first of these monarchs, he had a grant of a pitcher of wine daily during his life. Two years before this he had been sent by the king as envoy to Genoa. He returned to England imbued with a taste for the beauties of the Italian poets—for poetry then flourished in Italy. He died on the twenty-fifth of October, 1400.

We are informed by Speght that the epitaph originally inscribed on Chaucer's monument at Westminster, was as follows:—

"Galfridus Chaucer, vates et fama poesis,
Maternæ hac sacra sum tumulatus humo."

Although the poet was certainly wrong who called Geoffrey Chaucer a "well of English undefiled," for he wrote at the period when our language was most corrupted by the introduction of Gallicisms, yet he was certainly the first writer, since the breaking up of the Anglo-Saxon language, who gave absolute elegance and smoothness to the English tongue. His ear and taste had, indeed, been improved by an acquaintance with the poetry of a softer

clime. In this respect he fully merited the encomium awarded to him by Lydgate:—

“The notable rhetor, poet of Britaine,
That worthie was the laurell to have
Of poetry, and the palme attaine;
That made first to distill and raine
The golde dew-drops of speeche and eloquence
Into our tongue, thorough his excellence.

“And found the floures first of rheticke,
Our rude speeche only to enlumine,
That in our tongue was never none him like.
For as the sunne doth in heaven shine
In mid-day sphere downe to us by line,
In whose presence no sterre may appere,
Right so his ditties, withouten any pere.”

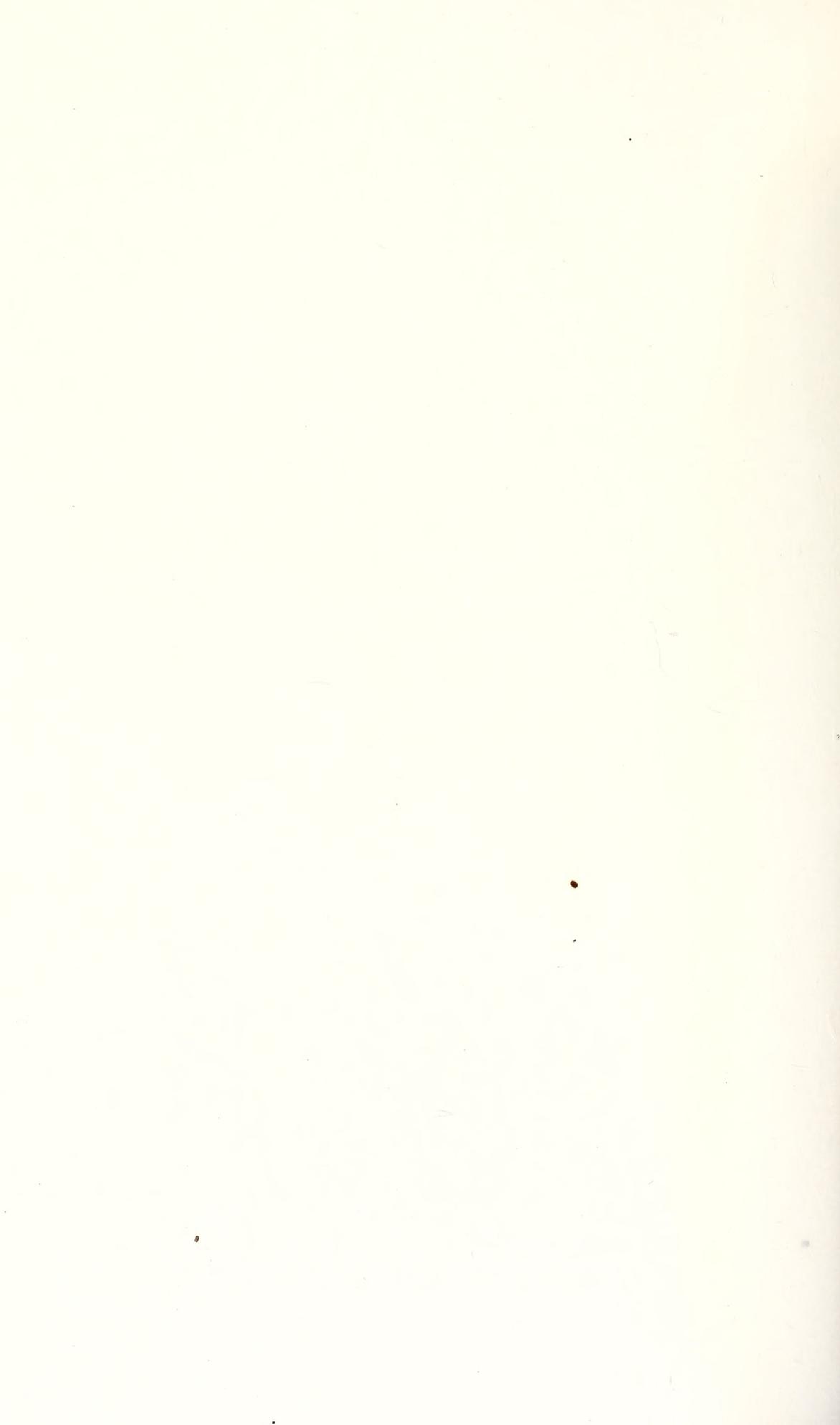
It is certainly remarkable that he not only stepped into a place infinitely above the flight of those who had gone before him, but that for nearly two centuries after nobody came that could put in a claim to rival him. His contemporary Gower, and his followers Occleve and Lydgate, with their heavy and spiritless versification, stand like pigmies beside the giant. He was, indeed, the sun of the firmament, whose light overwhelmed the twinkling of the small stars around.

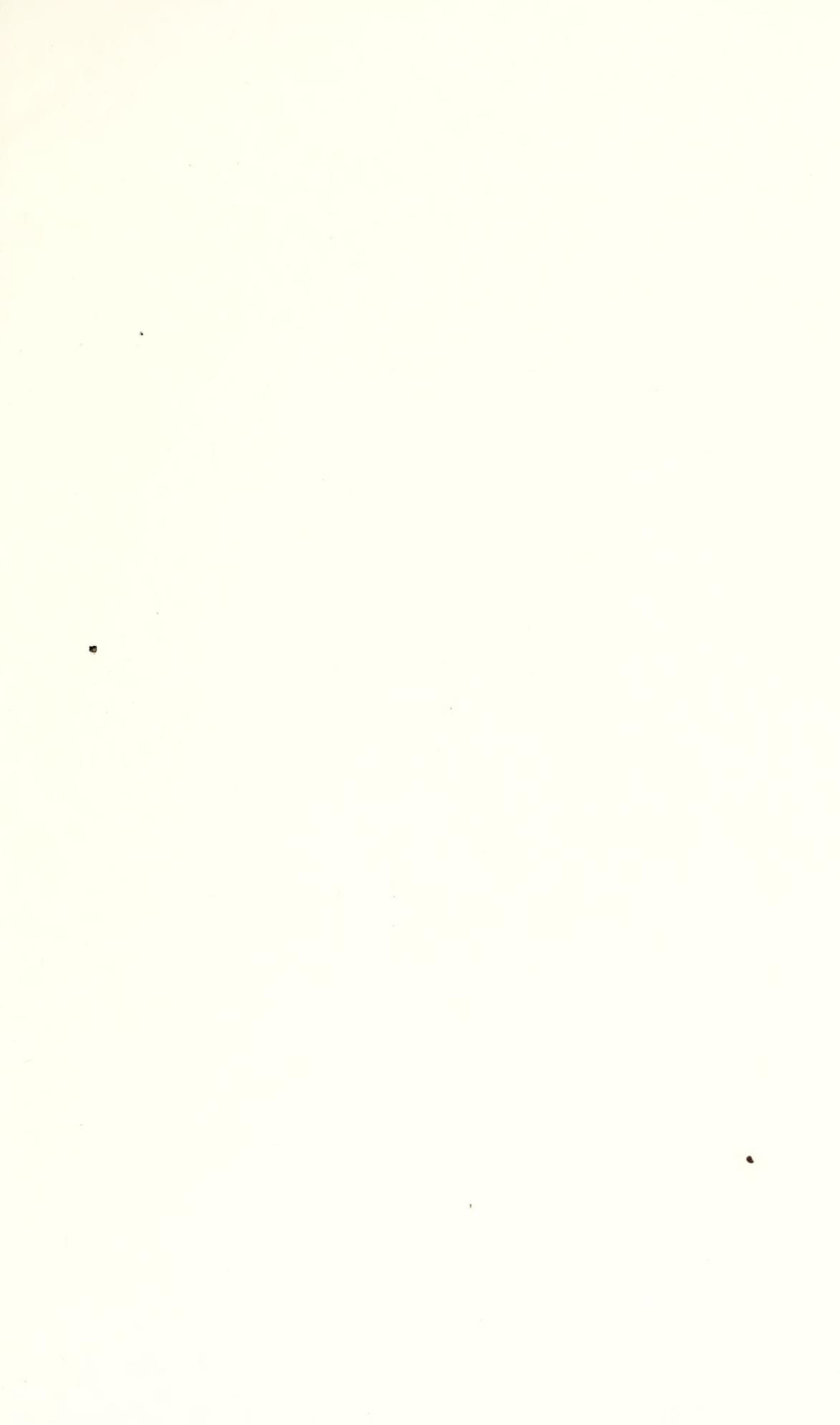
There are preserved several different portraits of Chaucer. His disciple Occleve caused a picture of him to be painted at the beginning of a manuscript of his book *De Regimine Principis*, which he presented to Henry V. Under the drawing he inscribed the following stanza :

“Although his life be queint, the resemblance
Of him that hath in me so fresh livelines,
That to put other men in remembraunce
Of his person, I have here the likenes
Doe make, to the end, in soothefastnes,
That they that of him have lost thought and mind
By this peinture may againe him find.”

Copies of this portrait are found in one or two MSS. of Occleve's book ; and one of them was engraved to illustrate Tyrwhitt's edition of the *Canterbury Tales*. A different picture, representing the poet on horseback, is given in Todd's *Illustrations of Gower and Chaucer*, from a MS. now in the library of Lord Francis Egerton. In this portrait, the face is good, but the body is remarkably ill proportioned. The one we now give is preserved on a single leaf of vellum in the British Museum, MS. Additional No. . The resemblance which these different portraits bear to each other leaves no room to doubt that the likeness is correct.

The initial letter on the preceding page is taken from a vellum manuscript of the fifteenth century.









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