





# The Staunton Folio.



A SERIES OF  
ILLUSTRATIONS OF COVENTRY,

*WARWICK AND BRINKLOW,*

MOSTLY FROM PRIVATE PLATES,

COLLECTED BY SHARP, STAUNTON, & C.,

AND PRESERVED AT ASTON HALL.



WITH DESCRIPTIVE LETTERPRESS BY

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THE ILLUSTRATIONS TO THIS WORK

WERE PRODUCED

(FROM THE ORIGINAL PLATES)

BY

FREDERICK GREW,

LITHOGRAPHER,

BIRMINGHAM.







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## INTRODUCTION.



THE plates from which the following impressions have been taken were fortunately preserved at Aston Hall, when the disastrous fire in January, 1879, destroyed a great part of the Birmingham Reference Library, and of which the celebrated Staunton Collection formed a most valuable portion. These Coventry plates were for the most part privately engraved by the personal friends of the late Thomas Sharp, of Coventry, and, together with the extensive collection of books, manuscripts, drawings, &c., which he had accumulated during a long period, were sold to Wm. Staunton, Esq., of Longbridge House, Warwick, nearly 50 years ago. The impressions of these plates are of necessity very rare, and complete series still more so; and it has been therefore determined to publish a limited number of these engravings, with descriptive letterpress, as a memorial of the priceless collection of which they formed but an insignificant part, and of the loss of which all antiquaries have such reason to deplore.

Some of these etchings possess great beauty, and are marked by much artistic spirit and power; a short reference to the artists themselves will not therefore be out of place in this record.

THOMAS SHARP was born in 1770, at Coventry, he received his education at the Free Grammar School in that city, and it was intended that he should ultimately prepare himself for taking orders in the Church, but his father (who carried on the business of a hatter at Coventry) dying, when the son was only fourteen, the design was relinquished, and he turned his attention to his father's business, to which he afterwards succeeded, and managed on his own account. He displayed at a very early age a decided taste for antiquarian pursuits; and from 1793 was for many years a frequent contributor to the *Gentleman's Magazine*. He devoted much time to the examination of the valuable documents in the muniment rooms at St. Mary's Hall, and the various parochial books, and contemplated the publication of a history of Coventry, of a thoroughly exhaustive character, which it is much to be regretted that he did not carry into effect. He had with untiring zeal and industry compiled a vast mass of material for the purpose, but this shared the fate of the Staunton Collection. One portion only was ever printed in 4to, by Mr. William Reader, of Coventry, comprising a history of the Churches of Coventry, St. Mary's Hall, Grey Friars, and some smaller matters, and of this edition twelve copies only were printed for private circulation. In 1871 this fragmentary work was revised and enlarged under the editorship of the compiler of these pages, and printed for subscribers only, by Messrs. Hall and English, of Birmingham. Of this edition 150 copies were issued in 4to. Mr. Sharp had several earnest



fellowworkers, and two of these, Messrs. Nickson and Howlette, joined with him in procuring sketches, &c., of the various Manor Houses, Churches, civil and ecclesiastical antiquities, &c., then existing, for the purpose of illustrating their several copies of Dr. Thomas's edition of Dugdale. A few years later Mr. William Reader assisted Mr. Sharp in the continuation of this labour, the originals being subsequently disposed of to Mr. Staunton. In 1807 a plan of Coventry appeared in the atlas accompanying the "Beauties of England and Wales," this was drawn by Mr. Sharp. His most important and best known work was published in 1825, "A Dissertation on the Pageants, or Dramatic Mysteries," anciently performed at Coventry by the Trading Companies of that city, &c. A work so elaborate as to draw forth general approval. He assisted his friend, Mr. Hamper, in producing "Kenilworth, Illustrated;" contributed to Harwood's "Lichfield," Hone's publications, and other important works. He edited an edition of the "Weaver's Pageant," published in 1836, by the Abbotsford Club; also "Ancient Mysteries and Moralities," printed for the same society. He also compiled a Catalogue of Provincial Coins, Tokens, &c., in the collection of Sir George Chetwynd, of Grendon—a most comprehensive work, of which only sixty copies were printed in 1834 for private circulation. In conjunction with Alderman Eld he arranged a collection of Royal letters, &c., in the possession of the Corporation of Coventry; and among the last of his literary labours were the compilation of an Epitome of the County of Warwick, and a concise History of Coventry; the latter was never completed. He numbered among his correspondents some of the most eminent literary men of the period in which he lived. He is represented in this collection by the plan of St. Michael's, and the plates of Coventry coinage. Mr. Sharp died at Leamington, August 12, 1841, aged 71, and was buried in the new burial ground attached to St. Michael's Church, Coventry.

WILLIAM FREEMAN was a contemporary of Mr. Sharp, but a younger man, a descendant of an old Coventry family, which identified itself in the time of the Second Charles with the Nonconformists. Engaged in business, both at Coventry and at Brandon, he still found time for the pursuit of his artistic tastes. Quiet and refined, he was yet an energetic and industrious student, an able designer, draughtsman, and etcher. Many of his drawings found their way into Mr. Sharp's collection, and from thence to Mr. Staunton's. His works of an antiquarian character are characterised by their boldness of outline, freedom, and the effect of light and shade he invested them with. Several appear in this series, and they are among the best. In his later years he lived at Ryton House, near Coventry, and on his death, March 26, 1849, at the age of 75 years, was buried in Coventry Cemetery.

GEORGE HOWLETTE was one of Mr. Sharp's contemporaries, a watch manufacturer, of the firm of Vale, Howlette, and Carr, afterwards Vale, Carr, and Rotherham, and now known as Rotherham and Son, locally termed the "Old Factory," in Spon Street. Mr. Howlette was mayor of the City twice, in 1784 and 1792. During his second term of office, being himself a zealous antiquary, he arranged with Mr. Sharp to investigate the manuscripts, books of accounts, &c., in the possession of the Corporation, and to enable them to do the work more conveniently, a large portion of these records were removed to Mr. Howlette's residence, extracts were made from them, the greater part endorsed, and dated; and it is somewhat doubtful whether all of these precious documents found their way back again to the vaulted chambers they had tenanted so long; from these sources much of the valuable information contained in Sharp's "Ancient Mysteries" was obtained, as is clearly shown in the references in that work, also a large portion of the materials for his intended work on the Antiquities of Coventry before alluded to. Alderman Howlette was an able master of the pencil and burin, as the annexed etchings from the Coventry tapestry and Views of the Free School and Bablake will show. One reminiscence of him is worthy of record. In 1787, a fine row of trees, extending across the park in a S.E. direction, from near the S. end of Little Park Street, was cut down, and it is related of him that he interceded so strongly on behalf of one of these, a fine elm, situated on a prominent hill, raised in 1627, and the tree planted the same year—his appeal being supported by a pecuniary offering—it was allowed to stand. It still



exists, and is known as the mount tree; and it is traditionally reported that it was from this spot that Charles sent his herald (Sir William Dugdale) to demand the surrender of the City, on the 13th of August, 1642. Mr. Howlette died on the 21st of April, 1811, and was buried at Bedworth.

HENRY JEAVES, was the son of a ribbon manufacturer, in Coventry, and at an early period exhibited decided natural artistic abilities. He followed this pursuit successfully, and became an efficient teacher of drawing. He was engaged by Mr. Sharp and others to a considerable extent in furnishing them with architectural drawings, many of which perished with the Staunton collection. He contributed one of the drawings illustrative of Coventry in the "Beauties of England and Wales;" and was not only a correct draughtsman but a skilful colourist. He engraved a portrait of Alderman Charles Davenport, of Coventry, of which only two impressions were recorded by Merridew as being extant. He died more than half a century ago, at an advanced age.

DAVID JEE was born on the 24th of December, 1793, in Spon St., Coventry. He showed very early indications of a taste for drawing, in which he was entirely self-taught, and produced his first painting at the age of 13. Apprenticed to his father as a watchmaker, he followed that occupation until he was 25 years old, and then relinquished the business in favour of painting, in which he had now acquired considerable skill. His chief forte was in historical and portrait painting, and in these departments he attracted much notice, especially from the celebrated West, to whom he had been introduced while staying some months in London, under the patronage of Lord Bridport. Nothing, however, could induce him to settle there, and he returned to Coventry to follow his favourite and most lucrative pursuit of portrait painting. He was a successful restorer of pictures, and a good heraldic painter. The Roll of the Forest of Arden, and the Diplomas of the Woodmen, bear evidences of his skill in this department. In the painting of banners, too, he was an expert; the flag of the Drapers' Company, Coventry, and the City Banner are his work. The late Thomas Sharp employed him to illustrate his celebrated work on the "Coventry Mysteries." Mr. Sharp's opinion of Mr. JEE's work appears in a foot-note to the introduction: "It is a tribute justly due to the talents and modest ingenuity of the young artist of this city, who executed all the engravings on copper (with the exception of plates 4 and 5), to state that the designs for the woodcuts, as well as the elaborate frontispiece, are entirely of his composition. Such abilities entitle, and will recommend, him to notice." Several other local historical works were illustrated by him; he is represented in this collection by the Remains of the Priory, Ford's Hospital, and National School. Mr. JEE painted most of the meritorious emblematical signs of Inns in Coventry and its neighbourhood, many of which deserved a more protected position; and his miscellaneous paintings, of which there is a considerable number, possess much merit. Quiet and retired in disposition, he rarely emerged from private life; he retained his faculties until his death, which took place on the 9th of January, 1872, at the ripe age of 78.

NATHANIEL TROUGHTON was a member of a family of good and long standing in Coventry, where he was born about the year 1794; educated for the medical profession, he gained an excellent reputation, and an extensive practice as a physician. He took great interest in the welfare of the Coventry and Warwickshire Hospital, and was ever ready to promote any good work in his native city. He was an able and industrious artist, and spent much of his leisure in the exercise of brush and pencil. At early morning he might be seen sketching the various objects of antiquarian interest in Coventry, from various points of view, and by this favourite pursuit had accumulated a collection of nearly a thousand characteristic drawings illustrative of Coventry. This series, mounted and bound in volumes, after his death came into the possession of his cousin, the late Thomas Ball Troughton, Esq., formerly Town Clerk of Coventry, and, bequeathed by him to the Corporation of the City, are now preserved in the Muniment room at St. Mary's Hall. The value of such a collection of artistic records to a city like Coventry can hardly be over-estimated, furnishing, as they do, representations of a



class of buildings which are fast disappearing. As may be readily understood, he was a zealous antiquary, and was for some years a member of the Warwickshire Natural History and Archæological Society. He was a naturalist, and possessed a good collection of birds and shells. Affable and courteous in his manner, he was ever ready to convey information, and equally earnest in acquiring it. His residence in Priory Row, on the site of the church of the Benedictine Monastery, referred to in these pages, was an appropriate home for such a man, and here he died on the 29th of November, 1868, at the ripe age of 74, and was buried in Coventry Cemetery. He is represented in these engravings by an etching of the White Friars, of which building he had made a number of pencil sketches.

THOMAS RADCLYFFE was an engraver of repute in Birmingham, and brother of the still more celebrated artist, William Radclyffe, whose works are so well-known and appreciated. We find him as a resident in New Street over half a century ago following the business of a trade engraver, in which he displayed much taste and skill. At this time he appears to have been in partnership with his brother as engravers, copper-plate printers, print sellers, stationers, &c., and having a branch establishment in Edmund Street. Although his department of art partook chiefly of a commercial character, he was occasionally engaged in the production of landscape engravings, &c., for the illustration of local works, notably for the History of the County of Warwick, by Wm. Smith, F.R.S.A., published by Emans, 4to, 1830; many of the plates for this work were drawn and engraved by him, as appears by his signature, and are effective illustrations. In 1841 he resided in Great Charles Street. The plate of Coventry coinage, from a drawing by Thomas Sharp, in this series, is the work of Mr. Radclyffe.

The remainder of the engravings, either from having no signature or from their not being the work of local artists or engravers, calls for no special notice.





¶ Willelmi. rex Anglorū Petro epō cefrenſi. ⁊ Willmo comite filio ſuo. ⁊ huius Comitiſ leferens. ceteriſq; Comitib.  
 ac Baronibꝫ. Vicecomitibꝫ. om̄ibꝫ. fidelibꝫ. ⁊ miſtris ſuis. franciſ. ⁊ Angliſ. ſalutem. Sciatis me conſeſſiſſe. ⁊ de-  
 diſſe deo. ⁊ Eccl̄e ſc̄e MARIE de Louentrea; ⁊ abbi Leofwino fr̄ibꝫ. eiusd̄e loci. ad ueritiale ſubſidium. omnes  
 donationes terrarū. Aliarūq; rerum om̄ium quas Leofricus comes. ꝑ ſalute animę ſue. ibid̄e conuulit. cunctiſq;  
 ꝑ ſocna. toll. ⁊ team. ſic ſolutas ⁊ libas. ſic ꝑe memorijꝫ. rex Edwardus cognatus. nūus melius ⁊ plenius. eisd̄e  
 conſeſſit. ⁊ ꝑ cartas ſuas confirmauit. hiſ. ē. Odoue baroē epō. Goſfrido epō de c̄ſtauntis. Robto comite de moretan.  
 Rogero comite de muntgauer. Henrico de terrarū. v. a. 4.



*Drawn and Engraved by J. Fisher from the  
 Original in the Collection of S. Simon Archer.*

Cartæ Willm<sup>o</sup> 1<sup>o</sup> a<sup>o</sup> 4<sup>o</sup>  
 no Regis





## Confirmation Charter of William.



IN the south bank of the small stream known as the Sherbourne, running through Coventry, stood a small Benedictine Nunnery, said to have been founded in the 7th Century by St. Osburg, who became its first Abbess. This Nunnery existed till the ravages of the Danes under Canute, and Edric the Traitor, in 1016; when, in common with many other like institutions in the Midlands it was destroyed, together with the town itself. The pitiable condition of the district excited the sympathy of Lady Godiva and her husband, Leofric, Earl of Mercia, who held large possessions here and elsewhere; and they built a new Monastery on the site of the old one, endowing it liberally with estates in Warwickshire and other counties: the original grant being not only sanctioned by Edward the Confessor, but witnessed by him, the Archbishop and other prelates, Earls Godwin, Harold, and other nobles, and a number of eminent persons. The new Abbey was invested with special valuable privileges (which were subsequently enlarged and confirmed by a charter of the King himself), and its interests were still further promoted by a bull of Pope Alexander III., in 1043, in which year the Church was dedicated on the 4th of October, by Archbishop Eadsi, to the Honour of God, St. Mary the Virgin, St. Peter, St. Osburg the Virgin, and All Saints. Earl Leofric died on the 31st of August, 1057, and was buried here. Lady Godiva outlived him, but was interred (like her husband) in one of the porches of the Abbey Church. Leofwinus was the first Abbot, and was succeeded by Leofric, a nephew of the founder, who appears to have been followed by Lewinus or Leofwino, the last Abbot. In his time, and shortly after William the Conqueror had established himself on the English throne, he issued a charter confirming the original grant of Earl Leofric, and the confirmation charter of Edward the Confessor. A fac-simile of this document is here illustrated, the original having been preserved among the family muniments of Sir Simon Archer, Baronet, a contemporary and personal friend of Sir William Dugdale, the Warwickshire Antiquary, who inserted it in his Monasticon. Thirty copies were first issued for private distribution; the plate having been drawn and engraved by the late Mr. Fisher, of Hoxton. Appended to the deed is a fine impression of the great seal of the Conqueror. The following is a translation:—

“William, King of England, to Peter, Bishop of Chester; Earl William Fitz Osborne; Hugh, Earl of Chester; and all Earls, Barons, Sheriffs, and others his faithful Ministers, French and English, greeting. Know ye that I have granted and given to God and the Church of St. Mary, Coventry, and the Abbot Leofwin and the Brethren of the same place for their support all donations of Land and of all other things which Earl Leofric for the health of his soul freely bestowed upon them with sac, soc, toll, and theam thus freely given, and which my relative King Edward of pious memory has more fully declared in his charter of confirmation, these being witnesses: Odo, Bishop of Bayeux; Goisford, Bishop of Coutance; Robert, Earl of Morton; Roger, Earl of Montgomery; Henry de Ferriers, with many others. Farewell.

The inscription on the seal may be thus rendered:—

“If you would know William, the Patron of the Normans, behold the sign of the same, King of England.”







*Remains of Coventry Cathedral.*





## Remains of Coventry Cathedral.

W. FREEMAN, DEL. AND FEC.



HIS would be more properly described as a north view of the N.W. tower of the Priory Church, which superseded the Abbey Church or Cathedral, wherein the Norman Bishops of Coventry were enthroned, which stood to the north of the later structure, and of which no traces *in situ* exist above ground, although its position may be indicated by the remains of Norman columns in a garden to the N.E. of the tower here illustrated, one of which was unearthed about a quarter of a century ago. Excavations are now being carried on, to a limited extent, on the same spot; a number of worked stones, and the base of another column has been discovered; and it is expected that other remains of this historic building will be found.

This tower is of the Early English period, and formed the lower portion of the north tower of the western front of the Priory Church, and appears to have been erected in the early part of the 13th century. It had octangular turrets at the corners, the alternate angles of which faced the cardinal points. On the dissolution of the Monastery and destruction of the Church, this portion was afterwards converted into a residence by Dr. Bryan, vicar of Holy Trinity Church, and was known as the "Tower House." It was subsequently appropriated as a school house in connection with the Girls' Blue Coat Charity. A few years ago, on new buildings being erected, evidences of the foundations of the west front were discovered, in excavating for the new work, and the whole of the interior, with a portion of the exterior, has been laid bare and left exposed, the new school being placed a little westward.

The hovelling and other buildings shown to east and west in the view have all been removed, and the greater part of the exterior above the basement (which at present remains untouched) has been recased—a process much to be regretted, as it has removed all the architectural decoration, both of the north wall and turrets. The superstructure of wood has disappeared, and the summits of the turrets are capped with dwarfed spires covered with slates, more closely resembling huge extinguishers than anything else. The triple columns attached to the angles have given place to plain angular terminations at the corners of the turrets, destroying the picturesque relief which these continuous columns afforded, and reducing the surface to a very common-place appearance indeed. The trefoiled arcade and pointed window have also disappeared, having been replaced by a plain surface, over which rises a gable terminating in a chimney stack. The pointed window openings in the N.W. turret have been substituted by square ones. The base mouldings are for the most part untouched, except by the ravages of time, and sufficient remains to show the bold simplicity of the original design of this portion of the N.W. angle of the great front.

The interior of this tower retains very little of its ancient character, save in the lower portion of the N.W. turret. The spacious newel staircases, which occupy the two angular turrets, have been deprived of the stairs, and the well holes utilised for the purpose of the modern building attached thereto. The basement is partly open to the excavation of the inner portion of the west front, before referred to as being laid bare, and reveals evidences of the bold design and substantial work of the Early English builders. This base evidently formed a recess north of the western extremity of the north aisle of the nave, corresponding with a similar recess under the S.W. tower, both communicating with the respective aisles by means of a narrow but probably lofty lantern arch.







*D. J. J. del. et fec.*

*Remains of the Priory, Coventry*





## Remains of the Priory, Coventry.

D. JEE, DEL. ET FEC.



THE subject of this engraving is for the most part intact; though partly hidden by workshops, and a timber shed adjoining the narrow and steep thoroughfare known as Hill Top, which crosses the site of a portion of the Great Transepts from South to North.

The wall shown in the view has a northern aspect, and is pierced with window or door openings (now walled up), evidently communicating with some of the conventual offices, which would certainly be on this side: and the buildings here shown, in all probability, formed a part of one side of the cloister area. The most prominent and central portion exhibits fragmentary remains of a triplet window, over which is seen what appears to have been a stone beam or relieving arch, designed to bear the weight of the wall above it, in which are two window openings deeply recessed, but minus their pointed headings. At the western extremity of this wall are remains of either a buttress, or wall running northward, and two door openings, the western one being much lower than the other. On the left of the view are other traces of arches, and in a wall extending southwards at this point is another archway built up, indicative of buildings now covered with the soil of the gardens attached to the houses in Priory Row. There can be no doubt that a judicious and systematic examination, with partial excavation, in the immediate vicinity of these remains would lead to interesting discoveries, throwing much light on the plan of this part of the monastic buildings; and I believe this to be the spot referred to by Willis in his description of the remains, in 1718. "The place where the chief habitation of the monks was is likewise turned into gardens, and in a great measure levelled, insomuch, that several apartments are supposed to be buried underground, as appears by the door cases yet visible at the end of the buildings next the river."

When the excavations for the sewerage in Hill Top were being made, in 1856, many carved stones were unearthed, some of which I secured, others found their way into rockeries in private gardens, &c.; these comprised portions of vaulting ribs, bosses, fragments of columns, &c., all of an E. E. character; several stone coffins were also found, one of which is preserved in St. Mary's Hall crypt, with masses of foundations here and there crossing the line of excavation. Some 10 feet below the pavement in Hill Top, about 20 yards south of the wall previously described, the *top* of a doorway was discovered communicating with a newel staircase leading *downwards*; this fact will be sufficient to show that a mass of debris has, during the last three centuries, accumulated on the site of the Priory Church—the plinth of the south front being buried about 12 feet below the surface at the corner of Hill Top, adjoining St. Michael's churchyard.







Joyce del. 1784

*Free School, Coventry.  
This front taken down in 1794.*

W. B. sculp.





## Free School, Coventry.

H. JEVES, DEL. 1793.

G. H. [OWLETTE] SC.



HIS building is situated at the junction of Bishop Street, The Burges (or St. John's Bridges) Well Street, Silver Street, and the recently formed Hales Street, and was formerly the chapel of the Hospital of St. John Baptist, an institution founded by Lawrence, Prior of the Benedictine Monastery, temp. Hen. 2, in conjunction with Edmund, Archdeacon of Coventry (1160—1176) who, representing the necessity for provision of a house for the poor and infirm, obtained a grant of land from the prior, and confirmation of the gift from the Archbishop, and erected upon the site suitable buildings for the purpose. Additional grants and privileges were afterwards conferred on the fraternity established here, under the name of the Master, Brethren, and Sisters of St. John's Hospital, who had a common seal, and wore a special dress of black or brown, bearing a black cross, the sisters wearing a hood and white veil. The master was to be in priest's orders. Some disputes occasionally arose between the priory and the fraternity, in respect to the relationship between the two institutions, and as to the extent of power the priory had a right to exercise over the hospital. These differences were finally settled by arbitration in 1425, and from that time to the dissolution, the hospital remained to a certain extent subordinate to the monastery. In 1522 the hospital was valued at £40 yearly value in lands, from which income the master provided three priests, three clerks, and five sisters. Thirty beds were provided for poor people whereof "iiij pore men continue dailie in the howse and sumtyme moo." [more.] On the dissolution the annual revenue was stated to be £99 13s. 6d., from which certain deductions having been made, left the clear yearly value to be £67 3s. 2d. The hospital and its possessions were granted to John Hales by Henry VIII., for the consideration of £400, who is stated by Dugdale to have had "no little favour in his purchases" not only here, but in other monastic property in Coventry, from his expressed intentions of founding a Free School in the city.

This design he actually commenced in the Church of the White Friars (this monastery having been also purchased by him), but meeting with much unkind treatment at the hands of the mayor and commonalty, who demanded as a right a much larger foundation than he was disposed to give, and even deprived him of the Church of the Carmelites (which had been built on land belonging to the city); he removed his scholars to this Church of the Hospital, fitting it up with the old stalls from the White Friars, the Priory, and the Hospital Chapel, which he endowed with certain lands and tenements in 1572, and died the same year. From that time to the present the school has been held in this building, with various measures of success, and never was more popular than it is now. It has numbered among its masters and scholars men of rare abilities—among the former Philemon Holland, translator-general of his age, Carte, &c.; and among the latter, Dean Bathurst, J. and C. Davenport (benefactors), Sir William Dugdale, &c.

On the constitution of St. John Baptist's Church, Bablake, a parish church, in 1734, the rectorship of that church was attached to the mastership of the Free School, the assistant master



being lecturer or curate. This arrangement was continued till 1857, when a separation of the duties took place, and the mastership and rectory are now independent of each other.

Great alterations were made in the year 1794 in the external appearance of the building, especially at the west end. What appears to have been the dormitory, or possibly the refectory, on the south (a half timber structure on a stone basement story) was removed, and the west front set back. During these alterations, which were not completed till eight years afterwards, a stone pier was found below the level of the present street, of the date of the foundation of the hospital (late Norman); this has been preserved in the school yard, at the N.E. corner of the building. In 1852 the west front was again recased, and a new window inserted, so that the characteristic appearance exhibited in the annexed engraving is utterly lost. Hales Street now occupies the site of the removed domestic offices of the hospital.

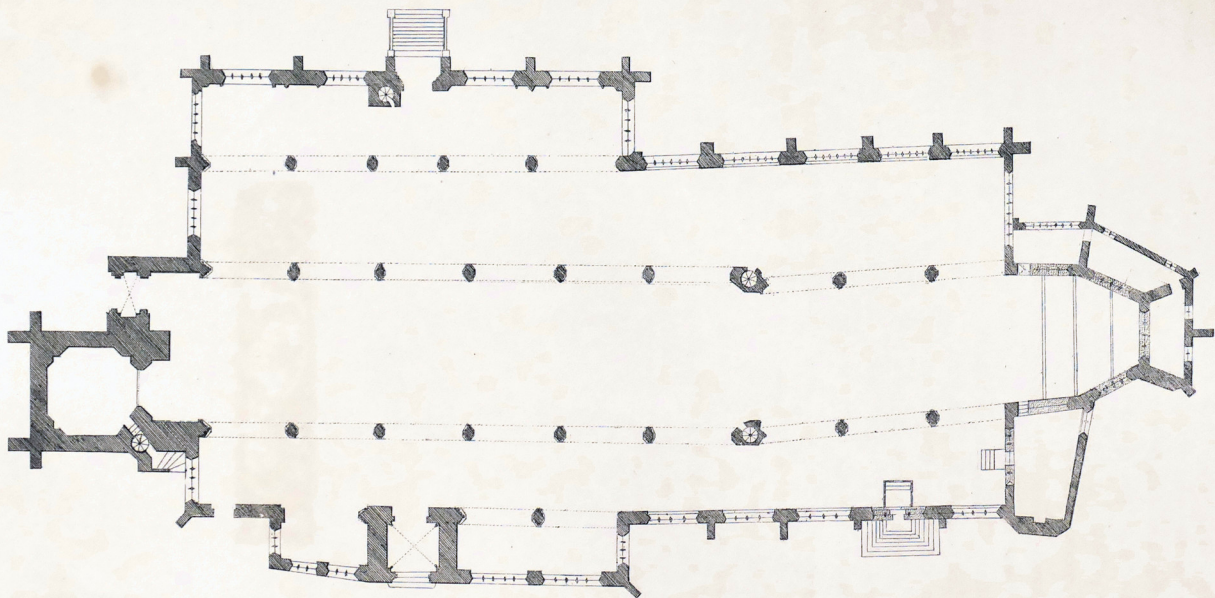
In plan the Chapel embraced nave and choir (undivided by any chancel arch), north and south aisles to nave, and tower at N.W. angle. The north aisle widened out for one bay eastward, and was probably the Chantry Chapel of St. Katharine; for the supply of the services here, three priests were provided by the Guild of St. Katharine. The arcading is walled up, and this Chapel is now used as a class room, the western and narrower portion of the aisle, and the recess under the present tower serving as an entrance lobby to the school. The south aisle has entirely disappeared, the arcading being walled up. The east window is a noticeable feature, and is an elaborate specimen of decorated tracery of flamboyant character.

Near the gateway into the courtyard, shown at the left of the engraving, formerly stood Swine Cross, one of the subordinate market places, of which there were several within the city, besides the principal cross in Cross Cheaping.

A new school is about to be erected on the rising ground above the railway station south of the city, but it is greatly to be desired that this venerable old structure may be preserved, and appropriated to such suitable use as may ensure its being handed down to posterity, uninjured by the mischievous operation of conversion.







*Ground Plan of St. Michael's Church, Coventry.*





## St. Michael's Church.

THOMAS SHARP, DELIN.



THE earliest notices of this building appear in a grant of this Church, together with fourteen Chapels connected therewith in the neighbourhood, to Prior Lawrence, and St. Mary's Benedictine Monastery, in the time of Stephen. There can be little doubt that the original edifice was of Norman, if not of Saxon foundation—Norman fragments of carved stonework have in fact been found, and are still preserved, and though not discovered *in situ*, their presence among the rubble of the west wall of the south porch (the oldest portion of the present building) points to the probability of their appropriation as material, on the erection of the 13th century Church superseding the Norman structure. The Early English Church does not appear to have extended further eastward than the present rood piers, and consisted of a nave, chancel, aisles to both, with tower at the west end, a south porch, and probably a north porch also. Over the south porch was, as is still the case, a parvise, or priest's chamber, of which there yet remain traces of the original early pointed lights, now walled up. The nave was remarkably narrow, and with the north aisle is now included in the width of the present nave. Contemporaneous with the Church, as it then stood, but later in date, was a Chapel, attached to the northern side of the north aisle, its eastern end being about level with the present rood piers; its area is now absorbed in the north aisle of the nave—the crypt still remains, and taking its dimensions as indicating the size of the Chapel above it, the latter would measure 38 feet by 23 feet. This is known as St. Lawrence's Chapel, founded by Jordan Shepey, in 1330, and the style of the crypt is in accordance with this date, or rather later. All that remains of the 13th century Church is the south porch, with the walling eastward of it to the level of the rood piers, and the small portion westward, in which is the S.W. doorway, together with the walling on the eastern face of the tower, and adjoining the western doorway, which then entered the north aisle. The latter end of the 14th century saw the accomplishment of one great work—the tower, and the commencement of another—the choir and its aisles. It is evident that the tower was attached to a lower nave than the present one, the weather moulding showing itself, together with the lower portions of the tower lights, below the roof of the present clerestory. The choir also bears evidences of being of earlier date than the nave, the arches are loftier in elevation, and the mouldings more deeply cut. On the western faces of the rood piers are also indications of the commencement of a new nave, in accordance with the choir, which design was abandoned, and a more depressed style of arch with loftier piers adopted. This new nave was the work of the middle of the 15th century, and absorbed within its area the whole of the old nave and choir, with their aisles. At the same time also the spire was erected. The work of the latter end of the 15th and beginning of the 16th centuries embraced the addition of two Chapels, north of the north aisle, the eastern portion forming the Girdlers' Chapel, the western part being appropriated to the Smiths' or St. Andrew's Chantry, these two Chapels absorbing the north porch. Under the Girdlers' Chapel is a crypt now inaccessible, used as private vaults. The same period saw also the erection of the Dyers' Chapel to the west of the south porch, and St. Thomas' or the Cappers' Chapel east



of it, these two Chapels destroying the external feature of the porch. These extensions of the Church north and south clearly show the influence of the guilds of this city (which were numerous and wealthy) in the enlargement of this building. The same is noticeable in the neighbouring Church of Holy Trinity. The sacristies on the north and east sides of the eastern apse appear to be of this date, as they are evidently an addition to the east elevation, and were intended to be continued to the eastern end of the south chancel aisle. As will be seen by the plan, the provision for light is very liberal, and, in fact, gives to this Church one of its chief characteristics—its lightness, combined with its extensive and unincumbered area. The present vestry is shown at the east end of the south choir aisle, or Mercers' Chapel; the north choir aisle is known as the Drapers' Chapel, and was formerly used as a consistory court; beneath it were apparently two crypts, only the western one is accessible, the eastern portion having been destroyed and appropriated for burial purposes. In the western crypt are indications of an altar, with piscina and aumbry, and a straight stair leading to the Chapel above. The eastern Chamber must have had an independent entrance, no signs of which are at present traceable







W. Freeman, del. & fec.

*Cool Street Gate, Coventry.*





## Cook Street Gate.



HAT Coventry was a place of considerable importance for the first two or three centuries after the Norman Conquest, and, protected as it was by the castle of the Earls of Chester, very capable of defence, is sufficiently clear by the siege it sustained in the wars of the time of Stephen, in which the Earl of Chester succeeded in retaining possession of the Castle and City when attacked by Marmion in 1141, and six years afterwards, when held by the King, made a stubborn and effectual resistance when assaulted by its own Lord in person, in which both Stephen and Earl Ranulph were wounded. But the City was not surrounded by a regularly constructed wall until late in the 14th century. Licence was granted by Edward III. in 1328 to the Monks and Citizens to encompass Coventry with an embattled wall, but the work was not commenced till 1355, and was not completed till 40 years afterwards. Richard de Stoke, the 9th Mayor, laid the first stone at New Gate. The work progressed but slowly, aided though it was by successive infliction of taxation, as well as by the voluntary contributions of those persons and communities who sought to bring their possessions within the protective line of the fortifications. It is to this latter element that the irregularity of the enclosure is attributable. The circuit of the wall was two miles and a-quarter, its thickness about eight feet, and of various heights, according to position; on the summit was a platform, protected by a breastwork, in some places embattled, in others plain. It was defended by twelve gates, and thirty-two minor towers. The five principal gates were New Gate (Much Park Street), Gosford Street, Bishop Street, Spon Street, and Grey Friars; the secondary gates were at Little Park Street, Cheylesmore, Hill Street, Well Street, Cook Street, and Mill Lane, the latter also bearing the names of the Dern, Water, Earl's Milne, and Bastile Gate. Besides these gates there were Bars at the ends of Far Gosford, and Spon Street, and where the Sherbourne did not itself form an additional protection, a ditch was constructed.

During the troublous times of the Wars of the Roses, weirs were formed along the course of the river to keep back the water, and at Gosford Gate a small feeder of the river was utilised as an external protection to that entrance, and enclosing St. George's Chapel, which stood over the river outside the gate, which it adjoined. To each gate, not hitherto provided with one, was added a portcullis, and many of the street ends were supplied with strong chains to hamper the progress of an enemy who might succeed in forcing either of the gates, but nothing in the way of a siege came of it. The City was strongly in favour of the Lancastrian party, and Edward approaching it from the East, was refused admission at Gosford Gate, and went away again, but did not forget reprisals when he had the power. In the Wars of the Commonwealth the City again closed its gates on the appearance of Royalty in Aug. 1642, and an attack ensued, but the Royal forces being repulsed, withdrew: this was two months before the battle of Edge Hill. At the Restoration the penalty of dismantling the fortifications was carried into effect under the Earl of Northampton; the first breach was made near New Gate, where the walls had been begun over three



centuries before, and in three weeks the labours of 500 men reduced our stately ramparts to a heap of ruins. The gates remained for another century, but the material of the walls was appropriated by the citizens as a quarry, and its fine ashlar has mostly disappeared only to be traced here and there in the basements of tenements and outhouses, or in garden walls. New Gate, the first built, was the first to go, and was removed in 1762, three years afterwards Gosford Gate was taken down; in 1770 Spon Gate, and in 1781 Grey Friars (the two finest) were condemned. The Earl's Mill Gate remained till 1849, the other minor entrances had gone long before with the exception of the two that now remain out of the twelve, the Priory and Cook Street Gates, the latter being the subject of the engraving, which is taken from the North-West on the exterior, showing the ditch which then existed. Considerable portions of the wall remain between these two gates, which are pretty close together, and are on the same property. The Priory Gate has been converted into a tenement, but Cook Street Gate is roofless, and its embattlement was removed only a few years ago. The archways are obtuse pointed, and the vaulting appears to have been a plain pointed barrel vault without ribs. In the piers of the outer arch, are the grooves of the portcullis, which could never have filled the whole of the opening, as the grooves do not reach higher than the spring of the arch. The room over the gateway was lighted by loop holes on its external sides, and by a two-light square headed window, trefoiled in the heads, on the inner side; the doorways leading on to the wall on each side are still visible. This gate is in a state of great dilapidation, and if some protective measures are not soon taken, its destruction is inevitable.







Jenyns del.

*White Friars, Coventry.*

N.T. sc.





## White Friars, Coventry.

J EAVES, DEL.

N. T. [ROUGHTON] SC.



THE Carmelites or White Friars were introduced into this City in 1342 by William de Engleton and Nicholas Sproton, priests, who gave them land on which Sir John Poultney built them a house, which appears to have been completed in the same year in which Coventry was incorporated, as a note in the City Annals for 1348 in reading that John Ward was the first Mayor, adds: "Then the White Fryars was builded." Successive grants of land and donations made to the fraternity enabled the brethren to add to their monastery from time to time, until at the time of the Reformation it had become an extensive establishment. It occupied a position within the S.E. angle of the City wall, and the main entrance to the precincts was in Much Park Street. This gatehouse still exists, but in a mutilated condition, and is converted into tenements. The buildings were arranged on the four sides of a cloistered area, each side measuring about 102 feet. The chief portion now remaining is that represented in the engraving which exhibits the Eastern walk of the cloister, above which was the dormitory of the monks, from the centre of this wing extended eastwards the Chapter House, of which only a small fragment is left, the entrance being through a pointed arch within one of the bays of the cloister. The upper part of the arch was filled with tracery, which was supported on a central column, thus forming a double doorway to the Chapter House. This cloister is vaulted with stone and elaborately groined; it is lighted on its west side by three lights in each of the nine bays into which it is divided, each light being terminated in the head by an ogee arch. Parallel with the cloister on the East side are two plain vaulted rooms of earlier date, one on each side of the Chapter House, their original use cannot be accurately described. The dormitory above was formerly lighted by narrow pointed windows, divided by a transome, the lower portions of which exhibit rabbets for internal shutters, several of them remain on the Eastern side. About the centre of the Western front is a bay window corbelled out from one of the buttresses, and called Queen Elizabeth's window, Her Majesty having been a guest of Mr. Hales. who had purchased the monastery at the time of the Reformation, and converted it into a residence, when the alterations observable in the windows, &c., were made. On the inner and South side of the quadrangle is a fine decorated doorway (now filled in with a window) which in all probability communicated with the Prior's lodgings standing on this side. The greater portion of the North and South wings of the cloister and the whole of the West, with the exception of the gateway in the South-West corner, has been destroyed. This gateway is groined with stone, but is much mutilated. The Church stood on what is now garden ground, no remains exist above the surface; it communicated with the dormitory by means of a small subsidiary staircase shown at the extreme left of the engraving; this was removed some years ago. It was in the Church of this monastery that John Hales first established his Free Grammar School, as previously referred to in the article on that building. In 1801 the property was purchased by the Directors of the Poor, and converted by them into a Workhouse for the united Parishes of Coventry, since which time it has been subjected to various alterations and enlargements.







W. Freeman del. & sc.

*S<sup>t</sup> Georges Chapel, Coventry.*





## St. George's Chapel, Coventry.

W. FREEMAN, DEL. AND FEC.



HIS Chapel was founded by Lawrence Cook early in the 15th century, in connection with the fraternity of the Shearmen and Fullers, or St. George's Gild, and was situated on the bridge which spans the river Sherbourne where it crosses Gosford Street, on the North side of the short and narrow thoroughfare which connects Gosford and Far Gosford Streets with each other, and which at the time of the foundation of this Chapel was called Calais Street. It also joined Gosford or the East gate, the City wall forming its Western end. On the separation of the Fullers from the Shearmen and Taylors in 1448 all right to the Chapel was relinquished in favour of the latter Gild. After the Reformation it ceased to be used for religious service and was converted into tenements, an upper story being subsequently added and used for weaver's shopping. In 1821 it was taken down and a row of houses built on the site. Its plan embraced a Nave 30 ft. long and 20 ft. wide, and a Chancel 20 ft. by 17 ft. On each side were two windows and on the West another towards Gosford Street, but there does not appear to have been any Eastern light, at least my plan, taken at the time of its destruction, does not show one. At the North-West angle there was a small circular turret stair communicating either with a small parvise or bell tower. In style it was perpendicular, the windows having depressed pointed arches divided into three lights, transomed and trefoiled in the heads. The South door communicated apparently with the interior of the City gate adjoining, the North door opened from the Chancel on to the ground enclosed by the diversion of the river for defensive purposes. On the Western wall hung the blade bone of the dun cow *said to have been slain by the redoubtable Guy Earl of Warwick*. The bridge still remains together with traces of the base of the turret. It appears that the meetings of the Shearmen and Taylors' Company were held in the room over the gate which adjoined their Chapel, and a curious piece of carved oak, bearing the names of several prominent members of the Company, dated 1623, and removed from this chamber, is still preserved in the collection of a Coventry antiquary.







*Bablake Hospital & School, Coventry.*





## Bablake Hospital and School, Coventry.

JEAYES, DEL.

G. H. [OWLETTE] SC.



HIS view comprises several objects of considerable interest, and forms a group of peculiar value to the local antiquary. At the extreme right a section of the City wall is observable where it joined the Hill Street Gate, then follow in order Bond's Hospital for old men, with its quaint timber-framed upper structure and barge-board, the archway leading into the quadrangle; the dining hall, with dormitory above, of the Bablake School, beyond which appears the tower of St. John's Church, and a portion of the Chancel; and on the other side the old houses along Hill Street finishing on the extreme left with an old half-timbered house which formerly terminated this street within the wall, which ran along what is now called Bond Street—the small gate here shown giving access to a footway which formed a communication with Well Street before the new street was made. The procession leaving the entrance, represents the Bablake boys in their old petticoated livery, and the almsmen, on their way to service at St. Michael's Church, where they still continue to attend. The interior of the quadrangle presents a mediæval picture rarely to be met with in the heart of a manufacturing town.

On the South side is the Collegiate Church of St. John the Baptist, founded in 1350, in connection with the Gilds, on land given for that purpose by Isabel, Queen of the unfortunate Edward II. It is cruciform in its clerestory, and approaches to an oblong in its ground plan, comprising Chancel and Aisles, North and South transepts, with Lantern Tower at the intersection; Nave, and North and South Aisles. Adjoining the North Chancel Aisle, is a Vestry recently erected on the site of the ancient hermitage and domus of the priests who successively served the Church on its first foundation. It is the most singular structure of its kind in Coventry, and possesses many interesting peculiarities. It has lately been thoroughly restored, and accumulations of soil (over four feet in depth) removed to the level of the old floor, and was re-opened on the 17th of July, 1877. After the Reformation it was only occasionally used, and fell into a dilapidated condition; in 1648 it was converted into a temporary prison for soldiers of the Scotch army, some hundreds of whom were brought to this City. In 1734 it was made a Parochial Church, and is now a Rectory. On the opposite side of the Churchyard, and nearly parallel with the Church, formerly stood the Dirge or Bablake Hall and other offices of the College, which were converted into a Bridewell after the suppression, and finally removed about 50 years ago.

The North side of the quadrangle is occupied by the Hospital or Almshouse founded by Thomas Bond in 1506, as his monumental brass in St. Michael's Church quaintly expresses it: "For ten poore men, so long as the world shall indure, with a woman to look to them." He was a draper, filled the office of Mayor in 1497, and died the same year he founded this institution. The number of almsmen is now 62, 20 of whom have rooms in the Hospital. The building is a half-timbered structure with elaborately carved headings to the windows, and barged gables, forming a most picturesque elevation. On the right is the common hall of the inmates and the rooms of the matron, in the centre, approached by upper and lower corridors, the rooms



of the almsmen, and on the left or West the Committee room of the Trustees, with small rooms below it. This front was "restored" some years ago. The street front has been much altered: the archway has been substituted by one more lofty, pointed, with a pedimental termination above it, stepped, and bearing shields. A substantial iron gate fills the opening; the four lower windows have been made uniform in size and consist of three lights divided by stone mullions; the building has also been extended to the right by the erection of a wing, gabled towards the street, with a large bay window to the upper floor, corbelled out above a two-light window beneath it, and occupies the site of the wall shown in the engraving and part of the town ditch. Clustered chimneys have also replaced the square ones. Behind the Hospital and within the angle of the City wall is the garden provided for the amusement of the almsmen.

Bablake School was founded in 1560, and liberally endowed by Thomas Wheatley, who had been Mayor of the City in 1556. The basement is of stone, the upper floor of timber frame and plaster. On the quadrangle side is a cloister of timber work to each floor. The lower room (next to the gateway, formerly the School) is now the dining room of the boys who live in the house, and contains an elaborately carved chimney-piece, removed to here from an ancient house which formerly stood in Little Park Street. Adjoining this room is the common hall of the boys, with a fine open staircase leading to the dormitories above, and the range terminates with the culinary apartments and rooms of the matron. On the opposite side of the quadrangle is the School, and Master's residence, erected in 1833. It is in contemplation to add largely to this portion of the buildings, in style conformable to the older parts of the adjacent structures. There are now 70 boys on the foundation, half of whom reside in the house for one year.







*Ford's Hospital, Coventry.*





## Ford's Hospital, Coventry.

D. JEE.



HIS Almshouse is situated on the east side of Grey Friar's Lane, and from its old name of the "Grey Friar Hospital," has been sometimes supposed to have been connected with the Monastery of the Grey Friars, which stood close by it, and with which institution it was for a few years a contemporary. But these foundations were entirely distinct, and independent of each other. The Almshouse was founded in accordance with a will made by William Ford of the City of Coventry, Merchant of the Staple, dated May 4, 1529, a wish that his executors immediately set about carrying into effect, and one of them, William Pisford, supplemented the original design very liberally "of his charitable mind and godly disposition," to the extent of at least doubling the number of recipients. The charity, as augmented by Pisford, provided for the residence of "six poore men and their wives, being nigh to y<sup>e</sup> age of three score yeares or above, and such as were of good names & fame, & had bene of good honesty & howskeepers in this Citie, & were decayed & come to poverty & great need in the same Citie. And that euery of the 6 poore men and his wife so to be admitted should haue seuen pence halfepenny a weeke soe long as the said poore man & his wife should liue together in the sayd hospitall." I give this as a specimen of the quaint phraseology of the original stipulations in William Pisford's gift; which also provided for the probable widowhood of its inmates, the ensuring of religious service for "such as were not able to goe to church," &c. Ford and Pisford gave power to William Wigstone to modify the conditions of their bequests for the better ordering of their Almshouse, and his "orders" are ten in number, in which he reduces the number of inmates to make provision for a nurse, gives direction for punishment of misdemeanors, and other matters.

In the 7th year of King James (1609) both this Hospital and Bond's had a narrow escape of confiscation, as having been "concealed from the Crown" when other religious houses were suppressed, but the public spirit of the Corporation, and a "consideration" seems to have been effective in enabling the citizens to continue the charitable uses of both institutions. Subsequent donations and bequests have added considerably to the income of this Hospital. Of late years the recipients have been confined to aged women only, of whom 17 live in the house (where a nurse is provided) and 23 are out-pensioners, succeeding by order of seniority to the vacant residences as they occur. The house is of the period when the charity was established, and is a building unique in its design and execution, and evidently constructed for the purpose. In elevation it is of two stories, of timber framework, the lower one having a stone basement, upon which the framework rests; in the centre is a depressed archway with carved work in the spandrels. On each side of the entrance is a room lighted by a long window in three main compartments, each division having three lights, glazed with diamond quarries, and with elaborate carving in the heads. The rooms to the left of the entrance and the chamber above are appropriated as a residence for the nurse. The upper story projects over the lower, and has three gables, the windows beneath them (which are similar to those in the lower story) projecting in front of the wall, and having six

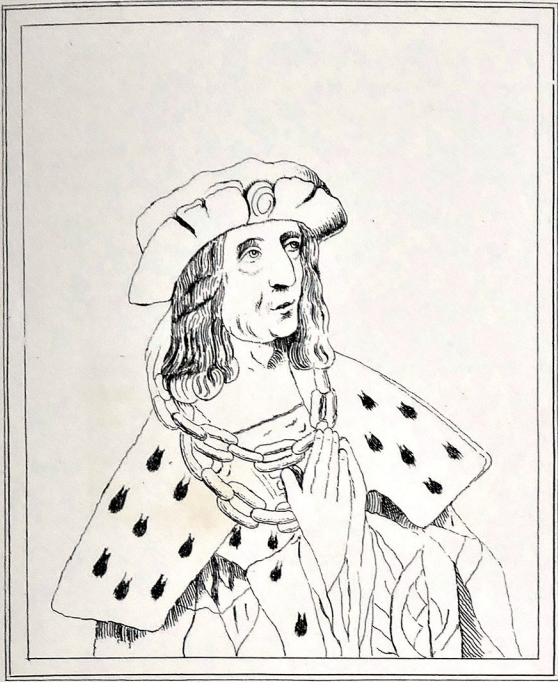


lights each. The gables are adorned by well-designed barge boards, with finials (which have been restored). The main timbers below them being also richly carved. The whole of the front (where not occupied by windows) is relieved by panelwork, decorated by boldly conceived pilasters carved directly from the upright beams. Entering the court the same order is preserved in the rooms of the inmates, of which there are two in each floor on each side, the upper story projecting as in the front elevation: the upper portion at each end having also a gable similar to those described. Staircases from the court below communicate with the tenements above. One of the upper rooms on the N. E. corner of the court was formerly used as a committee room by the Trustees, and bears on its beams and cornice the names of the founders and subsequent donors. The central room in front over the doorway was formerly the Chapel, its east window has some fragments of stained glass remaining, and the recess within which the altar stood, is still marked by an arch projecting inwards, but enclosing only a very limited space. The ceiling is of timber, arched and panelled—both these chambers are now appropriated as residences for the inmates.

A doorway in the centre of the east end of the Court, opposite the entrance from the street, leads to an additional wing of half timber work but having no special architectural adornment; and to the garden in the rear of the building. This famous old building is well cared for and preserved by the Trustees, as it deserves to be, for its little quadrangle presents a picture, the like of which cannot be found in the kingdom. John Carter, the industrious antiquarian etcher, of nearly a century ago, quaintly said of it—"It deserves to be kept in a glass case."







*Henry 6.*



*Margaret of Anjou.*

*From the Tapestry in S<sup>t</sup> Mary Hall, Coventry.*



*Cardinal Beaufort.*



*Hum<sup>ph</sup> Duke of Gloucester.*

*From the Tapestry in S<sup>t</sup> Mary Hall, Coventry.*





## Henry VI. and Margaret of Anjou.

*(From the Tapestry in St. Mary's Hall, Coventry.)*

G. HOWLETTE, DEL. AND SC.



AS the subjects of this and the following plate are taken from the famous Coventry Tapestry, a brief description of that work may appropriately be given. It is hung on the wall space immediately beneath the great North window of St. Mary's Hall, and has evidently been made for the position it occupies, as it fits it exactly, and measures 30 feet in length by 10 feet in height. It is arranged in three compartments, each of which is divided into two tiers. The compartments are separated vertically by highly ornamented pillars woven in the fabric, and are crossed horizontally in the centre by a band forming a base to the upper tiers of subjects; the upper angles of each compartment are cusped, and the whole is surrounded by a foliated border in which the red rose of Lancaster forms a conspicuous feature. The work is clearly historical, and is suggested by Sharp and others to have been commemorative of the visit of Henry VI. and Queen Margaret to Coventry on the 21st of September, 1451, when they and their retinue were loyally received by the citizens, and were the guests (for the week they stayed) of the Prior of the Benedictines. On this occasion they attended St. Michael's Church, and heard Mass there; the account of the proceedings and description of the processions is detailed at some length in the City Leet Book. The King was clad in a gown of gold tissue, and after evening service he "Gaf hit frely to god and to sent michell—Insomyche, that non of the' that brought the gown "wolde take no rewarde in no wyse."

The central compartment is the narrowest, and the two subjects originally represented thereon, were indicative of the connection of this building with the Trinity Gild, to which it belonged, and with the earlier Gild of St. Mary incorporated with it. The upper tier formerly displayed a group emblematical of the Trinity, this was removed subsequent to the Reformation and a figure of Justice substituted; the lower division contains the Virgin Mary represented in a state of glory with the Twelve Apostles and other accessories.

In the compartment to the left, in the upper tier, are figures of Apostles and Saints with their appropriate symbols, in which St. Matthew, St. Andrew, and St. George are conspicuous; in the lower series Henry VI. is portrayed, dressed in a rich garment with a jewelled cap on his head, and kneeling at a low table covered with diaper, on which lies an open missal, his crown placed beside it; the monarch (like his queen) is engaged in prayer, with his hands upraised. His countenance bears a pensive, sorrowful look, singularly appropriate to the unfortunate King. Behind him is represented a numerous retinue of nobles and attendants in various attitudes and richly attired; the only one kneeling being Cardinal Beaufort.

The compartment to the right hand, in the upper tier, is filled with figures of female saints and martyrs, in the lower the principal figure is Queen Margaret kneeling at a covered table with an open missal before her; she wears her crown, and is habited in splendid costume; behind her are grouped her attendants, the front rank, like herself kneeling.

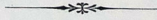




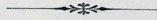


Cardinal Beaufort.

Humphrey, Duke of Gloucester.



*(From the Tapestry in St. Mary's Hall, Coventry.)*



G. HOWLETTE, DEL. AND SC.



THESE two figures are the most prominent (besides the King) in the group portrayed in the lower division of the left-hand compartment of this celebrated Tapestry, and the position is assigned to them most appropriately, playing, as they did, such important parts in the history of the turbulent period of the Sixth Henry. Cardinal Beaufort is represented as kneeling, immediately behind the King, his hands raised as in prayer, and he is vested in his ecclesiastical robes.

His self-assumed guardianship of the young king, and the bitter animosity that existed between himself and the "Good" Duke Humphrey are matters of history; the influence of both was great, and their perpetual jealousies and struggles for the pre-eminence which only terminated in their death, and which took place within a few weeks of each other in 1447, did more than anything else to hasten the terrible Wars of the Roses.

The figure supposed to be commemorative of Humphrey, Duke of Gloucester, appears to the rear of the King and Cardinal, and shows between them. It will be noticed that there is an anachronism in representing these two as being present on this occasion, whereas they died above four years before; but I account for it in this manner—the work itself bears evidences from the style of costume, &c., of its having been executed at least half a century later than the event it is supposed to celebrate, and it may be readily understood how natural it was for the artist to incorporate with his design the portraits of two such influential men.

The Tapestry has been lately very successfully cleaned, repaired, and lined by Mr. Bartlett, of London; and after having been exhibited at South Kensington for some months, and in the library of the Society of Antiquaries, where it became the subject of an interesting address by Mr. Scharf, it has been re-hung in its former position, and is now protected by a metal rail in the front of it.







*Drawn & Eng<sup>d</sup> by D. Jee*

NATIONAL SCHOOL, COVENTRY.





## National School, Coventry.

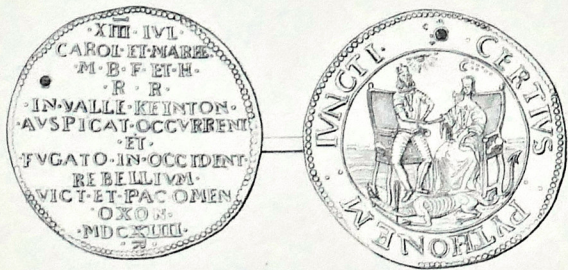
DRAWN AND ENGRAVED BY D. JEE.



THE National School Society for the Archdeaconry of Coventry was established in 1813, for the education of children of the poor on Dr. Bell's or the Madras system, in accordance with the principles of the Church of England ; and for the training of masters and mistresses to fit them to become teachers in the various Church schools in the Diocese and elsewhere. At this time Coventry formed a portion of the Diocese of Lichfield and Coventry, and this institution was in union with the Diocesan Society of Lichfield and with the National Society in London. The work for which the society was founded was commenced in Little Park Street, and was carried on there until the building represented in the engraving was completed in 1833. It was substantially erected with brick, at a cost of about £2,000, on part of the site of the Grey Friars' Monastery, on the south side of the nave of the Friary Church, on the north side of Union Street, and comprises two large square schoolrooms constructed on arches, so as to form a covered playground beneath each, with the Teacher's house between them ; each room is well lighted, and capable of holding about 250 children. On the separation of the Coventry Archdeaconry from Lichfield, and its attachment to Worcester, certain re-arrangements were of necessity made, but the schools were maintained as usual as Central Training Schools until 1853, when, owing to several causes, the principal being the opening of a new Diocesan Training School at Saltley the previous year, and the erection of new Parochial Schools in Coventry, the funds became inadequate to meet the expenditure, and the school was closed. During the time it was in operation upwards of 150 Teachers received their training here. After remaining for some years unoccupied, it was rented by a coachbuilder, who converted the schools into shops, and the vaulted areas beneath into a show room and store. It has now for some time past been restored to its original purpose, as a mixed school in connection with St. Michael's parish, for which it is admirably adapted. The view shown in the engraving is from the S. E.







*Ex numismate argenteo et singulari,  
ejusdem magnitudinis,  
pones Gulielmum Sturton Arm:  
de Loughbridge in Com. Warr.  
A.D. 1821.*

**THE KINETON MEDAL.**

*(Described on page 33.)*



**COVENTRY COINAGE.**

*(Trial Plate.)*





## Coventry Coinage.

(TRIAL PLATE.)

T. SHARP, DEL.

T. RADCLYFFE, SC.



PROVINCIAL Coinage may be classed under three distinct heads:—1. National, where money locally struck has been recognised as current coin of the realm. 2. Ecclesiastical, Guild, Municipal, and Tradesmen's Tokens, having a limited currency in their time, but mostly circulating in their own locality, and acceptable only as a tender of certain value by consent. 3. Comprising the larger class of medalets, struck rather for memorial than for commercial purposes.

In the accompanying plates, only the two first classes are partly represented. The first and smaller impression has every evidence of having been a trial plate, as it bears no name, and is only partially engraved; a fuller effect is produced by a lined groundwork on the face of each example, though somewhat at the expense of clearness. The coins illustrated are a groat of Edward IV., minted at Coventry, and three Tradesmen's tokens of the 17th century. I attribute the drawing of both these plates to Mr. Sharp, but doubt their being the work of the same engraver.

In olden times many cities and towns possessed the privilege of a mint, subordinate to the Royal Mint, the coins generally bearing the names of the places at which they were struck. Coventry was one of these, though it does not seem that any large quantity of the National coinage was minted here, the most notable being the groat before mentioned. The obverse represents a full-face portrait of Edward IV., bearing a coronet of fleur-de-lis, on each side of the neck is a small quatrefoil, and on the breast the letter C, the whole of the inner field being enclosed within a cusped border, outside of which is the usual legend—\*EDWARD × DI × GRA × REX × ANGL × & × FRANC. The reverse is divided into four compartments by a cross, the extremity of each limb being expanded and extending to the outer edge of the coin; within each angle are three pellets, an arrangement common to the early Edwardian coins. The legend is placed on two concentric rings, on the outer are the words—\*POSUI × DEUM × ADIUTOREM × MEUM, and on the inner—\*CIVITAS COVE'TRE. Of this coin there are two varieties; the other being slightly smaller, with a B on the breast of the portrait, and a difference in the arrangement of the inner inscription, which is reversed. Edward IV. was a frequent visitor to Coventry in the earlier part of his struggle with Henry VI., and in 1467 held a council here. On a subsequent occasion in 1470, the citizens, true to their Lancastrian instincts, and supported by the Earl of Warwick, refused him entrance at Gosford Gate. The death of Warwick at Barnet early in the following year, having altered the state of affairs, Edward, by way of reprisals, visited Coventry again, "tooke y<sup>e</sup> sword from the Maior, and y<sup>e</sup> yards from the Sheriffs, soe they lost their ffranchises "and the citty stood in greate jeoparddie, for it cost 500 marks before they could have the sword



“again.”\* In 1473 Prince Edward came here, with the Queen, and was presented with a cup and £100, the King himself followed and kept St. George's feast at Coventry, the Prince standing as godfather to the Mayor's child. We may, therefore, assume that the breach was perfectly healed.

It would be, probably, on one of these occasions that the groat here represented would be struck, and Mr. Hawkins, in a paper read before the Archæological Institute at Warwick, in 1864, referring to the statement of Leland that there was “a mynt of coynage at Coventrye,” suggests that this mint was worked at Cheylesmore; there is, however, a tradition that the public house now known as the “Golden Cross,” at the N.W. corner of Hay Lane, was the site of the mint, and some portions of the present building are old enough to have existed at that period.

The three small 17th century tokens of Nathaniell Alsopp, Nathanill Barnard and Robert Bedford will be described with the examples of the same class on the following page.

\* City MS. Annals.





# Coventry Coinage.

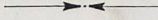






## Coventry Coinage.

(PLATE II.)



T. SHARP, DEL,

T. RADCLYFFE, SC.



IN addition to the Groat of Edward IV., previously described, which occupies the central position at the top of this plate, there are here illustrated, three samples of Tokens issued under the sanction of the Corporation of the City of Coventry, and twenty-nine put in circulation by tradesmen of that City, during the earlier portion of the latter half of the 17th century.

At this period there was a great dearth of small change, and these tokens served a temporary purpose until they were superseded by the issue of a National coinage of halfpence and farthings, in the year 1672, under the authority of Charles II. The evils of this unlicensed coinage had been already felt in this locality, as appears from an order of Council made by the Corporation of the City, in 1669, as follows:—"That the tokens "which have lately been issued in this City be called in under a penalty of £5, as many "persons are obliged to receive 13d. of these tokens for 12d. in silver, and that none "be suffered to remain out except those which have the city's stamp, and whatever profit "there may be the Sword-bearer to take it. After the 16th of April the above tokens "to be called in."

Three of these Corporate tokens head the plate, two on the left and one on the right of the groat. The material used in this local mintage was mostly copper, while brass and tin were also largely used in the production of the tradesmen's tokens.

The first of these, taking them from left to right, bears on its obverse an Elephant and Castle (the city arms) and inscribed THE × CITY × OF × COVENTRY\* Reverse: a cat of mountain (the city crest) within a border bearing the words, THEYRE × HALFE × PENNY. An engraving of this coin, together with a description of the Corporation and tradesmen's tokens of the 17th century, appeared in the *Gentleman's Magazine* for August, 1851, from the pen of Mr. William Reader, formerly of Coventry, and from this article some of the following notes are taken.

On the opposite side of the plate is another type of the local halfpenny. Obverse: shield bearing the city arms and crest, Elephant and Castle and Cat of Mountain, with the letter c on each side. On the reverse × A × COVENTRY HALFE × PENNY, 1669. The third and last of the Corporation series here shown, bears on the field the letters c × c, over which is the crest, and beneath it the date 1669, legend—A COVENTRY-FARTHING\* Obverse: Elephant and Castle; legend—THE · ARMES · OF · COVENTRY\* All these and the following are represented as nearly as possible the actual size of the token.

The Tradesman's tokens I shall take in the order they stand in upon the plate, and numbered as they follow each other. 1. Obverse: Centre,  $\frac{A}{W}$  legend, IN COVENTRY. Reverse: Centre, three tuns, probably part of the arms of the Vintners or Brewers. Legend—WILLIAM AVSTEN. In these cases, for convenience of reference, the left side of the token will be described as the obverse, though in some of them, the position has



been transposed. It must be also borne in mind that when three letters are shown, the upper one is the initial of the surname, the lower two the initial of the Christian name of the tradesman and his wife.

2. Obv.: Centre a knot, probably a merchant's mark, NATHANIELL · ALSOPP\*  
Rev.: OF · COVENTRY 1656\* Centre, initials N \* A. He was captain of the City Militia in 1659.

3. Obv.: Centre, a globe, NATHANILL · BARNARD\* Rev.: Centre, N \* B. IN · COVENTRY · MERCER\* He was Sheriff in 1641, and in 1649 he was ordered into custody for refusing to serve the office of City Councillor.

4. Obv.: On a shield the Weavers' Arms, az, on a chevron ar, between three leopards' heads, or, each having in the mouth a shuttle of the last, as many roses gu. seeded of the third, barbed vert: on side of shield R · B, ROBERT BEDFORD 1666. Rev.: Centre, R · B divided by three cinquefoils with stems interlaced; IN · COVENTRY. He was a member of the Clothiers' company, was Sheriff in 1643 and Mayor in 1650.

5. Obv.: Centre, an anchor with letters R · B, ROBERT · BEDFORD · IN\* Rev.: Centre, <sup>B</sup><sub>RA</sub> Y<sup>o</sup> CITY · OF · COVENTRY\* This would seem to be another member of the same family, as it is hardly likely that two sets of dies would be used by the same person.

6. Obv.: JOHN · BROOKES · OF · COVENTRY. Centre, HIS HALF PENY. Rev.: STATIONER \* 1668\* Centre, a bible. By his Will, dated 9 May, 1679, he left a rent charge on a messuage in Earl Street to purchase bibles for poor children who can read, to be distributed annually on his birthday, April 14th.

7. Obv.: JOHN · CRICLOWE, · DRAP<sup>R</sup>, Centre, OF · COVEN-TRY, 1668. Rev.: same as obv. He was Sheriff in 1652, Mayor, 1658, and Captain in the City Militia the same year.

8. Obv.: Centre, a monogram F.C., MERCER AND GROCER. Rev.: Centre, 1665, IN COVENTRY.

9. Obv.: Centre, F \* C, IN COVENTRY, MERCER. Rev.: AT THE SUGAR LOFE, in the centre a sugar loaf. It is possible that these were issued by two members of the same family. They appear to belong to the family of the Caters. Francis Cater is variously described as a mercer and merchant, and was Sheriff in 1669.

10. Obv.: Centre, a crescent and seven stars, IOHN · CARPENTER · OF. Rev.: COVENTRY · HIS HALFPENNY. Centre, I<sup>C</sup><sub>E</sub> and four cinquefoils. He was Churchwarden of St. Michael's in 1666.

11. Obv.: Centre, a packhorse, EDWARD CRVSSE. Rev.: Centre, <sup>C</sup><sub>EM</sub> OF COVENTRY, 1663.

12. Obv.: On a shield the Virgin Mary, the Mercer's Arms, MICHAELL · EARLE · OF\* Rev.: Centre, <sup>F</sup><sub>MM</sub> COVENTRY · MERCER\* He was Mayor in 1677. In his year of office the character of Lady Godiva was first introduced; she was personated by a youth named Swinnerton.

13. Obv.: Centre, a riding boot, spurred, between two staves, WILLIAM GILBERT\* Rev.: Centre, W · G MERCER · IN · COVENTRY\*

14. Obv.: Centre, a six-rayed star, IOHN · LAX · AT · THE\* Rev.: Centre, <sup>L</sup><sub>LM</sub> IN COVENTRY 1659\*

15. Obv.: Centre, shield bearing the Grocers' Arms, a chevron between nine cloves three, three, and three. ABRAHAM · LVCAS\* Rev.: Centre, <sup>L</sup><sub>LE</sub> IN COVENTRY · GROCER\*



16. This example differs from all the others in having no border, the inscription on each side being arranged in four lines, with an ornamental label between them. Obv.: IOHN · MVRDOCK · BAKER · 1668\* Rev.: IN COVENTRY · HIS HALF · PENNY\*

17. Obv.: Centre, E · O · IN · COVENTRY · 1667\* Rev.: Centre, a plumed hat, FELTMAKER\* This was issued by Edward Owen, Mayor in 1680, he filled office as Alderman, but was removed therefrom in 1685, together with five other Aldermen. He is also described as a Capper and Haberdasher, which accounts for the device on the reverse.

18. Obv.: Centre, T. P. APOTHECARIE\* Rev.: Centre, Apollo with bow and arrow astride on a python, the arms of the Apothecaries' Company. IN COVENTRY\* Evidently issued by Thomas Pidgeon, he lived in a fine timber-framed house on the west side of Broadgate,† and was Mayor in 1661. It was during his mayoralty that the city walls were dismantled. His only daughter and heiress married (as his second wife) John Dugdale, eldest son of William Dugdale, the Warwickshire Antiquary.

19. Obv.: Centre, the Sun, SAMUELL · PEISLEY · AT THE. Rev.: Centre, a tun SONN · IN · COVENTRY.

20. Obv.: Centre, Elephant and Castle, WILLIAM · ROWNEY · SENIOR. Rev.: Centre, HIS HALF PENY · IN COVENTRY 1665.

21. Obv.: Centre, Elephant and Castle, WILLIAM ROWNEY · IN. Rev.: Centre, on a shield gu, a demi virgin (Mercers' Arms) COVENTRY · MERCER.

22. Obv.: Centre, <sup>S</sup><sub>WA</sub> WILLIAM · SNELL · MERCER\* Rev.: Centre, the Head of a Virgin, IN COVENTRY 1665. He was Sheriff in 1675, Mayor in 1688. He had been removed from the office of Alderman in 1685 by Charles II., but was restored to that honour by James II., in the year of his mayoralty.

23. Obv.: Centre, on a chevron‡ between three antique limbecks (alembics) as many roses, Pewterers' Arms. IOHN SMITH IN. Rev.: Centre, <sup>S</sup><sub>IL</sub> COVENTRY 1651.

24. Obv.: Centre, a thistle, SAMVELL · TISSALL · at\* Rev.: Centre, HIS HALF PENY. IN COVENTRY 1668.

25. Obv.: Centre, S. W. IN COVENTRY 1666. Rev.: Centre, a Weaver's Shuttle, WOOLLSTED WEAVER.

26. Obv.: Centre, Heraldic rose, IOHN WOOLRICH, 1663\* Rev.: in centre a sunflower, and I.W. beneath, IN COVENTRY, MERCER. He was Sheriff in 1655, Mayor in 1660.

27. Obv.: Centre, <sup>C</sup><sub>EA</sub> BERNINGHAM HINKLY. Rev.: Centre, HIS HALF PENY. COVENTRY, WORWICK.

28. Obv.: Centre, <sup>W</sup><sub>HE</sub> IN COVENTRY · SOVTHAM\* Rev.: Centre, DYER 1666, RVGBY LVTTERTWORTH.

29. Obv.: Centre, on a shield az. a chevron‡ or, between three goats' heads erased ar. attired of the second, the Cordwainers' Arms. SAMVELL ALLSOP. Rev.: Centre, S.A. IN COVENTRY 1666.

† A view is given in the Antiquarian and Topographical Cabinet. It was taken down in 1822.

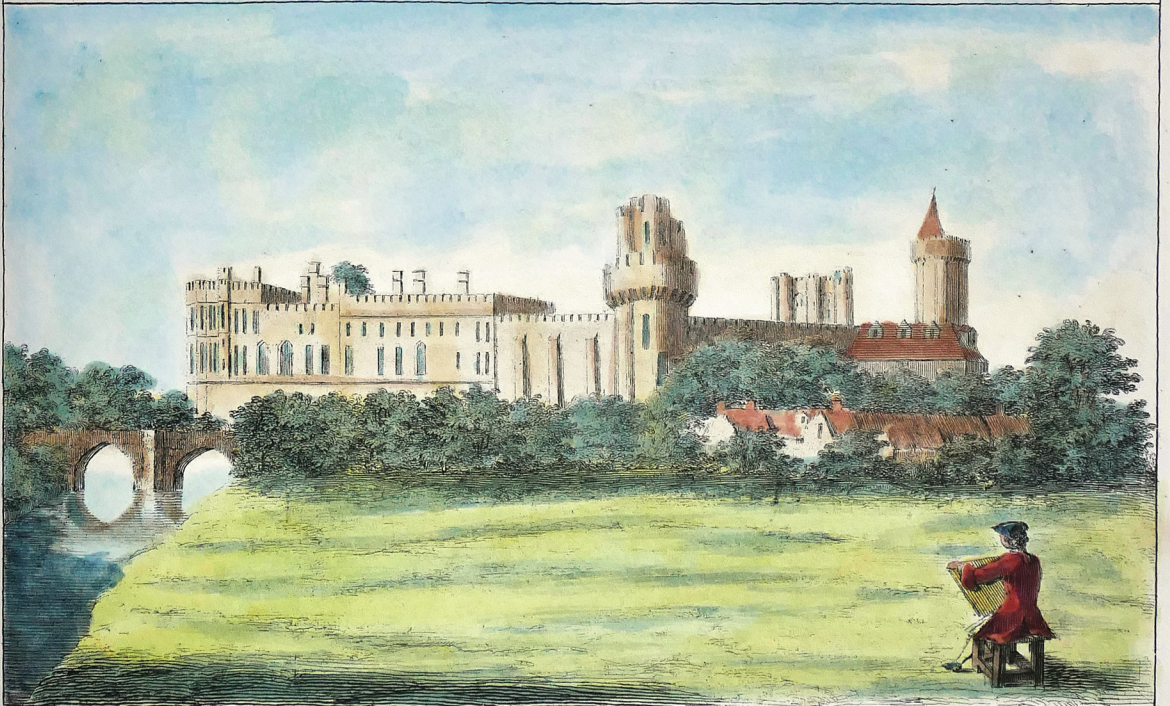
‡ The chevron is left out in the drawing in both these instances.



The South View of *St. Mary's Church* in *Warwick*.



A View of *Warwick Castle* and of the Bridge over the *Avon*. Taken from the Meadows by the River-side.



*A. Motte delin. & sculp.*





## Warwick Castle.

A. MOTTE, DELIN. AND SCULP.



WARWICK is of very remote origin. Rous claims for it as early a foundation as the times of the Britons, and there is strong probability that so commanding a position as the site of the Castle, and so easily convertible into a strong place of defence, would commend itself for the purpose. Ethelfleda, daughter of Alfred the Great, is credited with the honour of erecting a Castle here at the beginning of the tenth century, on a mound still existing at the S.W. end of the castle yard; a huge tumulus admirably adapted for the site of a Keep. No traces of her works remain; the Castle, like the town clustered round it, having been almost destroyed by the Danes. Warwick seems to have soon recovered itself, for in the Domesday Survey it is recorded as a place of considerable importance. Under the Conqueror it was held by Turchil de Warwick, who was directed by the King to enlarge and strengthen the Castle, and to surround the town with a wall and ditch. The Castle suffered severely during the Barons' Wars, but its walls and towers were re-built, and the entrance strongly fortified, by the same Thomas Beauchamp who founded the College of St. Mary, and who lies in the centre of the choir of that church. His son and successor (Thomas) built the tower named in honour of the Saxon Earl, "Guy's Tower." Important additions were made, and more contemplated, by George, Duke of Clarence, created Earl of Warwick by his brother, Edward IV., who resided here chiefly, but his untimely death in the Tower put an end to the design. The Castle gradually fell into decay, and at the latter end of the 16th century, its towers were appropriated as a county prison. Sir Fulke Greville, who succeeded to the title of Lord Brooke, received from Elizabeth, in 1601, the grant of Wedgnoek Park and the Castle and its dependencies from James I. He at once set about its restoration and adornment, and it has ever since 1759 been the principal seat of the Earls of Warwick, this title having been by George II. conferred on Francis, eighth Lord Brooke, on the death of the last of the family of Rich. In 1642 the Castle successfully withstood a siege by the Royal forces under Prince Rupert.

The engraving, which represents the Castle as it appeared about a century ago, (previous to the erection of the new bridge in 1790), is not altogether correct, as may be seen by the position of the entrance gateway, but it exhibits certain points of difference as compared with the present aspect, worth noticing. Guy's Tower is shown with a small spire, apparently capping the turret stair. This does not appear in Dugdale's plan or view, though something of the kind is indicated in Hooper's drawing taken in 1747 for Grose's Antiquities. Another difference observable is the apparently blank curtain wall, relieved only by three buttresses, between Cæsar's Tower and the Great Hall, and showing no lights. Ireland's view represents these buttresses as being pierced by narrow windows. Ireland's drawing in his Warwickshire Avon has lights in the wall itself, and they must have been there, this portion forming then, as now, a part of the private and domestic



apartments, as indicated by plans showing the arrangement of the Castle at this period. The continuation of the range of state rooms calls for no notice, but the bridge, soon after superseded by the new structure, was, though narrow and in a dilapidated condition, the only entrance to Warwick and its Castle on this side. Shortly after the completion of the new bridge, this older fabric was partially destroyed by a flood, but has been allowed to remain, and forms an interesting and picturesque feature in the river view of the Castle from the parapet of the bridge overlooking the Avon.







## St. Mary's Church, Warwick.



T. MARY'S CHURCH, shown in the annexed engraving, as it appeared about a century ago, presents much the same aspect as it does now, but a very different one to the building as it existed previous to the great fire in 1694, which destroyed a great part of the town and the West end of the Church itself. A comparison of the present South elevation with the former one as published in the *Gentleman's Magazine* for January, 1846, shows what a quaint and curious feature has been lost, in place of which we have this barbarous mixture of gothic and classic architecture, which has only two redeeming qualities about it—its altitude and proportion—lending to the distant view a charm, which disappears on closer examination. The former Church (like the present) was cruciform, the nave apparently slightly lower than now, with a clerestory lighted by six windows on the South, and probably by the same number on the North; the roof flat, not showing above the parapet. The South aisle was lower than the Beauchamp Chapel, and had three pointed decorated windows of four lights each. The transept had a good perpendicular window of five lights, and the high roof of the choir appears to have extended over the intersection of the choir, nave, and transepts. The most interesting of the destroyed portion was the Western tower, which was probably unique. It was low and broad, and appears to have consisted of four short storeys; the lowest storey formed what appears to have been referred to as the great porch, which probably also served as a passage underneath the tower, after the same manner as provided for in the present structure, for the convenience of foot passengers. Above this porch was a curious little room corbelled out from the South face of the tower, and described by Leland as having contained the library of John Rous, the Warwick antiquary, a chantry priest here about the middle of the 15th century, and who would from his office have a right to use it. The two upper storeys of the tower exhibit narrow lights on this side and a capacious square stair turret at the S.E. angle, having in its upper tier three narrow trefoil-headed windows on the South side. The tower was crowned by an embattled parapet, having a small pinnacle at each corner, with what appears to have been a short and thin central spire rising but very slightly above the pinnacles from the centre of the tower.

This interesting structure would have escaped altogether at the great fire alluded to, but for the inhabitants placing some of their half-burned goods in it, which breaking out again consumed the whole of the Western part of the Church. As much of the outer walls as could be utilised was repaired, and the Church and tower re-built under the direction of Sir William Wilson, architect, of Sutton Coldfield. The total expense amounted to £4,728 14s. 7d., of which the tower cost £1,600, the height of it being 117 ft. to the battlements, above which the pinnacles rise 25 ft. more.

The South elevation, as seen in the view, presents four leading features—the tower, nave, transept, and the preserved portion of the original structure—Beauchamp Chapel and choir.

An unsuccessful attempt to retain some gothic feeling by allying pointed arches in doorways, windows, &c., to classic ornament has produced an inconsistent medley, alike at variance with the principles of either style. The tower embraces three main stages, having shallow



buttresses at each angle, with semicircularly-headed niches one above the other on each face from the base to the summit. The lower storey forms an open Western porch, the massive Western piers extending over the footway; in the second storey is the ringers' floor and clock, and in the upper the bells, ten in number. The parapet rests on a blocking course bearing three shields on each face, charged with the armorial bearings of the families successively enjoying the earldom from the Saxon period to the time of the re-building of the tower; from this course rises the parapet, each side showing two semicircular gable-headed and pierced terminations with a small pinnacle between them, and larger square crocketed pinnacles terminating with metal vanes at each angle. The foot of the second stage bears on its N., W., and S. faces inscriptions in Latin referring to the foundation, destruction, and re-edification of the building.

The South aisle of the nave shows three windows of very meagre design with shallow buttresses between them; the South transept window is similar, over which is a pedimental termination forming a gable. There is no clerestory, but a parapet, consisting of an open balustrade (with stone urns at intervals, placed over the buttresses) is carried round the Church, and is continued along the side walls of the choir. The Beauchamp Chapel retains most of its original character, with signs here and there of having been most laboriously patched and mended, with small pieces of stone let into the masonry where the mouldings had been injured.







## The Kineton Medal.



HIS engraving exhibits every evidence of its being the original plate from whence the tail-piece on p. 148 of the Diary of Sir William Dugdale, in Hamper's life of that celebrated Warwickshire Antiquary was taken. It is easy to understand from the intimacy that existed between the late Mr. Staunton and the talented editor of that work, how this plate came into the Staunton Collection. Mr. Hamper's own account of the medal states that it was struck at Oxford in commemoration of the battle of Edge Hill. It is of silver and very rare,\* weighs 7 dwts. 16 grains, and is of very rude construction, the metal having apparently been cut out of a piece of plate. It was found in a field belonging to Mr. Evelyn, and was engraved for his discourse on Medals (1697) and for several other numismatical works. It was purchased at Mr. Bartlett's sale in 1787 by Mr. Hodsoll at the price of £25 10s. The cabinet of the latter gentleman passed entire into the hands of Mr. Tyssen, at whose auction Mr. Staunton became the enviable possessor of this distinguished Warwickshire rarity. It is now in the Collection at Aston Hall.

The special occasion on which this singular medal was struck was the meeting of Charles I. and his Queen Henrietta in the "Kinetonfeild," on the 13th of July, 1643, at which Dugdale himself was present, and thus refers to the incident in his diary: "[1643, July] 13 from "Stratford to Wroxton, meeting y<sup>e</sup> King at y<sup>e</sup> foote of Edgehill. 13. the K. and Q. meete in "Kineton feild." The plate was engraved in 1821.

The late Mr. Nightingale says that the medal was executed by Thomas Rawlins, a devoted Royalist, associated with Briot in the royal mint, and suggests that it was probably done on the spot where the battle was fought, the hurried work of a few hours. Mr. Hamper's opinion is most likely correct, bearing as it does the impress of Oxford, though the idea might have arisen from the meeting in Kineton field.

Mr. Hawkins thus describes the medal: On the obverse are seen Charles I. and his queen, crowned, seated upon chairs, their right hands united; they are represented trampling on a dragon (representative of the rebellious parliament), the King is in armour, above his head is the sun (symbol of Apollo), above hers the moon (symbolizing Diana) and the Pleiades. The



Dragon is the Python sent to destroy Diana but killed by Apollo. The reverse of the medal bears the following inscription:—

REVERSE.

—  
 ·XIII·IVL·  
 CAROL·ET·MARIE·  
 ·M·B·F·ET·H·  
 ·R·R·  
 ·IN·VALLE·KEINTON·  
 ·AVSPICAT·OCCVRENT·  
 ·ET·  
 ·FVGATO·IN·OCCIDENT·  
 REBELLIVM·  
 ·VICT·ET·PACOMEN·  
 ·OXON·  
 ·MDCXLIII·  
 ·ϛ·

OBVERSE:

CERTIUS: PYTHONEM: IUNCTI·

TRANSLATED THUS.

—  
 13th July,  
 Charles and Mary,  
 Of Great Britain, France, and Ireland,  
 King and Queen,  
 In the Vale of Kineton  
 Met Auspiciously  
 and  
 in the shades of evening.  
 The Rebellion  
 Conquered and Pacified.  
 Oxford,  
 1643.

The letter ϛ at foot is in all probability the mark of the die sinker.

The obverse may be rendered as follows:—

Being assisted with more sure success they killed the Python (*i.e.* the Rebellion).  
 The event did not bear out the prophecy.

\*One other example is preserved in the Bank of England, and in the British Museum is a cast in silver.







## Brinklow Camp, 1821.



RINKLOW, a short distance within the eastern border-line of Warwickshire, is marked by one of the most interesting of our pre-historic remains, consisting of an irregular camp, with one of the largest examples in England of a tumulus, at its eastern extremity. Situated directly in the line of the Fossway, that road winds round the base of the hill at this point, thus giving from the summit of the camp an extended command of the road in both directions, as well as a very comprehensive view of the country round.

That this camp was primarily a British work there can be no doubt, and there is every probability that Mr. Bloxam is correct in his opinion that it was one of the frontier fortresses of the British tribe Coritani, which at this point approached the territories of the Dobuni and Cornavii. It is formed on the summit of a lofty hill, of shape approaching an oval, its longest axis extending from west to east about 800 feet, its shortest from north to south, about 470 feet, from fosse to fosse. In section it presents three principal parts and elevations. The tumulus, at its eastern end, is about 200 feet diameter at the base, rising to a height of 100 feet above the fosse which surrounds it, the summit being about 390 feet above sea level (ordnance datum). On the top are five large elm trees. The middle portion is separated from the lower or third portion by an earthwork, running from north to south, having a fosse on its western side, and a communication between the two sections, about the centre of the vallum. This line of division clearly indicating the separation between the superior and the inferior portions of the camp.

This addition was made by the Romans on their adapting this fortress to their own purposes, and by them the outer works were in all probability made, of which traces can be seen eastwards, forming a square termination at the foot of the hill, at the same time the ancient British road was improved. Almost parallel with this principal road is another British track, known as Tutbury Lane, which leaving Brinklow on the west, joins the fossway at Bretford Bridge, a little over a mile south of the camp.

Brinklow became a parish, and for a time gave name to a hundred, and is referred to as such in the 1st of Richard I., and had a Court Leet. Dugdale gives a list of the towns and villages within its jurisdiction; it was subsequently absorbed in the larger hundred of Knightlow. It is not too much to assume that the Hundred Court was held on the top of this hill, as was commonly the case with the primitive Folk Moots, in Saxon and still later times.

Dugdale says that a castle stood here, and that the keep or watch tower stood on the tumulus. No indications of stone work appear, and it is very likely that he assumed the existence of a fortress of that kind more from the evident suitability of the site, than from actual evidence of such a structure. Camden affirms that a Castle of the Mowbrays stood here, but that time had swept away the very ruins of it. Only excavation can decide the presence



of masonry, and as the earthworks have retained so much of their original form, it is doubtful whether any permanent building stood here, unless entirely within the enclosure of the mounds.

Brinklow Church, dedicated to S. John Baptist, stands near the foot of the northern declivity of the hill, and is an edifice possessing peculiar features. The nature of its site involved a considerable slope in the floor from the tower to the chancel. The church consists of chancel, nave, north and south aisles, and western tower. It was restored in 1862. In the churchyard are some peculiar epitaphs.

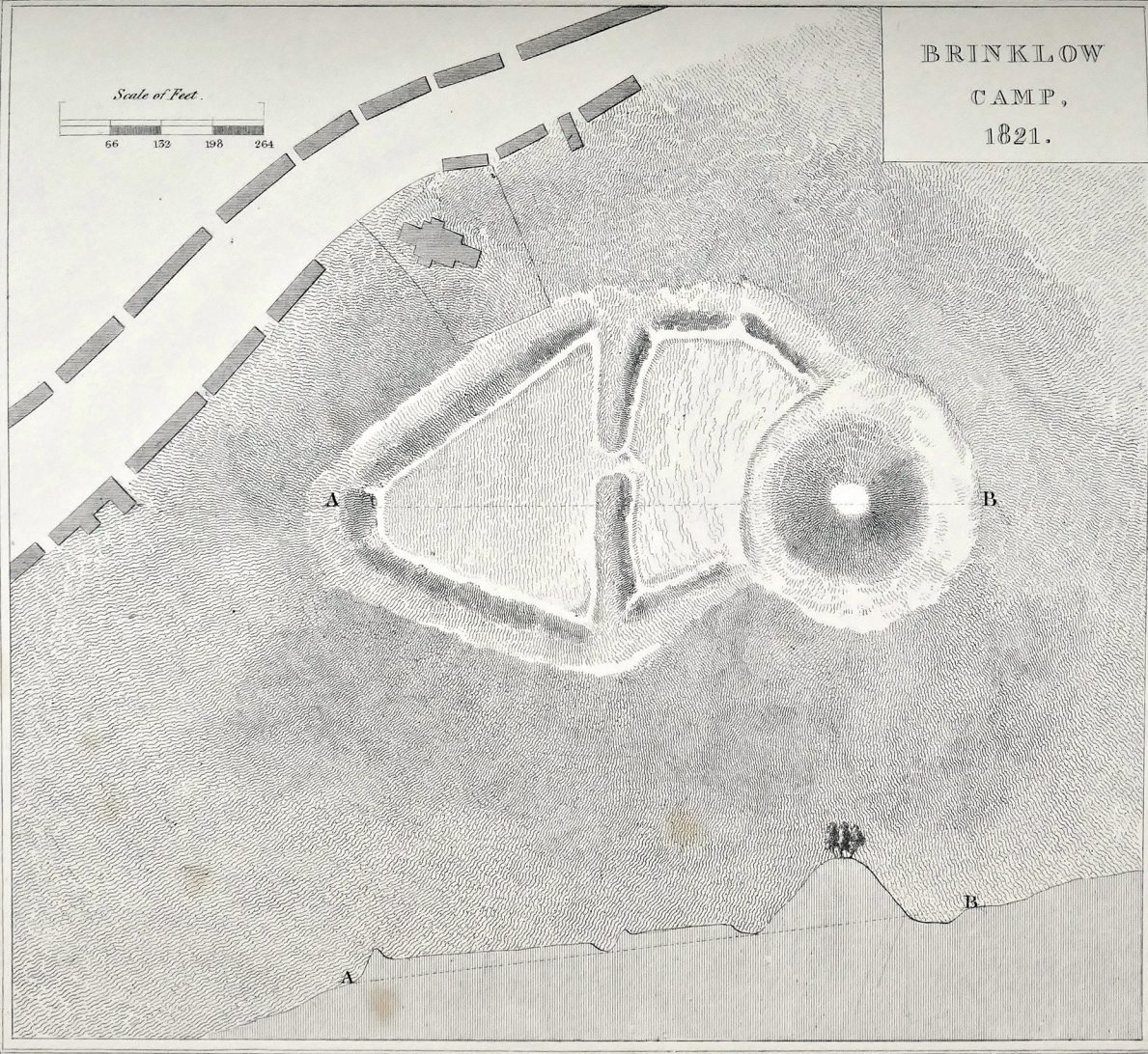
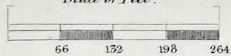
This completes the series of plates constituting the "STAUNTON FOLIO," the descriptions of which have been necessarily brief; but if this volume serves no other purpose, it may be deemed acceptable as a memorial of the greatest antiquarian loss that Warwickshire has ever sustained, in the lamentable destruction of the unique collection brought together by the loving care of Staunton, Sharp, Hamper, and others, and which can never be replaced.





BRINKLOW  
CAMP,  
1821.

*Scale of Feet.*







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