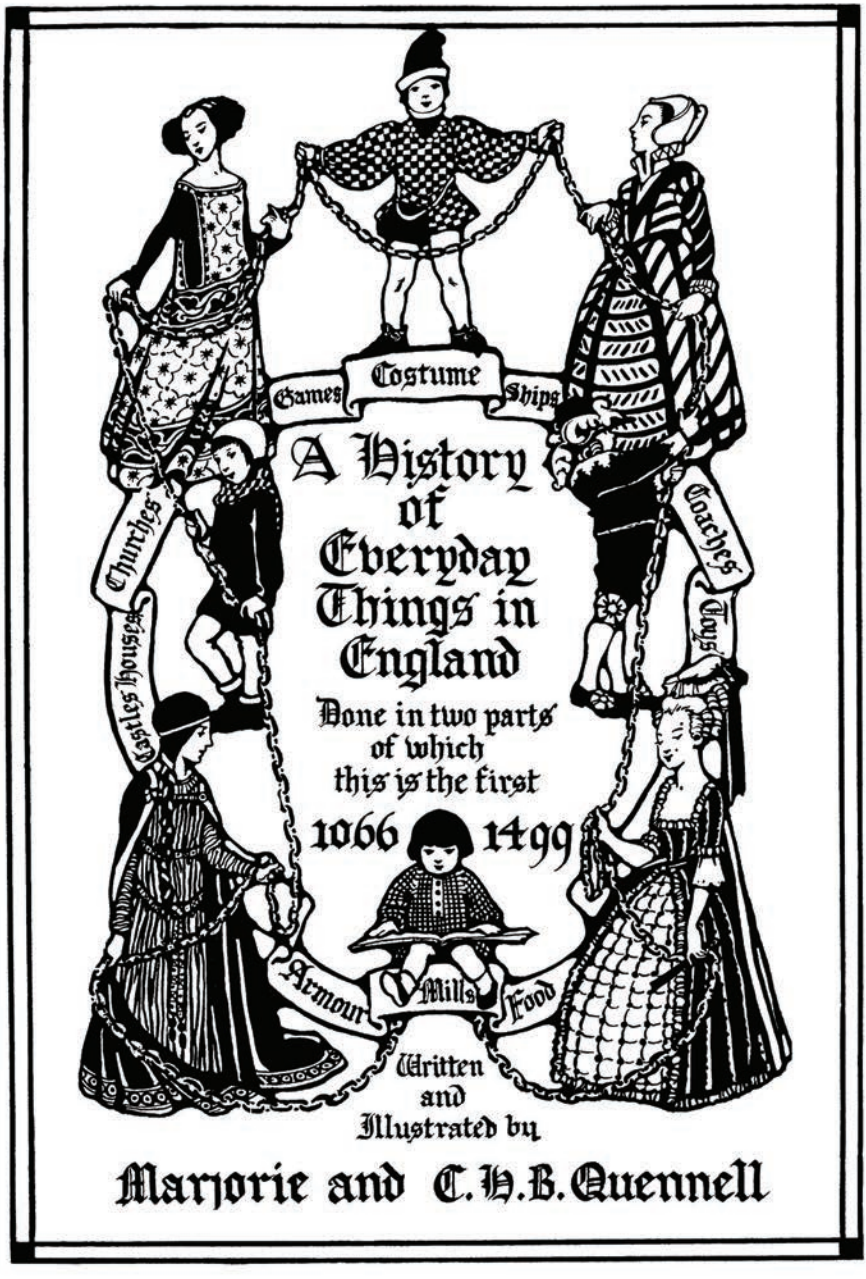
A HISTORY OF EVERYDAY THINGS IN ENGLAND



YESTERDAY'S CLASSICS

ITHACA, NEW YORK

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TO

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&

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FIGURE 2 — *Coronation of Harold*

INTRODUCTION

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

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

the proper costumes and setting; give them adequate background, against which they can strut and play their part, and make their bow to us before they go.

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

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

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

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

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

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

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

In the mediæval period the arts and crafts were much more representative of the whole community than they are now. The craftsman learnt not only the practical details of his trade, the way to use his tools, and

so on, but was taught as well to design his work, and all his fellows did the same, working together on much the same lines—all interested in doing good work, and in trying to find better methods and designs. All the accumulated knowledge was handed down from generation to generation, and formed what we call tradition, and it resulted in the work being extraordinarily truthful. The man in the fourteenth century was not content to copy the work done in the thirteenth, but with all his fellows was trying to improve on it; so if we know enough about it, we can recognize the details, and say this place must have been built at such a date.

Gothic architecture was like a strong tree, always growing, and deeply rooted in the past, and when the Renaissance came in the sixteenth century, much the same thing happened; the craftsman gradually accepted the new tradition and carried it on, and so it continued until the end of the eighteenth century. Then the introduction of machinery had a very disturbing effect, because quite suddenly men found that it was possible to produce enormous quantities of things. The machine is only adapted to repetition work, so instead of many men working and designing together, it gradually resolved itself into one man designing, and all the others being put to looking after the machines, with the result that the quality of things has become very poor. There must be something in this, or you would not find that collectors will give almost any money for old furniture and silver, and so on, and hardly anything at all for the secondhand machine-made imitations. This

is rather a terrible state of affairs, because we have so few people designing and creating, and so many machine-tenders, that as we cannot produce a sufficient stream of energy to develop a tradition of our own, we fall back on copying, and talk about "Elizabethan" houses, and, worse than all, we build sham Gothic churches. Now all this may not seem of very much consequence to boys and girls, but in reality it is. The Great War has meant terrible destruction, and will inevitably be followed by a period of construction. There is a new spirit abroad; we all want to make the world a better place to live in, with wider opportunities and greater consideration for good citizens. Cottages are wanted for the countryside. Our towns have to be made clean and tidy, without raw ends as now, dedicated to tin cans and rubbish heaps; good healthy houses which can be made into homes must take the place of the slums, and fine schools and public buildings will show that we have gained in civic spirit. People will demand a well-ordered existence in which they can do useful and interesting work, not necessarily just for themselves, but including some service for others.

To the boys and girls who are in our public schools to-day will be given opportunities which no other generation has ever had, and it is of the greatest importance at the moment that they should be trained to do useful work and learn to use their hands. Before they can become actual constructors and craftsmen, able and deserving to carry on the work of the world, they must obtain a good store of knowledge—lay hold of tradition, so that they can benefit by what has been done—know

that in one direction progress can be made, and that in another it will be arrested; then the coming generation may be able to combine the wonderful appreciation for the uses and beauty of material which the old craftsmen possessed, with the opportunities for production which the modern machine gives, and so lead to a new era of beautiful everyday things.

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

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

again, is an interesting subject for independent research of your own.

Much more might have been said about pottery, jewellery, ships, and all the hundred and one things which were used in olden times, but so far as is possible we have endeavoured to show these in use in the pictures, and think that it is better so. But this, again, is a point which our readers can settle for themselves; they can tackle the detail of the subject first, and, like the boy of the Roman roads, work up to its wider interest after; or, taking our book as a general sketch, select details which attract them for independent study. The great thing is the broad range of life interests in bygone times.

We want to thank our publisher, Mr. Harry Batsford, for all the trouble he has taken on our behalf, and his secretary, Mr. Doyle, for the practical information with which they have helped us. So many people have made kindly suggestions that it is a little difficult to suitably acknowledge our indebtedness, but we should like to express our indebtedness to Mr. H. W. Burrows, for the loan of careful measured drawings of an old Essex mill, from which the illustration of the Fifteenth-Century Windmill was made; to Mr. Cecil C. Brewer, for the loan of drawings of Castle Hedingham; and to Mr. H. F. T. Cooper, for the use of a very interesting chart, showing the relation of the Arts to History, from which we have gained much useful information. We are as well greatly indebted to Miss Irene J. Churchill, for the loan of many books and kindly help. We desire to make special mention of the assistance we have received

from Mr. R. Morton-Nance with our Ship Drawings, which, as a result of his great knowledge and kindly criticism, look a little more like the real thing than they did originally. We give a list of books which our readers are recommended to consult if they want fuller information on any particular subject, and from which we ourselves have gained much help.

Armour—

Pageant of the Life of Richard Beauchamp, Earl of Warwick. Dillon and St. John Hope.

British and Foreign Arms and Armour. Charles W. Ashdown.

Castles—

British Castles. Charles W. Ashdown.

Clark's Mediæval Military Architecture.

Thompson's Military Architecture in England.

Dictionnaire raisonné de l'architecture française du XI^e^ au XVI^e^ siècle. Viollet-le-Duc.

Churches—

Gothic Architecture in England. Francis Bond.

Furniture—

Dictionnaire raisonné du mobilier français. Viollet-le-Duc.

History of English Furniture. Macquoid.

Ancient and Modern Furniture and Woodwork. Pollen.

Houses—

Domestic Architecture in England.
T. Hudson Turner.

Homes of Other Days. Thomas Wright.

Growth of the English House. Gotch.

"Country Life."

Libraries—

The Care of Books. J. W. Clark.

Monasteries—

English Monastic Life. Abbot Gasquet, and
Monographs by St. John Hope.

Social Life—

Traill's Social England.

Social England in the Fifteenth Century.
A. Abram.

Scenes and Characters of the Middle Ages.
The Rev. Edward L. Cutts.

Ships—

Ancient and Modern Ships, Part I. Holmes.

Sailing Ships and their Story.
E. Keble Chatterton.

MARJORIE and C. H. B. QUENNELL.

Berkhamsted, Herts,
June 1918.

CHAPTER I.—The "Norman" Period of Design, from 1066 to 1199. End of 11th and 12th Centuries.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events, Sea Fights, and Land Battles.	Principal Buildings (B., Benedictine; C., Cistercian).
1066	William the Conqueror, *m.* Matilda of Flanders	Lanfranc, Archbishop, 1070	Battle of Hastings, 1066 Rebellion at Exeter, 1068	Tower of London Battle Abbey, B., 1067
	Philip I., 1060	Hereward the Wake	Waste of the North, 1069–70 Rebellion at Ely, 1071	St. Albans Transepts and Nave, B., 1077–93
			Domesday Book, 1085	Colchester Castle, Essex Winchester Transepts, B., 1081–93 Ely Nave and Transepts, B., 1081–1189
1087	William Rufus		First Crusade, 1096, founded Christian kingdom at Jerusalem in 1099, which lasted eighty-eight years	Tewkesbury Abbey, B., 1087–1123
		Anselm, Archbishop, 1093		Durham Nave, B., 1093–1128
		Peter the Hermit		Norwich Nave, B., 1096–1119
				Westminster Hall, 1099
1100	Henry I., *m.* Matilda of Scotland			
1106	. . . . .	. . . . .	Battle of Tenchebrai and Conquest of Normandy	
1108	*Louis VI.*			
1116	. . . . .	. . . . .	War with France, 1116–19	
1117				Peterboro Nave, B., 1117–94
1119	. . . . .	. . . . .	Battle of Brenneville	
1120			Loss of White Ship	
1125		William of Malmesbury, Historian, 1095–1143		
1130	. . . . .	. . . . .	Norman kingdom, Sicily	Rochester Castle and Castle Hedingham, Essex
1134	. . . . .	. . . . .	Rebellion in Wales	
1135	Stephen, *m.* Maude of Boulogne			Fountains Abbey Nave, C., 1135–45
1137	*Louis VII.*			
1138	. . . . .	. . . . .	Battle of the Standard	
1141			Battle of Lincoln	
1145				Rievaulx Abbey, Yorks, C.
1147			Second Crusade (St. Bernard)	Roche Abbey, Yorks, C.
1148	. . . . .	. . . . .	. . . . .	Furness, Lancs, C.
1150				Wells Nave and Transepts, 1150–91
1152	. . . . .	. . . . .	Treaty of Wallingford and end of Civil War	Kirkstall Abbey, Yorks, C.
1154	(Plantagenet). Henry II., *m.* Eleanor of Aquitaine			Ripon Minster, Yorks, 1154–81
1158	. . . . .	. . . . .	. . . . .	Dover Castle
1159			Levy of Scutage	
1162	. . . . .	Becket, made Archbishop		
1169	. . . . .	. . . . .	Strongbow goes to Ireland	
1170			Murder of Becket	Jervaulx Abbey, Yorks, C.
1174			Great Rebellion	Canterbury Choir, B.
1177	. . . . .	. . . . .	. . . . .	Byland Abbey, Yorks, C.
1180	*Philip Augustus*			Oakham Castle, Rutland
1182		Jocelin of Brakelond's Chronicle, 1182–1202		
1187	. . . . .	. . . . .	Saladin takes Jerusalem	
1189	Richard I., *m.* Berengaria of Navarre			
1190	. . . . .	. . . . .	Third Crusade	Lincoln Choir and Transepts
1191		Robin Hood		
1192	. . . . .	. . . . .	Richard in captivity	
1194			War with France	Château Gaillard
1199	John, *m.* Isabella of Angoulême			

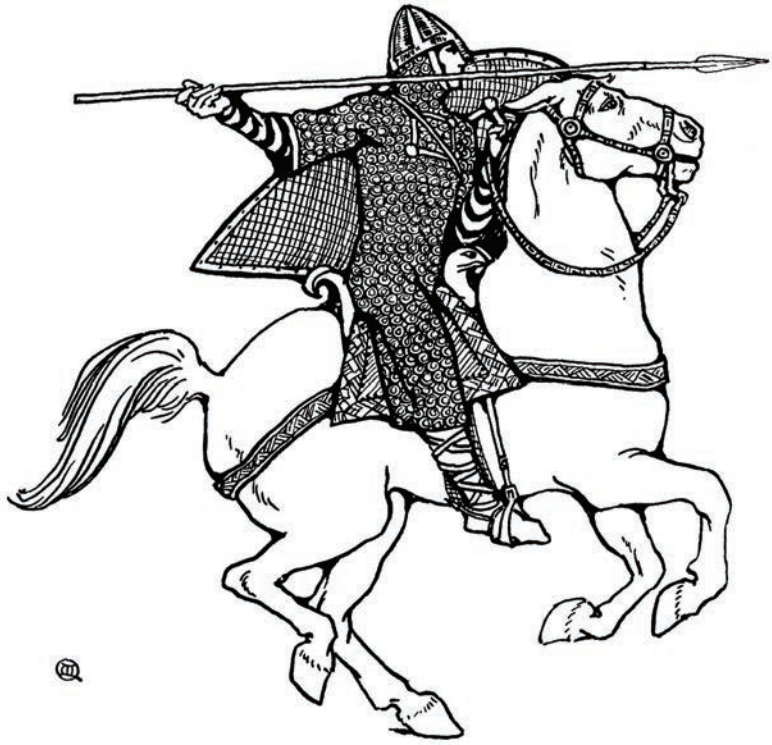

FIGURE 3 — *A Mounted Norman Knight*

CHAPTER I

TWELFTH CENTURY

WHEN William the Conqueror defeated Harold at Senlac in 1066, it meant much more for England than the winning, or losing, of the battle of Hastings. It was responsible for the introduction into our country of an entirely different mode of life and a new set of ideas. The Saxons were slow and difficult to move: they were farmers and herdsmen, who did not mind fighting, if their crops were in and they had nothing else to do; and it was difficult to keep them together as an army, unless

the call for their services was very urgent. They did not trouble much about their Church, or church-building, were very little interested in Art, or Literature, and, so long as their neighbours left them alone, showed little interest in other people's doings. The Saxons lacked the art of combination, and it was because of this they failed against the Normans. The feudalism of the latter was the Conscription of the period, and meant that every man had to be prepared to fight for his king and country.

So now let us try and find out what sort of people these Normans were, who played such a rough part, and yet at the same time did so much for England. Much the same thing had happened in France; the Norsemen, or Northmen, or Normans, invaded France under Hrolf the Ganger, and took the lands on either side of the mouth of the Seine (912) from the French king, Charles the Simple. There they settled down, and as time went on gained largely by being neighbours of the French, then as now the cleverest people in Europe. It was this which made the Normans such dangerous foes; they retained all their Norse vigour, and were pirates at heart, and full of the love of adventure. They adopted the feudalism of the French, learnt to build wonderful cathedrals and castles, and were interested in everything, and determined to get on in the world.

William the Conqueror is one of the world's great men; he was very strong, and a fine soldier, and though to our notions he may seem barbarous, at heart he was a fair man and played the game, and this will be found true of all the other great men of history.

William had the art of attracting other great men to his service. Lanfranc and Anselm, who were both Italians, were scholars and good men, and helped him greatly.

The Normans were devout Christians, and as in all else they were very thorough in their religious devotions and adventurous for their Faith.

They became Crusaders; fought against the Moors, and attacked the Arabs who had conquered Sicily, which they reconquered.

William succeeded to the dukedom of Normandy in 1035, when he was only a child, and from then on to the time he was a man had to keep order among his own barons, and fight the King of France, whom he defeated in 1054. During this time he encouraged education, and would not allow his barons to oppress the peasants and traders, but the latter had to accept the principle of feudal service.

Such were the people who opposed Harold at the battle of Hastings and were able to defeat him. It says much for Harold's military genius that he made such a good fight as he did. Harold had two enemies, his brother Tostig and William. Tostig secured the aid of the Norse king, Harald Hardrada, and invaded Yorkshire, where he was defeated by Harold at Stamford Bridge, near York. While he was doing this, William had landed at Pevensey, and Harold had to hurry down South.

There is at Bayeux, in Normandy, a wonderful tapestry which gives us the best picture of the time

and shows us the sort of ships William came over in, the type of castles he built, the clothes and armour his soldiers wore. It is one of the most wonderful tapestries in the world, and very valuable for all these details of everyday things which it gives. There is a large copy at South Kensington Museum, which is quite a place to go to in the holidays.

We may as well try and get an idea of what the Normans looked like, and Figure 4, opposite, is drawn from details in the Bayeux tapestry and other sources.

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

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

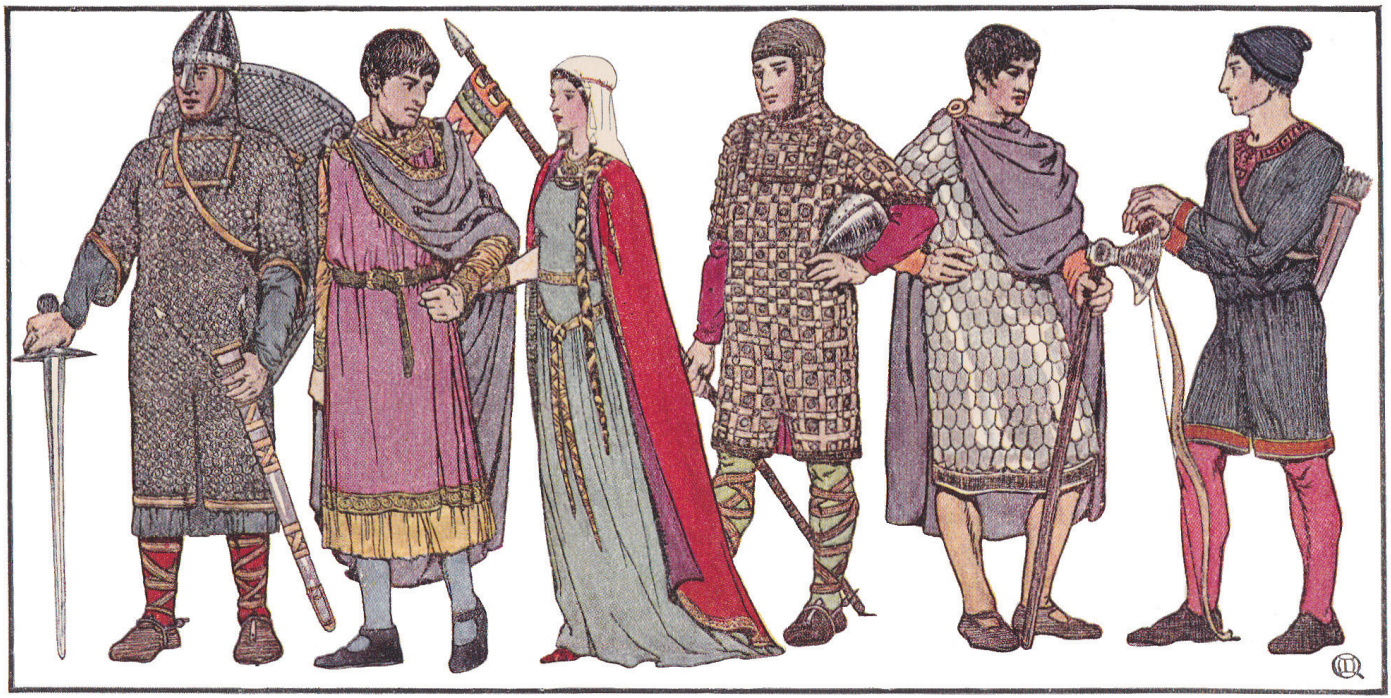

FIGURE 4 — *Norman Costume 12th Century*

13th-Century Costume (Civilian), FIGURE 24, p. 75
13th-Century Costume (Religious), FIGURE 25, p. 79
14th-Century Costume, FIGURE 45, p. 131
15th-Century Costume, FIGURE 67, p. 189

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

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

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

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

The figure on the right-hand side of the picture is a bowman, who wears a soft felt cap of any colour except yellow. This colour was worn only by the Jews. His stuff tunic is fastened at the waist by a belt of folded material,

and his knickers are very wide, and made to unfasten down the side seams.

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

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

The old method of fighting had been face to face, with a wall of shields, over which the soldiers hacked at one another. William employed archers in his first line, which tempted Harold to break his line to rid his men of the nuisance. This done, William's mounted knights got through the gaps and threw Harold's army into confusion. The Bayeux tapestry shows the Norman mounted knight and bowman opposed to the Anglo-Saxon with two-handled axe.

From the Bayeux tapestry, again, we find out what William's ships were like. This tapestry is supposed to have been worked by Queen Matilda and her ladies, and they must have been wonderfully observant, because in this one detail of ships we can find out how they were launched, and sailed, and many other things about them. Again, at Christiania, Norway, there is an actual old ship which was discovered in 1880 near Sandefjord. She dates in all probability from about 900 A.D., and is intensely interesting as showing exactly what the boats of the Norse pirates were like. The boat was found buried

in a mound, 18 feet above sea-level, the prow pointing seaward, and must have been used as the burial-place of a Viking. The length over all is 79 feet 4 inches; beam, 16½ feet; depth amidships, 6 feet; her gunwale above water, 2 feet 11 inches amidships, but 6 feet 6 inches at bow and stern. She is beautifully modelled under water, and is really more scientifically designed than some of the ships of later periods. A model was made at the end of the nineteenth century, and sailed across the Atlantic; so they were seaworthy boats. They were clinker-built—that is, of planks overlapping at the edges. The boat at Christiania is known as the Gokstad ship, and there is a model of her in the Victoria and Albert Museum at South Kensington. Between the two, and making allowance for the fact that the tapestry was worked by ladies, we can get a very fair idea of what William's ships looked like. (Figure 5.)

From their Norse ancestors the Normans inherited the art of seamanship. The long, open boats had one mast and square sail, and progress was assisted by oars when necessary. The shields were hung along the sides and served as a protection to the rowers. The boat was steered by a large oar, secured in a loop of rope on the right side; hence starboard, which is the right side, comes from the fact that the steerboard, or oar, was there. The end of the steering oar could be pulled up by a rope to avoid damage when grounding on a beach. There were not any cabins, but a tent was stretched across at night, or during bad weather. The rowing-benches were at the sides, with a centre gangway.

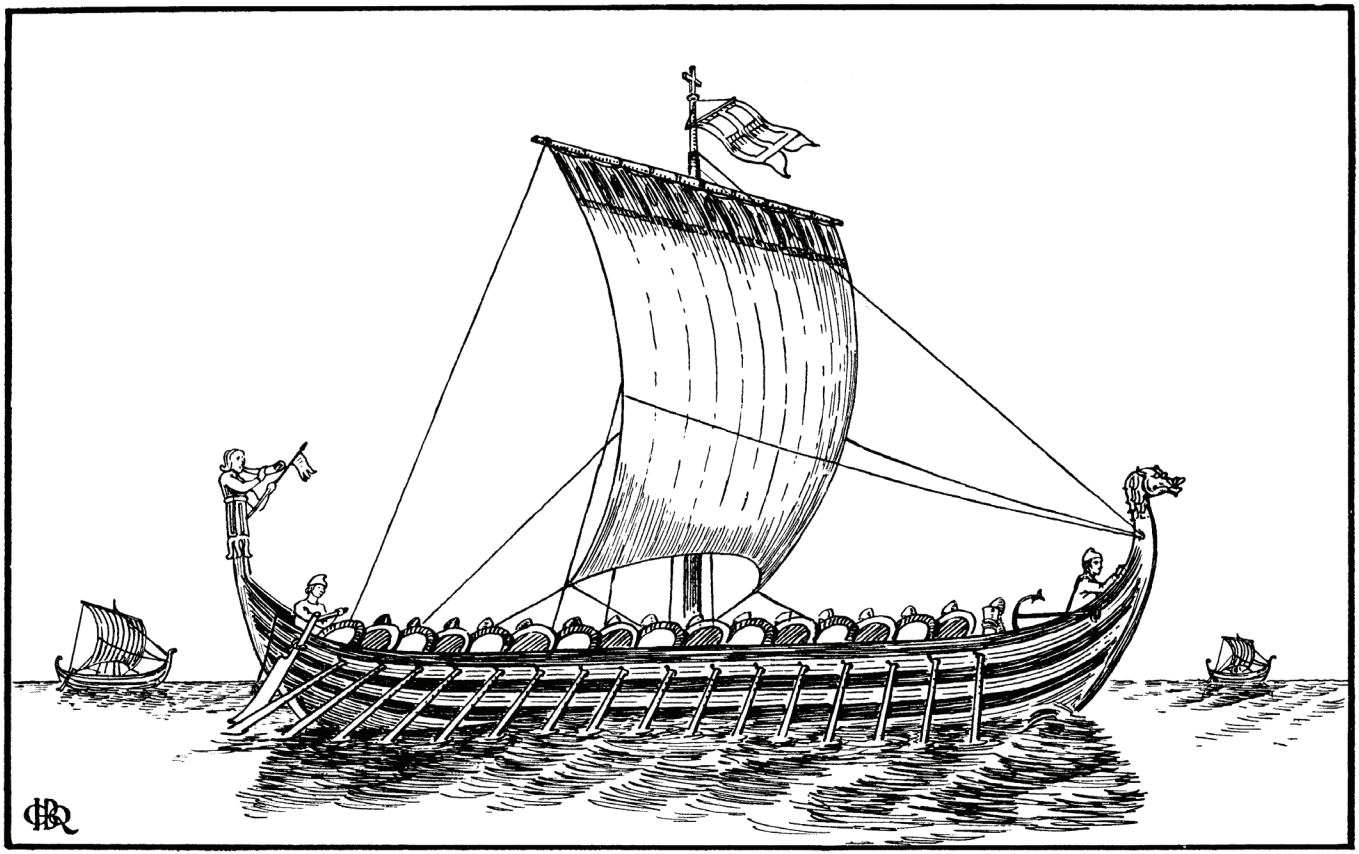

FIGURE 5 — *The Norman Ship*

13th-Century Ship, FIGURE 26, p. 83 14th-Century Ship, FIGURE 48, p. 139 15th-Century Ship, FIGURE 69, p. 193

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

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

The country was apparently peaceful, but, with the Conqueror away, risings broke out, and it was not until 1068 that it was really subdued. The most important outbreak was at York, where 3000 Normans were slaughtered, and Swein, the King of Denmark, came to the assistance of the rebels. William bought off the Danes, and then proceeded to take terrible vengeance on the Saxons, and destroyed the whole countryside. He met with the most determined resistance in the Fen country around Ely, and boys should read Kingsley's *Hereward the Wake*, which contains a splendid description of their last fight.

It was to hold the country in check that William started building the Norman castles, of which so many still remain. The Tower of London, Castle Rising in Norfolk, Newcastle (which gives its name to the town we now know), and dozens of others sprang up in all parts of the country. One can imagine the consternation of the Saxons as these gloomy piles of masonry began to rise, so forbidding and unlike anything they had been used to.

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

Before a description of the Norman castle is given, it may be as well to give a few notes on the type of fortification which preceded it.

Dotted about England there are the remains of many earthworks, which are generally called Roman, but are in all probability of much greater age. It is quite impossible to date them, but it is safe to assume that they were made by the ancient Britons. Generally they were constructed on high ground, to guard against surprise and enable the occupants to see the approach of an enemy. They are of very large area, roughly circular in shape, and surrounded by ditches and banks often 50 to 60 feet high. The entrances were very cunningly contrived, and probably had rough timber barricades, or gates, but the banks were multiplied near the entrance, with several openings in them, and the real one was tucked away in a corner. The others, which looked like entrances, only led into blind alleys between the banks, and here the enemy would find themselves, an easy target for the arrows of the defenders on the banks above. These earthworks probably served as the fortified camp for the whole tribe, including their flocks and herds.

It is rather interesting that, after centuries of development, the fort has had to give way to trench warfare and fortified earthworks like those of the Ancient Britons.

Julius Cæsar landed 55 B.C., and the Roman occupation lasted until the fifth century A.D. The Romans were great engineers and military architects, and the roads which they made remain to this day. These led from one station to another. The stations were generally rectangular in shape, with gateways in each side. The surrounding walls were of masonry, with towers, and platforms for catapults. The road ran right through the centre of the station, which was occupied by the Prætorium, or headquarters of the commander of the legion, if it was a military station, and the Forum, or market-place, if it was a commercial city. The Roman station in this country was a much more scientifically designed defensive work than anything which went before it, or followed it for many centuries.

When the Saxons came they sacked the walled cities of the Romans and left them desolate. They were essentially tanners, and objected to being herded together. They lived in small communities, making clearings in the forest, and tilling the ground in their immediate neighbourhood. Their ideas of fortification were not much in advance of those of the Britons, and probably took the form of earthworks, or wooden palisades around the village.

The Danes were pirates, and depended on their ships. These came up the rivers when raiding, and were

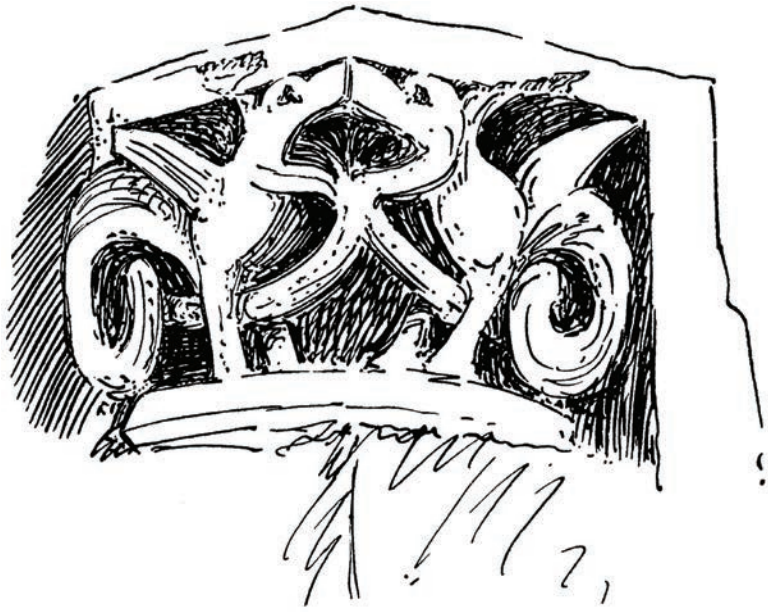

FIGURE 6 — *Carving at Château d'Arques*

used as their headquarters, a portion of the river bank was fenced off with wooden palisades and became their burh. England suffered from the raids of the Danes because of this neglect of the art of fortification. France was able to confine her pirates to the rivers and adjacent country, because she had maintained the Roman tradition of walling and castle-building. The Normans learned the art of building castles from the French, and employed the art of fortification much more than the Saxons did. One of the first things William did was to throw up a castle at Hastings to defend his camp there.

It is said that he burnt his fleet, to make clear to his soldiers that they must conquer or die; but this would have been against precedent. The northern pirates

always had their ships as a headquarters, or floating camp.

The first castles which William built were not of stone; we read of him marching to subdue a rebellion, and, this done, building a castle, and leaving a garrison in it, while he went on to some other part of the country. It would have been quite impossible for all of these to have been stone-built, and it is probable that the earlier ones were constructed of timber. There would be a large enclosed space, or bailey, with a mount on the line of the enclosure, which latter consisted of a ditch and bank. The keep was built of timber, on the top of the mount, and the ditch was taken around the bottom of it. The entrance to the bailey was on the opposite side to the mount. It was very much on the same lines as the stone-built castle in Figure 7. The Bayeux tapestry shows a timber castle of this type. When William wished to overawe a city, like London, he doubtless built in stone at once, and then, as he got to know the country better, and found out the military requirements, he rebuilt his temporary castles in the form we now see them. The timber palisade on top of the mount was sometimes replaced by high stone walls, with the building grouped inside, and this type is called the shell keep.

There is no doubt that William knew all about stone castles, because Château d'Arques, in Normandy, which was built by Guillaume d'Arques, in 1040, has a stone keep, curtain walls, and gatehouse, and is altogether a quite wonderful piece of military architecture. It was here, as the result of a quarrel, that William besieged Guillaume d'Arques, who was his uncle, and most

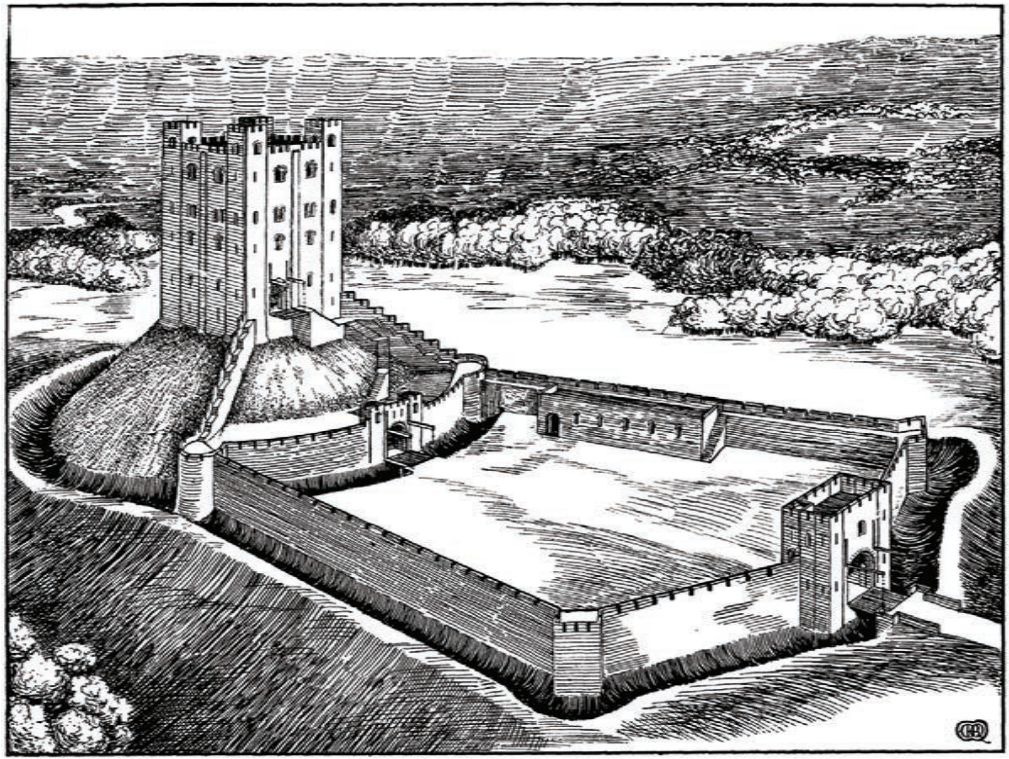

FIGURE 7 — *A Norman Castle*

13th-Century Castle, FIGURE 28, p. 85 A Siege, FIGURE 36, p. 104 14th-Century Castle, FIGURE 50, p. 141

certainly he was not the man to see Château d'Arques and continue to build wood castles, except to save time.

So now we can pass to a consideration of the twelfth-century castle shown in Figure 7, which dates from about 1130. Starting from the right-hand side of the picture, there is first the gatehouse with its drawbridge and passage through. On either side were little chambers for the guard, and a staircase which led up to a room over the gate, and from which the portcullis was worked. This was arranged so that it could be wound up or let down, and from this upper room the gate below could be defended by bowmen shooting through arrow-slits in the walls. In addition to the portcullis, there were strong oak doors to the entrance gateway. The gatehouse led directly into the bailey. Here were the stables and granary, the barracks for the soldiers, and all the many other workshops that must have been necessary. It must always be remembered that there were no shops just round the corner, so if arms needed mending, or making, it all had to be done within the castle walls. In all, including squires, pages, servants, and garrison, these castles must have housed a considerable number of people. The bailey was surrounded by stone walls, called curtain walls, with a ditch outside, and these were probably flanked by projecting towers, which enabled the defenders to shoot along the outside of the wall, and so keep off the besiegers.

Then we come to the keep, built on the top of the mount. The idea of raising the keep was doubtless to give the sentry, who was on look-out on the top, the opportunity of being able to see over the surrounding

trees and country, and it must always be remembered that England then was much more wooded than it is now. The Normans generally selected a small hill, or piece of land which was above the general level, and then cut it down, so as to form the mount, or raised part of it, or made an artificial one. On the top they built the keep, and the ditch which went along the outside of the curtain walls was continued around the base of the mount. On the far side of the ditch they planted a wooden palisade, so that the enemy had to climb up the hill to the castle, then get over the palisade, and so down into the ditch, only to find that there was still the castle wall to scale. Putting the mount on the edge of the bailey left the latter clear, and enabled it to be kept smaller than if the mount had been placed in the middle of it.

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

A second wall was built at the foot of the mount, next the bailey, forming an inner bailey, or in some cases a palisade was used for this purpose. Stairs led up to the keep, and it should be noted that the entrance here was not at the ground-floor level, but on what would correspond to the first floor of a house. The outer staircase up to the entrance was sometimes covered in by what is called the forebuilding, and this added

considerably to the powers of resistance. The chapel was often placed in the top of this forebuilding, and was entered from above.

There were not any large windows, only arrow-slits, at the ground-floor level of the keep, and this was because it was the final refuge of the garrison. So if the enemy gained the bailey, or climbed the steep mount outside, the drawbridge at the top of the entrance steps in front of the main entrance was pulled up, and the besiegers had to fall back on mining the walls. These were of great thickness, and the garrison could throw down all sorts of things on the heads of anybody working below.

The outside of a Norman keep was generally very simple, with plain, flat buttresses, and round-headed windows. The rampart walks at the top, and the towers, had spaces left at intervals for the archers to shoot through; these are called embrasures, and the piece of wall between is the merlon.

Figure 8 shows the plan of a Norman keep. A plan is a sort of bird's-eye view; if the roof were taken off a house, and you were up in a balloon, the shape of the rooms could be seen, and how they were placed side by side. As going up in a balloon is still rather a luxury, and it would also be a difficult way of finding out the shape of a house, we measure it up instead, and make plans.

The plan of the keep is very much the same on all floors. The lower, or ground, floor below the entrance served as a storehouse for the large quantities of food which must have been required during a siege.

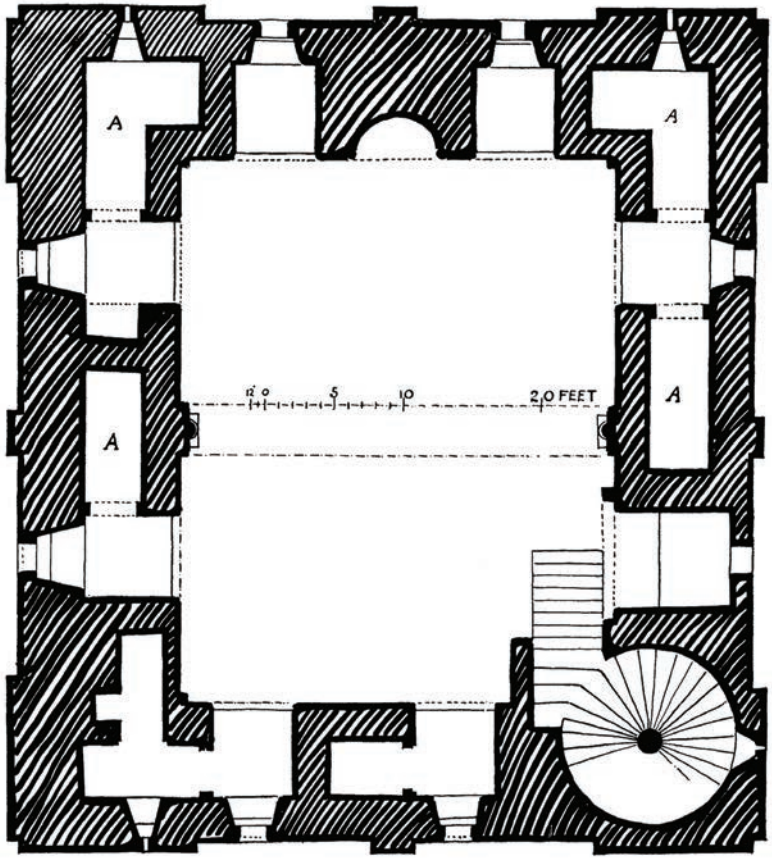

FIGURE 8 — *Plan of a Norman Keep*

At the first floor, or entrance level, was the guard-room; above this, on the second floor, was the great hall, with its galleries around; and above that, one more floor, probably used as a dormitory. The well of the castle was in the keep, so that the garrison might be sure of water in case of siege.

The staircase was in one of the angles, and led up to a square tower opening on to the battlements, with similar towers at the other three angles of the castle.