

SHAKESPEARE'S
LAND



G. J. RIBTON-TURNER

SHAKESPEARE'S LAND

BEING A DESCRIPTION OF

CENTRAL

AND

SOUTHERN WARWICKSHIRE,

BY

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AUTHOR OF A HISTORY OF VAGRANTS AND VAGRANCY, &c., &c.

WITH THIRTEEN MAPS AND PLANS.

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“Tum Piso: Naturane nobis hoc, inquit, datum dicam an errore quodam, ut, cum ea loca videamus, in quibus memoria dignos viros, acceperimus multum esse versatos, magis moveamur, quam si quando eorum ipsorum aut facta audiamus aut scriptum aliquod legamus?”

CICERO, *De finibus bon. et mal. lib. v., c. 2.*

“Is it,” said Piso, “by some natural instinct, or through some delusion that when we see the very spots where famous men have lived we are far more touched than when we hear of the things that they have done, or read something that they have written?”

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GEORGE W. CHILDS, ESQ.,

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AS A SLIGHT RECOGNITION

OF THE AFFECTION SHOWN FOR SHAKESPEARE

AND HIS WORKS

BY OUR COUSINS ACROSS THE SEA.

P R E F A C E .

IN the following pages I have endeavoured to set out a description, not only of those sites and scenes in Warwickshire which have already excited public interest, but also of many which have hitherto remained almost undescribed and unknown, and which will, I venture to think, be found to possess unsuspected claims for examination and appreciation.

My great aim has been to describe the various points of interest in as clear and succinct a manner as possible; that I have never fallen into error is more than I can hope for, but I can, at any rate, honestly plead that I have spared no pains to make my descriptions accurate, and that everything of an historical character is based upon researches among original records and authorities.

In addition to this, I have to acknowledge, with the deepest sense of gratitude, the very great aid I have received from those best qualified to further me in my work—an aid which has been enhanced in value by the courtesy by which it has been accompanied. The descriptions of Warwick Castle and of Stoneleigh owe much to the courteous kindness of the EARL AND COUNTESS OF WARWICK, LORD LEIGH, and MAJOR FOSBERY. The MARQUIS OF HERTFORD, LORD DORMER, and the late MAJOR FETHERSTON DILKE have favoured me with information regarding Ragley, Grove Park, and Maxstoke Castle. At Compton Verney, Offchurch Bury, Walton Hall, Charlecote, and Arbury Hall, I have benefitted by the kindness of LORD AND LADY WILLOUGHBY DE BROKE, JANE, COUNTESS OF AYLESFORD, SIR CHARLES MORDAUNT, MRS. SPENCER LUCY, and GENERAL AND MRS. NEWDEGATE. At Coughton, Guy's Cliff, Baddesley Clinton, Wroxall Abbey, and Bilton Hall, I have received much kind help from Miss THROCKMORTON and Mr. E. COPE, the late Miss PERCY, LORD ALGERNON PERCY, Mr. R. C. HEATH, MRS. DERING, and the late Mr. DERING, Mr. AND MRS. BROUGHTON DUGDALE, and the MISSES BRIDGEMAN-SIMPSON. The HON. AND REV. WALTER VERNEY has favoured me with

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visit. To the numerous correspondents, many hundreds in number, who have favoured me with various items of information, I would here tender publicly, as I have already done privately, my cordial acknowledgments for their kindness. Last, but not least, I have to acknowledge the great aid given me by my friend FRANK GLOVER in every possible form, and on every possible occasion.

It only remains for me to add that I shall at all times be grateful for any additional information with which correspondents may favour me, and that the friendships I have made and the kind hospitality I have experienced in the course of my investigations, will always hold a cherished place in my recollections.

C. J. R.-T.

5, High View Road,
Upper Norwood, S.E.
March, 1893.



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WARWICKSHIRE



INTRODUCTION.

AN old writer in describing Warwickshire¹ says "it is situated near unto the heart of England, and, therefore, participates with her in the best, both for air and soil, wanting nothing either for the pleasure or profit of man. It may most accurately be described as the county of leafy lanes and beautiful rural panoramas. Notwithstanding the absence of conspicuous elevations within its borders, the views in various parts are of great expanse, extending at Edge Hill on a fine day to a distance of upwards of ninety miles from the spectator. The natural beauties of the shire have been enshrined by the "Poet of all time" in the fruitful imagery which he has drawn from its meadows and banks teeming with wild flowers of varied hue, its woodlands clustering on the hill sides, and its streams purling through many a sylvan nook and richly carpeted meadow.

The nomenclature of the natural features of the county, and especially of its rivers, presents many traces of its Celtic inhabitants, which prove them to have been of Gaelic race. The Avon (*Abhainn* river) above Warwick is sometimes termed the Dove (*Dobhar*, little water). The Sow is the *Samhadh*, or sorrel producing river; the Dene, the *Dian*, the strong or vehement; the Stour, the *Sruth*, the stream; the Alne, the *Alainn*, the bright or lovely; the Arrow, the *Airgead*, or silver river; the Blythe, the *Blathach*, or flowery; the Cole, the *Coll*, or hazel tree river; and the Leam, the *Leamh*, or the elm tree river. The titles of the ancient divisions of the county into the Arden or table land (*ardan*, little height) and Feldon, or lowland (*falta*, enclosed fields) are also of Celtic origin. Other traces of the race are to be found in the remains of the British Camp at *Nadbury*, and several smaller entrenchments, in several sepulchral tumuli, notably *Alcock's Arbour*, near Alcester,

¹ The present description embraces about two-thirds of the county.

and the weird old *Rollrich Stones* on the south western borders of the county.

Traces of the Romans are to be found in the roadways of *Icknield* or *Ryknield Street* running close to the western border, the *Foss-way*, which crosses the county from High Cross to Halford, and *Watling Street*, which skirts the northern boundary. The earthworks of two *Castra Estiva* or summer camps are still standing at *Corley* and *Chesterton*, and traces of Roman occupation have been frequently found at *Alcester*.

Few vestiges of Saxon times are to be met with, possibly owing to the fact that the Danes carried their settlements into the north eastern part of the county, and devastated the whole of it during the tenth and eleventh centuries.

Of the principal towns, *Coventry* seems to have been a Celtic agricultural settlement, on which a Saxon monastery was engrafted, and is now of interest for its striking remains of mediæval grandeur. *Warwick* was the settlement of a Saxon tribe, and commands attention for its noble castle and other architectural monuments. *Stratford-on-Avon* was a Saxon station on an important ford, which has had undying fame conferred upon it by one of its sons. *Rugby* was a Danish colony, which now attracts notice for its widely known school, while *Leamington*, which may have been the abode of a small Celtic tribe, and only sprang into importance at the end of the eighteenth century, now engages attention for the curative qualities of its waters and its pleasant sylvan appearance as a town.

POINTS OF INTEREST.

The grand Castles of *Warwick* and *Kenilworth* are each renowned throughout the land, the one well preserved and retaining many of its pristine features, the other a majestic ruin, round which both history and romance have thrown a halo of absorbing attraction. *Marstoke* is still a fine specimen of an Edwardian Castle. *Baddesley Clinton* is an excellent and well preserved example of a moated manor house of the 15th century. *Compton Wynyates* is a splendid model of a princely Tudor mansion, unique in many of its features, and *Coughton Court* is a grand example of a gate-house of the same style. *Charlecote Hall* is a handsome type of the Elizabethan period. *Wormleighton House*, as it now stands, is an interesting relic of a slightly later time. *Stoneleigh Abbey* and *Combe Abbey* retain some portions of their old monastic buildings, and the ruins of *Marstoke Priory* are still of picturesque interest, while the remaining

traces of *Kenilworth Priory* convey suggestions of its former stateliness. A considerable amount of varied interest centres in the more modern mansions of *Ragley Hall*, *Compton Verney*, *Arbury*, *Bilton Hall*, *Clopton House*, *Guy's Cliff*, *Grove Park*, and *Weston House*, nearly all of which replace more ancient houses. The old 15th century *Beacon* on the Burton Dassett Hills is probably almost a unique representative of the ancient system of alarm signals. Timber-framed houses are plentiful throughout the county, many of them, as in the instances of the *Leycester Hospital* at Warwick and *Grimshaw Hall* at Knowle being of great picturesqueness. The *Battlefield of Edge Hill* is memorable as the spot where the pent up antagonism of Cavaliers and Roundheads first found a deadly outlet.

Among the ecclesiastical structures of the County, the *Beauchamp Chapel* at Warwick stands pre-eminent, both for its architecture and for the monuments it contains. The effigy of Richard Beauchamp, in the judgment of King James I., exceeding that of Henry VII. at Westminster. The church at *Temple Balsall* is an exquisite example of the Early Decorated style, while the tower and spire of *St. Michael's* at Coventry are conspicuous for their elegance and beauty.

The following are the most noteworthy of the other churches. They all, with about three exceptions, retain parts of several periods of architecture, but are here somewhat roughly grouped together under the names of the four styles in accordance with the architectural characteristics which appear to predominate in them.

SAXON.

Wootton Waven, lower part of tower.

NORMAN—1066-1200.

Beaudesert.

Berkswell, chancel and crypt, north arcade and south door.

Corley, nave.

Kenilworth, west door.

Offchurch.

Preston Bagot (restored).

Stoneleigh, chancel and tower.

Tysoe, south wall of nave.

Warmington, nave.

Wixford.

EARLY ENGLISH—1189-1320.

Bidford, chancel.

Brailes, south aisle.

Budbrooke, chancel.

Burton Dassett, north transept, nave and aisles.

Long Itchington, south aisle.

Norton Lindsey.

Pillerton Hersey.

Tachbrook, nave.

Tysoe, nave.

Whichford, nave.

Wolverton.

Wormleighton, nave and tower.

| | |
|------------------------------------|---|
| DECORATED—1300-1400. | Stratford-on-Avon, Holy Trinity, nave, arcades. |
| Astley. | Temple Balsall. |
| Bilton (restored). | Warmington, aisles. |
| Burton Dassett, chancel. | Wootton Wawen, south aisle and chapel. |
| Chesterton. | Wroxall. |
| Coleshill, east part of nave. | |
| Coventry St. John's. | PERPENDICULAR—1380-1547 |
| Cubbington. | Brailes, tower. |
| Dunchurch. | Coleshill, chancel. |
| Fenny Compton. | Coughton. |
| Kenilworth, nave. | Coventry St. Michael's. |
| Ladbroke, nave. | " Holy Trinity. |
| Long Itchington, nave and chancel. | Henley-in-Arden. |
| Leamington Hastings. | Knowle. |
| Long Compton. | Lapworth. |
| Maxstoke. | Solihull, nave and aisles. |
| Ratley. | Stratford-on-Avon Holy Trinity, chancel. |
| Rowington. | Stratford-on-Avon Guild Chapel. |
| Snitterfield. | Tysoe, chancel. |
| Solihull, chancel. | |
| Southam (restored). | |
| Stoneleigh, windows. | |

FONTS.

NORMAN.—Coleshill, Corley, Oxhill, Stoneleigh.

EARLY ENGLISH.—Solihull.

DECORATED.—Brailes, Coventry Holy Trinity, Tysoe, Wolston.

MONUMENTAL EFFIGIES AND BUSTS.

13TH CENTURY.—Avon Dassett, Coleshill.

14th " Cherington, Stoneleigh, Warwick St. Mary's.

15th " Meriden, Warwick Beauchamp Chapel, Wootton Wawen.

16th " Alcester, Alveston (old church), Astley, Baddesley Clinton, Chesterton, Coleshill, Coughton, Coventry St. Michael's and Holy Trinity, Nuneaton, Rowington, Stratford-on-Avon, Warwick Beauchamp Chapel, Whichford.

17th " Bidford, Charlecote, Chesterton, Compton Verney, Leamington Hastings, Moreton Morrell, Newbold Pacey, Radway, Stoneleigh, Stratford-on-Avon, Tysoe, Wootton Wawen.

19th " Alcester, Arrow.

BRASSES.

- 15TH CENTURY.—Astley, Baginton, Tysoe, Warwick St. Nicholas' and St. Mary's, Wellesbourne, Whatcote, Wixford.
- 16th ,, Coleshill, Compton Verney, Coughton, Coventry St. Michael's and Holy Trinity, Exhall (near Alcester), Harbury, Haseley, Tysoe, Warwick St. Mary's, Whichford, Whitnash, Wixford, Wootton Wawen.
- 17th ,, Chadshunt, Preston Bagot.

The principal Art Collections in the county are to be met with at *Warwick Castle, Ragley Hall, Charlecote, Guy's Cliff, Weston Park, Stoneleigh, Wrocall, Arbury, and Bilton Hall.*¹

¹ It should be noted that except in the instances where the conditions under which visitors are admitted are expressly stated, that special permission must be obtained beforehand from the owners of all other houses before they can be visited.



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An asterisk (*) is used as sign of distinctive commendation.

ITINERARY.

LONDON TO LEAMINGTON BY RAILWAY.

THERE are two railway services from London to Leamington, one by the London and North-Western Railway ($97\frac{1}{2}$ miles), the other by the Great Western ($105\frac{3}{4}$ miles). That by the **London and North-Western** starts from *Euston*.

On quitting the Terminus, the line passes through a region of bricks and mortar, from time to time diversified with trees and tasteful gardens, and occasionally with fields, until *Sudbury* is reached, when the landscape opens on a pretty well wooded agricultural country. Shortly before reaching *Harrow* the spire of the church, erected in the 14th century, forms a conspicuous object springing out of a group of trees on a hill on the left. Next on the right at *Pinner* we pass the Commercial Travellers' Schools, built of brick with stone dressings in the Gothic style, and opened in 1855. A pretty little wood on the right then succeeds, followed immediately on the left by *Bushey*, picturesquely situated amongst trees, the massive embattled 15th century tower of the church, with its octagonal turret, forming a prominent object. A little further along on the right is the London Orphan Asylum, and then the fine embattled tower of *Watford* Church, with a spire 100ft. high, attracts notice on the left. We then pass through a cutting lined with beech trees, succeeded by a tunnel nearly a mile long, again followed by a cutting, and then emerge on a well wooded undulating country with *Grove Park*, the seat of the Earl of Clarendon, lying on the left. We next pass on the right the Booksellers' Provident Institution, speedily followed by the village of *King's Langley*, prettily situated on a rising ground. The church, which is in the Perpendicular style with a square embattled tower and short spire, contains the tomb of Edmund de Langley, Earl of Cambridge and Duke of York, fifth son of King Edward III., who was born here in 1341, and buried here in 1402. The remains of Piers Gaveston, the favourite of Edward II., who was beheaded at Blacklow Hill, near Warwick, in 1312, were by order of the King transferred to the Priory Church here in 1315. The church has long been demolished. Proceeding onwards, the line traverses the King's Langley Viaduct, and shortly after passes on the right *Gorhambury Park*, the seat of the Earl of Verulam

a picturesque, well wooded domain, at the foot of which the Grand Junction Canal winds its way. The line next runs through a long cutting, emerging from which we pass *Borner Station*, and then traverse *Borner*, which is picturesquely situated at the foot of a richly wooded slope on the left, along which the canal winds. The roadside is lined with chestnut trees, and dotted with pretty cottages nestling among foliage. Between the roadway and the rail three clumps of trees, each enclosed in an iron ring fence, will be observed, with an interval between each. On the further side of the last of these clumps two "plum-pudding stones" may be seen with a space of about ten feet between them; these mark the grave of James Snook, a highwayman, who one night in the early part of the year 1801, near this spot, stopped the horse by which the Tring mail bags were then carried, and compelled the man in charge to surrender them. He obtained a considerable booty, and for some time successfully eluded discovery, but was at length taken and tried at Hertford in March, 1802, when he was condemned to suffer on the scene of his crime. A gallows was therefore erected on this spot, on which he was hanged, his body being afterwards buried in a hole at the foot.¹ Pursuing our way, we traverse on the left some pretty rural scenery with an ivied mill, and then arrive at *Berkhampstead*, containing a cruciform church of the 13th century with a central embattled tower. We next pass on the right *Aldbury Hill*, crowned with an amphitheatre of trees, in the midst of which stands a granite column 200ft. high, erected in 1832 in honour of Francis, third Duke of Bridgewater (1736-1803) as a commemoration of the completion of the Grand Junction Canal. *Tring Park* lies to the left of the line. After passing *Tring Station* the line

¹ The wretched criminal, who conducted himself with great fortitude, offered his watch to a former acquaintance if he would take away his body. This he declined, and the hangman after the execution claimed the clothes, and would have stripped the body completely if the Post Master of the district, who was also the High Constable, had not insisted in the interests of decency that the lower limbs should not be denuded. A hole being dug beneath the gallows, a truss of straw was then procured, half of which was thrown into the grave and the corpse was then placed on it, the other half was then thrown on the body and the pit filled in without further ceremony. Some compassionate inhabitants of the neighbouring town of Hemel Hempstead being however scandalised at the way in which the remains of the forlorn culprit had been treated, subscribed to purchase a coffin, and on the following day the body was exhumed, and after being decently placed in the coffin, was re-interred.

traverses a deep cutting, and then emerges on a wide tract of undulating country. Shortly before reaching *Cheddington*, a hill cut into lynchets for purposes of cultivation will be observed on the left. Next comes *Cheddington*, with a Perpendicular church, having an embattled western tower, and immediately afterwards *Mentmore Towers*, a stately mansion in the Anglo-Italian style, built by Baron Anthony de Rothschild, and now the seat of the Earl of Rosebery, becomes visible on an eminence on the left. From here a panoramic view of immense extent is enjoyed, which lasts until we reach *Leighton Buzzard* on the right, which contains a very fine cruciform church, principally of the Early English period, with an elegant Perpendicular clerestory and a central tower with pinnacles, capped by a massive octagonal spire 193ft. high. Passing onwards, the church of *Great Brickhill*, with a square tower, picturesquely situated on a wooded hill, becomes visible on the right. Next on the left is the quaint village church of *Old Bradwell*, with a gabled tower, and then the line passes through *Wolverton*. We next come on the right to the picturesque village of *Ashton*, lying amidst apple orchards, and then reach *Roads*, where the railway to Rugby bifurcates, one service of trains travelling *viâ* Northampton and the other *viâ* Blisworth. By the first of these courses *Northampton*, situated on a gentle eminence, comes fully into view, displaying a large surface of red brick building, in which the old church of St. Sepulchre stands prominent. Continuing onwards, we come to the old historic mansion of *Holmby* or *Holdenby*, standing on an eminence on the right. It was built by John Thorpe, and is memorable as the residence in 1647 of Charles I. when he was seized by the Parliamentary Army. The greater part of the old house was pulled down about 1670, and only the north side of the inner court still remains. This has in recent years been restored and added to, so that it again forms a considerable mansion, which is the seat of Viscount Clifden. On the left, but not visible from the rail, is *Atthorpe Park*, the seat of Earl Spencer. The line then passes *Kilsby* and *Long Buckby*, after which the church of *Hillmorton*, with a square embattled western tower, is visible close to the rail on the right, and then just before reaching *Rugby*, the tower of the church and the octagonal lantern of the school chapel may be observed on the left.

By the second way the first station reached is *Blisworth*, whence a line, 35 miles in length, branches off on the left

to Stratford-on-Avon, traversing a pleasant agricultural country.¹ Travelling onwards, we enter upon a broad tract of beautiful country, and then pass on the left the great military depôt of *Weedon*, containing formal red brick barracks. Next comes *Crick*, soon after which we enter the great *Kilsby Tunnel*, 2,423 yards in length (one mile three furlongs), and shortly after arrive at *Rugby*. From hence a branch line traverses a prettily wooded undulating country, passing the stations of *Birdingbury* and *Marton*, and then reaches *Leamington*.

The service by the Great Western Railway starts from *Puddington*.

The first station reached is *Westbourne Park Junction*, shortly after quitting which the most noticeable object on the left is *St. Michael's College*, followed at an interval of a little more than a mile by the gamboge-coloured walls of *Wormwood Scrubs Prison*. A few miles intervene, and then the spire of *Hanwell Church* peeps out picturesquely from a group of elms on the right, behind which the church spire of *Harrow-on-the-Hill* is visible in the distance, while on the left the cheerless-looking buildings of the *County Lunatic Asylum* form a marked feature. Soon after passing *West Drayton*, we cross the *Colne*, on which, on the left, stands a picturesque wooden mill with its adjoining weir. Thence there is nothing worthy of note until nearing *Slough*, on the left the keep and towers of *Windsor Castle* are to be seen boldly defined against the sky, and remain in sight until we reach the grey stone bridge over the Thames at *Maidenhead*, with its picturesque surroundings. Here, *Cliveden*, the splendid country seat of William Waldorf Astor, Esq., is noticeable to the right on a height covered with trees. A mile and a half on the left near the riverside is the church of *Bray*, with a square tower, notable for its transformable vicar, Simon Alyn, who died in 1588. From hence, after traversing along cutting, a beautiful stretch of rustic scenery reveals itself. A little beyond *Twyford Station* the line crosses the *Loddon*; five miles further it passes over the *Kennet*, close to its junction with the Thames, and then enters *Reading*, where, by the side of the *County Gaol* a glimpse may be obtained of the ivy-clad ruins of its ancient *Benedictine Abbey*, founded by Henry I. in 1121, and in which he and his two queens were buried.

¹ *Moreton Pinkney* on this line is the nearest station to Sulgrave (two miles and a half). *Kington Station* is within two miles of Compton Verney, two miles of the Battlefield of Edge Hill, and seven miles of Compton Wynyates.

A portion of the Great Hall in which several Parliaments were held is still standing. On the right on the high ground above the Thames, the house and grounds of *Caversham* are visible. Here, in July, 1647, Charles I. was allowed by Parliament to spend two days with his children. On leaving Reading, the *Thames* is to be seen flowing placidly on the right, hidden at times by intervening bushes and wood, through which at others it glistens and shimmers. We pass on through a prettily-wooded undulating country until we reach the comely little town of *Pangbourne*, on the other side of which a picturesque wooden bridge across the river leads to the village of *Whitchurch*. Next on the left is *Basildon Park*, in which stands a handsome mansion containing a fine collection of works of art. Then at a short interval comes a large, plainly-built white house called *The Grotto*, standing in a charming amphitheatre of wood which fringes the Thames, followed a little later by the delightful little 14th century church of *Moulsford*, cosily nestling among the trees by the river side. After passing *Moulsford Station*, another pleasant village church—that of *Cholsey*, with a square central tower—comes in sight on the right, followed by a beautiful rural panorama, diversified with woodlands, and bordered by the distant *Chiltern Hills*. Northward of this, on the right, is *Sinodun Hill*, an ancient earthwork crowned by a clump of trees. Thence soon after leaving *Culham*, a magnificent amphitheatre of wood fringes the Thames on the right for upwards of a mile, having in its centre the Georgian mansion of *Nuneham Courteney*, the seat of the Harcourt family, while on the left hand the brick-built walls of *St. Peter's College* are visible in the rear of *Radley Church*. The obelisk at *Sandford Lasher*, (a memorial of a sad boating fatality) and the old Norman church of *Iffley*, picturesquely situated amongst trees on a rising ground above an old mill next come into sight, and then after a brief interval the towers and spires of *Oxford* burst upon the view. Here in the Church of *St. Mary*, the ill-fated *Amy Robsart* was laid to rest on Sunday, the 22nd September, 1560. On leaving Oxford, immediately on the left is *Port Meadow*, a large open space of 439 acres on which the citizens of Oxford have rights of commonage, beyond which *Godstow*, connected with the legend of *Rosamond Clifford* is to be seen. Three miles further on the right the old grey tower of the Church of *Wolvercote* displays itself amongst trees on a slight eminence. Here, according to tradition, *Memphric*, King of the Britons, the

reputed founder of Oxford, was attacked and devoured by wolves. Soon after passing *Kidlington* Station, the village church, with a tall and graceful Perpendicular spire, forms a noticeable object nearly a mile to the right. Eleven miles further is *Aynho*, two miles from which on the left is the site of *Deddington Castle*, where Piers Gaveston, the favourite of Edward II. was seized by the Earl of Warwick in 1312; and a little further on the right, close to the rail, the beautiful tower and crocketed spire of *King's Sutton Church* are conspicuous. Commercial-looking *Baubury*, famous for its cross and cakes, next claims notice, followed by *Cropredy*, the fine old village church of which attracts the eye amongst trees on the right immediately after passing the station. In the neighbourhood is *Cropredy Bridge*, where the rival forces of King and Parliament engaged in deadly conflict on the 29th June, 1644; then we go on until the historic *Burton Dassett Beacon* close by the windmill on the low hills beyond *Fenny Compton* on the left, catches the eye, and next come to the deep *Harbury* cutting, in which a fine section of the lower lias stands exposed. Emerging from this, the round arched windmill of *Chesterton*, built from designs by Inigo Jones, is visible on a low hill on the left, and soon afterwards our journey ends at *Leamington*.



LEAMINGTON.

Leamington, from its central position in Warwickshire, and from the facilities of access to other places which it affords both by road and rail, is unquestionably the best point at which the tourist who desires to explore the county can establish his head-quarters. The town, moreover, has great attractions of its own, its streets and squares are artistically planned and attractively laid out, the principal pathways being lined with trees, which impart a charmingly sylvan aspect to the whole place. The climate is mild and unusually equable, the restorative qualities of the waters are held in high estimation by leading medical experts, and the governing body makes great efforts to render the town agreeable to visitors. The town is divided into two parts—the Old and the New. The Old occupies the site of the original village to the south of the river Leam, and the New is entirely a modern creation on the north side of the river.

On entering the town from the Railway Stations, the first prominent object is the Parish Church of All Saints, which stands in a central position at the junction of Victoria Terrace with Priory Terrace. It is a handsome building, though defective in some of its proportions. Originally it was a chapelry of the village of Leek Wootton; of its early appearance no record exists, but in 1624 the fabric appears to have been either restored or rebuilt, and up to the year 1816 it presented the appearance of a village church, consisting of a square embattled tower and a nave and chancel, with a small gabled porch on the south. In the year 1816 this church was enlarged, and again in 1825 and 1834. In 1843, under the then Vicar, the Rev. John Craig, an entirely new church was commenced; the nave of this was finished in 1844, and was sufficiently lofty to completely enclose the tower of the old church. The chancel was built in 1845; the clock tower and north transept were completed in 1849, and the south transept was opened in October, 1869. The style of architecture of the nave and aisles is Perpendicular, that of the chancel and transepts Decorated. The chancel terminates in an apse, lighted by five lofty windows, two of which are modelled upon those in Cologne Cathedral. The three central windows are filled with stained glass, in memory respectively of Diana, Frances, and Anna Maria, daughters of Charles Manners Sutton, Archbishop of Canterbury from 1805 to 1828. The transepts have handsome

wheel windows, that on the north is a copy of one in the Cathedral at Rouen. The west window of seven lights, with a double inter-foliated transom, is 42ft. in height, and finely proportioned; it contains stained glass representing "The Life and Passion of the Saviour." The Reredos of stone, erected by the late William Willes, in memory of his father and mother, is sculptured with a replica of the fresco of the "Last Supper," by Leonardo da Vinci, at Milan. The organ is a fine instrument, erected in 1879. The church possesses an artistic treasure in its chalice, which is of silver gilt, 14in. in height, richly embossed with figures. It bears the English hall mark of 1532, and originally belonged to the English chapel at Calais. On the north wall of the chancel is a mural tablet to *Edward Willes*, Chief Baron of the Exchequer in Ireland, who died 1768.

In the churchyard, immediately to the south-west of the cross footpath, is the tombstone of *William Abbotts*, which bears the following inscription:—"Behold the tomb of William Abbotts, who died the 1st of March, 1805, aged 69. First founder of the celebrated Spa-Water Baths at this place in 1786. He devoted his whole time and fortune to accommodate the public, and liv'd to see his benevolent works merit the approbation of the most eminent physicians." On the south-west side of the church, enclosed by iron palisades, is the tomb of Abbotts's friend and coadjutor, *Benjamin Satchwell*, the village poet and shoemaker, who died December 1st, 1815, aged 76.

Immediately in front of the west end of the church is the *Old Well*, the earliest discovered spring in Leamington, which is mentioned by *Camden* in his "Britannia," published in 1586. The spring originally flowed into a ditch, in which a tub was placed for the convenience of collecting the water. The chief virtue of the waters was supposed to be the cure of hydrophobia, and during a period of ten years one hundred and fifty persons bitten by dogs were dipped in the spring, the animals themselves being frequently immersed. In 1803, a small stone building was erected over the spring by the Lord of the Manor, Heneage, 4th Earl of Aylesford. This gave place in 1813 to a more ornamental stone structure, which in its turn was altered and improved in 1890. The water of the well is particularly rich in sulphates.

Proceeding onwards, we come to the *Post Office*, a modern building on the right, at the south end of the *Victoria Bridge*, a broad stone structure, erected across

the Leam in 1840, to replace a primitive and inconvenient fabric which previously existed.

Across the bridge, on the left, are the **Royal Pump Rooms and Baths** which cover a Mineral Spring, discovered in the year 1808, at a depth of 34ft., and which was the sixth in the order of discovery. The original building, of which the main part still exists, was erected in 1813, from the designs of Mr. C. S. Smith, a Warwick architect, and cost £30,000. It was renovated in 1839, and considerably altered and enlarged in 1861. In 1867 the property was sold to the Local Board of Health, now represented by the Corporation, and in 1885 the existing baths were completely renovated and new ones added. The building, which has a symmetrical and tasteful appearance, consists of a central block with two wings. It has a frontage of 106ft., with a flag-tower in the north-east angle, and is surrounded by a broad stone colonnade, supported by Roman Doric columns, affording an agreeable promenade in wet weather. In the interior is a fine room, which contains the pump from which the Spa Waters are drawn.¹ On the wall are portraits of Dr. Jephson and of Mr. Haddon, a local notable, both painted by public subscription. There is also a portrait of Dr. Marsh, a well-known divine, and first incumbent of St. Mary's Church. The *Bathing Establishment* is unusually complete, comprising two very fine *Swimming Baths*, one for gentlemen, measuring 110ft. by 40ft., and another for ladies, measuring 70ft. by 30ft., supplied with pure soft river water; *Reclining Baths*; *Deep Immersion Baths*, with lift crane and chair for cripples or invalids unable to walk; *Needle Baths* of improved construction; *Local Baths* and special douches for internal complaints; *Ascending and Descending Douches and Wave Bath*; *Vapour and Shower Baths*. There is also a handsome *Turkish Bath*, fitted in the newest style, with male and female attendants experienced in the art of massage. The whole establishment is lighted with electric light. The Leamington Waters have always held a high reputation, and the following opinions have been recently expressed by those best qualified to judge of their value. Sir James Sawyer, in his valuable work, "Contributions to Practical Medicine," says:—"In the therapeutics of phthisical and tubercular disorders, the natural saline mineral water of Leamington Spa may be

¹ Every information with regard to local amusements and fixtures, churches, cab fares, and postal and railway arrangements will be found in the *Leamington Spa Courier*, which is published weekly, and in the *Leamington Spa Pictorial*, published at the *Courier* Office.

useful in some cases. This water is peculiar in the large proportion of chloride of calcium it contains. So far as I know, this proportion is greater than in any other natural medicinal water." Sir Alfred Garrod, M.D., F.R.S., in his speech at the re-opening of the Leamington Baths, in June, 1887, said, "that the composition of the waters of the Leamington springs closely resembled that of many Continental waters which have obtained considerable reputation—as those of Kissengen and Homburg—and there was no known reason why the Leamington Springs might not prove as efficacious as any of these." And again, "that there exists a very large class of invalids capable of being benefitted by the Leamington treatment, and amongst them especially those suffering from the *gouty diathesis*." Dr. Burney Yeo, F.R.C.P., on the same occasion observed that "undoubtedly we, in this country, do possess many very valuable springs, and none more valuable than those possessed by Leamington. He was perfectly satisfied that, as the Mineral Water resources of this country became more widely known, and the fact became accepted, that the Leamington people were providing for the treatment of invalids, and possessed all those appliances which were of real advantage and were absolutely indispensable, the town would have more visitors than it very well knew what to do with." Sir Andrew Clark, President of the Royal College of Physicians, in a visit in April, 1890, to the Leamington Pump Room and Baths, expressed himself as pleased with all arrangements, and added "that a Mineral Water containing so large a percentage of salt of such high medicinal value as the *sodium sulphate*, was worthy of more attention than it had lately received."¹

The united action of these various salts, as contained in the Mineral Water, is calculated to aid the individual action of each, while the total saline strength of the water is such that its effects are gently and harmoniously produced, and that it can be borne for a long time (in fit cases and in graduated doses) without causing nausea, excessive purgation, or distaste.

The late spring, early summer and autumn, form the Spa season. Immediately adjoining the Pump Rooms are the

¹ The following is an analysis of the water in use at the Pump Rooms, made by Dr. A. Bostock Hill, M.D., S. Sc., Camb., F.I.C., in July, 1890. Yield of the saline residue after evaporation in grains per pint of water:—Sodium, 34.38 grains; Magnesium, 2.23 grains; Calcium, 6.97 grains; Chlorine, 53.10 grains; Sulphuric Acid, 25.30 grains; Oxide of Iron, 0.14 grains; Silica, 0.13 grains; total, 122.25 grains.

gardens, of several acres, tastefully laid out, bounded on one side by the river Leam, and skirted on the others by promenades, bordered by handsome lime trees. In the centre is a Kiosk, in which an orchestra performs at stated times.

Opposite the Pump Rooms are the Jephson Gardens, one of the principal attractions of Leamington, on account of their sylvan beauty. The site, which covers about twenty acres, was munificently leased to trustees for 2,000 years, at the annual rent of a peppercorn, if demanded, by the late *Mr. Edward Willes*, of *Newbold Comyn*, the principal stipulation attached to the lease being that the ground should never be built upon. The property, which in its primitive state, was a strip of low-lying meadow land, was taken over by the trustees in May, 1846, and immediately laid out with ornamental walks. The gardens subsequently received the name they bear in honour of *Dr. Jephson* (1798-1878), whose remarkably successful treatment of patients, through the medium of the waters, brought increased fame to the town.

The entrance is flanked on each side by an ornamental lodge of tasteful design, from whence a broad walk, bordered by handsome shrubs, leads through the centre of the gardens. The river Leam forms the southern boundary, sloping down to which in the upper grounds is a grove of tall trees, interspersed with winding walks, leading in the lower part to a Maze, formed by the river side, after the fashion of the one at Hampton Court. An ornamental Lake, dotted with water lilies, and containing an island with a swannery, forms a prominent feature in the lower grounds. Broad lawns occupy the central parts, affording ample space for lawn tennis and archery. In the centre of the broad walk near the lake is an Obelisk, erected in 1875, to commemorate the generosity of *Mr. Willes* in conveying the gardens to the town; and somewhat further on, on the left, is an eight-columned circular Temple, of the Corinthian order, containing an excellent marble statue of *Dr. Jephson*, executed by *Mr. Peter Hollins*, of Birmingham, and exhibited at the Royal Academy in 1848. Near the north lodge facing the street, is an ornamental fountain, erected in 1869, in memory of *Mr. Hitchman*, a well-known surgeon and benefactor of the town. During the season Illuminated Promenade Concerts are held in the gardens in the evening, and Fashionable Fêtes, from time to time, take place in them.

Proceeding onwards, we come to the foot of the **Lower Parade**, which sweeps up a gently rising ground in a graceful curve. It was planned in 1810, and completed to its junction with **Regent Street**, in 1813. It contains the principal shops, which fairly vie with those of the best provincial towns. A little way along on the right is the **Holly Walk**, containing the remains of a stately grove of trees, still tenanted by rooks. Next in succession is the **New Town Hall**, an imposing looking building, in the Italian Renaissance style, with a lofty campanile, erected in 1884, and containing a hall for entertainments, together with the **Municipal Offices** and the **Free Library**.

On the opposite side is the local branch of the **London and Midland Bank**, occupying the site of the **Bedford Hotel**, a large establishment built in 1816, and closed in 1857, which in its time was the rendezvous of the most celebrated sporting characters of the day. Here it was that the notorious **Jack Mytton**¹ made and won his historical wager, that he would ride his mare into the dining room, jump over the dining table and the heads of his associates sitting there, and then jump out of the balcony into the street below. Above, on the other side, is the **Regent Hotel**, which cost £25,000, and was opened in 1819. It contains upwards of 100 bedrooms, and owes its name to **George IV.**, then **Prince Regent**, who, at the time of the opening, was staying at **Warwick Castle**, and drove over to see it, afterwards commanding that it should bear his title in honour of his visit. Since that time the hotel has numbered many notabilities among its guests. First among them is the **Queen**, who, as *Princess Victoria*, came in August, 1830, with her mother, the *Duchess of Kent*, attended by *Lady Catherine Jenkinson*, *Baroness de Lehzen*, and *Sir John Conroy*. *Queen Adelaide* stayed here in November, 1839, *Prince George of Cambridge*, in 1847, and the house has also welcomed the *Emperor of Russia*, the *Queen of Saxony*, the *Grand Duke Constantine*, *Ibrahim Pasha*, *Napoleon III.*, when *Prince Charles Kean*, and *Macready*. At the left-hand side of the **Parade**, extending down **Regent Street**, were the old **Assembly Rooms**, erected in 1813, at a cost of £10,000, and converted into business premises in 1878. Here the fashionable dandies and belles of a past generation mustered for dancing, under the punctilious regulation of a **Master of the Ceremonies**. In the house now occupied by **Lloyds Bank**, at the opposite

¹ Born 1796, died 1834. The descendant of an ancient family, with a fine estate at Halston, in Shropshire, which he squandered.

corner of Regent Street, the *Duke and Duchess of Gloucester* resided in 1822, when undergoing a course of the Spa Waters. Higher up on the right, at No. 9, Upper Parade, the *Princess Augusta* stayed for a similar purpose in the same year. Still higher up, Warwick Street crosses the Parade. Following this street to the left we come, at the corner of Portland Street, to **St. Alban's Chapel**, built in 1881, and further along, at the corner of Dale Street, to Beech Lawn, a large mansion, built in 1832 as the residence of *Dr. Jephson*, the remarkable physician, who did so much by his talent and public spirited action to promote the prosperity of the town.

Returning to the Parade, at the top on the right is the **Clarendon**, a fashionable hotel for families, and next to it is the **Leamington Club**, a social resort of the professional classes. At the end, facing southwards, is **Christ Church**, built in 1825 in what can only be termed a pastry-cook imitation of the Norman style, and which it is to be hoped, from the commanding character of the site, will eventually give place to a building more worthy of it. To the right, in Leicester Street, is **St. Paul's Church**, a well proportioned building of brick, with stone dressings, built in 1874 in the Early English style. To the left is Clarendon Square, with a large ornamental garden in the centre. At No. 6 in this square *Prince Louis Napoleon*, afterwards Emperor of the French, lived for ten months in 1847. It was visited in December, 1860, by the *Empress Eugénie*. To the north-east of this, in Beauchamp Avenue, is **Holy Trinity Church**, built in 1847 in the Early English style.

Still further northward, in Binswood Avenue, is the **Leamington College**, a fine building in the Tudor style, opened in 1848. The great Hall measures 90ft. by 30ft., and is lighted on the south side by five lofty windows of three lights; opening out of it on the north side is a tasteful chapel in the same style. A Sanatorium, Gymnasium, and a Laboratory form part of the buildings, and a Cricket Field of seven acres is attached to the College. Many of its students have won high distinctions at the Universities and the competitive examinations. The district of Binswood was, up to the commencement of this century, covered by a wood of considerable extent, from which it derives its name. To the westward, in the Rugby Road, is **St. Mark's Church**, a fine building in the Decorated style, designed by the late Sir G. C. Scott, and opened in 1879.

Returning to the Parade, the visitor should proceed up the **Holly Walk**, which formerly formed the approach to

the house of the Lord of the Manor at Newbold Comyn, and which still contains a number of fine old trees with a younger growth, destined eventually to replace their giant predecessors. It derives its name from the holly trees planted in the upper part when the property was appropriated to the public use in 1841. On the left hand side is the **Theatre**, a well constructed building erected in 1882, and capable of seating 1,200 people, and the **Borough Club**. Opposite is a Russian Gun, captured during the Crimean War by *Major-General Wyndham*, a former resident in the neighbourhood, and presented to the town in 1857 by *Lord Panmure*. Higher up on the right is the **Holly Walk Chapel**, a building erected in 1849 in the Tudor style, and belonging to the Congregationalists. Still further on the left hand side is the entrance to Lansdowne Circus, at No. 10 of which *Nathaniel Hawthorne*¹ (1804-64) resided in September and October, 1856, when collecting materials for "Our Old Home."

At the upper end of the walk is **Newbold Comyn**, the seat for many generations of the *Willes* family. Adjoining it a footpath leads through pleasant fields to the old village of **Offchurch**. On the left is an old half-timbered house, which in the last century was occupied by a farmer and mill-owner named *Campion*, whose name has been transmitted to the hills, to which a footpath a little further along leads, and which are known as the **Campion or Newbold Hills**. On the summit is a picturesque grove of trees, termed the **Lover's Walk**, from whence there is a fine panoramic view of the surrounding country, Leamington appearing to lie in a compact mass immediately at the foot of the spectator. From hence footpaths lead to the villages of **Lillington** and **Cubbington**. Steeplechases are held annually on the ground at the back of **Newbold Beeches**, the mansion on the summit of the hills. In the **Holly Walk**, *Charles Dickens*, in the 27th chapter of "**Dombey and Son**," lays the scene of the first encounter between **Mr. Carker** and **Edith Granger**.

Again returning to the **Parade**, and turning to the right along **Dormer Place** by the side of the **Pump Room Gardens**, we arrive at the **Roman Catholic Church of St. Peter**, a lofty cruciform structure with a tall campanile, built from designs by **Mr. Clutton** in the **Romanesque** style with **Gothic** tendencies. It was originally erected in 1863

¹ In November, 1859, he again visited the town, and took up his residence at 21, Bath Street, where he remained until April, 1860.

to supersede a chapel in George Street, which had proved too small for the congregation. In 1883 this building was unfortunately burnt down, but was immediately afterwards rebuilt. The high altar is wrought in alabaster and Bath stone, interspersed with marble pillars. The front of the altar contains three groups of carved figures; in the centre is the Last Supper, and on one side is the sacrifice of Isaac, and on the other the sacrifice of bread and wine by Melchisedec. The Tabernacle is of alabaster; the doors, formed of highly gilt metal are of exquisite workmanship, consisting of an elaborately wrought ground of repoussé engraved and enamelled work, set with carbuncles and amethysts. The Reredos supports the statues of the seven angels of the apocalypse, and the Sanctuary windows are filled with stained glass of good quality.

To the right, in Bedford Street, is **The Tennis Court Club**, built in 1846, containing Tennis and Racquet Courts. At the back, in Augusta Place, is **St. Luke's Church**, opened in 1850. Further on, in Portland Place, at the corner of Dale Street, is the **Wesleyan Chapel**, completed in 1870. Hence, turning southwards along the Adelaide Road, we come to the Adelaide Bridge, spanning the Leam, originally built in 1850, and removed, in 1891, to make way for the present iron structure. At the southern end is the entrance to the **New River Walk**, formed in 1862, a charming promenade, most tastefully laid out, and extending for three-quarters of a mile by the riverside. At the end of it is an open-air **Swimming Bath**, 120ft. by 40ft.

Following the Adelaide Road to the Avenue Road, we come to the **Manor House Hotel**, occupying the site of the old Manor House, which was built in 1740. A fine avenue of old elms, a few of which still remain, led from the house to the Warwick Road, across the space now covered by the two railways. In 1847, the house became an Hotel, it was afterwards transformed into a school, and then again converted into an Hotel, after being rebuilt. Further along, in Spencer Street, is the **Congregational Chapel**, with an Ionic portico, built in 1838, and enlarged in 1891.

Turning from Spencer Street into **Bath Street**, we come to the **Bath Hotel**, built by William Abbots in 1786, to accommodate the visitors who then began to flock to the recently discovered waters. It was at that time styled the **New Inn**, and was a noted house in the old coaching days. At the side of the Bath Hotel is Bath Lane, where, on the 4th of January, 1784, William Abbots, with his

crony, Benjamin Satchwell, discovered in a ditch, on the land of the former, a copious mineral spring, the first of its kind in the locality suitable for bathing purposes. Upon the advice of Dr. Kerr, a Northampton physician, to whom a sample was sent, Abbots erected baths, which were soon resorted to by invalids, and formed the foundation of the prosperity of Leamington. These baths, after being long in favour, were demolished in 1867, to make way for an addition to the business premises in front of them. Opposite to the Bath Hotel was the old Theatre, where, from 1814 to 1848, most of the leading London favourites made their appearance. Further on, on the right, in Bath Street, are the **Royal Assembly Rooms**, originally termed the Parthenon, and, subsequently, the Music Hall. The building was erected, in 1821, by *R. W. Elliston*, the celebrated comedian, and manager of Drury Lane Theatre, who took a fancy to the town when passing through it. He, however, failed to make the place a success, and gave it up after a few years.

Progressing onwards, we come to Clemens Street, at the left hand corner of which stood the Royal Hotel, an imposing looking building containing a hundred bedrooms, built by Mr. Copps, of Cheltenham, in the year 1816, and subsequently enlarged. It was for many years the resort of the rank and fashion of the kingdom, and is commemorated by *Dickens* in "Dombey and Son," and by *Thackeray* in the "Fatal Boots." *Dickens* himself stayed in it in 1838. The house was demolished in 1847, to make way for the railway to Rugby.

Proceeding to the left along High Street, we come to the **Old Town Hall**, built in 1831, and now used as the Police Station. Further on, we reach the **Warneford Hospital**, which owes its name to the *Rev. Dr. Warneford*, rector of Bourton-on-the-Hill, Gloucestershire, whose munificence contributed greatly to its foundation. The building, which is on a large scale, was commenced in 1832, and has since been greatly enlarged at various times, a new wing being erected in 1891-2. It at present makes up 100 beds.

Returning to Clemens Street, the right hand corner is noteworthy as being the site of the Black Dog, owned by Abbots, which, at the time of the discovery of the saline spring in 1784, was the leading inn of the village, and which he relinquished when he removed to the newly built New Inn, or Bath Hotel, in 1786. To the right, in High Street, were Lee's or Hudson's Baths, enclosing a sulphureous spring, discovered, at a depth of 60ft., in 1806.

Further along is the **Crown Hotel**, built in 1814, which has always been a noted commercial house. Opposite to the Crown were Wise's or Curtis's Baths, covering a spring, discovered in 1790, at a depth of 42ft. These baths were demolished, in 1850, to make way for the railway, and the fountains under the Railway Bridge are now supplied from the springs.

Coming back to Clemens Street, and proceeding onwards, we pass on the right the Free Congregational Church, which from 1849 to 1865 was fitted up and used as a fashionable theatre. Across the Canal Bridge, on the left, are the Ranelagh or Cullis's Gardens, now a nursery ground, but which, in the early part of the century, were laid out as ornamental grounds, where musical and other entertainments were given, which were resorted to by all the fashionable people who frequented the town. To the west of this, in Tachbrook Street, is **St. John's Church**, built in 1880-1884, in the Early English style. The **Cemetery**, which was opened in 1852, stands on the road to **Whitnash**.

Standing in its grounds, and approached by an avenue from the Tachbrook Road, is **Shrubland Hall**, the seat of the Rev. W. G. Wise. The avenue in former days extended to Spencer Street, nearly opposite to the entrance to the Manor House Hotel. The house was built in 1822, and has no architectural pretensions. It contains some good pictures, amongst which are a large painting of "Dead Game with a Dog," by *Snyders*; "The Virgin," said to be by *Guido Reni*; "A River Scene with Rocks," by *Louthembourg*; "A Battle Scene," by *Hugtenburg*; "A Waterfall," by *Aaron Penley*; and "Balfour, of Burleigh," and "Julian Avenel in the Monastery," by *Cattermole*.

Further along the Tachbrook Road is the **Home for Chronic and Incurable Diseases**, standing in some pretty grounds, which were originally laid out as an Arboretum, connected with a Hydropathic establishment, formerly conducted by Mr. Hitchman, a well-known surgeon.

Returning to the town, and turning by the side of the Parish Church, we come to a building on the right, erected in 1848 as a grammar school, but now converted into a printing office. Further along, on the right is a building known as **Lady Huntingdon's** or **Mill Street Chapel**, erected in 1829 for the English Calvinistic Methodists, whose patron was Selina, Countess of Huntingdon (1707-1791; it is now used as a Lecture Hall. Opposite to it, on the left, is **The**

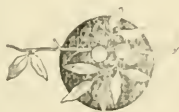
Mill. Here boats may be obtained for excursions on the river. At the end of Leam Terrace is the Willes Road, which crosses the Leam by a bridge bearing a tablet to record the munificence of Mr. Edward Willes in his gifts to the town. Opening out of the Willes Road, to the right of Leam Terrace, is St. Mary's Road, in which stands **St. Mary's Church**, built in 1839.

HISTORIC NOTES ON LEAMINGTON.

Prior to the end of the 18th century, when it was still a little village confined to the south of the river, Leamington has few historical records. The name of the river Leam, the *leamh* or elm-tree river, shows that in early times a tribe of Guels lived on its banks. According to Domesday Book the manor was, after the Conquest, held of the King by Roger de Montgomery, Earl of Arundel and Shrewsbury, one of his chief Counsellors. In the reign of Henry I. it passed to the Bishop of Chester, and afterwards became the property of Geoffrey de Clinton, who gave it to the Canons of the Priory of Kenilworth, by which it acquired the title of Leamington Priors to distinguish it from the neighbouring village of Leamington Hastings or Hastings. At the Dissolution it came to the Crown, and was, in 1563, granted to Ambrose Dudley, Earl of Warwick. It subsequently passed through various hands until, in the last century, it came into the possession of the Earls of Aylesford. A Mr. John Prew, of Radford, who died in 1747, purchased a considerable amount of land in the manor. This gentleman had two daughters, one of whom died single, and the other married Mr. John Wise, second son of Mr. Henry Wise, of the Priory at Warwick, who inherited his father-in-law's property. On the other side of the river, the manor of Newbold Comyn was held by the Willes family, who acquired it by purchase in 1539, and the manor of Milverton, acquired in a similar manner in 1751, was held by the Greathead family, of Guy's Cliff, now represented by Lord Algernon Percy. The existence of a mineral spring in the locality was mentioned by Camden in 1586, but it was not until 1784 when Abbots made his memorable discovery of a second spring that the waters acquired any notoriety. In 1790, a third spring was discovered in High Street, a fourth, in 1804, by the side of the Leam, opposite the Pump Rooms, a fifth, in 1806, near the Crown Hotel, a sixth, in 1808, on the land now covered by the Pump Rooms, and a seventh, in 1819, in Clemens Street. Four other springs of minor importance

were also discovered. Of these springs the only ones now in use are that mentioned by Camden, that discovered in 1790 which supplies the fountains underneath the railway bridge, that discovered in 1804, the water of which is now conveyed across to the Pump Rooms and the Pump Room spring itself.

In the year 1800, the village consisted of about 30 houses with a population of 315, but, after that date, began rapidly to increase. In 1838, the Queen, in response to a petition from the inhabitants, acceded to their request to call the Spa, the Royal Leamington Spa, in memory of her visit, and, in 1875, the town received a charter of incorporation.



ROUTE 2.—LEAMINGTON TO GUY'S CLIFF, AND THENCE TO KENILWORTH OR BLAKEDOWN.

Guy's Cliff, the beautifully situated residence of *Lord Algernon Percy* lies about a mile and a half from Leamington, by a pleasant footpath across the fields, starting from the end of the Guy's Cliff Road. Another mode of approach is by a footpath, about a mile in length, commencing in a lane at the back of the Portobello Tavern, at Emscote, to which the tramway leads. The route by road lies through Warwick, from whence it is distant a mile and a quarter. The ancient name of the place up to the reign of Henry IV. was *Gibbechlyve*, and its later name seems to have been a 15th century act of homage to the redoubted Guy of Warwick,¹ the account of whose mythical exploits had by that time elevated him to the front rank among heroes of antiquity. In the sixth century, St. Dubritius² is said to have built an oratory here, to which long afterwards, in Saxon times, a devout hermit repaired. In this state the place remained until the reign of Henry V., when that monarch, being on a visit to Warwick Castle, came to see it, and determined to found a chantry for two priests on the spot. Death, however, prevented him from executing his plan, and it was subsequently carried out by Richard Beauchamp, Earl of Warwick, who, by his will, ordered that the original chapel, and the residence for the priests, should be rebuilt. John Rous, the Warwickshire antiquary, was subsequently a chantry priest here. At the dissolution the property was granted to Sir Andrew Flammock, Kt., whose daughter and heir, Katherine, married John Colburne, who further obtained from Queen Elizabeth a grant of the chapel in 1579. Of him the estate was purchased by Mr. William Hudson, of Warwick, whose daughter and heir, Ursula, brought it in marriage to Sir

¹ The romance of Guy, Earl of Warwick, is of Norman French origin, dating in its earliest form from the thirteenth century. The names of Guy and Phillis are both Norman, and the incidents of the story are compatible only with the period of chivalry inaugurated by the Crusades, and therefore utterly incompatible with an Anglo-Saxon origin. Neither Guy, nor any of the achievements attributed to him, are mentioned in any authentic chronicle.

² Afterwards Bishop of Landaff and Archbishop of Wales, died c. 522.

Thomas Beaufoy, of Emscote. From this family, it was acquired, in 1701, by Mr. William Edwards, a surgeon of Kenilworth, who, in 1751, sold it to Mr. Samuel Greatheed, the owner of considerable property in the West Indies, and who subsequently represented Coventry in two Parliaments. At that time the house was a small country mansion, the main front of which faced the fir tree avenue, which then formed the approach to it. Mr. Greatheed built the present front facing the courtyard, and made other considerable alterations. He was succeeded by his son, Bertie Bertie Greatheed, who almost entirely rebuilt the house, from his own plans, in the year 1822. Mr. Bertie Greatheed's son and heir died in 1805, at the early age of 22, leaving a daughter, to whom the property descended, and who married the Hon. Charles Bertie Percy. Miss Bertie Percy, the only child of this marriage, died in the spring of 1891, and the property then passed to Lord Algernon Percy.

The house is romantically situated on a cliff overhanging the river, with a background of rich foliage. The river in the foreground expands into a large pool, fringed by tall and graceful trees, the combined effects of which make up a scene of striking and singular beauty. The approach is by an avenue commencing at a lodge on the Warwick Road. From this road there is a picturesque view of the west front of the house, looking up an avenue of majestic old Scotch firs, which were planted at the commencement of the eighteenth century, and are now, unhappily, decaying. The house does not possess any noteworthy architectural features, but contains a good collection of pictures, with other artistic treasures.¹

ENTRANCE HALL.—Busts of Mr. Samuel Greatheed (1719-1765) and his first wife, Miss Bertie.

SMALL DRAWING ROOM.—Pictures: "Portrait of Milton"; "Horse and Groin," *Philips Wouwerman*; "Robert Earl of Lindsey," *C. Janssens*; "Bertie Bertie Greatheed," *Jackson*; "Montague, Earl of Lindsey," *Shepherd* (copied from Van Dyck); "The Bird Catcher," *Tournalet*; "Sea Piece," *Ellis*; "A Pot House," *Brouwer*; "The Discovery," *H. van der Mijl*; "Moonlight," *Kouwenhoven*; "Lord C. Bertie Percy," *Hayter*; "St. Hubert" (containing portraits of Van Eyck, himself as St. Hubert and two of his brothers) *Jan Van Eyck*; "Valmontone, near Rome," *Edw. Lear*; "A Dutch Concert," *Jan Steen*; "The Brave Lord Willoughby," *unknown*; "Cupids," *Luca Giordano*.

LIBRARY.—Pictures: "Richard Mead" (1673-1754), physician to George II. (said to be the only original portrait extant), *Verelst*; "Mrs. Kemble," widow of J. P. Kemble; "Head of St. Peter," *M. A. Caravaggio*; "Rev. J. H. Williams, of Wellesbourne," *Artauld*; "Pouting Child," *Reynolds*; "Copy of the Madonna di San Sisto in the Dresden Gallery," *Artauld*;

¹ The house is only shown to visitors during the absence of the family.

"Grand Canal and Church of Santa Maria della Salute, Venice," *A. Canaletto*; "Edward Wilkes, Esq.," *Artauld*; "The Annunciation" (painted on copper), *Nicolas Mignard*; "Moonlight on the Water"; "Head," *A. van Ostade*; "Philosophers studying," *School of Rembrandt*; "Flowers," *Verelst*; "Christ and the Woman of Samaria," *Ricci*; "Flowers," *J. B. Monnoyer*; "Jonah Cast on Land," *Salvator Rosa*; "Joseph and Potiphar's Wife" (copied from Cignani), *Mongez*; "Three Horses' Heads," *Paul*; "Bertie Bertie's Greatheel when a boy (full length), *W. Chamberlain*"; "Sir William Herschel," *Artauld*.

The combination of lawn, wood, and water visible from this room, and from the small Drawing Room, is exquisite. While the pictures which adorn the rooms are in themselves highly interesting, the views from the windows constitute a whole gallery of beautiful landscapes.

DRAWING ROOM.—Pictures: "Cupids Playing Musical Instruments"; "Ship in a Storm"; "Mrs. Siddons" (in the Grecian Daughter), *Hamilton*; "The Angels Appearing to the Shepherds," *G. da Ponte*; "Landscape," *Zuccarelli*; "Lady C. B. Percy and Child," *Crepin*; "Cupid Blowing Bubbles," *Castiglioni*; "Dead Game," *Bellini*; "Duchess of Ancaster"; "E. Parkington of Charles II. from Holland," *A. van de Velde*; "Dead Game," *Feltri*; "Nymph and Satyr," *Barbier* (Il Guercino); "View of Dordrecht" (Dort), *J. van Goyen*; "View on the River Maas, with Rotterdam in the Distance," *A. Cuyp*; "Cupids Dancing," *Albano*.

From this room there is a wonderfully impressive view embracing the Old Mill, with its slowly revolving wheel, in front of which the water shimmers in the sun as it issues from the mill to form the beautiful pool in front of it. The boughs of an old elm tree on the terrace frame in the upper part of the picture, while the bright colouring of the flower beds immediately beneath relieves the sombre tints of the firs close at hand.

VESTIBULE.—Pictures: "Moonlight," *Sir G. Beaumont*; "Venus and Adonis," *C. Netscher*; "Charles, Sixth Duke of Somerset, in his Robes," *Kneller*; "Duke of Ancaster," *Mason Chamberlain*; "Forest Scene," *Salvator Rosa*; "Landscape," *Jacob Reynolds*; "Duchess of Ancaster," *Kneller*; "Copy of a Portrait in the Dresden Gallery," *Bertie Greatheed*.

DINING ROOM.—"Hon. Charles Bertie," *Lely*; "A Heron and a Falcon," *Snyders*; "Wife of the Hon. Charles Bertie," *Lely*; "The Cave of Despair," *Bertie Greatheed*. This huge picture is screened from ordinary view by doors specially constructed in front of it, which revolve on castors. It represents the Cave of Despair described by Spenser in Book I. Canto IX. of the Faerie Queene. In the centre of a dark cave sits the weird ghastly figure of Despair, nearly nude, with clasped hands, matted hair, and deep sunk eyes, staring abstractedly. On the left is a stabbed corpse, with upturned eyeballs and an agonised expression of face, while the left hand convulsively clutches a stone. On the right hand side is the red-cross knight, who stands typical of resolution under awe-striking circumstances, and behind him is the terror-stricken face of another spectator. "Fruit and Flowers," *Maria de Foa*; "Mrs. Ayscough," *Maria Verelst*; "Dead Game," *De Roo*. There is a remarkably handsome Indian Cabinet in this room, minutely and beautifully carved with figures of animals and birds.

After studying the horrors of the Cave of Despair, the visitor should turn round and enjoy the beautiful natural picture which greets the eye when looking towards the Old Mill, across the brightly variegated flower parterre, succeeded by a picturesque glimpse of sparkling water, fringed by feathered foliage.

SMALL DINING ROOM.—Pictures by Bertie Greatheed (1782-1804), son of the second owner of the property, and a young artist of great promise and ability, who died of fever, at Vicenza at the early age of 22: "The Duke of Ancaster," "Bertie Bertie Greatheed, Esq. (1759-1826)," "King Lear and his Daughter," "Napoleon Bonaparte in 1803," said to be an excellent likeness, and to have been taken from a sketch made on the thumb nail at an audience"; "Shylock," "Copy of the St. Jerome of A. Correggio," "Master Gray," "Lady Macbeth and her Husband," "Atahualpa, the Peruvian, discovering Pizarro's Ignorance of the Art of Reading and Writing;" "Diogenes with the Lantern," copied from Spagnoletto's picture in the Dresden Gallery; "Richard Greatheed." In this room are three very handsome panuelled Oak Cabinets of the era of Henry VI., taken from Wressell Castle, the seat of the Earls of Northumberland.

In the autumn of 1772, and early part of 1773, *Sarah Kemble* (1755-1831), afterwards the celebrated *Mrs. Siddons*, then a girl of 17, was here in the capacity of a companion. Her father, *Roger Kemble*, with his theatrical troupe, was performing at Warwick, when Lady Mary Greatheed, then a widow, took a fancy to Miss Kemble, and the father, with a view to break off the attachment which was then beginning to manifest itself between his daughter and Mr. Siddons, who was a member of his company, accepted the offer made to him to receive her at Guy's Cliff for a time. In November, 1773, the marriage with Mr. Siddons, however, took place at Coventry. In after life, Mrs. Siddons was, on several occasions, a welcome guest at Guy's Cliff.

In the Court Yard are a number of excavations in the rock, which formerly served the purpose of stables and other offices.

Adjoining the mansion on the east is **The Chapel**, dedicated to St. Mary Magdalen, erected in the reign of Henry VI. It was repaired in the middle of the last century, and again restored in 1874, to fit it for devotional purposes. It contains a mutilated statue of Guy, Earl of Warwick, eight feet high, carved out of the rock, and which, judged by the armour and other indications, seems to have been executed in the early part or middle of the 14th century. It is, therefore, at least a century older than the building which encloses it. A basinet protects the head, the body armour consists of a hauberk of mail,

over which is a short sleeveless surcoat, belted round the waist. The right arm is gone, while the left is covered by a heater shaped shield, suspended by a strap round the neck. Marks of spurs may be traced on the heels. Beneath the chapel and coeval with it are the cells of the priests, now used as bath rooms. Adjoining, on the east, is an excavation in the rock, known as **Guy's Cave**, the entrance to which is through a pair of oak doors. About 10 feet from the ground, on the south wall of the cave, nearly opposite the opening by which it is lighted, Mr. Daniel Lysons, in the early part of the century, discovered an inscription, which was deciphered by Mr. Ralph Carr Ellison in 1870. It is rudely carved in the rock in Saxon runic characters of the 10th century, with a later gloss in Roman characters, probably of the earlier part of the 12th century, and is in the Mercian dialect to the following effect:—"Yd Crist-tu icniecti this i-wihtth, Guhthi," which is thus translated—"Cast out, thou Christ, from thy servant this burthen. Guhthi." Guhthi appears to have been the hermit that lived here.¹

On the north side of the Avenue, near the river, are two springs, arched over by order of Richard Beauchamp, Earl of Warwick. They are protected by an iron gate, and are traditionally termed **Guy's Well**, though Dugdale merely styles them "the Springs."

The rock on which the house stands is full of excavations, both natural and artificial, and the grounds are replete with attractions, partly natural, and partly the result of tasteful arrangement. The shapely trees which line the river give it the appearance of a beautiful water avenue.

A disused stone quarry contains a roughly hewn figure, with a grotesque inscription, by Mr. Bertie Greathed, to the memory of Dick Ward, a quarry-man who was killed there in 1821.

Facing the house, on the other side of the river, is **The Mill**, a well-constructed building of stone, with a decorative wooden balcony, erected in 1821. It is charmingly situated amongst trees which overhang the water, and occupies the site of a mill which was in existence in Saxon times. The view of the house from this point is strikingly picturesque.

¹ *Guth* in A.S. means *war* or *battle*, it is, therefore, probable that this unknown hermit was some old warrior who desired to retire from the world, and this slender foundation may have suggested the romance of *Guy*.

On a gentle eminence, nearly half a mile to the north-east, is the little church of **Milverton**, rebuilt in 1880, in the Decorated style, on the site of the old church.

Half a mile further, on the left of the road to Kenilworth, is **Blacklow Hill**, a wooded knoll covered with handsome trees, in the midst of which stands a stone monument, surmounted by a cross, erected, in the year 1821, to commemorate the execution of *Piers Gaveston*—the hated favourite of Edward II.—on this spot, on the morning after the hasty sentence pronounced upon him by the barons assembled at Warwick Castle. The monument bears on its base the following inscription, composed by Dr. Parr:—“In the hollow of this rock was beheaded, on the first day of July, 1312,¹ by barons lawless as himself, Piers Gaveston, Earl of Cornwall, the minion of a hateful king, in life and death a memorable instance of misrule.”

The main road from hence, leading to **Kenilworth** (two miles), is of an attractive character. One mile further on is the village of **Leek² Wootton**, containing a church, rebuilt in 1792, and since renovated and improved.

Proceeding westwards from the village, by Anchor Lane and the New Road to Rounsel Lane, and then turning to the right, we arrive at the Kennels of the North Warwickshire Hounds, built in 1879, and about one mile west of them, at a little distance south of the lane, is **Good Rest Lodge**. The moated Manor House which originally stood here was included in the area of Wedgnoek Park, and was built in the reigns of Edward III. and Richard II., by the second Thomas de Beauchamp. Dugdale supposes it was called Good Rest “in respect that some of the Countesses of Warwick, to avoyd much concourse of people, retired hither when they were near the time of child-birth; for 'tis plain that many of their children were born here.” The old house, which was surrounded by a double moat, which still remains, was pulled down in the beginning of this century and a new house built, but not on the same site.

On **Banner Hill Farm**, half a mile further on the left

¹ The date is a mistake, Gaveston was executed on the day of S.S. Gervasius and Protatius, which falls on the 19th of June. The difference between the Old Style and the New Style in 1312 was eight days only, and, therefore, the date, according to the New Style, would be June 27th, but the inscription erroneously makes the variation amount to twelve days, which is the difference between the Old and the New Style at the time the monument was erected.

² A.S. *teag*, a field or meadow land, a contradicting name to *Hill Wootton*.

and about the same distance from the road near the Inehford Brook, is a **Gospel Oak**,¹ measuring 27ft. in girth one yard from the ground, and standing on the confines of the parishes of Warwick and Beausale; a few hundred yards from it, also near the stream, is **Cuckoo Hill**, marking the site of an ancient chapel called Cuckow Church, which was in ruins in the reign of Henry VII.

A branch road to the right of Blacklow Hill leads to the village of **Hill Wootton** (one mile and a quarter), from whence a fine panoramic view is obtained. Hence the road leads to Blakedown Mill (three-quarters of a mile), prettily situated on the Avon, and adjoining the main road to Leamington (two and a half miles).

¹ These trees, which distinguished the limits of contiguous parishes, were so called from the custom in ancient times, by which the gospel of the day was read under them by the parochial clergyman during the annual perambulation of the boundaries of the parish, by the leading inhabitants, in Rogation week. *Herrick* alludes to the practice in the lines addressed to Anthea in "Hesperides,"—

Dearest, bury me
Under that Holy-oke, or Gospel-tree,
Where (though thou see'st not) thou may'st think upon
Me, when thou yeerly go'st Procession.



ROUTE 3.—LEAMINGTON TO WARWICK VIA MYTON AND VIA EMSCOTE.

THERE are two roads leading from Leamington to Warwick. The old or lower road is the more picturesque of the two, being bordered by fine trees, and diversified with pleasant views. Half-way on this road, at Myton, there was anciently a hamlet with a chapel, of which Dugdale records that "there is now no more left of it than a grove of elms in the place where the village stood." The remains of this grove exist in a field termed Earl's Meadow, adjoining Myton Grange, where, about 1853, an old well was discovered, which no doubt supplied the villagers. The place now consists solely of a row of villa residences, occupying a site on the other side of the road. Approaching Warwick, the town appears to be embedded in a mass of foliage, out of which the Castle towers and St. Mary's Church seem to peep out coyly, while the top of the Gatehouse asserts its existence more boldly, and itself looks like a miniature fortress. On the left of the road, before reaching the bridge over the Avon, is the King's School, built of red brick with free stone dressings. It was founded by charter of Henry VIII., and erected on this site in 1879. Viewed from the bridge, a charming vista of trees, drooping over the banks of the river, guides the eye to the remarkably picturesque remains of the old bridge, covered with tangled ivy and seedlings, above which the old Castle looms up in stately grandeur. The entrance to the town formerly crossed the river by the old bridge near the Castle, and then ascended Mill Street by the side of the Castle grounds. This circuitous route was replaced in 1790 by the erection of the present bridge, principally at the cost of George, second Earl of Warwick. This bridge consists of one grand arch, measuring in its span, 105 feet, and in breadth, 36 feet. Soon after it was finished, the old bridge gave way under the pressure of a flood.

The upper road, along which the tramway is laid, leads through Emscote, or Edmondscote. On the left, just before reaching the Portobello Bridge over the Avon, is the old Manor House, a gabled building of the Jacobean period, containing traces of a much older building, now extensively

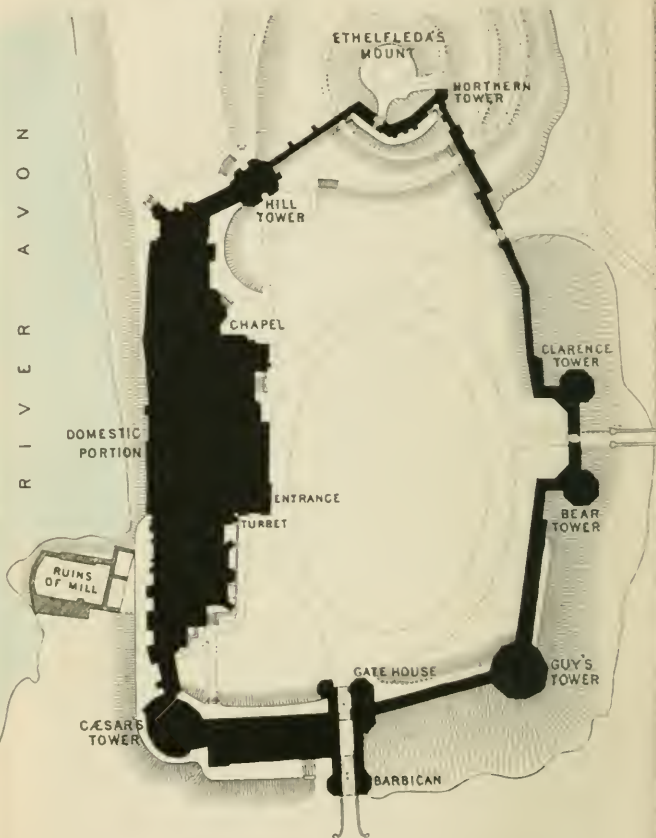
modernised. Further along on the right, near the Canal, is the church of **All Saints**, consecrated in 1861. Passing through the suburb of **Coten End**, we arrive at Smith Street, at the foot of which is the building known as **St. John's Hospital**,¹ originally founded in the reign of Henry II., by William de Newburgh, Earl of Warwick, "for entertainment and reception of strangers and travellers, as well as those that were poor and infirm." Prior to the dissolution, the income of the hospital appears to have been diverted to other purposes, and in 1563, the site was granted by Queen Elizabeth to *Anthony Stoughton*, "in consideration of his good and faithful service, as well to her as to King Henry VIII. her father, King Edward VI. her brother, and Queen Mary her sister." The present house was completed about 1626 by his grandson, Anthony, whose son, Nathaniel, erected the iron railings and the gates, and, in right of his wife, placed the leaden goats, representing the arms of the Thorold family, of Lincolnshire, on the piers of the carriage entrance. Only one of these goats now remains. The building is a large and handsome stone mansion, having two wings, with transomed bay windows of large dimensions, and an ample porch in the centre, each surmounted by an open carved parapet. The front has five gables, the three over the porch and the bay windows being originally ornamented with ogee sweeps and scrolls; the gable over the porch was, however, blown down in a gale, breaking the parapet in its fall, and has been replaced by a plain construction. The interior contains a good Jacobean oak staircase, leading to an oak panelled chamber, formerly the dining room, in which is preserved a stoup with the date 1673 and the Stoughton initials. The house is now the property of the Warwick family.

Proceeding onwards, just before reaching the East Gate on the right, is **East Gate House**, the birthplace, in 1775, of *Walter Savage Landor*, the poet, now occupied as a High School for girls. The **East Gate** is surmounted by the Chapel of St. Peter, built in the reign of Henry VI., to replace a chapel of the same name, which formerly stood in the middle of the town, and was pulled down. The chapel was, until recently, used as a "Bablake" school; both it and the gateway were ruthlessly restored in the year 1788. At the foot of the declivity, to the left of the gateway, is the **Church of St. Nicholas**, consisting of a tower

¹ Absurd statements are made regarding secret passages alleged to exist from the house.

GROUND PLAN OF WARWICK CASTLE

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SCALE OF FEET
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and spire, a nave with aisles, and a chancel, standing on the site of an ancient church. The present building, which was completed in 1780, is a tasteless structure. On the east wall of the vestry is a very interesting incised brass, representing the first vicar of the church in full eucharistic vestments, and bearing the following inscription:—"Hic jacet Robertus Willardsey prim. vicari. isti. ecclesie. qui obiit xiiij. die mens. marcii anno dni. Mill cccc^o xxiiij. ejus anime propicietur deus. Amen." In the north aisle is a handsome marble monument to *George Stoughton, Esq.* and his children, and, in the south aisle and vestibule, are monuments to other members of the same family, who, at that time, lived at St. John's, and were originally possessors, from the time of King John, of the Manor of Stoughton, near Guildford. The Register of Births contains the following entry:—"1772, April 15, Olive, daughter of Robert & Anna Maria Wilmott." This Olive afterwards claimed rank as an English princess, alleging that she was the daughter of the Duke of Cumberland by a secret marriage, and supporting her assertions by a number of fabricated documents, which on several occasions formed the subject of an investigation by the courts of law.

THE CASTLE.

Opposite to the church is the **Gatehouse** of the Castle, constructed, in 1800, on the site of an Elizabethan house, which was demolished for the purpose, and which belonged to an old Warwick family. The former approaches to the Castle, of which there were two, were situated, one on the north, at the bottom of Castle Street, and the other on the south, at the bottom of Mill Street, where traces of the entrances are still visible. The present entrance consists of a plain embattled gateway, leading to a picturesque winding roadway, cut, for upwards of a hundred yards, through the solid rock, and overhung with shrubs, creepers, and trees. This roadway conducts to the outer court, termed the Vineyard,¹ where a grand view of the outer walls suddenly bursts upon the visitor, the main features of which are Guy's Tower on the right, the Gateway in the middle, and Caesar's Tower on the left.

Guy's Tower, so named in honour of the redoubtable warrior, was built by the second Thomas de Beauchamp in the reign of Richard II., being completed in 1394. It is twelve-sided, 30ft. in diameter at the base, with walls 10ft. thick, and rises to a height of 128ft.

¹ In 1401, wages were paid to certain women for gathering grapes here during five days.

Cæsar's Tower, erected between 1350 and 1370, by the first Thomas de Beauchamp, is a marvel of constructive skill. It is an irregular polygon, 147ft. in height, containing four storeys, each with a groined roof, and is crowned by a boldly projecting machicolation. The part facing outwards forms three segments of a circle, the general construction being such as to constitute it a fortress of the most formidable character. It is built on the solid rock, and was, therefore, impervious to the miner. The loopholes throughout are most scientifically contrived, not being cut in the centre of the merlons in each instance, but being pierced in positions commanding the most advantageous situations, and being made available either for the long or cross bow. The lower edges of the loopholes are also sloped at the exact angle requisite to clear the gallery below. The archers were securely protected by wooden screens, termed mantlets, and by leather curtains, as well as by the roofs above them. The sloping base of the tower constituted another formidable medium for launching missiles against the enemy, being so constructed that a stone or metal projectile launched from the machicolation above, would rebound with a point blank aim into the breasts of the attacking force beneath.

The **Gateway**, constructed in the 14th century, was in ancient times approached by a drawbridge, which formerly spanned the moat, but is now replaced by a stone arch. On the inner side of this is the **Barbican**, projecting some 50ft. from the wall, and rising two storeys in height above the archway. It is flanked by two octagon turrets, loopholed for the purpose of defending the bridge and its approaches. Within the drawbridge is a portcullis, and behind the portcullis are four holes overhead, through which blazing pitch, hot lead, or other scaring compounds could be poured on the heads of the assailants. Beyond the portcullis again were the doors. Passing through the archway, we find ourselves in a small court, 24ft. long by 11ft. wide, to which, if the assailants penetrated, they would find themselves entirely at the mercy of the defenders above. From a gallery over the archway, on the inner side of the Barbican, and from the walls and towers on all sides, a murderous discharge of missiles could be maintained, the slope of the ground upwards being an additional disadvantage to the assailants. At the upper end of this court is **The Gatehouse**, with a groined archway, which was again defended by a portcullis, loopholes, and doors, like the Barbican. It is

flanked by towers, the summits of which are connected by a bridge, enabling the defenders to concentrate the largest amount of destructive power on the court beneath. The outer portcullis is worked by a windlass, which still exists in the lower chamber of the south-east turret.

Entering the spacious **Inner Court**, which is nearly two acres in extent, and clothed in the centre with dainty greensward, the picturesque and stately conformation of the Castle attracts the eye. In front stands the Mound or Keep, studded with trees and shrubs, and crossed by the fortifications, in which the Northern Tower forms a prominent object. On the right, connected by walls of enormous strength, are two incomplete towers, termed the Bear and Clarence Towers, the former begun by Richard III., and the latter probably by his brother, George, Duke of Clarence. On the left, extending to the Hill Tower at the base of the Mound, is the family mansion, altered and enlarged at various times since it was first built, but with so much skill as to be still wonderfully in keeping with the general aspect of the Castle.

A Fortress is said to have existed here in Roman times, and Ethelfleda, daughter of Alfred the Great, is stated to have erected a keep or dungeon on the mound in the year 915, and this again is stated to have been enlarged by Turchil, Earl of Warwick, in the time of the Conqueror. No traces of Saxon or Norman work are, however, discoverable in the present fabric, the earliest part of which, comprising the Great Hall, with its turret stairs, the second turret nearest the State Bedroom, and the Spy Tower with the Chapel, were probably erected towards the end of the 13th, or beginning of the 14th century. The whole of these apartments rest on a series of groined arches, supported by massive piers. The Entrance Porch and the adjoining Dining Room, with the rooms over it in front of the Great Hall, were added by the then Earl of Warwick, about 1770. The rooms at the western end, comprising the State Bedroom and the Boudoir, and those adjoining the eastern end of the Great Hall, were in all probability built about 1605 by Sir Fulke Greville, who, at the same time, effected considerable alterations in other parts of the Castle. Judged by the evidence of a flight of steps, which formerly led to the basement, the level of the courtyard seems to have risen eighteen inches since the construction of the Great Hall.

The **Great Hall** is approached by a modern porch, leading to a doorway at the top of a flight of stone steps. It and

some of the adjoining private apartments were, unhappily, gutted by a disastrous fire, which broke out on Sunday, December 3rd, 1871; they have since been restored under the supervision of Mr. Salvin. Prior to the fire, the roof, which was formed of richly carved oak, constructed about 1830, was several feet lower; the fire led to the discovery of the clerestory windows, opening into the passage cut through the solid wall on the south side, which is 10ft. in thickness, and the new roof was consequently placed above them. In ancient times, there can be no doubt that chambers existed over the hall. They were lighted by the clerestory windows, and access to them was gained by the adjoining octagonal turret. The dais and the fireplace were at the west end, vestiges of the latter having been discovered in 1871, and the chimney being still visible in the south-west angle. At the east end are two blocked up doorways, which, in early times, led to the kitchen and the pantry. The hall is 62ft. long, 35ft. broad, and nearly 40ft. high. It is lighted by three large recessed windows of modern construction, and is panelled with oak to a height of nearly 9ft. The floor is composed of red and white marble in lozenge shaped squares, brought from the neighbourhood of Verona, and the fine hooded mantelpiece of carved stone, which replaces the one destroyed in the fire, came from Rome. The length of the suite of apartments visible from the hall is 330ft., and through the doorway leading to the Chapel, a good view is obtained of the fine equestrian portrait of Charles I., by *Van Dyck*,¹ in which the King is represented in armour, mounted on a grey horse, and attended by his equerry, either the Chevalier d'Epéron or M. de St. Antoine. In the recess of the centre window is a remarkably fine cauldron of bell metal, popularly, though erroneously, styled *Guy's Porridge Pot*. It holds about 120 gallons, and is in reality a garrison cooking pot, used for seething flesh rations. It was probably originally made for Sir John Talbot, of Swanington, who died in 1365, as there is an old couplet relating to it, quoted in *Nichols's* "History of Leicestershire," which runs thus:—

There's nothing left of Talbot's name
But Talbot's pot and Talbot's lane.

It possibly came to Warwick Castle through the marriage

¹ There are similar pictures in the Van Dyck room at Windsor Castle, in the second Presence Chamber at Hampton Court, and in the Hall of the Middle Temple, London, and there is also a replica at Bilton Hall. The equestrian portrait of the King, by *Van Dyck*, now in the National Gallery, was purchased in 1885 for £17,500.

of Margaret, daughter of Richard de Beauchamp, with John Talbot, Earl of Shrewsbury, from whom descended the Dudleys, Viscounts Lisle, afterwards Earls of Warwick. Notwithstanding that the existence of the "redoubtable Guy" must be relegated to the region of myths, a suit of armour seems to have been appropriated to him at a comparatively early period, as in the reign of Henry VIII., William Hoggesson, one of the Yeomen of the King's buttery, was granted the custody of the sword, with a fee of 2d. per diem.¹

In the splay of the window is a quaint and characteristic sketch of Mrs. Comer, a former portress at the lodge, who used to exhibit, in a naive speech, the relics of Guy, which were then kept at the lodge.

The Hall contains an interesting collection of arms and armour, including "A Knight in German Fluted Armour, on a Horse in English Armour of the 15th Century"; "A fine Tilting Suit, with Double Plates"; "Suit of Robert Dudley, Earl of Leicester"; "Suit of Charles Graham, Marquis of Montrose"; "Breastplate and Morion of Lord Brooke," killed at the Siege of Lichfield, 1643, the Buff Coat being modern; "Helmet of a Crusader"; "Helmet of Sir Richard Wallace"; "Italian Damascene Helmet"; "Italian Steel Helmet"; "Helmet of Oliver Cromwell, and another Puritan Helmet"; "A Square Painted Shield of the reign of Edward IV.,"; "A Pair of large Two-handed Swords"; Several "Scotch Claymores"; "A Swivel Arquebuse," taken from a French Privateer off the west coast of Ireland, in the last century. An Italian Trousseau Chest, and a richly carved Oak Bench, beautifully undercut, are also preserved here.

¹ In 1656, however, Dugdale expresses an opinion that the armour and accoutrements are of a later period than the era of the hero, and since that date the identity of the reputed relics has no doubt become more confused, as in recent times they appear to have been thus composed:—His *helmet* consists of a bascinet or headpiece of the era of Edward III., his *breastplate* of a Hungarian pavois or shield of the time of Henry VII., his *backplate*, of a vizored wall shield of the reign of James I., his *walking staff*, of the shaft of an early tilting lance, his *sword* is a two handed weapon, 5ft. 6in. long, of the period of Henry VIII. His *horse armour*, consisting of a large chamfron or headpiece, a poytrell, worn in front of the horse's breast, and a croupière, to defend the horse's flanks, is all of the time of Henry VI. *Fair Phillis's Slippers* are a pair of pointed slippered stirrups, of iron, of the reign of Henry VI., and the fork accompanying the "porridge pot" is a military fork of the time of Henry VII. Prior to the Commonwealth, the body armour of Guy seems to have been kept at Kenilworth Castle, and his horse armour and weapons at Warwick. The body armour was probably removed to Warwick at the time of the dismantlement of Kenilworth Castle. A *rib of the Dun Cow* still preserved in Caesar's Tower proves on examination to be a rib of a whale.

It seems almost certain that this hall witnessed, in June, 1312, the grim and impressive trial by torchlight of Piers Gaveston, when the Earls of Lancaster, Gloucester, Hereford, Arundel, Warwick, and others, imposed sentence of death on the once haughty and insolent favourite of Edward II., who cowered before them with vain entreaties for his life. From the centre window, the view looking up the river, which flows at a depth of 100ft. below, is replete with charms. Immediately above are the ruins of the Old Mill, bounded on the right by the timber framework and the buttress wall of the wheel, beyond which the Avon, gliding swiftly over the weir, churns up its pale amber waters into creaming eddies, which speed gaily away to yield up their ephemeral existence. Higher up, the old bridge, with its ruined arches covered with ivy and tangled plants, throws its shadows into the placid water picturesquely intensified by a background of tall Scotch firs, ivied to their topmost branches. Beyond this, the noble arch of the bridge above serves as a framework to complete an unspeakably beautiful picture.

Commencing with the Red Drawing Room, next to the Great Hall, the State Apartments, which communicate with one another, are situated in the following order:—

The Red Drawing Room, the wainscoted panelling of which is of a deep red colour, with gilt moulding, is a handsome saloon, 30ft. by 19½ft., the ceiling being picked out in white and gold. The windows were apparently constructed in the time of Charles II.

RED DRAWING ROOM.—This room contains the following masterly portraits:—"Thomas Howard, Earl of Arundel, in Armour" (died 1646), *Rubens*;—"Dutch Burgomaster," *Rembrandt*;—"Wife of Snyders," in close cap, ruff, and embroidered bodice, *Van Dyck*;—"Assumption of the Virgin," *Raffaello*;—"Ambrogio, Marquis de Spinola," in half armour with ruff, *Rubens*. A handsome Buhl Table stands opposite the fireplace. Over the fire-place is a splendid Buhl Clock. On the right hand a very fine Cabinet of tortoise-shell and ebony, inlaid with ivory, formerly belonging to the Spinola family. At the end of the room are three handsome Ebony Cabinets, containing some rare and excellent specimens of Limoges enamels. Between the windows is a very handsome Table of Lavoro di Comnesso, inlaid with flower patterns, and formerly belonging to Queen Marie Antoinette.

The Cedar Drawing Room is so styled from its being panelled and bordered with cedar wood, elaborately carved. It is 47ft. long by 25½ft. broad, and contains some of the best examples of Van Dyck.

CEDAR DRAWING ROOM.—Pictures:—"Pauline Adorne, Marchesa di Brignoli, and her son," *Van Dyck*;—"Duke of Newcastle," copied from *Van Dyck*;—"James Graham, Marquis of Montrose" (1612-1650), *Van Dyck*;

"Queen Henrietta Maria" (full length), the bust by *Van Dyck*, the rest of the picture completed by *Sir Joshua Reynolds*; "Charles I." (half length), *Van Dyck*; "Robert Rich, Earl of Warwick" (died 1658), *Old Stone*; "Beatrice Cosantia, Princess di Santa Croce," *Van Dyck*; "Two Beauties of the Court of Charles II." (one over each door), *Lely*. In the centre of the room is a fine Florentine Mosaic Table. On each side of the fireplace are Busts of Henry, Earl of Warwick (died 1855) by *Nollekens*, and Sarah, Countess of Warwick (died 1851) by *Bonetti*. The room also contains a valuable Bust of Charles I., attributed to *Bernini*, a Bust of Proserpine by *Hiram Power*, a Bust from the Giustiniani Minerva, two very fine Etruscan Vases and other Etruscan Ware, a pair of sea green Oriental Vases, and some handsome Buhl Tables.

The Gilt or Green Drawing Room is 29½ ft. long by 24 ft. broad, and is noticeable for the graceful ornamentation of the walls, cornices, and ceiling.

GILT OR GREEN DRAWING ROOM. — Pictures, etc.: Three oval portraits in panels of "Francis" (died 1643), "Robert" (died 1676), and "Fulke" (died 1710), sons of Robert, Lord Brooke (killed 1643), who followed him in succession; "Algernon Percy, Earl of Northumberland," in armour (half length) (died 1668), *Dobson*; "Earl of Strafford," in armour (half length) (1593-1641), *Van Dyck*; "A Warrior," in black velvet doublet with wide sleeves, *Moroni*, a splendid example of this master; "Marquis of Huntley" (died 1649), *Van Dyck*; "Charles II.," "Charles I.," in a slashed robe and lace collar, copied from *Van Dyck*; "A Cavalier," in armour, with a red scarf and baton, *Van Dyck*; "Queen Henrietta Maria," copied from *Van Dyck*; "A Lady," *Lely*; "Ignatius Loyola" (1491-1556), founder of the order of Jesuits, full length, by *Rubens*. This splendid example of the great Flemish painter was painted for the Jesuit's College at Antwerp, and brought to England at the time of the French Revolution, when it was bought by George, second Earl of Warwick. "Robert Bertie, Earl of Lindsey," *Cornelis Janssens*. The Earl commanded the Royal forces at Edge Hill, where he was wounded and taken prisoner, dying while being conveyed from the field of battle to Warwick Castle. "Earl of Cambridge," *Unknown*; "Female Child, 17th Century," *Dutch School*; "Marquis D'Avila," *Van Dyck*; "William, Lord Brooke" (1691-1727), *Dahl*; "Mary, Lady Brooke," *Dahl*; "Portrait of a Boy," *Van Dyck*; "Prince Rupert" (half length), *Van Dyck*; "The Baptism of St. John," painted on the roof of amethyst. In the centre of the room is an exquisite Table in pietra dura, from the Grimani Palace at Venice. The surface is composed of hard and precious stones, such as agate, cornelian, chalcedony, jasper, and lapis lazuli, inlaid on a slab of marble, the arms of the Grimani family ensigned with badges representing the honours they attained, appear on shields at each corner. On the north side of the room are two beautiful early Italian Marriage Chests, the upper panels of which are delicately painted. There are also some fine Buhl Tables, a beautiful Ebony Casket, and a charming Statuette of Venus, modelled in wax by *John of Bologna*. The wainscot masks a secret descending staircase.

The State Bedroom is 24 ft. square. From the windows of this room, the views in each direction are lovely in the extreme. Above, the cascade rippling over the weir amidst picturesque surroundings, serves to animate the sylvan beauties of the scene, while beneath, the vast cedar trees spread out their feathery foliage in unruffled and tranquil magnificence. In front the twin streams of the Avon wind

gracefully along, glittering among old elms, in the boughs of which squirrels frisk about, while rooks caw in their topmost branches.

STATE BEDROOM. — The Bed is of salmon coloured damask, with coverlets and counterpanes of satin, richly embroidered with crimson velvet. This, with the furniture in this room, was presented to George, second Earl of Warwick, by George III., and formerly belonged to Queen Anne. On the north wall is some fine Brussels Tapestry, manufactured in 1604, and illustrating a garden attached to some mediæval palace, probably the Park at Brussels. The Chimney-piece, executed by *Westmacott*, is of white marble and verd antique. The room also contains a splendid Buhl Wardrobe, a Marquetrie Cabinet, a Table inlaid with copper, brass, and steel, and, in the window, a Travelling Trunk, covered with leather, formerly belonging to Queen Anne, and bearing her initials, AR., surmounted by a crown. Pictures: "Queen Anne," in a brocade dress with the collar and jewel of the Order of the Garter, *Kneller*; "A Member of the Thynne Family," *Unknown*; "Duke of Monmouth" (1649-1685), *Unknown*.

The Boudoir, which is 23½ft. long by 13ft. wide, is a tasteful room. It stands at the end of the State Apartments, and affords charming views from its windows. At the west end, a magnificent cedar spreads out its gigantic branches in mute assertion of its claims to admiration, and to the right of it a circular path winds its way gracefully through trees and shrubs up the sides of the ivy covered mound.

BOUDOIR. — Pictures: "Henry VIII." (knee-piece), *Hans Holbein, the younger*, a characteristic portrait of great power and vivid delineation, probably painted about 1540; "Barbara Villiers, Duchess of Cleveland," *Lely*; "Boar Hunt," *Rubens*; "A Duel," *Huchtenburgh*; "William Russell, First Duke of Bedford" (died 1700); "St. Stephen," *Lorenzo di Credi*; "St. John," *Lorenzo di Credi*; "Two Pictures of Saints," *Andrea del Sarto*; "Anne, First Duchess of Bedford," daughter and sole heiress of Robert Carr, Earl of Somerset; "Pieta, or Dead Christ," *L. Carracci*; "A Reformer," (Miles Coverdale?), *Willem van Mieris*; "Francis, Second Earl of Bedford," (1528-1585); "One of the Beauties of the Court of Charles II.," *Lely*; "Henry IV. of France," in plain black dress (small full length copy), *W. Patoun*; "Head of Henry VIII. when a Boy," *Van Dyck*; "A Daughter of Lord Brooke"; "St. Sebastian," *Van Dyck*; "Old Woman Eating Pottage by Lamplight," *Gerhard Dou*; "Mrs. Digby Dressed as an Abbess" "Head of St. Jerome," *Rubens*; "Card Players," *Teniers*; "One of the Beauties of the Court of Charles II.," *Lely*; "Madonna and Child," *Baroccio*; "Anne Boleyn," (small half length), *Hans Holbein, the younger*; "Mary Boleyn," *Hans Holbein, the younger*; "A Landscape"; "Sketch of the Four Evangelists," *Rubens*; "Two Landscapes," *Salvator Rosa*. This room also contains a curious and highly finished Clock, with the twelve principal events in the life of the Saviour, enamelled in silver; the Head of a Faun, in white marble, which belonged to the late Sir Charles Greville; an inlaid Florentine Cabinet, some inlaid Tables, and a Venetian Mirror.

Hence, a door in the wainscot leads to the **Armoury Passage**, which lies between the Boudoir and the Compass Room, and comprises a narrow corridor at the back of the Gilt Room, State Bedroom, and Boudoir.

ARMOURY PASSAGE.—Pictures: "George Villiers, Duke of Buckingham, and his brother Francis, as boys," *Van Dyck*; "Portrait of Christ"¹; "Sir C. J. Greville and the Duke of York," *Sir G. Hayter*; "Prince Rupert," and a number of miscellaneous portraits of little merit. The other objects of interest are A Cast of "Oliver Cromwell's Face after Death"; A fine collection of Medieval Arms, comprising battle-axes, cross-bows, calivers, pikes, arquebuses, daggers, swords, &c.; A suit of Chain Mail, a suit of Puritan Armour, a Turkish Beheading Knife, and an intricate Lock, of exquisite workmanship, from a convent.

The **Billiard Room** occupies one of the rooms of the Western Tower, to which a staircase leads from the Armoury Passage. The Billiard Table has representations of the Battles of the Roses artistically carved on its panels.

The **Compass Room** is a small polygonal ante-chamber, communicating with the Gilt Room. The principal window contains painted Flemish glass of considerable merit.

COMPASS ROOM.—Pictures: "Head of an Old Man," *Rubens*; "St. Paul Lighting a Fire, Isle of Melita," and "St. Paul Shaking off the Viper," *Rubens*; "Napoleon I.," *David*; "Landscape," *Salvator Rosa*; "Portrait of a Lady," *Dutch School*; "Catherine, Wife of Robert, Second Lord Brooke, and Eldest Daughter of Francis, Second Earl of Bedford"; "Maximilian I., Emperor of Germany (1459-1519), and his Sister," *Lucas Cranach*; "A Storm and Wreck," and "A Seapiece," *Willem van de Velde, the younger*; "Saint John"; "St. Peter in Prison," and "St. Peter Released from Prison," *Pieter Neefs, the younger*; "Small Portrait of a Woman," *Dutch School*; "Bacchanalian Group," *Rubens*; "Ecce Agnus Dei," *Tiepolo*; "A Saint"; "Laughing Boy," *Murillo*; "Scene from the Merry Wives of Windsor," *Stobllart*; "Head of an Old Man," *Rubens*; "Small Coast Scene," *Willem van de Velde, the younger*; "Two Pictures of Bears."

CHAPEL PASSAGE.—Pictures: "Large Equestrian Portrait of Charles I.," *Van Dyck*; "Mother of Rubens," *Rubens*; "David Ryckaert" (the painter), *Van Dyck*; "Fernando Alvarez de Toledo, Duke of Alba" (1508-1532), *Van Dyck*; "Still Life," *Schaefer*; "Sarah, Countess of Warwick" (died 1651), *Sir G. Hayter*; "Duns Scotus," *Abraham Janssens*; "Diego Sarmiento de Acuna, Conde di Gondomar" (Spanish Ambassador at the Court of James I.), *Van Dyck*. Here are also a cleverly executed Wood Carving of the "Battle of the Amazons," after the painting by *Rubens*, in the Old Pinakothek at Munich; and a fine Bust of Edward, the Black Prince (1330-1376), by *Chantrey*.

The **Chapel** contains a window of old painted glass, presented by the Earl of Essex in 1759; in the west window is a headless Statuette of a Palmer, supposed by the late Mr. M. H. Bloxham (the eminent antiquarian) to represent Guy, Earl of Warwick, in pilgrim's garb.

The **Great Dining Room** was built by Francis, first Earl of Warwick, about the year 1770; it is gorgeous in carving and gilding in the taste of that period, and is lighted by a Genoese crystal chandelier.

¹ One of several taken from a pseudo-likeness, said to have been engraved on an emerald presented by the Grand Turk to Pope Innocent VIII.

GREAT DINING ROOM. — Pictures: "Lions," *Rubens*; "Augusta of Saxe Coburg, Princess of Wales (1719-1772), with the infant prince, afterwards George III.," *Philips*; "Frederick Louis, Prince of Wales" (1707-1751), *Richardson*.

Private Apartments (not open to visitors).

CORRIDOR. Pictures: "Lord Brooke"; "Lady Jane Hamilton, daughter of James, Sixth Earl of Abercorn, and Wife of Lord Archibald Hamilton" (died 1734); "Robert, Lord Brooke," 1672 (died 1676); "Elizabeth, Daughter of Sir H. F. Thynne, and Wife of Sir R. Howe"; "John Wilmot, Second Earl of Rochester"; "A Lady," in a green dress; "Lord Archibald Hamilton, Seventh son of William Douglas, Duke of Hamilton"; "Lady Louisa, Lady Frances, and Lady Charlotte Greville, Daughters of Francis, First Earl of Warwick."

BREAKFAST ROOM. — Pictures: "Joanna, Queen of Naples," ascribed by some to *L. da Vinci*, but more probably by *Giulio Romano*, a fine picture; "View of the Doge's Palace at Venice, with State Barges in the Fore-ground," *Canalotto*; "Staircase in the Doge's Palace," *Canalotto*; "Battle Piece," *Jacopo Cortes* (II Burgognone); Views of the Castle by *Canalotto*:—(a) "The Castle from the River, looking upwards towards the Bridge"; (b) "Barbican, with Gny's and Caesar's Towers," part of the town visible on the right"; (c) "Barbican and Towers, from the Courtyard"; (d) "Residential Portion of the Castle"; (e) "The Castle from the Park." The room also contains two fine Portuguese Cabinets, and, standing on a buffet, a beautiful collection of red lustre ware, i.e., a stone ware, on the surface of which a lustre is brought out by burnt metallic oxides of brilliant colours.

RED SITTING ROOM. Pictures: "Fruit," *Scheff*; "Portrait of a Man," with the inscription, "Ætatis suæ 24 fortunæ," *Porbus*; "Duke of Buckingham"; "Duke de Ferrara," *Dosso Dosso*; "Riderless Horse in Battle"; "Figure of an Angel carrying a Cloth"; "Two Heads of Old Men," *Rubens*; "The Present Earl of Warwick," *Watts*; "Study of a Head of a Female" (Saint?), *Luini*; "Head of a Man"; "Don Garzia de Medici," who, at the age of fourteen, killed his brother, Giovanni, and was in turn stabbed to death, as an act of retribution, by his father, Cosimo de Medici, Grand Duke of Tuscany, in the year 1562; "Madonna and Child" on panel, *Unknown*; "Margaret, Duchess of Parma," *Paolo Veronese*; "Portrait of a Man Wearing a Chain round his Neck" (three-quarter length); "Child carrying a Glass Dish"; "Boy and Dog," *Romney*.

LORD WARWICK'S ROOM. — "Interior of a Church," *De l'Orme*; "Pictures of Saints," *Taddeo Gaddi*; "Knights Tilting"; "The Saviour," in Tapestry; "Female Saint, Praying." In the Chimney-piece in this room are Marble Medallions of considerable artistic merit.

INNER ROOM. — "Louis XIV. of France on a Piebald Horse," *A. F. Van der Meulen*; "French Man of War," *Buckhansen*; "Head of a Cow," *Berghem*; "A Shipwreck," *Willem Van de Velde, the younger*; "Small Sea-Piece," *Brooking*; "Interior of a Church," *Emanuel de Witte*; "On the way to Market," *Jan Breughel* (Velvet Breughel); "Guard Room," *Teniers*; "Boy in Armour," *Schalcken*; "Martin Luther," *Hans Holbein, the younger*; "Interior of a Church"; "Tritons and Sea Horses," *Van Dyck*. The Mantle-piece is Italian, of fine workmanship.

THE CEDAR LOBBY. — Pictures: "Francis, Earl Brooke"; "Schoolboy," *Reynolds*; "Two Portraits"; "Boy holding a Fish in one Hand and a Book in the other," *Romney*; "Charles I. on Horseback" (small), *Van Dyck*; "Portrait," *Unknown*; "An Old Butler"; "Cupids at Play," *Rubens*.

The Library was destroyed by the fire of 1871, and has since been restored from the designs of Mr. G. Fox, carried

out by Mr. Jacks, of Warwick. The ceiling is panelled and gilt, and the bookshelves are divided by nineteen pilasters, each of a different design, in the Renaissance style; the principal ornamentation being medallions of very artistic execution. The sides of the doors are of exquisite Italian work, and the hooded marble chimney-piece, from Venice, is of most graceful design. There is a small picture of "Dudley, Earl of Leicester," by *Van Dyck*.

The Shakespeare Room adjoins Caesar's Tower, and was originally a laundry, but has recently been converted into a room intended to receive a valuable collection of Shakespeare's works.

SHAKESPEARE ROOM.—Pictures: "Queen Elizabeth," *Guillim Stretes*; "Robert, Earl of Leicester"; "Ann Russell, eldest Daughter of Francis, Second Earl of Bedford, and Third Wife of Ambrose Dudley, Earl of Warwick"; "An Old Man with a Ruff"; "Robert Devereux, Second Earl of Essex" (1567-1601); "Sir William Dugdale" (1605-1686); "Shakespeare Writing at a Lattice Window"; "John Locke" (1632-1704), *Kneller*; "Anne, the Good Countess of Warwick"; "A Dutch Gentleman (unknown) of the 17th Century"; "Oliver Cromwell" (1599-1658), *Walker*; "Robert, Second Lord Brooke," attributed to *Dobson*; "Fulke Greville, First Lord Brooke" (copied from the original at Compton Verney), *Cousen*; "Sir Philip Sidney" (1554-1586); "Shakespeare," attributed to *Cornelis Janssens*; "Lady and Child," supposed to be Mary Queen of Scots and James I.; "Robert, Earl of Leicester"; "Head of St. Peter"; "Mrs. Siddons with the Mask of Tragedy," *Sir Joshua Reynolds*. At the end of the room is the celebrated *Kenilworth Buffet*, manufactured by Cookes and Sons, of Warwick, out of an oak tree, formerly growing near the edge of the Lake at Kenilworth, and exhibited at the Great Exhibition of 1851. The centre panel depicts the entry of Queen Elizabeth into Kenilworth Castle, and other panels represent scenes from *Sir Walter Scott's* novel, with figures at the foot portraying Sidney, Raleigh, Shakespeare, and Drake. The Buffet was presented by the Town and County of Warwick to the present Earl of Warwick on his marriage.

The basement story of the Castle, which retains its massive early architecture, is occupied by the domestic offices. Underneath the steps of the Great Hall is a tre-foil-headed arch, now blocked up, which, in ancient times, formed the entrance.

Amongst the artistic treasures which the Private Apartments of the Castle contain is a unique collection of Shakespearean memorials, the most important of which are the only known manuscripts of Shakespeare's plays, written before the close of the 17th century. The first of these, understood to have been written in the year 1610, is the "History of King Henry IV." (the two parts condensed into one), consisting of fifty-five leaves and a preliminary leaf. It is believed to be in the handwriting of Sir Edward Dering, of Surrenden, in Kent,

and to have been transcribed from some other manuscript, as no printed copy is known to contain its various corrections and alterations. The next is a volume of manuscript poetical miscellanies, including a manuscript copy of the tragedy of "Julius Cæsar," transcribed in the reign of Charles II. From the very numerous variations in the manuscript from all the printed editions, it is clearly transcribed from some independent version, and, judging from a technical direction regarding the descent of Pindarus in Act V., most probably from an ancient playhouse copy. Among the rich collection of the poet's plays and works, the following are the most prominently noteworthy:—

SHAKESPEARE MEMORIALS.—A fine copy of the Folio Edition of 1623; "Hamlet," 1607, 1637, 1676; The Whole Contention between the two famous houses, Lancaster and Yorke, &c., 1619 (second part of "King Henry VI."); "King Lear," 1608; "Macbeth," extracted from the second folio edition (with manuscript alterations of the text in a very old hand); "Merchant of Venice," 1600; "Romeo and Juliet," 1599, with autograph of George Steevens. There is also a most interesting collection of wardrobe and property bills, for the Theatre Royal, Drury Lane, from 1713 to 1716, certified for payment by Cibber, Wilks, and Booth.

The grounds adjoining the Castle are replete with sylvan beauty, and contain several cedars of Lebanon, famed for their size and age. Attached to the base of the rock underneath the most westerly window of the Great Hall, is a brass plate, commemorative of a sad accident, and appropriately framed by the limbs of a gigantic ivy tree. The inscription runs thus:—

Juxta hanc ripam e cymbâ submersus fuit
Gualterus Bagot, Jan. 10 A. D. 1800. Æt. suæ 22
Oh! crudelis Avon Stygiâ infelicia undâ
Suaviloquus posthac non tibi prosit olor!
Merso namque tuo violenti ingurgite, nato
Hæc verba inscripsit deus et amans genitor.¹

The unfortunate young man was a relation of Lord Bagot, and is buried at Bishop's Tachbrook.

From the State Apartments the visitor is next conducted to the lowest stage of **Cæsar's Tower**. A descent of eight steps from the inner court leads to the doorway, and from this, sixteen more conduct to the floor of the dungeon, which is four or five feet below the general basement. It is a strong stone-vaulted chamber, 17ft. 4in. long, 13ft. 3in.

¹ Near this bank Walter Bagot fell out of a boat, and was drowned, on the 10th January, 1800; aged 22 years.

Oh cruel Avon! Sadder than Stygian wave,
May (thy) sweet-voiced swan nevermore profit thee!
On his son's death, sunk in thy turbulent stream,
A fond and weeping father inscribes these lines.

wide, and 14ft. 6in. high. The roof is groined in two bays. On the south side is a plain semi-circular headed opening, admitting light from a deeply splayed window, 6in. wide, on the exterior. On the north is a small square aperture to the inner court. On the south side also is a passage, separated from the prison by iron bars, so as to prevent access. On the walls near the window and door are rudely scratched letters, drawings of bows, crucifixes, escutcheons, &c., now nearly obliterated by damp, and the following inscriptions:—

MAJESTYER: Iohn: SMYTH: GVNER: TO: HIS:
 MAJESTYE: HIGHNES: WAS: A PRISONER IN THIS
 PLACE: AND LAY HERE: FROM 1642 TELL th

WILLIAM SIDDATE ROY THIS SAME
 AND yf MY PEN HAD Bin BETTER FOR
 HIS sake I wovld HAVE MENDED
 EVERRI LETTER

Master 1642. 3 4 5
 Iohn: SMYTH GVNER to H.
 MAJESTYS: HIGHNES WAS
 A PRISONER IN THIS PLACE
 IN THE: YEARE of ovr L
 ord 1642: 3 4 5

TOISEPTTE

THE MAYE

THE MIE

Guy's Tower, which is the next shown, contains five floors, each floor having a groined roof, and being subdivided into one large and two small rooms, the sides of which are pierced with numerous loopholes, commanding in various directions the curtains which the tower was intended to protect. A staircase of 133 steps leads to the summit, which is crowned by a machicolated parapet. The vault beneath has been constructed of great strength, apparently for the purpose of supporting on the roof some ponderous and powerful engine, calculated to annihilate anything which could be brought against it. The details of the Castle can be best observed from this tower, and it commands a fine view of the surrounding country, extending for many miles. The second floor chamber, now used as a muniment room, was the place of confinement of the Earl of Lindsey, who, with his father, was taken prisoner at the battle of Edge Hill.

We pass out of the Inner Court by a gateway in the north wall, apparently loopholed for artillery. It contains a portcullis, and was probably constructed by George Plantagenet, Duke of Clarence. Crossing the moat by a stone bridge, which replaces the ancient drawbridge, a short walk brings us to **The Greenhouse**, built expressly to contain and exhibit the noble proportions of the celebrated "Warwick Vase," one of the finest remains of Grecian art, which was purchased by George, second Earl of Warwick, from his uncle, Sir William Hamilton. The inscription on the pedestal informs us that "this monument of ancient art and Roman splendour was dug out of the ruins of the Tiburtine villa, the favourite retreat of Hadrian Augustus, that it was restored by the order of Sir William Hamilton, ambassador from George III., King of Great Britain, to Ferdinand IV., King of Sicily, who sent it home, and was by him dedicated to the ancestral (or national) genius of liberal arts in 1774." The vase was found in 1770, during excavations carried on in the bed of a small lake, called Pantanello, overlooking the Vale of Tempe, near Tivoli, sixteen miles from Rome. How it came there is not known. Hadrian's villa was occupied by the Gothic King, Totila, 546 A.D., when he laid siege to Rome, and the vase may have been cast into the lake to save it from the invaders. The villa was finished about 133 A.D., but this work is of an earlier date, and is attributed to Lysippus, of Sicyon, a Greek artist of the close of the 4th century B.C., when the beautiful or elegant style began to replace the noble severity of Phidias, and his school. The

vase is of white marble, and is circular in form. It is 5ft. 6in. high, and 5ft. 8in. in diameter at the lip, and is placed on a square pedestal of modern construction. The handles are formed of pairs of vine stems, the smaller branches of which twine round the upper lip, and with drooping bunches of grapes, form a symmetrical frieze. The lower rim is covered by two tiger or panther skins, of which the heads and the forepaws adorn the sides of the vase, while the hind legs interlace and hang down between the handles. Arranged along the tiger skins are several heads, all except one being those of Sileni, or male attendants of Bacchus, and the single exception being a female head, probably that of a Bacchante or Faun, though some have held that it is a modern renovation representing Lady Hamilton. Between the heads are thyrsi or bacchic staves twined round with ivy and vine shoots and litui, or augural wands, used in taking omens. The uses of the vase, which holds 163 gallons, have been the theme of speculation. Many suppose it to have been a vessel designed to contain wine, mixed with water, and intended for the centre of a chamber devoted to festive uses, but it was more probably constructed solely for decorative purposes, and may have formed the ornament of a temple of Bacchus.

HISTORIC NOTES ON THE CASTLE.

According to tradition, there was a fortress here in Roman times, which may have been one of the forts established by Agricola, A.D. 79, and mentioned by Tacitus. The ancient name of the town, "Waring wic," or the village of the Waring tribe, is, however, of Saxon origin. About 544, Saint Dubritius established his episcopal seat at All Saint's Church, within the Castle walls. In 1125, this church was united to that of St. Mary, in the town, and no trace of it remains. In the year 915, Ethelfleda, daughter of Alfred the Great "made a strong fortification here, called the Doungion, upon a hill of earth artificially raised, near the river side, on the west part of the Castle." The fortifications are said to have been enlarged and strengthened by Turchil, Earl of Warwick, in the time of the Conqueror. In the reign of Stephen, Gundreda, Countess of Warwick, widow of Roger de Newburgh, expelled the King's soldiers, and delivered the Castle to Henry, Duke of Normandy, afterwards Henry II. In 1264, William Mauduit, Earl of Warwick, who had espoused the King's cause against the Barons, was surprised here by an expedition under the command of Sir John

Giffard, governor of Kenilworth Castle, in the interests of the rebels. The Earl and Countess were carried off prisoners to Kenilworth, and the walls, with the exception of the towers, were beaten down. In 1266, Henry III. made the place his headquarters while his army was being recruited for the famous siege of Kenilworth. Some rebuilding must have taken place in the reign of Edward II., as Guy de Beauchamp brought Gaveston here a prisoner in 1312. On the death of Guy de Beauchamp, in 1315, Hugh le Despenser, the royal favourite, obtained the custody of the Castle, and entertained Edward II. in February, 1326. In the reign of Edward III., Thomas de Beauchamp rebuilt the "outer walls with divers towers"; this did not include Guy's Tower, which was the work of his second son and successor, also named Thomas, at a cost of £395 5s. 2d. Henry V. came here, in 1417, as the guest of Richard de Beauchamp. Richard Nevil, the stout Earl of Warwick, the King-maker, who acquired the Castle in right of his wife, Anne, the heiress of the Beauchamps, brought Edward IV. here as a prisoner in 1469, after capturing him in his camp at Wolvey, in the north-eastern part of the county, and subsequently carried him to his Castle of Middleham. After the death of the King-maker, the Castle became the property of his son-in-law, George, Duke of Clarence, who purposed effecting great additions to the pile, but did not live to complete them. His wife, Isabel, died here in 1476. Richard III. stayed here in August, 1483, and again in August, 1484. In the reign of Edward VI., the Castle was granted to the Dudley family, and, in the reign of Elizabeth, was held by Ambrose Dudley, who entertained the Queen here in 1572 and 1575. It seems probable that Amy Robsart was a guest here somewhere about the year 1558, as there is a tradition at Moreton Morrell that, while on a journey, she stayed at the Manor House there. She was then living at Denchworth, in Berkshire, and her destination would, therefore, probably be the castle of her brother-in-law. After the death of Ambrose, the Castle reverted to the Crown, and seems to have fallen into decay. In 1605, it was granted to Sir Fulke Greville by King James I., and is then described as being in a very ruinous state, the strongest and securest parts being made use of for a county gaol. Sir Fulke expended £30,000 in repairing and adorning it, and appears to have added the eastern part adjoining the Great Hall, and the western portion, commencing with the State Bedroom. Here he was visited by

PLAN OF WARWICK AND ITS WALLS

Scale of 1/4 Mile

—



James I. in 1617, 1619, 1621, and 1624. In the year 1642, Robert, Lord Brooke, Sir Fulke's successor, having joined the Parliamentary forces, the Castle sustained a short siege from the Royalists, and was afterwards a stronghold of the Parliamentary party. The Earl of Lindsey died here after the battle of Edgehill and several Royalist prisoners were confined here. In 1695, it was visited by William III. in 1819, by George IV., as Prince Regent, in 1839 by Queen Adelaide, and in 1858, by Queen Victoria, accompanied by the Prince Consort, on which occasion two young trees were planted by the royal visitors.

The Earldom of Warwick has been held by the following families:—

Henry de Newburgh, of Neubourg, near Evreux, in Normandy, younger son of Roger de Bellomont, Earl of Mellent, promoted to the Earldom of Warwick by William I.

De Newburgh, c. 1086-1242, succeeded by John de Plessetis, who married Margery, heiress of the De Newburghs.

De Plessetis, 1243-1262 succeeded by William Mauduit, son of William Mauduit, who married Alice, daughter of Waleran de Newburgh, fourth Earl.

Mauduit, 1262-1267, succeeded by William de Beauchamp, who married Isabel, sister of William Mauduit, and daughter of Alice, daughter of Waleran de Newburgh.

De Beauchamp, 1267-1445, succeeded by Richard Nevil, who married Anne, daughter of Richard de Beauchamp.

Nevil, 1445-1471, succeeded by George, Duke of Clarence, who married Isabel, daughter of Richard Nevil.

Plantagenet, 1471-1499. Interval of 48 years, after which the title was conferred on John Dudley, descended from Margaret, eldest daughter of Richard de Beauchamp.

Dudley, 1547-1589. Interval of 29 years.

Rich, 1618-1759. This family was not descended from the ancient house, and never possessed the estates; it became extinct in 1759, upon which Francis Greville, Earl Brooke, descended from Elizabeth, daughter of Richard de Beauchamp, was created Earl of Warwick.

Greville, 1759— Sir Fulke Greville came into possession of the Castle in 1605. He was created Baron Brooke in 1621, and Francis, eighth Baron, was created Earl Brooke in 1746.

THE TOWN OF WARWICK.

Proceeding from the Castle along **Jury Street**—so called from a house in which the juries were, in former times impanelled—we come to **Castle Street**, at the corner of which is the **Court House**, built, in 1730, for the use of the

Corporation. Opposite to it is Church Street, at the top of which, in a commanding position, is *St. Mary's Church*, which occupies the site of a very early church, dating from Saxon times. This church was, in the reign of Henry I., either very much enlarged or rebuilt by Roger de Newburgh, and made Collegiate, the church of All Saints, in the Castle, being incorporated with it. Thomas de Beauchamp commenced the re-erection of the choir in the reign of Edward III., and his son and successor, Thomas Beauchamp, completed the re-building of the whole church in 1394. On the 5th of September, 1694, a destructive fire broke out near the West gate of the town, and eventually consumed the greater part of it. Many of the inhabitants removed their goods to the church as a place of safety, and it is said that some partially burnt articles among them set fire to the interior, as a result of which, the tower, nave, and transepts, were completely gutted, and their remains had to be pulled down, the eastern part only of the building being saved. Subscriptions were immediately organised for the relief of the sufferers, and for the re-building of the church, the latter work being entrusted to Sir William Wilson, who carried on the business of a builder at Sutton Coldfield. The church and tower, from their lofty and harmonious proportions, have, at the first glance, an imposing appearance, which, however, is unfortunately dispelled by a nearer inspection of the incongruous medley of classic and gothic details which the design embodies. The Tower consists of three stages, the lowermost resting upon four arcades, one of which contains the entrance to the church, and the other three form an open porch to the street. In the second stage, on the north, south, and west sides, are Latin inscriptions referring to the foundation, destruction, and re-edification of the building. The highest stage is crowned by a semi-circular, gable-headed parapet, with crocketed pinnacles at each angle, capped by vanes. The summit is reached by a staircase of 162 steps.¹ The following are the leading dimensions of the building:—Length, including choir, 180ft. 6in.; breadth, 66ft. 4in.; length of choir, 77ft. 3in.; breadth, 27ft. 4in.; height of roof, 42ft. 6in.; height of tower to the top of battlements,

¹ The Bells are ten in number, the first nine being cast between 1700 and 1710 by Abraham Rudhall, of Gloucester, and the tenth in 1814 by T. Mears, of London. The chimes, every four hours, play an air, which is changed daily at midnight. On Sundays, *The Easter Hymn*; Mondays, *Home Sweet Home*; Tuesdays, *Jenny Lind*; Wednesdays, *The Blue Bells of Scotland*; Thursdays, *There's nae Luck about the Hoose*; Fridays, *Life let us Cherish*; Saturdays, *Warwickshire Lads and Lasses*.

130ft. ; to top of pinnacles, 174ft. The windows of which there are four on either side of the church, are large, but pitifully inartistic, having what have been appropriately termed "horse collar lights" in their heads. The parapet is decorated at intervals with inconsistent pagan symbols in the form of stone urns. The interior of the nave, aisles, and transepts present no features of interest. The Organ at the west end, built by Swarbrick in 1717, and several times subsequently improved and enlarged, is a fine instrument. In an alabaster niche on the south side, below the Organ, is a bust of Walter Savage Landor, the poet, who was born at Warwick, 30th January, 1775, and died at Florence, 17th September, 1864. In the North Transept, on the east side next to the door, is a Mural Tablet, topped by a divided cartouche pediment, under which are incised Brass Effigies of *Thomas Oken* and *Joan* his wife. He is attired in a civic gown, faced with fur. She is in a high bodied gown, with a kind of scarf round the waist, and a plain cap on her head. The inscription runs thus:—"Of your charyte give thanks for the soules of Thomas Oken and Jone his wyff, on whose soules Jesus hath mercy. Jesus hath mercy. Amen. Remember the charyte for the pore for ever. Ao dni: mcccclxxiii." Oken was a mercer in the town, born of poor parents. He acquired wealth through his industry, and left estates of considerable value for the endowment of educational and other local charities, particulars of which are set forth in an inscription added to this monument when it was re-erected. Against the north wall is a pretentious Marble Monument to *Thomas Hewett*, who died 1737. It consists of a tablet between two three-quarter columns of the Doric order, topped by a divided compass pediment, with an urn and books in the division. On each side, over the pediment, is a mourning cherub. Next to this is a Monument to *William Johnston, M.D.*, who died 1725, and *Anne* his wife, who died 1733, and left her whole estate for the benefit of the local poor. Against the west wall is a Marble Monument, with a punning inscription in Latin, to *Francis Holyoke* and his family.¹ In the South Transept, against the east wall, is a Marble Monument to *John Norton*, deputy recorder of the borough, who died 1615. North of the entrance to the Beauchamp Chapel is a white Marble Slab, bearing the incised brass effigies of the

¹ Francis Holyoke was Rector of Southam, and published, in 1666, a revised and enlarged edition of "Rider's Dictionary," to which his son, Thomas, who was Rector of Whitnash, made great additions, which were edited and published by his son, Charles, in 1677.

second *Thomas Beauchamp*, Earl of Warwick, who died 1401, and *Margaret* his Countess, who died 1406. The Earl is in full armour, with his feet resting on a bear. The Countess is attired in a low-bodied gown, over which is a long mantle fastened at the breast. The head dress consists of a caul or cap, the hair falling in ringlets on each side down to the shoulders. At her feet is a dog, wearing a collar of bells round the neck. This brass was formerly fixed to the upper slab of a high tomb, which stood at the eastern end of the south aisle, and was destroyed in the great fire. Against the south wall is a large and handsome Monument, without date, with an inscription to *Henry Beaufoy*, of Emscote, erected by his daughter, Martha, wife of Sir Samuel Garth, M.D. (author of "The Dispensary" and of "The Epilogue to Addison's Cato), to replace one destroyed by the fire. Against the west wall is a Marble Monument with a Latin inscription to *William Viner*, who died 1639, and was, for nearly forty years, steward to Fulke, Lord Brooke.

The Chancel or Choir is stated to have been built by the second Thomas Beauchamp, in 1392, but from the style of the east window, and the panel work on the exterior of the east wall, it seems probable that these portions were altered by Richard Beauchamp, who built the adjoining chapel. The choir is lighted on each side by four four-centre arched windows of four lights, continued downwards in blank panel work. The east window is of the same design but larger, consisting of six lights, divided by a transom, and is filled with painted glass of good workmanship, representing scenes in the life of the Saviour, erected in memory of the *Rev. John Boudier*, Vicar, 1815-1872. On each side of the window are niches for statues. The roof is groined in four bays, in the centre of each of which is an octagonal panel, containing an angel bearing a shield with the arms of the Beauchamps. Flying ribs, springing from the spaces between the windows, contribute to the support of the roof in an unusual and elegant manner. On the south side, near the Altar, are four Sedilia in the form of recesses in the stonework; to the east of these is a piscina. On the north side of the Altar is a richly groined recess, faced with three arches, which probably served as a "Holy Sepulchre" in Passion Week.¹

¹ The Holy Sepulchre was typical of the tomb, hewn out of the rock, in which the body of Jesus was laid, and, at Easter, the Resurrection of our Lord was solemnly commemorated by certain religious ceremonies representing that event, performed at this particular spot. On Good Friday, the host and crucifix were carried in procession through the church to the north

The handsome Reredos of black and white marble, the centre panels of which represent the Nativity, is modern, as also are the carved oak stalls. Nearly in the centre of the south side of the choir is a doorway leading into the corridor communicating with the Beauchamp Chapel. The perforated panels, barred with iron, adjoining the doorway, light a dependency of this chapel. In the midst of the choir is a high Tomb, bearing the recumbent effigies of the first *Thomas Beauchamp*, Earl of Warwick, founder of the choir, and of his Countess, *Katherine*, daughter of Roger Mortimer, Earl of March, both of whom died in 1369. Round the tomb are thirty-six niches, containing figures supposed to represent connections of the house of Beauchamp. The panels beneath these niches contain small shields with coats of arms, now defaced. The Earl is clad in mixed armour of mail and plate, his feet resting upon a bear, while his right hand clasps that of his wife. The Countess wears a robe or gown, confined at the waist by a narrow girdle, studded with jewels, over which is a long mantle fastened in front. On her head is a deep reticulated head dress. Her feet rest on a lamb. The heads in each case rest on a cushion, supported by a small seated figure. In front of the Altar are three small Brass Plates, in memory of *Cecilia Puckering*, who died 9th April, 1636, aged 13. One of these plates contains an anagram on her name—"Mistress Cisseley Puckering, I sleep secure, Christ's my King." Next to them is an incised Brass inscribed to *Thomas Rous*, who died 9th September, 1645. On the north side of the Beauchamp Tomb, between the doors of the Vestry and the Chapter House, is the grave of *William Parr*, Marquis of Northampton, brother of Queen Katharine Parr, who died at the Priory, October 28th, 1571, and was buried with all solemnity, at the cost of Queen Elizabeth, on the 5th December following. The reason for this delay is thus explained in the Black Book of Warwick:—"This Marquisse so decessid not the richest man in Englonde, nor of sufficient living to make his said lady any jointure. It was doubtid howe and by whom he should be buried. Ffor the said lady had not wherewth to beare the chardge, and therefore order was give that his corps should be enchested and kept untill the quenes pleasure therin might be knowen." No

side of the chancel, and deposited in the sepulchre; the door of the sepulchre was then shut, and on that and the following night, watched by persons appointed for that purpose, in imitation of the soldiers set to guard the body of Christ; and early on Easter morning, the host and crucifix were removed with great solemnity, the priest at the same time pronouncing the words, '*Surrexit; non est hic.*'—*Bloxam*

monument or inscription marks the spot. Parallel with the choir, on the north side, are the **Vestry**, a large vaulted chamber, and a **Corridor**, separated from it by a stone screen of blank panel work about 10ft. high. This corridor contains, on the south wall, a large Marble Monument, with a Latin inscription to *Francis Parker*, who was tutor, secretary, and steward, for nearly forty-five years, to the sons of Robert, second Lord Brooke, and died 1693. On the west side, another large Monument, with black marble Corinthian columns under a divided pedimental head, commemorates *Sir Thomas Puckering, Bart.*, died 1636. There are also Monuments to *John Bayley* (died 1792), *Maria Home* (died 1834), and *Jane Farnill* (died 1840), all old servants of the Warwick family. A doorway on the north side of this corridor communicates with a chamber which was anciently the **Chapter House**, but now forms a Mausoleum. The inner side of it is rectangular, and the outer, semi-hexagonal in shape. Around the sides are nine stone seats under recessed canopies. The centre is occupied by the huge and ponderous looking Tomb of *Fulke Greville*, first Lord Brooke, who died September 30th, 1628, aged 74. The monument consists of two stages, each supported by Corinthian pillars. The upper stage terminates in triangular pediments, the lower, which is composed of a double arcade, contains a Sarcophagus on a raised base. Round the verge of the upper slab is the following inscription, written by the deceased "Fulke Grevill, servant to Queene Elizabeth, Conceller to King James, and friend to Sir Philip Sidney. Trophævm peccati."¹ The manner of his death is thus related by Dugdale:—"Delaying to reward one Hayward, an antient servant, that had spent the most of his time in attendance upon him, being expostulated with for so doing, received a mortall stab in the back, by the same man then private with him in his bed-chamber at Brook-house² in London, 30 Sept., ann. 1628. who, to consummate the tragedy, went into another room, and having lock't the dore, pierced his own bowells with a sword. After which—viz., 27 Oct., the said Lord Brook's body being wrapt in lead & brought to Warwick, was there solemnly interred in a vault on the north side the Quire of S. Marie's Church, under that beautifull monument, erected by himself." Beneath the choir is **The Crypt**, to which access is obtained through the floor of the corridor, or by a doorway on the north side. The Crypt is divided longitu-

¹ A trophy of sin. ² Stood on the site of the present Brooke Street, Holborn.

dinally by four piers, the three westernmost of these are Norman, with cushion shaped capitals, and are relics of the church of Roger de Newburgh, early in the 12th Century. The easternmost pier is octagonal, in the Decorated Style of the 14th Century, and is evidently an addition made by Thomas de Beauchamp. A portion of an old Cucking Stool, for the punishment of disorderly women and scolds, is preserved here. The room under the vestry, formerly known as the Friar's Kitchen, now serves as a burial place for the Warwick family.

The Chapel of Our Lady or Beauchamp Chapel was founded by the will of Richard Beauchamp, Earl of Warwick, as a Mortuary Chapel for himself, and ranks as one of the finest structures of its kind. The building was commenced in 1443, and finished in 1464, but was not consecrated till 1475. The cost of it was £2,481 4s. 7½d., equivalent to £40,000 in the present day. The exterior walls and buttresses are covered with panelled tracery, and the apex of the gable at the east end is occupied by a canopied niche, containing in the centre a representation of the Virgin carrying the infant Christ, and, on each side of her, figures of Simeon and Anna, the prophetess, the two latter being restorations executed about 1780. The entrance is by a doorway in the south transept, which conducts to the chapel by a descent of a dozen steps, the floor being much lower than that of the church, owing to the absence of a crypt beneath it. On each side of the doorway is a canopied niche with a bracket beneath, both ornamented with minute tabernacle work. The hollow moulding above contains foliage and the ragged staff, the cognizance of the Beauchamps. Above this is a shield with the Beauchamp arms, supported on each side by the bear and ragged staff. This entrance has been stated to have been designed and carved by a poor mason, of Warwick, in the year 1704, but it is manifestly too finished in its composition to have been anything but a copy or a restoration. Inside, over the doorway, is a small gallery, intended, according to the covenant for the building, for an organ loft, but possessing no visible means of access. The north and south walls are covered with panel work tracery, the part underneath the windows taking the form of canopied niches, with subjacent brackets. The panelling of the west wall is surmounted by a hollow moulding, containing well sculptured representations of animals and foliage, among them being an animated carving of a lion attacking a hart. On each side of the chapel are oak stalls, the standards of which have carved finials. The elbows of

the seats are effectively carved with figures of lions, griffins, and muzzled bears. The Altar-piece represents the annunciation of the Virgin, sculptured in bas-relief in the year 1735, by a Mr. Collins, of Warwick, from a design by Lightoler. Though not harmonizing with the architecture of the chapel, it is a meritorious work; but the canopy above is an indifferent composition. The **East Window** deserves special examination for the curious and interesting style of its ornamentation. The vertical mullions of the principal divisions, as well as the jambs and the moulding of the arch, are filled with canopied niches, containing upwards of thirty gilt and painted statues, amongst which are *St. Michael*, *St. Catherine*, *St. Margaret*, and *St. Barbara*, with their emblems, as well as conventional delineations of virtues, principalities, and powers. On each side of the window are niches with elegant canopies of tabernacle work, now destitute of images. The painted glass in this, as in the other windows, has suffered from maltreatment. It formerly contained representations of the founder, with his wives on each side, and his son and four daughters underneath, in kneeling attitudes. Of these, only the body of *Richard Beauchamp* remains, with a tabard over his armour, the head being taken from a female figure; of the fourteen other figures, the only ones capable of identification are *St. Alban*, in armour, with a tabard and mantle, carrying in his right hand a staff, and in his left a penthouse covered cross; *St. Thomas, of Canterbury*, attired in a white alb and purple tunic, with dalmatic and cope, having a mitre on his head, and a crozier in his hand; and *St. John, of Bridlington*, as an abbot, bareheaded, and carrying a pastoral staff with the crook turned inwards. Among other fragments, the head of the *Saviour* may be distinguished, wearing the crown of thorns. The bear and ragged staff are introduced alternately in each compartment. In the upper and smaller lights cherubim are represented. The general effect of the window is brilliant and impressive in a high degree. The heads of the other windows are filled with unconnected fragments, principally representing angels playing on different musical instruments. The doorway on the north of the altar leads into a vestry, now utilised as a library, consisting of a collection of old works on Divinity. The **Roof** is groined in three bays, the groining being of such an intricate character that the whole roof has the aspect of being covered with network. The three central compartments contain the following subjects:—(1) The Virgin Mary as Queen of Heaven, bear-

ing the sceptre and globe, a nimbus round her head, and the moon at her feet (2) A Shield, bearing the founder's arms underneath the helmet and crest, encircled with a coronet. (3) The De Newburgh Arms, borne by a half length angel. On the **north side of the chapel**, opposite the tomb of the founder, is a flight of six steps, leading to a doorway which opens into a small lobby with a panelled stone roof, containing some ancient stall seats. On the opposite side is a doorway leading into the choir of the church. On the west side is a doorway, conducting to another lobby, with a panelled roof of different design to the last; at the end of this lobby is a newel staircase to the roof. On the east side of the lobby is a small **Chantry Chapel**, with a roof richly groined with fan tracery, composed of cones and semi-cones, covered with foliated panel work. On each side of the east window, which is of two lights, is a highly wrought canopied niche, still retaining the iron clamp by which the image within was attached. On the south side is a screen of open panel work in seven divisions, and fixed against this, near the altar, is a small and remarkably rare form of Piscina, with an angular shaft formed wholly of wood. On an old chest on the floor are four Heraldic Barred Helmets of the latter part of the 16th century, constructed for the purpose of forming part of funeral achievements, fixed above the monuments of deceased knights. This little chapel was probably intended for the performance of low mass, the principal altar in the adjoining chapel being reserved for the celebration of high mass. On the north side, four much worn steps conduct to a compartment which looks into the choir through some perforated panel work. This probably served as a private closet or pew from which members of the Warwick family could take part in the office of high mass. At the east end of this is a hagioscope or oblique opening in the wall, through which the elevation of the Host at high mass might be witnessed.

Among the most striking features of this splendid chapel are the grand tombs which it contains. The earliest and most resplendent of these monuments is the **High Tomb of the Founder, Earl Richard Beauchamp**, which stands nearly in the centre of the building. It is composed of grey Purbeck marble, on which his effigy, in gilt brass, rests, encompassed by a hearse or framework for supporting the pall. The sides and end of the tomb are divided into compartments containing canopied niches, flanked on each side by sunk panel work, which is surmounted by smaller

niches. The chief niches, which are fourteen in number, contain figures called weepers and mourners, forged in latten or brass and gilt. The smaller niches, eighteen in number, contain figures of angels, similarly constructed, and carrying scrolls in their hands, on which is inscribed—"Sit Deo laus et gloria: defunctis misericordia."¹ The male weepers are attired in a mantle or mourning habit, the females in low bodied gowns, with mitred head dresses and short mourning tippets hanging behind. Commencing at the head of the tomb, the figures represent the following personages connected with the deceased:— (1) Cicely,² wife of Henry Beauchamp, carrying a scroll. (2) Henry Beauchamp,³ holding a book. (3) Richard Neville,⁴ Earl of Salisbury, holding a scroll. (4) Edmund Beaufort,⁵ Duke of Somerset, holding a book. (5) Humphrey Stafford, Duke of Buckingham. (6) John Talbot,⁵ the great Earl of Shrewsbury, holding a book. (7) Richard Neville,⁵ Earl of Warwick (the King-maker), holding a book. (8) George Neville,⁵ Lord Latimer, holding a chaplet of beads. (9) Elizabeth,⁶ wife of Lord Latimer, holding a rosary. (10) Ann,⁶ wife of the King-maker, holding her right hand up to her chin, her left holding a rosary. (11) Margaret,⁶ wife of John Talbot, Earl of Shrewsbury, holding a scroll. (12) Ann, wife of Humphrey Stafford, Duke of Buckingham, holding a rosary. (13) Eleanor,⁶ wife of Edmund Beaufort, Duke of Somerset, holding a book. (14) Alice,⁷ wife of Richard Neville, Earl of Salisbury, holding a rosary in both hands. The effigy of the Earl is represented in full armour. Round the left leg, a little below the knee, is the garter. The head, which is bare, lies on the tilting helm; the feet rest against a muzzled bear and a griffin. The hands are not joined in prayer, but are uplifted in an unusual position. The hearse over the tomb is constructed of six hoops, connected by poles, four of which have the arms of the Earl at each end, and the central pole has the arms of France and England at its eastern end, and the badge of the garter at the other. At each corner of the tomb are poles, with moulded ends, which probably sustained the mortuary lights burning round the tomb. The pall, which was of crimson velvet with a deep gold fringe, was removed about the end of the last century, owing to the injury it occasioned to the niches, by being drawn up and down when the monument was shown. Further disfigurement has unfor-

¹ To God be praise and glory: to the departed mercy. ² Daughter-in-law. ³ Son ⁴ Father of daughter-in-law. ⁵ Son-in-law.
⁶ Daughter. ⁷ Mother of daughter-in-law.

tunately been caused by the plaster casting, taken for the Crystal Palace several years ago. The following inscription, on two narrow plates, runs round the verge of the tomb, plentifully interspersed with the bear and ragged staff:—
 “Preieth devoutly for the Sowel whom god assoille¹ of one of the moost worshipful Knightes in his dayes of monhode² & conning³ Richard Beauchamp, late Earl of Warrewik, lord Despenser of Bergevenny & of mony other grete lordships whos body resteth here vnder this tumbre in a fulfeire vout⁴ of stone set on the bare rooch⁵ thewhuch visited with longe siknes in the Castel of Rouu⁶ therinne decessed ful cristenly the last day of April the yer of oure lord god A meccccxxxix, he being at that tyme Lieutenant gen’al and governer of the Roialme of ffrance and of the Duchie of Normandie by sufficient Autorite of oure Sou’aigne lord the King Harry the VI., the whuch body with grete deliberacon’ and ful worshipful conduit Bi See And by lond was broght to Warrewik the iiii day of October the yer aboueseide and was leide with ful Solenne exequies⁷ in a feir chest made of stone in this Chirche afore the west dore of this Chapel according to his last wille and Testament therin to reste til this Chapel by him devised i’his lief were made Al thewhuche Chapel founded on the Rooch⁵ And alle the membres therof his Executours dede fully make and Apparaille⁸ By the Auctorite of his Seide last Wille and Testament And thereafter By the same Auctorite Theydide Translate fful worshipfully the seide Body into the vout abouseide, Honnred be god therfore.”

Against the north wall of the chapel, enclosed by an iron railing, is the gorgeous Monument of Robert Dudley, Earl of Leicester, which strikingly exhibits the decadence in art which had taken place since the date of the erection of the tomb of the founder. The whole structure has been aptly termed “a mountain of confectionery.” The tomb, on which lie the recumbent effigies of the Earl and Countess, projects considerably from the wall. The front of it, which is divided into three compartments, contains, in the centre, the armorial bearings of the Earl. At the back of the tomb is a massive superstructure, sustained by two Coriathian columns at each end, under which is a semi-circular recess, containing a tablet with a long Latin inscription, and decorated with sixteen funeral penoncelles, or small flags, charged with arms. In the centre of the top of the

¹ Absolve, O. Fr. *assoiler*. ² Bravery. ³ Learning, A.S. *cunnan*, to know. ⁴ Full fair vault. ⁵ Rock. ⁶ Rouen. ⁷ Funeral rites, Lat. *exequie*. ⁸ Provide, O. Fr. *aparceller*.

monument is an escutcheon, charged with the armorial bearings of Leicester, supported by two lions, beneath which is the motto, "Droit et loyal." On each side are arched canopies, containing small figures representing the virtues; these canopies have plain tapering finials. The whole monument is covered with elaborate ornamentation, and is polychromatically painted. The effigy of the Earl is on the front of the tomb. He is represented bareheaded, with mustachios and a spade beard, and is clad in richly ornamented armour. Over the corslet is the mantle of the Order of the Garter, and over this again is a tippet of fur. A collar of scallop shells hangs from the neck, from which is suspended the jewel of the Order of St. Michael of France, founded by Louis XI., and considered the noblest of the French orders.¹ Below the left knee is the Order of the Garter, the insignia of which are also embroidered on the mantle over the left shoulder. The feet rest upon gauntlets, and the whole figure is painted to resemble life. The effigy of the Countess lies on a slab slightly higher than that of the Earl. Round the back of the head she wears a jewelled circlet with the coronet. A ruff appears about the neck. The dress consists of a high and closely fitting gown, over which is a scarlet mantle with a tippet of ermine. At the corner of the tomb is a wooden tablet, containing some lines "upon the death of the excellent and pious Lady Lettice," by Sir Gervas Clifton. They are, however, destitute of literary merit. The inscription sets forth the titles of the Earl, and that the monument was erected by his wife, through a sense of conjugal love and fidelity. The Earl died on the 4th of September, 1588, aged 56; the Countess on the 25th of December, 1634, aged 94.

To the south-west of the memorial of the founder is the **High Tomb of Ambrose Dudley**, the good Earl of Warwick. Each side of the tomb is divided into three compartments, containing escutcheons with inscriptions. At the head of the tomb is an escutcheon charged with the quarterings of Dudley, with the motto "Omnia temp' habet."² At the foot is another escutcheon with the quarterings of Dudley empaling Russell, under the former being the motto "Omnia temp' habet," and under the latter "Che Sara Sara."³ The Earl wears a coronet on his head, and is attired in a gilt and embossed suit of armour. His head lies on a

¹ The Earl was invested with this Order in January, 1565, by the emissary of Charles IX. ² Time has all things, i.e., all things yield to time. ³ What will be, will be.

mat rolled up, and his feet rest upon a muzzled bear. Below the left knee he wears the Order of the Garter, the insignia of which are also embroidered on the mantle over the left shoulder. On the upper part of the tomb is the following inscription:—"Heare under this tombe lieth the corps of the L. Ambrose Duddleley, who, after the deceases of his elder bretheren without issue was sonne and heir to John Duke of Northumberlande, to whom Q: Elizabeth, in y^e first yeare of her reigne, gave the Manor of Kibworth Beauchamp in the county of Leyc: to be helde by y^e service of being pantler¹ to y^e Kings & Qvenes of this Realme at their Coronations, which office and manor his said father and other his ancestors Erles of Warr: helde. In the second yeare of her reigne, y^e said Qvene gave him the office of Mayster of the Ordinavnce. In the fowrth yeare of her sayd reigne, she created him Baron Lisle and Erle of Warwyk. In the same yeare she made him her Livetenant Generall in Normandy, and dyringe the tyme of his service there he was chosen Knight of y^e Noble order of y^e Garter. In the Twelvth yeare of her reigne y^e said Erle & Edward L: Clinton L: Admerall of England, were made Livetenantes Generall jointly and severally of her Maties army in the north partes. In the Thirteenth yeare of her reigne, the sayd Qvene bestowed on him y^e office of Chief Bvtler of England, and in the xvth yeare of her reigne he was sworne of her Prevy Counsell. Who departinge this lief wthovt issve y^e xxi. day of Febrvary, 1589² at Bedford Howse,³ neare the city of London, from whence, as himself desired, his corps was conveyed and interred in this place neare his brother Robert E: of Leye: & others his noble ancestors, wch was accomplished by his last and welbeloved wife y^e Lady Anne, Coyntes of Warr: who in further testimony of her faythfvll love towards him bestowed this Monvme't as a reme'brance of him."

Against the south wall of the chapel near the east end is the **Monument of Leicester's Infant Son**, Robert, Baron of Denbigh, who was between three and four years of age at the time of his death. It consists of a high tomb on which rests the effigy of the child, 3ft. 6in. in length. An ornamental circlet is bound round the forehead, in which the cinquefoil, the Leicester Badge, is distinguishable. The dress consists

¹ Keeper of the pantry. ² He was then 61 years of age. ³ Bedford House, Strand, was the town house of the Earls of Bedford. It stood on the north side of the Strand on the site of the present Southampton Street, and was taken down in 1704.

of a rich gown reaching to the feet, and buttoned to the waist, which is girded by a sash. This gown is ornamented with fleurs de lis, cinquefoils, and ragged staves. Round the neck is a rich falling collar of lace, and the feet rest against a muzzled bear. It is said that the unfortunate child was deformed, and the effigy appears to bear out the statement, as the head is very large, the back is slightly bowed or hunched, and the right leg appears to be shorter than the other. On the front of the tomb is the following inscription:—"Heere resteth the body of the noble Impe¹ Robert of Dvdley bar' of Denbigh, sonne of Robert Erle of Leycester, nephew and heire vnto Ambrose Erle of Warwike, bretherne, bothe son'es of the mightie Prince Iohn, late Dyke of Northvumberland, that was covsin and heire to Sr Iohn Grey Viscont Lysle, covsin and heire to Sr Thomas Talbot Viscont Lysle, nephew and heire vnto the Lady Margaret Countesse of Shrewsbvry, the eldest daughter and coheire of the noble Erle of Warwike, Sr. Richard Beavchamp heere enterrid, a childe of greate parentage, but of farre greater hope and towardnes,² taken from this transitory vnto the everlastinge life, in his tender age, at Wansted, in Essex, on Sondaye, the 19 of Ivly, in the yere of ovr Lorde God, 1584. Beinge the xxvith yere of the happy reigne of the most virtvovs and Godly Princis Queene Elizabeth: and in this place layed vp emonge his noble avncestors, in the assvred hope of the generall resvrrrection."

On the north wall, over the doorway leading to the lobby is a Tablet to the memory of *Lady Katherine Leveson*, widow of Sir Richard Leveson, of Trentham, in the county of Stafford, Knight of the Bath, daughter and co-heir of Sir Robert Dudley, by his wife Alicia, daughter of Sir Thomas Leigh, of Stoneleigh, and granddaughter of Robert Dudley Earl of Leicester. The inscription sets forth that she did, by her last Will and Testament, bearing date xviii^o. December, 1673, bequeath forty pounds per annum, issuing out of her manor of Foxley, in the county of Northampton, for the perpetual support of the chapel and preservation of the monuments in their proper state.

The Chapel suffered from the iconoclastic zeal of Colonel Purefoy, who on the 14th June, 1642, at the head of a band of Parliamentarians, entered it and did much mischief.

From the Church the visitor should retrace his steps down Church Street to High Street, which will lead him

¹ From the low Latin *impotus*, a graft, formerly used in the sense of selon, offspring. ² Tractability.

direct to the **Leycester Hospital**, which stands at the west end of the town. This remarkably fine specimen of half-timbered construction was originally the hall of the united guilds of St. George and Holy Trinity, and seems to have been erected in the reign of Henry VI. At the time of the dissolution, the Master and Brethren gave the hall to the burgesses of Warwick for a Burgess Hall, the chapel over the gate being used as a school. The Earl of Leicester having determined to found a hospital for the reception of certain poor people, signified his desire that this building should be bestowed on him for the purpose, and on the 5th of November, 1571, the Bailiff and Burgesses agreed to present it to him. On the 26th December following, a deed of gift was prepared, and ordered to be sent up to the Earl as a new year's gift. The meetings of the burgesses were thereupon transferred to the Shire Hall, and the school was established over the East Gate. The design and scope of the Hospital, which was to accommodate twelve men, besides the Master, is thus indicated by Dugdale. The inmates were to be "impotent persons, not having above 5 li. per an. of their own, and such as either had been or should be maimed in the warrs in the said Qs. service, her heirs and successors, especially under the conduct of the said Earl or his heirs, or had been servants and tenants to him and his heirs, and born in the counties of Warw. or Glouc., or having their dwelling there for five years before: and in case there happen to be none such hurt in the warrs, then other poor of Kenilworth, Warwick, Stretford-super-Avon, in this county, or of Wotton under Edge, or Erlingham, in Gloucestersh. to be recomended by the Minister and Churchwardens where they last had their aboad; which poor men are to have liveries (viz. : gowns of blew cloth, with a ragged staff embroydered on the left sleeve), and not to go into the town without them." The revenues of the Hospital are derived from estates. As both Robert Dudley and his brother Ambrose left no acknowledged children, their sister Mary, wife of Sir Henry Sidney, became the representative of their interests, and her descendant, Lord de Lisle and Dudley, of Penshurst Place, Kent, exercises the right of appointing the Master and Brethren. By an Act of Parliament passed in 1813, the salary of the Master is fixed at £400, and the payments to the brethren at £80 each, the master being provided with a residence, and the brethren having separate apartments each, consisting of a bed-room, sitting-room, and pantry, in addition to the use of a common kitchen, and the

services of a cook and housekeeper. The badges worn on the gowns are of silver, and, with one exception, are those originally provided. The exception is a modern reproduction necessitated by the theft of a badge many years ago.

The building, which stands on a terrace above the roadway lined by lime trees, is approached through an arched gateway, over which is the inscription "Hospitium Collegiatvm Roberti Dvdlei Comitis Leycestriae," flanked by the date 1571, and having the Dudley device, a double tailed lion rampant in the left spandril, and the Sidney device, a pheon or barbed dart in the other. The gables of the roof have carved barge boards with "hip-knobs" or finials, and a large lozenge-shaped sundial with the initials E.R. is conspicuous on the front, which is also decorated with thirteen shields charged with the armorial bearings of various families connected with the founder, the most noble being over the archway which leads to the inner quadrangle. The archway has a picturesque overhanging gabled story with the date 1571. Over the entrance is the bear and ragged staff between the initials R.L., and below this the motto "Droit et Loyal." The jambs are embellished with scrolls containing the texts, "Peace be to this House" and "Praise ye the Lord." On entering **The Quadrangle**, the rich effect of the pargeting and carved barge boards of the gables on the north side attracts the eye, the gables being terminated with figures of white bears gambolling with poles in various attitudes. This side is occupied by the Master's Lodge, prominent on the front of which are coloured carvings of the bear and ragged staff, the Leicester crest, and the porcupine, the crest of the Sidneys, running beneath is the text "Honour all men; love the brotherhood; fear God; and honour the King." On the east side is a cloisteral corridor, leading at one end to the kitchen and at the other to the Master's Lodge. Above this, again approached by a flight of steps from the outside is another corridor. At the top of the stairs are the remains of the old Guild Chamber, now divided into rooms for the brethren. In one of the spandrils of the framework of the roof is the red rose of Lancaster, which seems to show that the building was erected in the reign of Henry VI. On the west side is the old Banqueting Hall, and on the south and west are the rooms of the brethren. The exterior of the quadrangle is ornamented with the quarterings of the Earl of Leicester's arms, emblazoned on 18 separate shields.¹ The **Banqueting Hall** on the

¹ The Robsart shield is conspicuous by its absence.

left is now unfortunately degraded into a laundry and a receptacle for coals. The roof timbers, which are of Spanish chestnut, were formerly elaborately carved in the spandrils as may be seen from the solitary example which still survives in the lower part of the hall. At the south end is a tablet with the following inscription:—"Memorandum that King James the First, was right nobly entertained at a supper in this hall, by the Honourable Sir Fulk Grevile, Chancellor of the Exchequer, and one of his Majesties most honourable Privy Council upon the fourth day of September, Anno. Dom., 1617. God save the King." The upper part of the hall containing the minstrel gallery is now cut off, and forms the drawing room of the Master's House. The endmost tie beam of the roof of this severed portion is surmounted by open panel work. In the left spandril is a red rose, round which a serpent trails amongst acanthus leaves; in the right spandril is a yellow rose within a double square, and another smaller rose below. In the centre of the second beam is a boss carved with foliage. Above it is a niche in which Dudley appears to have placed the bear and ragged staff, but without doubt it previously contained a figure of a saint, probably the Virgin and child, as the boss bears the inscription I.H.S. The spaces above and at the side of the beam are filled with panel work. The third beam has a yellow rose on the outer edge of the brace amongst large foliage, the opposite side being ornamented with acanthus leaves and berries.

On the right of the quadrangle is the **Kitchen**, which contains some ancient settles and an old oak table. Among the other contents are: A black oak cabinet from Kenilworth Castle; an old Saxon chair; the chair in which King James I. sat when he supped with Sir Fulke Greville; a portion of a curtain from Cunnor Hall, said to have been worked by Amy Robsart; the bottom portion of Lord Leycester's will, signed "R. Leycester"; a pair of halberds from Kenilworth; the King of Dahomey's State execution sword; an old mace; and some old copper tankards of the last century.

Retracing our steps to the outer terrace, a flight of steps conducts us to **The Chapel** dedicated to St. James, which stands over the West Gate of the town, and is appropriated to the use of the Hospital. The tower of the present edifice was probably built by Thomas de Beauchamp towards the close of the 14th century as the embattled parapet bears his arms. The flying buttresses on the south side are modern additions, made in 1863, for the purpose

of strengthening the building. The Chapel was thoroughly restored in the year 1863 when a number of tasteless innovations of the 18th century were removed. The east window of five-lights is filled with stained glass, by Clayton and Bell, containing artistic representations of the Saviour and the Apostles. Midway across the Chapel is a finely carved oak screen, within which are the stalls of the officers and brethren. By the side of the altar are two ancient oak chairs presented in 1863. In the north-west angle of the west end, an old oak door opens on a newel staircase, which leads upwards to the roof and downwards to a muniment room over the gateway. Two old Jacobean stools which stand here are used for supporting the coffins of the brethren. The Gateway beneath the Chapel is built on the sandstone rock, and is strongly vaulted, it forms part of the fortifications erected in the 12th century, the iron stanchions of the gate being still visible in the walls. From the Terrace of the Chapel there is a fine view embracing Ilmington Hill and the Cotswold Hills.

At the back of the Hospital is the Garden, divided into equal portions for the master and brethren. It contains a fine old Norman arch, discovered during the repairs of the Chapel, and an Egyptian vase, which at one time surmounted a Nilometer, and was formerly in the greenhouse in the grounds of Warwick Castle, from whence it was removed to make way for the Warwick Vase, and presented to the Hospital by George, second Earl of Warwick.

In the Market-place is **The Museum**, established in 1836, and containing a good collection of British Birds, among which are scarce specimens of the Hobby and Merlin, killed in the neighbourhood. The local paleontological collection of the Early Mesozoic period is also noteworthy; it includes specimens of the Ichthyosaurus, found at Grafton and Wilnecote; and a remarkably fine example of the Plesiosaurus, discovered at the latter place. There are also examples of the footsteps of the Cheirotherium, from Whitley, near Henley-in-Arden; and several of the Labyrinthodon, from Rowington and Shrewley, besides specimens of Fossil Wood, found at Allesley and Coventry. In an upper room are fragments of a Roman Sepulchral Urn, found at Snitterfield; ancient British Bronze Swords from Meriden, and a Saxon Fibula of gilt bronze, found together with a crystal perforated knob, at Emscote.

In Northgate Street, leading northwards from St. Mary's Church, is the **County Hall**, constructed, in 1776, for the Courts of Justice, and frequently used for county meetings

and balls. It adjoins the Old Gaol, which is now occupied by the Militia Staff, to whose uses it has been adapted.

A little beyond the end of this street, on a gentle eminence, is **The Priory**, formerly dedicated to St. Sepulchre, founded, as a Monastery for Canons regular, by Henry de Newburgh, first Earl of Warwick, and completed by his son, Roger. At the time of the dissolution, it was granted to one Thomas Hawkins, a trusted retainer of John Dudley, Duke of Northumberland, who was popularly known by the sobriquet of the Fisher, because his father sold fish by retail at the Market Cross of Warwick. Hawkins pulled down the ancient Monastery and built the present mansion, which was completed about 1565. In punning allusion to his own name, he bestowed on it the title of "Hawkin's Nest or Hawk's Nest," partly on account of its being situated in a pleasant grove of Elms. The house contains a lofty hall, lighted by tall windows, a handsome oak panelled dining room, and an old oak staircase. The north front preserves its old features, but the south was rebuilt about 1750, in the style then prevalent. In September, 1571, the Earl of Leicester spent several days at the Priory, and on the 28th of October following, the Marquis of Northampton, brother to Queen Katharine Parr, died here. On the 17th of August, 1572, Queen Elizabeth came from Kenilworth and surprised the Earl and Countess of Warwick at Supper in the house, and sat down with them, afterwards visiting "the good man of the house, who, at that time, was grievously vexed with the gout." Hawkins accumulated a vast amount of property, partly by grants, and partly by purchase. He died in 1576, and in less than four years afterwards, his son, Edward, had dissipated the whole of his property, and sold the Priory to Serjeant Puckering, Lord Keeper of the Great Seal, whom he endeavoured to cheat by a fraudulent conveyance. For this he was prosecuted in the Star Chamber, and he eventually ended his days in the Fleet Prison. In 1709, the property was purchased by Henry Wise, who had been superintendent of the Royal Gardens at Hampton Court, under Queen Anne, and, in 1848, it was acquired by the Great Western Railway Company, in connection with their extension to Birmingham, and subsequently sold to the late Mr. Thomas Lloyd, a partner in the well-known Birmingham banking firm. It is now occupied by Mr. Sampson Lloyd, Junr.

Extending westwards from the end of Northgate Street is the **Saltisford**. The site on which the Warwick Brewery now stands, in this locality, was, on the 2nd of April, 1781,

the scene of the execution of Captain Donnellan, for the murder of his brother-in-law, Sir Theodosius Boughton, at Lawford Hall. In July, 1825, a disgraceful so-called combat took place on the same spot between a tame lion, named Nero, belonging to Wombwell's Menagerie, and six bull-dogs, in which the lion was held to have been worsted. Subsequently another lion of ferocious temper, named Wallace, was baited, and quickly maimed all the dogs slipped at him. At the lower end of the Saltisford, next to the Green Man public house, are the remains of the **Church of St. Michael**, founded about the end of the reign of Henry I., and rebuilt in the 14th century. The walls, which measure 33ft. in length, by 18ft. in breadth, are still standing, and the east window, though blocked up, may yet be traced, though the building has been converted into a blacksmith's shop.

A unique feature of Warwick is the *Atelier of Mr. Kendall*, the celebrated wood carver, some of whose work decorates the dining room of the House of Commons. Nothing can exceed the rare and delicate beauty of execution of the birds and foliage which grace his studio in Chapel Street, with many other types of his artistic skill.

To the west of the town is the **Common**, which also forms the **Raceground**, on which races are held in the Spring and Autumn. The course, which measures nearly two miles in circuit, is considered one of the best in the kingdom. There is a lofty Grand Stand for spectators, with every convenience for racing purposes attached to it.



ROUTE 4.—LEAMINGTON TO LONG ITCHINGTON,
VIA LILLINGTON, CUBBINGTON, AND OFFCHURCH.

THE villages of Lillington, Cubbington, and Offehurch may each be reached by pleasant footpaths, commencing at the top of the Holly Walk.

Lillington lies at a distance of a little more than a mile from the Parish Church of Leamington, along the road to Rugby. The church consists of a fine battlemented tower and nave of the 14th Century, a chancel, the western part of which is of the same period, and the eastern, a modern addition of the year 1884, and north and south aisles and a south porch, erected in 1847. There are two Norman doorways, one on the south of the chancel, and the other on the north of the chancel aisle, removed from an ancient vestry; there is also a blocked-up low side window in the south chancel wall. The modern reredos of Caen stone and Devonshire marble, with a carving of "The Last Supper" in the centre, is handsome, and so likewise is the pulpit, which is of similar materials. In the churchyard, facing the vestry, at the east end of the north aisle, is a tombstone with the following inscription:—In memory of William Treen, who died 3rd Febr'y., 1810, aged 77 years."

I Poorly liv'd and Poorly Dy'd
Poorly Buried, and no one Cry'd.

Treen, who was known as "Old Billy Treen, *the miser*," is said to have been a road scraper, who lived miserably by begging potato peelings and turnips from the farmers, and unsuspectedly amassed money, which was discovered when he died.

A little more than a mile from Lillington, the road branches off to the right to Cubbington Church, which stands on a rising ground, and consists of nave, chancel, north and south aisles, south porch, and western tower. The lower part of the tower is of Early 13th Century date, with a southern arcade consisting of massive circular pillars of 12th Century work; the upper part, which is battlemented, is of later date. Both nave and chancel have open oak roofs of the Decorated period, and the church, generally, is of this epoch, with the exception of

three semi-circular plain recessed Norman pier arches, which separate the south aisle from the nave, and which are the remains of an earlier structure. At the east end of the south wall of the south aisle is a beautiful tracery-headed combined credence and piscina, and in the north wall of the north aisle is an aumbry. On the south side of the chancel is an aumbry, piscina, and triple ogee-headed sedilia. On the opposite side is the arch of a Holy Sepulchre, used at Easter for the performance of solemn mourning observances. The brass altar rail, of exceptionally good workmanship, is by Skidmore, of Birmingham. The font, which stands under the tower, has a circular bowl of the Norman period on a modern base.

Further down the road, at the corner of the village street, is a farm house occupying the site of the great mansion of the parish, the residence of the *Greswolds*, which was taken down at the end of the last century. The summer-house still remains, but converted into a pigeon-house, and there is also an old chimney, with the date 1617 cut in a stone panel. The kitchen window contains the Shuckburgh arms.

From hence, in a little more than two miles, the road conducts to the village of **Offchurch**, the church of which, situated on a hill, consists of a nave, chancel, south porch, and western embattled tower. The south porch is Early English circa, 1180-1200. The foundation stone has the carved figure of a serpent; another similar figure is carved over the Norman window on the south side of the chancel. On the north side is a Norman doorway (c. 1110-1120) with star and star-pellet mouldings, adjoining a buttress of enormous width and thickness. On the ground here are also the remains of an old stone coffin of the 12th century. The tower, which is of the 14th century, bears shot marks, probably the result of a skirmish in August, 1642. The nave is Early English, with a Perpendicular west window, and the chancel arch and chancel are Norman. The roof is of open timber, and one of the tie-beams bears the date 1592. On the north side of the altar is an aumbry, and on the south a piscina and a stone sedilia for the priest, constructed in one of the lights of the window nearest the east end. The curfew is tolled here nightly at eight o'clock.

A mile west of the church is **Offchurch Bury**, the seat of *Jane, Countess of Aylesford*. The house, which stands on the west bank of the Leam, in a pleasant park, studded with groups of elms, is of various periods, the earliest part dating from the reign of Henry VIII. The site, which is

said to have been anciently occupied by a palace of Offa, who was King of Mercia from 755 to 796, belonged, after the Conquest, to the Priory of Coventry, and was, at the dissolution, granted to Sir Edmund Knightley, the last descendant and heiress of whose family married Heneage, sixth Earl of Aylesford. In front of the house, overhanging a piece of ornamental water, is a magnificent old chestnut tree, the lower branches of which droop like a banyan tree. One of the upper rooms contains some fine oak panelling, with a cornice carved with grotesque busts, and a handsome Jacobean mantelpiece bearing the Knightley arms, and flanked by two curious female figures. A case in the room contains some interesting Roman and Saxon relics, found in a gravel pit in the village. In the grounds are three hollow stone capitals, used as flower vases, and said to be the capitals of pillars from King Offa's palace. *Mr. J. A. Cossins*, the well-known architect, who has examined them, expresses the following opinion:—"The capitals, which have a decidedly Byzantine character, cannot be later than the 11th Century, and almost certainly stood singly and undetached. They would therefore appear to have carried the springers of cross vaulting on a small arcade. Capitals such as these, but not with such pronounced survivals of classic detail, are now carrying the groined vaults of the crypt of Canterbury, but these resemble the capitals of the upper arcades in the church of St. Sophia, at Constantinople more nearly than any others that I have seen."

From hence, in three-and-a-half miles, the road reaches Long Itchington. The church, the body of which was rebuilt in the 14th Century by the priors of Maxstoke, consists of nave, chancel, south aisle, a tower with a truncated steeple, and modern porch and vestry on the north side. The spire, the lowest stage only of which now survives, was struck by lightning February 27th, 1762, and fell on the main fabric, greatly damaging it. The lower part of the tower has a peculiar feature in the shape of sunk quatrefoils, which run round the upper part of the north, east, and west sides, the arch opening to the nave breaking their continuity in the interior. The aisle was the original church, and is Early English with the exception of the south doorway, which is Norman with plain arcades. The clerestory is Perpendicular, and the rest of the church is of the Decorated period. In the south wall of the aisle are two sepulchral arches, probably intended for founder's tombs. At the east end of this aisle is a plain piscina, and

between the aisle and the chancel is a hagioscope. The capital of the chancel arch, on the north side, has a curious carving of a baboon nursing its cub. In the north wall is a triple recessed sepulchral arch, with a crocketed pediment. In the south wall is a fine arcaded double piscina, and a triple sedilia with a crocketed continuous pediment. The chancel screen is a very fine and rare specimen of 14th century woodwork, the only other example in the county being at Wolfhamcote. On the north wall is a memorial brass to John Bosworth, of Yardley, Worcestershire, who died March 10th, 1675, and his two wives, Ellinor and Isabella, with the following verse:—

All you that passe mee by
 As you are now soe once was I
 As I now am soe shall yov bee
 Remember the poore & Imitate mee.

Some crosses from old stone coffins will be found inserted in the tower. St. Wolstan, who held the see of Worcester (1062-1096), and was the last of the Saxon Bishops, was a native of this place. Queen Elizabeth paid two visits to Long Itchington in her progresses to Kenilworth. On the 12th of August, 1572, she dined in a fine half-timbered house, with five gables, which stands upon the Green, and which then belonged to Edward Ffysher, alias Hawkins, of Warwick, whose father held the church estate here, together with a vast amount of other church property. On the 9th of July, 1575, the Queen was entertained in a magnificent tent. Another fine half-timbered house, with gabled wings, stands in the middle of the village. From hence, Southam can be reached in two miles.



ROUTE 5.—LEAMINGTON TO STRATFORD-ON-AVON ;
(1) VIA BARFORD, WASPERTON, HAMPTON LUCY,
AND CHARLECOTE ; (2) VIA WARWICK, LONG-
BRIDGE, AND WELCOMBE ; (3) VIA GREAT
WESTERN RAILWAY.

THERE are two principal routes by road from Leamington to Stratford-on-Avon, and the town may also be reached by a branch of the Great Western Railway.

The first route, *via* Myton, Barford, Charlecote, and Tiddington, starts by the old Warwick Road, which is pursued as far as the foot of Warwick Bridge (two miles), whence the Banbury Road is followed by turning sharply to the left. The road skirts the Castle Park, and, in three-quarters of a mile, passes through a charming wooded dell, having on the right the **New Water**, a pretty ornamental lake, nearly a mile in length, fringed with trees, and created by George, second Earl of Warwick. At **Asps** (three miles), we quit the main road and take a bye-road to the right, which leads past Barford House (four miles), near which is another pretty combination of wood and water. **Barford** (four and a half miles), which is next reached, is a picturesque village on the banks of the Avon, crossed by a handsome stone bridge of three arches, built in 1785 to replace an older structure. In the centre of the village is the church, a stone building, which, with the exception of the tower, was rebuilt, in 1844, in the Early English style. The tower, on its north and south faces, exhibits shot marks, which are said to have been caused by the artillery of the Parliamentary troops, on their way to the battle of Edge Hill, owing to the hoisting of the Royal Standard on the tower by a representative of the **Wardes**, a leading family then established here. A mile from hence the road branches off to the right, to the pleasantly situated village of **Wasperton**, which contains a pretty little church in the Decorated style, rebuilt, on an ancient site, from the designs of Sir G. G. Scott in the year 1843. The east

window, of stained glass, is by Pugin, and the windows of the porch are filled with ancient glass taken out of the old church. The chancel is divided from the nave by a handsome wooden screen, surmounted by a cross. The church also contains a curious brass to "Honest Henry Collins, who put off his earthly tabernacle 27th May, 1664," a beautiful specimen of the Prayer Book of 1662, and Communion Plate, of the year 1571, with a chalice, supposed to be of pre-reformation date.

One mile further, on the south bank of the Thelsford brook, near its junction with the Avon, stood the Priory of Thelsford, founded in the reign of Henry III. by William de Lucy, of Charlecote, for monks of the order of the Holy Trinity for redemption of captives. The formation of the ground still shows the direction of some of the walls, and the stew ponds are yet visible on the opposite side of the brook.

Proceeding onwards, a well-designed cast iron bridge over the Avon conducts to **Hampton Lucy** (seven and a half miles). The church anciently belonged to the see of Worcester, and was thence termed Hampton Bishops or Episcopi, but, being taken from that see by Queen Mary, and given to the Lucy family, was thenceforward known as Hampton Lucy. The church, which has an embattled tower, with pinnacles, and is in the Decorated style, was rebuilt between the years 1822-26. In 1858, an apse, with five handsome windows, was added, together with a porch and parvise, from designs by Sir G. G. Scott, the chancel being restored at the same time. These are the best parts of the church, the remainder is of inferior execution, the framework of the windows of the aisles being of cast iron, painted. The oak stalls, by Kitt and Ratten, of Cambridge, are handsomely carved. The windows of the apse contain painted glass, representing the principal events in the life of St. Peter, to whom the church is dedicated, and the Royal arms of England and Spain commemorate the gift of the church by Queen Mary. From hence, a delightful country lane, which skirts Charlecote Park, conducts to the pretty village of **Charlecote** (nine miles).¹ The church, which is a small and tasteful building in the Decorated style, completed in 1853, on the site of the ancient church, consists of a south tower, nave, chancel, and mortuary chapel. The building is groined throughout, and fitted

¹ By the direct road from Barford to Charlecote, the distance is seven and a half miles.

with oak, but the chief feature of the interior is the mortuary chapel, opening out of the north side of the chancel, and separated from it by a richly carved oak screen. This chapel contains three unique monuments of the Lucy family. Under the wheel window is a high tomb with panelled sides, bearing recumbent effigies, in alabaster, of Sir Thomas Lucy, Kt., and his wife, Joyce. The Knight, whom local tradition terms "Shakespeare's persecutor," and who died July 7th, 1600, is bareheaded, and clad in armour. His wife, who died February 10th, 1595, aged 63, is attired in a close cap, with a close fitting high bodiced gown. In the panels beneath are kneeling figures, in profile of their only son, Thomas, and only daughter, Anne. Above, on a black marble slab, is an inscription from the pen of Sir Thomas, recording the virtues of his wife. Opposite to this is another high tomb, encompassed on three sides by an entablature, supported in front by Corinthian columns, and bearing the recumbent effigy, in alabaster, of the only son of the preceding couple, also named Thomas, who was knighted by Queen Elizabeth in his father's lifetime. In panels on the side are kneeling figures of six sons and eight daughters. Sir Thomas, who died July 16th, 1605, and was twice married, is represented bareheaded, and clad in armour. The effigy of the second Lady Lucy (Constance, daughter of Richard Kingsmill), who survived her husband thirty-one years, is of painted stone. She kneels in the attitude of prayer on a stone cushion, placed on detached block of alabaster close to the side of the tomb, and is attired in a high bodiced black gown, with a stomacher and tippet, having a ruff round her neck, and a calash hanging from the head and covering the shoulders. The figure has a quiet air of pathos about it, quaint but impressive. The fingers, unluckily, are crumbling, owing to the dampness of the situation. On the north side, under an arcaded tester-headed canopy, supported by four columns of Italian design, is a high tomb, bearing effigies, in white marble, of a third Sir Thomas Lucy and his wife, Lady Alice, daughter and heiress of Thomas Spencer, of Claverdon. Sir Thomas, who died December 10th, 1640, of a fall from his horse, was the eldest son of the preceding Sir Thomas. He is represented in armour, and bareheaded, reclining on his left elbow. His wife, who died in 1648, is attired in a low bodied robe with a flowing hood, and is in a recumbent position, her head resting on a cushion. The figures, which are admirably finished, are remarkably fine specimens of monumental art. They were executed by the celebrated *Bernini*, of

Rome, by the help of portraits sent him by Sir Thomas's widow, who is said to have paid 1,500 guineas for their execution. The centre arcade at the back of the tomb contains a fulsome inscription in Latin, that on the left has a representation of Sir Thomas on horseback, an exercise of which he was very fond, and that on the right exhibits some books representing his literary tastes.

The font, which stands in the Belfry porch, is almost cylindrical in form. It is of very large size and plain type, and is supposed to be of Saxon origin.

An avenue of fine elms connects the church with **Charlecote Hall**, which is situated close to the south bank of the Avon, near its junction with the Dene, or Wellesbourne Brook, and stands in a park of 225 acres, ornamented with a profusion of handsome timber of ancient growth, and well stocked with fallow and red deer. The village was originally granted by Henry de Montfort, in the reign of King Richard I., to Walter de Cherlecote, whose son, William, in the year 1216, assumed the name of Lucy, by which the family has ever since been known. The present house was erected by Sir Thomas Lucy in the year 1558, probably on the site of the older mansion, and, with the exception of the addition of a library and dining room, which were built in 1833, remains unaltered. The approach from the road lies through the ancient Gatehouse, a grand and perfect specimen of Elizabethan architecture, with octagonal turrets, having domical roofs capped with vanes at the angles; a battlemented parapet; and a fine oriel window over the archway. The upper story is said to have formerly formed a banquetting room. A garden court, with terraces on each side, extends between the gateway and the main building. The house, which, like the gateway, is built of brick, with stone dressings, consists of a gabled central block, with similar projecting wings, having octagonal turrets, crowned with vanes at the angles. The entrance is by a very handsome porch, projecting into the court, and completing, out of compliment to Queen Elizabeth, it is said, the letter E in the ground plan, though placed to the left of the centre, in order to afford room for the hall. The lower stage of the porch is Ionic, the upper composite. The Royal arms with E. R. are carved over the doorway, and the initials T. L. in the spandrils. It is said that the porch was hurriedly completed to do honour to Queen Elizabeth on her visit.

The Great Hall, which is first entered, is a very handsome apartment, lighted by a fine bay window with the family arms, in which the memorable "lucres" are conspicuous, blazoned in the upper part, and flanked on each side by a smaller window. The oak wainscoting running round the hall is surmounted by small shields, seventy-one in number emblazoned with the quarterings of the arms of the Lucy family, from the time of Edmund Ironsides.

GREAT HALL.—Pictures: "Rev. John Lucy," *Artaud*; "Mrs. Lucy," *Artaud*; "Bird's Eye View of Charlecote," taken in 1696 (Colonel George Lucy and his wife in the foreground); "George Lucy," 1758; "The Three Misses Lucy," *G. da Pozzo*; "Sir Thomas Lucy" (died 1640), *C. Janssens*; "Lady Lucy" (died 1648); "Dr. William Lucy" (died 1723), in full canonicals, *Richardson*; "George Lucy," son of Fulke Lucy in 1758 (died 1786), *Batoni*; "Rev. John Hammond" (died 1724), husband of Alice, second daughter of Sir Fulke Lucy, *Richardson*; "Colonel George Lucy" (died 1721), son of Sir Fulke Lucy, *Dahl*; "Mrs Lucy" (died 1708), first wife of Colonel George Lucy, *Dahl*; "Jane Bohun," second wife of Colonel George Lucy, *Dahl*; "Sir Thomas Lucy" (died 1640), with his wife, their seven children, and their nurse, *C. Janssens*; "A Young Lady," daughter of Sir William Underhill; "Child with a Bow," supposed to be one of the children of Sir Thomas Lucy (died 1605) and his wife, Constance Kingsmill; "Child Playing with a Lamb," one of the children of Sir Thomas and Lady Constance Lucy; "Four Children of Sir Thomas Lucy," painted in 1619; "Richard Lucy" (died 1677, æt 58), third son of Sir Thomas Lucy; "Sir Fulke Lucy" (died 1677, æt 54), sixth son of Sir Thomas Lucy; "William Bromley, Speaker of the House of Commons, 1719-1714" (three-quarter length, in a green velvet coat); "Lady Lucy," wife of Sir Fulke Lucy; "Sir William Underhill," husband of Alice, fourth daughter of Sir Thomas Lucy (oval, in armour); "Elizabeth," only daughter of Captain Thomas Lucy, *Kneller*; "Robert Lucy," son of Sir Thomas Lucy (in armour); "A Lady in Purple"; "Three Children of Sir Thomas Lucy with a Pet Lamb," *Lely*; "The Wife of Richard Lucy" "A Lady," supposed to be the sister of the wife of Richard Lucy; "Queen Anne" (three-quarter length), *Kneller*; "Mrs. Lucy," wife to Captain Thomas Lucy (full length), *Kneller*; "Captain Thomas Lucy" (died 1684) (full length), *Kneller*; "Prince George of Denmark" (three-quarter length), *Kneller*; "William Fulke Lucy," *De Manara*; "George Lucy," (1841), *Amerling*; "Mary Elizabeth Lucy," wife of George Lucy (1851), *De Manara*; "Spencer Lucy (1850), *De Manara*; "Lord Herbert of Cherbury (oval, on copper), *Isaac Oliver*; "Sir Thomas Lucy" (oval, on copper), *Isaac Oliver*; "Thomas Lloyd Fitz Hugh," husband of Mary Emily Lucy, *De Manara*. The hall also contains a very handsome Table of lavoro di commesso, composed of the largest piece of onyx ever found, with jasper, lapis, breccia, and other stones, which was formerly at Fonthill Abbey, and originally came from the Borghese Palace at Rome; a beautiful Florentine Vase, with doves; a fine pair of Brass Dogs, with the family arms; and Busts of the following personages:—"Queen Elizabeth," "Shakespeare," "Sir Thomas Lucy" (died 1600), "Sir Thomas Lucy" (died 1606), "George Lucy" (died 1845), "Henry Spencer Lucy" (died 1890).

From the Great Hall, a doorway on the left leads to the foot of the old Oak Staircase, and thence to the Library and Dining Room, which were added to the house in 1833; another doorway, on the right, conducts to the Billiard Room and Drawing Room, in the north wing.

LIBRARY.—Pictures : "Queen Elizabeth, anno. 1565" (three-quarter length), *Sir Antonio More*; "The Duchess of Ferrara," *Titian*; "Lord Strafford," *Stone*; "Charles I.," *Stone*; "Queen Henrietta Maria" (three-quarter length), *Van Dyck* (originally given by the Queen to Mrs. Kirk, one of her ladies); "Charles II.," "Archbishop Laud" (1573-1645), *Stone*; "James II.," "St. Jerome," *Guido Reni*; "Musicians," *Valentina*; "St. Peter"; "Portraits of Sir Thomas Lucy and his Wife," sent to Rome as patterns for *Bernini*, the sculptor; "George Lucy" (1758), *Gainsborough*; "Sir Thomas Coventry, Lord Keeper of the Great Seal, 1625," given by himself (three-quarter length), *Van Dyck*; "Girl Reading"; "Prince Carlos," *Velasquez*; "Mary Magdalene"; "Isabella, Wife of the Emperor, Charles V.," *Titian*; "Henry VIII.," *Holbein*. The room also contains a very fine Suite, consisting of two cabinets, a couch, an armchair, and eight chairs, of ebony and sea-horse ivory, given by Queen Elizabeth to her favourite, *Leycester*, in 1575, and brought from Kenilworth Castle; a Marqueterie Table, formerly in the possession of Louis XIV.; and a beautiful Florentine Table, inlaid with coral, lapis lazuli, &c.

The Dining Room has a panelled plaster ceiling of Elizabethan type, and a grandly executed buffet, by Wilcox, of Warwick, which is finely carved with game on one side, and fish and sea-weed on the other. A huntsman, fisherman, and Ceres, occupy the top, together with little boys engaged in agricultural occupations. On the side of the room, facing the river, there is a fine open view, extending in the distance to the Welcombe Obelisk, the foreground being agreeably varied by handsome clumps of trees in the park. From the south end of the room, there is a charming view of the Wellesbourne Brook, as it brawls over the weir to join the Avon, while the background is formed by a handsome avenue of lime trees, which winds away in the direction of Stratford.

DINING ROOM.—Pictures : "Fish and Fruit," *Jacob Jordans*; "Fight between a Turkey and a Cock," *Melchior Houlecoeter*; "Dead Game, with a Dog and Falconer," *Snyders* (the figure by *Van Dyck*).

BILLIARD ROOM.—Pictures : "Mr. and Mrs. Spencer Lucy," *G. du Pazzo*; "William Shakespeare"; "William Lucy"; "Cassandra Delivered from Captivity," *Barbieri* (Il Guercino); "St. Jerome in the Wilderness with his Lion and an Angel," *Van Dyck*; "Cottage Home Scene"; "Children with Pets"; "Copy of the Picture of Garrick," by *Gainsborough*; "Wild Boar Hunt," *D. Valade*. The Billiard Table is made of oak, taken from the "Royal George," which sank at Portsmouth in 1782.

DRAWING ROOM.—Pictures : "Blondel Singing to Richard I. in Prison," *Franzipane*; "A Venetian Musical Composer," *Titian*; "Landscape with Figures on Horseback," *Jan Both*; "St. Cecilia," *Domenichino*; "Landscape," *J. Wildens*; "Herdsman and Cattle," *Rubens*; "Fruit," *Jan Davidz de Heen*; "Samson Pulling Down the Temple of the Philistines," *Titian*; "Rest on the Flight to Egypt," *Madonna with Jesus and St. John on one side, and Joseph on the other, Fra Bartolommeo*; "Gala Day on the Grand Canal at Venice," *Canaletto*; "Head of a Girl," *Greuze*; "Pierre du Terrail, Chevalier de Bayard" (1473-1524), *Sebastian del Piombo*; "Landscape, with Eve Spinning, and Abel holding Cherries in his hand," *Rafaelle*; "Lion Attacking a Flock of Sheep," *Poussin*; "Samson Rending the Lion," *Titian*; "Mary, Queen of England" (1556), *Sir Antonio More*; "Gonsalvo di Ferrand," *Giorgione*; "Head of Christ," *Carlo Dolci*;

"Christ and the Woman of Samaria at the Well," *Garofalo*; "Adoration," *Annibale Carracci*; "Robert Rich, First Earl of Warwick" (died 1618), *Zuechero*. This room also contains a beautiful Florentine Cabinet of pietra dura work, some fine Ebony Chairs, an elaborately carved Indian Couch; a Sword, the scabbard of which is covered with turquoise and rubies, taken in the loot at Lucknow by Colonel Lane, of the 21st Hussars; and a fine old China Plate, similar to that which is depicted in the picture of Sir Thomas Lucy and his family.

Much of the interest that centres about Charlecote arises from the tradition that Shakespeare was connected with a poaching affray in the park, for which he was prosecuted by Sir Thomas Lucy, and fled to London to avoid the consequences. This tradition rests on the authority of Rowe, who first gave it to the world in 1709, having probably derived his information from the papers of the Rev. William Fulman, a fellow of Corpus Christi College, Oxford, who had made some collections for a biography of English poets, and who died in 1688. One great objection to the legend is that Charlecote, in all probability, possessed no deer at the time, as there is no evidence to indicate that it was statutorily enclosed for the purpose of keeping and breeding them. There were, however, deer in the neighbouring park of Fulbroke, belonging to the Lucys, and deer poaching at that period was by no means an uncommon offence, even with men of superior station to Shakespeare. From the way in which Sir Thomas Lucy is undoubtedly satirised as Justice Shallow, it appears as if the poet had some cause for aversion to him, though there is no clear evidence to show in what way it arose. It has been suggested that an augmented reason for his dislike to be found, in the fact that, in 1596, Shakespeare applied for a coat of arms for his father, and that a strong objection was made to the application by some one who had influence at Court. The objector being conjectured to be Sir Thomas Lucy.

John Fox, the noted martyrologist, became, in the year 1545, a guest at Charlecote, and, before he left, married, in February, 1546, Agnes Rondull, the daughter of a Coventry citizen. On the 24th of August, 1572, Queen Elizabeth paid Sir Thomas Lucy a visit, when on her way from Warwick to Compton Wynyates. On September 9th, 1645, the Scottish army encamped in the park on its way northward from Hereford. From the Hall, a bridge across the Wellesbourne Brook, built in the middle of the last century, conducts to a magnificent avenue of lime trees, from whence a good view of the house is obtained.

About three-quarters of a mile from the Lodge Gate, on the road to Stratford, is **Littleham Bridge**. Some ten yards from the west end of this bridge, on the right hand side, a murderous attack was, on the night of the 4th of November, 1820, made by four men, named Quiney, Adams, Sidney, and Heytrej, on Mr. William Hiron, a yeoman farmer, of the neighbourhood. Mr. Hiron was afterwards found lying by the roadside, his head resting in a hole, and it is said that this hole continues to exist unchanged, that it can never be filled, and that all attempts to fill it result in failure. It ought perhaps to be added, that there is more than a suspicion that the retention of the hole is due to the fostering care of some of the neighbouring country folk, anxious to preserve the legend. The murderers were all hanged at Warwick in April, 1821.

A mile further, we arrive at **Tiddington** (twelve miles), from whence a road branches off to **Alveston** (half a mile). The present church of Alveston, built in 1839, is an uninteresting building, but a quarter of a mile further in the direction of the river, are the ivy-covered remains of the old church, consisting of the chancel, with a bell cot. In this building is a very interesting effigy of a gentleman, dressed in the costume of the Shakespearean period, now placed upright against the wall, but once recumbent on a high tomb, which has been destroyed. It represents *Nicholas Lane*, bareheaded, with a moustache and beard, the latter cut straight under the chin; round his neck a short ruff is worn. The hair of the head is disposed in curly locks. His body vesture consists of a doublet, buttoned down in front, and belted round; on the left side a dagger or knife is attached. The hands, which are clasped, are bare. The sleeves of the doublet are worked at the shoulders and upper part of the arms. The wrists are cuffed. Trunk hose of a curious fashion, stockings, and round-toed shoes complete the dress. This effigy, from its somewhat crude execution, has the appearance of being rather the work of a skilled mason than of a consummate sculptor. On each side of the legs is a kneeling male figure, presumably a son, represented bareheaded, with moustache and beard, in much the same costume as the effigy, but the doublet at the loins is continued all round. In arcades at the sides of the slab, are, on the left a female, and on the right a male, and over them are a few other fragments of the tomb. Above, on a plate of copper, enclosed by scroll work, is the following inscription:—"Here lieth bvrried the bodie of Nicholas Lane, Gent., who deceased the XXVII day of

July, Anno Domini, 1595." The chancel also contains a marble tablet to the memory of *Colonel Newsham Peers*, who died July 28th, 1743, of wounds received at the Battle of Dettingen; and another tablet to the memory of *Mr. William Hiron*, who was murdered near Littleham Bridge; and to that of his mother, whose death was hastened by his fate.

Proceeding onwards, as we approach Stratford, the Memorial Buildings form a prominent object in the landscape. In the suburb of **Bridge Town**, at the foot of the bridge across the Avon, leading into Stratford, is **Alveston Manor House**, an interesting gabled structure.

The second route from Leamington to Stratford lies through Warwick. At three miles and three-quarters, we reach **Longbridge**,¹ where the road bifurcates. This spot was, in the year 1471, the scene of the violent death of John Herthill, steward to Richard Nevill, Earl of Warwick, who, when on his way to Barford, was waylaid and slain here by Nicholas Brome, lord of Baddesley Clinton, in revenge for having killed Brome's father, three years previously, in London. The way to the left leads to Barford (one and a half miles), where it joins the route *viâ* Charlecote. Following the fork to the right, we come, in three-quarters of a mile, to a branch on the left, leading to the village of **Sherborne**, three-quarters of a mile further, which contains one of the finest village churches in the county. The church consists of nave, chancel, north and south aisles, north porch, and western tower, with a spire, built in 1864, in the Early English style, from the designs of Sir G. G. Scott. The building, which owes its existence to the munificence of *Miss Ryland*, the lady of the manor, cost £20,000, and replaces a fabric destitute of architectural merit, which was erected in 1747, on the site of an older church. The nave opens to the aisles by four bays, the shafts of the columns are formed of green and red marble, from Italy and Devonshire respectively, and the carving of the capitals is different in each instance. The clerestory is lighted by four windows on each side, and the corbels, supporting the roof, are formed of angels playing on musical instruments, or singing. The roof is of open oak, and the pulpit, also of oak, is richly carved, the panels being filled with emblems. The reredos, which is of alabaster, inlaid with marble of different colours, and

¹ *Longbridge* derives its name from a narrow footbridge which anciently crossed a small torrent coming from Budbrook.

bright bosses of Derbyshire spar, is remarkably handsome. The centre contains statuettes of Christ and the four Evangelists, with representations of the Burial and Resurrection on each side. The font, of white marble, presented by Miss Randell, is of exquisite workmanship, inlaid with marbles of different colours, and studded with cornelian and other valuable stones. A mortuary chapel, at the east end of the south aisle, contains a high tomb of Caen stone to the memory of the father and mother of Miss Ryland. There are several stained glass windows, of considerable merit, by Clayton and Bell.

From hence, a road leads to **Hampton Lucy** (three miles), passing, at one mile on the right, the "Gate Farm" House, which immediately adjoins a rectangular area, 57 yards long by 47 yards wide, bounded on three sides and part of the fourth by a moat, 16 yards wide, filled with water, marking the site of a sumptuous Gate-house of stone, erected by Joan, Lady Bergavenny, in the reign of Henry IV., and which fell into decay towards the close of the 15th century. Twenty-three yards to the north of this is another plot, measuring 38 yards square, surrounded by a moat 18 yards wide, the purpose of which is unknown. The church, which stood between the road and the river, nearly opposite to the Gate-house, has entirely disappeared. About a quarter of a mile to the south, on Park Farm, is Castle Hill, on which stood **Fulbroke Castle**, a small structure of brick and stone, built in 1426 by John, Duke of Bedford, fourth son of Henry IV. It became ruinous at the same time as the Gate-house, and was pulled down, about 1509, by Sir William Compton, who used part of the materials for the construction of his house at Compton Wynyates. The site is now traceable only by the numerous small fragments of brick which strew the ground. The brook which runs at the foot of the hill, shows signs of having been dammed up, to form a succession of stew ponds—four in number—below which it turned a mill, and soon afterwards united with the Avon.

Returning to the high road, we attain, in the course of another mile, the summit of Sherborne Hill, from whence there is a fine panoramic view. In the valley, on the left, is Castle Hill; on the right is **Northbrook**, a modern brick structure of two gables, which stands on the site of a moated grange, formerly the residence of John Grant, one of the Gunpowder conspirators. At the time of the plot, it was a rendezvous of the conspirators, and a storehouse for their arms and armour. On the discovery of the scheme,

the accomplices rested here for a few hours early on the morning of the 6th of November, 1605, in their flight to Huddington, and it was from here that Sir Everard Digby despatched, by Bates, Catesby's servant, the letter of warning to Father Greenway, at Coughton. Half a mile further, a road branches off on the right, to Snitterfield, distant two miles. Proceeding onwards, pretty glimpses of the plain below are obtained through the trees which line the road on the left, the spire of Stratford Church being visible amongst other objects. At eight and a quarter miles, a road branches off on the left to Hampton Lucy. At nine miles, on the right, is **Welcombe Lodge**, a mansion erected by Mr. Mark Philips, in 1869, in the Elizabethan style, on the site of a house which was formerly the residence of William Combe, nephew of John Combe, and a friend of Shakespeare. On the height above, is an **Obelisk** of Cefn stone, erected, in 1875, by the late Mr. Robert N. Philips, and bearing, on the north side, an inscription in memory of his brother, Mark, who died in 1873. Another inscription has since been added on the west side, to the memory of Mr. R. N. Philips, who died in 1890. The monument is 120ft. in height, and forms a conspicuous landmark for many miles. In the hills at the rear are extensive trenches, known as **The Dingles**, which take the form of a T, with somewhat zigzag limbs. The stem of the T ranges from south to north, and the two parts are each about 500 yards in length, and from thirty to forty feet deep, the width at the top being about forty feet, decreasing to ten or twelve feet at the bottom. The origin of this curious place has been the subject of debate; by some it is held to be entirely a natural formation, due to the action of running water undermining and cutting away the banks; by others it is maintained that it is a British entrenchment. It seems probable that both conclusions are, to some extent, correct, and that the work of nature was utilised by the Britons as a means of defence.

The route by railway (fifteen miles) branches off from the main line at **Hatton Junction**. Just before reaching **Claverdon Station**, on the right, the "Stone Building" is to be seen, and soon after quitting the station, the Church, with its square tower and clock, becomes visible. Nearing **Bearley**, on the same side, a glimpse may be obtained of **Edstone Hall**, with the ornamental lake in front of it. Immediately after leaving **Wilmcote**, **Mary Arden's House** is to be seen, a little more than half a mile distant, standing by itself in the lane leading to the station.

Before arriving at Stratford, the gables of Clopton House are observable on the left, a little in advance of the Welcombe Obelisk, which stands on the eminence above.

STRATFORD-ON-AVON. I

The chief object of attraction is naturally the **Birthplace of Shakespeare**,² with the adjoining woolshop, the combined houses forming a half-timbered structure of two stories, with dormer windows and a wooden porch. This composite building stands nearly in the centre of Henley Street, and now presents much the same appearance as it did at the time of the poet's birth, having been carefully restored in 1857-8 with the most scrupulous attention to every indication discoverable of its former condition. Both houses were apparently erected in the first half of the 16th century, and, at that period, the Birthplace would take rank as a comfortable and desirable residence for a tradesman in a small provincial town. But its surroundings then were very different; the road in front was in a primitive state, full of ruts and ridges, littered with

¹ *Stratford* from the A.S. *Stræte*, a great road or highway, owes its name to its position, in ancient times, on a ford of the Avon, which was here crossed by the great north road from London to Birmingham.

² *Explanation of the Plan of Shakespeare's Birthplace with the adjoining properties:*

A.—Corporation Property.

B.—The property of *John Ichivar*, sold, in 1591, to *Robert Johnson*, who thereupon converted it into the *White Lion* Inn. His descendants held it till 1685, when it was sold to *Edward Elderton*. *Horace Walpole* stayed here in 1777.

C.—The Property of *George Bulger*, a draper, in whose family it continued till 1631, when it was sold to *Thomas Horne*, and converted into the *Swan* Inn. About 1753, the *Swan* was merged in the *White Lion*, sign and all, by *John Payton*, who had bought this with the adjoining property.

D.—Birthplace. On the garden part of this, facing the road, three cottages were built, circa 1675; these were purchased in 1848, and pulled down. *d*¹ and *d*² probable sites of barns at the back.

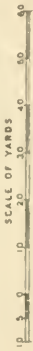
E.—The Woolshop, subsequently the *Swan and Maidenhead* Inn.

F.—The property of *Edward Wylles*, who bought it, in 1575, from *William Wedgwood*, a tailor, who remained the tenant. The house was rebuilt in 1598 or 1599, and converted into a tavern, called *The Bell*, occupied by *Robert Brookes*; about 1614, it again became a private tenement. The site of this house is now thrown into the present garden of the Birthplace. *Thomas Nash*, husband of Shakespeare's granddaughter, purchased this property in 1647.

G.—The property of *Richard Hornbye*, a substantial smith, also purchased by *Thomas Nash* in 1620. *g*¹ and *g*² existing Cottage and Kitchen of the custodian of Shakespeare's House.

H.—Corporation Property, occupied, in 1565, by a glover named *Bradley*, and in 1577, by a whittawer named *Wilson*; it was partially destroyed by fire in 1594, and shortly afterwards rebuilt.

GROUND PLAN OF
**WILLIAM SHAKESPEARE'S
 BIRTHPLACE**
 AND ADJOINING PROPERTY
 STRATFORD-ON-AVON



By Permission of Mr Jos Hill
 Architect A. C. E. Hill

rubbish and garbage, and sprinkled with house slops, in which pigs wallowed and fowls scratched their nesting places. Dungheaps, containing the household refuse, would also be visible outside each house, sometimes attaining formidable proportions, in spite of municipal regulations to compel the inhabitants to transfer their impurities to specified common dunghills.¹ In front of the principal door of the Birthplace, was a walnut tree, which was cut down in 1765, and on the opposite side of the road was a pool of water. At the back was a garden, and probably barns and pigsties, for, in those days, sanitary measures were neither understood nor practised.

HISTORY OF THE HOUSES.—In 1552, John Shakespeare, father of the poet, is found tenanting a house in Henley Street, the precise situation of which is not described, but which there is every reason to believe was the building known as the Birthplace. In October, 1556, he purchased two small freehold estates, one in Greenhill Street, and the other in Henley Street, the latter being next to the Birthplace, and being subsequently used as a shop for the sale of wool and other commodities in which he dealt. Interior doorways undoubtedly existed between these two houses, and they must have been constructed before 1616, as after that date, and probably as early as 1603, the two structures were occupied as separate dwellings. In 1575, John Shakespeare purchased, for £40, from Edmund Hall, the dwelling known as the Birthplace, and a deed, of the year 1590, recites his possession of it. After John Shakespeare's death, in 1601, the woolshop descended to the poet, as heir-at-law. It is probable that he let the woolshop, and after the death of his mother, in 1608, allowed his sister, Joan Hart, to live rent free at the Birthplace. By his will, he devised it to her for life, and she continued to occupy it till her death, in 1646. It then became the property of Shakespeare's elder daughter, Susanna Hall, who already owned the woolshop by bequest from her father. On Mrs. Hall's death, in July 1649, both properties passed to her daughter, Mrs., afterwards Lady Barnard, who, dying without issue in 1670, bequeathed them to Thomas Hart, grandson of Joan by her son Thomas, and his issue with remainder to his brother George, who was a tailor. Thomas died childless, and George, in 1694, bestowed the Birthplace on his eldest son, Shakespeare Hart, together with the reversion in fee of

¹ In April, 1552, John Shakespeare was amerced in the sum of twelve-pence for garnering an unwhoury harvest under his own windows.

the woolshop, of which he became owner in 1702. The latter mortgaged his properties for £80 in 1727, and died in 1747, bequeathing them to his wife Anne, who, at her death, in 1753, left them to her husband's nephew, George Hart. This latter, in 1771, sold the ground floor room in the westernmost part, with the room over it, which had already been formed into a separate tenement. George Hart died in 1778, when his property passed to his son, Thomas. This latter died in 1793, leaving the woolshop to his son John, a turner, then living in London, but afterwards in Tewkesbury, and the Birthplace to his son Thomas, a butcher. In 1796, Thomas conveyed the Birthplace to his brother. John died in 1800, bequeathing both places to his widow for life, with remainder to his three children. These persons,¹ who were poor, in July 1806, sold their interest, which was encumbered, by a mortgage, to Thomas Court for £210, and left the town. Court, by his will, directed the properties to be sold after the death of his wife. This event happened in 1846, and in September, 1847, the houses were purchased by a Committee of Trustees for the nation for the sum of £3,000, and the subsequent renovations and alterations cost an additional sum of between £2,000 and £3,000. The combined tenements suffered, from time to time, from structural alterations. About the year 1675, three cottages were erected on the garden west of the Birthplace, and, at some date before 1730, the westernmost ground floor room of the Birthplace, with the room over it, was formed into a separate tenement, and the whole of them were sold, in 1771, to Alderman Payton. All these tenements were purchased by subscription in 1848; the three cottages were pulled down, their site being restored to the garden, and the severed portion of the Birthplace was reunited to the original building. Between 1786 and 1792, the dormer windows were taken out, probably owing to the window tax having been increased in 1784, the bay windows and porch were removed, and the Birthplace was converted into a butcher's shop, with an open meat stall. In 1808, the timber framed front of the Maidenhead Inn (originally the woolshop), which had become dilapidated, was replaced by brickwork. In 1857-8, all these innovations were removed, and the houses carefully restored to their original state.

TENANCY.—The Birthplace seems to have continued in

¹ In 1864, the last direct descendant of the family emigrated to Australia.

its original state until 1786-92, when it was converted into a butcher's shop. The Woolshop, as early as 1603, appears to have been turned into an inn, known as the Maidenhead, afterwards the Swan and Maidenhead until 1808, when the title of the Swan was omitted.

INTERIOR.—The door, which is hatched, opens into a room, which was probably the **Family Sitting Room** in former times. It has a paved floor, and a recessed fireplace, and contains a bureau of a later date. From hence, a doorway leads into **The Kitchen**, which is a few inches higher than the adjacent room. On the left hand side is the fireplace, the mantel of which consists of a solid beam of oak. On the left of the interior of the fireplace is a hatch opening to the bacon cupboard, and on the other side is an arched recess for a seat. The kitchen, which is small, is lighted by a window opposite the fireplace. At the back of the kitchen are two small rooms; that on the left was doubtless **The Washhouse**, and the other **The Pantry**. Underneath the kitchen, approached by a flight of steps under the staircase to the upper story, is a **Small Cellar**, 9ft. by 10ft., which is probably in its original condition. An oak staircase, of ten steps, leads to **The Birthroom**, which faces the street, and was the best sleeping apartment in the house. It contains a fireplace, and the walls and window are disfigured by countless thousands of names scrawled over them. The bureau in the room came from the Old College, which was taken down in 1799; the chairs were gifts. The walls of this room have been silent attendants upon the greatest joys and the greatest sorrows of the Shakespeare family, for they no doubt witnessed the births of the eight children of John Shakespeare, and presumably the death of more than one of them, while the probabilities are very strong that both the father and the mother, as well as their daughter, Joan Hart, and her husband, died in this room. In the **Room at the Back**, which originally formed two small bedrooms, is an oil painting of the poet, which closely resembles the bust in the church, and was probably copied from it. It was formerly the property of Mr. W. O. Hunt, whose family had long been settled in the town, and it is believed to have belonged to the family of Clopton, as after the death of Edward Clopton, it was found in his house when purchased by the grandfather of Mr. Hunt in 1758. The face was disguised with a beard, which Mr. Collins, a London virtuoso, discovered did not belong to the original, and the portrait was, therefore,

cleaned and repaired, and presented by Mr. Hunt to the house. In this room are two of the ancient signboards, announcing that "The immortal Shakespeare was born in this house." From hence, a narrow stair, now closed, leads up to **The Attic**. The westernmost rooms were probably appropriated to guests.

THE FURNITURE.—None of the original furniture of the house remains. Judged by the inventories which have been preserved of similar dwellings, it must have been of a very simple character. The walls of the principal rooms would be hung with "painted cloths," consisting of hangings of canvas, generally painted in oils, with scriptural scenes or texts. The floors would be strewed with rushes or sweet herbs. In the parlour would be found a table, two or three chairs, several joint stools, curtains for the window, a press, possibly a bench with a cushion, a fire shovel, tongs, pothooks, and pothangers. In the kitchen and washhouse—a table, cupboards, forms and joint stools, pails, a bolting hutch, implements for brewing, porridge dishes, trenchers, pewter platters and spoons, saucers, salt cellars, candlesticks, pewter pots, a frying pan, a dripping pan, and some brass pots. The food was served up on flat platters of stout wood, and knives, forks, glass utensils, jugs, and basins, would be conspicuous by their absence, as well as desks, or anything connected with the art of writing, of which John Shakespeare was profoundly ignorant. The best bedroom would contain a bedstead, a flock bed and a feather bed, a coverlet, blankets, sheets, bolster, and pillows; a little round table, chests to contain linen, a chair, and joint stools.

THE MUSEUM.—The portion of the tenement which formerly served John Shakespeare as a store and shop for the wool in which he dealt, is now utilised as a Museum of relics connected with the poet and his times. Among those on the **Lower Floor** are an Old Desk from the Grammar School, at which he is reputed to have sat; the Sign of the Falcon Inn, at Bidford, where he is said to have caroused, the sign itself, however, being a work of the last century; traditional personal momentoes in the form of a Glass Jug, from which Garrick took wine at the jubilee of 1769, presented by Mr. Hunt; a Sword, formerly in the possession of Alderman Payton, and a gold Signet Ring, probably worn on the forefinger, and having the initials W.S. intertwined with the Elizabethan knot, much used on seals of the period. **Deeds in connection with the Family:** (1) August 20th, 1573, William Wedgwood to Richard

Hornbee, conveyance of a small piece of land adjoining Guild Street, now thrown into the garden, drawn up by Walter Roche, master at the Guild School, witnessed by John Shakespeare, and bearing an impression of his seal; (2) an Indenture, made in the year 1596, proving that Shakespeare's father, whose mark is attached to the deed, resided in the house now shown as the poet's birthplace; (3) Indenture of Assignment, in the year 1579, of property belonging to the Ardens, at Aston Cantlow, (4) Conveyance, by John and Mary Shakespeare, to Robert Webb, of property in Snitterfield, 1597: (5) Declaration in an Action in the Borough, William Shakespeare *v.* Philip Rogers, to recover the price of malt sold by the poet, 1604; (6) July 24th, 1605, Assignment of lease of the Tithes of Stratford from Ralph Huband to Shakespeare, for £440, being the largest single purchase ever made by the poet; (7) May 1st, 1602, Deed of feoffment from the Combes to Shakespeare; (8) Deed, with Autograph of Gilbert Shakespeare, 1609; (9) a Settlement of Shakespeare's estates, in 1639; Susan Hall, widow, and Thomas Nash and Elizabeth, his wife, of the first part, George Nash and Edward Rawlins of the second part, and George Townsend, of Staple Inn, and John Stevens, of Staple Inn, of the third part; (10) Probate of the will of Lady Barnard. **Books:** Several early editions of the poet's plays, none of a very noteworthy character; the first edition of the "Gesta Romanorum," in all probability the only fragment extant of the original edition; and a copy of Goldings translation of "The XV. Bookes of P. Ouidius Naso, entituled Metamorphosis." On the **Upper Floor** are bookcases, containing various editions of Shakespeare's plays; a cabinet containing volumes of notes, illustrating the plays, collected by Mr. Halliwell-Phillips; seven drawers full of ancient documents, leases, licenses, grants, conveyances, &c.; a letter, found among the Corporation Records by Malone, in 1793, addressed by Richard Quynney to Shakespeare, in the year 1598, soliciting a loan of £30, the only letter to the poet known to exist; and the following portraits of the poet:—A portrait in oil, on panel, formerly at Ely Palace; one in oil, on panel, said to be by Zuccherò, but manifestly not his work; one in oil, on panel, from Vertue's engraving of the Chandos portrait¹; a Photograph of the Stratford

¹ Any one who examines the portrait, in the Dulwich Gallery, of Richard Burbage, the famous actor, painted by himself, and compares it with the Chandos portrait, will probably arrive at the conclusion that they were painted by the same hand.

Portrait, coloured by *Alfred Weigall*, 1863; "Shakespeare in his Study," an oil painting by *Thomas Newland*; Photographic Copy of the proof impression of Droeshout's Portrait of Shakespeare, 1623, from the unique original in the Halliwell-Phillips collection; a Pencil Drawing of Shakespeare, by *Ford Maddox-Brown*, 1878; a Chromolithograph of the Lumley portrait; an original Pencil Copy of the Chandos portrait, by *Ozias Humphry*, August, 1783; a Photograph of the Stratford portrait, coloured in oil by *Mr. Simon Collins*; a Photograph of the portrait in the possession of Mrs. Harrison Gray Otis, Boston, U.S.A., 1871; a Photograph of the Darmstadt Death Mask. Engravings of the following portraits: Felton, Zoust, Chandos,¹ "Zuccherò," Kingston, Janssens, Marshall, Jennings, Somerville, Stace, and the Dunford and Zincke forgeries. There is also an Oil Painting, by *Sir Joshua Reynolds*, of Garrick, in the character of Kiteley, in "Every Man in his Humour," painted about 1751; and another of Mrs. Garrick, believed to be by *Bouquet*.

The Garden is planted with specimens of fruit trees and flowers mentioned by the poet, and in the centre walk is the base of the Old 14th century Market Cross of the town.

HISTORY OF THE FAMILY.—In the 16th century, the name of Shakespeare was by no means uncommon in Warwickshire, as it is then to be found at Coventry, Knowle, Rowington, Warwick, Snitterfield, Hampton Lucy, and Stratford. John Shakespeare, the father of the poet, was, in all probability, the son of Richard Shakespeare, a small farmer at Snitterfield. He appears to have settled in Stratford about the year 1551, his business being originally that of a glover, though, after his marriage, he seems to have dealt largely in wool, purchased from neighbouring farmers, and also to have sometimes traded in other commodities, such as corn, meat, skins, and leather. In 1556, his circumstances were sufficiently prosperous to enable him to buy the woolshop, and in 1557, he married Mary, the youngest and favourite daughter of Robert Arden, a well to do farmer of Wilmcote, who brought him a small property, called Asbies, as a dowry. In the year of his marriage, he was made burgess and ale-taster, after which, for some years, he appears to have gradually ascended in the scale of municipal offices. In 1558, he was appointed one of the four petty constables, and again in 1559. In 1559 and 1561, he was one of the four "affectors" or assessors of unprescribed penalties to the Court Leet. In 1561, he was made Chamberlain or Treasurer

for two years; in 1565, he became Alderman; and in 1568, he rose to be High Bailiff, equivalent to the modern office of mayor. In 1577, his circumstances, however, appear to have begun to decline, as in the autumn of 1578, he mortgaged his wife's estate of Asbies for £40, and in 1580, he sold some of his property at Snitterfield. After 1581, his name occurs in more than one list of recusants, which leads to the supposition that, in heart, he had not abandoned the old faith. In 1586, he was struck off the roll of Aldermen, from want of ability to pay his dues, and from inattention to his duties. In subsequent years, he no doubt participated in the prosperity of his famous son, as in 1592, we find him acting as an appraiser of goods, which was an office of trust, and in 1596, a coat of arms was granted to him. He died in 1601. By his wife, who survived until 1608, he had eight children, who were christened and died at the following periods:—(1) Joan (the first), christened September 15th, 1558, died in infancy; (2) Margaret, christened December 2nd, 1562, died 1563; (3) William, christened April 26th, 1564, died 1616; (4) Gilbert, christened October 13th, 1566, died probably between 1609 and 1612; (5) Joan (the second), christened April 15th, 1559, died 1646, married William Hart, a hatter, who died 1616; (6) Anne, christened September 28th, 1571, died 1579; (7) Richard, christened March 11th, 1574, died at Stratford 1613; (8) Edmund, christened May 3rd, 1580, became an actor, and died in London, December, 1607. Joan Hart had three sons—William, born 1600, died 1639 without issue; Thomas, born 1605, died 1661, leaving a surviving son named Thomas; and Michael, born 1608, died 1618. The subsequent history of the Harts, who were eventually the sole survivors of this large family, is given in the History of the Birthplace.

HISTORY OF THE POET AND HIS FAMILY.—In 1568, William Shakespeare was probably taught to read and write, and, in 1571, he no doubt attended the Free School, at which he presumably continued until 1577, when his father's circumstances were on the decline. Tradition, resting on the authority of Aubrey, a most inaccurate writer, says that he was then apprenticed to a butcher, and if so, possibly to his own father, who, from time to time, dealt in meat; but from the aptitude which he shows in the use of law terms, it seems far more probable that he acted as assistant to Walter Roche, the Master of the Grammar School, who was also a scrivener, and who drew several deeds in connection with Henley Street

properties. In November, 1582, he entered into a marriage bond with Anne Hathaway, whose sole description is of Stratford, maiden. These marriage bonds were then regarded as solemn obligations, which precluded the parties from contracting matrimony with anyone else. The church in which the marriage was solemnised has not been discovered. Looking at the circumstances in which they were placed, it seems probable that the young couple went to live in the westernmost rooms of the Birthplace. On the 26th of May, 1583, a daughter, Susanna, was baptised, and in 1585, his wife bore him a twin boy and girl, who were respectively christened Hamnet and Judith on the 2nd of February. Shortly after, this, Shakespeare appears to have gone to London. Tradition says, on account of a poaching fray at Charlecote. In this there is probably some truth, though his father's poverty, and his own increasing family burdens, constituted still weightier reasons for his seeking a new outlet for his talents. His history at this period is involved in complete obscurity, but there seems good reason to surmise that he went abroad. The foundation for this supposition is the apposite use which the poet makes in several of his plays, notably in "Hamlet" and "Henry V.," of colloquial foreign terms and phrases, which he could not have discovered in any vocabulary of the period.¹ A company of English players accompanied the Earl of Leicester in 1585, when he went to the assistance of the United provinces at the head of the troops which Queen Elizabeth despatched. These players were subsequently sent on by the Earl to the King of Denmark, and among them were Thomas Pope and George Bryan, whose names appear in the first Folio

¹ In Act I. of "Hamlet," Shakespeare speaks of the *swaggering upspring reel*, which is a correct description of the *hüpjauel*, the last and wildest dance at Danish merry-makings. In Acts I., II., and V., he speaks of the Poles as *Polacks*, which is the Danish form. In the first scene of Act II., he uses *Danskers* for Danes, a pure Danish word. In the play scene of Act IV., he employs the word *paiock*, which is evidently *pajk*, *pajke* (old Norse *poika*) a boy, a stripling. In Act V., the first grave-digger directs the second to go to *Yaughan* to fetch a stoup of liquor — *Jocham*, which would, in English, be phonetically represented by *Yaugham*, having in Denmark long been a very common and half jocular name applied to the lower class of tavern keepers and proprietors of sailors drinking houses. Further on, the poet speaks of Ophelia's virgin *crants*, the chaplet worn by young unmarried Danish ladies, and Hamlet invites Laertes to drink up *Esill*, the largest fjord in the island of Zealand, now termed *Isse*, but which, in 17th century maps, is invariably spelt *Isel*. The French dialogue in "Henry V.," Act III., Scene iv., is colloquial in the highest degree, and elsewhere there are numerous instances of the Dramatist's marvellous command of foreign expressions.

as actors with Shakespeare. The position which the poet occupied would necessarily be a subordinate one, but a quick and ready penman, such as he was, would, without doubt, be of very great service in writing out parts for a company of actors, many of whom, in all likelihood, were indifferent scribes. In 1587, this troupe of players visited Stratford and performed there, and about this period, a play called "Hamlet" was produced in London, but no copy of it has been preserved, nor is there any information regarding its author. There seems indeed a probability that it was a youthful and crude production on the part of Shakespeare, and that, in later years, he converted it into a superb tragedy. By the year 1591, Shakespeare had established himself as a successful dramatist, and thenceforward his prosperity increased. In 1596, he had the misfortune to lose his son, Hamnet, who was buried on the 11th of August. In the following year, 1597, he bought New Place. On the 5th of June, 1607, his eldest daughter, Susanna, was married to Dr. John Hall, a physician, of Stratford, having a great practice in Warwickshire and the neighbouring counties. Dr. Hall died November 25th, 1635, aged sixty, and Mrs. Hall died July 11th, 1649. A daughter, named Elizabeth, was born of this marriage, and baptised February 21st, 1608; this daughter was married April 22nd, 1626, to Thomas Nashe, Esq., son of Anthony Nashe, Esq., of Welcombe. He died on April 4th, 1647, and was buried on the following day. His widow was subsequently married, on June 5th, 1649, at Billesley, near Stratford, to her second husband, John Barnard, Esq., of Abington, near Northampton, who was three years her senior, and was knighted in 1661. She died February 17th, 1670, and was the last of the direct descendants of the poet. Shakespeare's second daughter, Judith, was married February 10th, 1616, to Thomas Quiney, a younger son of Richard Quiney, an old friend of the family. Judith's husband became a vintner in High Street, and, after some years, fell into loose habits of business, from which his trade suffered. In 1652, he removed to London, and died sometime after 1655; his wife survived him, and was buried February 9th, 1662. Three sons were born of this marriage—Shakespeare, baptized November 23rd, 1616, buried May 8th, 1617; Richard, born 1618, died 1639; and Thomas, born 1619, died 1639. Shakespeare's wife died August 6th, 1623. No memorial exists of the burial place of John Shakespeare, or his wife, or their grandson, Hamnet.

Quitting the Birthplace, and proceeding eastwards up Henley Street, we come, at the corner of Bridge Street and High Street, to a house formerly called **The Cage**, which, as an inscription upon it shows, was, for thirty-six years, the residence of Judith, youngest daughter of the poet, and her husband, Thomas Quiney, who carried on the occupation of a vintner. The name of **The Cage** arose from the fact that a lock-up previously occupied the site of the house. Proceeding down High Street, on the left hand side, in the window of a Chemist's shop at No. 3, is a Brass Dial, from the garden of New Place, and a Brass Lock, from the house. On the opposite side of the way, near Ely Street, is **The Ancient House**, a noteworthy specimen of 16th century domestic architecture, exhibiting, on its face, the date 1596. The bressumers, framework, and bargeboards of the front, which terminates in an overhanging gable, are elaborately carved, and the upper windows, which project, are supported by ornamental corbels. This house was built by Thomas Rogers, an Alderman of Stratford, whose daughter, Katherine, married John Harvard, of St. Saviour's Southwark, from whom sprang John Harvard, the founder of the American College.

At the corner of Sheep Street, is the **Town Hall**, a commonplace building of the Tuscan order, erected in 1768, and occupying the site of an older structure, built in 1633. In a niche at the north end, is a Statue of Shakespeare, made at Garrick's expense, to decorate the amphitheatre used at the Jubilee of 1769, and afterwards presented by him to the Corporation. On the first floor is a fine room, 60ft. by 30ft., with a large ante-room. At the south end is a very fine whole length painting, by *Gainsborough*, of David Garrick leaning against a pedestal, on which stands a bust of Shakespeare; it was restored in 1885. Facing this is a portrait of Shakespeare, painted by *Benjamin Wilson* in 1769. Both these pictures were presented by Garrick. There are also in the room, a portrait of Queen Anne, copied from the picture at Warwick Castle by *Murray*; a fine portrait, painted by *Romney*, of John Frederic, third Duke of Dorset, (died 1799), Lord of the Manor, and High Steward of the Borough at the time of the Jubilee, presented by his Duchess to the Corporation; "A Family Tea Party," by *Hogarth*; and a picture of "Falstaff turned out of the Buck Basket," by *Kidd*. In the Mayor's Parlour, is a very characteristic portrait of Mrs. Hitchman, an old Cook and Custodian of the Hall, in the latter half of the last century,

PLAN OF
STRATFORD ON AVON

Scale of 1/4 Mile



painted by a local artist named *Edward Grubb*,¹ (1740-1816), a sculptor by profession. The Corporation possess four very interesting Silver Gilt Maces, the earliest probably dating from the end of the 15th century.

We next proceed to the site of **New Place**, at the junction of Chapel Street and Chapel Lane. The mansion which originally existed on this site, was built for Sir Hugh Clopton, in the reign of Henry VII. It was probably the most important in the town, being styled the Great House in the will of Sir Hugh. In 1563, it was sold to William Bott, and resold, in 1570, to William Underhill. In 1597, it was purchased from the Underhills by Shakespeare for £60, a sum which, from its smallness, suggests that the house must have been out of repair. Shakespeare restored and altered it to suit his own views, and changed the name to New Place, by which it was afterwards known. The house then had attached to it two gardens—a great garden, in which the poet planted an orchard, and a smaller one near the house. There were also two barns. The famous mulberry tree was probably placed in the small garden, near the back of the house, in 1609, when a Frenchman, named Verton, distributed a large number of these trees in the Midland Counties. Garrick, Macklin, and Dr. Delany, are said to have been entertained under this tree, in 1742, by Sir Hugh Clopton. Between 1598 and 1609, the house seems to have been in the occupancy of Thomas Greene, the Town Clerk, who claimed to be a cousin of Shakespeare, the poet himself, during this time, being probably principally resident in London, where he owned a house in Blackfriars. His wife's household management must have been indifferent, as he does not seem to have settled down to domestic life in Stratford until his daughter was married, and able to manage his house. Before his death, he appears to have arranged to confide his wife to her care, her love for her mother, judging from the epitaph she placed upon her tomb, apparently justifying the poet in adopting this course. In 1614, there is an entry in the Chamberlain's accounts of "one quart of sack and one quart of claret wine, given to the preacher at New Place," which shows that a Puritan minister was a guest there, on the invitation of Shakespeare, or of his son-in-law, who had Puritan tendencies. On the 23rd of April, 1616, Shakespeare died in this house.

¹ A very ingenious man to whom many monumental tablets in the church are due. He was also an excellent wood carver and a self-taught portrait painter of considerable ability, though crude in style.

The property descended to his daughter, Susanna, and her mother probably died here in 1623, as well as her husband, John Hall, in 1635. On the 11th of July, 1643, Henrietta Maria, Queen of Charles I., arrived in the town at the head of 3,000 foot and 1,500 horse, with 150 waggons, and a train of artillery. She took up her quarters at New Place, and left on the 13th, escorted by Prince Rupert, who met her, at the head of another body of troops, and conducted her to the plain of Kineton to meet the King. Mrs. Hall died here July 11th, 1649, and the property then passed to her daughter, Mrs., afterwards Lady Barnard. The latter died in 1670, and it was sold by her trustees to Sir Edward Walker, who died in 1677. It then devolved on his daughter, Barbara, the wife of Sir John Clopton. Lady Clopton died in 1692, when the ownership passed to her son, Edwin, who, in 1698, gave the property to his father, Sir John. Sir John Clopton, by deed, gave the place to his younger son, Sir Hugh, who repaired and embellished it, and constructed a modern front to it. He died here in 1751, and, in 1753, it was sold by his son-in-law and executor, to the Reverend Francis Gastrell, Vicar of Frodsham, in Cheshire. This individual, in a fit of rage at the solicitations of visitors to see the mulberry tree, caused it to be cut down, and the greater part of it was bought by Mr. Sharp, a local watchmaker, who converted it into various nick-nacks. Mr. Gastrell being compelled to pay poor's rates on the house while he was absent on clerical duty at Lichfield, for a part of the year, during which, however, his servants inhabited it, in a further fit of rage, declared that he would deprive the Corporation of the power of assessing it, and, in 1759, caused the house to be entirely pulled down, sold the materials, and left Stratford. In 1775, the site was sold by his widow, and after subsequently passing through several hands, it was purchased by public subscription, in 1861, and vested in Trustees. The grounds are now converted into an ornamental garden, which is open to the public during the summer months. The well from which the house obtained water still remains, and the form of some of the rooms may readily be traced, one in the rear with a bay window, having probably been an important one.

At the side of New Place is a house termed **Nash's House**, now converted into a Museum, which contains, among other objects, an ancient Shovel-board, 16ft. 4in. long, and 3ft. wide, from the Falcon Tavern, opposite New Place; a Photographic Copy of the proof impression of the

original portrait of Shakespeare, engraved by *Droeshout*, 1623; an Engraving from the Felton portrait; the Songs of Shakespeare, illustrated by the Etching Club; a Stone Mullion, which belonged to a window of Shakespeare's house, New Place, in 1597, discovered in the excavations; two Chairs, formerly in New Place; an Elizabethan Stand Table; an ancient Joint Stool; Chairs from Abington Abbey; a piece of Old Oak from the House of St. Mary, adjoining the churchyard gate, pulled down in 1866; a variety of articles discovered in the excavations at New Place, including a very curious old Knife of the Shakespearean period, a Candlestick of a later date, fragments of cornices, Tobacco Pipes of the 17th century, Fossils, pieces of ancient glass, Earthenware, China, Coal, Iron, and a Portrait of a lady, formerly preserved at the Birthplace, said to be a portrait of Charlotte Clopton, regarding whose death a tragical legend is related. Investigation, however, shows that no traces, either of the name, or of the event, are to be found in the annals of the Clopton family. It is not known who inhabited this house in the poet's time, but it was subsequently the property of Thomas Nash, who married Elizabeth Hall, Shakespeare's granddaughter, and who bequeathed it to her. After her death, in 1670, it again reverted to the Nash family, and was, in 1861, purchased with New Place, and added to that property. The front of the house has been twice reconstructed since the days of Shakespeare, and the interior has been modernised, but the beams of the great chimneys, and portions of the back, evidently formed part of the original building. The marks of the gable end of Shakespeare's house are plainly visible at the south end.

Next to this house, is the **House of Julius Shaw**,¹ one of the witnesses to the will of Shakespeare, and doubtless an intimate friend. The front has been completely modernised, but the timber framework of the interior is evidently of ancient date, as well as the gable at the end of the outhouses. A brick wall separates the premises from the poet's "great garden." The house next but one to Julius Shaw's was, in 1647, the **Residence of Thomas Hathaway**, the descendant of the family of Shakespeare's wife.

Opposite to New Place is the **Guild Chapel**, dedicated to the Holy Cross, and anciently the place of worship of the

¹ A view of the house next to Julius Shaw's has been erroneously published, and extensively circulated as that of Julius Shaw.

fraternity or Guild of the Holy Cross, the Blessed Virgin, and St. John the Baptist, associated for the observance of religious rites among the members, as well as for the relief of such of them as were poor and necessitous, and who yearly held a great feast, to which all the members sat down. This Guild was in existence as early as the reign of Edward I. The chapel appears to have been originally erected in the 14th century, the chancel being of that date. The nave was rebuilt towards the end of the reign of Henry VII., by Sir Hugh Clopton, the windows being modelled on those in the choir of the church. Over the north porch is a niche, which doubtless contained a statue; beneath it are two compartments, in each of which is the figure of an angel supporting two shields, on which are carved the arms of the City of London, and the Merchants of the Woolstaple, with those of Sir Hugh Clopton; and another shield—viz., a fesse vair between three leopard's faces, generally supposed to be the original arms of the borough. The nave is lighted on each side by four Perpendicular windows of four lights each, with a transom; between each window is a canopied niche of the height of the transom. The walls were formerly decorated with frescoes, which were discovered in 1804, when the chapel was repaired; they represented the History of the Holy Cross, the Martyrdom of Thomas à Becket, the Combat between St. George and the Dragon, and the Day of Judgment. Those in the chancel were destroyed, but those in the nave were re-whitewashed over. On the west of the arch of the inner door is a figure with mutilated legs, bearing a shield. The east window, of five lights, is filled with stained glass, representing scenes in the Resurrection. Shakespeare must have been familiar with the chapel, both as a boy and as a man. As a boy, he attended the school attached to it, and, in his later years, it must continually have greeted his gaze from the windows of his house, and from his garden. There was a pew in it attached to his house, and the chapel bell must often have summoned him to service.

Next to the chapel, on the south side, is the ancient **Guild Hall**, a half-timbered structure, originally built in 1296, by Robert de Stratford, subsequently Bishop of Chichester and Lord Chancellor of England, but greatly altered in the 15th century. It was devoted to the use of the fraternity of the Holy Cross, and, after the dissolution of this Guild, it was, in 1553, granted by Edward VI. to the principal inhabitants of the borough, and became the

place of meeting of the Town Council, until this body took up its quarters in the present Town Hall. A portion of the north end, formerly partitioned off to form a Fire Engine House, was, in 1892, happily restored to the hall, the coating of rough cast, which then covered the exterior of the building, being also removed. At the south end, underneath a modern wainscoting, some traces of old frescoes were discovered, in 1890, in the plaster panels between the upright timbers. The centre panel contains the figure of the Saviour on the Cross, with the Virgin on one side, and, doubtless, St. John on the other. Beyond these, in the adjoining panels, are coats of arms, in which leopards and fleurs de lys are clearly visible. In this hall, without doubt, Shakespeare first made acquaintance with the drama, as it was here that the companies of itinerant players, who then visited the town, always gave their first performances. These travelling companies were invariably under the protection of some great nobleman, whose name they took, the penalty for being without such a protection being the punishment of the offenders as rogues and vagabonds, which meant that, for a first offence, they were to be "grievously whipped and burnt through the gristle of the right ear with a hot iron," and for a second offence they were to be treated as felons. While John Shakespeare was bailiff, in 1569, he granted licenses to perform in the town, both to the players of the Queen, and to those of the Earl of Worcester, and doubtless patronised them with the members of his family. In 1573, 1576, 1577, and 1580, several companies of players gave entertainments in the town, and were duly rewarded by the Town Chamberlain. In 1587, the Earl of Leicester's players performed here, and it seems highly probable that Shakespeare accompanied them from London. Next to the hall in a room on the right, called the *Armoury*, is a quaint fresco of the Royal Arms of England, with the date 1660. The room contains some good Jacobean panneling, and one of the doors is furnished with an ancient and well preserved "bobbin latch."

Above the Guild Hall is the **Grammar School**, founded in the reign of Henry VI., by a priest named Thomas Jollyffe, who was a native of the town, and a member of the Guild. On the dissolution of the Guild, in 1536, its revenues were appropriated by the Crown, and continued in this condition until 1553, when Edward VI. granted a Charter of Incorporation to the principal inhabitants, and restored the houses and lands taken from the old Guild. A winding staircase leads up from the *Armoury* to the Head-master's

Room, formerly the Council Chamber, on the walls of which are two interesting frescoes of large roses, probably painted at the accession of Henry VII., to commemorate the union of the rival houses of York and Lancaster. The room has a fine oak roof, and contains a good Jacobean table. Adjoining it, approached by a short flight of steps, is the ancient *Record Room*, in which, in 1887, a large store, amounting to some 3,000 documents, was found. These have been classified and arranged by Mr. R. Savage. From the Head-master's Room, a door leads into the *Mathematical Room*, which, with the *Latin Room*, is immediately over the Guild Hall. Both these rooms have high open timber roofs, with enormous tie-beams. At the lower end of the Latin Room stood the desk, now at the Birthplace, known as Shakespeare's, and which was a second master's desk. If the statement of Aubrey is to be relied upon, that Shakespeare was at one period a schoolmaster in the country, it is possible that he may for a time have been a junior master here, and that the desk may thus have become associated with him. In 1553, William Smart was appointed schoolmaster, his successors were, in 1570, Walter Roche; in 1577, Thomas Hunt; and in 1580, Thomas Jenkins.

Adjoining the school are the *Almshouses*, in which twenty-four poor members were maintained by the Guild, prior to its dissolution. In the reign of Edward VI., they were re-appointed, and in the present day there are twelve male and twelve female inmates, each of whom has a separate room.

Retracing our steps along Chapel Lane, by the side of the garden of New Place, we arrive at the *Shakespeare Memorial*, an imposing and picturesque looking building in the Early Elizabethan style, comprising a Library, Picture Gallery, Central Tower, and Theatre. The project of erecting a National Monumental Memorial to Shakespeare in the town of his birth was mooted at the Tercentenary Festival, in 1864, but remained unacted on until the autumn of 1874, when Mr. Charles E. Flower presented a site and £1,000, with the expression of a desire that the monument should take the form of a Memorial Theatre, the previous theatre, a small and incommensurable building, built in 1827, which stood in the garden of New Place, having been pulled down in 1872, for the purpose of restoring its site to the garden. A committee was formed, and, having advertised for designs, unanimously selected those of Messrs. Dodgson and Unsworth, of Westminster.

The first stone was laid on the 23rd of April, 1877, and the Theatre was inaugurated on the 23rd of April, 1879, the Library and Picture Gallery on the 18th of April, 1881, and the Tower was completed in October, 1883, and opened shortly afterwards. The entire structure is of the most substantial character, the walls of the main building averaging 3ft. in thickness, and those of the tower 3ft. 6in. The Library, on the ground floor, is fitted with oak presses, intended to contain every procurable edition of Shakespeare's plays, and works associated with him, published in any part of the globe. These latter include critical, controversial, bibliographical, biographical, historical, histrionic, topographical, and antiquarian treatises, stage histories, biographies of famous actors, and works bearing upon the history of Stratford and its neighbourhood. A very effective collection has already been made, but donations are still much needed. An arched stone staircase of twenty-seven steps leads to the Picture Gallery on the upper floor, and to the dress circle and stalls of the theatre. This staircase is lighted by seven lancet windows, filled with very artistic stained glass, by Bell, of London, representing the seven ages of man, with a portrait of Queen Elizabeth at the bottom, and Shakespeare at the top of the staircase. The Picture Gallery is lighted by a glass roof, and by a window at the north end. It already contains the following collection of pictures:—"The Story of the Cricket on the Hearth," *Clothier*; "Miss Ada Rehan as Katharina in 'The Taming of the Shrew,'" *Hillary Bell*; "Rosalind," *W. S. Herrick*; "The Bashful Constant," *Harlow*; "Romeo and Juliet," *Brown*; "Macbeth and the Witches," *Martin*; "Coriolanus"; "Phelps as Hamlet," *Crowley*; "Buckingham and Wolsey (after Sir J. Gilbert)"; "Macbeth and the Witches," *Zuccarelli*; "Lady Macbeth," *Sir T. Lawrence*; "Julius Cæsar," *Fuseli*; "The Tragic Muse" (after Sir J. Reynolds); "The Return of Othello," *Stothard*; "Titania Reposing," *Romney*; "Lord Ronald Gower," *Millais*. There is also a large collection of fine engravings. A small door, on the landing beyond the gallery, opens on a balcony, from which a charming view of the river and the church is obtained. The Theatre, which will hold between 800 and 900 persons, is admirably designed, the view of the stage being uninterrupted, and the acoustic properties and ventilation excellent. The stage is 53ft. wide by 46ft. deep, and the proscenium opening is 27½ft. by 24½ft. The drop scene, by Beverley, illustrates Elizabeth going in state to the opening of the

Globe Theatre. The Theatre is open for the performance of Shakespeare's plays during the week in which his birthday falls, and at other times when visited by travelling dramatic companies. The inaugural representation took place on the 23rd of April, 1879, when "Much Ado about Nothing" was performed, Lady Martin, better known as Helen Faucit, taking the character of Beatrice, and Barry Sullivan that of Benedick. The Central Tower, which contains the water tank and is 120ft. high, is ascended by a staircase of 122 steps, from the lobby outside the dress circle. From the openings in the upper part most attractive prospects of the surrounding country are visible.

The ground to the north of the Memorial Buildings, termed the **Bancroft Garden**,¹ was laid out as a pleasure ground, at the expense of the late *Mr. Charles E. Flower*, and opened in 1867. In 1769, it formed the site of the wooden Amphitheatre, in which the principal performances connected with the Jubilee took place. The south side has been converted into an Ornamental Garden, attached to the Memorial Buildings. The most noticeable object in it, immediately under the Theatre, is the tasteful **Shakespeare Monument**, the gift of *Lord Ronald Gower*, by whom the figures were modelled. Shakespeare, in a sitting attitude surmounts the Monument, and on the four sides of the pedestal are figures representing Prince Henry, Hamlet, Lady Macbeth, and Falstaff, all characteristically arranged.

The space between the Memorial Garden and the Church is occupied by the house and grounds of **Avon Bank**, which was the residence of the late *Mr. Charles E. Flower*, 1830-1892, who will be long remembered for the unstinted time and care he bestowed on the Memorial Buildings, and the munificent contributions he made to their cost. The side of the lane opposite to Avon Bank was the site of the Festival Pavilion at the Tercentenary celebration.

A little further on is **The Church**, standing in an eminently picturesque position on the banks of the Avon, in the midst of tall elms, in which a colony of rooks have made their home. The approach is by an avenue of pollarded lime trees, planted at equal distances on each side of the walk, and the boughs of which interlace, admitting fitful streaks of golden sunshine in charming counteraction of the formal effect of the flagstones beneath. The church,

¹ A corruption of "bank croft" or river meadow.

which was formerly governed by a college or chapter of priests, with a dean at the head, and hence termed collegiate, is dedicated to the Holy Trinity, and consists of a nave with aisles, transepts, chancel, north porch, and central tower with a spire. The earliest parts of the building, consisting of the walls of the tower, the north aisle, transepts, and nave, are of the commencement of the 13th century, but subsequently so much altered as to lose many of their original characteristics. The south aisle was erected about 1332, by John de Stratford, who, about the same time, made many alterations in the rest of the fabric, and between 1465 and 1490, Thomas Balshall, warden of the college, took down the old chancel and raised the present choir. The porch was added at the close of the 15th century, and the stone spire, 83ft. in height, was built in 1764, in place of a timber steeple, 42ft. high, which had become decayed. The Tower, which is embattled, with crocketed pinnacles at the angles, is 80ft. in height, and is in three stages, lighted on each side by a circular window, filled with tracery. The principal entrance to the church is by the *north porch*, which is buttressed and embattled, the buttresses terminating in crocketed finials. The upper portion contains a room which was probably a muniment room, and is lighted by a Perpendicular window of three lights, between two canopied niches for statues. The ancient doors are backed with paneled oak. Another entrance to the church is by an arched doorway at the west end, over which, and projecting into the *west window*, are three niches with continuous crocketed canopies, which were evidently designed to contain the figures of saints. The handsome Perpendicular west window is of nine lights, and is filled with stained glass representing the Twelve Apostles, and in the centre the Baptism of Christ. The *nave*, which is 103ft. in length and 50ft. in height, has a good low pitched paneled oak roof, and is divided from the aisles on each side by six Early Decorated arches, springing from hexagonal piers. The *Clerestory* was of the same period, but was pulled down at the end of the 15th century, and replaced by the present one, consisting of twelve large lantern windows, each of three lights, which almost give the effect of one continuous perforation of the wall. The walls between the windows and the nave arches are covered with panel work. The *north aisle* is lighted by four three-light windows, each differing in the details of the heads. This

aisle was originally much narrower, and was enlarged at the time the south aisle was built. At the east end was a chapel, dedicated to the Holy Virgin, the altar of which seems to have had an ascent of three steps; the space is now occupied by the Clopton monuments. The *south aisle* is also lighted by four three-light windows, each differing in its details. This aisle was rebuilt, circa 1332, by John de Stratford. At the east end, he founded a chapel, dedicated to St. Thomas à Becket, the ascent to which remains; the altar slab, still bearing three of the consecration crosses, was discovered in 1890, underneath the pavement, and has been removed to the chancel, where it now forms the "mensa" of the high altar. In the south wall are the remains of a triple sedilia. The organ is now placed partly over the tower arch, and partly in this aisle. At the east end of the *north aisle* are several Monuments. The first is a High Tomb of carved free stone, with numerous panels, formerly filled with brazen shields of arms, long ago destroyed. The slab does not bear either effigy or inscription. From the arms on the arch above it, it is believed to have been intended for the burial place of *Sir Hugh Clopton*, Lord Mayor of London in 1492, who desired in his will that if he died at Stratford, he should be buried on this spot. He, however, died in London, and was buried in St. Margaret's Lothbury. Against the north wall is another tomb, with recumbent effigies of *William Clopton* and his wife, Anne, daughter of Sir George Griffeth. The husband is represented in armour, bareheaded, his head reclining on his helmet, with a lion couchant at his feet. The wife is represented in a dark low bodiced robe, with a white under bodice, trimmed with gold, and a large ruff round the neck. The hair is turned back at the forehead under a close fitting hood with a slightly peaked front; a veil hangs down behind, decorated with a fillet formed of a gold cordon. Round the verge of the slab is the following inscription:—"Here lyeth the bodies of Willa. Clopton, Esquier, and Anne his wyfe, daughter of Sr George Griffeth, Knight, wch. Wm. decessed the xvijth of April, 1592; the said Anne, decessed the xvijth of September, 1596." Above this are figures of their children, Elizabeth, Lodowicke (both in swathing bands),¹ Joyce (subsequently Countess of Totnes), Margaret,² Wyllm (in swathing bands),¹ Anne, and Wyllm. Beneath

¹ These represent that the children died in infancy. ² Margaret Clopton, who was born in 1563, seems in her death to have been the

them are the following inscriptions:—"The Right Honorable Dame Joyce, Covntesse of Totnes, their Eldest Daughter, caused this their Monument to be repaired and beautified Anno 1630." "Sr. John Clopton, Knight, their Great-Grandson, caused this again, & ye rest of these Monuments to be repaired & beautified, Ano Dni 1714." These memorials were again restored in 1892 by Sir Arthur Hodgson. To the west of this tomb, on the north wall, is a Monument to *Sir John Clopton*, who died April 18th, 1719, aged 80; and Barbara, his wife, daughter and heiress of Sir Edward Walker, who died December 10th, 1692, aged 47. On the east wall, at the foot of the tomb, is a Monument to *Sir Edward Walker*, the purchaser of New Place from the trustees of the Halls, who died February 20th, 1676-7. He was Secretary of War to the Earl of Arundel, and afterwards served King Charles I. in the same capacity; he also assisted Lord Clarendon in his "History of the Rebellion" in the part relating to military transactions. Next, against the east wall, is the imposing Monument of *George Carew, Earl of Totness* and Baron of Clopton; and *Joice*, his Countess, whose effigies, in coloured alabaster, recline under a large ornamented arch, supported by Corinthian columns, and decorated with numerous figures of angels and cherubim, as well as with various warlike insignia in bas-relief, emblematical of the Earl's office as Master of the Ordnance under King James I. The Earl is represented in armour, over which is his mantle of estate, consisting of a crimson velvet robe, trimmed with white fur; his coronet is on his head, and a lion couchant at his feet. The Countess is attired in a robe of white fur with a tippet, and has a ruff round her neck, and her coronet on her head. Above, with antelopes as supporters, is the Carew Shield, with fifteen quarterings, and the motto, "Tvtvs svb vmbra leonis."³ On other parts of the monument are the arms of Clopton and Griffeth. The first inscription on the monument is to Sir Thomas Stafford, the Secretary and natural son of the Earl, who desired to be buried near him, but whose burial place is unknown. The next is to the Earl, who died March 27th, 1629, aged 73; and the last to his Countess, Joice, who died February 14th, 1636, aged 78. This tomb was the work of Marshall, a sculptor, of Fetter Lane. On

prototype of *Ophelia*. She is said to have drowned herself for love in the grounds of Clopton House, and, as no record of her interment appears in the church register, it seems probable that she was buried with "maimed rites." ³ Safe under the shadow of the lion.

small monument to the right, is a representation of a woman kneeling at a prie dieu, with an inscription to *Mrs. Amy Smith*, for forty years waiting gentlewoman to the Countess of Totness, who died September 13th, 1626, aged 60, and was buried here at her request, and as a token of affection on the part of the Countess, who also erected the monument. Above this is a tablet to *Thomas Clopton*, who died August 22nd, 1643, and his wife, Eglentine, daughter of John Keyte, of Ebrington, who died November 22nd, 1642. Passing out of the nave, it will be noticed that the centre of the tower arch is 4ft. to the north of the axis of the nave. Various fanciful interpretations have been given of this. Inside the staircase turret are some interesting fragments of Early English work. In the centre of the east wall of the *north transept* is a segmental arch, which formerly contained an altar, and next to it is a piscina. In the east and west walls of this transept are also traces of former arches: that on the east probably led into a north chancel aisle, afterwards converted into a *charnel house*. This charnel or bone house was nearly the height of the chancel, and 30ft. long by 15ft. wide. It contained a vast collection of bones, thrown up when fresh graves were dug, and deposited here during a long period. The building having become ruinous, was taken down in 1800, but evidence of its existence was obtained in 1882, when ghastly piles of skulls were discovered on the site. Horror of this place no doubt prompted the lines on Shakespeare's tomb. In the east wall of the *south transept* is another segmental arch, which enclosed an altar. On an arch in the west wall of this transept, over a High Tomb to *Richard Hill*, an alderman of Stratford, is an inscription, with a text from Job in Hebrew, a sentence in Greek, succeeded by some Latin lines, and the following in English:—

Heare borne, heare lived, heare died, and byried heare,
 Lieth Richard Hil, thrise bailif of this borow ;
 Too matrones of good fame, he married in Godes feare,
 And now releast in joi, he reasts from worldlie sorrow.
 Heare lieth intombed the corps of Richarde Hill,
 A woollen draper beeing in his time ;
 Whose virtves live, whose fame dooth florish stil,
 Though hee desolved be to dʒst and slime.
 A mirror he, and paterne mai be made,
 For svch as shall svckcead him in that trade ;
 He did not vse to sweare, to glose,¹ eather faigne,
 His brother to defravde in barganing ;

¹ To flatter, to wheedle.

Hee woold not strive to get excessive gaine
 In ani cloath or other kinde of thinge :
 His servant, S. I. this trveth can testifie,
 A witness that beheld it with mi eie.

There is no date on the tomb, but the register states that Richard Hill was buried December 17th, 1593. Over the south window, of five lights, which is Decorated, with a circular head, is a stone, on which is carved "N. T. R. H., 1589," which are probably the initials of the churchwardens, with the year in which the transept was repaired. Underneath the window are two aumbries, with doors. The Choir is divided from the transepts by an elegant Oak Screen, of late 15th century work. It is lighted on each side by five handsome windows, each of four lights, with a transom, and an east window of seven lights. On each side of the east window are canopied niches, curiously coloured, having bats sculptured on the brackets, on which the sun produces singular effects when it shines on them. The windows are many of them filled with stained glass of a mediocre character, the best being the first window from the west end on the south side, and another on the opposite side, representing the "Seven Ages of Man," the gift of American friends. On the east side of the altar is a fine quadruple sedilia, with a piscina. On each side of the west end is a range of stalls, which formerly belonged to the ancient choir, the miserere seats of which are carved with a great variety of grotesque designs. The doorways on each side have crocketed ogee shaped hood mouldings, terminating in finials; that on the north side has, at the springs, carvings of "The Annunciation" and "St. Christopher." A blocked-up doorway on this side formerly led into the charnel house. On the north wall is a marble tablet, with a figure of a mourning female, in bas-relief, by *Westmacott*, to the memory of James Aldborough Dennis, who died February, 1838. Further along, against the lower part of the second window from the east, is the Monument of Shakespeare, erected, as the verses of Leonard Digges, in the first edition of the plays, show, at some period before the year 1623. It consists of a bust under an arch, the entablature of which is supported by two Corinthian columns of black marble, with gilded capitals and bases. Above this, and surmounted by a death's head, are the poet's arms, with the motto, "Mon sanz droict." On each side is a naked cherub in a sitting position, that on the left holding a spade in his left hand, and that on the right,

whose eyes are closed, having in his left hand an inverted torch, while his right rests on a scull, as emblems of mortality. The bust was originally coloured to resemble life, in accordance with the fashion of the period at which it was erected, but, in 1793, it was painted white, at the request of Edmund Malone, the critic (1741-1812), which brought on him the following well merited castigation which was inscribed in the visitor's book in 1810.

“Stranger to whom this Monument is shewn,
Invoke the Poet's curse upon Malone
Whose meddling zeal his barbarous taste betrays
And smears his tombstone as he marr'd his plays.”

In 1861, this coat of paint was removed, and sufficient of the original colour was found underneath to justify the restoration of the whole. The eyes are of a light hazel, the hair and beard auburn. The dress consists of a scarlet doublet, slashed on the breast; the lower part of the cushion in front of the bust is crimson, and the upper part green with gilt tassels. Underneath are the following inscriptions:—

Jvdicio Pylivm, genio Socratem, arte Maronem,
Terra tegit, Popvlvs mæret, Olympvs habet.¹
Stay passenger, why goest thov by so fast?
Read, if thov canst, whom enviovs death hath plast,
Within this monvment : Shakspeare, with whome :
Qvicke natvre dide ; whose name doth deck ys. tombe
Far more then cost ; sith all yt. he hath writt,
Leaves living art, bvt page to serve his witt.

Obiit. Ano. Doi. 1616. Ætatis 53. Die 23. Ap.

The bust which is a mediocre production, was executed by Gerard Johnson, a sculptor, living near St. Saviour's Church, Southwark, the face, in the opinion of Sir Francis Chantrey and many other sculptors, being modelled from a cast taken after death. From the height at which the monument is placed, the features are foreshortened, and have, consequently, a distorted appearance, looked at from below. Carefully studied, however, especially in profile, the lineaments will be found to possess a decided nobility of expression, combined with handsome characteristics. Immediately below the monument, within the altar rails, are the gravestones of the Shakespeare family, who had a right to burial here, owing to the purchase of the great tithes by the poet. The first is that of Shakespeare's wife, the inscription on which is engraved on a small

¹ In wisdom a Nestor, in genius a Socrates, in art a Virgil.

The earth shrouds him, the nation mourns him, Olympus guards him.

brass plate, let into the stone:—"Heere lyeth interred the body of Anne, wife of William Shakespeare. who depected this life the 6. day of Avg: 1623. being of the age of 67 yeares."

"Vbera, tu mater, tu lac vitamq. dedisti,
Væ mihi pro tanto munere Saxa dabo!
Quam malleum, amoueat lapidem, bonus Angel' ore'
Exeat Christi Corpus imago tua
Sed nil vota valent, venias cito Christe, resurget,
Clausa licet tumulo mater, et astra petet."¹

Next comes the slab over the poet's grave, with these lines:

"Good frend for Iesvs sake forbear
To digg the dvst enclosed heare:
Bleste be ye. man yt. spares thes stones,
And cvrst be he yt. moves my bones."

Adjoining is the grave of Thomas Nashe, the first husband of Shakespeare's granddaughter, with the following epitaph:—"Heere resteth ye. body of Thomas Nashe, Esq. he. mar. Elizabeth, the dayg: & heire of John Halle, gent. He died April 4. A. 1647. aged 53.

"Fata manent omnes, hunc non virtute carentem
Vt neq. divitiis. abstulit atra dies;—
Abstulit; at referet lux vltima; siste viator,
Si peritura paras, per male parta peris."²

Next to this is the resting place of John Hall, who married the poet's daughter; on the slab is—

& co-heire

"Heerelyeth ye body of John Hall, Gent: he marr: Svsanna, ye davghter Δ of Will. Shakespeare, Gent. hee deceased Nover 25 Ao. 1635, aged 60."

"Hallius hic situs est medica ceberimus arte,
Expectans regni gaudia læta Dei.
Dignus erat meritis qui Nestora vinceret annis,
In terris omnes, sed rapit æqua dies;
Ne tumulo, qui desit adest fidiissima conjux,
Et vitæ Comitum nunc quoq; mortis habet."³

-
- ¹ Mother (to me), thou gavest thy breast, and milk and life,
Woe me! For such great gifts I give a tomb!
I would far rather that the good angel should from its mouth the stone
remove
That like Christ's body, thy image might come forth.
But vain are wishes, Mayest thou come quickly Christ, (and then)
My mother though entombed, shall rise again and seek the stars.
- ² Death awaits all, this man in virtue not deficient
Nor yet in wealth, the fatal day bore off;—
It bore him off; but the last day shall bring him back; traveller stay,
If thou dost store up things that perish, through them acquired in
evil thou dost die.
- ³ Hall lies here, renowned in the healing art,
Awaiting the delightful joys of Heaven.
Worthy was he, in years to out-do Nestor
But all on earth, impartial time bears off;
That nothing should be wanting in his tomb, his faithful wife is here,
The partner of his life he now too has in death.

Last of all comes the inscription to Susanna, Shakespeare's eldest daughter:—"Heere lyeth ye. body of Svanna, wife to John Hall Gent: ye. daughter of William Shakespeare, Gent. Shee deceased ye. 11th of Jvly, Ao. 1649, aged 66."

"Witty above her sexe, but that's not all,
Wise to Salvation was good Mistris Hall,
Something of Shakespere was in that, but this
Wholy of him with whom she's now in blisse.
Then, Passenger, ha'st ne're a teare,
To weepe with her that wept with all?
That wept, yet set herselfe to chere
Them up with comforts cordiall.
Her Love shall live, her mercy spread,
When thou hast ne're a teare to shed."

These verses, happily preserved by Dugdale, were, about the year 1707, erased in order that an inscription to one Richard Watts, not in any way related to the family, might be carved on the stone. This in its turn was deservedly obliterated, and the original lines restored in 1836. Close to the north wall is the High Tomb of *Thomas Balshall, D.D.*, the founder of the choir, who became warden of the College in 1465, and died in 1491. The monument is much defaced; the slab formerly contained a figure in brass, and an inscription ran round the verge. The initials t. b. with the letters i h u may still be traced on several parts of the tomb. The south side, which is divided into five panels, contains the following episodes relating to the death of Christ:—"The Scourging," "The Way to the Crucifixion," "The Entombment," and "The Resurrection." On the north wall, next to Shakespeare's monument, is a monument with two busts in white marble, one of *Richard Combe*, and the other of *Judith Combe*, his intended wife, who died August 11th, 1649, and is commemorated by a pathetic epitaph. On the north side of the altar, under an arch supported by Corinthian columns, is the effigy of *John Combe*, the friend of Shakespeare, habited in a long gown, with a book in his hand. The inscription records his death on the 10th July, 1614, and a list of his charitable bequests; the monument being also the work of Gerard Johnson. Combe lived at the College, which he had purchased, and a very dubious tradition chronicles that Shakespeare, suspecting him of usurious practices, composed the following satirical epitaph on him some years before his death:—

Ten in the hundred lies here engraved,
Tis a hundred to ten his soul is not saved,

If any man ask, who lieth in this tomb,
Ho ! ho ! quoth the devil, 'tis my John-a-Combe.¹

On the other side is a monument by *Rysbrack*, with a bust of James Kendall, a gentleman of Stratford, who died October 19th, 1751, and a medallion profile of his wife. On the south wall, is a monument to the memory of *William Combe* (nephew of John Combe), who died January 30th, 1666, and of his wife and five children. Next to it is a tablet to the memory of the Rev. John Fullerton, who died May 25th, 1800. At the west end of the church, in a glass case, is the Register of the church, which is open at the pages recording the birth and burial of the poet. Here also is preserved the remains of the Bowl of the old Perpendicular Font in which the poet was probably baptised.

The College, which was anciently the residence of the priests of the church, stood on the west side of College Lane. After the dissolution, it passed through various hands; in 1596, it was sold to John Combe, who made it his principal residence; it afterwards passed, by marriage, to the Cloptons, from them to Sir William Keyte, of Ebrington, afterwards to the families of Kendall and Fullerton, and was sold, in 1796, to Edmund Battersbee, by whom it was pulled down in 1799.

A road leads from the church to the Mill, from whence a path conducts to a footbridge, 120ft. long, across the Avon. From the meadow on the opposite side of the river, there is a most picturesque prospect. In the foreground, the Avon browses over the weir in a slanting sheet of rippled water, dappled with golden light, the banks below being fringed with spreading willows, framed by a background of alder, yew, and ash. Higher up, the church tower juts boldly out from a group of elms, through which there is a peep of the graceful clerestory, while the rooks wheeling unceasingly round the old grey spire, form an appropriate finish to a beautiful rural picture.

In the Old Town, is the house in which *John Hall*, the son-in-law of the poet first lived when he settled in Stratford. The front has three gables with a porch in the centre, flanked by bay windows. The interior contains a fine old Jacobean oak staircase, with several paneled rooms. In the garden is a large and venerable mulberry tree, said to have been planted by Shakespeare's daughter, and now supported by props.

¹ This mock epitaph appears, from its diction, to be of the Shakespearian period. "Ho ! ho !" was the cry with which the Devil of the ancient Moralities and early stage entertainments always heralded his appearance on the scene.

Proceeding back through the town to Bridge Street, we come to the **Great Stone Bridge**, crossing the Avon from east to west, erected by Sir Hugh Clopton, Lord Mayor of London, in the reign of Henry VII., and widened in 1814. It is a handsome structure, 376 yards in length, and 16ft. wide, consisting of fourteen principal arches, with five small ones under the causeway at the west end. It replaces a timber erection, which Leland, who visited Stratford in 1530, says—"was but a poor bridge of timber, and no causeway to come to it, whereby many poor folks refused to come to Stratford when the river was up, or coming thither, stood in jeopardy of life." On the third pier is an inscription to Sir Hugh Clopton. The second arch from the east end was broken down by the Parliamentary army in December, 1645, and restored in 1652. A brick bridge of nine arches, lower down the stream, built in 1826, carries a tramway to Shipston-on-Stour.

Proceeding from Bridge Street, along Wood Street, we come to the Rother Market,¹ in which stands the **Memorial Fountain**, generously presented to the town by Mr. G. W. Childs, of Philadelphia, in 1887. It is a handsome and imposing structure, combining a fountain and a clock tower, from the designs of Mr. J. A. Cossins, of Birmingham, and is 50ft. in height. The lower stage is square, with projecting buttresses at the angles, between which are recessed arches containing appropriate inscriptions, principally taken from Shakespeare's plays, together with the following dedication:—"The gift of an American citizen, George W. Childs, of Philadelphia, to the town of Shakespeare, in the Jubilee year of Queen Victoria." On the north side is a polished granite basin, fed by a bronze spout. On the east and west sides are large troughs for the use of horses and cattle, and below are smaller troughs for sheep and dogs. On the south side is a doorway admitting to the interior. The second stage is arcaded, and the third stage contains the dials of the clock, beneath crocketed triangular canopies, terminating in representations of Puck, Mustard Seed, Peaseblossom, and Cobweb. A tower with cylindrical turrets, and spire of banded free stone, complete the structure. The foundation stone was laid by Lady Hodgson on the 20th of June, 1887, and the Memorial was formally dedicated, with imposing ceremony, on the 17th of October following, by Mr. Henry Irving, the eminent actor. Further on, at the end of Greenhill

¹ A.S. hryder, hróder, cattle, an ox, a cow, a heifer.

Street, near the Railway Station, on the right, is the **Stratford on-Avon Hospital**, a neat brick building, erected in 1883, through the munificence of Mr. and Miss Gibbins, of Ettington, and standing in its own grounds.

About a mile and a half in a north-west direction, reached by Clopton Lane, is **Clopton House**, the seat of *Sir Arthur Hodgson*, formerly the Manor House of the Clopton family, who obtained a grant of the property in the 13th century. The present house dates from the reign of Henry VII., but the only portion of this period still recognisable, is a porchway entrance at the back, through which Shakespeare and his friends may often have passed. The moat ran in front of it, and some excavations, undertaken about the year 1830, resulted in the discovery of several relics, among them three sack bottles of stunted form, made of the coarsest glass, and bearing the crest of John à Combe, which are now preserved in the house. The south and east portions of the house were reconstructed by Sir Edward Walker about the year 1665, and about 1830, the house was again greatly altered and added to. Sir Edward Walker was the envoy sent to Holland, in 1649, to convey to Charles II. the news of his father's execution. He died in the house in 1677. The handsome Staircase of oak is of the Jacobean period. In a bay window of the Dining Room are the shields of several members of the Clopton family, between 1516 and 1662, and of a late occupant of the house in 1837. There are also a number of portraits of the Clopton family, and a unique collection of "Toby" jugs. On the walls of this room, and of the staircase, are the following very interesting portraits:—"The Earl of Totness," *Zuccherò*; "Sir Edward Walker," *Dobson*; "The Mother of Cromwell," *Robert Walker*; "General Ireton" (1610-1651), *Dobson*; "The Queen of Bohemia"; "Shakespeare," by *Wright*, painted in 1688; "The Ghost Lady, or Charlotte Clopton,"¹ regarding whom the terrible legend of her being buried in a trance is related; the portrait is, however, more probably that of Lady Arabella Stuart, by *Van Somer*. The attic story was formerly used as a chapel, and contains on the walls a number of scriptural texts in black letter. In September, 1605, the house was taken by Ambrose Rookwood, of Coldham, in Suffolk, from one Robert Wilson, who

¹ The registers of the church have been searched from 1558 to 1625 without revealing any trace of Charlotte Clopton, or of any other member of the family to whom such an incident could have occurred, and the family pedigree also negatives her existence.

then held it under a lease from Sir George Carew, afterwards Earl of Totness. Here Rookwood entertained his fellow conspirators in the Gunpowder Plot—Wright, Winter, Keyes, Robert Catesby, and John Grant, of Northbrook, and his two brothers, who resorted to the house from time to time, together with Bates, Catesby's servant. Here also, on the discovery of the plot, a cloak bag was seized by the Bailiff of Stratford, "full of copes, vestments, crosses, crucifixes, chalices, and other massing reliques," a full inventory of which, taken at the time, is now preserved in the Museum at the Birthplace. At the rear of the garden is a succession of small fish ponds, and beyond is a spring in which Margaret Clopton (daughter of William Clopton, who died in 1592), is supposed to have drowned herself through disappointed love. The spring is now arched over, and on a stone laid at the back, but which was probably originally laid at its mouth, are inscribed the initials S.J.C., 1686, no doubt those of Sir John Clopton, who died in 1692, and who most probably first enclosed this well. There is some probability that Shakespeare intended to depict this house in the second scene of the induction of "The Taming of the Shrew."

A pleasant walk across the fields, starting either from the Old Town by way of the Chestnut Walk, or from the end of Greenhill Street, near the Railway Station, will conduct the visitor to **Shottery**, in the distance of about a mile. In the village, standing by itself in a rustic garden, which it faces, while its gable end extends to the road, is the structure known as **Anne Hathaway's Cottage**, a picturesque half-timbered building with a thatched roof. The title given to it, however, is a misnomer for two reasons, because it was not originally a cottage, nor can it clearly be identified as the residence of Anne Hathaway. Both titles seem to have been conferred on it in the last century.

The so-called cottage in reality forms part of a substantial and interesting farm-house of the Elizabethan period, which, in the latter part of the 18th century, was divided into two, and subsequently into three tenements. In Shakespeare's time there were three families of the name of Hathaway at Shottery. His wife, in the marriage bond, is described only as "Anne Hathwey, of Stratford, maiden." This description would include Shottery, which was a hamlet of the parish of Stratford; but supposing the family to which she belonged were originally inhabitants of Shottery, such evidence as exists points to the conclusion that, by the year 1636, they had come to live in Stratford,

whereas the descendants of the occupier of this house continued to live in it.

The house is however of great interest, on account of its being an excellent specimen of a farm-house of the time of Shakespeare, and also because, looking to the kinship which probably subsisted between the Hathaways, the possibilities are very strong that the poet frequently visited it. The house underwent some alteration and repair in 1697, when a stone chimney was built, on which is carved I. H. 1697. The cross bar of the door of the bacon cupboard also bears the same date, with the initials I. H., E. H., I. B. The entrance is said to have been at what is now the back of the house. The original hall appears to have been on the left of the present entrance, and the kitchen on the right. The centre passage was floored with oval stones. The massive stone bench for carrying the milk pails in the dairy, appears to be contemporary with the house, but the bottom of a cheese press, which now forms part of the floor, is probably of a later date. The upper rooms were formerly open to the thatch. In one of them is a chest containing some homespun linen, and an old carved bedstead of the Elizabethan period, though its style is hardly in keeping with the character of the house. In 1838, the property was purchased from William Taylor, a descendant of the Hathaways, by Thomas Barnes, for £345. This latter bequeathed it to William Thompson, who, on the 19th May, 1892, conveyed it to the Trustees of Shakespeare's Birthplace for the sum of £3,000. It is contemplated to restore the house to its original state.

The history of Stratford is comparatively uneventful. A Saxon monastery appears to have been established here as early as the 7th century, and was probably dissolved some two hundred years later. A church was in existence at the time of the Conquest. In 1197, King Richard I. granted a charter for a weekly market to be held here, and early in the 12th century, charters were obtained for three fairs to be kept in the town. The streets were paved in the reign of Edward III., and, in the reign of Edward VI., the manor came into the possession of John Dudley, afterwards Duke of Northumberland, who forfeited it when attainted of treason. It was subsequently granted by Queen Elizabeth to his son, Ambrose Dudley, and, in the reign of Charles II., it was conveyed to the Sackville family, represented in the present day by Earl Delawarr. In 1594 and 1595, two dreadful fires ravaged the town, and reduced the inhabitants, not only to the necessity of

seeking relief from subsidies and taxes, but of applying for charitable contributions from other towns. In 1614, another great fire did much damage to the town. In 1769, a great Jubilee was held here in honour of Shakespeare, under the presidency of David Garrick, and, in 1864, a Tercentenary festival took place with the same purpose.

The eminent men connected with Stratford include: *John de Stratford*, Bishop of Winchester 1323-1333, Archbishop of Canterbury 1333-1348, and four times Lord Chancellor of England; his brother, *Robert de Stratford*, Bishop of Chichester 1337-1362, and also Lord Chancellor; *Ralph de Stratford*, nephew of the two former, who was Bishop of London 1339-1353, all of whom were natives of the town; *John Bell*, Dean of the College of Stratford 1518-1526, who, in 1539, was promoted by King Henry VIII. to the See of Worcester, as a reward for his services in defending his divorce from Queen Katharine; and *Nicholas Brady*, one of the translators of the metrical version of the Psalms, who was Vicar from 1702 to 1705.

The meadows and woodlands in the neighbourhood of Stratford still teem with the natural beauties which Shakespeare loved to depict with such exquisite grace and fidelity, while the Avon, as of yore,

“ Makes sweet music with the enamelled stones,
Giving a gentle kiss to every sedge
He overtaketh in his pilgrimage.”



ROUTE 6.—LEAMINGTON TO KENILWORTH VIA
CHESFORD BRIDGE.

Kenilworth may be visited from Leamington either by road or by rail. The road starts from the upper part of the town in the rear of Christ Church. In about two and a half miles, we come, on the left, to **Blakedown**, the Mill of which, picturesquely situated on the Avon, was bestowed by William de Bourton, in the reign of Henry II., on the monks of Combe. Near this, on the right, is a foot-path leading to the village of Ashow. At three miles and a quarter is **Chesford¹ Bridge**, originally built by the Abbots of Combe, probably early in the 13th century, as, in 1285, proceedings were instituted for its repair. The present structure, however, appears not to be older than the Georgian era, and was probably constructed early in this century. It is now (1892), being enlarged, and its approaches improved. A little further on, a road on the right leads to Ashow and Stoneleigh, and another on the left to Leek Wootton. The main road from hence ascends a hill, and traverses Thickthorn Wood, in which, on the right, is a lodge belonging to Stoneleigh Abbey; it next passes, also on the right, **Thickthorn House**, a modern Gothic mansion, built about 1830, on the site of a small farm house, and soon after reaches the suburb of Kenilworth termed **Castle End**. Here is **St. John's Church**, built in 1852, in the Decorated style. The town, which is long and straggling, though pleasantly situated, extends from hence a mile and a half along the roads to Coventry and to Birmingham. Half a mile further, on the right, a road leads to the Railway Station. At the corner of this road is the **King's Arms Hotel**, at which Sir Walter Scott stayed when he paid his memorable visit to the Castle in 1820. A little further along, on the opposite side of the way is an **Old Elizabethan House** of two stories, coated with rough cast. Over the door is a wooden tablet, having the bear and ragged staff carved in the centre, flanked by the initials R.L., for Robert Leicester.

¹ The first syllable of the name is apparently a relic of Celtic times, derived from the Gael. *ceis* (Kesh), a wickerwork bridge.

The old oak beams of the interior are bevelled at the edges, but there is no other memento of the past in the building. This house was, without doubt, in former times one of the lodges of the Castle, to which the roadway which leads from hence, then formed the principal avenue of approach. A short distance along this road we come to a house bearing on its front a tablet to commemorate the foundation of a Free School, in 1724, by William Edwards, the then owner of Guy's Cliff. Hence, the way has, in modern times, been cut through the hill; half way down the descent is a well with the inscription "Borrow Well, 1780," a figure of 5 has, however, been carved over the 7, to give a spurious antiquity to the place. At the foot of the hill, we cross a brook and ascend another eminence, on the top of which are the remains of two circular stone bastions, connected by a revetment, and separated from the road by a deep trench. This, in ancient times, formed the main entrance to the Castle, the moat being crossed by a draw-bridge placed between the bastions. The roadway then ended here, but it has since been extended to the other side of the Castle, the earth which was removed in making it having been apparently thrown into the moat, which has, to a large extent, been filled up. The outworks of the Castle, on the opposite side of the road, are termed **The Brays**,¹ and are now clothed with a picturesque growth of beech and oak, interspersed with underwood. From hence the roadway winds down a dell, through which the Inchford Brook ripples in quiet beauty, fringed by shapely trees, and sometimes partly hidden by their drooping branches. Here the stately ruins of the Castle become visible, in all their decaying beauty, for the ravages of time seem tempered by a loving influence, which leaves only graceful traces of its mournful work.

The Castle, in ancient times, from the advantages of its position, was one of the most important in England. Its military strength was very great, it could accommodate a large garrison, and it was protected by artificial water in the shape of a lake and broad moats. From its position in the centre of the kingdom, with numerous roads converging on it, it offered great facilities for the concentration of troops, or for their despatch to any part, and its position in a fertile agricultural country enabled it to be readily provisioned at any juncture. It is, therefore, not wonder-

¹ N. Fr. *braie* a low rampart, akin to the Scottish *brae* an acclivity a steep bank, probably from the Gael. *bri*, *bre*, a hill, a rising ground.

GROUND PLAN OF KENILWORTH CASTLE



ful that, at an early period, it attracted the notice of our Kings as a desirable possession, and that it has received many of them within its walls. The Castle was the work of several successive builders, and consisted of a keep, and an inner and outer ward, partially protected by a lake, the dam of which, in its turn, was defended by an outwork. The present entrance, which faces Clinton Green, leads into the Outer Ward, or Base Court. Half-way across the Outer Ward, we arrive at the Keep, commonly called Cæsar's Tower, which stands at the north-east angle of the Inner Ward. This Inner Ward is bounded on all sides by the State and domestic buildings. The entrance to this ward was by the side of the Keep, where a jamb and the springing stones show that the portal was 3ft. deep to the portcullis groove, which is still visible, beyond which was a door, and then an arched passage.

The **Keep**, which was probably built between 1170 and 1180, chiefly rests upon the rock, and is a grand specimen of military architecture of the Late Norman period. It is rectangular in form, measuring, from north to south, 58ft., and from east to west, 87ft., with a height of about 80ft. Attached to its western face, and projecting 38ft. from it, is a rectangular tower, forming an annexe, which contained the entrance to the main building. At the angles of the Keep are four projecting turrets, the upper parts of which have been demolished; these turrets had doorways opening on the ramparts, the battlements of which have disappeared. On the South-east Turret, Dudley fixed a clock, of which Laneham says: "Two dials nigh unto the battlements are set aloft upon two sides of Cæsar's Tower, one East, tother South, for so stand they best to shew to the town and country: both fair, large and rich, by bice¹ for ground and gold for letters, whereby they glitter conspicuous a great way off." The places to which the dials were attached are still plainly visible on each side. The opening in the south face of this turret is a door of later date, from which a stair descended to Henry VIII.'s lodging. In the North-east Turret was a newel staircase, 10ft. in diameter, which led to the first floor, and upwards to the battlements. The South-west Turret was converted by Dudley into five tiers of rooms. The North-west Turret contained latrines. The walls of the Keep at the base are 13ft. to 14ft. thick, and it contained two floors only—a basement and an upper floor. The chamber in the basement

¹ Pale blue.

is 60ft. by 30ft., with a height of 20ft. The upper floor is 4ft. larger, the thickness of the wall being diminished 2ft. all round, so as to provide a ledge on which the floor rested. This chamber was about 40ft. in height, and was covered by a low pitched open roof. These rooms were probably divided into sections by wooden pillars. The whole of the north side of the Keep was taken down during the great Civil War, in order to render the Castle untenable. In the east wall is a window recess, 12ft. high and 6ft. wide, which is splayed both inside and outside in the shape of the letter X, the centre part of the X between the splays being 2ft. thick, and having straight sides, thus showing that it was designed to give air and light, and not for the purpose of discharging arrows. In the south wall are three fine recesses of a similar character, 2ft. wider, the splays of which were cut out by Dudley for the purpose of inserting heavily mullioned windows of the Tudor type at the outer ends; these windows have, in their turn, disappeared. The windows of the upper floor have been similarly treated; above one of them, on the south side, the head of the original Norman window is visible, which proves that it was of small size. On the south side of the window recess in the east wall is a doorway leading to **The Well**, which is in the centre of the wall, and 4ft. in diameter. It is 70ft. deep from the lower floor, and the opening ascends to the upper floor, enabling water to be drawn there, and also serving as a medium for sending up munitions and other supplies. The spring, which issues from the rock is a strong one, but the well has been emptied, to prevent accidents. In the west wall is a round headed doorway, 6ft. wide, opening into a passage through the wall, which may have led into a prison in the Annexe; at each end of it are rebates for doors. Near this doorway, on the north, is a smaller doorway, leading into a latrine in the north-west turret. The cesspit underneath this also subserved the latrines on the upper floor and the battlements.

The Annexe, or subsidiary tower, consisted of two stories, 40ft. high, with walls 6ft. thick. The entrance was on the south side, conducting to a straight staircase, which communicated with a landing from which it ascended the reverse way to a chamber which was probably the original chapel, and from whence a doorway, close to the south-west turret, opens into the upper chamber of the Keep. Dudley appears to have gutted both the Keep and its Annexe, and to have remodelled them in the Tudor style.

The Annexe itself seems to have been first altered about 1390, so as to form an entrance to the garden on the north of the Keep, and Dudley apparently made further changes of a considerable character, rendered evident by the Italian ornamentation of the south front, and the date of 1570 visible on it, though now in a mutilated state.

The Garden on the north side, in Scott's novel, forms the scene of the retreat of Amy Robsart after her escape from the Strong Tower, and the subsequent combat between Leicester and Tressilian. Laneham describes it as having a pleasant terrace along the Castle wall, 10ft. high and 12ft. broad, covered with fine grass, and ornamented with obelisks, spheres, and stone bears, at each end being an arbour, rendered redolent by sweet trees and fragrant flowers. The garden was intersected by fair alleys, each of which had in the middle a square pilaster, 15ft. high, said to be of porphyry, but really of painted stone, hollow in the centre, and surmounted by an orb. In the centre of the garden was a fountain of white marble, consisting of an octangular pedestal beautifully carved with allegorical subjects, surmounted by two Atlantes, back to back, holding a ball, from whence pipes conveyed continuous streams into the basin, which was filled with carp, tench, bream, perch, and eels. At the side of the terrace, against the north rampart of the Castle, was a sumptuous aviary, filled with birds.

We now come to the part of the Castle termed **Lancaster's Buildings**, which extend round the Inner Court, from the Annexe to the Keep, to Leicester's Buildings. They were erected towards the close of the 14th century, and are the successors of Norman buildings occupying the same site. First of these, westward, was **The Kitchen**, the remains of which consist of a great fireplace in the west wall of the Annexe, with two ovens lined with thin bricks. In the adjoining rampart is another fireplace, the back of which is lined with herring bone brickwork. Next to this was **The Buttery**.

Further along, at the north-west angle of the ward, is a quadrangular tower, termed the **Strong Tower**, having octagonal turrets at the western angles. It probably owes its name to its employment as a prison, though Walter Scott gives it the unauthorised title of "Mervyn's Bower." The tower has three stages, each of which is vaulted and groined. A room on the second stage contains a latrine. In the south splay of the window, looking westwards, seven coats of arms have been scratched in the stonework.

Among those that have been identified, the name of *Bland* appears in black letter above one which seems to refer to the Yorkshire family of that name; another embodies the arms of the *Frevile* family (lords of the Castle of Tamworth 1292-1420). On the third stage is a fireplace with a flat top. At the south-west angle is a gallery communicating with a newel staircase ascending to the roof, and descending on the one hand to a room with a latrine, and on the other to the north-west corner of the Great Hall. From the summit of the tower, there is a fine panoramic view of the surrounding country, and it also overlooks the Garden, the Pleasance, and the Swan Tower, though the remains of this latter are almost enshrouded in trees and ivy. The position of the Great Lake may be clearly traced by means of the hedges which accurately mark its outline.

Adjoining the tower is the **Great Hall**, a magnificent structure in every respect, measuring 90ft. by 45ft. The approach to it was by a broad straight staircase on the north-east side, which led to the porch, resting upon a vault. This porch, which has at the side a small recess for the use of the warder or usher, is itself vaulted and groined and elaborately panned, the hollows of the mouldings of the doorway being filled with richly sculptured foliage. The floor of the hall was formed by the vaulted roof of a fine cellar. This vaulting sprang from ten piers, arranged in two rows at equal distances from the walls, with corresponding responds or half pillars against the walls and at the angles. The hall was lighted by large windows set in deep splayed recesses, four on the west side and three on the east, each of two lights, divided by two transoms, and richly foliated. About one third of the distance from the south end of the hall are two large fireplaces, one on each side, and on the side next to the Inner Court is a large **Oriel**, comprising five sides of an octagon, and communicating with the dais by an arch. It contains three large windows of two lights, a smaller window, and a fireplace. On the opposite side of the hall is a recess with a single window, intended for a buffet or sideboard. It is flanked by two small octagonal turrets, one of which contains the staircase, which descends to the cellar, and ascends to the roof. From hence a passage conducted to the **Withdrawing Room**. The north and south walls are gone; on the north are traces of a doorway, which probably led to the buttery. The roof was of open timber work, supported by five hammer beams on each side, the holes for which are visible between the windows. The

Cellar was lighted and aired by four loopholes on the east side only. From the doorway underneath the entrance to the Great Hall to the postern on the opposite side, a passage was partitioned off by a wall, in the centre of which was the entrance to the cellar. The postern was closed by a portcullis, which was lifted by a chain, the round hole for which may be seen in the sill of the hall window above. Over the postern is a small square window. At the south-west end of the cellar is a small apartment, from whence a newel staircase led to the buffet above. The whole building is a remarkably fine and pure specimen of Early Perpendicular work. The furniture of this magnificent apartment was worthy of its character. When Queen Elizabeth was entertained here, a great brazen chandelier, fashioned in the shape of a spread eagle, supporting with its wings six beautiful figures, half of them male and half female, hung from the centre of the roof. Each figure carried in each hand a pair of branches, containing enormous candles, making twenty-four branches in all. A throne of state, with a richly embroidered crimson velvet canopy, occupied the dais at the south end. Six tables occupied the centre of the chamber, about which stools, chairs, and cushions of crimson velvet, ornamented with gold lace, were distributed. Turkey carpets were on the floor, and velvet carpets in the windows. The richest silken tapestry decked the walls, and the buffet was decorated with magnificent plate. At the north end, the minstrel gallery was occupied by musicians, performing the softest and most delicate music, while the air was laden with delicious perfumes.

Next to the Great Hall was the **White Hall**, 58ft. long by 25ft. wide, now destroyed. Beyond this was the **Presence Chamber**, an irregularly shaped room, about 38ft. long, with a fine oriel window looking into the court. The heads of the windows in the lobby leading to this chamber from the outer side, are fine and well preserved. In the rear of this apartment is a low turret, projecting boldly from the rampart, and divided by a partition into two public latrines, with cess pits below, a curiously coarse accessory in the midst of so much grandeur. Adjoining the Presence Chamber was the **Privy Chamber**, measuring about 23ft. square, having a bay window and a fireplace, from which the alabaster chimney-piece in Dudley's Gatehouse is supposed to have been removed. Next come **Leicester's Buildings**, measuring 50ft. by 90ft., and 93ft. high, which

no doubt replace a Norman structure. The walls of the present fabric were built too thin for their height, and their condition, therefore, became precarious when the floors and roof were removed. At the south-west angle is a projection which contained closets or dressing rooms; the great staircase ascended at the side of the centre apartment. On a tablet below the centre window of the east front is the date 1571. Queen Elizabeth resided in this building during her famous visit, and, as a curious fulfilment of the adage regarding the mutability of human grandeur, a number of Coventry weavers established themselves here at the end of the last century, the holes caused by the fixing of their looms being visible in the wall in the rear of the central window. To the north of Leicester's Buildings, extending towards the Keep, and completing the side of the Inner Ward, were **Henry VIII's Lodgings** and **Dudley's Lobby**, which have now entirely disappeared. In front, a deep and broad moat was excavated as an additional defence, by the Norman constructors; this was partially filled up by Dudley, but traces of it may yet be observed at either end. The Inner Ward commanded the whole of the outer defences, and constituted a strong fortress in itself.

The **Outer Ward**, covering about nine acres, was surrounded by a rampart, about 750 yards in length, connected with which were several towers.

In the south-east angle is one of the original entrances to the Castle, termed **Mortimer's Tower**, probably built by Henry III., and deriving its name either from Roger Mortimer, Earl of March, who took the chief part in the great tournament held here by Edward I., and who lodged in it; or from Sir John Mortimer, who was imprisoned in it in the time of Henry V. It stands upon the inner end of the dam, and the outer entrance is placed in the centre, between two half round towers, which are pierced with loopholes commanding the approach. Inside the arch was the portcullis, behind which were double doors, and at the other end was another portcullis, backed by doors. On each side of the passage are doorways leading into lodges. That on the west side has a latrine, and contains the shaft of one on the upper floor; below them is a sewer, which drained into the lake. The upper floor is gone.

Close behind the tower is a culvert, which conveyed the waters of the lake to the Water Tower. From hence, westwards, the ramparts were originally Norman, subse-

quently modified or rebuilt in various parts. A little further along, at the angle of the ramparts, is a postern door, from which a flight of steps descended to the lake. Opposite Leicester's Buildings are three splayed recesses containing loopholes, evidently belonging to some old Norman building, now destroyed. A little further onwards, jutting out from the ramparts, is a wall containing a part of a doorway; this formed a portion of a wall protecting the ancient moat in front of the Inner Ward, which was evidently pulled down when Leicester's Buildings were erected. Proceeding onwards, remains of fireplaces will be noticed in several parts of the walls, close to them being corbels, which carried the roofs of wooden houses or "Domi," erected to shelter the soldiers, when the walls required to be manned. Outside the Great Hall, the triangular sloping bank of earth, and the smaller mound to the north, separated from it by the path cut from the hall postern, seem to have formed part of the defensive earthworks which existed here prior to the erection of the Norman Castle. Opposite to the pathway from the hall postern is a window and a postern of the 13th century, communicating with the lake. Further on, the ward is crossed by a wall extending from the Strong Tower to the ramparts, and probably erected during the Lancastrian period for the purpose of enclosing the garden. In the centre of this wall is a doorway of Perpendicular character, on each of the inner sides of which Henry VIII.'s Plaisance¹ was built. About half way between this wall and the Swan Tower is a large archway of Perpendicular type, termed the **King's Gate**, which was possibly intended to permit the launching of a boat upon the lake.

At the north-east angle of the ramparts is the **Swan Tower**, an octagonal structure standing on a square base, probably erected in the Lancastrian period, and said to have been altered by Dudley. The tower presumably derived its name from being used either for sheltering or feeding the swans; the lower story of it only remains. From this point the ramparts ran nearly in a direct line to Dudley's Gatehouse, having on them two towers, one rectangular, and the other polygonal, which have been destroyed together with the walls themselves. The moat on the outside is said to have been fed from the lake, if this was the case, there was probably a dam at the angle near Lunn's Tower.

¹ An ornamental structure used as a pleasure resort. At Kenilworth the term seems to have been extended to the ground adjoining it.

The stately **Gatehouse**, built by Dudley about 1570 as the chief entrance to the Castle, is a rectangular building of three stages, with prominent octagonal turrets rising slightly above the roof. On the south front is a shield with the Beauchamp arms, and the south-west turret contains a newel staircase, with oak steps, leading to the upper floors and the roof. The original archway, which was 12ft. wide, was closed and converted into two rooms with bay windows, north and south, by Colonel Hawkesworth, one of Cromwell's officers, who was placed in charge of the Castle in 1649. On the west side, he also added the porch of Italian design, having the initials R.L. in the spandrils of the arch, which is said to have come from Sir Robert Dudley's lobby, and somewhat later erected the two picturesque gables on the east side. The inner room on the ground floor is paneled with oak, and contains portions of two Renaissance chimney-pieces, brought from the Castle, and now formed into one. The lower part, probably brought from the Privy Chamber, is of alabaster, and was richly decorated with gilding. The ragged staff appears between the pilasters on each side, and in the centre is the motto "Droit et loyal," flanked by the initials R. L. with a shield between them, the date 1571 appearing to the right of the stem of the L. On the pilasters of the jambs is "Vivit post funera virtus"¹ in intaglio. The upper part of oak, and bearing the initials E. R. in ornamental scroll work, is supposed to have come from the Presence Chamber.

We next come to **Lunn's Tower**, probably built by King John about the year 1200. It is cylindrical in shape, about 42ft. high, with a diameter of 36ft.; in the rear of it is a turret of later date, probably added by Henry III., which contains a newel staircase. The upper floors, which were of timber, contain fireplaces. The loopholes are all splayed in the interior, for facilitating the discharge of arrows. In the upper part of the exterior of the tower, between the loopholes, holes will be observed, which in time of war contained the supports of projecting wooden galleries, termed "hoards," constructed to provide the defenders with a perpendicular command of the walls, and thus to prevent the assailants from finding shelter by keeping close to the wall. The entrance of the tower was blown up during the great Civil War. In the rear is a well 4ft. in diameter.

¹ Virtue survives the grave.

Proceeding onwards, we come to **The Stables**, erected on the lower part of the wall; the under portion, probably constructed in the reign of Henry V., is of stone, and the upper part, which appears to have been added by Dudley, is half timbered. A short distance west of this was the Chapel, built by John of Gaunt, now destroyed.

Next to the Stables is the **Water Tower**, a very curious building of semi-octagonal form, probably erected by Henry III. The ground floor contains a large fireplace with a fine chimney shaft, and appears to have been designed for a kitchen. A newel staircase leads to the upper floor, and to the battlements. The upper floor has a small room attached to its west side. The windows are of two lights, with trefoils in the heads. The building was provided with latrines, the sewer of which was cleared by a culvert, which conveyed the waters of the lake from the rear of Mortimer's Tower. From the character of the internal arrangements, and the windows, the tower appears to have been designed for domestic purposes, and was probably the residence of some high official of the Castle. Beyond this, slightly projecting from the wall, is a **Warder's Chamber**, containing a fireplace and a latrine, probably of the same date as the Water Tower.

From Mortimer's Tower a great bank of earth, about 150 yards long, nearly 18 yards broad, and 20ft. high on the west side, extends to the Gallery Tower. This bank was constructed to form a dam for the Great Lake, and had a protecting wall, 5ft. thick, on the east side. It is now intersected by a deep cutting, 58ft. wide, originally made by Colonel Hawkesworth, for the purpose of draining off the water of the Great Lake; the cutting being subsequently bridged over to carry the farm road at the side of the earthwork. The surface of the dam, which anciently formed the main approach to the Castle, was used as a **Tilt Yard**, and was traversed by Queen Elizabeth on her memorable entry to the Castle in 1575. The southern end was protected by an outer gatehouse, termed the **Gallery or Floodgate Tower**, which contained "a spacious and noble room for ladies to see the exercises of Tilting and Barriers." The remains of this building consist of a wall, about 8ft. high, extending 85ft. on the east side of the dam, and then turning westward for a distance of 8ft. 6in. A flight of steps descended from it to the lake. The dam and the tower were both probably the work of Henry III., but the tower was reconstructed by Dudley.

The **Great Lake**, which covered 111 acres, extended from

hence for about half a mile, with a mean breadth of about 100 yards, and a depth of from 10ft. to 12ft. ; it was well stocked with fish, and was famous for its bream. A part of the stonework of the sluice still remains. Below the dam was a smaller pool or lake, with a depth of 4ft. or 5ft., extending from the Water Tower to the Inchford Brook, and serving to protect the dam of the Great Lake. This lake was converted, by Dudley, into an orchard with ornamental terraces. On the outer side of the Gallery Tower was a trench, about 56ft. wide, and 20ft. deep, evidently intended to receive the overflow of the Great Lake, and which was crossed by a drawbridge, the foundations of which still remain. Beyond this were **The Brays**, a formidable earthwork, which terminated the defences of the Castle. This bulwark, consisting of a broad and high bank of earth with a trench, in some places 40ft. in depth, extends in a slight curve from the Inchford Brook along the side of the present way to the Castle, up to the point at which the road suddenly turns and takes a direct course to the town. At this spot are the remains of two circular stone bastions, 25ft. in diameter, and 14ft. high, between which, in former times, was a roadway, approached by a drawbridge, which formed the entrance to the Castle from the south, through which Elizabeth passed on her visit in 1575. From this point, the bank of the earthwork bends in a north-west direction, so as to cover the head of the dam, the area enclosed being about eight acres, which, in ancient times, was probably devoted to martial exercises. On the top, at intervals, are four circular mounds, on which mangonels were doubtless placed for defensive purposes. The trench was filled by a brook, flowing from a reservoir in Wedgnoek Park, and eventually discharging itself into the lower lake. The best and most comprehensive view of the Castle is to be obtained from the Brays.

Beyond the Great Lake was **The Chase**, stocked with red deer and other species of game, and embellished with handsome trees. The circuit of the Castle, manors, park, and chase contained "at least XIX. or XX. miles in a pleasant country; the like, both for strength, state, and pleasure, not being within the realm of England."

HISTORIC NOTES ON THE CASTLE.

The signification of the name of Kenilworth appears to be the "worth" or habitation of Kenelm or Cenulph,¹ who

¹ There was a King of Mercia of this latter name from 796 to 819.

was probably some Saxon thane or petty king who fixed his residence here, and protected it by entrenchments. It is possible that the site was originally that of a Roman castellum, which the Saxon chief adapted and enlarged, so as to afford accommodation and security for his flocks and herds, and those of his dependents. The manor is mentioned in Domesday, but remained without importance until the reign of Henry I., when it was granted by the King to his Lord Chamberlain and Treasurer, Geoffrey de Clinton or Ginton, probably shortly before the year 1120. Geoffrey fixed his residence here and also founded the priory. He is said to have built the keep, but the existing masonry appears to be of a later date, and is more probably the work of his son Geoffrey, who succeeded him. This Geoffrey conveyed the Castle to *King Henry II.* about 1165, and it remained in his hands for a few years, when it was recovered by Geoffrey, who held it till about 1180, when it again passed into the hands of the King. In 1181, money, in the nature of rent, was paid by several persons, which seems to indicate that they were permitted to reside here for security of their goods and persons, on payment for the privilege. The walls were repaired in 1184, and the gaol in the following year. In the beginning of the reign of *King John*, Henry de Clinton (grandson of the founder) ceded all his rights to the King. John visited the Castle five times, and expended considerable sums upon it, Lunn's Tower being probably part of the work executed by his order. Henry III. was frequently here during the early years of his reign, and laid out large sums in works and repairs. He built a chapel, and probably constructed the Water Tower, Mortimer's Tower, the dam of the Great Lake, and the outworks beyond it. Malefactors seem to have been imprisoned in the gaol of the Castle, as in 1231, judges were constituted for a gaol delivery. In 1235, the Sheriff accounted £6 16s. 4d. "for a fair and beautifull boat to lye near the dore of the King's great chamber." In 1237, Walter de Gray, Archbishop of York, was temporarily made governor for the purpose of receiving *Ottoboni*, the Pope's legate, who subsequently became Pope, under the title of Adrian V. In 1244, *Simon de Montford*, Earl of Leicester was made governor, and, in 1248, his wife Alianore, who was sister to the King, was granted the custody of it during her life. The character of the country at this time is shown by the fact that, in 1250, the woods were so thick that the Constable was commanded to cut down six acres in breadth between Coventry and

Warwick for the security of foot passengers.¹ In 1254, the King made a grant of the Castle to Earl Simon and his wife for their lives, the consequences of which were momentous. This Earl was the leading spirit among the Barons, who desired, amongst other things, to establish representative government in the country, and foreseeing the probabilities of a conflict, he stored and prepared the Castle against eventualities. Hostilities broke out between the King and the Barons, and in 1264, Sir John Giffard, whom the Earl appointed as governor, surprised Warwick Castle, which was then held for the King, and after destroying the fortifications, brought the Earl and Countess here as prisoners. In 1265, the Earl sent his younger son, Simon, to collect reinforcements in the north. This he accomplished, but when he reached Kenilworth, he was surprised and routed by Prince Edward, who had marched across country and lay in ambush for him in a deep valley near the Castle. Young Simon escaped into the Castle, and Prince Edward marched to encounter the Earl, whom, on the 5th of August, he found with his army near Evesham. By displaying the banners of the Barons he had captured at Kenilworth, Prince Edward at first deceived the Earl into the belief that his reinforcements were approaching, but, on finding out his error, the Earl drew out his army to the best advantage, and encouraged them to remember "that they were fighting for the laws of the land and the cause of God and justice"; when, however, he found himself overpowered by the superior forces of Prince Edward, he fervently exclaimed "Let us commit our souls to God, for our bodies are theirs." After the battle, those who escaped fled to Kenilworth, and here they were joined by others, whose relatives had been slain, or whose estates had been confiscated. In the following summer, the King collected an army at Warwick, and laid siege to the Castle, establishing his camp a little to the north of it. In the absence of young Simon de Montford, who had gone to Guienne to collect reinforcements, the command of the Castle devolved on Henry de Hastings, under whom the garrison maintained an undaunted front; they made repeated sallies, and constructed powerful engines, which destroyed all those brought against them. The King obtained barges

¹ The statute of Winchester (13 Edw. I., A.D. 1285) made this practice general, as it directs that "highways leading from one market town to another shall be enlarged, so that there be no dyke, tree, nor bush, whereby a man may lurk to do hurt, within two hundred foot of the one side, and two hundred foot on the other side of the way."

from Chester to conduct an attack from the lake, but they were sunk or destroyed by the besieged. The King then called a convention of the clergy and laity, by whose recommendation terms incorporated in the celebrated Dictum or Ban of Kenilworth were offered to the besieged. These were rejected, and Ottoboni, the papal legate, standing on a high platform in sight of the Castle, thereupon excommunicated the garrison, who, nothing daunted, responded by setting up a mock legate in a white cape, who in turn showered maledictions on the besiegers. Famine at last, however, compelled the besieged to surrender, on favourable terms, on the 21st of December, 1266, after a siege of six months. The cost of the siege was vast, and the Priory suffered much from the oppression of the soldiers. The King then conferred the Castle on his younger son, *Edmund, Earl of Lancaster*, who, in 1279, held a famous concourse called "The Round Table," consisting of a hundred knights and as many ladies, who engaged in tilting, martial tournaments, and dancing, under the lead of Roger Mortimer, Earl of March. *Thomas Lancaster*, son of Edmund, who next inherited the Castle, enlarged the park, and was beheaded at Pontefract in 1322, ostensibly for treason, but in reality mainly for the share he took in the execution of Piers Gaveston, the favourite of Edward II. The King seized the Castle, and visited it in 1323, 1324, and 1326, and then by a fortuitous operation of retributive destiny, he was himself brought here as a prisoner, in December of the latter year, by Henry, Earl of Lancaster, brother of the beheaded nobleman. On the 21st of January, 1327, the wretched King, wrapped in a common black gown, was ushered into the Great Hall of the Castle, in a fainting condition, to sign the renunciation of his crown. The impressive scene which followed completed his prostration, for Sir William Trussell, as Speaker, announced that all fealty and allegiance were withdrawn from him by Parliament, and Sir Thomas Blount, as Steward of the Household, stepped forward, and adopting the ceremony usual at the death of a king, broke his white wand of office, as a sign that all persons in his service were discharged and free. On the 5th of April, the fallen King was removed to Berkeley Castle, there to yield up his miserable existence to his unpitied murderers amid wild shrieks of agony. *Henry, Earl of Lancaster*, to whom the Castle was restored, was succeeded by his son Henry, who had two daughters, Maud and Blanch; the latter married the famous *John of Gaunt*, fourth son of Edward

III., who received the Castle as part of his wife's dowry, and was created Duke of Lancaster. John of Gaunt took up his abode here on the death of his father in 1377, and during the rest of his lifetime, carried out immense alterations in the pile, including the construction of the Great Hall, the State Apartments, and the Kitchen. From John of Gaunt the Castle passed to his son, *King Henry IV.*, and continued royal property until the reign of Elizabeth. *Henry V.* erected an ornamental building in the low ground at the head of the lake, which he termed *Le plesans en marys*, or the pleasure house in the marsh, which *Henry VIII.* removed to the Outer Court of the Castle, setting it up near the Swan Tower. The latter monarch also reconstructed part of the buildings extending between Leicester's Buildings and the Keep, now destroyed. Henry V., when Prince of Wales, made a stay here, and in 1414, kept his Lent at the Castle. In 1437, *Henry VI.* kept Christmas here, and made subsequent visits in 1449, 1450, and 1457. Between 1441 and 1447, the ill-starred and frisky Eleanor Cobham, Duchess of Gloucester, who had been condemned for treason and witchcraft, was kept a prisoner in the precincts. *Richard III.* was at the Castle in July, 1483, he kept Whitsuntide in it in 1484, and twice visited it again the same year. *Henry VII.* came here in 1487 to celebrate Whitsuntide with his Queen, his mother, and his infant son Arthur, and receiving intelligence of the landing of Lambert Simnel and his supporters at Furness Fells, proceeded from hence to meet the invaders, whom he routed with great slaughter at Stoke, in Staffordshire, thus effectually crushing the faction of the White Rose, and firmly establishing the House of Tudor on the throne. The King paid two subsequent visits to the Castle in 1493. *Elizabeth*, in 1563, granted the Castle to *Robert, Lord Dudley*, whom, in the following year, she created Baron Denbigh and Earl of Leicester. Dudley immediately set about enlarging and adorning his new property. He built the handsome Gatehouse on the north side, by which he converted what was formerly the rear of the Castle into the front, he constructed the pile of buildings known by his name, and gutted the Keep and the Annexe, re-modelling them in the Tudor style. He also rebuilt the Gallery Tower, and probably reared the loft of the Stables. It is said that he spent altogether £60,000 on his alterations, a prodigious sum in those days. Here he received visits from Queen Elizabeth in 1566, 1568, 1572, and 1575. This last visit, which began on Saturday, the

9th of July, and lasted seventeen days, was rendered famous by the sumptuous character of the entertainments offered to the Queen. At the gate of the Gallery Tower, she was greeted with a flourish of trumpets, and the huge porter, apparently overcome by her presence, presented the keys to her. Immediately on entering the Tilt Yard, the Lady of the Lake, attended by two nymphs, appeared suddenly on a floating island, blazing with torches, and welcomed her in a speech which was closed with music. In the Outer Court, a bridge, 22ft. wide, and 70ft. long, was constructed for her to pass over, on each side of which posts were erected, bearing gifts from the Gods, which were presented by a poet. A cage of wild fowl from Silvanus, rare fruits from Pomona, corn from Ceres, wine from Bacchus, sea fish from Neptune, weapons from Mars, and musical instruments from Phoebus. Her majesty then proceeded to the Inner Court, where she was again greeted with music, and alighted from her horse. On the following day, Sunday, there were fireworks on the lake, and on subsequent days, various rare sports and shows were produced for her gratification, including bear baitings, Italian tumblers, a country Bride-ale or marriage feast, tilting at the quintain, and morrice dancing.¹ On the lake, a Triton was exhibited, riding on a mermaid 18ft. long, and Arion on a dolphin, each carrying concealed music of an exquisite character. The Coventry players came over and acted their ancient play called "Hocks Tuesday," depicting the destruction of the Danes in the time of King Ethelred, which greatly pleased the Queen. Dugdale says that the cost of the entertainment may be guessed at from the fact that 320 hogsheads of beer were consumed.²

¹ The performers of this dance possibly came from Long Marston, near Stratford-on-Avon, which was noted for them. It is the "Dancing Marston" of the epigram, unfoundedly attributed to Shakespeare.

² Sir Walter Scott, in the novel, represents Amy Robsart as being present at Kenilworth in 1575. This is altogether a fiction, as are many other of the incidents connected with the tale. The following are the real facts:—She was the only legitimate child of Sir John Robsart, of Siderstern, in Norfolk, and was born in 1532. On June 4th, 1550, she was publicly married, at the Royal Palace of Sheen, to Lord Robert Dudley, fifth son of John, Duke of Northumberland, in the presence of Edward VI., and many members of the Court. She lived chiefly in the country while her husband attended the Court. In 1560, she was residing at Cunnor Place, which was rented from Mr. William Owen, a son of George Owen, physician to Henry VIII. Staying with her were Mrs. Owen, wife of the owner, and a Mrs. Odingsells, sister of a Mr. Hyde, in whose house she had previously resided. On Sunday, September 8th, she sent all her servants to visit Abingdon fair, and, on their return, she was found lying at the foot of the staircase with her neck broken. A full and public

It has been suggested that Shakespeare, who was then eleven years of age, was a spectator of these entertainments, and that Oberon's description of his recollections in the "Midsummer Night's Dream"¹ embodies the poet's reminiscence of them.

Dudley bequeathed the Castle for life to his brother, Ambrose, Earl of Warwick, who only survived him a year, and it then passed, by his will, to his son by Lady Douglas Sheffield, whom he termed Sir Robert Dudley. This latter married, in 1596, Alice, daughter of Sir Thomas Leigh, of Stoneleigh, and, in the beginning of the reign of King James I., proceeded to prove his legitimacy in order to lay claim to all his father's rights and titles. Leicester's widow, Lady Lettice, however, procured an order from the Star Chamber to stop his proceedings, and to cause all the papers connected with the case to be sealed up and deposited in the Council chest. Sir Robert then obtained leave to travel abroad, and while there, was summoned to return by the Privy Council. Failing to obey, all his lands were seized for the King's use. In 1611, Prince Henry, eldest son of James, agreed to pay Sir Robert £14,500 for the title to the estates, but only £3,000 of the amount was discharged, and this was embezzled by the agent to whom it was entrusted. King James visited the Castle in 1617, and in 1622, under a special Act of Parliament, Lady Alice,

inquest was held, but nothing was discovered in the least implicating any one in the matter. It is perhaps too much to affirm, as is sometimes done, that Amy Robsart never saw Kenilworth, as at Moreton Morrell there is an old tradition that she rested there on a journey. In 1558 and 1559, she was living at Denchworth, about ten miles south of Cumnor, and very probably went on a visit to her brother-in-law, Ambrose, the good Earl of Warwick, from whence she might very well have visited Kenilworth, as the Priory was at that time in the possession of Sir William Flammoock, whose daughter and heiress afterwards married John Coleburne, the owner of the Manor House at Moreton Morrell. Dudley is correctly described as being secretly married at the time of the festivities at Kenilworth, *though not to Amy Robsart*, who had then been dead nearly fifteen years. In 1571, he engaged himself to Lady Douglas Sheffield, widow of John, second Baron Sheffield, whom he privately espoused in May, 1573, a son, Robert, being born to them two days later. This marriage he afterwards endeavoured to repudiate, and at the period of the festivities, he was actually carrying on a clandestine intrigue with Lettice, Countess of Essex, whose husband died in 1576. In 1578, during the lifetime of his first wife, Dudley married Lady Lettice, who was a daughter of Sir Francis Knollys, and a son was born to them, who died in 1584. In 1589, ten months after the death of Dudley, Lady Lettice married Sir Christopher Blount, who had been equerry to her husband, and who was twenty-five years her junior. In 1601, she lost both her husband and her son, the Earl of Essex, by the axe of the headsman.

¹ Act II., Sc. 1, lines 148-164.

wife of Sir Robert, conveyed the Castle to Prince Charles in consideration of £4,000, though her husband was still alive.¹ Charles I. was here on the 19th and 20th October, 1643, on his way to the battlefield of Edge Hill, and again in 1644. During the Commonwealth, the Castle was dismantled, the lake drained, and the lands divided away among several of Cromwell's officers. After the Restoration, the reversion of the whole manor was granted to Lawrence, Lord Hyde, from whom, in the female line, it has descended to its present possessor, the Earl of Clarendon.

In connection with the Castle, Scott has, by his genius, invested Dudley the shallow intriguing Earl of Leicester, and favourite of Queen Elizabeth, with a measure of interest which does not rightly belong to him. Kenilworth has, however, far higher and truer claims to contemplation as the abode of Simon de Montford, another possessor of the same title, but a man of far nobler mould, who fought and died in the attempt to inaugurate the most glorious of our privileges—that of free representative government. With his latest breath, he recognised that his body was at the mercy of his victor, but his spirit still lives, not only in the country of his choice, but in every region where the British race has found a settlement.

The Church lies to the east of the Castle, on a declivity slightly below the Coventry Road. It consists of a western tower and spire, nave with aisles, transepts, and chancel with a south aisle or lady chapel. The tower and nave are of the 14th century, but, inserted in the west side of the tower, is a very fine Norman doorway, which has evidently been removed from the adjacent Priory, as the external masonry is not tied into the walls. It is composed of three receding arches, the first fluted, the second beak-headed, and the third embattled, encircled by a nail-headed band, the whole being enclosed in an ornamental square, bordered with diaper work and cable moulding, and having a patera in each spandril. On the north side of the chancel arch, the doorway to the rood loft, now blocked up, may still be discerned. On the south side is a lychnoscope. The chancel contains a piscina, and the font, which

¹ Sir Robert Dudley ended his days in Italy, where he died in 1649, having, in 1606, by papal dispensation, contracted a bigamous marriage with Elizabeth, daughter of Sir Thomas Southwell, of Wood Rising, in Norfolk, which effectively completed the ruin of his prospects in England. He was a man of considerable attainments, and high in favour with the Emperor Ferdinand II., who created him a Duke in 1620.

is circular, bears the date 1664. On the north wall of the nave is a handsome marble monument, with figures in high relief, by Westmacott, to the memory of Mrs. Caroline Gresley, who died 1817. In the lower belfry is a boat shaped leaden casting, weighing from eleven to twelve cwt., which bears the seal of Henry VIII.'s Commissioner, and was discovered in the ruins of the Priory in 1888.

Close to the church was **The Priory**, founded for Augustinian canons, about the year 1122, by Geoffrey de Clinton, and which was richly endowed. On the south-western side of the churchyard are the remains of the Gatehouse,¹ having four doorways, three of which are in the Decorated style, and the fourth Early English; on the west side of it is the porter's lodge. This Gatehouse opened on a courtyard, on the opposite side of which was the Granary, now converted into a barn. The Church and Conventual buildings lay to the eastward. The foundations of the greater part of the Church and of the entrance hall and north side of the cloister have been recently laid bare. The Church appears to have been about 300ft. long, with a Tower in the centre, the nave being 30ft. in width. After the dissolution, the buildings seem to have been treated as a common quarry, from which portions of the Castle and many of the houses in the town were built. Traces of stew ponds may be observed near the Inchford Brook, and the piers of an old packhorse bridge are visible at a little distance to the west of the present bridge.

Kenilworth has been the birthplace of three bishops, all occupying the episcopal bench at the same time—*Samuel Butler*, born 1774, Bishop of Lichfield 1836-39; *John Bird Sumner*, born 1780, Bishop of Chester 1828, Archbishop of Canterbury 1848-62; and *Charles Richard Sumner*, born 1790, Bishop of Landaff 1826, and of Winchester 1827-69.

¹ The Gateway is termed the *Tantara*, a name derived from the clatter made by a stile placed in it, one side of which descends when pressed by any person desirous of passing through, and when released, springs up again with a rattling noise. *Tantara* is the provincial term for a confused noise, the word being an imitation of the roll of the drum.



ROUTE 7.—KENILWORTH TO COVENTRY VIA
GIBBET HILL.

Coventry may be reached either by road or by rail. The route by road is exceptionally pleasing. On leaving Kenilworth, the Common is to be seen extending on the right hand side; on it are two rounded hills, dotted with trees, and encircled with entrenchments of Early British character, which may still be distinctly traced. A little more than half a mile from this, the road expands into a fine avenue, with broad strips of greensward on each side. At two miles is **Gibbet Hill**, which takes its name from a gibbet, erected in 1765, on the edge of Wainbody Wood, at the south-east corner of the road to Stoneleigh, nearly opposite to the second milestone. On this gibbet were executed, on the 17th of April, 1765, Moses Baker, a weaver, of Coventry, and Edward Drury and Robert Leslie, two dragoons belonging to Lord Pembroke's regiment, then quartered in the city, who murdered a farmer named Thomas Edwards, close to Whoberly, near the west end of Coventry, on the 18th of March previous. The bodies of the criminals were afterwards hung in chains here. After serving as an instrument of death, the gibbet, which was studded with small nails, was, about the year 1820, removed to a neighbouring farm, and became an auxiliary of life as the framework of a corn staddle. Half a mile further on, an oak in the sward, on the right, is termed the "Half-way Oak." A mile beyond this is **Stivichall Common**, ornamented by an avenue of oak trees, placed in three rows on each side of the road. These were planted in the last century by Mr. Gregory, the lord of the manor, who, at the same time, stocked the whole of his estate with similar trees, in anticipation of the future wants of the navy, and as a recognition of his public spirit, he was accorded the privilege of using supporters to his arms. At the top of Stivichall Hill, on the left, is **Spencer Park**, a space of eleven acres, presented to the city of Coventry, as a recreation ground, by Mr. David Spencer, and opened in 1883. Beyond this are the buildings of the **New Grammar School**, built in 1885, in the Tudor style, to supersede the old school, which was established by John

Hales, after the dissolution, in the church of the Hospital of St. John the Baptist. A little further on, the road crosses the railway by a bridge, where Tennyson "waited for the train at Coventry, and hung with grooms and porters on the bridge"; to the right of this is the Station. The following itinerary of Coventry will be found useful:

From the Station, proceed along *Eaton Road* to *Grey Friars Green* (Statue of Sir T. White). Turn to the right at *Union Street* (Christ Church), then to the left at *Grey Friars Lane* (Ford's Hospital), and thence to the right at *High Street*, cross the road and turn to the left up *Pepper Lane* (old house at the corner). Continue along *Pepper Lane* to *Bailey Lane* (County Hall, St. Mary's Hall, St. Michael's Church, Draper's Hall). Turn to the left past the top of *New Street* by the Dispensary. Turn to the left again along *Priory Row* (Trinity Church on the left, Girl's Blue Coat School, and remains of the Cathedral on the right). Then to the right into *Butchers Row* and *Bull Ring*, thence to the left down *Ironmonger Row* (Pilgrim's Rest p. h. and Palmer Lane), then to the right to *New Buildings* (remains of the Priory). Thence up *Hales Street* to Swanswell or Priory Gate, on the left, and onwards up *Jesson Street* (Cook Street Gate on the left, St. Mark's Church opposite, and Swanswell Pool and Pleasure Ground in the rear) to *Stoney Stanton Road* (New Hospital). Thence back along Hales Street (New Opera House on the right) to the corner of *Silver Street* (St. John's Hospital, now a Mission Room, on the left). Thence along *Burgess* and *Cross Cheaping* past *Ironmonger Row* (carved oak figure of St. George between 15 and 16, Cross Cheaping, on the right). Then to the left to *West Orchard* (Market Hall). Then along *West Orchard* to *Fleet Street* (St. John's Church, Bablake Old School, and Bond's Hospital). Then back by *Smithford Street* (Barracks, site of the Bull Inn, Old Theatre Royal, King's Head Hotel with Peeping Tom, Corn Exchange, Queen's Hotel on the right). Thence along *High Street*, turning to the right into *Little Park Street* to *Park Hollow* (Odd-Fellows' Hall, No. 7, on the right; Catherine Bayley's School, No. 88, on the left; Banner House, No. 28, on the right; George Eliot's School, No. 48, on the right; Remains of City Wall, Park Hollow). Thence along *St. John's Street* and lower part of *Much Park Street* (White Friars Monastery, now the Workhouse). Then by the *London Road* to the Cemetery (Remains of Charter House, Whitley Common). Return through *Much Park Street* (Old Green Dragon Inn, now a Brewery, on the right; Knaves Post, formerly at 131, on the left). Thence to the left along *Earl Street* (Old Star Inn and Palace Yard on the left). Thence on the right through *Jordan Well*, *Gosford Street* (site of St. George's Chapel and City Gate on the left), *Dover Bridge* to *Gosford Green* (site of the intended Combat between the Dukes of Hereford and Norfolk).

Approached from the Station, the city occupies an elevated site. The first point reached is **Grey Friars Green**, so called from its proximity to the ancient monastery. This was formerly an open tract, used as a common recreation ground, on which, from 1825 to 1858, the great June fair, which was established in the year 1218, by Charter of Henry III., and lasted eight days, was held. It was enclosed in 1876, as an ornamental pleasure ground. At the north end is a statue of Sir Thomas White (1492-1566), a native of Reading, and Lord Mayor of London in



PLAN OF
COVENTRY
AND ITS WALLS

Scale of 1/4 Mile

1553, who was a munificent benefactor of the city; the statue was inaugurated in 1883. Passing onwards, we come to **Christ Church**, the elegant octagonal tower and spire of which, rising to a height of 201ft. 3in., form the sole relic of the ancient church of the Grey Friars Monastery, built in the reign of Edward III., and the site and remains of which were granted, about 1542, to the Mayor and Corporation. The church, for a long period, served as a quarry for building materials, but the tower escaped. It stood for many years in an orchard, which was leased to one Seager, a nurseryman, who kept pigs at the foot of it, and used to boast "that he possessed the tallest pig-stye in Europe." The third stage of the tower contains twenty-four arches, arranged three on the face of each octagon. In the year 1825, it was resolved to attach a new church to the tower. The Corporation made over the tower and spire for the purpose, and the work was undertaken in 1829, and completed in 1832, when the church was opened for worship. It is supposed to be in the style of the original, but is a tasteless and uninteresting building. The Grey Friars of Coventry were particularly celebrated for their pageants on Corpus Christi day.

Continuing onwards, we arrive at *Grey Friars Lane*, which, until the year 1812, formed the main entrance to the city on this side. Half-way up, on the right, stands **Ford's Hospital**, an almshouse, founded, in 1529, by the will of William Ford, a Coventry merchant, which provides for forty aged poor women, seventeen of whom are furnished with separate rooms, and the remainder are out-pensioners. The house, the front of which is 40ft. long, is an exquisite and unique specimen of timber framework construction. The framework, which rests upon a stone basement, consists of a ground floor and upper storey. The entrance is by a depressed archway, with carved work in the spandrils. On each side of it is a long window of nine lights, in three sections, with glazed diamond quarries, and elaborately carved headings. The upper storey, which overhangs, has three gables, ornamented with carved barge-boards with "hip-knobs,"¹ and contains three projecting windows, each of six lights. The whole of the body of the front is relieved by panel work, decorated with pilasters of different designs, carved out of the solid beams, the main timbers beneath the gables being also richly

¹ A hip knob is a finial, the lower part of which terminates in a pendant.

carved. In the interior is an oblong court, the upper storey of which overhangs; at each end is a gable similar to those on the exterior. The rooms of the inmates run round this court; the part over the archway was formerly the chapel, and its east window still contains some fragments of stained glass. A water spout bears the initials and date J.M.W., 1784, and a doorway at the end opposite the archway leads to a small garden.

Proceeding along this lane, we cross High Street and reach *Pepper Lane*, at the corner of which is a picturesque half-timbered gabled house of the time of Henry VII., with overhanging upper stories, ornamented with carved boards and pilasters. In *Derby Lane*, on the left, is an old timber framed house, very much sagged. At the corner of *Bailey Lane*, on the left, is the **County Hall**, erected in 1784. It was formerly the Assize Court, but ceased to be so when the assizes were transferred to Warwick, in the year 1854. It is now used for the holding of weekly Petty Sessions, Quarter Sessions, and County Courts. Next to it is the **Free Public Library**, erected on the site of the old gaol, and completed in 1873. Opposite to the tower of St. Michael's is an old timber framed house, with panelled work on its north and east faces recently restored.

Next to this is **St. Mary's Hall**, which outwardly has a heavy appearance, the stonework in the front being in a sad state of decay. The building, which was commenced in 1394, and completed in 1414, formerly belonged to the guilds of St. Mary, St. John the Baptist, Trinity, and St. Katherine. At the south-west angle is the Tower, formerly of five stages, three only of which remain, exhibiting on the east side of the present summit, the turret doorway to the upper part. The entrance is through a depressed archway, furnished with solid oak doors, opening into a porch with a finely vaulted roof. On the keystone of the arch is a delineation of the Deity crowning the Virgin Mary. On the projecting impost of the inward arch, on the right, is a carving of "The Annunciation," the opposite impost being ornamented with grotesque nondescript animals. On the east side of the porch is a lofty room, formerly used as a chapel for the Mercer's Company, whose arms are painted on the wall. Beyond this is the Courtyard, on the west side of which is the entrance to the crypt underneath the Great Hall. The Crypt is formed into two chambers, the larger of which is divided longitudinally into two parts by three piers, each part containing four bays of vaulting. Near the windows are lockers for the safe keeping of

documents, and other valuable property of members of the guild. The smaller chamber, next the street, contains several curiosities, amongst them being an old Stone Coffin of the 13th century, found on the site of the Priory in Hill Top; the Knave's Post, removed from Much Park Street in 1886, consisting of a figure, 6ft. high, with armatures, evidently originally taken from some religious house, and which formed the goal to which offenders sentenced to flagellation were whipped at the cart's tail, the point from which they started being the Mayor's Parlour in Cross Cheaping, to which they were sometimes whipped back;¹ and the old Stocks, with spaces for three sitters, which formerly stood in the Market Place, and which were last used in July, 1861, when a woman was placed in them for drunkenness. At the south end of the court is the Kitchen, which was the original hall of the Merchant's or St. Mary's Guild, and was converted to its present use when the new hall was built. It has suffered greatly from structural alterations at various periods. It contains four great chimneys, with a louvre in the roof for the emission of steam. The corbel blocks of the arch on the north side have figures of angels holding shields, one bearing the letters J.B. and a key, and the other a key and a knot, both probably the insignia of masters of the Guild. At the east side of the courtyard is the Lobby, which contains a stone statue, much restored, and believed to represent Henry VI. It was one of the principal figures on the ancient City Cross in Cross Cheaping, and was removed from it on its demolition, in 1771. From hence, a broad staircase leads up to a Vestibule, containing some Flemish tapestry with classical designs, which formerly decorated the walls of the old house in Palace Yard. From the Vestibule we enter the **Great Hall**, which is 70ft. long, 30ft. broad, and 34ft. high, and is lighted by seven Perpendicular windows, three on each side of four lights, mullioned and transomed, and one at the north end, of nine lights. The north window is filled with ancient stained glass, the upper part containing nineteen coats of arms, and the lower a number of full length effigies of Kings, comprising William I., Richard I., Henry V., Henry IV., Constantine the Great, Arthur, Henry III., Henry VI., and one unnamed, executed by John Thornton, a native of Coventry, who was also the artist of the celebrated east window in

¹ The last whipping is believed to have taken place somewhere between 1820 and 1830.

York Minster. This window was, unhappily, re-leaded in the year 1824, when the limbs of several of the figures were misplaced in the most incongruous fashion. The old glass then existing in the remaining windows was, at the same time, taken out, and modern glass inserted with sorry results. On the west of the hall is the Oriel, which was rebuilt in 1824-26. In it stands an ancient carved buffet of the 15th century, together with a number of old tiles, comprising sidereal, armorial and geometrical patterns, with which the hall was formerly paved. The windows are ornamented with ribbon like scrolls, containing the names of benefactors to the city. From the Oriel, a narrow passage in the thickness of the west wall formerly led through a doorway, now blocked up, to a gallery in the street, from which decisions of Courts Leet were proclaimed. At the south end of the hall is the Minstrel Gallery, in front of which are displayed some relics of ancient civic armour, consisting of head-pieces and corslets, with pikes and blackbills. The roof is of oak, richly carved, the space above the tie beams being filled with open panel work, in the centre of which are full length figures of angels, bearing musical instruments, in the following order from the dais—the cithern, the trumpet, the cittern, the harp, and the bass flute, symbolically representing the heavenly host. The bosses at the intersections of the ribs are carved with devices. The celebrated **Tapestry**, which hangs below the north window, is of Flemish design, probably executed in this country in the commencement of the 16th century, and, from the correspondence of the lines of the divisions with the principal mullions of the window above, evidently intended for the place it now occupies. It is designed in three compartments, each of which is divided into two tiers, and is supposed to commemorate the visit of Henry VI. and Queen Margaret to Coventry on the 21st September, 1451, when they were the guests of the Prior of the Benedictines for a week.

First Compartment, first tier (beginning from the left): "Henry VI." attended by a numerous retinue. The King is on his knees, in the attitude of prayer, at a low table, covered with a diapered cloth, on which rests an open missal, by the side of which is his crown, with diverging bows and globe and cross, first introduced in his reign. Behind the King is Cardinal Beaufort. The rest of the attendants are standing, headed by Duke Humphrey, who carries a book in his hand. The figure behind Cardinal Beaufort, holding a gold coin in his hand, is supposed to be the King's almoner; another figure, dressed in a coat of cloth of gold, fringed with silver, and gown of light blue colour, bordered with pink, is believed to represent John, Viscount Beaumont, Earl of Boulogne, Constable and

Lord High Chamberlain of England. Both Cardinal Beaufort and Duke Humphrey died in 1447, and the anachronism of their being represented as present, is no doubt due to the fact that the tapestry was in all probability executed half a century later than the event it commemorates. *First Compartment, second tier*: (1) "St. Thaddeus with a Halbert"; (2) "St. Simon with a Saw"; (3) "St. Bartholomew with a Knife or Dagger"; (4) (Indistinguishable); (5) "St. Andrew Leaning on his Transverse Cross"; (6) "St. George Carrying a Banner with a Red Cross"; (7) "St. Peter with a Key"; (8) "St. Adrian in Armour," standing on a lion, and carrying a sword and the anvil; (9) "St. Paul with a long Sword"; (10) "St. Thomas, St. Matthias, or St. Jude, with a Lance"; (11) "St. John the Evangelist with a Lamb, Flag, and Book." *Second Compartment, first tier*: "St. Mary in Glory," encircled by angels, having the moon at her feet, borne up by an angel. On each side are the twelve apostles, in attitudes of devotion. *Second Compartment, second tier*: A continuation of the scene below; angels surround the Eternal Throne, four of them carrying the instruments of passion. The centre, which formerly displayed a representation of the Trinity, was cut out after the Reformation, and a figure of Justice substituted. *Third Compartment, first tier*: "Margaret of Anjou," kneeling in prayer at a covered table, with an open missal in front of her. She is attired in a brocaded yellow robe, and wears her crown over a hood richly bordered with pear pearls; behind her are a numerous retinue, the most prominent figure in which is said to be the Duchess of Buckingham. *Third Compartment, second tier*: (1) "St. Catherine with the Sword and Wheel"; (2) "St. Barbara bearing the Book and Palm Branch" (the tower appears between her and St. Catherine); (3) "St. Dorothea with a Basket of Roses"; (4) "St. Mary Magdalene carrying the Ointment Vessel"; (5) (Indistinguishable); (6) "St. Margaret with the Dagger"; (7) "St. Agnes with the Lamb and Palm Branch"; (8) "St. Gertrude of Nivelles with a Crozier and three White Mice"; (9) "St. Ann with a Book and Wand"; (10) "St. Apollonia holding a Tooth by a pair of Pincers," a demon hovering over her. The border is ornamented with red roses of heraldic type. The subjects in the centre compartment denote the connection of the building with the Trinity Guild, whose property it was, and with the Guild of St. Mary, which was incorporated with it. In the other compartments the figures of St. John and St. Catherine are emblematical of the other two guilds, which formed part of the incorporation, while the figures of St. George and St. Margaret represent the tutelary saints of the King and Queen.

The oak seat below the tapestry is one of the original adjuncts of the hall. On the walls are some Latin inscriptions, that on the west side, surmounted by the letters E.R., celebrates Queen Elizabeth; that on the east wall, having the initials E.R., with the date 1581, commemorates the Black Prince; while at the back of the hall, on the west side, is a text from Ecclesiasticus, ch. xlv., v. 9. On the walls are several full length portraits:—East side of the dais, "George III." in the robes of the Order of the Garter, by *Sir T. Lawrence*, presented by Lord Eardley and Mr. J. Wilmot in 1792; west of the dais, "George IV.," by *Sir T. Lawrence*. East wall, "Queen Caroline" (original), "Queen Anne," "Queen Mary" (copy). West wall, "William III." (copy), "George I.," "George II." (original). South end, "James II.," *Lely*, "Charles II.," *Lely*. Under the

Minstrel Gallery is the entrance to the **Muniment Room**, which contains a most interesting collection of valuable documents, a selection of which are exposed in glass cases. The earliest of them is a Charter from Ranulph, Earl of Chester, of the reign of Henry II; a Charter of Confirmation of the reign of Charles II. contains a fine portrait of the King. Amongst noteworthy letters is one from Margaret, Countess of Richmond and Derby, mother of Henry VII., commanding instant notice of a neglected letter; two of Henry VIII.'s, one with a written signature, and the other stamped with a wooden stamp; one from Cardinal Wolsey, appointing a governor in the absence of the Mayor; one from Anne Boleyn to the Mayor, dated September 12th, 1534, announcing the birth of her daughter, afterwards Queen Elizabeth; one from Queen Elizabeth, dated 1570, respecting the arrival at Coventry of Mary, Queen of Scots; and others from Edward IV., Richard III., Henry VII., James I., Charles II., James II., Archbishops Cranmer and Laud, Sir Thomas White, Bishop Juxon, and Richard Baxter. An indenture concerning jewels, which the Duke of Clarence had pledged to the city, dated Warwick, 1478, contains evidence of the Duke's impecuniosity. The trade marks of Guild members, impressed in wax, from the reign of Edward I. to the latter part of the 15th century, are very remarkable; and there is an immense collection of miscellaneous documents, comprising some 20,000 in all, of leases, deeds of gift, charters, grants, licenses, &c. The Holy Trinity Guild Book contains the name of Shakespeare among the brothers and sisters. Here is also kept the curious head gear of the leading officials of the Corporation, including the fur cap of maintenance of the sword bearer, a hat resembling in shape that of a cardinal, with gold tassels and gold fringe on the top, worn by the mace bearer, and two cocked hats belonging to the chamberlain and crier. There are also some old copper wool scales, inscribed "Maior Thomas King 1670." At the back of the Minstrel Gallery, in a spacious room, formerly used as the **Armoury**, is a large picture, styled "The Bacchanali," by *Luca Ciordano*, measuring 19ft. by 10½ft., and presented to the city by the Hon. E. Ellice, M.P., in 1855. It is a meritorious work representing Bacchus springing from his car at the sight of Ariadne on the shores of Naxos, his attendant train dancing in animated style. At the back of this room is another chamber, reputed by some to be the place of confinement of Mary, Queen of Scots. On the right of

the dais, a doorway, approached by a flight of six steps, leads to the **Mayoress's Parlour**. On the wall of the lobby is a brass tablet of the year 1568, recording the conditions of a lease, granted in 1549, by the Duke of Northumberland, relating to the depasturage of cattle in Cheylesmore Park, and the renewal of the privileges by Queen Elizabeth, at the request of the Earl of Leicester. The ceiling of the Parlour is moulded, and consists of two compartments with diagonal ribs, uniting in an octagonal panel. The fireplace is of stone, formed by a depressed Tudor arch, the jambs being hollowed and ornamented with tracery, copied from the Banqueting Hall of Kenilworth Castle. Over it, in a niche, is the figure of Godiva on horseback. At one end of the room is the ancient oak chair of state, elaborately carved, the earliest mention of which occurs in 1560. On one side is a figure of the Virgin and child, the other being simply panelled. The arms of Coventry (the elephant and castle) surmount the back on one side, and on the other, which was the centre in its original state, are two lions rampant, acting as supporters to a coronet or crown, which is gone. The chair, when perfect, was a double one, and was probably used by the Master of the Guild and the Mayor at the meetings of the Guild. Mary, Queen of Scots was a prisoner here in the year 1569. On the walls of the room are the following half length portraits:—

“Queen Elizabeth,” “Queen Mary” (by *Sir Antonio More*), “James I.,” “Charles I.,” “Christopher Davenport” (Mayor in 1602), “John Hales” (founder of the Free School, died 1572), “Sir Thomas White” (died 1566), “The Countess Godiva,” “Thomas Jesson” (benefactor to Ford's Hospital, died 1634), “Samuel Nind Whitwell” (Mayor 1800, 1828, 1829), “Samuel Baker” (founder of a Charity School, died 1695).

Next to St. Mary's Hall is the **Drapers' Hall**, belonging to the Drapers' Company, a portion of which, containing a fine ball room, is now used as a club house.

Opposite St. Mary's Hall rises the grand edifice of **St. Michael's Church**, an early and remarkably fine specimen of Perpendicular architecture, with a tower and spire of exquisite grace and symmetry. The earliest mention of this church occurs in a grant of it, in the reign of King Stephen, to the Prior of the adjacent Benedictine Monastery. Fragments of the original building, which was of Norman design, have been discovered from time to time. This edifice was superseded, in the 13th century, by an Early English church, of which only the south porch, with some portions of the walls and the south west doorway, remain. Practically speaking, the church, as it now exists, was

erected between the year 1373 and the middle of the next century, and is the outcome of the munificence of a family of the name of Botoner. William and Adam, two brothers of this family, were eminent merchants and citizens of Coventry, and each three times filled the office of Mayor. According to tradition, a brass plate, with the following inscription, formerly existed in the church:—

William and Adam built the Tower
Ann and Mary built the spire;
William and Adam built the church
Ann and Mary built the quire.

The Tower was begun in 1373, and finished in 1394, its cost being defrayed by yearly payments of £100 on the part of the brothers William and Adam Botoner. The spire was commenced in 1432, by the sisters Ann and Mary Botoner, but the date of its completion is not recorded. In the year 1434, the sisters further undertook the construction of the central aisle. The tower is of four stages, and rises to a height of 136ft. The first stage contains the western doorway and windows, the next is ornamented with decorative panelling, and the two upper stages are pierced with windows, and enriched with panelling and canopied niches, containing figures. The tower is finished with battlements, having crocketed pinnacles at the angles. The following figures occupy niches in the tower:—

NORTH SIDE.

| | | |
|-----------------|--------------------|---------------------|
| S. Christopher. | S. George. | S. Anne. |
| S. Catherine. | Holy Trinity. | S. Thomas. |
| S. Thaddeus. | S. James the less. | S. John the Divine. |
| Henry VI. | (window) | Queen Margaret. |
| Catherine. | | Richard II. |

WEST SIDE.

| | | |
|-------------------------|-------------------|---------------|
| S. John the Evangelist. | Virgin and Child. | S. Mark. |
| S. Peter. | Christ. | S. James. |
| S. Matthew. | S. Michael. | S. Luke. |
| Mary Botoner. | (window) | Adam Botoner. |
| William Botoner. | | Ann Botoner. |

SOUTH SIDE.

| | | |
|-------------|-----------------------------|--------------|
| S. Philip. | S ^t Bartholomew. | |
| | S. Mary Magdalen. | |
| | S. Simon. | |
| Leofric. | (window) | Lady Godiva. |
| Edward III. | | Edward VI. |

EAST SIDE.

| | |
|-------------|---------------|
| S. Clement. | S. Lawrence. |
| S. Stephen. | S. Paul. |
| S. Mathias. | Bishop Roger. |

From the main tower rises an *Octagonal Lantern*, 32ft. in height, having windows facing the four cardinal points of the compass, and ornamental panelling in the intermediate spaces. The tower is supported by flying buttresses of wonderful lightness and elegance, two of which spring from each pinnacle of the main tower, and rest against the angles of the octagon, the latter being capped by the graceful *Spire*, ornamented with fluting and embossed pilasters, which rises to the further height of 130ft. the total elevation of tower and spire being 298ft. The oldest part of the church is the *South Porch*, opposite St. Mary's Hall. This porch is groined, and is enclosed by double doors. Above it is a room, originally a parvise or priest's chamber, and subsequently the chamber of the Cappers' Company. It contains a chimney-piece, the upper part of which is ornamented with a floreated cross, evidently taken from some old tomb. The *Choir* comes next in point of time, being evidently of earlier date than the nave, as the arches are loftier, and the mouldings more deeply cut, though the interval between the two cannot amount to more than half a century. The pentagonal *Apse* at the east end is more common in Continental Churches than in England. The ancient *Sacristy*, running round the lower part of the exterior, is connected with it by flying buttresses. The point at which the chancel starts from the nave is rendered very apparent by the remarkable deviation northwards which the former shows in place of continuing the direct course of the latter. This peculiarity has been variously accounted for without satisfactory results. The interior consists of nave, chancel, and four aisles, two on each side. The inner aisles extend to the commencement of the apse, the outer ones are much shorter, and owe their origin to the numerous and wealthy trade guilds which formerly existed in the city, whose members contributed to the foundation and maintenance of chapels in these aisles. The total length of the church is 293ft. 9in., the greatest breadth 127ft. The nave opens to the aisles by six bays, having four centred arches. The interior, viewed from the west end, has a charmingly bright and elegant effect, produced by the gracefulness of the columns and the lightness of the clerestory, the windows of which are so close as to give the whole length of wall the appearance of being perforated. The western arch of the church is of noble proportions; the beautifully groined vaulting, which is 90ft. from the floor, springs from the third stage of the tower. The space between the

windows and the arches of the nave is covered with panel work. The roof, formed of panelled oak, is of low pitch. The ceiling of the nave is undecorated, but the sanctuary is painted blue, and enriched with gilt bosses and stars; the rest of the chancel is unpainted, but ornamented with bosses and stars. In the large columns on the north side of the choir are traces of the door which led to the staircase communicating with the ancient rood loft. The designations of the various chapels in the outer aisles, in which the members of the different guilds worshipped, are still maintained. Commencing at the south side, next to the tower, we first come to the *Dyers' Chapel*, the windows of which contain some good stained glass. On the east wall is a large marble monument, bearing two medallions and an inscription to Dame Mary Bridgeman, widow of Sir Orlando Bridgeman, who died June 8th, 1701. A handsomely carved modern font, of Bath stone, stands in the chapel. On the wall eastward, between the Dyers' Chapel and the south porch, is an alabaster monument, with a singular Latin inscription, to Abraham Astley, a doctor, who died January 22nd, 1662. Underneath this is a brass, originally removed from the floor at the west end, commemorating Captain Gervase Scrope, of Bolton, who died August 25th, 1705, aged 66. It bears "an epitaph written by himself, in the agony and dolorous paines of the gout, and dyed soon after," which sets out his misfortunes in quaint verse. On the same wall, a small square brass to the memory of Lisle Cave (died February 10th, 162 $\frac{2}{3}$), and another brass, with verses, and a kneeling figure of Ann Sewel (died December 20th, 1609), attired in a broad brimmed hat, close cap, plaited ruff sticking out horizontally about her neck, and a bodiced gown or stomacher, with a full train and tight fitting sleeves, gathered up rather full at the shoulders. Next comes the *Cappers' Room*, over the south porch. On the east side of this is *St. Thomas's* or the *Cappers' Chapel*, on the west side of which is a large coloured marble monument, 15ft. high, with three busts, commemorative of the members of the Hopkins family, who at one time occupied the historic mansion in Palace Yard. Richard Hopkins died February 1st, 1707; Mary, his wife, died October 13th, 1711. Their son, Edward Hopkins, died January 17th, 1735-6; Anna Maria, s wife, died February 9th, 1768. Their eldest son, Richard, died March 18th, 1799. Richard Hopkins the elder represented Coventry in seven Parliaments, from 1660 to 1701, Edward Hopkins in 1708. Richard Hopkins

the younger served in seven successive Parliaments during 38 years. On the south wall, below St. Thomas's Chapel, between two windows, is a large monument, surmounted by a bust, having underneath the figures of two angels, pointing to an inscribed scroll, and below it an inscription to Edward Atkins, a charitable benefactor, who died 12th March, 1793. The outer aisle ends here. The *Mercers' Chapel* contains some stained glass of fair character. The organ, erected in 1887, stands in this chapel; it contains some of the pipes of the old organ, constructed by Schwarbrick in 1733, which formerly stood at the west end of the church. Near this is a high tomb of Renaissance character, styled Wade's tomb. The slab appears formerly to have borne two figures, with a canopy and brass plate, and a brass band round the verge, with an inscription. At the east end are seven shields, with defaced coats of arms, one of them bearing the motto "Ryen savnce Travayle."¹ On the front, under canopies, are six sculptured figures of males and females, in the costume apparently of the reign of Edward VI. or Mary, and at the lower end are three figures, two males and one female, supposed to represent relations of the deceased. In 1536, Christopher Wade was Mayor, and, in 1557, a mercer of the name of John Wayd lived in Coventry. Above this tomb is a painted stone tablet, with an inscription couched in the most florid spirit of rhodomontade, commencing "an Elegicall epitaph, made upon the death of that mirror of women, Ann Newdigate, Lady Skeffington, wife of that true moaneing turtle, Sir Richard Skeffington, Kt., & consecrated to her eternal memorie by the unfeigned lover of her vertues, Willm. Bulstrode, Knight." This is followed by verses of magniloquent eulogy on Lady Skeffington, who died May 21, 1637. Next to Wade's is another high tomb of marble, with a slab bearing the arms of the Moore and Harewell families, and an inscription, in Latin, to Elizabeth, wife of Joseph Moore (died 15th May, 1640), Judith, his mother (died 11th September, 1636), and three young children. At the east end of the chapel is a high tomb with recumbent effigies of Elizabeth Swillyngton, and on either side of her, her two husbands, Thomas Essex in armour, and Ralph Swillyngton in his gown and chain of office. The second husband, Ralph Swillyngton, was appointed Recorder of Coventry in 1515, and was the King's Attorney General in 1524. The following inscription runs

¹ Nothing without labour.

round the verge — “Orate p’a’ia Elizabeth Swillyngton vidue, nup. uxoris Radulph Swillyngton, Attornati Gen’alis D’ni Regis Henrici Octavi, Recordatoris Civitatis Cove’trie, quond’m uxoris Thome Essex, armigeri; que quidem Elizabeth obiit dn anno d’ni Mill’mo CCCCC—.”¹ The date is incomplete, but should be 1552. A flight of descending steps leads from this chapel into the *Vestry*, which is an extension of the ancient sacristy, and forms a series of chambers round the apse. Carved on the wall is a crucifix, supposed to be the work of some ecclesiastical prisoner. On the north side is a small lychnoscope, now blocked up, through which probably, in olden times, the high altar was watched by a priest. The large oak table now here formerly stood in St. Andrew’s Chapel, where it was used every Sunday, in connection with the distribution of the gift of bread to the poor. Returning to the church, we come to the apse, which was formerly the *Lady Chapel*. The modern stained glass in the three central windows is of inferior character, both in design and colouring; the other windows contain fragments of old stained glass, collected from the ancient windows. The reredos is composite, partly of Early English and partly of Decorated character; the eastern compartments contain sculpture of a meritorious character. Between the windows are niches containing figures of the four Evangelists, and at each end of the arcade is the figure of an angel, holding a scroll. Passing to the north aisle, we enter the *Drapers’ Chapel*, the western end of which terminates in a screen of open carved work, formed of wood collected from various parts of the church in 1830. At the east end is a fine Jacobean table. This chapel contains thirteen stalls, with finely carved standards and misereres or folding seats, the undersides of which are whimsically carved, the following being the most noticeable designs:—(1) “The Resurrection”; (2) “Batfowling”; (3) “Satan chained and wearing bat’s wings, held down by two angels.” Subjects illustrative of the “Dance of Death,”² each having on either side a figure of Death holding a person by the hand; (4) “A Sick Person in Bed,” ministered to by a physician and

¹ “Pray for the soul of Elizabeth Swillyngton, widow, late the wife of Ralph Swillyngton, Attorney General of the Lord King Henry VIII., Recorder of the City of Coventry, formerly the wife of Thomas Essex, esquire; which said Elizabeth died in the year of our Lord, 15 . . .”

² The subjects carved on *misereres* are very diversified, in many cases they are satirically didactic; in the present instance they seem designed to inculcate that we should not slight our mortality.

other attendants; (5) "A Man Kneeling while he is being denuded of his Shirt"; (6) "Two Men depositing in an open grave a Body in a Winding Sheet, the officiating priest holding a torch in one hand and a book in the other"; (7) "A Figure wearing the Papal Tiara"; (8) "A Figure with a Shield, bearing a cross on his breast, with two mermen or mermaids on each side." Outside another seat is a burning bundle on one side, and on the other a man threshing a sheaf of wheat, probably emblematical of the wheat and the tares. At the north side of the east window is a marble monument, containing a finely carved figure of a dying soldier on the battlefield, by Chantrey, with an inscription to the memory of Lieutenant-Colonel the Hon. F. W. Hood, who was killed in action at Aire, in Gascony, March 2nd, 1814; below is a brass plate to his widow, the Hon. Caroline Hood, who died March 11th, 1858. On the North wall is a brass, removed from the floor in front, bearing an inscription to the memory of Thomas Bond, draper, Mayor of Coventry, 1497, and founder of the Bablake Hospital, who died March 18th, 1506. Passing through the screen, we come to *St. Lawrence's Chapel*. On the north wall is an alabaster tablet, removed from the Girdlers' Chapel, to the memory of William Purefoy, of Caldecote, died June 22nd, 1674, and his three daughters, Anne, Jane, and Mary. Near this is a marble monument, with arms and the motto—"Pure foy ma joye," with a preposterous Latin inscription to the memory of Thomas Purefoy, a boy of nine, who died November 25th, 1648. Adjoining this is an old monument, without date, to Mrs. Bathona Frodsham (died 1661), daughter of John Hales, who entertained Queen Elizabeth. Next is the *Girdlers' Chapel*, which stands at the commencement of the north outer aisle; in the north east angle is a restored piscina. The last chapel is the *Smith's* or *St. Andrews*, which contains the following tombs, removed here from the Drapers' Chapel. Against the north wall is a black marble high tomb, the sides of which are divided into panels by veined pilasters, with an inscription to Sir Thomas Berkeley, of Caludon Castle, who died November 22nd, 1611, and his son Henry, who died March 4th, 1611-12. Against the west wall is another high tomb, of alabaster, richly carved, to William Stanley, died December 18th, 1640, a native benefactor of the town, and Master of the Merchant Taylors' Company, in London. Next to this is another high tomb, with a Latin inscription to the following effect—"Here lies Julius Nethermyl,

draper, sometime Mayor of this city, who died the 11th day of the month of April, in the year of our lord 1539, and Joan, his wife, on whose souls God have mercy, Amen." On the front of the tomb, in basso relievo, are figures of Julius Nethermyl and his wife, with their shield of arms between them. Behind the father are five sons, and behind the mother five daughters; at each end are cherubs holding back the drapery. Julius Nethermyl was Mayor of Coventry in 1522. Above this is a brass plate, formerly on the north wall of the chancel, with a kneeling figure, in front of whom are four children in swathing bands, and an inscription, in Latin, commemorating Mary Hinton, wife of a vicar of St. Michael's, who died April 27th, 1594. On the same wall is a brass with an inscription to Mrs. Mary Vavasor (died December 24th, 1631), and another to John Wightwick (died March 19th, 1637). Standing against the south pillar of the chancel is the *Pulpit*, a handsome example of modern metal work, designed by Skidmore, and presented to the church in 1869. It is of hexagonal shape, the upper part being of brass, supported by ironwork; the steps are of oak with a brass rail. The fine *Eagle* opposite to the pulpit was the result of a legacy in 1867, and the brass altar rails were erected in 1866. The *Font* at the west end is probably the one given to the church in 1394, by John Crosse, the then Mayor, as it bears a small brass plate, engraved with a shield containing four crosses, the ancient merchant mark. A collection of ancient glass, from various parts of the church, has been inserted in the centre windows of the clerestory of the nave. On the north side of the church is temporarily deposited the peal of bells, ten in number, which formerly hung in the tower, but being deemed too heavy for it, now await the construction of a special belfry. The tenor weighs 32 cwt. A *Crypt* extends underneath St. Lawrence's Chapel, and there were two beneath the Drapers' Chapel; the western of these has indications of an altar, with piscina and aumbry; the eastern has been appropriated for burial purposes. On the north side of the middle walk in the churchyard, near the top, towards Trinity Church, is a tombstone with the following curious inscription;—"To the Memory of Mr. John Parkes; a native of this City. He was a man of mild disposition; a gladiator by profession; who having fought 350 battles, in the principal parts of Europe with honour and applause, at length quitted the stage, sheathed his sword, and with Christian resignation, submitted to the grand victor, in the 52d year

of his age, anno 1733." In the churchyard is also the tombstone of Ann Bartley, died 17th March 1814, aged 42, an actress of merit, whose husband, George Bartley (1784-1858) was a prominent actor in London until his retirement in 1853, being specially distinguished for his performance of Falstaff. The epitaph states that "she had a tear for pity and a hand open as day to melting charity."

Holy Trinity Church. The date of the original foundation of this church is unknown; the oldest part of the present building, consisting of the portions in and above the north porch, is not of an earlier date than the year 1259, in which year the church was appropriated to the Priory. An earlier fabric must consequently have existed before that date. The existing structure differs essentially from St. Michael's Church, both in form and construction, though probably built only a comparatively brief time before that church. It is cruciform in shape, consisting of a chancel with chapels, nave with north and south aisles, and transepts. The Tower and Spire rise from the centre, supported on four arches, springing from massive but well proportioned piers. The church is 178ft. long by 67ft. broad. The spire was blown down, during a terrific gale, on the 24th January 1665, and, in its fall, caused great damage to the church. The work of rebuilding it was immediately commenced, and, in 1667, it was completed to an altitude of 237ft., which was several feet higher than its predecessor. An attempt was made, at the same time, to imitate the octagon tower of St. Michael's, but with indifferent results. The *North Porch*, which is the most ancient part, has a vaulted roof, and over it a domus or priest's chamber. On the east side of it is a window, which was formerly a doorway leading into St. Thomas's Chapel. The arches of this church, it will be noticed, are two centred, while those of St. Michael's are four centred; the fourth bay arches form flying buttresses to the tower. In the space above the west arch, under the tower, is an ancient fresco, illustrative of the Last Judgment, discovered in 1831, and now, unfortunately, becoming obscured. In the centre is the Saviour seated on a rainbow, attended on each side by six apostles, slightly underneath being the Virgin Mary and St. John the Baptist. Two angels, with trumpets, are sounding the summons to judgment, and the dead are issuing from their tombs. On the right of the Saviour, a Pope is represented as entering Paradise, while, on the left, doomed spirits are being conveyed to torment. The wooden roof, which was restored in 1854, is illuminated

in red, blue, and gold. The *Clerestory* is of the Perpendicular period, divided into eight bays, each containing two windows, continued downwards in panel work. The aisles of the church were, in ancient times, divided into chapels. The first of these, the *Archdeacon's*, adjoins the north porch on the west, and was used as a Consistory or Archdeacon's Court. It contains the following monuments: A white marble monument, with the family arms, surmounted by a male bust between two female busts, with an inscription to the memory of John Bohun, of Finham (died February 23rd, 1691), Mary, his wife, and Mary, their daughter, married to George Lucy, of Charlecote. A brass plate, with a portrait of John Whithed, Mayor of Coventry in 1596, in his official robes, standing in a devotional attitude behind an altar, at each end of which his two wives are kneeling in prayer. Underneath the wives, and separated by a small altar, are two groups of children, kneeling face to face in the attitude of prayer. John Whithed, died August 6th, 1597. A large canopied monument of late 15th or early 16th century character, dedication unknown, but from the presence of an apparent rebus, in the form of a moor's head and a tun on the frieze, supposed to commemorate a person or family of the name of Morton. A monument to Dr. Philemon Holland, an eminent scholar and physician who settled in the city, and died February 9th, 1636, aged 85. His translation of Livy is said to have been written with one pen, which he commemorated in the following lines:—

With one sole Pen I writ this book,
 Made of a grey goose quill;
 A pen it was when it I took,
 And a Pen I leave it still.

Next, on the east side of the porch, was *St. Thomas's Chapel*, adjoining which, and occupying the north transept, was *Corpus Christi* and *Cellet's Chantry*, followed by *Marlers'* or the *Mercers' Chapel* in the centre light of the most westerly window of which will be found the small remains of the ancient stained glass, collected from various parts of the church. The most interesting pieces are the heads of Leofric and Godiva, brought from the window over the south door. Dugdale says they were set up about the time of King Richard II., and that Leofric held in his right hand a charter, with these words inscribed:—

I Luriche for the love of thee
 Doe make Coventre Tol-freee.

Next comes *Our Lady's Chapel*, which now forms the choir

vestry. On the south side, at the west end, was the *Barkers' or Tanners' Chapel*, which contains a small piscina. The south transept was occupied by *Jesus Chapel*, which was at a considerable height above the present floor. It will be noticed that the piscina and aumbry are a little above the level of the sill of the window, the space beneath having been occupied by an arched passage, which formerly led through the churchyard; this was closed in 1834, and finally opened to the church in 1855. Next to the transept, eastwards, was the *Butchers' Chapel*. The *Pulpit* attached to the south-east pier of the tower is a fine specimen of stonework in the Perpendicular style, approached by a flight of stone steps, bordered by a handsomely wrought hand rail of polished brass. The *Font*, which stands on its original base of two steps, is decorated, with sunk panels, painted and gilt. The *Brass Eagle* is of great artistic interest, being coeval with the church, and one of the earliest examples of a core casting. The walls on each side of the altar are richly illuminated in gold and colour, with paintings of angels, some bearing incense, and some in attitudes of adoration. The *Reredos*, erected in 1873, is a handsome work, representing, in the centre, the Crucifixion, with the Nativity on one side, and the Ascension on the other. The ancient oak stalls were removed here from the north aisle. The fine *West Window* of seven lights, with a transom, is Perpendicular, and contains figures of Christ and the Apostles in stained glass. The *Vestry* has a panelled oak roof with carved oak bosses. It contains a portrait, painted by Rosenberg, of Dr. Hook (1798-1875), Vicar of the parish 1829-1837, and subsequently Dean of Chichester, and author of "The Lives of the Archbishops of Canterbury." The register records the marriage, on the 25th November, 1773, of *Sarah Kemble* (1755-1831), the celebrated actress, with William Siddons. Her father's theatrical company was, at the time, performing in the Drapers' Hall. The ancient *Alms Box*, which stands against the oak screen at the west end of the church, is a beautiful specimen of the Elizabethan period, the shaft which supports it being covered with arabesque scroll work and other details.

On the north side of Trinity Church, adjoining the Girls' Blue Coat School, are the remains of the inner part of the west front of **The Cathedral**, which was built, about 1260, on the south side of the Norman structure which preceded it. The sill of the west doorway, and a newel staircase in the south-west corner, which led up to the tower, are still

visible. The cathedral was the Priory Church of the great Benedictine Monastery, founded in 1043 by Leofric, Earl of Mercia, and richly endowed by his munificence, and that of his wife, Godiva. In style and form it is believed to have resembled Lichfield Cathedral, and must, therefore, have been of great length, with towers and spires on the west front, and a central tower and spire at the crossings. The general site of the monastic buildings occupied the whole area of the slope between this spot and the River Sherbourne. At the time of the Dissolution, they were condemned to demolition.

Passing onwards, we come to the *Butcher Row*, which contains a number of characteristic old half timbered houses. On the right is the Spotted Dog public-house, which marks the site of the great gateway of the Cathedral, which fell in the last century. Hence we arrive at a public-house, at the corner of *Palmer Lane*, which, together with the two dwelling houses on its east side, was built on the site of the **Old Guest House** of the Monastery. It bears a tablet with the following inscription:—"Palmer Lane. Upon this scite stood the western part of a large and very ancient edifice called The Pilgrim's Rest. It was supposed to have been the hostel or inn for the maintenance and entertainment of the Palmers and other visitors to the Priory of Benedictine monks, which stood near to the Eastward. It became ruinous, and was taken down A.D., MDCCCXX., when this house was erected." To the right, in *New Buildings*, the remains of the lower portion of the north-west tower of the west front of the Cathedral can be best examined.

Hence, passing up *Hales Street*, we arrive at **Swanswell** or **Priory Gate**, the archway of which has been blocked up, and converted into dwellings with a gabled roof. This is the first in order of the two gates remaining out of the twelve which formed part of the ancient fortifications of the city. Edward III., in 1328, granted the monks and citizens licence to encompass Coventry with an embattled wall, but the work was not begun until 1355, and took forty years to complete. The walls were of various heights, according to position, with a thickness of about 8ft. and were two miles and a quarter in circuit. They had twelve gates and thirty-two minor towers. They were dismantled after the Restoration, as a penalty for the support given by the citizens to the Parliamentary cause.

Proceeding up *Jesson Street*, we come to **Cook Street Gate**, the second remaining representative of the ancient gates.

The battlements are gone, and it is now a mere shell, open to the top. In the piers of the outer arch, the grooves of the portcullis may still be seen, as well as the doorways on each side, leading up to the wall. Opposite to this, at the corner of Bird Street, is **St. Mark's Church**, built of red sandstone, in the Perpendicular style, and consecrated in 1869; it adjoins the **Swanswell Pool and Recreation Grounds**, laid out and planted by the Corporation, and thrown open to the public in October, 1883. Close at hand is the **Coventry and Warwickshire Hospital**, a handsome structure of two stories, built, in 1864-66, in the form of a Maltese cross; the style being termed by the architect the "Victorian Gothic."

Retracing our steps to *Hales Street*, we pass, on the right, the **New Opera House**, opened in 1889, and at the corner of *Silver Street*, arrive at the **Church of St. John's Hospital**. This hospital was founded, in 1160-1176, for the benefit of the poor and infirm, and its possessions were, at the Dissolution, granted to John Hales, who, in 1572, established a free school in the chapel. This school was, in 1885, removed to Stivichall Hill, near the railway station, and the building is now occupied as a Mission Room to Holy Trinity Church. Many of the curious stalls, deprived of their original seats, are still retained in this room, the misereres being now preserved in the new school. The building has suffered greatly from alterations at various periods, but the east window, an elaborate specimen of Decorated tracery of flamboyant character, still remains.

Thence, proceeding along *Burgess* to *Gross Cheaping*, between the doorways of Nos. 15 and 16, on the west side, will be noticed a wooden pilaster, on the top of which is a carved oak figure of St. George slaying the Dragon, the sole remains of an elegant Gothic gateway. A little beyond is the *Market Place*, at the corner of which is a Coffee Tavern, occupying the site of the **Mayor's Parlour**, built in 1574, and disused in 1835. From hence, turning into *West Orchard*, which covers the site of an orchard belonging to the old Priory, we come to the **Market Hall**, with a clock tower 135ft. high, and a main hall 144ft. by 90ft.

Proceeding onwards, we arrive at the **Church of St. John the Baptist**, or **Bablake Church**, the latter designation being given to it from the title of the ancient site which, in its turn, is supposed to have derived its name from a water conduit close by. The site was given, in 1344, to the Guild of St. John by Queen Isabel (1290-1358), mother of Edward

III., "She wolf of France with unrelenting fangs," and a church was forthwith commenced, which was completed in 1350. In 1357, William Walsheman, valet to Queen Isabel, gave more land for the enlargement of the church, undertaking at the same time the construction of a new aisle, and subsequently in conjunction with his wife, he made further gifts towards the cost of erection. Gifts from others helped on the work, but the process of construction lasted from thirty to forty years. The church covers one side of a quadrangle, the remainder of which is occupied by the buildings of Bond's Hospital and the old Bablake School. The fabric, which is cruciform in its clerestory, and nearly oblong in its ground plan, consists of a nave, chancel, and quasi-transepts, with aisles to both nave and chancel. A handsome lantern tower, with battlements and turrets at the angles, springs from the centre. A peculiarity of the church is that it is not rectangular in any part. The chancel inclines northward, the north transept westward, and the south transept eastward, and the transitional period at which the church is built is indicated by the fact that the western piers of the tower are of earlier type than the eastern. The piers are well moulded, and surmounted by small moulded caps at the spring of the arches. The roof of the tower is handsomely groined with diagonal ribs, converging in an octagonal panel. The west window, which is of six lights, with a transom, is a very fine specimen of Perpendicular work, and was restored in 1841. The window at the end of the south aisle, and the lower window in the south transept, are also pleasing examples. The south aisle is known as Walsheman's aisle, from the name of its founder. The north and south chancel aisles possess piscinas at the east end. The north aisle has a relieving arch in its base, and contains a door which formerly led to the Hermitage, and ultimately to the chamber of the priests who served the church. After the Reformation, the church was only occasionally used, and fell into a dilapidated condition. In 1648, it was employed as a temporary place of confinement for soldiers of the Scotch army, under the Duke of Hamilton and Sir Marmaduke Langdale, defeated by Cromwell near Preston. In 1774, the church was repaired and constituted a parish church, and, in 1877, it was thoroughly restored; soil, with which the floor was covered to a depth of four or five feet, and which had been carted in with the ostensible purpose of preventing the damp from rising, being removed. The font is a modern copy of one at St. Edward's, Cambridge.

Adjoining the church is **Bablake Old School**, founded and endowed in 1560, by Thomas Wheatley, who was Mayor of the city in 1556. It is an interesting half-timbered structure, consisting of a basement and an upper floor, with cloisteral corridors to each floor. The lower room contains an elaborately carved Jacobean mantelpiece of the year 1620, removed here from an old house formerly standing in Little Park Street. From the adjoining hall, a fine open staircase leads to the upper floor. It is said that the foundation is due to a singular circumstance. Mr. Wheatley sent an agent to Spain to buy some steel gads. The purchase was effected at an open fair, but when the barrels arrived in England, it was found that they contained cochineal and ingots of silver. Mr. Wheatley kept them by him for some time, awaiting inquiry regarding them, but none was ever made, and they were at length sold, and the proceeds, together with considerable gifts from himself, devoted to charitable uses. The school is now removed to new buildings on the Coundon Road, west of the city.

The north side of the quadrangle is occupied by the Hospital or **Almshouse** founded by **Thomas Bond** in 1506, "for ten poore men, so long as the world shall endure, with a woman to look to them." The rents of the estate having, however, increased, the number of almsmen is now sixty-two, twenty of whom are inmates with rooms. Thomas Bond was a draper, and became Mayor of the city in 1497, dying in the year in which he founded this charity. The building is a half-timbered structure, with a picturesque front 118ft. long, very much in the same style as Ford's Hospital. The barge boards of the gables, and the headings of the windows, are elaborately carved. At the east end is the Day Room or Common Hall of the inmates, which contains a couple of oak settles with sloping backs. In the centre, approached by upper and lower corridors, are the rooms of the inmates. At the west end is the Committee Room of the Trustees, which contains six finely carved chairs in the Renaissance style, and a half length panel portrait of the founder. The building has been restored and extended in recent years. In the garden at the west end are traces of the old city wall.

Proceeding along *Smithford Street*, we come to the **Barracks**, built, in 1793, on the site of the **Old Black Bull Inn**, where Henry VII. was entertained by the Mayor after the battle of Bosworth Field, and where Mary, Queen of Scots, was detained for several months in 1569. In 1487,

Thomas Harrington, of Oxford, was beheaded on the conduit opposite for having styled himself the son of the Duke of Clarence. Near the Barracks is the **Old Theatre Royal**, built, in 1818, by Sir Skears Rew. It was reconstructed about 1858, and is now a Music Hall, termed the Empire Theatre.

At the corner of *Hertford Street* is the King's Head Hotel, rebuilt and enlarged in 1879, which contains, in the north-east angle of the upper story, the figure of "Peeping Tom," the inquisitive tailor. This is not the original position of the image, as it was set up in the year 1678 in the house of Alderman Owen, at the end of Grey Friars Lane, from whence it was subsequently removed to its present site. The story of Peeping Tom is an entirely unauthorised interpolation made in the legend of Godiva in the reign of Charles II. The figure itself is that of a man in armour, wearing broad toed sollerets and a bascinet of the date of Henry VII. It is probably a figure of St. George, taken from some religious house at the time of the Dissolution. The arms have been cut off at the elbows, probably to fit it to the position it was placed in, and the back has been chipped away by rapacious visitors. In 1802, Lord Nelson and Sir William and Lady Hamilton put up at this inn, and were welcomed by the Mayor and Corporation. Next to the King's Head Hotel, in Hertford Street, is the **Corn Exchange**, a building in the Italian style, opened in 1856, and containing a fine hall, 110ft. by 50ft., with an orchestra at the end. At the opposite corner is the Queen's Hotel, erected in 1879.

Passing into **Little Park Street**, the house No. 7, on the right, now used as an Oddfellows' Hall, is a good specimen of the residence of a provincial banker of the Georgian era. It contains some well preserved panelling and staircase balusters, and an ornamental mantelpiece. A half-timbered house, No. 88, on the left, with an overhanging upper story, was formerly a charity school, founded in 1733 by bequests from a maiden lady named Katherine Bayley, and amalgamated, in 1888, with Bablake School. Banner House, No. 28, on the opposite side, contains a considerable amount of good carving of the Jacobean period. No. 48, now divided into small tenements, has a very fine Renaissance door hood, and is memorable as being the school kept by the Misses Franklin, at which "*George Eliot*" was a resident pupil from 1832 to 1835. Nearly opposite to "*George Eliot's*" school is a half-timbered house, formerly the White Rose Inn, said

traditionally to have been the headquarters of the Yorkist party in the city. At the end of the street are some remains of the **Old City Wall**, and the gardens close by, termed "**Park Hollows**," were the scene of several martyrdoms. In 1510, Joan Ward was burnt for heresy, in 1519, Robert Sikeby for denying the real presence, and in 1555, Lawrence Sanders and Cornelius Bongey, of Coventry, and Robert Glover, of Mancetter, for heresy. In 1757, three soldiers belonging to General Stewart's regiment were shot here for desertion.

Passing along *St. John's Street* and *Much Park Street*, we come to the remains of the **White Friars Monastery**, now used as a *Workhouse*. The Carmelites or White Friars were introduced into Coventry, in 1342, by two priests, named William de Engleton and Nicholas Sproton, who gave them land on which Sir John Poultney, who had been four times Lord Mayor of London, built them a house, which was completed in 1348. At the time of the Dissolution, it was granted to Sir Ralph Sadler, who sold it to John Hales, who made it his residence, and, in 1565, entertained Queen Elizabeth here. It remained in this family until 1722, when it was sold, and passed through various hands, until, in 1801, it was purchased by the Directors of the poor of Coventry, and converted into a Workhouse. The buildings were arranged on the four sides of a cloistered area. The greater part of the north and south wings, and the whole of the west, except the gateway, have been destroyed. The east wing of the *Cloisters*, 150ft. long, is now used as a dining hall for the inmates; parallel with this is an ancient groined chamber now used as the chapel. On the right is a fragment of the *Chapter House*, the hinge places of the entrance gate being still visible. Beyond this is another room with groined roof, now used as a bath room. The *Dormitory* of the monks, reached by a flight of stone stairs, is still used for the same purpose. Overhead, the roof is supported by massive beams, and, on the east side, the windows are splayed on one side, probably to admit the early morning sun. On the same side is an old fireplace, with a depressed arch, inserted by John Hales temp. Henry VIII. The *Church*, which has entirely disappeared, was at the north end, and a small staircase led down to it. In the centre of the western side is an *Oriel*, constructed by John Hales, and termed Queen Elizabeth's window, from its being, according to tradition, the spot on which the Mayor is said to have made the

following address to the Queen, which is evidently a travesty of the genuine speech, and probably the fabrication of some quizzical cavalier at a later date:—

We men of Coventree
 Are very glad to see
 Your gracious Majestie
 Good Lord, how fair ye bee!

To which her Majesty is said to have sarcastically retorted—

Our gracious Majestie
 Is very glad to see
 Ye meu of Coventree
 Good lack, what fools ye bee!

Externally, the buttresses are set at an angle for the purpose of admitting light to the lower windows. On the south side is a fine doorway with quatrefoil ornaments (now filled in with a window), which led from the Cloister to the Prior's Lodgings. The shield of John Hales appears on the wall on the south side of this building. Parallel with the Cloisters, and communicating with them, is the present Chapel, occupying one of the secondary chambers; the vaulting is plain, showing that it is one of the earliest parts of the fabric. The Cloister gate, at the south-west angle of the Cloisters, is groined, but is much mutilated. Outside, three niches are just traceable.

Proceeding along the *London Road*, we come to the **Cemetery**, occupying an attractive site, skilfully and tastefully laid out, in 1846-7, by the late Sir Joseph Paxton (1803-1865), who, for some years, represented the city in Parliament, and to whom a commemorative cenotaph has been erected near the entrance. The grounds contain some fine specimens of the *Wellingtonia Cedra*, *Deodara*, and other conifers, and include the usual chapels, and a number of monuments. On the west side, near the entrance, a slab headstone commemorates William Wombwell, killed by an elephant on which he was attending in connection with Wombwell's Menagerie, at Coventry Fair, in June, 1849; and his cousin, Ellen Blight, the "Lion Queen," killed by a tiger in the same menagerie, at Chatham, in January, 1850, and buried in the same grave.

On the east side of the Cemetery, approached by a fine avenue of elms, is **The Charterhouse**, the residence of W. F. Wyley, Esq. The Carthusians appear to have settled at Coventry in the reign of Edward III., and the first stone of the church on this site was laid by Richard II., in 1385. At the Dissolution, the site was granted to Richard Andrews and Leonard Chamberlayn, and subsequently

passed through a number of hands until, in 1838, it became the property of a family named Grant, and subsequently passed into the possession of the family of the present proprietor. A large part of the wall which formerly enclosed the buildings of the Monastery is still standing. The house, which is principally formed out of the Prior's Lodgings, contains a considerable amount of old oak panelling and carved beams; the ancient oak staircase, which formerly led to the upper floor, is also preserved. A room on the upper floor contains the under portion of a large fresco of the Crucifixion, exhibiting the lower part of the figure of the Saviour, commencing at the knees. The limbs are sprinkled with fleurs de lis. On each side, angels receive the blood as it spurts from the nailed feet, the figure on the left being, however, faint and imperfect. On the right are two soldiers with the label "ecce filius dei erat." Above are the arms of the Lincoln family, and beneath is the following inscription—"Fuit domus hæc completa laus sit xpo assueta sic faventi homini¹ ior solandi nam suda Thomas Lambard pro amanet post ponens fallacies post quem licet In another room is the accompanying maxim of the Tudor period, bordered with flowers and ornamentation—"A mâ oughte to be the same to his frêde as he wold be to hym selfe. Love and feare God."

Returning to the town by *Much Park Street* a fine half-timbered house, formerly the Old Green Dragon Inn, now a Brewery, will be noticed on the left. Further along, in front of No. 131, the Knaves Post was formerly placed. At the top of the street, we turn to the left along *Earl Street*, and arrive, on the left, at the **Old Star Inn**, at which the Duke of Monmouth lodged when he visited the City in September 1682. We then proceed onwards until we reach a point nearly opposite to *St. Mary Street*, where we come to an archway on the left, leading into **Palace Yard**, and find ourselves in a quadrangle, enclosed by half-timbered buildings, forming the inner court of an ancient house, celebrated in the annals of Coventry. It was the residence of the Hopkins family, whose coat of arms may still be seen on a leaden spout on the east side. The house itself, which was of a stately character, and sumptuously fitted, is now degraded into a carpenter's shop, and has been gradually dismantled. Externally, some fine lead work, and

¹ "This house has been completed, the accustomed praise be to Christ, thus helpful to man." The remainder is too doubtful, from its indistinct and imperfect character, to permit of a translation.

internally, the panelled plaster ceiling of the banquetting hall, and a fine stone chimney-piece, with a few other relics, still remain to attest its former grandeur. The Princess Elizabeth, daughter of James I., was removed here from Combe Abbey, and entertained for a night on the discovery of the Gunpowder Plot in 1605. In 1687, James II. held a full court here, and, in 1688, the Princess Anne (afterwards Queen) was a guest, followed, in 1690, by Prince George of Denmark.

Turning eastwards, we retrace our way through Earl Street, and come to *Jordan Well*, so named from Jordan de Shepey, Mayor of Coventry in 1346, who sunk a well here. Further on, *Dover Bridge*, which spans the River Sherbourne, formerly sustained the Chapel of St. George, demolished in 1821, on the west wall of which hung the blade bone of the Dun Cow, said to have been killed by Guy, Earl of Warwick.¹ One of the city gates also stood here.

At the end of *Far Gosford Street* is *Gosford Green*, a triangular plot of greensward, on which the lists were erected, in September, 1397, for the intended trial by combat between the Duke of Hereford, afterwards Henry IV., and the Duke of Norfolk. The cause of the quarrel arose through Norfolk being accused by Hereford of having spoken privately to him in dishonour of the King (Richard II.). Norfolk, by way of rebuttal, challenged Hereford to a duel, and the King appointed the issue to be decided on this spot. Hereford passed the night previous at Baginton Castle, while Norfolk stayed at Caludon Castle, both in the neighbourhood of Coventry. On the day appointed, the two Dukes, with their attendants, entered the lists, and just as they were about to commence the fray, the King stopped the proceedings and banished Hereford for ten years, and Norfolk for life. The King, on this occasion, pitched his tent on *Mount Pleasant*, an eminence which lies immediately to the eastward, and from which a good view of the city is obtainable. The manuscript annals of the city record that Earl Rivers and his son, who were captured by the Earl of Warwick's party after the battle

¹ On the removal of this building, the bone, which apparently belongs to a whale, was taken to Dunsmore Heath and used as a sign for a public-house. There it remained until about 1838, when the opening of the Birmingham railway diverted the traffic from the Holyhead Road, and it then came into the possession of Mr. M. H. Bloxam, the eminent antiquarian, who, a short time before his death, presented it to Mr. W. G. Fretton, F.S.A., and this gentleman still retains it.

of Edgecot, July 26th, 1469, were beheaded on Gosford Green by the insurgents, though, according to another account, they were executed at Northampton.

In *Cheylesmore Walk*, to the east of the Warwick Road, formerly stood the **Manor House**, the property of Edward, the Black Prince, at which he frequently stayed; all that remains of it is a chimney shaft, embodied in a modern house, and a few fragments of wall. At the end of *Cheylesmore Lane* four courses of the old **Cheylesmore Gate** still remain, with the groove for the half portcullis on one side.

Coventry is eminently a commercial centre, its principal manufactures being ribbons, watches, and cycles. This latter industry, which took its rise here in 1867, has now attained enormous proportions, something like thirty firms, many of them with immense establishments employing from 600 to 800 hands each, being engaged in it. Most of these firms are courteous enough to admit visitors to view the processes of manufacture, by which the raw material is cut and shaped into the constituent parts of the machine, and then fitted together, enamelled, painted, and varnished, the machines themselves being of various forms and constituting, altogether a most interesting sight.

HISTORIC NOTES ON COVENTRY.

The early history of Coventry is inseparably associated with the Monastic system, as four of the great Religious Orders were represented by extensive establishments here. The Benedictines, the Franciscans, and the Carmelites within the city, and the Carthusians outside one of its gates. The name of the town in Domesday Book is Coventrey, which appears to be a compound of the Latin *conventus* with the Gaelic *treabh*,¹ a farmed village. According to the earliest records relating to the city, a convent was founded here at some unnamed period, probably about the end of the 7th century, by a virgin named St. Osburg. This convent was, in the year 1016, destroyed by an invading army, under King Cnut, and Edric the traitor, and there is no further record until the year 1043, when we are told that Leofric, Earl of Mercia, founded a goodly Monastery of Benedictines here, which he richly en-

¹ The Celtic language of Warwickshire appears from numerous tokens to have been of the Gaelic family, and it was probably spoken by bond-slaves as late as the 12th century.

dowed. His Countess, Godiva, or Godeva, who was possessed of large means in her own right, supplemented her husband's gifts with munificent benefactions. Leofric died in 1057, and was buried in one of the porches of the Abbey Church; his wife survived him many years, and the date of her death is not recorded. In connection with Godiva a well-known legend is told, that she entreated her husband to free the place from the oppression of a heavy toll to which it was subject, and being refused, except upon condition that she would ride naked before all the people through the market of the town, she accepted the stipulation, and letting down her tresses, which covered the whole of her body like a veil, so that nothing but her legs could be seen, performed the deed unnoticed. According to a more modern version, the people being forewarned, all remained within doors, out of respect for the Countess, and she, therefore, rode unobserved, except by one inquisitive tailor, named Peeping Tom, whose eyes, as a penalty for his curiosity, either dropped out of his head, or were smitten with blindness. It is distasteful to have to realise that the legend will scarcely bear the test of criticism. The part relating to "Peeping Tom" is an undoubted figment of no greater antiquity than the reign of Charles II., when the "Godiva Procession" appears to have been inaugurated. The remainder of the story is not earlier than the reign of King John, some 150 years later than the date of the supposed occurrence, and it is then related by Roger de Wendover, a chronicler whose general reliability is questionable. William of Malmesbury, Florence of Worcester, and Ingulphus, who lived earlier, and whose trustworthiness is greater, all speak in praise of Leofric and Godiva, but make no mention of the legend. The Warwickshire survey contained in Domesday Book shows that nearly thirty years after Leofric's death, when the population of the district had in all probability augmented, owing to the presence of the Monastery he had founded, the place was a mere agricultural settlement, consisting of seven bondsmen, fifty villeins or servile tenants, and twelve bordarii or farm labourers, representing, with women and children, a population of something like 350 souls. All the adult males, and probably most of the female inhabitants, must have been engaged in agriculture during the day, leaving only the children at home, while the houses were mere hovels, without any windows. In 1218, Henry III. granted a charter for a yearly fair, to last

eight days.¹ In 1234, the Franciscans, or Grey Friars, established themselves in Coventry, followed, in 1343, by the Carmelites, or White Friars, and, in 1381, the Carthusians settled near the south-east gate of the city. In 1344, a Municipal Corporation was constituted by letters patent from Edward III. In 1355, the fortifications were commenced. In 1404, Henry IV. held a Parliament in the great chamber of the Priory, at which no lawyer was permitted to be present, and hence styled *Parliamentum Indoctorum* or Parliament of the unlearned. In 1459, another Parliament was held at the Priory by Henry VI., which, on account of the number of attainders passed against the Yorkists, was termed *Parliamentum Diabolicum*. In 1470, the gates of the city were closed against Edward IV. by the citizens, for which the King afterwards seized their liberties and franchises, which they only regained by payment of a fine of 500 marks. In 1485, Henry VII. lodged at the house of the Mayor after his victory over Richard III. at Bosworth Field. The Dissolution seriously affected the trade of the city, and brought it to a very low ebb, the number of inhabitants declining, it is said, from 15,000 to 3,000. In 1569, Mary, Queen of Scots, was confined as a prisoner at the Bull Inn, and was subsequently removed to the Mayoress's Parlour. In August, 1642, the citizens refused to allow the forces of Charles I. to enter Coventry, and, after a vain attempt to seize the city, the King was forced to retire to Stoneleigh. Throughout the Civil War, Coventry continued to be a Puritan stronghold, to which parties of Royalist prisoners were frequently sent, much to their discontent, the austere discipline to which they were subjected giving rise to the proverbial expression of "sending a person to Coventry," as equivalent to placing him under a social ban. In 1648, several hundred Scotch prisoners² from the army of the Duke of Hamilton, were confined in various public buildings. In 1662, the city walls were demolished, by

¹ It was in connexion with this fair that the famous Godiva procession was instituted in 1677; the last of these pageants took place on the 2nd August, 1892, when it possessed very much the character of an historical and trade procession, ancient and modern industries being as far as possible represented, and Godiva being *attired* in a short polonaise of white satin, edged with swansdown, and flesh coloured tights on the lower limbs, a pair of white kid gloves, a plume, and a wig of golden hair.

² Under date of August 24th, 1648, Dugdale says "The Scotts prisoners miserably used. They were for hunger, some of them exposed to eate cabbage leaves in Ridgley, carrot tops in Coleshill. They sold vituals wch. was brought in for them from ye country."

order of Charles II., in retaliation for the repulse of his father by the citizens, and the vicars of St. Michael's and Trinity were ejected. In 1685, nearly 3,000 inhabitants died from unwholesome food, the result of a bad season. The manufacture of ribbons was commenced early in the 16th century, weaving about 1696, and watchmaking about 1710. The subsequent public history of Coventry is of a less eventful character. In 1860, the commercial treaty with France produced disastrous results on the ribbon trade of the city, and great distress prevailed. A National Fund of £40,000 was raised for the relief of the sufferers, and many families emigrated. In 1876, the manufacture of cycles began to assume the proportions of a leading industry. In former times, the city was frequently honoured with the presence of royalty, partly on account of its importance, and partly owing to the celebrity of its Pageants and Religious mysteries, which drew immense multitudes to see them. Edward II. was here in 1309 and 1326, Richard II. in 1381 and 1397, Henry IV. in 1404, Henry VI. in 1436, 1450, 1451, 1459, and 1469, Edward IV. in 1465, Prince Edward (his son) in 1474 and 1477, Richard III. in 1483, Henry VII. in 1485, 1486, 1492, and 1499, Prince Arthur in 1497, Henry VIII. and his Queen in 1510, Princess (afterwards Queen) Mary in 1525, Queen Elizabeth in 1565. Princess Elizabeth (daughter of James I.) in 1603 and 1605. Prince Henry in 1611, James I. in 1616, the Duke of Monmouth in 1682, James II. in 1687, Princess (afterwards Queen) Anne in 1688, and William III. and Prince George of Denmark in 1690. All of these royal personages were sumptuously entertained.



ROUTE 8 — SNITTERFIELD TO ALCESTER VIA
BEARLEY AND ASTON CANTLOW.

Snitterfield, eight and a quarter miles from Leamington, and four from Stratford, stands on a high table-land, the sill of the door of the church being said to be level with the top of St. Mary's tower at Warwick. The Church consists of an embattled tower with pinnacles, nave, aisles and chancel. The body of the church, the aisles and chancel are decorated, the tower and clerestory Perpendicular. The aisles open out of the nave by four bays; on the north the piers are octagonal, on the south they are composed of clustered shafts. The fine *east window* is of five lights. A fresco or painting of the patron Saint, St. James, fills the window at the west end of the south aisle. At the east end of this aisle is an *aumbry*, the iron stanchions of the door of which still remain; on the south side is a double *piscina* with trefoiled heads under an arch with a quatrefoil in the tympanum. The *ancient carved wood-work* in the chancel is very curious and interesting. On the north side is a carved standard entirely covered with elaborate panel work, with a large carved finial. At one end of it, under a canopy, is a figure with long hair and loose drapery, apparently carrying three loaves, and probably representing St. John; on the other side is the figure of an angel. In a spandril are two mermaids supporting a hand holding an entwined knot. On the south side, the standard is of similar construction, the lower part carved with panel work, and the upper containing within a species of quatrefoil compartment, a shield quartering the arms of France and England, supported by a greyhound and a dragon, and surmounted by the bowed crown introduced in the reign of Henry VI. At one end of it, on a kind of baluster of Renaissance design, is the carved figure of a mitred bishop, in his alb, dalmatic and cope. Near this under a canopy is the full length nude figure of a boy with wings. In some of the buttresses, which divide the panels, are small figures of angels clad in albs with caps on their heads of the time of Henry VII. The heads of the compartments, five in number, are filled with panel work.

The remaining standards are modern imitations. The *altar rails*, ornamented with carved shallow scroll work in the upper part, are of the 17th century. The *pulpit*, which is hexagonal is of the latter part of the 17th century. The *organ chamber* to the north of the chancel was erected in 1882, the entrance to it being part of the original building, subsequently blocked up. At the west end, standing on an octagonal shaft, is a plain 14th century octagonal *font* with a carved head at each angle, the figures of a bishop in his mitre, and a man in a caputium or hood being noticeable. In the *vestry*, removed from the floor of the nave, is a slab to the memory of *Richard Jago*, the poet, who was for 20 years vicar of this parish, and died May 8th, 1781, aged 69. In the *churchyard* is a fine double yew tree, and three remarkably fine lime trees, believed to be the biggest in the country, the largest of them measuring 17ft. 9in. in girth. The *Vicarage*, which is a picturesque old gabled building, has a group of three silver birch trees on the lawn, planted by the poet Jago's daughters, and termed "the three ladies." Shakespeare's grandfather occupied land in the parish somewhere north of the Warwick Road, the exact position of which cannot now be defined, and Henry Shakespeare, his uncle, live in a cottage, the site of which is now occupied by a good house near the church, at the corner of the roads, which in one direction lead past Snitterfield Park to the Warwick Road, and in the other to Luscombe. **Burman's Field** is close behind the house, and at the extremity of this field a knoll covered with trees is known as **Red Hill**, both these enclosures being mentioned in a fine levied on Henry Shakespeare in the year 1596, for allowing his ditches to fall out of repair. In the house just mentioned, an oak cupboard was discovered in August, 1891, bearing inscriptions formed by flat-headed copper nails, purporting that it was constructed by the Poet. From the style of the lettering there can however be little doubt that it is a work of the last century, probably manufactured at the time of the Stratford Jubilee in 1769. Below the vicarage is a pool which was formerly a piece of ornamental water belonging to old **Snitterfield Hall**, which was demolished about 1820. The hall stood on the left beyond the church, the wall of the kitchen garden being still standing. In the *park* is an avenue of old elm trees, which formerly led to the hall, and two other trees of huge dimensions, an oak, 40ft. 10in. in girth at the base, and 24ft. 6in. at a height of 6ft., and an ash 35ft. 6in. at the base, and 9ft. 4in. at a height of 6ft. There is a profusion

of handsome timber throughout the village, and the view from the brow of the hill on the Stratford Road is extensive and beautiful, taking in the Shuckburgh and Edgehills on the left, and the Cotswold and Meon Hill on the right. A reservoir recently constructed near the village supplies Stratford-on-Avon with water.

The road from hence to **Bearley** (two and a half miles) passes first through *Snitterfield Bushes*, a noted fox covert, where it is said some of the Gunpowder Conspirators were arrested in their flight, and then through *Bearley Bushes*. In the spring both these woods abound in lovely wild flowers, being carpeted with the primrose, the oxslip, the wild daffodil, and the violet. The church of Bearley, rebuilt in 1875, contains nothing of interest. Half a mile further, near **Bearley Cross**, in September, 1651, Charles II. narrowly escaped capture by a troop of horse of Cromwell's forces while escaping in disguise with Jane Lane from the direction of Wootton Wawen. Hence by **Bearley Station** (half a mile) we proceed to **Aston Cantlow** (two and a half miles), passing on the way at a little distance to the right, **Sillesbourne**, a very picturesque half-timbered house. The church of Aston Cantlow¹ which stands at the south-west end of the village is a very interesting structure, principally of the latter part of the 13th century, consisting of chancel, nave, north aisle and chapel, south porch, and an embattled western tower with pinnacles. Over the *north door* of the nave is a rude representation in stone of the Virgin in bed with the infant Jesus; St. Joseph being represented at the foot of the bed. The *roof*, which appears to be original, is of the cradled kind, each rafter trussed with curved braces. At the west end of the *north aisle* is a newel staircase, evidently intended to communicate with a parvise, which does not appear to have been constructed. The mullions of the *east window*, which is of three lights, run straight up to the arch. In the chancel is a triple arched *sedilia* with hood-moulding terminating in corbel heads. It is joined to the piscina, which has a credence table above. The *font*, which is of the 15th century, is octagonal on a low shaft. Each face is ornamented with a sunk panel containing a quatrefoil in a circle with a rose in the centre, and the basin terminates in four corbel heads. At the east end of the

¹ The name was anciently Estone Cantilupe, the first part of it having reference to its eastern position probably as regards Alcester, and the second being derived from the family of Cantelupe who owned the manor from 1205 to 1272.

north aisle, which was formerly the *Chantry Chapel* of the Guild of the Blessed Virgin are two old open pews, the elbows of which terminate in good carved poppy heads. An upright against the wall at the end of one of these pews evidently anciently formed part of the screen of the chapel, as it bears in old English characters the words "✚ Thy dead shall live."¹ In this chapel is an ancient *prie dieu* and two high old wooden *candelabra*, each for five candles, and having floreated pedestals. These latter evidently in ancient times did duty as "elevation candlesticks," which were placed on the lower steps of the altar, and lighted on high festivals at the elevation of the host. In the nave is an ancient *Litany stool*, carved in front with the Lancastrian feather surmounted by panel work. The *pulpit* is hexagonal, the panels being plain with foliated heads. In the vestry are two old chests and an old box. Most of the woodwork of the church is of the 15th century. In the churchyard is a cross, restored in 1850, in memory of Henry Hill, M.A., Vicar of the parish. On the north side of the church adjoining the river are traces of an *old Castle* surrounded by a moat, which fills when the river is high.

From hence the road leads to Alcester (four miles), through *Great Alne* (one mile), and *Kinwarton* (two and a half miles). *Alcester* is a small market town prettily situated in a wooded vale at the junction of the rivers Alne and Avon. It lies on the ancient Ickneld Street road, and this, taken in conjunction with the termination *cester* in the name, seems to indicate that it was a Roman station, a conclusion which is strengthened by the fact that Roman coins and other remains have frequently been found here.

A priory for Benedictines was founded here by Ralph Boteler, of Oversley, on a spot to the north of the town now called the Priory close, bounded on the north and east by the river Alne, and on the south and west by a moat. Every trace of the building has vanished though vestiges of the moat may still be traced. The *Church*, situated in the centre of the town, was with the exception of the tower rebuilt between the years 1727-34. The *tower* is of three stages in the Decorated style of the 14th century, the rest of the building is debased Gothic. In the interior the *roof* is supported by six Doric columns on each side; the *chancel* is nothing more than a recess for the altar. The *organ chamber* on the north side of the chancel is

¹ Isaiah xxvi., 19.

partitioned off by a screen of richly carved work of the Tudor period, which originally came from Warwick Castle. Under the tower is a white marble statue, the work of Count Gleichen, representing *Sir Hamilton Seymour* (died February 2nd, 1880) in a sitting position. Here also hangs a brass chandelier with the following inscription:—"The gift of y^e R^t Rev^d. Father in God, Dr. John Hough, L^d. B^p. of Worcester, 1733." Fixed against the wall is a *wooden triptych*, the doors of which when open exhibit on the inside rude representations of broken-down tradespeople, with their trade emblems, such as the apron, the hatchet, the cleaver, the saw, and the square. On the centre panel is the following inscription in black letter:—"Behold within this table are the names with the memorial acts of those who have most liberally extended their bountie to help Tradesmen and releave poore and aged people dwelling within the Towne and parish of Alcester." This is followed by some offertory texts and the date, 1683. At the west end of the north aisle is a high tomb with recumbent effigies of *Sir Foulke Grevill* and his wife Lady Elizabeth, and an inscription running round the verge. Sir Foulke died November 10th, 1559, and his wife November 9th, 1560. Both figures are painted and gilt, and appear to be portraits. The husband is represented bare-headed in full armour. The wife wears a close coif, and a gown open in front with a short ruff round the neck. Hanging down by a chain in front is a pomander box with a double rose. On the left side at the skirt is a small lap-dog. The south side of the tomb is divided into three compartments by twisted pilasters. The first of these on the west contains three small male figures, one in armour, and the other two in long red side gowns in the attitude of prayer. The centre encloses a shield with a motto. The next compartment has three small male figures in long gowns, and an infant in swathing bands. On the north side of the tomb are eight small figures with shields between. The east and west sides contain armorial shields. At the east end of the south aisle is a cenotaph to *Francis, second Marquis of Hertford* (died 1822), which comprises a fine life-size figure by Sir Francis Chantrey, representing the Marquis reclining on a couch, dressed in a loose robe, and holding a book in his left hand. In the *vestry* is a huge ancient lock apparently of the 14th or 15th century, with a key nine inches long, and at the Rectory is the ivory head of a crozier exquisitely carved on one side with the Crucifixion, and on the other with a figure of the

Virgin bruising the serpent's head. It was discovered some years ago in the Rectory garden. The **Town Hall**, which stands to the north of the church, has a good open timbered roof, the upper story being now used as a school. The town contains a number of picturesque half-timbered houses. At the Court Leet of Alcester, on the 25th October, 1706, Edward Hitchin and Nathan Haynes, the Bread-weighers and Ale-tasters of the Manor made the following philosophic presentment:—"We hav performd ouer ofis to y^e utmost of ouer Knong (knowing), & found y^e bred & buter sofishente waitt, & the Ale sum good & sum in Diferent & y^e good we Drank & y^e other we Gav away."



ROUTE 9.—SNITTERFIELD TO STRATFORD-ON-AVON
VIA WILMCOTE AND BISHOPTON.

SOON after quitting Snitterfield, the reservoir of the Stratford-on-Avon waterworks may be observed on the left. The route lies through a charmingly wooded lane, and at two miles from the village on the right is **Gospel Oak Hill**, a picturesquely wooded knoll on which formerly stood a **Gospel Oak**,¹ marking the junction of four parishes. Large walnut trees may be frequently observed about this district, while in the neighbouring hamlets of Wilmcote, Bearley and Aston Cantlow, the perry pear-tree may be noticed growing in the hedges. Descending the hill, a turn to the right, at the "Dun Cow" public-house, and then to the left past Wilmcote Station, brings us to the limestone quarries of Wilmcote, in which the fine **Plesiosaurus** now in the Museum at Warwick was discovered. At that time a great liassic estuary existed here, in which the ill-starred monster while basking placidly in the sun probably came to an untimely end, either through being smothered by a sudden exhalation of mephitic gas, or by being covered up by an unexpected rush of mud down the neighbouring river.

A little more than a quarter of a mile from the station, on the right hand side, is the house of **Shakespeare's mother**, Mary Arden, standing a little way back from the road with an intervening garden. It is a half-timbered building of two stories, with dormer windows, and a gable to the south, and contains on the ground floor three rooms with a pantry and cellar, with six bedrooms above. The interior has been modernised, the sole evidence of antiquity being the bevelled edges of the beams. The dovecote at the side, and the farm buildings at the back are ancient and picturesque.² Proceeding into the village,

¹ See note, page 20.

² *Wilmcote* or *Wineot* was the scene of Christopher Sly's debauch in the *Taming of the Shrew*. The ale of the place seems to have been famous in

we take a lane to the left, which leads up to **Bishopton** (one mile), a hamlet containing a mineral spring in a rustic pump-room, now fallen into disuse and decay. From hence the road conducts us to Stratford in two miles, **Clopton House** being visible about half a mile on the left, with the **Welcombe Obelisk** on the height above.

Shakespeare's day, and for a long time afterwards judged by the following lines by Sir Aston Cockain, published in 1658 :—

To Mr. Clement Fisher, of Wincott :

Shakespeare your *Wincot Ale* hath much renown'd
 That fox'd a Beggar, so (by chance was found
 Sleeping), that there needed not many a word
 To make him to believe he was a Lord :
 But you affirm (and in it seem most eager),
 'Twill make a Lord as drunk as any Beggar,
 Bid *Norton* brew such Ale as *Shakespeare* fancies,
 Did put *Kit Sly* into such Lordly trances ;
 And let us meet there (for a fit of Gladness),
 And drink ourselves merry in sober Sadness.



ROUTE 10—STRATFORD-ON-AVON TO COUGHTON VIA
BINTON, BIDFORD, WIXFORD, ARROW, AND
ALCESTER.

THE road from Stratford to Binton (seven miles) passes through picturesque rural scenery with charming vistas on each side. At one and a half mile we come to **Bardon Hill**, from the top of which comprehensive views of Stratford and Shottony unfold themselves. Stratford Church, the Memorial Buildings, and the Welcombe Obelisk being prominently visible. The river winds along at a little distance on the left, displaying for a brief space a gleaming strip of water, after which its course is marked by lines of tufted willows. Meon Hill and the Broadway form noticeable objects in the distance. The roadway from hence is lined with fine hawthorns, and crab and perry pear trees frequently peep out of the hedgerows. A mile beyond this, lying close to the river, at distance of about a mile on the left is **Luddington**, which anciently contained a church, long destroyed, at which it has been superficially conjectured that Shakespeare was married. A new church was constructed in 1872. At three and a half miles we pass, at a little distance up a valley on the right, **Binton Church**, rebuilt in the Early English style in 1875. In the nave are three interesting old stone coffin lids of the 13th and 14th centuries, for which low arches have been constructed. The old church chest, 8ft. long and heavily banded, is cut out of a single piece of oak. Proceeding onwards we next arrive at **Binton Bridges**, built about 1810, from whence Bidford may be reached by two roads, one running south and the other north of the river.

Taking the road by the south bank we cross Binton Bridges, two picturesque stone structures of thirteen arches, the centre resting on an island studded with trees and bushes growing in unchecked luxuriance. On the south side is the "Four Alls" inn, with a quaint sign board. Half a mile further, approached by a lane lined with hawthorns, is the village of **Welford**, principally consisting of thatched

cottages with porches half hidden by luxuriant creepers, standing in rustic gardens abounding in flowers or in small orchards rich with tempting fruit. The *church* is chiefly remarkable for its Norman nave arcades. At the principal entrance to the churchyard is a very picturesque lich gate of oak framing with tiled roof, which is probably of the latter half of the 16th century. The unique feature of the village is, however, its **old Maypole**, 75ft. high, painted in continuous "ribbons" of white, red, and blue, curling round the shaft, time having unfortunately nearly obliterated the colour of the blue.¹ It stands in the centre of a raised mound encircled by a hedge, and is probably the successor of a Maypole of Shakespeare's time. From hence the road ascends **Bunker's Hill** (five miles), from which there is a fine view of the Avon which winds picturesquely at the base, where it is crossed by the old ruined lock of Welford. Hence the road passes on to the pretty village of **Barton** (seven miles), and at eight miles approaches Bidford, crossing the Avon, which is here broad and shallow, by a picturesque old stone bridge of eight arches, probably originally built in the 15th century. About 1541, it was repaired with part of the stone of Alcester Priory, which was then demolished. It was broken down during the Civil War and again restored in 1650. Below it is a primitive old "paddle weir."

The road from Binton by the north bank at five and a half miles passes **Hillborough Manor**, lying about half a mile to the left, close to the river. It is the "Haunted Hillborough"² of the epigram, unjustly attributed to Shakespeare, the reason for its being termed haunted being

¹ The ancient custom of painting the Maypole is alluded to by Shakespeare in the *Midsummer Night's Dream*, act iii., scene ii., in the bitter sarcasms which *Hermia* launches at *Helena* :

And are you grown so high in his esteem
Because I am so dwarfish and so low?
How low am I, thou painted Maypole?

² Piping Pebworth, Dancing Marston,
Haunted Hillborough, Hungry Grafton,
Dodging Exhall, Papist Wixford,
Beggary Broom, and Drunken Bidford.

Pebworth and *Marston* are both in Gloucestershire : the latter about seven miles from Stratford and the former about two miles further. They both contain interesting churches. *Marston* used to be famous for its morris dancing, now unfortunately extinct. The village contains an old house in which *Charles II.* was harboured in his flight after the *Battle of Worcester*, and where, to complete the disguise, he turned the kitchen spit. The house has been restored, all the old features being carefully preserved as far as possible.

now undiscoverable. The house, which has lost one of its original wings, is a picturesque stone building with gables, charmingly clothed with ivy. It is apparently of Tudor origin with later alterations. The interior still contains an oak panelled room, in a corner of which is an "ascham" or locker for bows and arrows. Peaches and grapes ripen on the sunny south walls, and so luxuriantly do fruit trees grow here that the plum and damson trees in the garden require to be propped to enable them to sustain the superabundant weight of fruit. A little below the house the Avon pursues its placid course to Bidford, past Hillborough Grange and mill.

Proceeding on our road at about six and a quarter miles from Stratford, or three-quarters of a mile before reaching Bidford, we came on the right to a small modern red brick barn in a field by the roadside. About 50 yards from this, on the opposite or left-hand side of the road, an iron gate will be observed close to which is a young crab tree which assumes to be the representative of the ancient tree termed **Shakespeare's crab tree**, underneath which tradition says the poet slumbered away the effects of a carouse. The old tree, which has long disappeared, stood, however, nearer the centre of the field. The view from hence is very fine. On the left are the Worcestershire Hills, and in the foreground Ragley Hall may be observed, embowered in woods, "Oversley Castle" forming a prominent object further to the right. The descent into Bidford, which lies in a vale, is very picturesque, the old tiled houses of the village, many of them clothed with creepers having a charming old world effect.

The **Church** is built on a slight eminence overlooking the river, to which the churchyard slopes. The tower, which is embattled, is of a very unusual kind, and it is difficult to fix its date. The base slopes to a considerable height, and at the north-west corner is a large projecting stair turret, lighted by small windows, which rises above the tower, and finishes with an embattled parapet. The chancel is Early English, and the nave and aisles were rebuilt in supremely ugly style in 1835. The *chancel*, which is lighted on each side by three trefoil-headed windows in recesses, contains at the west end of the south side a mural monument, with a bust in a concave frame surmounted by a coat-of-arms, to Dorothy Skipworth (died 1655). Close by the altar rails is a very large canopied *piscina* with a trefoil head, which has been extensively restored. On the south wall of the sacarium is a stone

tablet to Woodchurch Clark (died 1647) with an inscription much defaced. The *windows* of the chancel are all filled with stained glass, two of them being by Capronnier, of Brussels. The *church plate*, which is of silver gilt repoussé work, and probably of Spanish origin, is remarkably handsome; it was presented to the church in 1665 by Duchess Dudley. The large *church chest*, which probably dates from the 16th century, is of unusual form. It has heavy bands and hinges, with the customary three locks, and in the middle of each end is a ring such as is usual in sea chests. On the north side of the churchyard is a large old house with a wing on the west side known as the **Falcon Inn**, at which it is said Shakespeare often caroused with boon companions. It is probably co-eval with the Poet, and is built of stone, the gabled front containing three stories, the principal windows of which are mullioned. The old chimney stacks of brick are picturesque. In the rear was a projecting gallery now destroyed. The building is now, unfortunately, sub-divided into tenements.

From hence we take the road to Wixford (two miles), turning off to the right just as we reach it in order to visit **Exhall**,¹ possessing a small church, which was a very picturesque and interesting structure with a 13th century nave, until it was wantonly vulgarised by ruthless restoration in the year 1863. The chancel contains good inlaid brass effigies of John Walsingham and his wife, taken from a high tomb now destroyed. The inscription runs thus:—"Here lyeth buried the bodies of John Walsingham, late of Exhall, in the County of Warw., Esq.; and Elenor, his wife, one of the daughters of Humfrey Ashefield, of Heythropp, in the County of Oxford, Esquier; the same John decessed the XX Jan., 1566, and the said Elenor decessed the" The rectory grounds are enclosed by fine elms.

From hence we return to **Wixford**, the church of which stands at the north end of a picturesque lane, which appears to have been an ancient "covered way" or sunk road excavated to facilitate the concealed passage of a body of men through the country. The church, which consists of chancel, nave, south chapel adjoining nave, and south porch, is a small building of mixed architecture, the north and south doorways being Norman. There are one or two narrow lancets of the 13th century, and the east

¹ "Dodging Exhall" of the epigram probably so termed from its remote position.

window is of the beginning of the 14th century. At the entrance of the chancel are the remains of the *rood screen*. The *chantry chapel* of the 15th century, is a tasteful and regular composition with a fine Tudor arched window of five lights at the east end, and three, fine windows of the same character on the south. In it is the very large and handsome *tomb of the founder* and his wife, with finely engraved effigies in brass under crocketed pedimental canopies, enclosed and divided by slender buttresses. The following inscription runs round the verge, every word being followed by the family badge, a human foot:—"Hic jacent Thomas de Cruwe armiger qui istam capellam fecit fieri, die mensis anno domini millimo CCCC., et Juliana uxor eius qui obiit vicesimo die mensis decembris, anno dm, millesimo CCCC undecimo, quorum animabus propitietur deus, amen." The husband is attired in armour, and the wife in a coif with a veil depending to the shoulders, a close fitting gown with a cordon at the waist, and a long mantle open in front. Above the canopies are four shields of arms, and the badge of the human foot is repeated several times, both above and below the figures. Thomas de Cruwe held several offices, amongst others that of Attorney to Margaret de Beauchamp, and Steward to Richard de Beauchamp. On the *west wall* is a small brass with a shield bearing twelve quarterings, and an inscription to Rise, fourth son of Rise Gryffin, of Brome, who died 1597. The step to the chantry altar remains, and on the south side is a very interesting *piscina*, with semi-octagon canopy, within an ogee double cusped arch. In the centre of the nave by the side of a pew is another brass to Jane, wife of John Alline (died 1587), and ten children. In the *churchyard* is the base of a fine old 14th century cross, with an ascent of three steps, and a remarkably fine yew tree with branches nine yards long. From hence we retrace our steps to the cross road to Exhall, and turning to the right, take the road to Arrow (two miles). Half a mile after crossing the river Arrow, we arrive at **Ragley Park**, and continue to skirt it up to the village, the views on either side being highly pleasing, the park on the left, dotted with handsome trees, and the river on the right, winding for some distance through a picturesque strip of woodland. A prominent object on the eminence on the right is Upper Lodge or "Oversley Castle," a gingerbread tower, constructed it is said in 1819, to please the fancy of George IV. (then Prince Regent), who was staying at Ragley Hall.

The church of the pretty little village of **Arrow** stands

near the river, and consists of a tower, nave and chancel, the outer walls of which are coated with rough cast. The *tower* is a tasteless structure of the 18th century, said to have been designed by Horace Walpole when staying at Ragley. In the *south wall* is a semi-circular headed Norman doorway, containing a very rare and early example of a door in the Decorated style of the 14th century, rudely panelled with two ogee-headed sinkings in the upper part. The remainder of the church is principally in the Decorated style. The fabric was restored in 1863, when the north aisle, which had been demolished, was re-built, and a chancel aisle added. The arches of the nave are banded with Grafton and Campden stone with agreeable effect. The *reredos*, which extends across the east end of the chancel, is a memorial to Francis, fifth Marquis of Hertford, and is of coloured alabaster, finely carved. In the *north aisle* are two sepulchral arches transferred from the chancel, the most easterly of these contains a stone coffin lid ornamented with a cross and inscribed, "Ci git Gerard de Canvill,"¹ which was discovered in 1863 in making the excavations for the re-building of the aisle. Gerard de Canvill, or Camville, who died in 1303, was patron of the living, and probably re-built the church. In the south wall of the chancel is a *piscina* consisting of a projecting basin within an ogee-headed fenestella or *ambrie*, and next to it is the *pulpit* of hexagonal shape, and an interesting specimen of Jacobean work. There is also an old Jacobean bench on the south side of the interior of the tower. The *font* is a plain cylindrical basin of stone, probably of the 14th century. There is some good *stained glass* in the window on the south side of the chancel, which contains a representation of Zacharias and Elizabeth, and in the second window from the east end of the north aisle, which depicts the Three Centurions. In the south of the chancel is a handsome full-length recumbent effigy, in white marble, of *Admiral Sir George Francis Seymour*, (died January 20th, 1870), wearing the uniform of his rank. It was erected by his son, Francis H. C., fifth Marquis of Hertford, and is the work of his son-in-law, the late Prince Hohenlohe, better known as Count Gleichen. On the south side of the nave is a tasteful memorial tablet to *Sir George Hamilton Seymour* (died February 2nd, 1880), also the work of Count Gleichen. On the south side of the altar are three brasses

¹ Here lies Gerard de Canvill.

to members of the Seymour family. The carved *reading desk* of very artistic workmanship was executed by the present Marchioness of Hertford. The ancient **Manor House**, which was surrounded by a moat, stood to the south of the churchyard on ground still known as "The Court." It was the residence of the Burdett family from the reign of Edward II. to that of Edward IV. In the reign of Henry VIII. the property passed by marriage to the Conway family. The land to the north and west of "The Court" is still styled **Arrow Park**.

About a quarter of a mile distant is **The Mill**, in the neighbourhood of which it is said King Edward IV., while hunting in 1477, killed a favourite white buck belonging to Thomas Burdett, the owner of the manor, in consequence of which Burdett, in a fit of passion, wished "the buck's head in his belly that moved the King to kill it." He had already incurred the King's displeasure on account of his affection for the Duke of Clarence, and this incautious speech was made the pretext for accusing him of high treason, "for wishing the buck's head (horns and all) in the King's belly." He was condemned and drawn from the Tower of London to Tyburn and there beheaded.

Passing from hence we come to the lodge gates of **Ragley Hall**, the seat of the *Marquis of Hertford*. In the reign of Henry III., the manor came into the possession of the family of Rous. In 1380, John le Rous built a stately gatehouse of stone here, and embattled it like a castle. In the reign of Henry VIII. the manor passed by marriage to Sir John Brome, whose son in 1591 sold it to Sir John Conway. Edward, son of the latter, was created Baron and Viscount Conway, and in 1679 Edward, third Viscount was created Earl of Conway. The latter died childless in 1683, and his estates then passed to his cousin, Popham Seymour, descended from Sir Edward Seymour, brother of Queen Jane Seymour. Popham Seymour was killed in a duel in 1699 by Colonel Kirk, and he was succeeded by his brother Francis, who in 1703 was created Baron Conway. His son and successor, also named Francis, was created Viscount Beauchamp and Earl of Hertford in 1750, and Marquis of Hertford in 1793. The park covers an area of 700 acres, affording pasturage for numerous herds of deer. It is enriched with majestic trees, and an ornamental lake in the south-east portion adds to its attractiveness. The mansion, which was built in the Italian style about the middle of the last century on the site of the old mansion which was pulled down, has a tetrastyle portico on its

Eastern face, which forms the principal entrance. The Entrance Hall is a very fine apartment, 80ft. long, 40ft. wide, and 45ft. high, with a richly moulded ceiling. Two grand staircases of polished oak form the ascent to the upper floor from an adjoining hall. In the lifetime of Richard, the fourth Marquis, who succeeded to the title in 1842, and died in 1870, the mansion and its contents were left to go to decay while he maintained a luxurious existence in Paris. His cousin, who succeeded him, did his utmost to repair the mischief created. The house contains a choice collection of pictures, which are distributed in the following order:—

LORD HERTFORD'S STUDY.—Several fancy portraits by *Lely* and *Kneller*: "Horseman with dogs," *Wootton*.

LIBRARY.—"Frans Mercurius, Baron Van Helmont" (1618-1699) the Flemish alchemist,¹ a fine portrait by *Lely*. Over the door are beautiful festoons of carved fruit.

SOUTH STAIRCASE.—"Edward VI.," in crayons; "Jane Seymour" (1509-1537); "Catherine Parr" (1513-1548); "Thomas Seymour" (on panel), beheaded 1549, married Catherine Parr; "Field-Marshal Conway," Secretary of State 1765, died 1795 (three-quarter length) in armour, *Reynolds*; "Lady Jane Seymour," *Holbein*; "The First Earl of Hertford," 1739 (died 1794), *Rosalba*; "Field-Marshal Conway" (half length), *Reynolds*; "Sir Theodore Mayerne" (1572-1655), physician to James I. and Charles I., *Rubens*; "Horace Walpole" (three-quarter length) (1717-1797), *Reynolds*; "Female Figure in Costume of 16th Century," *unknown*; "Miss Brett" (full length, daughter of Lady Macclesfield, the mother of Savage the poet, *Lely*); "Gentleman in a Scarlet Coat," *unknown*; "Miss Brett," sister of the previous one, *Lely*; * "Henry VIII.," (head in panel); "Three Paintings of Dogs, Goats, and Game," *Morland*; "La Solfatara à Ponsale," (Grotto del Cane), *Claude Joseph Vernet*; "Leopold II., King of the Belgians," inscribed, "Offered to General the Marquis of Hertford, G.C.B., Lord Chamberlain, by the King of the Belgians, 1879," "Two Paintings of Goats and Dogs," *Morland*; "Dutch Fair," a characteristic painting, *Fulens*; "Two Young Noblemen in Classic Costume," (the first Marquis of Hertford and his brother); "Augustus Henry, third Duke of Grafton," (1735-1811), a sketch, *Reynolds*; "Martyrdom of St. Lawrence," *Spagnoletto*; "Francis, second Baron Conway," afterwards first Marquis of Hertford (died 1794), on horseback in front of a cottage with cottagers, *Morland*; "Fishing Scene," *Morland*; "Goat with Vegetables," *Morland*; "Cæsar Alexander Scaglia" Abbot of Stafford (died 1541), *Van Dyck*; "Martyrdom of St. Andrew," *Copy*; "Landing

¹ He was the son of Jan Baptista Van Helmont, the eminent Flemish physician and chemist, and was a clever man of a visionary character, who seems to have devoted himself largely to alchemy and metaphysics. He was patronised by the last Countess of Conway and was for a time at Ragley, probably about the years 1683-4. He edited for the Countess the work entitled "De Revolutione animarum humanarum quanta sit istius Doctrinæ cum veritate Christianæ Religionis conformitas. Problematum Centuriæ duæ Lectori modeste, modesto propositæ & Latinitate donatæ." (On the transmigration of human souls, how far the doctrine is conformable with the truth of the Christian religion. Two hundred problems discreetly laid before the gentle reader and presented in Latin.) This book was published in London in 1684.

of William III. at Torbay, November, 5th, 1688," *Van der Belt*; "Rape of Helen," after *Rubens*; "Lord Rodney's Victory over C. de Grasse in the West Indies, April 12th, 1782," *Dominic Scrvcs*; "Viscount Beauchamp," afterwards second Marquis of Hertford (1743-1822); "Isabella, Viscountess Beauchamp," daughter of ninth Viscount Irvine and second wife of Francis Viscount Beauchamp.

PASSAGE OVER GREAT HALL.—Large picture of the packing of the run of three packs of hounds on a hillside; the locality is uncertain, but probably represents Red Hill, near Haselor. The picture is by *Wootton*, and contains portraits of Lord Conway, Lord Windsor, and Lord Archer.

NORTH STAIRCASE (FROM TOP).—"Earl of Conway" (died 1683); "Countess of Conway"; "Holy Family," *unknown*; * "The Senses," a beautiful painting, *Tintoretto*; "Antiochus, or Seleucus and Stratonice," *Valerio Castelli*; "Pigs," *Morland*; "Zebu Cow, and Calf," *Ward*; "Miss Jane Seymour Conway" (died unmarried 1739), *Jarvis*; "St. Matthew," *Luca Giordano*; "Ignatius Loyola" (1491-1556), founder of the order of Jesuits, *Spanish School*; "Portrait of a lady," "Dr. Jeremy Taylor, Bishop of Down and Connor, and of Dromore" (1613-1667), copied from a picture at All Souls, Oxford; "A Portrait," "The Angel Gabriel," *Rubens*; "The Toilette of Venus," *Titian*; "Holy Family," *Bassano*; "Cupids," copied from *Correggio*; * "Itinerant Musicians," *Ghezzi*; "Dr. Hewitt," *Stone*; "Admiral the Hon. Sir George Berkeley" (1753-1818), *Gainsborough*; "Lady Hamilton" (three-quarter length) (1764-1815), *Angelica Kaufman*; * "Portrait of a Cavalier," *unknown*; "Portrait of a Lady," *F. Van Mieris* or *Van Dyck*; "Two Portraits of Ladies," *Lely*; "Augustus Henry, Third Duke of Grafton" (full length) (1735-1811), *unknown*; "Lady in Black Dress, Slashed," *Van Dyck*; "Marquis of Hertford," when three years old; here is also a brass gun from Tel el Kebir, 1882, presented by Lord Alcester.

LONG DINING ROOM.—Over the four doors are paintings of the Seasons, exquisitely executed to resemble basso-relievos. All the pictures in this room, except that of the Queen, are full length portraits in panels. "Queen Victoria," in oval frame over the fireplace, *Angeli*, inscribed, "Gift of Queen Victoria to Francis H. C., fifth Marquis of Hertford, G.C.B., on resigning the appointment of Lord Chamberlain to Her Majesty, 1879;" "Charles, second Duke of Grafton" (1683-1757), *Vanloo*; "Sir Robert Walpole" (1676-1746), *Vanloo*; "Queen Charlotte" (1744-1818), *Ramsay*; "King George III." (1738-1820), *Ramsay*; "Charles II." (1630-1685); "George IV. as Prince Regent," in the robes and insignia of the Garter (1762-1830), *Sir T. Lawrence*; "Sir Edward Seymour, fourth Baronet" (died 1708), Speaker of the House of Commons in the Long Parliament, copied from *Lely* by *Clarke*.

LITTLE BLUE DRAWING ROOM.—"Charles Colmore, Esq., of Birmingham" (died 1794), *Gainsborough*; "Viscount Beauchamp," afterwards second Marquis (died 1822), *Reynolds*; "Nell Gwynne" (1650-1687), with a model of Chelsea Hospital in her hand, *Lely*; "A Lady in a White Dress"; "Mademoiselle de Grammont" (Mrs. Middleton), *Lely*; "Francis, first Baron Conway" (died 1731), second son of Sir Edward Seymour, Speaker of the Long Parliament; "Madame Le Brun," a pretty picture, *Bianchini*; in a cabinet are some splendid China cups with feet, and other cabinets in this room and the adjoining closet contain a large amount of magnificent china, chiefly oriental.

BLUE DRAWING ROOM.—* "Garden of Love," *Rubens*; three frames of miniatures, containing amongst others portraits of "Lady Horatio Seymour," by *Cosway*; "Francis, fifth Marquis of Hertford, when a lieutenant in the third Regiment of Guards, and his wife, Lady Emily Murray"; three landscapes, *Van Uden* and *Teniers*.

SALOON.—"Raising of Lazarus" *Van Haarlem* (C. Cornelisz); "Charles,

second Duke of Grafton" (died 1757), *Hudson*; "Henrietta, Duchess of Grafton," wife of Charles, second Duke, *Lely*; "Mrs Robinson" (1758-1800) (as Perdita), *Reynolds*; "Dutch Boy Asleep," *D. Teniers*; "Holy Family," small picture, said to be on stone, *unknown*; * "Landscape with Figures and Animals," *unknown*; * "Lacemaker with Child and Kitten," *unknown*; "Frances," daughter of Marshal Conway; "Entry of Christ into Jerusalem," *Boulton*; "Frances, second Baron Conway," afterwards first Marquis of Hertford, in a blue dress, *Reynolds*; * "Duke of York" (1763-1827), (small full length), *Francis Grant*; "Scene near Rome," a composite picture, *Wilson*; "Hawking Party Crossing a Ford," *Berghem*; "Lady Frances William Gordon," *Reynolds*; * "Blue Lady" (Miss Jacobs,) ¹ painted in 1761, *Reynolds*; "Lord George Seymour," seventh son of first Marquis (1763-1848), *Reynolds*; "Camp Scene," *J. F. Van Bloemen* or *Orizonte*; "James, second Earl of Waldegrave" (died 1763), *Reynolds*; "Field Marshal, the Hon. Seymour Conway" (died 1795), *Reynolds*; * "Holy Family," a very fine painting, *Van Dyck*; "First Marquis of Hertford" (died 1794), *Reynolds*; "Lady Waldegrave," *Reynolds*; "Frances, Countess of Hertford," afterwards Duchess of Somerset, *Hayman* or *Hogarth*; in this room there are also three Sevres vases, estimated to be worth £3,000, a quantity of exquisite china purchased by Richard, fourth Marquis of Hertford, and a marble table inlaid with a landscape on marble.

LADY HERTFORD'S SITTING ROOM. — "Francis Seymour," first Baron Conway, *Hudson*; "Lady Horatia Seymour," afterwards Duchess of Gloucester, a beautiful picture, *Hoppner*; "Admiral Sir George F Seymour," 1861, *Lucas*; "Lady Laura Seymour," now Countess Gleichen; "The Late Marquis of Hertford"; "Francis Seymour," first Baron Conway, *Richard*; "The Countess of Conway."

STATE BEDROOM. — "King George IV." (half length), copied by *Venables* from Sir T. Lawrence, bequeathed to Sir George Seymour by H.R.H. the Princess Sophia, of Gloucester, in 1846; "King Charles II." *Van Dyck*; "St. Michael and Satan," *Poussin*; the room also contains a handsome canopied State bed.

From hence we proceed to **Alcester** (one mile), and thence take the Birmingham Road, passing at one mile on the right **Beauchamp's Court**, a modern farm house occupying the site of "the goodly manor house" of the ancient Beauchamp and Greville families. At two miles we reach the mansion house of **Coughton Court**, prettily seated in well wooded grounds, watered by the river Arrow. At the south-west corner of the park, surrounded by a railing, is the base of an ancient cross. This point in ancient times was one of the entrances of the great forest of Arden,² and

¹ Nothing reliable is known of this very handsome lady, it is supposed that she was either of the class of Miss Kitty Fisher, or a model.

² The Forest of Arden was never a forest in the legal sense of a special and limited tract set apart for the preservation of game for the enjoyment of the Sovereign, but only in the sense of being a woody region forming the highlands of the county north of the Avon, as distinguished from the Feldon or open country south of the Avon. *Elton* in his *Origins of English History* states that it was said even in modern times that a squirrel might leap from tree to tree for nearly the whole length of the county. The names Arden and Feldon are both mementos of the ancient Gaels *Ardan*, signifying a little height, and *Falta*, enclosed fields.

it is said that at this cross travellers were in the habit of offering up their prayers for protection and deliverance from the robbers who haunted the recesses of the forest. The main feature of the mansion house is the central portion of the front, which was anciently the Gatehouse, termed by Dugdale "that stately castle-like Gatehouse of free stone." It was built by Sir George Throckmorton in the reign of Henry VIII., and his intention was "to have made the rest of his house suitable thereto." The entire structure formerly consisted of a quadrangle surrounded by a moat, which was spanned by a drawbridge, giving access to the gateway, which led into the quadrangle. During the Civil War the house was greatly injured, being set on fire in three places, in January, 1644, by the Parliamentary forces. The damage was repaired, and at the same time the house was considerably altered in the reign of Charles II. by Sir Francis Throckmorton. On the expulsion of James II., in 1688, a Protestant mob from Alcester on a day known as "Running Thursday," wrecked and pillaged the chapel, which formed the east side of the quadrangle, and about 1780 Sir Robert Throckmorton pulled down the remains of this side, filled up the moat, and converted the gateway into a hall, at the same time adding the stuccoed portions of the front to the house. The gatehouse is a remarkably fine and well-preserved specimen of its class, its tall octagonal turrets rising clear above the parapet. The spandrils of the archway contain the arms of Throckmorton with quarterings. Over the door in gilt letters is: "Nisi dominus edificaverit domum, in vanum laboraverunt qui edificaverunt eam." A fine oriel runs up from the archway to the battlemented parapet, the windows on each stage being continued round the turrets, giving the whole structure an air of lightness and elegance. On the base of the oriel is the family crest, an elephant's head. The inner front of the gateway differs slightly from the exterior, the turrets being somewhat larger, and the windows in them of a smaller character. Over the door in gilt letters is the versicle: "Nisi dominus custodierit domum frustra vigilat qui custodit eam." The north and south wings of the house are gabled half-timbered structures coated with rough cast, the gables on the south side having carved barge boards with finials of the Elizabethan period. The north side is covered by a very fine *Westeria Sinensis* of great age. The Hall, which is formed out of the ground floor of the gatehouse, is vaulted with fan tracery, and contains some tables of the

Elizabethan period. At the foot of the staircase is a window of four lights, containing shields of arms, and the south-west window of the drawing room on the first floor is similarly decorated. A newel staircase of twenty-nine steps leads from the first floor to the **Tower Chamber**, which contains an old stone mantlepiece. The turret in the north-east corner of this room was opened about 1860, and found to be hollow from top to bottom. In it were discovered two ladders tied together, which still remain, and which enabled persons to go up or down. At the bottom, 36ft. below, was a priest's hiding place, in which a portable altar-stone measuring 6in. by 4in. was discovered, marked with the usual consecration crosses, and was removed to the adjacent Catholic Church. There is a tradition that an underground passage leading from the priest's hiding place exists underneath the field in front of the house to the road. The **Dining Room** and chapel are in the south wing. The former is panelled with oak in the style of the reign of Charles II., and contains a handsome oak mantlepiece, with the Yate and Packington arms brought from Harvington, and also a chair made from the wood of the bed occupied by Richard III., the night before Bosworth Field. The **Chapel** has no feature of interest beyond some shields of family arms in the window. The **Morning Room** has a plain panelling of oak. The house contains a large collection of family pictures, amongst which the following are the most interesting:—

"Sir James Willford," in armour, anno. 1547, on panel; "Colonel Ambrose Throckmorton," temp., Charles I.; "Sir Nicholas Throckmorton," at the age of 49;¹ "Charles, Cardinal Acton" (1803-1847), *Morani*; "Mary Throckmorton," wife to Thomas Fitzherbert, painted by her brother George; "Elizabeth," wife to Sir Robert Throckmorton, 8th Bart., with her two eldest children (full length), *Partridge*; "Sir Robert Throckmorton," 1st Bart., 1642; "Sir Francis Throckmorton" (died 1680), *Zoust*; "Ann Throckmorton," Abbess of St. Augustine's Convent, Paris 1730; "Robert Throckmorton" (1772), *Batoni*; "Ann Lady Throckmorton" (died 1728), *Lely*; "Sir Richard Acton" (1801-1836), *Morani*; "Sir Charles Throckmorton" (1757-1840), with a dog and gun, *Kosse*; "Sir George Throckmorton" (1754-1826), *Phillips*; "Mary," wife to Sir John Throckmorton, *Batoni*; "Sir Robert Throckmorton" (1702-1791), *Rigauld*; "Catherine," wife to Sir Robert Throckmorton, 4th Bart., and daughter of George Collingwood, of Esslington, Northumberland;² "Queen Katherine Parr," niece to Katherine, wife of Sir

¹ He was the Ambassador of Queen Elizabeth to Francis II., King of France, and his Consort, Mary Queen of Scots, and afterwards Ambassador to the latter in Scotland. Throgmorton Street, London, is named after him, from its containing his town house.

² Her father was executed at Liverpool for participation in the rebellion of 1715, and it is said her mother came from Northumberland to take leave of her husband, but only arrived in time to witness his death upon the scaffold.

George Throckmorton, Knight (on panel); Portrait of a Lady (1737) (kit-cat size), *Vanderbank*; "William, 2nd Marquis of Powis," *Kneller*; "Sir Robert Throckmorton (died 1580) on panel, one hand resting on a skull; * "Mary," wife to Francis Viscount Montague (died 1726), with a dog.

The **Tapestry Bedroom** contains some handsome tapestry, representing scenes from early Roman history. In the passage is an old piece of carved oak, found at Ombersley, which contains a small shutter, like a buttery hatch, through which it is conjectured alms and provisions were distributed to the poor. It bears the following inscription:—"Domina Elisabeth Throgmarton, Abbatissa de denne devts, LVII^{oo}." After the dissolution, the abbess, who is buried in the church, took refuge at Coughton with two of her nuns, and occupied the Tapestry room. The interior of **The Quadrangle** is occupied by formal flower beds. Beyond is an extensive **Lawn** with terrace walks and fish-ponds, to the left of which is a remarkable and lofty hedge of clipped Irish yew. The **Dairy** to the north of the court is an old stone building of the Tudor period. From October 29th to November 3rd, 1605, the house was occupied by Sir Everard Digby, who, on the plea that he wanted to attend a hunting match in the neighbourhood with several friends, obtained the use of it from Thomas Throckmorton, the owner, then residing at Weston Underhill, another family seat in Bucks. At the time of the discovery of the Gunpowder Plot, Fathers Greenway and Garnet, with Mrs. Brooksby and Ann Vaux, daughters of Lord Vaux, of Harrowden, were here awaiting the news of its success, and Bates, Catesby's servant, brought them the terrible tidings of its failure in a letter from Sir Everard. In connection with the house there is a ghost legend, the mystery of which has never been unravelled. Sometimes by day and at other times by night, weird footsteps are heard ascending the main staircase, they then proceed round the drawing room to the south-west turret, where they die away, causing from the mysterious invisibility of the agency a feeling of superstitious awe in the minds of listeners. In the lifetime of Sir Robert Throckmorton the flooring of this turret was taken up, and an old short sword was discovered underneath the boards. This sword is now preserved at Buckland.¹

In proximity to the house on the south side is the

¹ According to tradition, it was with this weapon that Sir Francis Smith, of Ashby Folville, rescued the King's standard at the Battle of Edge Hill.

Church, which is in the late Perpendicular style, and probably built between 1486 and 1518 by Sir Robert Throckmorton. The building consists of an embattled tower with pinnacles, nave with north and south aisles, chancel and chantry chapels extending eastward of the aisles nearly the whole length of the chancel, and a pseudo-gothic south porch. At the north-east angle of the north aisle is a *turret* which seems to have contained the stairs leading to the rood loft. The *nave* opens to each of the aisles by three obtuse pointed four-centred arches, and the *clerestory* on each side contains four square headed windows of three lights. Most of the *pews* in the Church are low open sittings, panelled at the sides, of the same date as the building. At the west end is some linen pattern panel work of the same period. The *font* is a plain octagonal basin, chamfered beneath, and supported by short cylindrical columns, resting on a raised plinth. In the centre of the nave is a high tomb of mottled marble, intended to be the burial place of *Sir Robert Throckmorton*, who died on a pilgrimage to the Holy Land about 1520. It has since been appropriated as the resting place of Sir Robert Throckmorton, 4th Bart., died 1791, of his grandson, Sir John Throckmorton, died 1819, and of Mary, his wife, died 1821. Under the arch, between the chancel and the north chantry chapel, is the high tomb of mottled coloured marble of *Sir George Throckmorton*, Knight, died 1558, and Lady Catherine, his wife. On the slab are brass effigies of the Knight in armour, and his wife in a gable-shaped head dress and high bodied gown. Beneath these, on brass plates in two groups, are eight male and eleven female children. Above and below are brass shields charged with arms. The inscription is as follows:—"Of your charite praye for the soule of Syr George Throckmorton, Knyght, and Dame Katheryn, his wyfe, one of the daughters of Syr Nycholas Vause, Knyght lord Harroden, whyche Syr George decessyd the . . . day of . . . in the yere of the incarnation of our Lord God MCCCCC . . . and Dame Katheryn died the . . . day of MV^o . . . on whose soules Jhu have mercy, amen." On the south side of the chancel, inside the altar rails under a square tester headed canopy supported by six composite columns standing on projecting plinths, is a high tomb, bearing recumbent effigies in white marble of *Sir John Throckmorton*, Knight, and Dame Margerie, his wife. The knight is bareheaded, with mustachios and beard, and wears a doublet or jerkin, buttoned from the neck downwards, and over it a long

side gown, open in front. The lady is attired in a puckered gown, a ruff round her neck, with a close fitting cap on the head, over which is a French hood. Her right hand holds her husband's hand. At the head in bas relief are the kneeling figures of five children, on the north side in two compartments are three kneeling females and an infant in swathing bands. The inscription runs thus;—"Here liethe interred the bodie of Syr John Throkmorton, Knyght, of Fekenham, the seventh sonne of Syr George Throkmorton, Knyght, of Coughton, sometime master of the requests vnto Queene Marie of happie memorie, who in respect of his faytfull service bestowed upon him the office of Justice of Chester, and of her Counsayle in the marches of Wales, in which roome he continued xxiii. yeares, and supplied within the same time the place of vice president the space of iii. yeares. He had to wife Margerie Puttenham, daughter of Robert Puttenham, esquier, by whome he had issewe v. sonnes and iiii. daughters. He departed this life the 22 of May a^o 1580. His wife survived, who lived and dyed his Wydoe a^o . . . and is here also interred, on whose soules God have mercy." On the opposite side is a high tomb to *Sir Robert George Throckmorton*, 8th Bart. (died 1862), and his wife Elizabeth (died 1850). Under the arch between the chancel and the south chantry chapel is a plain high tomb, the sides divided into compartments containing shields and an inscription to *Sir Robert Throckmorton*, son and heir of Sir George Throckmorton, with laudatory verses in latin. The date has not been inserted, and should be 1580. The *North Chantry Chapel*, formerly contained a brass plate with evangelistic symbols in the corners, and an inscription to the memory of Dame Elizabeth Throckmorton, the last abbess of Denny, near Waterbeach, in Cambridgeshire, who died January 13th, 1547. This plate appears to have been stolen in recent years. The *stained glass* in the church is of artistic and valuable character, dating from the end of the 15th or beginning of the 16th century. The *east window* contains fragments of figures, said to represent the Three Sybils. The windows on the north side of the *north chapel* contain figures of the apostles, with their symbols, and a sentence from the creed. In the second window from the east end: St. Peter with key *Credo in Deum*, St. Andrew with the cross saltire *Et in Jesum Christum*, St. James the Greater in pilgrims dress *Qui conceptus est*, St. John with the poisoned chalice *Qui passus est*. In the window nearest the east end: St. Philip with the cross, staff, and bag, *Descendit ad*

internum, St. Thomas with a spear *Ascendit ad cælos*, St. Bartholomew with a knife *Inde venturus est*, St. Matthias with a halbert and book *Credo in* In the second window from the east end of the *south chapel* are figures of St. Mark, St. Luke, and St. Matthew, with their symbols. They are probably of German production, and of the school of Albert Durer.



ROUTE 11.—ALCESTER TO STRATFORD-ON-AVON OR
WILMCOTE.

THIS route lies through a country but little explored and full of charms for those who take a pleasure in unfrequented and beautiful rural lanes abounding in picturesque surprises.

Quitting Alcester by the Stratford Road, we cross the Arrow, by **Oversley Bridge**, a quaint old brick structure with stone dressings, built in the year 1600. At one mile and a half on the left we come to a cross road to Haseler and Kinwarton, and at two miles and a quarter on the right reach a prominent conical hill, covered with trees, and locally known as **Alcock's Arbour**, regarding which Dugdale relates the following legend:—"Southwards from Haseler (but within the same parish) is a coppice wood, and in it a notable hill, which is of such a steep and equal ascent from every side as if it had been artificially made, so that it is a very eminent mark over all that part of the country, and by the common people called *Alcock's Arbour*. Towards the foot whereof is a hole, now almost filled up, having been the entrance into a cave, as the inhabitants report: of which cave there is an old wives story, that passes for current amongst the people of the adjacent towns—viz., that one Alcock, a great robber, used to lodge therein, and having got much money by that course of life, hid it in an iron-bound chest, whereunto were three keys, which chest, they say, is still there, but guarded by a cock that continually sits upon it: and that on a time an Oxford schollar came thither with a key that opened two of the locks; but as he was attempting to open the third, the cock seized on him. To all which they adde, that if one Bone of the partie, who set the cock there, could be brought, he would yield up the chest." There can be little doubt that this mound is the sepulchral tumulus of a Celtic Chieftain named *Olcobhar*, a proper name which also means avarice, covetousness, and probably served as a foundation for the legend. Arbour is evidently a corruption of *Ard-fert*, "the height of the grave." The cock by which the chest is guarded is probably a perversion of *coic*, a secret, a mystery. The secret being the position of the real entrance to the

sepulchre in which the old chief was in all likelihood buried in a standing position, clothed in his armour. About 500 yards to the south-east of this spot in the direction of Exhall Lodge is **Grove Hill**, from which issues a spring which anciently bore the name of Caldwell, being remarkable for a Hermitage which stood close by, and which has now disappeared.

Half a mile further, a lane on the right ascends Rollswold¹ Hill, and then leads to **Temple Grafton**² (one mile and a half) the "Hungry Grafton" of the epigram. From the top of the hill there is a fine view to the north, and from Temple Grafton itself there is a magnificent view southwards of the Cotswold Hills, extending as far as Cheltenham. There seems good ground for believing that the former church, which was erected early in the 14th century and was pulled down in 1875, witnessed the **Marriage of Shakespeare** with Anne Hathwey, or Hathaway. In the Episcopal Registers, at Worcester, there appears under date of the 27th November, 1582, a record of a licence for marriage between "Willielmum Shaxpere and Annam Whateley, de Temple Grafton." Seeing that the marriage bond entered into by Shakespeare's sureties is dated the 28th November, 1582, the coincidences of date and name are too marked to lead to any other supposition than that this licence refers to the Poet, and that by a clerical error the surname of the wife is described as Whateley instead of Hathwey, which, having regard to the diverse ways in which proper names were then spelt, is not very singular. The fact that the bond was entered into on the day following the licence leads to the presumption that immediately the licence was granted it became apparent that Shakespeare was a minor, and that the bond was then insisted upon in order to exonerate the Bishop from liability. There remains the point that in the bond Anne Hathwey is recorded as of Stratford, maiden, whereas in the licence the description is of Temple Grafton. There is, however, nothing remarkable in this, since she would naturally be described in the bond according to the domicile of her father, whereas in the licence she would be

¹ Gael *roilbh*, a hill.

² This village was in the reign of Henry I. bestowed by Henry de Grafton on the Knights Hospitalers, who in turn gave half a hide of it to Simon de Arden. Until the reign of Henry VIII. it bore the name of *Grafton Superior*, and Arden's Grafton was termed *Grafton Inferior*. Grafton is derived from the A.S. *Græf*, a moat or ditch. *Hungry* is an epithet applied to land of a poor or unproductive character.

registered as of the place in which she was at the time residing and at which she was to be married. Privacy at once suggests itself as a motive for the marriage taking place some miles away from the homes of both bride and bridegroom, as it is likely that the bridegroom would wish to keep the matter as long as he could from the knowledge of his father, and the condition of the bride would possibly make her desire to escape the gossip of the neighbours. It appears probable that the young couple were staying with relations of the bride, but who these were seems now undiscoverable, as the register of baptisms and burials of the parish only dates from 1693, and of marriages from 1697. According to the bond the marriage was to be solemnised "with once asking of the banns," and as this would naturally be done on the succeeding Sunday, which was the 2nd December, the wedding no doubt took place immediately after that date. The present Church is a neat modern building in the Decorated style. The old church, which is said to have been in a ruinous condition when pulled down, consisted of chancel, nave, north aisle, south, and possibly north transept, a south porch, and a small square wooden turret with a tiled roof. The windows of the present chancel (in which some portions of the old church have been incorporated) are stated to be modelled upon the old windows. The village nestles cosily in a pretty dell to the east. A quarter of a mile to the west is **Arden's Grafton**, also containing some picturesque farm buildings and thatched cottages. Southward is **Grafton Court**, a fine modern building of brick in the Tudor style, standing in a park of 600 acres.

Retracing our way to the cross road, we take the route to the left to the pretty village of **Haselor** (one mile) through a charming lane. **Haselor House** still shows some remains of early 17th century work in the curved braces which form part of its framework. Near a barn by the wayside are the ancient stocks, containing spaces for three culprits, and which were last used about the year 1841, for the punishment of two boys who had been trampling down corn. The Church, which is pleasantly situated on a steep hill between the hamlets of **Walcote** and **Upton**, dates from the 12th century, and was restored in 1883. It has a wooden porch which retains a good deal of interesting carved and other oak work of the 15th century. Near the footpath from **Walcote** are the steps and octagonal stump of an ancient wayside cross, at which in ancient times meetings were held and proclamations read.

Again returning to the cross road we resume our way towards Stratford, and soon arrive at **Red Hill**, a steep richly wooded ascent up which the road winds. Shortly after reaching the top at four and a half miles from Alcester a lane turns off on the left to **Billesley**. From this point Stratford-on-Avon, the church spire of which is visible, may be reached in three and a half miles, the route however through Billesley to Wilmcote is infinitely more picturesque. In half a mile we reach **Billesley Manor**, a stone building with square mullioned windows, which formed the south wing of an Elizabethan mansion, the remainder of which has been destroyed. It contains nothing of special interest. Next to it is the Church of the time of William III., a very small building of brick with stone quoins.¹ A bit of very worn carving of a human figure is built into one of the walls. Keeping along the lane in front of the Manor House, we ascend a steep wooded hill, from the top of which there is a beautiful prospect, and in about one mile and three-quarters from Billesley, arrive at **Wilmcote Church**, a modern building erected in the year 1841.

The whole of the route from Alcester lies through a beautifully wooded undulating country, the crab and perry pear tree are prominent in the hedgerows, wild flowers abound, and the old half-timbered thatched cottages nestling among creepers and standing in pretty rustic gardens, or pleasant little orchards form a charming finish to the delightful rural scenery. So much isolated is this district from the busy hum of nineteenth century life that, as one of the inhabitants aptly said, it forms "a corner of the world."

¹ Shakespeare's granddaughter Elizabeth, widow of Thomas Nash, was married on June 5th, 1649, at Billesley, to John Barnard, Esq., who was afterwards knighted by Charles II.



ROUTE 12.—BEARLEY TO LAPWORTH VIA HENLEY- IN-ARDEN.

THE road from Bearley to Henley-in-Arden is a very pleasant one, at two miles it crosses the Alne, affording a pretty vista of the river, which is fringed by handsome trees. Just beyond on the right is **Wootton Hall**, a mansion in the Italian style, built about the middle of the 17th century, the property of Sir Charles Smythe, and a short distance further is the **Church of Wootton Wawen**,¹ remarkable both for its antiquity and curious construction. The church consists of a south porch; chancel, south aisle, clerestoried nave, a central embattled tower with pinnacles at the angles, and a large chantry chapel extending west from the south aisle. The two lower stages of the *central tower* are Saxon, but with the exception of a blocked-up semi-circular headed doorway on the north, and some rubble work on the south, the exterior shows very little Saxon work, as the north side, which is the only one exposed, is stuccoed over. The upper stage or belfrey, which is embattled with crocketed pinnacles at the angles, is an addition of the 15th century. The *east window* of the chancel is a large and handsome Decorated window of seven principal cinque-foiled lights, with the mullions carried uprightly into the head, which is sub-divided into twenty-two smaller panel-shaped lights. Round the edge of the jamb and architrave is a curious and unique form of ornamentation, consisting of continuous crockets running up a hollow moulding. The *Chantry Chapel* has a good five-light Decorated window. The *north doorway* of the nave is plain, on the door itself is a curious iron scutcheon and ring. At the west end of the interior of the *nave* is a Perpendicular window with sculptured corbel heads of King Edward III. and Queen Philippa. The nave opens into the south aisle by three arches of the Decorated period.

¹ Dugdale says, "As for the name there is no question but that it was originally occasioned from the situation being amongst woods . . . having the addition of Wawen in regard that one *Wagen* (commonly called *Wawen*), Lord thereof before the Norman conquest, had his seat here.

The north side is lighted by an early Norman and a Decorated window. The *south aisle* has two early Decorated windows, each of four lancet-shaped lights, and the clerestory has four good Perpendicular windows on each side. The *font* near the south door is a plain octagonal basin, standing on eight carved hooded heads. The *pulpit* between the second and third bays of the nave is of carved woodwork of the 15th century, and at the east end of the nave is a fine *ancient wooden screen*, flanked on each side by parcloles or inclosures of open oak panelling. The arches of the *tower* exhibit in the alternate long and short stones bonding into the wall termed "long and short" work, clear evidences of Anglo-Saxon origin. The arch communicating with the chancel is probably the smallest chancel arch in this country. The *altar* is now placed in this tower. Passing into the *chancel*, we come to some ancient open pews with finial headed standards at the ends, next to them in the north wall is a high tomb bearing a sculptured recumbent effigy in alabaster of a man clad in armour of the period of Henry V., the feet resting on a long-eared dog with a collar round the neck. The figure is unhappily much mutilated, and is probably that of *John Harewell*, who died in 1428. Further along, within the *altar rails*, which are in the style of the 17th century, is another high tomb covered with a slab of dark coloured marble, bearing the inlaid brass effigies of *John Harewell*, died 1505, and Anna, his wife, with an inscription on brass running round the edge. The husband is bare-headed and clad in armour. The wife wears a pedimental head-dress with lappets, a low bodied gown with large sleeves, underneath which the puckered sleeves of the kirtle are visible, and carries a pomander box suspended by a chain from the waist. Small figures of five sons are engraved below the effigy of the father, and five daughters below that of the mother. The inscription runs thus:—"Hi iacet Johes Harewell, armig' et dna Anna qondam uxor eius ac nup'uxor Edwardi Grey militis qui quidem Johes obiit X^o die Aprilio anno dui MV^e V et que quidem Anna obiit . . . die . . . a dni MV . . . quorum aiabz ppitietur deus." The date of the wife's death is omitted, probably because the monument was constructed during her life time. The chantry chapel opens out of the chancel by two double-faced pointed arches. In the south wall is a richly decorated unfinished *piscina*, and the hood moulding of a sepulchral arch probably designed to cover a benefactor's tomb. Against the north wall is a high tomb

bearing under a canopy, supported by pilasters and Ionic columns, the mutilated effigy of a man in armour, reclining on his side with a Latin inscription to *Francis Smith*, died September 3rd, 1626. At the east end to the disfigurement of the window, is a hideous monument with an urn to the memory of Martha, wife of Robert Knight. The south wall is covered with mural tablets, the principal of these is a pretentious monument extending to the roof, with fluted Corinthian columns and wings on each side. It bears an inscription to the memory of the *Hon. Henry Knight*, died 1762, and his sister Henrietta, died 1763. On the floor is a plain slab inscribed "H.S.E. Gulielmus Somerville, armig obiit 17^o Julii, 1742. Si quid in me boni compertum habeas imitare. Si quid mali totis viribus evita. Christo confide. Et scias te quoque fragilem esse et mortalem."¹ This epitaph, which is believed to be his own composition, covers the grave of William Somerville,² the celebrated author of "The Chase" and other poems. Under the east window stands a curious old oak *church chest*, standing on four panel legs, having three locks and ornamented with double fleur de lis iron work. Near the arch leading into the south aisle is a large *long desk*, which contains eight theological works ranging between the years 1570-1646, chained to a rail, according to the custom of the times.

Resuming our route we reach **Henley-in-Arden**, a pleasant little old-world market town. The church consists of an unseparated nave and chancel, a north aisle, a battlemented tower with pinnacles, a west porch, and a small vestry on the north side. The style of architecture is late Perpendicular tending to become debased. On the north side of the porch is an ogee-headed niche, which formerly contained a small stoup. The pulpit is hexagonal, carved with the linen-fold pattern, and having panels of sunk quatrefoils above, dating apparently from the early part of the 16th century. There are no other features of general interest. The **Old Market Cross**, surrounded by a railing, stands a little to the north. It is of the 15th century, and consists of a tall slender shaft rising out of a base composed of three steps. The capital was formerly ornamented with figures in canopied niches, which have now completely

¹ If thou hast found anything in me that is good, imitate it. If anything evil, avoid it with all thy strength. Put thy trust in Christ, and know that thou also art frail and mortal.

² He was born at Edstone Hall, about one mile distant, the house was pulled down at the commencement of the century, and a modern mansion built on its site.

perished. Numerous curious half-timbered houses are to be met with in the town.¹

On the north side of the church the road runs down to **Beaudesert**, locally pronounced **Belser**, the two churches being rather less than a quarter of a mile apart, separated by a dell through which the river Alne flows. The church, dedicated to St. Nicholas, stands at the foot of the Castle Hill, and contains some exquisite specimens of Norman architecture. The church consists of chancel, nave, south porch, and an embattled western tower. The *tower* is of the 15th century, and the walls of the nave and chancel are Norman work, with insertions of windows of the 14th century. The arch of the *south doorway* is very handsome restored Norman work, recessed and ornamented with zigzag and lozenge mouldings, and the modern iron work of the door is correspondingly good. The *east window* is also of rich Norman work, faced with zigzag, star and indented mouldings. On the south side of it is a mural tablet to the *Rev. R. Jago*, father of the poet of the same name, who was born here October 1st, 1715. The doorway on the north has a plain Norman arch. The grand feature of the interior is the remarkably fine restored Norman arch separating the chancel from the nave, which is recessed and richly ornamented with zigzag, wave and tooth mouldings, supported on clustered cylindrical shafts with scalloped capitals. The *chancel* is lighted on each side by two Norman windows, pierced in a wall five feet thick. A curious segmental arch, probably designed to act as a buttress, joins the north wall of the chancel to the nave. A lofty Perpendicular arch opens to the tower, displaying a west window of three lights filled with stained glass. It will be noticed that this arch is to the south of the axis of the nave, in fact the whole church is lopsided, for which various explanations have been given. The *font* is a plain octagonal basin resting on an octagonal shaft on a base of three steps, on the east side of the south door is an ancient *Norman stoup*. The church was thoroughly restored in 1864.

At the east end of the churchyard is a hill called "the

¹ In ancient times the town appears to have been a more vivacious place than it is now, as in 1655, at the Easter Quarter Sessions, the Court received the following Puritanical presentment, "that usually heretofore there have been at *Henley-in-Arden* several unlawfull meetings of idle and vaine persons about this time of the yeare for erectinge of *May Poles* and *May Bashes*, and for useinge of *Morris Dances* and other heathenish and unlawfull Customes, the observacon whereof tendeth to draw together a greate concourse of loose people."

Mount," which represents all that remains of the **Castle** built here in the 12th century, by Thurstan de Montfort, great nephew to the first Earl of Warwick. The date when it fell into decay is unknown, but it occurred during the Wars of the Roses. Looking south and south-east from the summit there is a fine view of the Edge Hills, eighteen miles distant, and also of the Malvern Hills.

From hence we proceed to **Lapworth** (three and three-quarter miles. At the **Bird-in-Hand** (one mile and a quarter) a lane on the right leads to **Camp Hill** (half a mile), said to have been a Roman post, from which a beautiful prospect of the surrounding country unfolds itself. At two miles a fine view looking southwards is obtained from the summit of **Liveridge Hill**, and at **Lapworth Bridge** (three miles), a lane on the right leads to **Lapworth Church**, which stands on a gentle eminence rendering the spire a conspicuous object for some distance around. It consists of chancel with chantry chapel on the north side, a clerestoried nave with a species of open porch and chapel above at the west end, aisles, and an embattled tower (connected with the north aisle by a covered lobby) with a turret at the north-west angle and a spire. With the exception of the chancel (which seems to have been re-built early in the 14th century) and the pews and arches of the nave the whole church was re-constructed in the 15th century. The chancel was evidently designed by the builder of Wroxall, as the windows closely resemble those of that church, which was consecrated in 1315. The *clerestory*, which is embattled, is divided on each side by five pinnacled buttresses into four compartments, each containing a square headed window of three lights. The *aisles* are also battlemented and furnished with pinnacled buttresses. The *porch* of the south aisle is of open timber frame work. The *gargoyles* of this aisle are peculiar, consisting of boldly sculptured figures of chimeræ with bats' wings, constructed about 1460. The west window is of stunted dimensions, owing to the *chantry chapel* beneath it. This chapel, which was probably founded by Richard de Montfort and others in 1374, is built over a porch, the groining of which appears never to have been completed. On the west side is a small ogee headed niche, intended for a figure. Two stone staircases lead up from the porch to the chapel. The *chantry chapel at the north side* of the chancel appears from its architecture to have formed an adjunct of the ancient building. The *nave* opens into the aisles on each side by four bays in the Decorated style, the

pillars on the north being cylindrical, while four of those on the south are hexagonal. Between the third and fourth bays on the north side are the remains of an old Norman window, the sole survivor of the original church. The corbels of the clerestory are sculptured with well executed bats and frogs. In the south wall of the *south aisle* is a plain piscina with a credence table. From the north aisle a vestibule communicates with the tower. The chantry chapel on the north side now forms a *vestry* and an organ chamber; on the east wall are two small angular brackets for images. The modern chancel rails are formed of stone and marble columns, and the pulpit is similarly ornamented. The *revedos* of alabaster contains a representation of the Last Supper, and the seats in the chancel have carved panels formed out of parts of a parclose or rood loft screen of the 15th century. The *altar*, now covered with an ornamental cloth, has richly carved urn shaped legs of the Elizabethan period. The *font*, which stands west of the north-west pier of the south aisle is octagonal, standing on a shaft of similar form and is ornamented with sculptured heads underneath the basin. The church was restored in 1872 and the spire in 1884.



ROUTE 13.—WARWICK TO KNOWLE AND SOLIHULL
VIA LOWER NORTON, CLAVERDON, AND HENLEY-
IN-ARDEN.

THE shortest route to Henley-in-Arden from Warwick lies *viâ* Claverdon. At **Lower Norton** (three miles), a road on the left leads to **Norton Lindsey** (one mile), which contains a small church situated on a slight eminence, commanding a delightful view southwards. The church, which retains many of its original features, is principally in the Early English style, with a few traces of Decorated work. On the north side of the east window is a bracket for an image. The font consists of an ancient cylindrical bowl leaded in the interior, and standing on a circular shaft of greater diameter than the bowl. The Elizabethan chalice of the year 1571 is interesting. In the churchyard is a cross erected on an ancient base at the cost of the Rev. H. J. Torre.

A mile and half further westward is the neat little church of **Wolverton**,¹ also situated on an eminence. The building is principally in the Early English style. The chancel screen in the Perpendicular style is mainly a restoration. On the north side of the chancel is an archway, which seems formerly to have covered a "Holy Sepulchre" and is now converted into an entrance to a small vestry. On the opposite side are the remains of a plain rude sedilia of three stages and a piscina. The small ancient altar table now in the vestry appears to be of the middle of the 16th century. The font is octagonal with a quatre-foiled circle on each face. The windows retain some remains of ancient glass. The most westerly window of the nave contains pattern glazing; that on the north side, which is probably of the reign of Henry VI., displays the remains of two figures, a man and a woman, with an angel and a saint, the latter evidently St. Peter. A boar's

¹ A curious old custom still prevails here. On the Sunday following a funeral the relations and friends attend church, and during the singing of the hymn the females remain seated. This may possibly be a mutilated commemoration of the Roman Catholic usage, by which on similar occasions the whole congregation sit during the singing of the *Dics Ivo*.

head with a bell round it and another bell are also noticeable.

Resuming the main route we reach **Claverdon** (six miles) picturesquely seated on a hill. The church consists of chancel, nave, south aisle, south porch, and embattled tower of two stages in the Perpendicular style. The tower is the only part remaining of the old church, the remainder having been re-built in 1875. A peculiarity of the building is that the axis of the nave is to the south of the centre. The principal feature in it is the *Monument of Thomas Spencer*, which consists of a high tomb beneath a flat tester canopy, surmounted by an escutcheon of seven quarterings with helm, crest, and mantling, placed against the north wall of the chancel. Beneath this canopy was a sarcophagus, which has disappeared. A tablet at the back bears the following inscription:—"Here lyeth the body of Thomas Spencer of Claveydon in ye County of Warwicke Esquier second sone of Sir John Spencer of Althroppe in the County of Northampton Knight who deceased the 8th daie of November in the yeare of our Lord God 1586. This Thomas Spencer married Mary Cheeke the eldest daughter of Henry Cheeke Esquier and had by her one only daughter Alice Spencer married unto Sir Thomas Lucy of Charlecott in the saide County of Warwicke Knight. All the daies of my appointed time will I wait.—Job xiv., 14." The church plate, of the year 1583, is very interesting. Immediately against the external wall of the chancel on the south side is a canopied monument to Christopher Flecknoe, steward to Thomas Spencer. In the churchyard near the south porch is the tomb of John Matthews, repaired by the churchwardens in 1707 and 1825. It bears the following inscription:—

Altho' John Matthews under this stone lies rotten,
His deeds and name by us shall never be forgotten ;
That land unto our church he gave, the 17th year
Of Henry's reign the eighth by feoffment doth appear.
Increased now to twelve pounds yearly rent,
Upon this church by churchmen's care to be well spent.
Let this a pattern be to us which now do live,
Of that which God bestows, part to the church let's give.

A little more than half a mile north of the church is "**The Stone Building**," the sole relic of a fine mansion house built by *Thomas Spencer*, who lies buried in the church and who, according to Dugdale, "for the great hospitality which he kept thereat, was the mirrour of this county." The building consists of a rectangular block of three stories, lighted on the east side by six windows, with an entrance

doorway on the south side. On the left of the entrance is a newel staircase of 72 steps conducting to the summit. On each of the second and third stories are two apartments leading into one another, lighted by mullioned and transomed windows. The larger ones, which have open fireplaces of carved stone, were probably bedrooms, and the smaller ones dressing rooms. It is said that the principal purpose of this structure was to enable the ladies of the family to witness the sport of hawking. The rest of the mansion appears to have extended to the south. Attached to it were a tilting ground and a bowling green, together with several acres of pleasure grounds, having raised terraces laid out in the formal Elizabethan style, the traces of all of which are still distinctly visible. Resuming our route, we come in the valley below Claverdon on the right to the **Manor House**, a picturesque old half-timbered structure. On the opposite side, crowning a hill, is **Barmoor Wood**, containing an oval British camp covering between three and four acres. At seven and a half miles we cross the Birmingham and Stratford Canal, and reach the **Old Crab Mill Inn**, which, as the name imports, was formerly a cider mill, the "crab" being the winch by which the pulp was strained. On a steep hill half a mile to the right is the rustic church of **Preston Bagot**, originally a rude Norman structure, enlarged in the 14th century and thoroughly restored in 1883. It contains on the south side of the inner wall of the chancel a headless brass effigy of Elizabeth Randall (died 1637), which was previously nailed to the interior of the church door. Two miles further (nine and a half miles) we reach **Henley-in-Arden**.

Proceeding onwards by the **Bird-in-Hand** (one mile and a quarter from Henley), **Liveridge Hill** (two miles), **Lapworth Bridge** (three miles), and **Lapworth Church** (three and three-quarter miles), we cross the canal, and at four and three-quarter miles reach **Packwood House** (G. O. Arton, Esq.), formerly the residence of the Fetherston family. The house now standing has some picturesque outlines, but has been much altered at various times, and is now coated with rough cast. It seems probable that the greater part of it was built in the time of the Stuarts, as there are some wood panelled rooms on the ground floor with carved chimney pieces of the character known as Jacobean. On the **Lawn** facing the park front is a good pillar sundial with the date 1660, and on the gnomon the arms of Fetherston. The wing of the house on the north of the entrance court containing domestic offices is of excellent brickwork

of the time of William III. or Queen Anne, with moulded cornices and several mural sundials, some of them of enormous size. A large **Stable** remains of this period, the oaken stalls and fittings of which are very massive and characteristic of their time. The most attractive feature of the place is, however, the **Garden**, laid out in the formal style of the early part of the eighteenth century. It is surrounded by walls, inside which are raised terraces with square summer houses at the corners. A long path runs down the centre, passing at the southern end through a very beautiful old wrought iron gate attached to brick piers of very picturesque design and charming colour, which forms the entrance to an outer garden or orchard. The pathway through this is lined on each side with Portugal laurel trees, behind which at intervals are yews clipped in pyramidal form. At the end of the path is a lofty mound, crowned by a large spreading yew tree, access to which is obtained by a spiral winding path enclosed by lofty box hedges closely clipped. Other yew trees are symmetrically arranged about the bower and mound, and there are several fine old trees in the adjoining fields, amongst them being a handsome old oak, covering with its branches a large extent of ground and known as "the Packwood Oak."

Resuming our route in a quarter of a mile, a road on the left conducts us in another quarter of a mile to **Packwood Church**, which consists of chancel and nave of the latter part of the 13th century, western tower of the end of the 15th, south porch of the 15th, and north transept of brick of the 18th century. The *tower* is square with an embattled parapet, and closely resembles that of Baddesley Clinton. It is said by tradition to have been built by Nicholas Brome, temp. Henry VII., in part expiation for killing the priest of Baddesley. The *south porch* is a good example of oak construction of the 15th century. The *nave* retains on each side an original window of one light trefoiled, the others are modern restorations. At the east end of the south wall of the nave is a piscina. The *chancel arch* of two splayed courses is good, the inner course being carried on moulded and carved corbels. Over the chancel are faint traces of wall paintings as old as the church, representing the medieval story of "Les trois vifs et les trois morts." The *rood screen* is a plain example of 15th century work. The *chancel* is interesting and good. The east window is of three lights with interlacing uncusped tracery. On the south side is a low side window

with a trefoil head, and a good trefoil-headed piscina. The *north transept* of brick was built in 1704 by Thomas Fetherston to cover the family vault beneath; it contains several mural tablets to the memory of members of the family. The roofs are modern, but contain some of the original timbers. The old circular *font* of sandstone with a moulded rim is mounted on a modern pedestal. Against the south wall of the tower in an upright position is an old *chest* about 5ft. long by 2½ft. wide, hewn out of the solid tree and banded with iron. On the north wall of the nave is a mural tablet with the following inscription:—"Here lyeth the bodie of William Hovell Esqvier & Prvydence his wyfe daughter of Iohn Davers of Cylworth Esqvier in the covntie of Northampton & Dorothy Hovell theire daughter 1610." The register contains the following interesting entry of the marriage of the father and mother of *Dr. Johnson*:—"1706, Mickell Johnsones, of Lichfeld, and Sara ford, married June ye 19th." Adjoining the church, surrounded by an old moat, is a modern brick dwelling, which occupies the site of the ancient **Manor House**.

Returning to the main road, at six miles from Henley we pass under the railway; at seven miles we traverse the hamlet of **Rotten Row**, and at seven and three-quarter miles reach the village of **Knowle**, which is distant one mile and a quarter from the station. The church, which is in the Perpendicular style, was built towards the close of the reign of Richard II., by Walter Cook, a Canon of Lincoln, in consequence of the difficulty which the inhabitants experienced in rainy weather and in winter time in getting to that at Hampton, which was then the mother church. The building was consecrated on the 24th of February, 1402, under a special Bull from Pope Boniface IX., granting indulgence to those who devoutly repaired thither and contributed towards the repairs. The church consists of an embattled western tower, clerestoried nave with north and south aisles, north chantry chapel and chancel. The roof appears to have been raised in the 15th century, when the clerestory, which extended into the ancient chancel, was added, and the chancel was also lengthened by two bays with tall windows, having mullions and transoms. The arches of the nave are two centred, with the exception of the most easterly on the north side, which is four centred. The altar of the lengthened church must have been at a much higher elevation than at present, as a sedilia and piscina on the south side are more than three feet above the level of the floor; the original sedilia and piscina now stand

at the west end of the chancel. The *chantry chapel* was founded by Walter Cook and his father in 1403. In the west wall of this chapel was the entrance to the rood loft now plastered up. The *rood screen*, a delicately executed and very handsome example of Perpendicular work, with ribs and minute traceries in emulation of fan groining, has been removed from its original position, and placed on the east side of the chapel, and in the year 1859 the original oak stalls were taken out of the chancel and placed at the east end of the south aisle, and the rest of the building was roughly treated and damaged. In the floor in front of the screen is a stone of circular shape from which the brasses have been removed. It is traditionally said to mark the grave of Walter Cook, the founder, but no traces of a coffin or body could however be found when the spot was examined in 1860, and it therefore seems probable that in accordance with a frequent custom in those days his entrails only were interred there. The *altar table* with bulging legs is of the late Elizabethan period. The porch and the vestry each contain a very interesting old oak chest carved out of the solid tree. At the west end of the church is an old half-timbered house of the 15th century, now converted into a private dwelling house and shop, but which was formerly **The College or Guild House**, where the chantry priests resided. The chief feature remaining of the front is the large cove beneath the eaves divided by curved ribs. The hall or principal apartment was supported by carved oak columns which still survive.

About half a mile north of the village is **Grimshaw Hall**, a very fine specimen of timber framed construction of the early part of the 17th century, consisting of a central block with a projecting cross gabled porch and projecting gabled wings. The front between the porch and the wings is gabled on each side, and the whole of the gables overhang, displaying elaborated ornamental framing with curved and cusped braces, characteristic of the 17th century. The windows project on carved brackets, and the porch, which is of two stories, is a remarkably beautiful example of the period, with gables on three sides, an overhanging upper story carried on bold brackets, and balustraded openings on each side of the entrance. The opposite front is scarcely less striking and beautiful, the transverse wings or ends projecting further than they do on the main front, and thus forming three sides of a quadrangle. The chimneys are of an ordinary type, but very bold and effective. The interior has been very little altered, most of the rooms are

oak panelled, and the old doors still remain. The staircase is bold and massive. Very little seems to be known of the Grimshaws, who once lived here, and who probably built the house. Somewhat more than a mile away is a moat, now overgrown with trees, called Grimshaw's Castle, which may have been the oldest seat of the family. According to Dugdale, Sibill, daughter and co-heiress of Thomas de Maidenbach, and wife of Adam de Grymesarwe, in 1319 inherited the manor of Aston and Dudston, and there was formerly a slab in Solihull Church recording the death of "Richardus Grimshaw, nuper de Baker's lane, gent.," in 1690.

Proceeding on our way, the spire of Solihull Church becomes a prominent object. At nine and three-quarter miles, we pass on the left **Malvern Hall**, the ancient seat of the Greswolde family, rebuilt in modern times, and at ten and half miles reach the small town of **Solihull**, lying half a mile from the railway station. The **Church** consists of a nave with aisles, a central tower and spire, north and south transepts, and a very fine chancel, which is the earliest and most interesting part. On the north side is a chapel of two stories, the upper part forming a sacristy. The chancel and north chapel are of about the year 1300, the north and south transepts about 1350, the north aisle about 1375, and the nave and south aisle about 1535, the latter having been restored and provided with a new parapet in 1757. The spire, which now rises to a height of 213ft., was blown down by a hurricane on the 15th March, 1757, and re-built on the old model with an increased height of 23ft. The tower was probably commenced early in the 14th century, and completed with the spire in the 15th. The entrances to the church are by a doorway at the west end, and by a porch on the north side, the archway of which is closed by a pair of very good wrought iron gates, the gift of Mrs. Elizabeth Fisher in 1746. Owing to the absence of a clerestory, the arches of the nave are lofty, giving a dignified appearance to this part of the church, which is otherwise wanting in beauty of detail. At the east end of the *south aisle* is a stone reredos of shallow panelling divided into fourteen niches. The niche in the centre being intended for a figure of the Virgin, and that on the north side for the patron Saint, the remainder being appropriated to the twelve Apostles. In the south wall is a trefoil headed piscina. In the *north aisle*, which forms St. Anthony's Chapel, are the remains of a carved wooden reredos and a piscina. This chapel is now converted into

"The Malvern Pew," and contains several monuments to the memory of owners of Malvern Hall. The *north transept* was anciently the Chapel of St. Catharine, and the south which now forms the organ chamber and choir vestry was the chapel of St. Mary; this latter contains the remains of a piscina.

The *chancel*, which is 54ft. long by 22ft. broad, is of Early Decorated character and has many beautiful features of a unique nature. From its resemblance to that of Buxted Church, in Sussex, which was built by John de Lewis, in 1292, Mr J. O. Scott supposes it to have proceeded from the same hand. On the south side are four two-light windows with sub-divided heads cusped in a peculiar manner, the arcs of the featherings terminating in small curls. The east window is of five lights with interlacing tracery and cusped heads and spandrils. On the south side is a plain sedilia of three seats on different levels and a fine piscina with a cusped arch and crocketed triangular canopy. On the north side of the chancel is the *two storied chapel*, the entrances to which are side by side, that to the right leading downwards into the lower stage and that to the left being approached by a steep flight of steps. The *lower chamber* is groined and divided into two bays; it is lighted by four narrow cusped lancet windows. At the east end is an old stone altar. The *upper chamber* which is now used as a vestry, was probably the original chantry chapel of St. Alphege, founded by Sir William de Odingsells, in 1301. It was formerly lighted by six windows of similar design to those in the chancel, two of these, now blocked up to form cupboards, formerly opened into the chancel. The chapel contains a mutilated piscina and a very fine carved chest of the Caroline period and probably of Flemish origin. The *altar rails* of twisted pattern are of the Caroline period, the Communion table being of late Elizabethan type with bulbous legs. The *pulpit* at the east end of the nave is of Jacobean pattern. The *font* is large and handsome, consisting of an octagonal basin on an octagonal shaft. The *west window* of the nave is filled with stained glass of very beautiful execution representing a Tree of Jesse, by C. E. Kempe, of London.

The church contains several memorials. Underneath the tower arch, on brass plates mounted on an oaken tablet are incised figures of a man and his two wives with three groups of children underneath, the first consisting of four boys, the second of 11 girls, and the third of a boy and two girls, and the following inscription: "Of your charitie praye for the

sollys of Willyam Hyll ge'tilman and for Izabell and Agnes his wyffys wich Wylllyam deceased the vi. daye of December in the yeare of our Lorde God A. mcccccxlix on whose sole Jhu have marcie Amen." At the east end of the south aisle, on three oak panels, with coats of arms, are these epitaphs:—"Thomas Dabridgecourte Esquire departed this lyfe ye xii of May 1601"; "Alice Dabridgecourte eldest sister and Coheire to Richard Greswolde Esquire departed this lyfe the laste daye of februarie Auo Dni 1599." At the east end of the north aisle, on a brass plate are the figures of a man and his wife with four sons and four daughters, and the following inscription:

William Hawes, æt 80. 1610. Ursula Coles, æt 76.
 Here William Hawes and Ursula, his wife,
 Their bodies lie, their soules with Christ in life,
 Whose Holy Spirit did so direct their wayes,
 That in his feare they lived to aged dayes;
 In endlessse joy with Christ they now remaine,
 By whose blood all salvation due obtaine.

This William Hawes was probably the builder of Hillfield Hall. On the west wall of the north transept is a brass plate, removed from the nave, and bearing this inscription:—"This stone is not placed here to perpetuate the memory of the Person interred beneath it, but to preserve her Ashes sacred from Violation; Therefore

" Good friend, for Jesu's sake forbear
 To dig the dust inclosed here." 1746.

This verse is evidently transcribed from the inscription on Shakespeare's grave. The north transept contains several memorials to the Holbech family. In the **Rectory Garden** is an interesting fragment of an early building, the purposes of which cannot be determined.

The **Grammar School**, which was probably founded as early as the reign of Richard II. and rebuilt in 1882, numbered among its pupils the poets *Shenstone* (1714-1763) and *Jago* (1715-1781). *Dr. Samuel Johnson*, then twenty-six years of age, was in 1735 nominated for the post of schoolmaster, but rejected by the Trustees because, according to a letter from the Rector, "he has the character of being a very haughty ill-natured gent: and y^t he has such a way of distorting his fface (w^h though he cannot help) y^e gent(lemen) think it may affect some young ladds."

Three-quarters of a mile to the south of Solihull is **Hillfield Hall**, a picturesque brick construction of the 16th century covered with ivy, standing on a raised terrace

approached by steps. The centre of the front terminates in a stepped gable, flanked on each side by battlemented turrets. Over the doorway of the left hand turret, which forms the entrance to the house, is the following inscription:—

Hic hospites
in cælo cives

H.

W. V.

1576.¹

Over a mullioned bay window on the north east side are the arms of the Greswolde family, who were subsequent possessors of the property. The right hand turret contains a newel staircase of 52 oak steps leading to a room which occupies the whole length of the front. The interior has been modernised but the dining room retains its oak panelling.

About one mile and a half east of Solihull is **Berry Hall**, a very picturesque and interesting old house though one wing has been pulled down. It stands in a secluded spot and is half hidden by fine trees. The house, which is apparently of the 15th century, is still surrounded on three sides by a moat. With the exception of some obviously modern brickwork, it is built entirely of oak framing filled in with wattle work and plaster. The parts remaining are of two stories, the upper floor carried by finely moulded and carved oak beams. The timbers of the walls are very wide and thin, an evidence of early work. The eastern wing of the building, which is supposed to have contained the great hall, was pulled down towards the end of the last century. The porch, which has an overhanging gable carried by two very fine brackets, was reconstructed about 1876. These brackets, which are alike, were found lying loose in an upper room of the house and bear in raised old English characters the motto, "I.H.S. Amor est meus," and a monogram which is possibly intended for T.A.W., Thomas and Alice Waring, the house having formerly been a seat of the Warings. It cannot however with certainty be said that the brackets belong to the house, they may have come from the nunnery of Henwood when it was destroyed.

¹ "Here we are guests; in Heaven citizens." W. V. H., William and Ursula Hawes.

ROUTE 14.—WARWICK TO KINGSWOOD VIA HAMPTON
ON-THE-HILL AND PINLEY.

THE road on quitting Warwick skirts the left side of the race-course, and at two miles reaches the hamlet of **Hampton-on-the-Hill**, a little beyond which is the lodge of **Grove Park**, the seat of *Lord Dormer*. The Manor came into the possession of Thomas de Beauchamp at the commencement of the reign of Richard II., and the first Manor-house was probably a lodge built by him in 1394. In 1566, it was granted to Robert Dudley, Earl of Leicester, who, in 1581 reconveyed it to Queen Elizabeth. In the reign of James I. it became the property of the Hon. Anthony Dormer, second son of Robert, first Baron Dormer. The ancient mansion was a fine specimen of an old half-timbered house, though it had been disfigured by being coated with rough cast and covered with a turretted roof. It was formerly surrounded by a moat, part of which still remains. From the hall door a straight course led over a drawbridge to the road from Hatton to Sherborne, which then ran about one hundred yards in front of the house. This road was turned and closed towards the end of the last century, when the present deer park in front of the house was laid out. The avenue from the house to the road was most picturesque, being completely overgrown by clipped hazel, which gave it a tunnel-like appearance. The present mansion, which was completed in 1832, on the site of the old house, stands on an eminence in a beautifully wooded park of one hundred acres, containing a large sheet of ornamental water at some distance in the foreground. The park contains about eighty head of deer, which are said to be the heaviest in Warwickshire. The house is not architecturally noteworthy, but the internal fittings and pictures have a high interest, and the views from the windows, of Warwick and the surrounding country are very fine. The spacious **Entrance Hall** contains the following full-length portraits:—"Ann Sophia," daughter of Philip, fourth Earl of Pembroke, married to Robert Dormer, first Earl of Carnarvon, painted by *Mrs. Beale* (1640); "John Thornborough," Bishop of Worcester (1552); "Henry Viscount St. John," died 1742, aged 90, and his

wife, "Viscountess St. John." At the upper end is a fine old Renaissance chimney-piece of oak from Kenilworth Castle. Among the curiosities in the hall are some old chairs, dated 1501, a two-handed scolloped sword, a large brass medallion portrait of the Emperor Charles V., and a pair of old jack boots. The **Dining Room** to the north of the hall is panelled in oak, and decorated with coats-of-arms carved at regular intervals round the room. The mantel-piece of oak is a very fine example of Renaissance work, the over-mantel was brought from Eythorpe in Bucks, an old family mansion of the Dormer family, demolished in 1810. Over the handsome old carved sideboard is a picture of "Sir Cecil Bisshopp," and his sister "Mary" (1703-1739), wife of John, seventh Lord Dormer. On the opposite wall is the "Duchess of Feria" (Jane Dormer¹), in her widow's dress, painted in 1572 at the age of 35. In the **Library**, on the south side of the hall, is a handsome oak mantel-piece with a mirror in the upper portion. In this room is a portrait on ivory of "Robert Dormer," first Earl of Carnarvon, killed at Newbury in 1643; a fine portrait of "Charles," eighth Lord Dormer (died 1804), by *Sir Joshua Reynolds*; and portraits of "Sir William Dugdale," the antiquary (1605-1686); and "John Hampden" (1594-1643). Next is the **Drawing Room** with a handsome wooden chimney-piece of the year 1610, painted and gilt. This room contains a fine portrait, painted in 1558, of "Jane Dormer,"¹ Duchess of Feria, at the age of twenty, and another of "Edward Somerset," fourth Earl of Worcester, 1621 (died 1628), painted by *Gilbert Jackson*. The **Boudoir**, which is filled with beautiful bric-à-brac, contains five charming pictures representing the Five Senses by *David Teniers*, the younger, a curious old picture in an oak frame of "Catherine Dormer," who married Lord St. John, and died in 1614; and an old painting representing "Fair Rosamond Clifford." In the **Study** is a portrait of "Sir Michael Dormer," Lord Mayor of London (1541), *Holbein*; and a curious miniature of "Charles Stuart" (the young Pretender), made to conceal in the bottom of a snuff-box. On the **Staircase** and in other rooms are the following noticeable portraits:—"Sir Fleetwood Dormer" (1673), "Sir Cecil Bisshopp," "Sir Robert Dormer," first Baron (1615), his daughter (1625); "Elizabeth Dormer," Countess of Shrewsbury, wife of George,

¹ Maid of Honour to Queen Mary, married to Don Gomez Suarez Conde di Feria, and Ambassador of King Philip.

fifteenth Earl; "Dorothy Catesby, (1617) æt 58; "Charles," second Earl of Carnarvon (died 1709); "George," fifteenth Earl of Shrewsbury (died 1787); "The Countess of Shrewsbury," "Robert Dudley," Earl of Leicester (1532-1588); "Erasmus" (1467-1536). On the staircase is also a seascape by *Claude Lorraine*, a fine example of that master. Among the family plate are two curious and valuable objects, an old salt silver gilt of the year 1555, and a marriage cup of 1615.

The road to the south of the park is termed "Hell Kitchen Lane."

Resuming our route at four and a half miles, we come to a private road on the left, which leads in a quarter of a mile to the remains of the **Priory of Pinley**, a small monastery founded by Robert de Pilardinton in the reign of Henry I. The site, which covers about four acres, lies in a sheltered hollow, and was surrounded by a moat, a considerable part of which still remains. A picturesque half-timbered farm house, coated with rough cast, and bearing the date 1666 over the porch, seems to have been built mainly out of the ruins. To the east of this is a building used for farm purposes, which is conjectured to have been the ancient church. A Norman string course runs along the north wall, which is two and a half feet thick, and contains the sills of two three-light windows. The west wall contains a four-centred arched doorway of the 15th century, with hood moulding supported by corbels. Towards the east end of this building is an obtusely arched doorway, also of the 15th century, with sculptured roses in the spandrils, which is supposed to have led into the revestry. A few other fragments lie about. Half a mile further we reach **Pinley Green**, and at seven miles cross a small tributary of the Alne by **Lonesome Ford**, probably so called on account of its solitary situation in ancient times. At eight miles we arrive on the left at a lane which leads down in rather more than a quarter of a mile to the site of **Bushwood or Lapworth Hall**, situated on a small stream in a lonely valley, and memorable as the residence of the Catesby family, who acquired it by marriage in the reign of Henry VI. *Robert Catesby*, one of the Gunpowder Conspirators, who was killed at Holbeach in Staffordshire, was born here in 1573, and sold the estate to Sir Edward Grevill, of Milcote. Part of the site of the ancient mansion is now occupied by a farm house erected about 1708, which evidently incorporates a chimney, a hearth, and a gable belonging to the former dwelling. This latter must have

been of considerable extent, as the space within the moat, which still partly surrounds the present house, measures 180ft. by 150ft. Outside the moat, near the former position of the drawbridge, is a fragment of a half-timbered out-building, which looks as if it had formed part of the stabling, and south of the house is the old bowling green, covering about three-quarters of an acre. About half a mile higher up the stream is an island known as "Guy Fawkes" island, and about a mile below the house a mill formerly existed in which tradition says the Gunpowder Plot was originally concocted.

Regaining the road again, we come to a farm called **High Chimneys**, so termed from its two picturesque stacks of chimneys. At eight and a half miles a lane on the right leads to **Rowington** (one mile). A quarter of a mile further is **Brome Hall**, a farm house containing some ancient oak panelling and extensive remains of old pleasure grounds, and at nine and a half miles we arrive at **Kingswood Station**.



ROUTE 15. — WARWICK TO BADDESLEY CLINTON
VIA ROWINGTON.

TAKING the Birmingham road from Warwick, in one mile and a half we reach the southern extremity of the old **Park of Wedgnoek**, one of the most ancient in England, originally emparked by Henry de Newburgh, first Earl of Warwick, after the Conquest. At that time it contained no more than the part known as the Old Park; it was subsequently enlarged at the end of the reign of Edward III. by Thomas de Beauchamp, and eventually covered an area of 2,760 acres, or over four square miles. In the 17th century it was divided into ten farms, leaving only about 50 acres of the original Deer Park which is still stocked with deer. On the left a road leads to the village of **Budbrook** (half a mile). The church consists of a square embattled western tower with crocketed pinnacles, a nave with modern transepts and a chancel. The tower, which is picturesquely covered with ivy, was erected about 1688. The nave is Norman with subsequent alterations; on the north side is a doorway, now blocked up, ornamented with billet mouldings. The chancel, which is of the 13th century, is lighted by three narrow single light lancet windows, splayed in the interior. On the south side of the altar is a large mural monument with Corinthian pilasters to Rowland, Lord Dormer, died September 27th, 1712. **Barracks** were erected here in 1877 which serve for the depôt of the Royal Warwickshire Regiment.

Returning to the high road, at two miles we reach the entrance to the **County Lunatic Asylum**, opened in 1852, and occupying an elevated position in the midst of spacious and well kept grounds. It is a well designed structure of brick, the average number of patients being about 650, composed of about 290 males and 360 females.

About one mile and a half up Beausale Lane on the right, on a farm called **Bull Oak**, was the famous tree of that name, formerly standing in **Wedgnoek Park**. It had become hollow, and was destroyed about 1870 by the act of some mischievous boys who had lighted a fire in it.

Resuming our route, in half a mile the road branches off to **Rowington** (five and a half miles). The Church, dedicated

to St. Lawrence, is singularly arranged. It consists of a nave with aisles, an embattled tower rising out of the nave near the east end, and beyond which the nave is continued, a shallow transept on the south side of the tower, a chancel and a chantry chapel. Outside of the north doorway on the east side is the remnant of a stoup. The nave opens to the aisles, which are extraordinarily narrow, by two fine Decorated arches on each side. The rood loft of the 14th century, has a stone staircase springing from the north pier of the chancel arch, and a parclose or wooden screen of the same period separates the chancel from the chantry chapel on the north side. Under the south-east window of the chancel is a plain stone sedilia. The Communion table, covered with a cloth, is of oak of the Elizabethan period, and has handsomely carved bulging legs. The 14th century pulpit is of stone, carved in panels, and the font of the 13th century is of red sandstone, plain and circular in form. In the second bay of the south aisle is a curious old oak chest of rude construction, encircled by three iron bands secured in locks. To the north of the altar is a mural tablet contained between columns to the memory of John Wollaston, died 1615. On the floor in front of the altar is an incised alabaster slab,¹ with the figures of a man and a woman in costumes of the reign of Elizabeth, having eight small female figures at their feet. The east window and one on the south side of the chancel contain figures of saints, ably executed by Burlisson and Grylls.

Half a mile further on Rowington Green, near the Mill, is **Shakespeare Hall**, a fine half timbered gabled house, said, but without proof, to have been the residence of Thomas Shakespeare, a brother of John Shakespeare, and uncle of the poet.

Rather more than half a mile further, a road turns off to the left leading to the Church of **Baddesley Clinton** (seven and a half miles), a small building consisting of nave and chancel, with an embattled west tower, standing in the midst of lofty trees. The nave appears to have been originally constructed in the 13th century, the walls were raised 10ft., and the present clerestory windows inserted between the years 1496 and 1508 by Nicholas Brome, lord of the manor, who, according to Dugdale, also built the tower under the following circumstances: "Comming on a

¹ It is supposed to be of the year 1558, and to commemorate either John Oldwell and his wife or John Hill and his wife.

time into his Parlour here at Badsley, he found the Parish-Priest chocking his wife under the chin, whereat he was so enraged that he presently kil'd him; For which offence, obtaining the King's Pardon, and the Popes, he was enjoyn'd to do something towards the expiation thereof; whereupon he new built the Towre-steeple here at Badsley, from the ground, and bought three Bells for it; and raised the body of the Church ten foot higher: all which was exprest in his Epitaph, now torn away." On the south wall is the following inscription:—"Nicholas Brome, Esquire, Lord of Baddesley, did new build this steeple in the raigne of Kinge Henry the Seaventh. He died in October, 1517." According to the record he is buried "under ye blew marble stone at ye entrance into the church at ye door" (*i.e.*, in the tower). The chancel was rebuilt in 1634 by Edward Ferrers, lord of the manor, of which the following record appears on a stone over the south door:—"Edward Ferrers, Esqviere, sonne & heire of Henry Ferrers, Esqviere, & Jane White his wife, did new builde and reedifie this chauncel at his owne proper costes & charges. Ano. Domi., 1634. This chvrch is dedicated to Sainte James." On the tablet is also a shield with the arms of Ferrers impaling Peyto. On the south side of the chancel, under an arched canopy, is a high tomb of rich workmanship with the accompanying inscription:—"Here lyeth Sir Edward Ferrers, knighte, sonne and heire of Sir Henry Ferrers and Margaret Hekstall his wife, of East Peckham, in the county of Kente, Knighte. He died the xxixth day of August, 1535, leaving issue, Henry, Edward, George, and Nicholas. Here also lieth Dame Constance, his wife, daughter and heire to Nicholas Brome, Esq. of this mannour of Badsley Clinton, who died the xxxth day of September, 1551. Here also lieth Henry Ferrers, their eldest sonne and heire, who married Katherine, daughter and one of the co-heires of Sir John Hampden, of Hampden, in the countie of Buck., He died Ano. Dom. 1526, leaving issue, Edward Ferrers, married to Briget, daughter to William, Lord Windsor, of Bradenhâ, 1548, and died Ano. Domi., 1564." The following runs round the verge:—"Ecce hic in pulvere dormimus. Hic nostræ recidit gloria carnis. Disce mori mundo, vivere disce Deo. Hodie nobis cras vobis.¹ On the face of the tomb and on the arch above are shields of arms denoting alliances of the Ferrers of

¹ Behold, here we sleep in the dust. Here fades away the vain glory of our flesh. Learn to die for the world, learn to live for God. To-day for us, to-morrow for you.

Baddesley, with the families of Brome, Hampden, Windsor, and Whyte. In the centre of the floor of the chancel is a marble slab recording the burial there of twelve generations of the Ferrers family, the antiquarian Henry Ferrers,¹ who died in 1633, aged 84, being buried at the head of the stone. The east window contains some ancient and beautiful glass. In the centre light is a representation of the Crucifixion, on the north are figures of Sir Edward Ferrers and his wife kneeling at a praying desk, with missals in front of them, and the remaining lights are filled with shields of arms and some mutilated figures; the principal shield is that of Sir Edward and his wife, Constantia Brome, with 32 quarterings. Beneath the tower arch is a heavy Jacobean screen of oak. On the south side of the church is a large and aged yew. The wood to the east, 260 acres in extent, and termed **Hay Wood**, is a remnant of the ancient Forest of Arden. It contains some remarkably fine trees, and is noted as the habitat of the lily of the valley.

From hence a pathway through a belt of wood leads down a gentle declivity to **Baddesley Clinton Hall**, the seat of *Mrs. Rebecca Dulcibella Dering*, a remarkably interesting specimen of an old fortified manorial residence of the 15th century, situated in a secluded position in a fine well-timbered park. The Manor appears in ancient times to have undergone several changes of ownership. From the middle of the 13th to the middle of the 14th century, it belonged to the Clinton family of Coleshill. In 1496, it became the property of Nicholas Brome, a lawyer, at whose death in 1517 it passed to his daughter and co-heiress Constantia, who was married in 1497 to Sir Edward Ferrers, grandson of William Lord Ferrers, of Groby, and in this family it has ever since remained. The present owner has been twice married; her former husband being *Marmion Edward Ferrers, Esq.*, the antiquarian, through whom she derived the estates; her second husband was *Edward Heneage Dering, Esq.*, who died suddenly November 22nd, 1892.

The mansion, which is a stone structure of low elevation with fluted and grooved chimneys, is surrounded by a moat eight or nine feet in depth and of considerable width, and is approached by a brick bridge of two arches, probably built in the reign of Queen Anne, which replaces the old drawbridge. The

¹ Mr. Hepworth Dixon, in "Her Majesty's Tower," represents him as owning a house adjoining the Parliament Chamber, which was sold to one of the Gunpowder Conspirators. This is altogether erroneous, the name of the owner of this property was "Ferris."

building forms three sides of a square, the fourth side on the north-west, now enclosed by a low wall, having evidently been pulled down at a remote period, its former existence being attested by the abrupt termination of the adjoining string course, and the presence of several brick buttresses on this side. The entrance to the **Courtyard** is on the north-east side through an archway underneath a fine embattled tower, which projects from the main building, and contains in the upper stage a handsome hall panelled in oak, and lighted by a large window of five lights, divided by a transom. The portal arch is of later date than the tower and the northern part of the house, and is probably a construction of the 16th century. The **Gateway** is pierced with loopholes for the defence of the drawbridge and the archway is closed by a massive old oak door of the 15th century, containing a wicket and strengthened by strong bolts and bars. On the right are two doors, the first of these conducts to the large hall above, and the other leads down to the cellar. The upper story of the inner court is half timbered and gabled. On the left hand side of the court is the entrance of the mansion, which opens on an ante room leading to the **Great Hall**. This hall is oak panelled, and contains a very handsome English Renaissance fireplace of carved stone, constructed about 1634, and ornamented with seven shields of family arms painted on the stone work. The first and largest of these occupies the centre panel, and the last shield commemorates the marriage of Edward Ferrers and Anne Peyto in 1611. The great feature of the room, as of the other parts of the house, is however the heraldic devices of the 16th and 17th centuries which adorn the windows, fourteen shields being depicted here. The walls are hung with several good family portraits. The hall also contains an old 17th century cabinet, the front divided into twenty small panels, each painted with groups of satyrs, cupids, or nymphs; a large and richly carved Flemish chest, with the date 1658; a very large oak table, 21ft. long, 2ft. 8in. wide, and 2in. thick, made of two planks only; several dower chests; a curious twisted horn of great age, said to have been presented about the year 1400 to Lord de Ferrers by the French ambassador at the Court of Henry IV; a leather bottle holding about a gallon, discovered in the moat some years ago, and an old Cromwellian coat of buff leather. On the left of the hall on the north-east side of the house is the **Drawing Room**, which is panelled with oak, with seats of the same material in the recesses of the windows. It contains a large carved oak fireplace, ornamented with the

arms of Ferrers, of Groby, and a fine portrait of Sir Walter Raleigh, attributed to *Marc Garrard*. On the right is the **Dining Room**, containing an elaborately carved fireplace, dated 1628, and divided into three panels by massive pilasters. In the centre is a shield with the arms of Ferrers quartering Whyte. In the southern angle of the hall a staircase leads to an enclosed **Gallery**, which runs round the inner part of the three sides of the building, and gives access to the rooms in the upper story. In the window on the **Staircase** are two very old shields of arms, one of which has the following inscription:—"Henrie Ferrers did marrie Kathrine Hamdon, the daughter and hyer of John Hamdon, Knight, Anno dno. 1560." On the left of the staircase is the **State Bedroom**, which contains a very fine chimney-piece elaborately carved in oak and reaching to the ceiling. In the centre is a shield of arms, quartering Ferrers of Groby and Hampden, with an escutcheon of pretence charged with the arms of Whyte, and on each side the family badge of the horse shoe with the shields of Groby and Whyte in the spandrels. This room like most of the others is oak panelled. From the **Sacristy** next to the oratory or domestic chapel in the south-west angle of the house, there was formerly a well staircase leading to a passage in the basement. This passage, which still exists, gradually narrows and passes beneath the moat, and doubtless in former times formed a means of secret egress when the house was beset. In the **Chapel** are preserved a curious little sanctus bell of Flemish origin, bearing the date 1555, and inscribed IHESVS ES MINEN NAEM, and a small incised brass effigy of a female, supposed to represent the wife or daughter of Nicholas Brome, and to have been brought from the church. The **Banqueting Hall**, which occupies the space over the gateway, is a fine room lighted by a large mullioned window, and containing remnants of ancient oak carving and panelling. The high pitched roof of open timber is now unfortunately covered by a plaster ceiling. Next to this is a room traditionally known as the "Ghost Room," and now used as a library. It seems probable that the oak panelling and most of the carved oak mantels in the house were constructed by Edward Ferrers, son of "the Antiquary," somewhere about the year 1634. The views from the upper story looking into the ivy-covered court with its picturesque flower beds are very charming.

From hence a lane leads *via* **Netherwood Heath**, in two miles to the Birmingham road at a point three miles south of **Knowle**.

ROUTE 16.—WARWICK TO TEMPLE BALSALL VIA
HATTON AND WROXALL.

QUITTING Warwick by the Birmingham road at two and three-quarter miles on the right we reach **Hatton Church** which consists of a chancel, nave, aisles, north porch, and an embattled western tower. This latter is the only remaining ancient feature of the church, and is a fine example of 15th century work containing a handsome Perpendicular window of six lights, the remainder of the church, which is built to correspond with the tower, was erected between the years 1876-80, and replaces a patchwork structure of dilapidated character. Adjoining the tower is a marble tomb commemorating *Mr. William Edwards* (1662-1723), the founder of free schools at Kenilworth and Hatton, and former owner of Guy's Cliff; and his wife Mary, who died in 1756, aged 82. The font is of the 12th century on a modern base. *Dr. Samuel Parr* (1747-1825), the eminent Greek scholar, was vicar of this church from 1783 to 1825. He was an ardent campanologist, and cast or recast the whole of the six bells in the tower and frequently practised upon them himself. He died here March 6th, 1825, and is commemorated by a mural tablet in the church. The communion plate here is of a very interesting character. It consists of a tankard flagon with the H.M. of 1739, a plate of 1669, and two very handsome large silver candlesticks of 1696, all the gift of Mrs. Jane Norcliffe in 1745; a cup and cover given by Dr. Parr, together with a large flagon probably originally intended for a coffee pot, and a large alms dish having the appearance of a rose water dish of French origin.

A quarter of a mile further on a branch road to the right is the church of **Haseley**, which consists of an embattled western tower with nave and chancel. The tower appears to be of the early part of the 15th century, and contains, in the west window, some interesting fragments of ancient painted glass. The nave was probably built in the 16th century by Clement Throckmorton, but retains a south doorway of the 13th century, and the east wall of the chancel was reconstructed in 1753. A projection built out on the south-east side of the chancel, contains the high tomb

of *Clement Throckmorton*, with inlaid brass effigies¹ of himself and his wife with thirteen children. He is represented bareheaded clad in armour. The wife is attired in a highbodied gown, the skirts of which are open disclosing a brocaded kirtle. On her head is a close fitting bonnet, and a breviary is suspended from the waist. Under the husband are six small male children, and under the wife seven females. On a brass plate running round the verge of the slab is the following inscription "Here lieth the bodye of Cleme(nt Throkmorton) Esquier the third sonne of Sr. George Throkmorton Knyght and Katherin Nevell his wyffe the firste and eldest daughter of Sr. Edward Nevell Knight of whom he begate syxe sonnes seven daughters he departed this world the Sondaye being the xiiii of December in the yere of our Lord God MCCCC seventye & three and in the syxtene yere of the raigne of our most gracious sufferaigne ladye quene Elizabeth." The font is of the 15th century on a modern base.

The Manor of Haseley at the time of the Conquest was possessed by Hasculf Musard, from whom it passed to the family of Hastang, of Leamington Hastings, and thence in the reign of Richard I. through one William Turpin, to Roger, son of Thurstane de Cherlecote. Thomas, the son of Roger, was in 1263 strangled by three of his own servants, two men and a woman, and his body was thrown into the pool now known as **Fletcher's Hole**. As it was at first believed that he had committed suicide, his effects were seized for the King, but on the subsequent discovery of the facts of the murder, restitution was made to his heirs, and the murderers were executed. In 1302, the estate passed to Guy de Beauchamp, Earl of Warwick, and remained in the Warwick family until 1488. In 1553 the Manor was granted by the Queen to Clement Throckmorton, third son of Sir George Throckmorton, of Coughton, in whose family it remained until 1725. It is now the property of Alfred Hewlett, Esq., who has re-built the Manor House in the Tudor-Elizabethan style. A portion of the **Old Manor House**, a half-timbered construction coated with rough cast still exists in the park of Haseley Manor in a valley about a third of a mile from the church to the east of the ancient mill pool. Part of this building is of the time of George I.,

¹ A portion of this brass has been recently hinged in consequence of the discovery of engraved work on the reverse side, suggesting that it formerly formed part of some other monument.

but the porch was built by Clement Throckmorton. This porch is flanked by Ionic pilasters, and over the hall door is a Latin versicle, with the date 1561. In the left spandril of the arch is a true lover's knot, with the initials C.T., for Clement Throckmorton, and an olive branch with six shoots, indicative of the number of his sons. In the other spandril is another true lover's knot, with the initials K.T., for Katherine Throckmorton, his wife, and an olive branch with seven shoots, indicative of the number of her daughters. Haseley furnishes the town of Warwick with water by means of works constructed in 1876; the water flows by gravitation, the door sill of the rectory being said to be level with the roof of St. Mary's Church at Warwick.

Two miles and a half north-east is **Honiley**, containing a very small semi-classical church with tower and spire, built in 1723, and of no architectural interest.

Returning to the high road, we resume our route to Wroxall, the spires of Coventry becoming conspicuous in the distance on the right. At five miles we reach the entrance to the grounds of **Wroxall Abbey**. The foundation of this Abbey is attributed to a curious miracle. In the 12th century the lordship was held by *Hugh de Hatton*, who was taken prisoner in the Holy Land, and kept in close captivity. He prayed for deliverance, and St. Leonard appeared to him one night in a vision, and commanded him to found a Benedictine nunnery. The vision being repeated, he vowed to comply with the command if his prayer was granted. As a result he was instantly transported, still in chains, to Wroxall, where he met with his wife, who in consequence of his uncouth appearance could not recognise him until he shewed her part of a ring which had been broken between them. In response to prayer, the spot on which the nunnery was to be erected was pointed out, and its foundation is stated to have taken place in 1141, and the ring and a portion of the fetters were afterwards shown as relics. In the reign of Edward I., the conventual church was either rebuilt or greatly enlarged, and was consecrated in 1315. At the dissolution the site of the Priory was granted to Robert Burgoyne and John Scudamore, and continued in the Burgoyne family until 1713, when the property was purchased by *Sir Christopher Wren*, who occasionally resided here. It remained in the possession of the descendants of *Sir Christopher* until the year 1861, when the old house with nearly 2,000 acres of land was acquired for £93,000 by the

late *James Dugdale, Esq.*, whose successor is his son, *J. Broughton Dugdale, Esq.* From the entrance a pretty avenue bordered by elms conducts us to the ancient garden walls, which are said to have been built by Sir Christopher Wren, and are of curious construction. In front of us stands the house, a fine mansion in the Tudor style built in 1864 to replace the former residence, which was chiefly erected in the reign of Elizabeth, and had become very much dilapidated. The present building occupies a site slightly more westward than the old mansion, and the front faces eastward instead of westward as in the previous case. In the gardens to the left of the avenue are the remains of the old Priory. Nearest to the roadway is the roofless **Chapter House**, about 16ft. square, containing six bearing shafts designed to carry a stone groined roof which was never constructed. Human bones, probably those of Prioresses interred in the Chapter house were discovered beneath the surface about the year 1850, and some fragments of lids of stone coffins, are still preserved in it. A little further on are some remains of the old walls of the **Refectory**. As far as can be traced the walls of the Priory, which was probably never completed, extended in a direct line from the church to the east side of the Refectory, whence they continued westwards to a point a little beyond the level of the tower of the church. In the house is a very fine collection of modern pictures.

DINING ROOM.—Pictures: * "Entrance to the Wood," *T. Creswick*; "Dutch Vessels," *E. W. Cooke, R.A.*; "Children, Gleaners and Stile," *F. Goodall, R.A.*; "Magdalen at the Foot of the Cross," *J. R. Herbert, R.A.*; "Cottage Boy and Wheelbarrow," *W. Dyce, R.A.*; "The Trial of the Witch," *W. P. Frith, R.A.*¹; "Highland Mary," *T. Faed, R.A.*; * "Death of Queen Katharine," *C. R. Leslie, R.A.*; "Girls at a Spring," *P. F. Poole, R.A.*; "Deerhounds," *R. Ansdell, R.A.*; "Welsh Mountain Scene," *T. Creswick, R.A.* (figures by *Ansdell*); "Venice," *W. Wyld*; "Dutch Fisherwomen on the Beach," *E. Duncan*; * "The Sand Hill," *J. Linnell*; "Two Girls dressing," *C. Baxter*; * "Irish Group Dancing a Jig," *E. Nicol, A.R.A.*; "Road through Woodland Scenery," *P. Nasmith*; "Spanish Ladies on the Alameda," *J. Phillip, R.A.*; "Landscape," *W. Muller*; "Going to School," *T. Webster, R.A.*; "Greek Fugitives," *Sir C. E. Eastlake, P.R.A.*; "River Landscape," *F. R. Lee, R.A.*; "Italian Girl," *J. E. Millais, R.A.*; * "Taming of the Shrew," *C. R. Leslie, R.A.*; * "The Fallen Monarch," *J. Linnell*; "A Windy Day," *David Cox*; "Castle on the Coast," seascape, *A. Stanfield, R.A.*; "Sheep, Hovel and Donkey," *T. S. Cooper, R.A.*; "Dutch Coast," seascape, *C. Stanfield, R.A.*; "Musical Rehearsal," *David Bles*; * "Scotch Sheiling with a Woman reading the Bible," *R. Ansdell*; "By the side of a Wood," *W. Collins, R.A.*; "Life of Buckingham," *A. L. Egg, R.A.*; "Death of Buckingham," *A. L. Egg, R.A.*; "Vicar of Wakefield's Daughter," *C. Baxter*; "A Girl feeding a Dog," *T. Webster*,

¹ The history of this picture is given in Mr. Frith's Autobiography, vol. 1, chapters 13 and 21.

R.A. ; "Seacoast," *C. Stanfield R.A.* ; "Columbus and the Egg," *C. R. Leslie, R.A.* ; "The Lost Shilling," *F. D. Hardy* ; "Head of a Girl," *O'Neil* ; and pictures by *A. Solomon* and *Siguoli*.

DRAWING ROOM.—This room contains the following beautiful series of water-colour pictures:— "Landscape," *C. Fielding* ; "Lost in the Woods," *E. G. Warren* ; "Interior of a Cathedral," *D. Roberts, R.A.* ; "King Lear," *G. Cattermole* ; "Zouave relating Adventures," *F. W. Topham* ; "Landscape," *David Cox* ; * "Marriage of Strongbow and Eva," *Sir C. E. Eastlake, P.R.A.* ; "Highland Drovers and Cattle," *F. Tayler* ; "Classical Landscape, Sunset," *G. Barrett* ; "Seascape," *E. Duncan* ; "River Scene," *David Cox* ; "Seaweed Gatherers : Carts crossing a Stream," *E. Duncan* ; * "Landscape with Sheep," *J. Linnell* ; "Partridges," *W. Hunt* ; "Spanish Beggars with Guitar," *F. W. Topham* ; "Man and Child at Venice," *F. Goodall, R.A.* ; "Return of Grandpapa," *W. Goodall* ; * "Cattle and Sheep," *T. S. Cooper, R.A.* ; "Landscape," *Birket Foster* ; "Nest and Eggs," *W. Hunt* ; * "Sheep," *T. S. Cooper, R.A.* ; * "Landscape and Sheep, Glen Rosa Arran," *W. Dyce* ; * "Tomb at Verona," *S. Prout* ; "Harvest Home," *F. Goodall, R.A.* ; "Fruit," *W. Hunt* ; * "Ehrenbreitstein on the Rhine," *J. M. W. Turner, R.A.* ; * "At the Well at Cairo," *L. Haghe* ; "Bridge over River," *P. de Wint* ; "Interior at Haddon Hall," *Carl Werner* ; "Sea and Ship," *G. Chambers* ; "On the Thames," *J. Varley* ; "Venice," *W. Wyld* ; "Daughter of the Duke of Argyll," a sketch, *T. Tayler* ; "Sunset," *G. Barrett* ; "Venice," *E. W. Cooke, A.R.A.* A lovely piece of old Spanish embroidery, probably at one time belonging to a church, hangs on a screen in the room.

In the **HALL** is a fine picture: "Jacob and Rachel," by *Ary Scheffer*, "Et Jacob baisa Rachel et elevait sa voix il pleura."

In the **Billiard Room** are eight very interesting reproductions in wax of old English country scenes, framed as pictures, which are remarkable alike for their modelling, grouping, colouring, and individualisation. On the upper floor is a very fine carved oak bedstead, bearing the date 1551. In the gardens to the south of the mansion is a small ornamental lake, frequented by wild fowl.

Standing in the grounds in front of the mansion is the **Church**, the body of which consists of one continuous bay without a division; the explanation of this probably is that the nave only of the church was constructed, the design for the whole being never completed. The tower, which is of brick and embattled, is a work of the 17th century. The north side of the building is lighted by five Decorated windows, each of three lights. The most easterly window on the south side is a reconstruction of the 16th century. Underneath this window are the remains of a piscina, while a plain stone seat represents the sedilia. The east window of five lights is Perpendicular, beneath it is a tasteful modern reredos of red sandstone, with carved figures of Christ and the Apostles. The windows retain some interesting remains of ancient painted glass. The easternmost window on the north side contains pattern glazing, composed of white glass with oak leaves and acorns outlined in black. In it are also two small figures, one of

a kneeling saint with a nimbus round the head, the other of a kneeling female in a yellow gown. The third window contains a figure of St. Benedict, and also kneeling figures of a nun in a black mantle, and of a man in a blue gown. The belfry window contains the shield of Richard Nevile, Earl of Warwick. On the south wall, removed from the east end, is a mural monument to the memory of Lady Anna Burgoyne, who died 1693. On the north wall is an incised brass effigy of a lady unknown, clad in the costume of the early part of the 15th century. In a field next the road, facing the former entrance to the Abbey, are a pair of old stocks.

From hence, continuing along the Birmingham road, at seven miles we reach **Chadwick End**, from whence a by-road on the right leads, *via* Park Corner (eight miles) to **Temple Balsall** (nine miles). The lordship of Balsall was given to the Knights Templars in the reign of Henry III. by Roger de Moubray, "whereupon erecting a Church fit for their service of God, and a house for habitation, they sent part of their fraternity hither, and made it a Preceptorie or Cell, subordinate to their principall mansion—viz., the Temple in London. Unto which Preceptorie were also divers lands of good value afterwards given, by sundry persons of qualitie." Upon the suppression and imprisonment of the Templars by Edward II. in 1307, the property reverted to the family of the donor, but in 1312, by a decree of Pope Clement V. the possessions of the order, were transferred to the Knights Hospitallers. It does not seem that these knights resided here like the Templars did, as it appears in the time of Edward IV. that they had appointed a farmer of the Preceptory who lived there. After the dissolution this manor was assigned for the dowry of Queen Katherine Parr. It was afterwards granted to Edward, Duke of Somerset, and subsequently to John Dudley, Earl of Warwick. In the reign of Elizabeth it was given by letters patent from the Queen to Robert Dudley, Earl of Leicester and his heirs, and descended to his granddaughter, Lady Catherine Leveson (wife of Sir Richard Leveson, of Trentham, and daughter of Sir Robert Dudley), who bequeathed the whole of the estate to trustees for the purpose of founding a hospital "as near the church as conveniently might be, for twenty poor persons, being widows, and poor women not married of good lives and conversations." The value of the property having greatly increased, the number of almspeople has from time to time been augmented. The **Hospital** is a brick building of two

stories, covering three sides of a quadrangle, the north side forming the master's house. The Master of the Hospital is also Vicar of the church. The glory of the place is the beautiful Church, of the 13th century, which adjoins the west side of the Hospital, and forms in plan a parallelogram 104ft. in length internally and 30½ft. in breadth. On the exterior of the west window are several heads curiously carved in stone, and a corbel table, which seems to have supported the roof of some adjoining building. The south porch or parvise containing the priest's chamber has wholly disappeared, but the foundations of it have been traced for some 30ft. The octagonal turret at the south-west corner of the church is a curious and noticeable feature; the upper part of it was rebuilt in its present form in 1849, being previously a clumsy reparation out of harmony with the building. The interior of the church, which has no division of any kind, is strikingly beautiful. The two most easterly windows on the north side are higher than the others, and the difference of level probably helped to indicate the distinction between the chancel and the nave, in addition to which a screen formerly extended across the church on a level with the present pulpit. There are three windows on each side alternately of three and four lights. With the exception of two on the north side, which resemble one another, all the windows are of different patterns, the varied tracery in the heads being of great beauty, taking very much the form of miniature wheel windows. On the south side the most westerly window in the chancel is lychnoscopic. The church gradually rises in four stages to the altar, evidently for processional purposes, the altar itself being approached by a further elevation of three steps. The west window of five lights filled with stained glass has a fine effect, above it is a beautiful wheel window of twelve compartments. On the south side towards the west end is a canopied niche, which probably at one time contained the effigy of the patron saint of the church. The east window of five lights is remarkably handsome and lofty; over it is a smaller window. On the south side of the altar are a piscina and a sedilia of very great beauty, the capitals, arches and finials being exquisitely carved. The octagonal stone pulpit and the font are modern. The church was restored soon after the restoration of Charles II., and again in 1849.

At a little distance south west of the church is a brick building, now divided into tenements, which was probably the Refectory of the Knights Templars. The roof was

formerly supported by octagonal wooden pillars, four of which still remain, built into the partitions of the tenements. At the west end is a small room ornamented with coats of arms removed from the church and now used for the purpose of holding Courts Leet. The old chimney of the building is still standing. From hence a road leads in two miles to **Knowle**.



ROUTE 17.—KENILWORTH TO MERIDEN VIA
BERKSWELL.

LEAVING Kenilworth by the Birmingham road, at three-quarters of a mile from the Castle we turn to the right up Red Lane, and at five miles reach the Village of Berkswell. In the centre of it is the village green, an equal sided square with the stocks in the middle and a magnificent ancient and decaying elm at each of the angles. A little further on near the gate of the Vicarage is a copious spring flowing at the rate of 130 gallons a minute and enclosed in a rectangular stone tank, 17ft. square and 4ft. deep, from which most of the families of the village get their supply of water, which has a great reputation for purity. The Vicarage is a picturesque Jacobean structure with gabled wings, clothed in front with ivy and Virginia creeper. Adjoining it in an elevated position is the Church, which consists of a chancel, nave, north and south aisles, western tower, south porch, and a Norman crypt. The chancel is of the 12th century, the west end of the north aisle is of the 13th, and the remaining part of it, which extends to the middle of the length of the chancel, is of the 15th century, the eastern end having probably formed a chantry chapel. The south aisle is of the 14th century with some additions of the 15th, and the clerestory, the tower and the south porch are of the 17th century. The *chancel* is a very interesting and rare example of the architecture of the 12th century. At the east end are five Norman windows in two tiers, and at the angles of the wall are Norman half columns serving as buttresses, very unusual in England though common on the Continent. Underneath the roof on the south side is a row of extremely curious and grotesque corbel heads. The *south porch* is a very picturesque half timbered erection of the early part of the 17th century, coated with rough cast and having an overhanging upper storey which contains the vestry. The porch is lighted on each side by open oak panels with trefoil heads, and the entrance to the vestry is by a stone staircase underneath a pentice on the west side. The *south doorway* is Norman but has been mutilated to fit it to the porch. The door, which is probably of the 14th

century, is a fine and massive panelled construction of oak opening in two hinged folds with a wicket in the outward fold. The *tower* is of two stages of massive construction, having walls 4ft. thick, and probably replaces a Norman structure, the proportions of which have in some respects been followed. On the south face is a wooden sundial. In the interior the church rises to the chancel in three stages, probably for processional purposes. Two of the bays on the north side and all the bays on the south side still contain galleries, the vestry opening into one of the latter.¹ The arches of the three lower Norman windows at the east end have a continuous arcade above terminating in grotesque heads, and the capitals of the columns are carved with stiff conventional foliage. The *clerestory* is formed of small splayed dormer windows in the roof of the aisles. Both aisles in their whole length, as well as the chantry chapel, appear to have been anciently divided from the nave by *oak screens* of the 15th century. These have however been greatly curtailed at different times and now exist only between the eastern arch on the north and the two easternmost arches on the south. The portion on the north is ornamented with a scroll of vine leaves and grapes interspersed with roses, that on the south is similar but more elaborate in parts. At the east end of the south aisle is a trefoil headed piscina, and on the sills of the two south windows are chained three volumes of "Foxe's Book of Martyrs," of the year 1570.² The *crypt* under the chancel and eastern part of the nave is a very interesting and remarkable structure, probably intended for the resting place of a saint or martyr, to which devotions were paid. There were formerly staircases, now blocked, communicating on each side with the body of the church, and evidently designed to facilitate the ingress and egress of

¹ The somewhat intricate approach to the vestry through the gallery was productive of an amusing contretemps some years ago. During the temporary absence of the Rector a clergyman took his place whose custom it was to preach in a Geneva gown. On the first Sunday on which he officiated he ascended to the vestry at the conclusion of the prayers for the purpose of exchanging his surplice for the gown. Having done so he started for the pulpit, but missed his way in the gallery, and for a time wandered helplessly up and down. Meantime the choir had reached the final verse of the hymn, which appositely ended with the words "With humble faith we wait To see His face again," and this, to the subdued amusement of the congregation, had to be repeated to allow the clergyman time to reach the pulpit.

² An item of 2d. occurs in the Churchwardens' accounts, in 1610, for "linckes and staples for the bookes," and in 1727 £1 ls. appears to have been paid for binding them.

those visiting the shrine. The present entrance has been made by the conversion of a window at the east end of the south aisle. The structure consists of two parts, both of which are groined. The western portion under the nave is an irregular octagon connected with the eastern by a fine semi-circular arch. In the centre of the vault is a hole from which the chain of a lamp probably depended. The eastern part is lighted by small widely splayed semi-circular headed windows, and is now unfortunately used as a family vault. The *vestry* contains a double-headed Russian eagle, captured at Kertch by General Eardley-Wilmot and presented to the church. In the *churchyard* are two fine yews and a stone cross, consisting of a pedestal of five steps surmounted by a modern shaft with a sculptured head, replacing a former one which had fallen into decay.

The road from Berkswell to **Meriden** (two miles) lies through some very pretty woodland scenery, the descent into the village, which lies in a valley, being particularly attractive. A pool lies at the bottom of the hill, on the opposite side to which stands the Old Bull's Head Inn, a large cosy looking building now a private residence but formerly an important coaching house on the old Holyhead road. **The Church** stands on a hill about half a mile distant at the east end of the village. It consists of nave, with aisles, chancel, south porch, and embattled west tower. The north wall is the oldest portion, exhibiting a late Norman lancet window and one still more ancient resembling Saxon work, both of which are, however, now filled in. The tower and chancel arch are of the 14th century, and the remainder is principally in the Perpendicular style. At the angles of the tower are well carved gargoyles, representing griffins. The principal features of the interior are two tombs. At the east end of the south aisle is a high tomb on which is the recumbent mailed effigy in alabaster of John Wyard, esquire to Thomas de Beauchamp, Earl of Warwick, who founded a chantry chapel here in 1404. Angels support the head and the feet rest on a lion. At the side of the tomb, which is of sandstone, are three heater shaped shields. At the east end of the north aisle is another high tomb of the latter part of the 14th century bearing a recumbent effigy in sandstone of Sir John Walsh, of Walsh Hall, with three heater shaped shields in quatrefoils on the side of the tomb. The *chantry chapel* at the east end of the south aisle is now used as a vestry and organ chamber. The

entrance to the *rood loft* is still visible in the north aisle. The *font*, which is octagonal, is of the 15th century, the sides of the bowl being ornamented with quatrefoil panels. The oak roof, decorated with bosses, is modern. The *churchyard* contains an old yew, 13ft. in girth, and the base and part of the shaft of an old cross. In the fields, about a quarter of a mile south west of the church, is a well in which, according to tradition, St. Lawrence baptised the first converts in the parish. On the Green about one mile west of the church is the base of the ancient **village cross** of the time of Edward III., consisting of three steps with the remains of the shaft. Further along on the right of the road to Birmingham beyond the Workhouse is the **Forest Hall**, the headquarters of the Archery Club known as the **Woodmen of Arden**. The building, designed by Bonomi, an Italian architect, was completed in 1788. The original hall, which is 39ft by 24½ft., has a coved ceiling on which is the word "Arden," transfixted by an arrow surrounded by a wreath of oak leaves. Round the room are ranged the *aschams* of the members. At the east end is a marble bust by Thomas Banks, of Heneage, fourth Earl of Aylesford, first Lord Warden (died 1812), and a curious ancient curved horn covered with leather, 2ft. in circuit with an aperture of 2¼in., and popularly termed "Robin Hood's horn." In the middle window is a curious piece of 16th century glass, probably of German origin, representing an archer. Next to the hall is a larger room added in 1845 which serves as a dining and ball room and contains a bust by Nollekens, of Wriothlesley Digby, first secretary, 1785-1826. Upon the walls are ancient bows and arrows, chiefly Oriental. Outside is a raised terrace, and below it the shooting ground of the archers. In 1745, at the time of the Jacobite rebellion, 3,000 troops were encamped on **Meriden Heath**, under the command of the Duke of Cumberland.

At one mile and a half north of Meriden Cross is the entrance to **Packington Park**, covering about 700 acres enriched with a considerable number of handsome oaks and containing three ornamental lakes. In it stands **Packington Hall**, the seat of the Earl of Aylesford, a mansion in the Italian style built by Sir Clement Fisher, in 1693, and enlarged and faced with stone by Heneage, third Earl of Aylesford, in 1772. It replaces an older mansion which stood about half a mile to the south west, in which King Charles I. was entertained, October 18th, 1642, on his way to the battle of Edgehill, and in which Charles II. and

Jane Lane took refreshment when the former was escaping in disguise in September, 1651. The church of **Great Packington**, a brick building in the Italian style erected in 1791, is situated in the park about half a mile from the hall. It contains a brass to John Wright (died 1527), inscribed, "Hic jacet dominus Johannes Wright quondam Vicarius istius ecclesie; qui obiit viii die mensis Martii anno domini 1527. Cujus anime propitiatur Deus." In the vault beneath are plaster models for effigies of Sir Clement Fisher (died October 23rd, 1619) and his wife Mary, which do not appear to have been executed. **Maxstoke Priory** is three miles from Meriden Cross, and **the Castle** a mile and a half further.



ROUTE 18.—KENILWORTH TO MAXSTOKE VIA
HAMPTON-IN-ARDEN AND COLESHILL.

QUITTING Kenilworth by **Redfen Lane** at one mile and a half from the Castle we pass on the right **Redfen Manor House**, about one hundred yards in the rear of which is a **Gospel Oak**. Shortly after leaving Redfen House, we cross a brook about 500 yards from which on the right hand side near the hedge is the shell of an old oak tree still showing signs of vitality and known as **Child's Oak**. It figures in Dugdale's map of Hemlingford Hundred, and stands in the parish of Kenilworth on the boundary of the parish of Balsall. The name is traditionally said to be derived from some children who were playing under it at the game of "killing the pig," when one of them actually cut the throat of another and occasioned its death. At four miles and a half we come to a large inn termed the **George-in-the-Tree**, and soon after cross the Birmingham railway. At **Bradnock's Marsh**, six miles, we turn to the left, and soon after passing under the railway, cross the river Blythe, by means of a ford, which is at times dangerous. By the side of this ford is a very interesting and ancient **Packhorse Bridge**, said to have been built in the 13th century.¹ It consists of five arches with four cutwaters facing south-west or upstream, and on the other side facing north-east or down stream are four rectangular buttresses. The three arches on the Hampton or north-west side are of stone and obtuse pointed, and the two on the Berkswell side are of brick and semi-circular. The length of the bridge is 77ft., the width 6ft. 2in., and the clear span of the arches nearly 10ft., with a headway above the water of 4ft. 3in. The parapet is only 6in. high, but was doubtless formerly higher with a coping. A stone in one of the buttresses marked B & H denotes the division of the parishes. Proceeding onwards at seven miles and a half we reach **Hampton-in-Arden**. The **Church** stands on high ground, and is a conspicuous object for some distance. The structure consists of a chancel,

¹ Its characteristics are not sufficiently marked to admit of its precise age being fixed, it may be as early as the 13th and is not later than the 16th century.

embattled nave, aisles, south porch, and embattled western tower of three stages. The tower was formerly surmounted by a spire, which, on the night of St. Andrew's Day, 1643, was struck by lightning and shattered. The chancel was erected in the 12th century, the nave and aisles in the 13th, the clerestory being added in the 15th, when the tower was also built. At the east end of the *south aisle* is a recess for an altar, and adjoining it in the south wall is a trefoiled *piscina*. A stone seat extends along this wall nearly to the south door. This represents the most ancient form of church seating known before pews or seats of any kind were introduced into the body of the church. On the south side of the *chancel* is a plain stone sedilia in the lower part of a Norman window adjoining a *piscina*. In the same wall is a "Heart Shrine" belonging to a Knight Templar, consisting of an Early English arch, supported by shafts about 4ft. high enclosing a trefoiled arch, inside which is an angel bearing a shield with two lions passant, the arms of the Erdington family. The heart which was enclosed in a silver case, borne in the hands of the angel has long been gone.¹ On the floor is the mutilated brass of a man with a chain depending from his waist, and vacant cavities for his wife and children. It probably represents a brass recorded by Dugdale commemorating Richard Broke, Bailiff of Hampton-in-Arden, and Isola, his wife. The *font* of red sandstone is of Norman type. Close to the south side of the *tower* is an old weather-worn stone tomb. The view from the top of the tower on a clear day is very fine. Adjoining the church is an old half-timbered farm house with a porch, surrounded by traces of a moat, this was formerly the Manor House of the Ardens. Attached to it is a large barn, which was doubtless the old tithe barn. In 1607 **Hampton Field** was the rendezvous of a considerable company of rioters, who issued an address ("The Diggers of Warwickshire to all other Diggers"), and under colour of being injured by the then prevailing fashion of changing arable into grazing farms, threw down the enclosures, and by their violent proceedings appear to have paralyzed the constituted authorities of the county for several weeks together.

Proceeding hence by **Patrick Bridge** (three-quarters of a mile), we reach **Stonebridge** (two miles), and thence

¹ It was a common practice, when the body was embalmed, to take out the heart and bowels, and inter them in a different church to that in which the body was buried.

take the direct road which leads in another four miles to **Coleshill**, a small market town situated on a hill, the northern base of which is washed by the little river Cole. In the Market Place at the side of the Town Hall, on the left of the approach to the Church, is the **old combined pillory, whipping post and stocks**, which formerly stood in the centre of the Market Place, and was removed to its present position in 1865. It consists of a tall pole, which at a height of about 7ft. is traversed by a standing board for the culprit in the pillory, whose head and hands were confined in a perforated board still higher up. Below are iron shackles for securing the legs and arms of those who were stocked or whipped. The apparatus was last used in 1863, when two labourers were placed in the stocks for drunkenness. The **Church** is a fine building occupying a commanding position, and consists of a western tower with a crocketed octagonal spire, each nearly 100ft. high, and a chancel, nave, aisles, and north and south porches. The *spire* is admirably proportioned, and with the *tower* ranks next in importance and symmetry to those of Coventry. The *belfry story* is ornamented with panel work under crocketed canopies, and the parapet is embattled and panelled. The lowest stage contains a large west window with a doorway underneath. The *chancel* is a very striking feature of the exterior, three bays divided from one another by buttresses with lofty pinnacles, being nearly filled by large five-light Perpendicular windows with Tudor arches. There appears to have been a church here in the reign of Edward the Confessor, but the present church, the earliest part of which is the nave, dates only from the 14th century. The chancel, with a new spire and steeple, appear to have been built by William de Montfort, Lord of the **Manor**, in the reign of Henry VI., who at the same time lengthened the nave. In 1551, the lightning cracked the west side of the tower, and shattered the upper part of the spire. The inhabitants, in order to pay for the repairs, sold one of the bells, and at the same time shortened the spire by 15ft. In the interior the *nave* opens to the aisles on each side by seven bays, the pillars being octagonal. It will be noticed that the piers from the west end up to the third bay are higher than the rest, and thus show the point at which the nave was lengthened when the Perpendicular chancel was built. The *clerestory* is peculiar, being lighted on each side at the east end only by one Perpendicular window of three lights. The *roof* of the nave is coved with painted ribs. Below the

level of the floor of the chancel on the south side is a mutilated double-seated *sedilia*, showing that the floor was formerly at a lower level. On the north side is a door into the vestry, with a crocketed arcade terminating in a carving of a stag on one side, and a lamb on the other, both symbolical of Christ. In the *vestry* are a couple of plain Puritan chairs. The fine *east window* of seven lights is filled with painted glass representing the Crucifixion. The *font*, which stands on a low thick shaft is a richly sculptured specimen of the reign of Edward the Confessor. The front represents the Saviour on the rood with the Virgin and St. John on each side, a perforated halo surrounding the head of Christ and another of large dimensions encircling the cross and the body. The remaining part consists of nine arcades, the four alternate compartments containing representations of the Evangelists and the others being filled with floreated trefoils arranged in different patterns. Underneath the tower is an ancient *oak chest* with heavy iron bands. A special feature of the church is its interesting sepulchral memorials. On the south side of the tower is a mural tablet with coat of arms and motto "Je tiens," inscribed to the memory of Skeffington Brome, fourth son of William Brome, of Woodloes, Warwickshire, who died in 1694. Under sepulchral arches in the north and south aisles are figures of crusaders, members of the Clinton family, who were lords of the manor from the reign of Henry II. to that of Edward III. The effigy in the north aisle is clad in a hauberk of chain mail, that in the south aisle, which bears two fleurs de lis on the shield, represents John de Clinton (died circa 1298) in a hauberk of chain mail with the rings set edgewise and is in a fine state of preservation. Both effigies have surcoats over their hauberks. On the floor at the east end of the nave is a brass with the following inscription:—"Here lyeth interred the body of Richard Beresford Gent who tooke to wife Alice the daughter of Thomas Wilington Gent. they were married 19 yeares and had issve 4 sonnes and 4 daughters. he departed this life the 4th of September 1651 aged 37 yeares." In front of the altar rails is another brass to the following effect:—"here lyeth the body of Syr John Fenton prest Bachelor of law sumtyme vicar of this church and offishall of Coventree who decessed the xvii daye of Maye 1566 whose soule Jesus pardon amen." Above this is an incised effigy habited in a cassock in conformity with the Royal advertisement of 1564 regarding ecclesiastical apparel. In the left hand is a book

with "Verbv(m) Dei" on the cover. On the north side inside the altar rails is a high tomb with recumbent effigies of *Simon Digby*,¹ who died February 27th, 1519, and Alice, his wife, the date of whose death is left blank. The husband is represented bareheaded in full armour. The head of the wife reposes on cushions, one heaped on the other, the tassels supported by small figures of monks. She wears a pedimental head-dress with a tippet hanging down behind and a mantle flowing to the feet, fastened at the chest by tasselled cordons. Hanging down by a chain on the left side is a pomander box, and in the folds of the skirt on each side is a small lap dog. The following inscription runs round the verge:—"Hic jacent corpora Symonis Digby armigeri et Alicie uxoris eius, qui quidem Simon obiit xxvii die februarii anno dñi Mllo CCCCXIX Et dicta Alicia obiit . . . die . . . Anno dñi MCCCC." The side of the tomb is divided into four panels, containing shields of arms. Next to this on the south is a finely preserved incised brass bearing the effigy of a female with this inscription:—"Of your charitie pray for the soule of Alice Clifton late the wyffe of Robert Clifton Esqre and daughter of Simon Digby Esqre wch Alice . . . and the yeare of our lord God MCCCCVI on whose soyles Jhu have mercy amen." On the north side by the altar rails, between the tombs of Simon and John Digby, is a brass to *William Abell*, who became vicar of the church in 1455 and died in 1500. He is represented tonsured and in the habit of a catholic priest holding the chalice and wafer. The inscription runs thus:—"hic jacet d(omi)ñ(u)s Will(iel)m(us) Abell quo(n)d(am) vicar(ius) ist(ius) eccl(es)ie qui quide(m) d(omi)ñ(u)s Will(iel)m(us) obiit xviii die me(n)s(is) maye añ(n)o d(o)m(i)ni m d c(u)jus a(n)i(m)e p(ro)pi(t)iet(ur) de(us) ame(n)." Next below outside the altar rails is the high tomb with recumbent effigies of *John Digby* (grandson of Simon Digby) and Anne his wife. The husband is bareheaded and clad in full armour, the wife wears a round cap and a high bodied gown with a cape, large hanging sleeves and ruffles over the wrists. On her right hand side in the folds of the dress is a small lap dog. The following is the inscription:—"Here lyeth the bodies of John Dyggeby of

¹ In 1495 Sir Simon Montfort, lord of the manor and the last of his race, was attainted for having sent a sum of £30 in aid of Perkin Warbeck, and was executed at Tyburn. He was brought to the bar by Sir Simon Digby, deputy constable of the Tower, on whom the manor was soon afterwards conferred.

Coleshill and Anne his wife one of the daughters of George Throgmertune Knighte. Which John deceased the xvth of November and the sayd Anne the xxi of december in the yeare of our lord God MDLVIII vpon whose soules Jhu have mercy amen." The side of the tomb is divided into three panels enclosing escutcheons, and at the foot are two panels containing effigies of four children, one of these being swathed. On the wall between the tombs is a mural tablet to *Sir Robert Digby*, died 24th May, 1618. On the south side nearest to the east end is the high marble tomb painted black and bearing recumbent effigies of *Sir George Digby* and Abigal his wife. The husband is bareheaded and attired in full armour. The hair of the wife is turned back stiffly from the face, and a close fitting cap with curved lappets and set with precious stones covers the head. She wears a close fitting bodiced gown, cuffs on the wrists and a full Elizabethan ruff round the neck. On the side of the tomb in niches are the kneeling figures of three sons in armour and a young daughter. The first of these sons was afterwards Digby, the celebrated Earl of Bristol. On the lower end is the kneeling effigy of a daughter. The following is the inscription:—"Here lyeth interred Sr George Digby who dyed the 4th of February 1586. He married Abigal daughter to Sr Arthvr Henningham Knight Banneret by whome he had issve George who dyed yovnge, Sr Robert Digby who succeeded his father, Philip his sonne John his 4 sonne created Earl of Bristol by K. James Elizabeth married to Sr Baldwin Wake Knight baronet." Next to this on a plinth is a marble urn to commemorate *Kildare, Lord Digby*, Baron of Glashill in Ireland, who died at Dublin 11th July, 1661. Below the doorway is the alabaster tomb with incised effigies of *Reginald Digby* and Anne his wife. The husband is bareheaded and in full armour, the wife wears a close fitting cap with a calash or hood at the back of the head, a high bodied gown slightly open in front with large hanging sleeves, ruffles on the wrists, and a cordon hanging from the waist with a pendent ornament. At the foot are the figures of eight sons and four daughters, the sex of the latter being distinguishable by their contracted waists. The sides of the tomb are divided into panels containing escutcheons and the initials R.A.D. The following is the inscription:—"Vnder here lyeth. the bodyes of Reginald Digby Esquier and Anne his wife, the whiche Reginald dyed the xxvth day of Aprill in the yeare of our lord MDXLIX . . . and the sayd Anne dyed the

. . . . day of whose soules Jhu pardon Amen." About one mile north-west of the town is **Colehill Park**, the seat of *J. D. Wingfield Digby, Esq.* The house, which is a handsome mansion in the Elizabethan style, was erected in 1873. About one mile south-west of it, immediately to the east of the river Cole, and to the north of the present Birmingham road, which in former times ran half a mile further south, is the site of the old hall, the ancient seat of the Digby family, which was pulled down at the commencement of the present century. The locality of the moat, which enclosed an area about 130 yards long by 100 broad, may still be traced, and the present farm house is said to have originally constituted the stables annexed to the ancient mansion. Here in 1575 Lettice, Countess of Essex, received clandestine visits from Dudley, Earl of Leicester, a footbridge being specially constructed over the moat and pool at the back of the house leading into the park, to enable him to evade observation.

To visit Maxstoke Castle, the road to **Shustoke** should be followed as far as **Blythe Hall** (one mile), a gabled brick mansion of two stories, rebuilt by *Sir William Dugdale*, and much modified by his grandson in the reign of Queen Anne. Here the famous antiquary wrote his "Antiquities of Warwickshire," and died in 1686. Hence we cross the little river Blythe by a very fine medieval bridge of not later date than the 15th century, and then take a private road on the right, which conducts us in about another mile to **Maxstoke Castle**, occupying a picturesque position embosomed in trees in a deer park covering about 150 acres.

The foundation of the Castle was laid in 1345 by William de Clinton, who obtained a licence to crenellate from King Edward III., by whom he was held in high esteem, and by whom he was constituted Justice of Chester, Constable of Dover Castle, Warden of the Cinque Ports, and Admiral of the Western Seas. In 1437, John de Clinton exchanged the Castle for other manors with Humphrey, Earl of Stafford, afterwards created Duke of Buckingham. In 1521, the estate was forfeited by the attainder of the Duke; it then passed through several hands until in 1599 it was purchased from Sir Thomas Egerton, Lord Keeper of the Great Seal, by Mr. Thomas Dilke, in whose family it has ever since remained, its present possessor being *Beaumont Fetherston, Esq.* The Castle is built in the form of a parallelogram, and is surrounded by a moat 16ft. deep and forty yards wide, the water for which is supplied by a

brook and collected in two pools on the south-west, termed the top pool and the pool tail. The embattled walls are 26ft. high, flanked at each angle by octagon towers, rising a stage, and in one instance two stages above the ramparts. The angle towers bear the following names:—North-east, the Dead man's¹; north-west (the highest), the Ladye's; south-east, the Dairy; and south-west, the Kitchen. The Castle is approached on the east by a stone bridge replacing the ancient drawbridge. The **Gateway** is flanked by two hexagonal towers, loopholed for the purpose of commanding the drawbridge, which folded up close between them under a stone covering, designed to protect the upper edge from being grappled and pulled down from the outside. Within is the groove for the portcullis, next to which are three openings in the archway, through which molten lead or pitch could be poured on the heads of besiegers. Beyond this again are two massive oak doors, which are probably part of the original structure, as the hinges bear the cross-crosslets which were the arms of William de Clinton, the founder of the Castle. The doors are covered with plates of corrugated iron, added by the Duke of Buckingham in the reign of Henry VI., and are embossed with his badge, the burning nave and knot, and his coat-of-arms impaled with Nevill, supported by two antelopes. The archway is groined, the ribs being ornamented with bosses at the intersections. On each side of it are two small guard chambers. Entering the court the **Dwelling House** will be found occupying the north-west angle. On the north and south walls will be observed a row of corbels, which formerly supported the roofs of wooden buildings in which the retainers and attendants were housed when the walls required to be manned. A fireplace belonging to one of them also remains in the north wall. Above is the alure or passage behind the battlements 6ft. wide communicating with chambers in the towers, which afforded protection to the guard when going his rounds. The dwelling house is partly half-timbered, the front portion having been rebuilt in the 17th century. At the south end of the great hall was the **Chapel**, the west window of which of the late Decorated period still remains, and adjoining this was the **Kitchen**; communication between which and the hall must have been carried on across the chapel. The lower part of the chapel now serves

¹ So called in a survey made in temp. Queen Elizabeth. A very large skeleton of a man was dug up at the base of it towards the close of the 18th century.

as a butler's pantry, and the upper forms a corridor to the great hall. Here, in 1457, was solemnized the marriage of John Talbot, afterwards Earl of Shrewsbury, and Katharine, daughter of the Duke of Buckingham. The **Great Hall** on the first floor is a handsome apartment lighted by three windows. On the west side is a fine mantlepice of carved and coloured stone ornamented with the numerous quarterings of the Dilke family, and bearing the following inscriptions:—

| | |
|------------------------------------|------------------------------------|
| Pennatus sidera morte ¹ | |
| Where no woode is | |
| Ye fire goeth out. | No tale bearers Strife ceaseth. |

On the east wall is a full length portrait of Charles II., by *Sir Peter Lely*. The hall also contains the following objects of interest:—A finely engraved suit of armour of the 15th century; a fine old oak table with two oak benches and a stool, brought from Coleshill Hall, one of the seats of the Digby family when it was pulled down; a fine old oak shovel board table, 22ft. long by 2½ft. wide, with playing discs; an old buff coat in which “Mr. Francis Fetherston was slayne by a trooper at Kensington, September 2, 1682”²; stone balls, iron balls, and pipe bowls found in the moat; a pair of jack-boots, won by one of the family at the battle of the Boyne; an old hooped beer stoup of wood; and an old powder flask.

The **Tower Drawing Room** in the splays of the windows furnishes evidence of the strength of the walls, which are 5ft. thick. This room is oak panelled and contains a good mantlepice. Above this is a bedroom termed Henry VII.'s, and over this again is the **Top Tower Bedroom**, which contains a Puritan Sacramental table of oak. From the top of this tower there is a fine view. It will be noticed that the embrasures of the battlements are exactly of the same width, and that the coping stones of the merlons contain a deep slanting slot terminating in a round hole. This in time of war served to receive a mantlet, or wooden shutter, which protected the garrison and slid up whenever they desired to discharge missiles at the enemy. The **Oak Drawing Room** is oak panelled throughout and has a very fine carved Renaissance doorway with flanking columns. The mantlepice is remarkably handsome. The upper part is supported by three caryatides, the intervening panels being ornamented on one side with the shield of Dilke

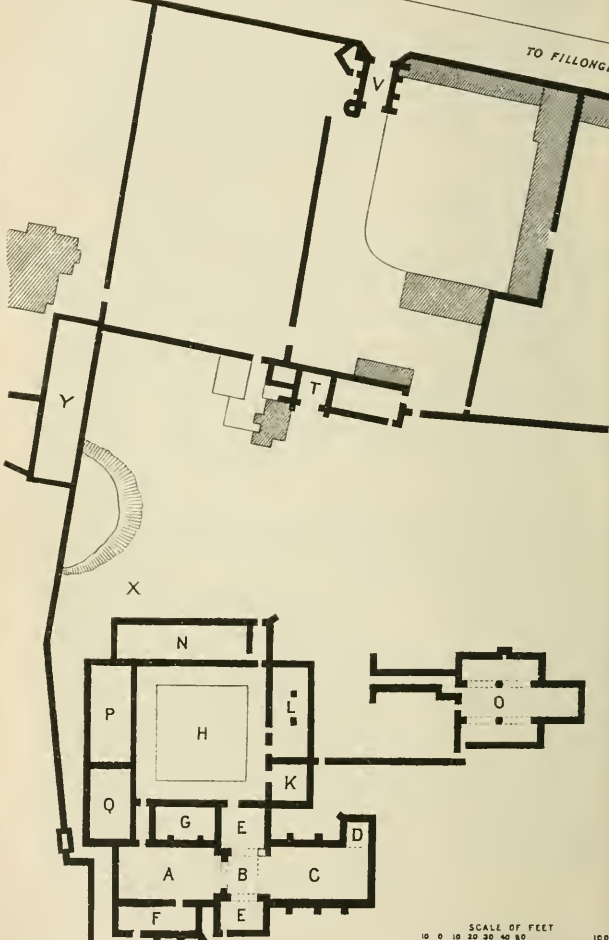
¹ Winged to the stars by death.

² Diary of Sir William Dugdale, p. 145.

GROUND PLAN OF MAXSTOKE PRIORY

FROM COLESHILL

TO FILLONGLEY



SCALE OF FEET
10 0 10 20 30 40 50 100

quartering Ashton, and on the other with the arms and crest of Sir Clement Fisher, of Packington. At each side as a supporter is a large carved heraldic lion rampant, argent and or (*i.e.*, half gilt, half white), standing on a double plinth. On the walls are portraits of Colonel and Madame Dilke, temp. William and Mary; the Duke of Schomberg; and a characteristic likeness of Tom Grainger, the last jester at the Castle, 1681, who is depicted with a long nose, and a sly grin playing round his half open mouth; an owl perches on his shoulder and he carries a pipe in his fingers. The room also contains an ancient oak chair with a curved back, brought from an old house on Bosworth Field, since demolished. It bears the following inscription on a brass plate:—"In this chair King Henry 7th was crowned on Bosworth Field AD 1485." Here are also an oak table, said to be made out of a bedstead from Kenilworth Castle, and several old oak chairs and dower chests. Next to this room are two oak panelled bedrooms. The **Dining Room** on the ground floor contains a sideboard supposed to have been made out of a tree that Oliver Cromwell fired at in Coleshill Park. On the walls are the following portraits:—"Ward Dilke," 1688 (three-quarter length); "Lady Fetherston," 1641; "Sir Timothy Fetherstonhaugh," beheaded at Chester, 1641; "Sir Edward Littleton, Knight" (three-quarter length), by *Kneller*. The basement is vaulted, and contains several old open chimneys.

Proceeding southward from hence viâ **Duke's End**, we arrive at the remains of **Maxstoke Priory** (one mile and a half).

The Priory was originally a Chantry founded in 1333 by William de Clinton, the builder of Maxstoke Castle. In 1336 this Chantry was dissolved and the Priory founded, its dedication taking place on the 8th July, 1342. The number of canons, who were of the Augustinian order, was originally twelve, but it subsequently varied from time to time. The situation chosen was a pleasant one, sloping westward to the Blythe and embracing an extensive view.

The site is nearly square in plan, and was enclosed on all sides by a wall from ten to twelve feet high, this area being again sub-divided into five or six courts. The chief entrance was by the **Outer Gatehouse** (V) in the middle of the outer north wall on the road from Fillongley to Coleshill. The lower part of this building consists of a vaulted passage, having a room above with a gabled roof. At the south-west inner corner is an octagonal staircase giving access to the upper story, and at the outer corner

on the same side is a small attached building of three floors. At the further end of the passage are two doorways, the smaller one for pedestrians, having a pointed arch, and the larger one an elliptical arch. The original doorways remain, and are excellent specimens of strong timber frame construction. In the upper story facing the road is a pointed window of two lights, transomed. The moulded dripstone terminates on one side in the head of a knight with the vizor of his helmet down, and on the other in the head of a monk with his cowl. On each side of the window are niches with crocketed heads and finials. The rooms below in the attached building probably formed the **Porter's Lodge**, the small window looking out on the road enabling him to scrutinize visitors, while a narrow slit in the passage now blocked up permitted him to communicate with persons inside the gateway. At one end is a necessarium. The room over the gateway, which contains a fire-place and a chimney was probably the **Guest Chamber**, and the room next to it a bedroom.

The next building we come to, now occupied as a farmhouse (T), was originally the **Middle Gatehouse** of the Priory, and was similar in plan to the outer gatehouse, the traces of the archway being still distinctly visible. It was considerably altered in the 15th century, when it possibly became the Priors' Lodgings, and in the reign of Elizabeth it was converted into a dwelling house. In the room above was a painted ceiling of the 15th century, divided into four great divisions by vine leaves, tendrils and grapes, and sub-divided into sixty-four panels. This having become seriously decayed was taken down in 1868, and a reproduction of twenty-four of the panels on a larger scale has been attempted in a modern ceiling in an oak-panelled room on the ground floor. The only parts of the ancient work now remaining are some pieces of the carved work formerly attached to the cross-beams of the original ceiling.

In the enclosure beyond is the **Central Tower of the Church** (B), a noble fragment of masonry with remarkably fine arches on the north and east. The church consisted of a nave without aisles (A), a central tower (B), with north and south transepts (EE), and a chancel (C). The tower and transepts were added a few years after the construction of the church, the eastern part of the nave being removed for the purpose, and the chancel arch being utilised as the eastern arch of the tower. This tower was probably surmounted by a wooden spire. Of the remaining buildings in many cases little more than the foundations

remain. South of the nave, and communicating with it by a door, was a building (F), the purposes of which cannot be determined. On the north side of the chancel, separated from it by an arch, was a small **Vestry or Chapel** (D). North of the nave and transept, from which latter a door opened into it, was the **Cloister Court** (H), the south alley only of which appears to have been vaulted. Opening out of the east alley was a square apartment (K), which was probably the **Chapter House**. Beyond this was a rectangular apartment (L) which was probably the **Parlour**, or business room of the Priory. On the west side of the cloister were two apartments (PQ), over which was probably the **Dormitory** of the canons. On the north side was a long building (N), the upper floor of which doubtless formed the **Refectory**, while the lower was occupied with various offices. Forty yards east of the cloister was a large building (O), of which a great part of the west end still remains. This was probably the **Infirmary**.

At the north-west end of the upper court adjoining a pool of water are the remains of a building (Y), which was doubtless the **Granary**, or "pistrinum" of the monks, and had a mill attached to it which was provided with water by a pool in the upper court, which, in its turn, was supplied by the upper pool beyond the walls. The village **Church** is a small building, principally in the Decorated style, with a slight tendency to Perpendicular.

From hence the visitor may proceed either north-westward to **Coleshill** *via* **Duke Bridge** (two miles and a half), or southwards to **Meriden Cross** (three miles).



ROUTE 19.—LEAMINGTON TO COVENTRY¹ VIA
ASHOW, STONELEIGH AND BAGINTON.

FOLLOWING the Kenilworth Road to a point nearly opposite to **Blakedown Mill** (two miles and a half), a footpath will be found on the right which conducts across the fields in a little more than half-a-mile to the pleasant little village of **Ashow**. The way by road lies *viâ* Chesford Bridge, soon after crossing which a route on the right leads to the village. The **Church**, charmingly situated on the right bank of the river Avon, is principally in the style of the 15th century, though traces of Norman work are observable in the tower, chancel, and north wall of the nave. Over the communion table is a pre-reformation picture of the Dutch school representing the Crucifixion. The communion plate, which is similar to that at Bidford, is very handsome, and was presented by the Duchess Dudley in 1638. On the outside of the north wall of the chancel is an ancient stone monument, with a cross carved on it, traditionally termed "The Soldier's Grave." In the year 1842, the soil underneath was excavated to a depth of 5ft. without however discovering any traces of an interment.

From hence the road conducts in about one mile to the west lodge of **Stoneleigh Abbey**, termed **Glasshouse Lodge**, from which the avenue to the house proceeds through the Home Park, crossing the Avon by a handsome stone bridge, designed by Rennie, and erected in 1809. The Abbey, which is the seat of *Lord Leigh*, the Lord Lieutenant of the County, lies in a very beautiful situation, enclosed by gentle hills clothed with fine trees, at the foot of which the Avon winds gracefully in full view. The parks, of which there are two, the **Home Park** and the **Deer Park** cover a large tract, dotted over with handsome trees, sometimes singly, sometimes in clusters, and sometimes in whole woods; some knotted and gnarled with age, and others with all the grace and symmetry of more recent growth, the classes of the trees being as varied as their growth.

¹ The direct road from Leamington to Coventry (nine miles and three-quarters), *viâ* Stoneleigh, proceeds *viâ* Blakedown Hill, Stoneleigh and Styvechale. The views between Blakedown Hill and Stoneleigh Park are very fine, the spires of Coventry being prominent objects.

Near the Abbey is a huge Pollard oak, 33ft. in girth, and near the Rifle Butts in the Deer Park is another gigantic oak, beneath which a poetic fiction asserts that Shakespeare composed some of his plays. Close to the Keeper's Lodge in the Deer Park, the remains of a 14th century cross are visible. About half a mile from the gates of the Home Park on either side is the Gatehouse of the Abbey, a venerable structure of the 14th century, picturesquely clothed with ivy, which Dugdale describes as "a fair and strong building," one of the works of the 16th Abbot, Robert de Hockele, who died in 1349. "On the front whereof, outwards, there is remayning yet a large escocheon of stone, whereon three Lyons passant gardant are cut; with a Lyon passant gardant upon a helme, set on the corner of the shield, according to the fashion of that time wherein he lived, which badge he fixed here in memory of K. Henry the 2, their Founder." The building attached to the eastern side of the gatehouse was in former times most probably occupied as the **Hospitium**, where guests were received and hospitality dispensed as well as an **Eleemosynary**, or place for the distribution of alms. The north or exterior side remains very much in its original condition, but the south side appears to have been altered in the early part of the 17th century, by the insertion of square-headed windows of that period in the walls, and gable-headed dormer windows in the roof. The gateway is closed by huge oak gates of rude construction, and contains an ancient bench of wood, perforated with circular openings, which probably served either as a stand for halberds or as stocks, most probably the latter, seeing that the monks possessed the right of punishment in accordance with the manorial custom of that period. Near the door of the chamber in the open gallery on the south side is a curious sculptured figure with a capucium or hood on the head. The principal block forming the main portion of the house is an imposing looking structure of three stories with slightly projecting wings built in the Italian style in the year 1720. The front is divided at intervals by Ionic pilasters supporting a deep cornice and balustrading. The remaining buildings are fragments of the original Abbey, which was founded in 1154 by Cistercian monks,¹ to whom

¹ Morality does not seem to have been a strong feature in the religious system at Stoneleigh under one Abbot at least, as we are told that "in 38 Edward III. (1365), there was a complaint made against Thomas de Pipe, the then Abbot; viz., that he granted estates to divers persons for lives of severall fermes and lands, without reserving any rent to be paid, to the

Henry II. granted the site in exchange for other lands. In 1539 the Abbey was granted to Charles Brandon, Duke of Suffolk, whose sons died childless. It was then divided among the cousins and heirs of the family, the site of the monastery with part of its lands falling to William Cavendish, who sold it to Sir Rowland Hill and Sir Thomas Leigh, Knights, Aldermen of London. They afterwards made a division of lands and manors they had acquired, and Stoneleigh was allotted to Sir Thomas Leigh. This Sir Thomas Leigh was a son of Roger Leigh, of Wellington, in Shropshire, descended from a younger branch of the Leighs, of High Leigh, in Cheshire. He was bred up by Sir Rowland Hill, an opulent London merchant, who gave him his niece in marriage, having no child of his own and left him the greatest part of his estate. Sir Thomas was Lord Mayor of London in 1558, and died in 1572. The following was in all probability the position of the ancient buildings of the Abbey. On the spot which now forms the main front of the mansion was the **Dormitory**, or common sleeping apartment of the monks, underneath which was the entrance to the Abbey. On the right hand or south side of the court was a spacious apartment, the ancient **Refectory** or dining hall, built in the 13th century by Abbot Wyche, whose biographer says it is reported to be the only good work he did during his abbacy. The north or left side of the court was bounded by the south aisle of the Church, the east side by the south transept of the Church, the Chapter House, and the **Abbot's lodgings**, or apartments placed over a vaulted substructure or **crypt**. Of these buildings the dormitory and refectory have been demolished to make way for the present mansion. The nave, north aisle, choir, and north transept have also been wholly destroyed. The south aisle has been formed into an entrance corridor to the house, and part of the south transept has been transformed into the housekeeper's room. The chapter house and abbot's lodging are converted into domestic offices. Underneath the abbot's lodging, which was probably built by Robert de Hockele in the 14th century, is a vaulted basement or **crypt** containing the remains of a piscina and an aumbry. The conventual buildings on the east side of the court appear to have been

great prejudice of the monastery; and this was alledged to be for the support of a concubine that he had, called Isabell Beushale, and his children by her, which were more in number, as the Record says, than the monks then in the convent."

GROUND PLAN OF
STONELEIGH ABBEY



SCALE OF FEET
0 10 20 30 40 50 60

altered in the reign of James I., seven gables of one size and two of a larger size being added to the upper part and the walls below being pierced with numerous square headed mullioned windows of that period. The entrance door of the Abbey is on the north side and opens into a **Corridor**, 80ft. long, 12ft. wide, and 20ft. high, which is believed to have formed the south aisle of the church. This corridor, which up to the year 1836 formed two apartments one above the other, is panelled with carved oak taken from the old Abbey and placed here with modern additions in the same style. The chimney piece is a handsome specimen of inlaid wood of the reign of Charles I. brought at the time it was pulled down from Fletchamstead Hall, near Coventry, one of the former residences of the Leigh family. The windows are filled with painted glass bearing the arms of the Leigh family, and some contain effigies in the upper lights. At the south west and south east ends of this corridor are Norman doorways leading into the quadrangle. The westernmost doorway in all likelihood served for the ingress of the monks from the dormitory into the church at the nocturnal offices. The easternmost was probably either one of egress from the church when the brethren went in procession to the chapter house, or was more particularly for the use of the Abbot. The following portraits hang on the walls:—

Two full length portraits of "Sir Christopher Hoddesdon," Knight, of Leighton, Bedfordshire, father of Ursula, wife of Sir John Leigh, eldest son of the first Sir Thomas Leigh; "Thomas, Second Lord Leigh" (died 1710), *Kneller*; "Eleanor," his wife, daughter to Edward second Lord Rockingham, and granddaughter of the Earl of Strafford, who was beheaded; "Edward, Third Lord Leigh" (died 1738); "Mary," his wife, daughter and heir to Thomas Holbech, of Fillongley, Esq.; "Edward, Second Lord Rockingham"; "Anne," his wife, daughter of the celebrated Earl of Strafford; portrait of a man, with this inscription: "1653, ætatis suæ 33"; "Honourable Mrs. Anne Leigh," *Lely*; "Honourable Anne Leigh"; "Honourable Mrs. Watson"; and one other family portrait.

A staircase leads from hence to the **Entrance Hall**, the east window of which affords a view of the quadrangle below with the remains of the old Abbey. Opposite is a Norman doorway with a triple recessed arch forming anciently the entrance to the chapter house. The gables in the upper part of this block are additions of the reign of James I., at which period the square headed windows below were also inserted. To the left on the north side is another Norman doorway with a bead chevron moulding leading into the corridor. The quadrangle, which does not appear to have been surrounded by cloisters, is said to have been the burying ground of the monks. Underneath

the window is a fine old chest of carved maple which belonged to the old Abbey. On the south side is a window made up of glass from Aston Hall, Warwickshire, and Brereton Hall, Cheshire. It is filled with coats of arms dating from 1577, and formerly belonged to Mr. C. H. Bracebridge, of Atherstone, by whose will it became the property of Lord Leigh in 1872.

ENTRANCE HALL.—Pictures: "James Brydges, Eighth Lord Chandos" (died 1714), father of the Hon. Mary Leigh; "James Brydges, First Duke of Chandos" (died 1744); "Cassandra," his second wife, sister to Thomas Willoughby, Lord Middleton; "Henry, Second Duke" (died 1771), father of Lady Caroline Leigh; "James, Third and Last Duke of Chandos" (1731-1789); "Sir Edward Turner," of Ambrosden, Baronet (1719-1766), husband of Cassandra, eldest daughter of William, son of Theophilus Leigh, of Addlestrop; "William Leigh, Esq." (1690-1766), of Longborough and Addlestrop; "Joanna Leigh," his wife, daughter to Thomas Pury, Esq.; "Theophilus Leigh," *Kneller*; "Hon. Mary Leigh," his wife, daughter to James, eighth Lord Chandos, *Kneller*; "William Leigh, Esq.," "Mary Leigh," his wife, daughter and coheir to Robert Lord, Esq.; "James Leigh, Esq., and the Lady Caroline," his wife, daughter to Henry, second Duke of Chandos; and their only son, "James Henry," as a boy, *T. Beach*; "William Henry, present Lord Leigh," *Sir J. W. Gordon*, a presentation from the Freemasons of Warwickshire to Lady Leigh; marble bust of "Judge Wiles," grandfather to Margarette Lady Leigh, wife of Chandos, Lord Leigh, by *Bacon*; marble bust of "Byron," by *E. H. Baily, R.A.*, 1828.

The Library opens out of the hall and forms the entrance to the principal suite of apartments. It looks out upon the lawn and originally consisted of two rooms, which in 1836 were thrown into one, supported in the centre by arches.

LIBRARY.—Pictures: "Lord Byron" (1788-1824), by *Phillips*, purchased at the sale of Watson Taylor, Esq., of Erlestoke Park; a portrait supposed to be of Milton; "Herodias's Daughter with the Head of John the Baptist," *Guido Reni*; miniature of "Napoleon I." (1769-1821), by *David*, with the inscription, "Ombra la tua grandezza"; copies of the "Fornarina," by *Raffaello*, and "Beatrice Cenci" (1583-1599), by *Guido*; "Chandos, Lord Leigh" (1791-1850), *Sir G. Hayter*; "Margarette," his wife (died 1860), *Sir G. Hayter*; "The Pilgrim's Rest," *Navez*; Two paintings of wreaths of flowers, *Mario da Fiori*; "Lucius Cary, Viscount Falkland" (16.0-1643); "Erasmus" (1467-1536), *Holbein*; "Mary, Queen of Scots" (1542-1587) (miniature); Miniature of "James Henry Leigh, Esq." (died 1823), and his wife "Julia," (died 1843), daughter of Thomas, tenth Lord Saye and Sele, father and mother of Chandos, Lord Leigh.

The Silk Drawing Room contains gilt furniture upholstered with rich crimson velvet.

SILK DRAWING ROOM.—Pictures: "John the Baptist," *Gaspar de Crayer*; "Landscape," *Jan Wynants*; "Castle and Rocky Scenery," *Berghem*; "Horses and Figures," *Cuyp*; "Father Explaining Illuminated Missal to his Children," *Tilburg*; "Farrier's Shed," *Philips Wouwerman*; "Battle Piece," *Philips Wouwerman*; "Cattle," *Teniers the Elder*; "Landscape with Cattle," *Berghem*; "Cassandra, Duchess of Chandos," second wife of James, first Duke; "Lady Leigh." This room also contains a handsome Italian marqueterie table depicting scenes in the life of Columbus.

The **Velvet Drawing Room**, so called on account of the furniture being covered with crimson velvet, is panelled with oak.

VELVET DRAWING ROOM.—Pictures: "Two Portraits of Beauties of the Court of Charles II.," *Lely*; "Four Views of Venice," by *Canaletto*; "Sir Thomas Leigh" (died 1572), Lord Mayor of London, aged 70, *Holbein the younger*; "Dame Alice Leigh," his wife, aged 49, *Holbein the younger*; "The Woman of Canaan"; "The Woman taken in Adultery"; "A Landscape with Cattle and Figures," *Paul Potter*; "A Landscape," *Antonissen*.

The **Saloon**, a handsome apartment, is supported at each end by Corinthian pillars, and, up to the year 1836, formed the entrance hall. It is panelled with medallions in alto relievo representing the labours of Hercules, and the ceiling is dedicated to his Apotheosis all executed by *Cipriani*, an Italian artist, under the direction of Edward Fifth Lord Leigh (died 1786), who spent a considerable time on the Continent. The doors in the centre open out on the terrace from which there is a lovely view.

SALOON.—Pictures: "Fruit Piece," *Snyders*; "Burgomaster's Children," *Rembrandt*; "Landscape," *Cuyp*; "Woodman's Return," *Gainsborough*; "Sea-piece," *De Vlieger*; "Spaniel and Dead Game," *Jan Baptista Weenix*. There are two fine ebony cabinets and two handsome mosaic tables in this room as well as some good specimens of old Chelsea, Dresden and Sevres china. The furniture is covered with amber silk.

The **Dining Room** is oak panelled.

DINING ROOM.—Pictures: "Sir Thomas Egerton" (1540-1617), created Baron Ellesmere 1603, Viscount Brackley 1616, Lord Chancellor of England 1596-1617 (in his robes of office). "Alice, Countess Dowager of Derby," third wife of Lord Chancellor Ellesmere, celebrated in her youth by Spenser under the name of Amaryllis,¹ and the patroness of the early genius of Milton, who wrote his "Arcades" (circa 1633) for her amusement. "Thomas, Earl of Strafford, and his secretary," *Van Dyck*; "William, Earl of Strafford" (died 1695) and his sisters Lady Anne and Lady Arabella Wentworth" (small full length), *Van Dyck*; "Lady Anne Wentworth" (small full length), *Van Dyck*; "Frederick V. Elector Palatine and King of Bohemia" (1596-1632) in armour, *Honthorst*; "Elizabeth, Queen of Bohemia, daughter of James I." (1596-1662), *Honthorst*; "Charles I.," *Van Dyck*. This picture had been painted over with flowers, and was accidentally discovered and cleaned in 1836; "Hon. Charles Leigh"; "Lewis Lord Rockingham," (died 1652); "Patrick Lord Kerry of Ireland," father of Jane, second wife of Sir Thomas Leigh, eldest son of Thomas first Lord; "Hon. Mrs. Watson"; "Two Portraits," *unknown*; "Charles Brandon, Duke of Suffolk," (died 1545); "Lady Caroline Leigh, daughter of Henry Duke of Chandos and wife of James Leigh, Esq.,"; "The present Lady Leigh," *Grant*; "Hon. Christopher Leigh,"; Hon. Mrs. Anne Watson"; "Hon. Thomas Wentworth" (died 1671); "Thomas first Lord Leigh," "who entertained at his seat at Stoneleigh in Warwickshire King Charles I.,

¹ "Colin Clout's come home again" (1591), lines 434-9, 536-43, 565-72. Spenser afterwards dedicated "The Tears of the Muses" to her.

when his rebellious subjects of Coventry refused to open their gates to him"¹; "Alice, Duchess Dudley" (1578-1668).

The **Breakfast Room** forms the termination of the suite of apartments on the west front. Below the windows are flower parterres vivid with colour, sloping down to the Avon, the placid surface of which is enlivened by water-fowl, while a charming background is formed by a beautiful grove of trees clothing a slope at a little distance.

BREAKFAST ROOM.— Pictures: "The Farmer's Return," containing a portrait of Garrick as the farmer, *Zoffany*; "Niccolo Macchiavelli" (1469-1527); "Interior of a Church," *Pieter Neefs the elder*; "Landscape with Ruins," *Panini*; "View in Stoneleigh Park," *Rider*; "View in Stoneleigh Park," *C. R. Stanley*; "Minchenden House," Southgate, *Wilson*; "Landscape," *Jan Molenaer*; "Gustavus Adolphus," King of Sweden (1611-1632); "Henry VIII.," copied from *Holbein*; "Seapiece," *Van de Velde*; small portrait of "Sir Thomas Leigh"; "Landscape with Ruins," *Salvator Rosa*; "The Virgin and Child," "The Saviour with the Crown of Thorns," *A. Dürer*; "The Crucifixion," *A. Dürer*; "James Henry Leigh" (died 1823) when a child fondling a spaniel; "Hon. Mary Leigh" (died 1806), sister and sole heir of Edward, fifth Lord Leigh; "Edward," fifth Lord Leigh (died 1786); "Prince Charles Edward the Pretender" (1720-1788), small full length.

The **Chapel** is fitted up in the style of the 18th century. On the right of the gallery is a medallion of the Madonna and Dead Christ in white marble. The altar piece is a copy of the Descent from the Cross by Michael Angelo. In the adjoining **Vestibule** are pictures of "Cassandra," Duchess of Chandos; "Queen Elizabeth" and "The Meet of the North Warwickshire Hunt at Kenilworth in 1871," by *T. Temple*, presented to Lord Leigh in July, 1872. A private museum upstairs contains the spades used by the Queen and the Prince Consort in planting trees when visiting here in 1858; a snuff-box belonging to Charles James Fox with a cameo on the lid; an ancient mouse-trap found in the Old House at Long Itchington in 1886, and a case of stuffed animals in six divisions, cleverly illustrating the story of Reynard the Fox. The **Kitchen** leads out to the old groined **Crypt**, which is now used as a bakehouse and brewhouse. The **Abbot's Lodging** above it was probably occupied by

¹ "Exceeding joyful news from Coventry, &c., Aug. 20, 1642. Upon Monday last, there was informaon given to the House of Commons by Ires from Wshire that his Maiy came to Covy upon Saty last with a great — of Cavaleers, his whole army consisted of about 6,000 horse, wch the citizens of Covy, perceiving they shut up the gates of the city & stood upon their guard. Whereupon His Maiy retired to a Knight's house about 3 miles from Covy, & the Cavaleers made the poore country men's houses their innes, & there they made their own welcome taking what they pleased."

"From Covy, Aug. 20, 1642. The King is this day come to Stoneley to Sir Thomas Leigh, &c." "Extracts from Pamphlets given by George III. to the British Museum."

Charles I., when he was a guest here in August, 1642. The **Still Room**, which occupies part of the site of the **Chapter House**, contains a round Norman column. Beyond this is a fine oak staircase with open Decorated panels, and on the opposite side a beautiful carved oak door leads to the stables. The walls of the **Housekeeper's Room** which is formed out of part of the south transept of the church, are hung with old leather, stamped and gilt. In this room is a portrait of Pope Leo X., 1513. In the rear of the Abbey are the stables and coach-houses forming a large quadrangle, attached to which is a riding school. In June, 1858, the Queen and the Prince Consort were sumptuously entertained here for three days on the occasion of the opening of Aston Hall, the whole of the Abbey being previously redecored in their honour.

The road from the Park Lodge to the village of **Stoneleigh** (one mile) in a very short distance crosses the Avon by **Stare Bridge**, built in the 14th century by the monks of Stoneleigh, a picturesque structure of narrow dimensions with recesses in the parapet to enable foot passengers to escape danger from passing vehicles. It then traverses a lovely avenue of trees some symmetrically beautiful and others knotted and gnarled and twisted in the most grotesque and fanciful manner.

On the left, just before reaching the bridge, is **Motstow Hill**, a slight eminence from which there is a fine view. The hill derives its name from the fact that the tenants used every three weeks to do their suit at the King's Court held for this manor upon the summit, the word *mote* being used by lawyers in the sense of pleadings. Crossing the river **Sow** by a bridge, which was erected in 1840, to replace an older structure, we arrive at the **Church**, which consists of a western tower, nave, south aisle and chancel, a vestry south of the chancel connected with the south aisle, and a mortuary chapel of the Leigh family on the north side of the chancel. The lower stage of the tower is Norman, the upper is of the 14th century. The nave is principally Decorated, and the chancel is late Norman. On the north side of the church is a Norman doorway now blocked up, the tympanum of which is covered with sculptured serpents, fishes and chimeræ. On the south side in a recess is the following inscription:—

To the memory of Humphrey How
Porter to the Rt. Honble. the Lord Leigh
Ob. : 6 : febr. ; An. : Doni. : 1688 ætat, 63
Here lyes a Faithful Friend unto the Poore
Who dealt Large Almes out of his Lord ps Stor
Weepe not Poore People tho ye Seruats Dead

The Lord himselfe will giue you Dayly Breade
if Markets Rise Raile not against theire Rates
The Price is still the same at Stoneleigh Gates.

The entrance from the tower to the nave is by a Norman door, the upper part of which is covered by plaster work. The *nave* appears to have been remodelled in the 14th century. On the north side is a Decorated window of three lights with two more recent imitations in the same style. The *chancel arch* is a fine and rich specimen of Norman work, ornamented with round, zigzag, double cone and billet mouldings, the jambs being also richly carved. On the north side is a representation of a dragon, on the south side a serpent. The interior of the *chancel* is decorated by a handsome arcade of early pointed flat-faced arches, enriched with zigzag moulding, and displaying other features of Norman detail. On the north side is the massive marble monument of Alice, Duchess Dudley, and her daughter Alicia, erected in the lifetime of the former, who was created a Duchess for her life only by Charles I. The Duchess was the daughter of Sir Thomas Leigh, and wife of Sir Robert Dudley, son of Robert, Earl of Leicester, the favourite of Elizabeth. She died January 22nd, 1668, aged 90, and her daughter died May 23, 1621. The recumbent effigies of the mother and daughter are in white marble placed on black sarcophagi. The heads rest on cushions, the figure of the mother being placed on a stage receding above that of the daughter. Over all is a flat tester canopy supported by eight Ionic columns, and hung with drapery upraised by an angel on each side. The monument was the work of Nicholas Stone, master mason to Charles I. On the same side is a mural tablet to Margarett Lady Leigh, died 1860, and underneath it on a high tomb of the 14th century is the recumbent effigy of a priest sculptured in red sandstone, probably a former vicar of the parish. He is represented in an alb and chasuble with a maniple hanging over the left arm, but the stole is not visible. Opposite to this in a recess is an alabaster monument to Chandos Baron Leigh, died September 27th, 1850. The east window by Clayton and Bell is a memorial to the Hon. Gilbert Leigh, who died in America in 1884, from a fall from his horse. The *font* at the west end of the church is an unusually fine specimen of early Norman or possibly of Saxon work. It is circular, supported on a round shaft of smaller size, and was brought from Maxstoke. The outside contains the figures of the twelve apostles under arcades, the dresses of the figures being of

the period of Edward the Confessor. In the *vestry* on the south side is a tablet with the following inscription:—“This vestry and the vault under it were made by the Right Honorable Thomas Lord Leigh, Baron of Stoneleigh, in the seaventyeth year of his age, and in the yeare of our Lord God one thovsant six hundred sixty-five, the one for the vse of the parishowners and the other for a bvyryng place for himselfe his lady and their desendents 1665.” In the *churchyard* is an ancient monument now nearly worn away, said to be that of a Lady Motstow, of whom Dugdale has recorded the following tradition that “Anty there was a goodly house standing upon the hill called Motstow-hill on the south pte of the church, wch was the habitacion of a knight who going to the warrs left his ladye great w^t child, and that upon the news y^t he was slayne, she ript up her own belly, and was buried therefore on the north side of the church in y^e church yard, under a stone whereupon is pourtraied the figure of a woman & a child.” In the village are some alms houses, erected in 1594 by Alice, wife of Sir Thomas Leigh. Sir Henry Parkes, several times Prime Minister of New South Wales, was born at Stoneleigh in 1815 and educated at the village school.

Proceeding onwards we pass on the left **Chantry Heath**, at the north extremity of which (one mile) is a considerable wood famous for foxes. At the end of a drive cut through this wood about a quarter of a mile from the road is the decayed trunk of a large **Gospel Oak** fenced round for protection. One mile further we reach **Baginton**, the Church of which, standing on a slight eminence at the entrance of the village, is built throughout in the Early English style, being, with the exception of a two light window at the east end, entirely lighted by lancets. A very picturesque bell turret springs from an arcade of three arches between the nave and the chancel. Between the chancel and the nave is a very fine enamelled brass commemorative of Sir William Bagot (died September 3rd, 1407), and Margaret his wife. The husband is in armour, and the wife wears a kirtle, sideless *côte hardi* and mantle lined with fur. The inscription is modern and to the following effect:—“Sir William Bagot and Margaret his wife, who lived at Baginton Castle, A.D. 1400.” On the north wall of the chancel is a mural monument flanked by Corinthian columns, and surmounted by allegorical figures to the memory of Mrs. Ellen Campion, died January 23rd, 1632. A quarter of a mile west of the church on the left bank of the river Sow are the remains of

Baginton Castle, consisting of foundations only with the springer of a shaft of a vaulted room at its north-east angle. The date of its demolition is unknown, but it was standing in the reign of Richard III. It is memorable as being the place where Henry Duke of Hereford, afterwards King Henry IV., lodged in September, 1397, on the eve of his intended combat with the Duke of Norfolk on Gosford Green, and from whence he "advanced to the place appointed, upon his white courser, barded with blue and green velvet, gorgeously embroidered with swans and antelopes of goldsmith's work, and armed at all points." To the north on rising ground is the shell of **Baginton Hall**, which was gutted by fire on October 7th, 1889. The house was built in 1714 by William Bromley, (Speaker of the House of Commons in 1710), on the site of an old manor house, which had also been destroyed by fire. A mile and a half onwards is the village of **Styvechale**, containing a handsome hall or manor house built about 1750. At the western extremity of the village is a fine plane tree. Half a mile further the route joins the road from Kenilworth and in one mile reaches **Coventry**.



ROUTE 20.—COVENTRY TO MERIDEN VIA ALLESLEY.

LEAVING Coventry by the Birmingham road we reach **Allesley**, the church of which situated on a rising ground encircled by trees is principally in the Early English style. It contains on the north wall of the nave a tablet to the memory of Joseph Neale, a captain in the Horse Guards, second son of Henry Neale, of Allesley Hall, with the following curious inscription, made by himself:—

Ah! poor Joe Neale.
ob: the 29th Sept 1730
aged 42.

He was a great Bacchanalian, and it is said that his epitaph was curtailed by his family, and as originally composed ran thus:—

Ah! poor Joe Neale
Who loved good ale
For the want of good ale
Here lies poor Joe Neale.

A quarter of a mile south in **Allesley Park** is the moat which formerly surrounded an ancient castle, of which the only other existing relic is the well.

From hence at six miles from Coventry the road reaches **Meriden**.



ROUTE 21.—COVENTRY TO ARBURY VIA CORLEY,
FILLONGLEY, AND ASTLEY.

PROCEEDING from Coventry by the Radford Road, just before reaching the Nuneaton railway the **New Bablake School** appears on the left near the Coundon road station. Thence passing through **Radford** (one mile and a half) we reach **Keresley** (two miles and a half), containing an inn called the "Old Shepherd and Shepherdess," which in the year 1790 was robbed by three men named Farnsworth, Phillips and Archer, who for this offence were subsequently executed at Coventry. A little further on the right is the church built in 1847 in the Early English style, and from this point the road gradually ascends to **Corley**¹ (four miles). The **Church**, which stands on an eminence 625ft. above the sea level, is a small but interesting building. The west end was lengthened 10ft. in 1884 in the Norman style, the windows in this portion being all of modern construction. The bell turret is a very low and primitive wooden structure on the roof of the nave. On the exterior are some curious corbel heads:—south side of the chancel a fox's head and a female head with curled locks: north side of the east window a horned head of Satan with a serpent crawling round; north side of the chancel a female head in a mitred head dress. The south door is Norman with diapered moulding in the tympanum. The nave was a Saxon chapel which in early Norman times was enlarged by the removal of the north wall, and the substitution of Norman columns and arches, the original Saxon narrow round-headed lights, widely splayed on the interior, being left on each side to form a clerestory. The south side east of the door is lighted by two windows, the first from the west end is about 5in. across deeply splayed, the wall being about 2ft. 10in. thick with a Saxon architrave; the second window is a modern insertion. The nave is separated from the north aisle by two arches springing from a central Norman pier and eastern and western responds or half pillars of primitive type. The head of an angel with a wing, an animal of some kind,

¹ Gael. *Cor*, a round hill.

and an instrument like a comb, all very rudely sculptured, appear on the cap of the easternmost pier. The north aisle appears to have been altered in the 14th century, as the windows are in the Decorated style. At the east end of the north wall of the aisle is a piscina with a trefoiled head. The entrance to the rood loft, which is on the east side, is only 14in. wide, and has wooden jambs with oak steps. The chancel arch is of plain Norman type. The chancel is lighted on each side by two Early English windows, at the east end is a very graceful modern Decorated window of three lights, filled with stained glass representing the Crucifixion, by Heaton, Baines, and Butler, of London. The easternmost windows on each side are also filled with stained glass. On the south side is a piscina with a trefoiled head and on the north side an aumbry. The font is circular, and apparently of Norman origin, the lower part of the basin have an embattled moulding. The upper part has cut on it "R.R. 1661—R.I.C.W.," being evidently the initials of the churchwardens carved at the time of the Restoration. The shaft has been restored after the pattern of the old one, which was perished. On the south side of the nave next the chancel is a plain oak reading desk of the Puritan period. The churchyard contains a very fine wych elm. From a point about a quarter of a mile distant along the road to Meriden, there is a remarkably fine view, taking in Billesdon Hill and Mount Sorrell in Leicestershire, the Shuckburgh hills in the south east of Warwickshire, and the Malvern and Leckey hills in Worcestershire. On the right of this road is a field termed the **Beacon Field**, doubtless from having been used for signalling purposes in ancient times. At the Vicarage is a fine old "drawing" table of the pre-Elizabethan period and portraits of the old Pretender and his wife, Mary Clementina Sobieski, by *Sir Godfrey Kneller*.

From hence a descending road leads through **Corley Rocks** to **Corley Hall**, reputed to be the original of the **Hall Farm** in "Adam Bede."¹ The house consists of a central block with gabled projecting wings in the style of the 16th century. In front is an Elizabethan garden enclosed by a brick wall, the entrance gate being flanked by a griffin "sejant guardant" on each post. On the north-west side are several fine walnut trees, the remains of "the grand

¹ This is only true in a limited sense, the **Hall Farm** of the novelist being evidently a composite creation, made up from more than one source.

double row of walnut trees on the right of the enclosure" mentioned in "Adam Bede." In the Drawing Room is a good 17th century mantelpiece (c. 1680), and the centre panel of the window contains some heraldic painted glass with the Tudor Royal Arms, England and France, quartered, surmounted by the bowed crown introduced in the reign of Henry VI., and surrounded by fragments of the motto, "Honi soit qui mal y pense." The balusters of the stairs are Jacobean, but the doors of the rooms above are of later date. In the south-east bedroom, which is panelled, are sixteen very curious and very interesting carved heads of the Jacobean period in medallion form with mitred frames.

On the face of **Burrow¹ Hill**, adjoining Corley Rocks and looking north-east, are traces of an early British defensive work. This appears to have been afterwards utilised by the Roman troops, who constructed on the plateau above an oppidum or fortified camp, and enlarged the former British earthwork towards the north-west and south-east. The camp is nearly square, containing eight acres and a half, capable of accommodating about 250 cavalry or 1,000 infantry. It is enclosed by a rampart of earth about 30ft. wide at the base, and now from 3ft. to 10ft. high, having no perceptible foss or ditch on the plateau except on the side near the valley. No stone appears to have been used on the top of the ramparts, which were probably of wattling (wooden stakes interlaced with twigs). It is usual in Roman fortifications to find four gates, one on each face of the work. In this case, however, there is only one, on the north-west side, but this is in some degree accounted for by there being but one approach. On the south-west, separate from the ramparts, is a sunken ditch used for the purpose of watering horses, and as a means of defence; inside, nearly in the centre, is a pit fed by a spring which probably supplied the troops. The fortifications improved by the Romans on the north-east, consist of two escarpments and the rampart of the camp, with terraces and trenches on the curved front of the steep declivity overlooking the valley extending some ten chains or more on each side of the main work, and apparently terminating in the adjoining hills. These lofty terraces, which vary from 40ft. to 60ft. in height, would be extremely difficult for besiegers to scale. There are indications of other smaller fortifications in the fields on this side of the hill running nearly parallel

¹ Gael. *Boireann*, a large rock, a stony, rocky district.

with the rock, but time and the plough have left few traces of the original features. At the north-east angle of the camp, roads have evidently been cut to form a communication between the camp field and the adjoining farm house. An entrenched and elevated post like this would be of great use to the Romans, being 600ft. above the sea level, and commanding an extensive view.

From hence the road descends to **Fillongley** (six miles). In the dip on the left, just at the entrance to the village, upon a small triangle of land formed by two brooks which flow down from the south and south-east, and unite to form the apex of the triangle, are the remains of a **Castle**, supposed to have been built temp. Edward I., and bearing signs of having been blown up by gunpowder, only one small corner-piece being in its primitive position; all the other fragments being immense blocks of masonry in which the original transverse courses of stone are now Perpendicular. The Castle was on a small scale, measuring about 80ft. from north to south, by 50ft. from east to west, and probably consisted of a single enclosing wall possibly furnished with a few turrets of inconsiderable size. It was anciently the seat of the family of *Hastings* before they obtained the Earldom of Pembroke. The church consists of a massive embattled western tower, nave, chancel, north chantry chapel, and south porch. The architecture is principally Early English, the upper stage of the tower and the clerestory being Perpendicular. The chantry chapel, which was built by a family named Sadleir, is now used as a vestry and organ chamber. The font of the 13th century which stands on a low base, is circular, divided into eight bulging panels separated by fillets. The church was restored in 1887 a handsome roof of panelled oak, being placed over the nave which was at the same time re-pewed, the woodwork being skilfully carved with the napkin pattern. In the churchyard are the remains of the shaft of a 14th century cross on a stone base of three steps. Close to it is a fine old yew. On the north-east of the chancel a tombstone to Mary Goward Lea, who died 1860, is inscribed with the following curious truism:—

And thou art gone, for ever gone,
Because thou art no longer here.

From hence a road to the north east leads in a little more than two miles and a half to a gate opposite the west lodge of **Arbury Park**, from whence an avenue, bordered on the right by a piece of ornamental water prettily fringed with trees, leads to **Astley Castle**, which partakes more of the

character of a defensive manor house than of a castle. It is surrounded by a moat picturesquely overhung with willows, elms, yews and holly and spanned by a bridge which leads to the front through an arched gateway. The house, which is built of red sandstone and battlemented, was erected sometime in the reign of Queen Elizabeth and occupies the site of an older castle, which was dismantled in the reign of Queen Mary. The windows are mullioned and the walls partly covered with ivy, giving the building a picturesque appearance. The interior has been modernized and there is no special architectural character about any portion of it. It was once the property and the residence of Henry Grey, Duke of Suffolk, and contains on the first landing of the staircase a writing table and an arm chair belonging to that unfortunate nobleman, who, after the failure of Wyatt's rebellion in which he was engaged, took refuge here. The table is 28in. long, 20in. wide, and 33in. high and stands on two splayed legs, the cover lifts off and discloses a tray with compartments. It bears the following inscription:—"Henry, Marquis Grey and Duke of Suffolk (father of Lady Jane Grey) had this table and the chair opposite with him when he was concealed in a hollow tree standing about two bowshots south west of Astley Church: He had put himself under the trust of one Underwood a keeper of his park at Astley: by whom he was betrayed and taken by the Earl of Huntingdon and soon after beheaded on Tower Hill 2nd Mary 1555."¹ Over the table is a half length panel portrait of the Duke in a ruff and felt hat, his hand, which is just visible, grasps the hilt of a sword. In a room upstairs is a secret hiding place, the entrance to which is through the floor of a small cupboard. In Dugdale's diary is the following record under date of the 16th January, 1646:—"Astley house in Warr:shire surprized by my Lo: of Loughborough's forces, the governour (a shoemaker) and the rest in the house

¹ *John Fox*, who had an intimate acquaintance with Warwickshire, in his "Acts and Monuments" gives the following additional particulars:—"Item, where mention is made of one Nicholas Underwood to bee the betrayer of the Duke of Suffolke; joyne with the said Underwood also Nicholas Laurence, alias Nicholas Ethell, keeper of Asteley Parke, who taking upon him and promising to keep the Duke for two or three dayes, untill he might finde some meanes to escape, conveighed him into an hollow tree, and after most traiterously bewraied him. This Nicholas Underwood dwelleth now at Coton by Nunne Eaton, and Laurence in Nunne Eaton." Underwood is previously said to have been "a servant" (not a keeper as in Dugdale), and it seems probable that he held some inferior office under Laurence, alias Ethell, who is here termed the keeper.

prisoners and caryed away wth most of the armes, ammunion, &c." Immediately adjoining the Castle is **Astley Church**, which is formed out of the remains of a Collegiate Church founded in the 14th century by *Thomas, Lord de Astley*. It had a fine steeple which at night exhibited a light for the guidance of travellers in the forest and in consequence acquired the title of the Lantern of Arden. After the death of the Duke of Suffolk the spire was stripped of its lead by Adrian Hope, the second husband of the Duchess, and it subsequently fell, damaging the western portion of the church and many fine tombs. The whole of the west part was afterwards pulled down about the year 1608-9 and a solid tower was then built at the end of the old choir, which was converted into a nave, a chapel previously dedicated to Saint Anne being taken to form a chancel. The building now consists of a nave, chancel, western tower, and half timbered north porch. The *tower*, which is in four stages, contains several insertions of the old work. The present nave is lighted on each side by three fine Decorated windows, the cornice on the north and south being ornamented with carved shields and flowers. On each side of the interior of the nave at the east end are nine oak stalls with cinque-foiled heads, the backs of which are filled with painted figures carrying in their hands scrolls inscribed with texts, one bearing the date 1624. The cornice above is painted with grapes and the figures are probably intended to represent the labourers in the vineyard. On the walls above are a number of 17th century texts painted in frames. On the north side is a blocked doorway surmounted by a crocketed ogee arch. The *chancel arch* has been constructed out of the old east window of the choir, the upper portion of the lights now blocked up being visible above the arch. On the exterior this window was surmounted by a graceful ogee arch with foliated decorations and over it was a small wheel window now cut off by the present flat roof. On each side of the arch are elegant canopied niches. The present flat roof is of panelled oak ornamented with rich bosses. The east window is Perpendicular of three lights, and on each side is another window in the same style containing fragments of old painted glass. The *chancel* is fitted with oak stalls, four on each side, with triangular canopies. On the floor is a slab bearing the following inscription:—"Nudus exiit ut advenit Richardus Chamberlayne. Sola spe restat. Qui obiit vi die Novemb. An Dni 1654." The *font* is Norman of

octagonal form with an embattled moulding round the rim. Under the tower are three recumbent effigies in alabaster. Those on the south side represent a knight and a lady of the early part of the reign of Henry VI. They are probably representations of Sir Edward Grey and his wife, Elizabeth, granddaughter and heiress of Lord Ferrers, of Groby, the grandfather and grandmother of the first Marquis of Dorset. The knight is bareheaded with his hair cropped round like that of the Earl of Warwick in the Beauchamp Chapel. His head rests on a helmet of which the crest and upper part are broken off. He wears a collar of "SS"¹ and a shirt of chain mail, which appears above the breast-plate. The whole of the armour, which is minutely finished is nearly a counterpart of that of Richard Beauchamp at Warwick. The feet rest upon a lion. The lady is attired in a garment which reaches from the shoulders to the knees, and is cut out at the sides, over this is a mantle, and round her neck is a large necklace with a large jewel in front, below which is a collar hanging over her bosom, connected by a trefoil shaped ornament. On her head, which rests on a cushion supported by angels, is a circlet or coronet, and her hair hangs down to her hips. The effigy on the north side has the features entirely defaced, and the hands and arms broken off. The head rests upon a pillow supported by angels, the lappets of the head dress hang down each side, and the drapery is flowing and beautiful. Close to her feet on the left side is a small dog, represented bounding forward and holding the hem of her robe. This church is the "Knebley Church" depicted in "Mr. Gilfil's Love Story" by *George Eliot*. In the vicinity is "the Duke's farm," on which stood the tree in which the Duke of Suffolk was concealed.

From hence entering **Arbury Park** by **Astley Lodge**, we proceed along a charming avenue through **Hawk's Wood** to **South Farm** (one mile and a half), at which Mary Anne Evans, better known as *George Eliot*, was born, November 22nd, 1819. The house, which is a small farm house of one bay with a gabled east wing, coated with rough cast, stands in a pleasant situation a short distance to the right of the Park

¹ The "Collar of SS" formed of S shaped links in gold on a blue and white ribbon is still worn by the Lord Chief Justice, the Lord Mayor, the Heralds, and the Serjeants-at-Arms. It was anciently the most celebrated knightly decoration next to the Garter, and was introduced by Henry IV., who derived it from the initial letter of the motto on his badge when Earl of Derby and Duke of Lancaster. This badge consisted of an ostrich feather upright wound about four times by a scroll inscribed "So-ve-rey-gne."

road to Griff. Mr. Robert Evans, the father of *George Eliot*, was agent for the Arbury Estate, and while his daughter was still a child, removed to a larger house at Griff, in which his son, Mr. Isaac Pearson Evans, died in 1890. Half a mile north of South Farm is **Arbury**, the seat of *General Newdigate-Newdegate*, which stands in the centre of a park covering some 300 acres, beautifully timbered, and stocked with fallow deer. The site was originally covered by an Augustinian monastery, founded in the reign of Henry II., which at the dissolution was granted to Charles Brandon, Duke of Suffolk. The manor afterwards passed by inheritance to Margery, wife of John Kersey, and was next sold to Sir Edmund Anderson, Chief Justice of the Common Pleas in the reign of Elizabeth, who demolished the old building and erected a quadrangular house in its stead. In 1586 it was conveyed to John Newdegate, of Harefield, Middlesex, in exchange for other lands, and in the last century it was converted into a Gothic mansion by Sir Roger Newdigate. This he accomplished by casing the house with stone in the style he adopted, building a cloister inside the quadrangle, and metamorphosing the interior as far as possible in harmony with the outside. The result is naturally unsatisfactory from an artistic point of view, though the house seen at a little distance has an imposing effect, and is delightfully situated on the margin of some pools of ornamental water communicating with one another at different levels. The **Stables** of brick with stone dressings, said to have been designed by Inigo Jones remain untouched, and are a remarkably fine specimen of Jacobean work with a porch added by Sir Christopher Wren in 1674. The entrance to the house is on the north side, from whence a hall communicates with the cloisters, which lead to the principal apartments. The house is filled with art treasures, a large part of which were accumulated by Sir Roger Newdigate (1719-1806, the "Sir Christopher Cheverel" of "Mr Gilfil's Love Story" by *George Eliot*). In the **Library** are exquisite pastels of Sir Roger Newdigate and his first wife, *nee* Sophia Conyers, taken circa 1742. The **Dining Hall** is a lofty apartment with a vaulted plaster ceiling, ornamented with fan tracery. The fireplace of steel and brass is a beautiful specimen of Louis XIV. work, it has fluted steel legs with an ogee-shaped canopy ribbed with crocketed brass, terminating in a finial formed of a large acorn. Over the sideboard is the top of a sarcophagus brought from Rome and sculptured with the marriage of Bacchus

and Ariadne. There are two fine tables and an etagère of late Elizabethan type with bulging legs, the latter bearing the initials J.N. with the date 1607. In the **Corridor** outside the Dining Hall is a portrait of Archbishop Sheldon by *Lely*, and a curious old painting of Christ on the way to Crucifixion accompanied by the two thieves, one of the latter being in the act of being shriven by a friar. The **Saloon** is another lofty apartment with a ceiling in imitation of Henry VII.'s Chapel at Westminster. It is lighted by a handsome bay window, the heads of which are filled with exquisite iron work of the Louis XIV. period. The prospect from hence is very lovely, the lawn being hemmed in by beautiful cedars, yews and other fine trees sloping down to the water's edge. The pictures in this room comprise:—Portrait supposed to be the "Earl of Derby" by *Lely*; very fine full length portraits of "Sir Roger Newdigate" and his second wife "Hester," daughter of Edward Mundy, of Shipley, by *Romney*; full length portrait of "Mr. C. N. Newdegate, M.P.," painted in 1857 by *Lay*; "The Hon. Mrs. Conyers," mother of Sophia, first wife of Sir Roger Newdigate; "Charles II. and James II." by *Lely*; "The Earl of Chichester and Lady Chichester," *Lely*; and "Sir Richard Newdigate" (1602-1678) also by *Lely*.¹ A fine statuette of the Saviour, unfortunately fractured, is said to be by *Michael Angelo*. There is a handsome mosaic table brought from Italy, and two cabinets, one inlaid with lapis lazuli and tortoiseshell, and the other a pretty specimen of Japanese work ornamented with flowers. In the centre of the room is a fine crystal chandelier of Louis XIV. type. The fireplace is of the same character as that in the Dining Hall though not so large or so elaborate. The seats of the stools and chairs were worked by Lady Newdigate. The **Drawing Room**, which faces south, overlooking the ornamental water with trees in the distance, forming a charming scene, contains several full length portraits:—"Sir Richard Newdigate" (1602-1678) created Serjeant-at-Law in 1653, judge in 1654, and chief justice in 1659; "Juliana," his wife, daughter of Sir Francis Leigh, in a sitting position, a fine picture by *Lely*; "John Skeffington," Viscount Massereene (died 1695), *Lely*. "Sir Richard Levison," Admiral in the reign of Queen Elizabeth, *Van Dyck*; "Mary," wife of the second Sir Richard Newdigate and daughter of Sir Edward Bagot, *Lely*. In the **Cloisters** are

The receipts given by Sir Peter Lely for the payments for these pictures are preserved in the Muniment Room.

portraits of "Sir Roger Newdigate," "Sir Richard Newdigate the Third (1668-1727) and his Wife"; and the "First Sir Richard" (1602-1678); and "Second Sir Richard" (1644-1710), as little boys. Here also is the very curious old painting engraved by Dugdale, representing "The combate betwixt Sir Iohn de Astley and Peter de Masse, 1438," and "The combate in Smithfeilde betwixt Sir Iohn de Astley and Sir Philip Boyle, 30 Jan. Anno Dom 1441." It was presented in 1773 by Sir John Astley to Sir Roger Newdigate. The **Ante Room** opening into the Saloon contains some beautiful pastels:—"Elizabeth," wife of the third Sir Richard Newdigate, and mother of Sir Roger; "A Daughter of Elizabeth Lady Newdigate"; "A Son and another Daughter of Elizabeth Lady Newdigate" who died young; a portrait in oil of "Mr. Boucherett" by *Sir T. Lawrence*; and an unfinished picture of "Mrs. Boucherett" by the same artist; "A Dead Baby," son of Sir Richard Newdigate, supposed to have been smothered by his nurse, by *Costerman*; portraits of "General Newdegate" by *Miller*, and of "Mrs. Newdegate" by *Boxall*. This room also contains a mirror in a frame beautifully carved with bull-rushes by *Grinling Gibbons*. The **Chapel Bedroom** on the ground floor contains some fine inlaid chairs, and a curious old bed with a painted top and shafted mahogany posts. The **Chapel**, consecrated by Archbishop Sheldon (Archbishop of Canterbury 1663-1678) is panelled throughout, and contains in the window a fragment of old glass representing the Royal Arms. Two of the panels at the upper end are festooned with flowers elaborately carved, and the remainder are beautifully ornamented with fruit, each of a different kind by *Grinling Gibbons*. From the **Gallery** a very fine view is obtained of the North Lodge, looking along the avenue cut through the woods. This apartment is panelled with oak which has unfortunately been coated with paint, and contains a fine stone chimney-piece. It abounds with curiosities of various kinds, amongst others being two marble jars at the entrance, said to contain human dust, and an old double banked spinet made in 1755 by Jacob Kirckman, of London. The most noteworthy feature of the gallery is however a series of Elizabethan panel portraits kit-cat size. These comprise "Lady Elizabeth Graye," ancestress of the Earls of Stamford; "Queen Elizabeth"; "Anne, wife of Sir John Newdegate," 1598; "Penelope," daughter of Sir Edward Fitton, wife of Sir C. Gerard, and mother of the first Lord Macclesfield (on canvas); "Sir Edmund Anderson,"

Lord Chief Justice of the Common Pleas, 1582-1603, the original builder of Arbury, who exchanged the site of the monastery and possessions with John Newdegate; a small portrait of "Ann Fitton, Lady Newdegate, and her son, John," who died 1642; "Sir Francis Fitton"; and a valuable picture of "Geoffrey Chaucer," with his arms in the left corner. The first of the two **Clouded Chambers** has a fire-place embellished with beautiful Wedgwood medallions on blue ground designed by *Flaxman*, the second contains an Italian oak armoire and a swing cheval glass both beautifully inlaid. From the windows of **Mrs. Newdegate's Morning Room** there is a charming prospect of the park. This room contains several old family miniatures, a curious old panel painting of "The Tower of Babel," one of the pictures of Christ, "copied from an old emerald presented to Pope Innocent VIII., by the Grand Turk," and a pencil sketch of "Mrs. Parker," by *Sir T. Lawrence*. Outside in the **Lobby** is a replica of the infant "St. John" by *Sir Joshua Reynolds*. The **Drawing Room Chamber** contains thirteen family portraits in chalk (including a pleasing portrait of the late "Mrs. Newdegate") by *Sir Thomas Lawrence*, who was a great friend of the family. The **Kitchen** formed part of the old monastery. In the **Housekeeper's Room** is a fine stone mantel-piece of the year 1600, carved with the maxim, "Truste in God and feare him with all thy hart." The initials "I & N" appear on each side. A description of the room figures in Chapter IV. of "Mr. Gilfil's Love Story."

A singular feature in connection with the domestic arrangements is that for a very long period a drum has been used for the purpose of summoning the inmates at meal times. A similar practice prevails at Blithfield Hall, Rugeley, the seat of Lord Bagot, and it is believed that the custom was introduced from thence in the latter part of the 17th century by Mary, daughter of Sir Edward Bagot, and first wife of the second Sir Richard Newdegate.

From hence the tourist can either proceed northwards along the avenue to the **North Lodge** (one mile), to **Nuneaton** (three miles), or southwards to **Bedworth** (two miles and a half), and **Coventry** (eight miles and a half).

Three miles to the east of Arbury is **Nuneaton**, a pleasantly situated market town containing a large and fine church dedicated to St. Nicholas. The original building was probably constructed by Geoffrey de Wirce, Bishop of Coutances, in Normandy (died 1092), who commanded the Horse at the Battle of Hastings, and was governor of Nuneaton after the Conquest, as well as Chief Justiciary of Ireland, and Baron

of the Exchequer. In the reign of Henry I. the church was bestowed on the Abbey of Notre Dame de Lyre, near Conches, in Normandy, by Robert, surnamed Bossu, Earl of Leicester. The present building, however, dates only from the 14th century. The south aisle of the chancel, a portion of the north aisle, and those parts of the chancel, which are not modern, are of the middle of the 14th century. The nave and aisles are of the latter part of the 15th century. The aisles are lofty and the bays are divided by buttresses, the intermediate spaces being nearly entirely filled by windows of three lights with Tudor-arched heads. In each bay of the Clerestory are two three-light windows. The roofs are very low pitched and hidden by battlemented parapets. There is no chancel arch and the church fittings and font are modern. In the east wall of the south aisle is an aumbry, beneath which is a large grotesque corbel, and at the east end of the south wall of this aisle is a credence table of the 14th century with a canopy. In a recess of the north wall of the chancel, is a high tomb with a recumbent effigy in armour of *Sir Marmaduke Constable*, who died in 1560, and to whom Henry VIII. granted the Priory lands at the dissolution. The following inscription runs round the verge "Here lyethe Sr. Marmaduke Constable Knyght wch. dyed the XXVIII day of Aprell, i ye yere of or. lord m d & threscore sone and heyre to Sr. Robartt Constable Knyght lord of Flambourgh & Home upon Spaldyngmore & the seyde Sr. Marmaduke hadde too wyffs Elezabeth the dawghtr. to the lord Darsse, by hur he hadde two sonns Robart & Marmaduke & viii dawghters ye second wyff Margarete Boothe dawhter. of Willm Boothe gente.

On the site of the **Old Abbey Church of St. Mary**, a new structure was commenced in 1876, which essays to reproduce the ancient church as far as its construction can be ascertained.

One mile south of Nuneaton, is the church of **Chilvers Coton**, the "Shepperton" of Mr. Gilfil's love story. The building consists of chancel, nave, north chancel aisle, north and south aisles, with a tower at the west end. The south aisle and part of the chancel appear to have been built late in the 13th century. They were restored in 1890 when the north chancel aisle was added. The tower is a good example of Perpendicular work of the early part of the 15th century. The rest of the church is "Gothic" of the year 1837. On the east wall of the south aisle is the following memorial tablet "Sacred to the memory

of Bernard Gilpin Ebdell,¹ B.A., Forty two years resident vicar of this parish; He died August 6th, 1828 aged 66 years, also of Sarah² wife of Bernard Gilpin Ebdell. She died Nov. 21st 1823 aged 49 years." Mary Anne Evans (*George Eliot*) was baptised here by Mr. Ebdell, November 29th, 1819, and her father, mother and brother are buried in the churchyard.

Proceeding onwards in a mile we come to **Griff House**, a large brick dwelling on the right standing in its own grounds close to the railway bridge of the Coventry and Nuneaton Railway. Mr. Robert Evans, the father of *George Eliot* removed here in March, 1820, while she was still an infant and continued to reside here till 1841, after which it was inhabited by his son, Mr. Isaac Pearson Evans, who is understood to have been the original of Tom Tulliver in "The Mill on the Floss." A portrait of Mr. Robert Evans, designated in the family as "Adam Bede," is preserved in the house, together with a well-finished oak press of his workmanship. Mr. Isaac Evans died here in October, 1890.

From hence in another mile and a half we reach **Bedworth**, containing a church with a fine tower of the 15th century attached to a modern body.

Two miles further and one mile to the west of the main road is **Exhall**, containing a church consisting of chancel, nave with north and south aisles, western tower and south porch. The chancel has some small remains of the 13th century. The north aisle is of the year 1609 and of Tudor type. In each of its gables are shields with the arms of the Hales, of Newland,³ which makes it appear probable that a member of this family built the aisle. The tower is of the 15th century of an ordinary Warwickshire type. The south aisle, porch, and the roof and church fittings are of the year 1843.

At seven miles from Nuneaton we reach **Foleshill**, containing a church of little interest, the tower of late 15th century type being apparently the oldest part of the building;

^{1, 2} These are the originals of *Mr. Gilfil* and *Caterina*. While the novelist has taken a few liberties with the facts, the descriptions are said to be accurate in the main. The original of *Caterina* was Sally Shilton, a collier's daughter, who had a beautiful voice, which was cultivated by Lady Newdigate, Sir Roger's second wife, who brought her up at Arbury. She married Mr. Ebdell in 1801.

³ Of the ancient family of Hales, of Hales Place, in Kent, having a residence at Newland Hall, or Manor House, here of which some small remains still exist.

the north aisle is of the 16th century with domestic looking Tudor windows and the rest is nondescript. The font is of good Norman type. From hence in two miles we reach Coventry.



ROUTE 22.—COVENTRY TO RUGBY VIA STOKE,
CALUDON, SOWE, BINLEY, BRETTFORD, KING'S
NEWNHAM AND CHURCH LAWFORD.

LEAVING Coventry by the Hinckley road in one mile and a half we reach the village of **Stoke**, the church of which consists of a western tower, nave, aisles, chancel, and south porch. The tower, western part of the nave and aisles are late 14th century work, the chancel was rebuilt in 1861, when the nave and aisles were also extended eastwards. The font is octagonal of the 14th century. In one of the south windows is a fragment of ancient painted glass with the name of "Hollies;" apparently a memento of Sir William Hollies, Lord Mayor of London in 1539, who was born here.

Proceeding onwards at three miles a little to the right of the road, we arrive at the ruins of **Caludon Castle**, built in 1305 by John de Segrave, who obtained a licence to crenellate in that year. In the reign of Edward III., his grandson left an only daughter, who married John de Moubray, Duke of Norfolk, on whom the lordship devolved. In September, 1397, his son Thomas lodged here prior to his intended combat with the Duke of Hereford on Gosford Green, for which he set out on the day assigned "on a horse barded with crimson velvet, embroidered with lions of silver and mulberry trees." During the 15th or 16th centuries the Castle became ruinous, but was restored by Henry Lord Berkley about 1579, and was added to by Lady Elizabeth, widow of Sir Thomas Berkley in 1597. It subsequently again fell into disrepair, and about 1790 the present farm house on its site was built of some of the materials. The remains now consist of a portion of the north-west wall of the banquetting hall, which exhibits two large Decorated windows of early 14th century date, with two smaller ones below, and the jambs of two others, one on each extremity of the wall. There are considerable traces of the moat, a barn apparently of the 15th century, and in the field to the south-east evidences of a very early earthwork, probably Roman. Half a mile further is the village of **Sowe**, or **Walsgrave-on-Sowe**, having a very interesting church of the

15th century, containing an original south door of oak with a lock in good preservation, a rood loft staircase only 14in. wide, a piscina in the south wall of the chancel, and a 12th century font. The register has the following curious entry under the date of 1623:—

Who let this booke be lost,
And doth embeasell yt,
God's curse will, to his cost
Give him plagues in hell, fitt.

From hence a road leads southward to **Binley**, containing a church built in 1772 in the Classical style.

At a distance of one mile and three-quarters north-east of Binley, is **Combe Abbey**, which was the first monastery of the Cistercian order established in Warwickshire, and founded in the reign of King Stephen by Richard de Camvill. At the dissolution it was granted to John, Earl of Warwick, and after his attainder, a lease of it was granted to Robert Kelway, whose sole daughter Anne married John Harington, afterwards first Baron Harington. This latter was entrusted with the guardianship of the Princess Elizabeth, eldest daughter of James I., born in 1596, and afterwards Queen of Bohemia, who was residing here at the time of the Gunpowder Plot, and was temporarily removed to Coventry for safety. On the death of Lord Harington's son without issue, the estate was sold to the widow of Sir William Craven, a merchant tailor of London, who rose to be Lord Mayor in 1611. The eldest son of Sir William was created Baron Craven, and devoted himself to the service of the Queen of Bohemia, who in return bequeathed him the few books and pictures she possessed, none of them however of any great value. The present mansion consists of buildings erected at different periods round the cloisters of the old Abbey. Portions of three sides of the cloisters still remain. The east side is of 12th century date, and contains the entrance to the chapter house. The north and west sides are of the 15th century, to which Lord Harington added a half-timbered upper story, the outer ends of the wings being constructed of stone. To this, large additions, said to have been designed by Inigo Jones, were made towards the close of the 17th century. These included a west wing, the whole of which, except the entrance to the chapter house, was taken down in 1864, and replaced by the present west wing, the character of which is unfortunately glaringly inconsistent with the remaining portions of the Abbey. The house is inaccessible to visitors, having been untenanted for some time, and the park being let out as grazing ground.

From hence in three miles and a half we reach **Bretford** on the north bank of the Avon, an old market town of the smallest size. Running northwards from this place is an ancient British covered way or lane called **Tutbury Lane**, having little more than the width of a ditch, and designed as an ambush from which a sally could be made upon an invader advancing along the adjacent Foss road. Proceeding onwards, we next arrive at **King's Newnham** (five miles), which contained a church demolished at the end of the last century, and the sole relic of which is now an ivy covered tower. During some excavations on the site in 1852, four coffins were discovered, containing the bodies of Francis, Earl of Chichester, died 1653; his wife, Audrey, died 1652; their daughter, Lady Audrey Leigh, died 1640; and Sir John Anderson, son of Lady Chichester by her first husband. There is a chalybeate spring here of some celebrity, over which a bath has been built from which people suffering from rheumatism and other complaints are said to derive considerable benefit. It is stated to have been discovered in 1579 by one Clement Dawes, "who having received a great wound in his arm by a hatchet, by washing it in this water, within a few day's space, it was perfectly whole." Half a mile south is **Church Lawford**, the church of which in the late Decorated style was re-built and enlarged 1872-1874. In the south wall of the nave is placed a memorial stone with an inscription to "Tho. Evans, gentleman born at Henlam in ye coun. of Denbigh who attended on ye great seale of England as ordinaire messenger about XXX years, about L years one of ye ordinaire messengers of ye receipt." He died August 12th, 1612, aged 78. The ancestors of *President Garfield*, of the United States, lived here, the registers dating from the year 1575, being full of their names. A mile and half from this the road passes **Long Lawford**, near which is **Little Lawford**, situated on the Avon. Here stood **Lawford Hall**, the property of the Boughton Family, in which Sir Theodosius Boughton was poisoned with laurel water, August 21st, 1780, by his brother-in-law, Captain John Donellan, for which the latter was afterwards hanged at Warwick. The family sold the estate in 1793, and the house was subsequently pulled down. From hence **Rugby** is reached in another two miles.

ROUTE 23.—LEAMINGTON TO RUGBY VIA PRINCE-
THORPE AND BILTON.

QUITTING Leamington we pass through **Lillington**, and then travelling along a leafy road, we leave the village of **Cubington** on the right, and soon after passing Weston Hall on the same side, enjoy a series of distant views, taking in the spires of Coventry. At four miles we reach on the left the Church of **Weston-under-Weatherley**, which consists of nave, chancel, north aisle, chantry chapel, south porch, and embattled western tower. The north aisle and tower to the belfry story are Early English, the upper part of the tower being of the 15th century. The *chancel* was lengthened and altered in the 14th century, and the *chapel* was erected in the 15th century, when the walls of the aisle were raised and two windows inserted on a higher level. In the *north aisle* is a sepulchral arch probably intended to enclose a founder's tomb, and the south wall of the chancel contains a credence table. On the east wall of the *chantry chapel* is an interesting monument of Classical design to *Sir Edward Saunders*, Recorder of Coventry in 1542, Lord Chief Justice 1557-1558, Chief Baron of the Exchequer 1559-1576, and his wife Margery, who died 1563. The upper part contains a representation of the Resurrection and Ascension, while the lower has kneeling figures 12in. high of the husband in a scarlet robe on one side, and the wife on the other, both the effigies being unfortunately headless, owing to the iconoclastic zeal of Colonel Purefoy in 1642. On the north wall is a tablet erected 1584 to Margery and Mary, only children of Thomas Morgan, who died 1568. On the floor is a brass with the following inscription:—"Here lyeth Anne danet wyf of Gerard danet Gentilman daughter & oon of the heires of John Huggefford lorde of Edmondscote Wolffrichston & merston wapenbury Wolston & Cythorp in the countes of Warr & leyst r which Anne decessed the xviiij day of August the yere of o lod god M^occccclxxxvii. On whose soules Jhu haue mey Amen." On the south side of the chancel is a brass plate with a Latin inscription, and the following lines to Joyce Tomer, died 1566:—

Heare lyeth Joyce Tomer slayne by death
What had of pysycke skylle
Whose losse these confortes Saunders shewed
As tokens of goodwyll.

The *font* of the 14th century is octagonal, the alternate faces being concave with four sculptured heads round the base of the bowl.

A little further on to the right is the **Warwickshire Reformatory for Boys**, established in 1856, on a small farm of ninety acres, and containing on an average about eighty inmates. A mile further a road on the right turns off to the village of **Wapenbury** (a quarter of a mile distant), which contains a small church principally in the Early English style. Proceeding from hence through the hamlet of **Eathorpe**, the village of **Marton** (two miles and a half) may be reached. It contains a church rebuilt in the year 1871, with the exception of the tower, the lower part of which is of the 13th century, and the belfry of the 14th. The old south doorway has also been incorporated in the new building. The **stone bridge** over the Leam here is very interesting. With its approaches it is 100 yards in length, with a breadth of 18ft., and consists of two central arches of pointed character, with a flood arch on each side at a distance of about 10 yards; the central part over the river being 42ft. long with a height above the water of 12ft. It was built in the reign of Henry V. by John Middilton, a wealthy mercer of London and a native of the village, who desired to free the inhabitants from a toll levied for a former bridge. In the tremendous storm of November, 1703, a great rick of wheat in this village was blown off its staddles and set down undisturbed at a distance of twenty yards.

Two miles south east of Marton is the very interesting church of **Leamington Hastings**, standing in a picturesque churchyard containing a very handsome chesnut tree and seven large yews. The church consists of nave, chancel, north and south aisles, north and south porches, and embattled western tower. The oldest part is apparently the south arcade, as far as the third pier from the east end, and is probably of the 13th century; the mouldings of the easternmost capitals being enriched by a nail head ornament, characteristic of that period. The *north aisle*, which originally formed a Franciscan chapel distinct from the church, was built about the middle of the 14th century, the corbel table under the eaves of the roof being supported by a series of grotesque heads. The north doorway is a very beautiful example of the period, with small attached jambs, beautifully moulded ogee arch with vine leaf enrichment and a finialled canopy. The window at the west end is of three lights with net tracery. The east and north

windows of three lights have each modern flowing tracery. In the easternmost bay is a low-side window of one light with graceful trefoiled ogee arch. The *south aisle*, though also of the 14th century, is probably of a later date. The windows, and those on the north and south sides of the chancel, are all of two lights with square heads, some appear to be original and others are modern imitations. The *east window* is of three lights with trefoiled cusped heads under a square head. Over it is the date 1677, cut in the stone. The *porch on the south side* is partly made up of old materials. The date of its erection, 1703, with the names of the churchwardens, is cut in a stone over the arch. The *tower* is of the 16th century. At the south east end of the north aisle, next to the pulpit, is the ancient entrance to the rood loft. The upper part of the *pulpit*, which is octagonal, is made up of old oak panels, enriched with Perpendicular tracery, taken from the rood screen, the base is carved with the linenfold pattern. The *font*, which is hexagonal, is of late 15th century design. The *vestry*, at the west end the north aisle, is enclosed by a screen of Jacobean pattern, and the reading desk and Sacrarium contain good chairs of the same period. In the south aisle is a very large old *oak chest*. On the north side of the Sacrarium is a mural monument with a characteristic bust in an oval concave frame, and an inscription to Sir Thomas Trevor, one of the Barons of the Exchequer in the reign of Charles I. who died in 1656. At the west side of it hang an heraldic helmet, gauntlet and sword. On the opposite side of the chancel on a slab supported by brackets and garnished in front with two death's heads, are two busts, with an inscription to Sir Thomas Trevor, bart., who died 1676, and to Mary, his widow, who died 1695.

In the middle of the south side of the chancel is a large altar slab recessed in the wall with an inscription to the memory of John Allington, a former vicar, who died in 1682. On the floor at the entrance is a slab commemorative of Sarah Stockly, who died 1672, aged 28, with the following touching lines;—

A mother sadly thus described
Her babe she saw, kist, blest and dyed.

During the great storm of November 27th, 1703, the nave was stripped of lead from end to end, the sheets being said to be rolled up like a piece of cloth; some of these sheets were carried a distance of fifty yards on the north side where they struck off the arm of a tree which they encountered, and one of the sheets was found twisted round the body of the tree.

In the churchyard wall, opposite the west door, is a late Perpendicular doorway leading to the grounds of the ancient mansion of which some small remains still exist among many modern alterations and additions. A little distance to the south-east of the church are some almshouses bearing a tablet recording the recovery by Sir Thomas Trevor, in the year 1633, of the endowments which had been unjustifiably withheld for 26 years by four persons, whom he prosecuted.

Resuming our route along the main road at six miles we reach the gates of the Benedictine convent of St. Mary, at **Princethorpe**, erected in 1833, by the community formerly located at Orrel Mount, in Lancashire, and driven from Montargis at the time of the French revolution in 1792. Soon after quitting Princethorpe the fine church of **Stretton-on-Dunsmore**¹ is visible some distance on the left, and about a mile from the village a road on the right conducts to the village of Frankton (one mile), and Birdingbury (two miles). **Frankton** contains a church which is nearly wholly modern, with the exception of the tower, the lower part of which is late 12th or early 13th century work with a belfry of the 15th century. At **Birdingbury**, is a small church largely re-built in 1876, and containing a pulpit of the Georgian period with panels inlaid with walnut and sandal wood. A mile further along the main road on the same side, another lane leads to the village of **Bourton-on-Dunsmore**, the church of which has been thoroughly renovated. The north transept and south aisle contain piscinas. In the transept are numerous slabs commemorating the Shuckburgh family, and standing on end is a much damaged effigy, once recumbent of a female in a long flowing robe, apparently of the 15th century. The remains of the stairs to the rood loft are still visible. Resuming our progress along the main road we enter upon a picturesque stretch known as the "straight mile." Near the end of this on the left hand side, close to the junction with the Dunchurch and Coventry road (10 miles), is the traditionary haunt of the monstrous and destructive Dun Cow² four yards high and

¹ This church is entirely modern and was erected in 1835 from designs by Rickman.

² A so-called *rib of the Dun Cow*, 6ft. in length, was formerly exhibited in the Porter's lodge at Warwick Castle, and is now preserved in Cæsar's Tower there. It has been examined by Sir William Flower, Director of the Natural History Museum, who pronounces it to be unmistakably the rib of a whale, probably that of a sperm whale, but the exact identification of the species is unfortunately uncertain, owing to both ends having been broken off, and the fractured surfaces being rubbed and worn in such a way as to

six long, slain by Guy, Earl of Warwick, the earliest mention of which is made by Dr. Caius, in 1570, in his rare work "De Rariorum Animalium Historia Libellus." Proceeding onwards at 12 miles we reach the village of **Bilton**. In the centre of the green is the lower part of the stone shaft of an ancient market cross. On the right is the **Manor House**, the residence of R. H. Shuckburgh, Esq., the dining room of which contains some good family pictures. "Frances, Lady Moore," by *Lely*, "Colonel Richard Shuckburgh and his Wife," by *Michael Dahl*. Two fine full-length portraits of John Shuckburgh (died 1837) and his Wife, by *Samuel Woodforde, R.A.* The "Rev. C. B. Shuckburgh," by *Pickersgill, R.A.*, and a fine portrait of "Dr. Willis," physician to George III., by *Woodforde*. In the drawing room is an attractive picture of the "Madonna and Child," attributed to *Perugino*.

Further on the left, close to the church, is **Bilton Hall**, the residence of the Misses Bridgeman-Simpson, rendered famous as the abode of *Joseph Addison*, the poet and essayist. The property, in the reign of Elizabeth, belonged to John Shuckborough, whose son Henry, early in the reign of James I, sold it to Edward Boughton, of Lawford, who, between 1604 and 1623, erected the oldest parts of the house, comprising the gabled front which carries a tablet with the latter date on the upper story over the porch. In 1712, in contemplation of his marriage with the Countess of Warwick, Addison purchased the mansion from the Boughton family, with about 1,000 acres of land for £8,000, and made considerable alterations in it. He took out the Jacobean

suggest that the bone had been for some time tossing about upon the beach as often happens with the bones of whales which have been stranded or died at sea. This rib is stated by Dr. Caius to have been kept in the chapel at Guy's Cliff, in the year 1552, and seems to have been transferred to Warwick Castle at some period prior to 1634, at which time it was certainly there. The bladebone of the Dun Cow which was in ancient times hung up at the North Gate of Coventry, is now in the possession of Mr. W. G. Fretton, F.S.A., of that city, and appears also to have belonged to a whale. In the Church of St. Mary Redcliffe, at Bristol, is the rib of a cow whale, measuring 9ft. 1in. long, by 12½in. in girth at the base, regarding which the following entry occurs in the city records "1497 Item Pd for settynge upp ye bone of ye bigge fyshe and (illegible) hys worke brote over seas vjd. For two ryngs of iron iiij d." It is stated to have been presented to the Corporation as a trophy by Sebastian Cabot, who had just discovered Newfoundland, and was afterwards popularly termed "The Dun Cow's rib," and reputed to be a rib of the monstrous animal killed by Guy. How or why it acquired this title does not seem to be known, but looking to the identical character of these bones it seems highly probable that they all came from the same animal or from similar sources at the same time.

mullioned windows in the garden front, substituting sash windows in the French style then in vogue, and at the same time built the south wing on that side of the house, and laid out the garden. On the 9th of August, 1716, he married Charlotte, Countess Dowager of Warwick and Holland, by whom he had issue, a daughter, Charlotte. Addison died on the 17th June, 1719, at Holland House, Kensington, and his wife afterwards resided at Bilton Hall until her death in 1731, after which her daughter occupied it up to her decease in 1797 and bequeathed it to the Hon. John Bridgeman-Simpson. In the early part of the century the house was tenanted by Charles James Apperley (1777-1843), a well-known sporting writer who assumed the *nom de plume* of "Nimrod," and Mr. Vernon, an Anglo-Saxon scholar. About 1825 some alterations were made to the garden front, the gable to the right having been rebuilt with a bay window. The approach to the house was formerly through an avenue of elms at the commencement of which were iron gates, now removed to the back of the house, and the entrance has been diverted to a point near the church. The collection of paintings in the house is fine and valuable, and specially interesting from the fact that they were placed here by Addison himself:—

DINING ROOM.—Full length portraits: "George Villiers," first Duke of Buckingham (1592-1621), *Sir Balthazar Gerbier*; "King James I.," *Marc Garrard*; "William Lord Crofts," (died 1670), guardian of the young Duke of Monmouth, *D. Mytens*; "Sir Thomas Myddleton," of Chirk Castle (died 1683), father of Charlotte, Countess of Warwick (half-length), *Riley*; "James," first Duke of Hamilton (beheaded 1649) *School of Van Dyck*; "Prince Rupert," (1619-1682) *Henry Stone* after *Van Dyck*; "Prince Maurice" (1620-1654), *Henry Stone* after *Van Dyck*; "Robert, Earl of Warwick," (died 1658), brother of Henry, first Earl of Holland.

STAIRCASE.—Portraits: Equestrian portrait of "Charles I. with his Equerry," *Stone*, after *Van Dyck*; "Anne of Austria," (1602-1666); "Queen of Louis XIII of France," *Mignard*.

DRAWING ROOM.—"James Craggs the younger, Secretary of State (1717-1721)," *Kneller*; "Heneage Finch, Earl of Nottingham" (died 1726), *Michael Dahl*; "Mrs. Combes, Addison's sister;" "Sir John Vanbrugh, the architect and author (c. 1666-1726)," *Simon Verelst*; "Charlotte, Countess of Warwick," *Kneller*; "Edward Henry Rich, Earl of Warwick (1697-1721), stepson of Addison," *Michael Dahl*; "Arabella Stuart (c. 1575-1615)," *Van Somer*; "Henry Rich, Earl of Holland (beheaded 1649)," *Van Dyck*; "Dorothy, Countess of Leicester," and "Lucy, Countess of Carlisle, daughters of Henry, 9th Earl of Northumberland (the Wizard Earl)," *Lely*; "Lady Isabella Thynne, daughter of Henry, first Earl of Holland, and wife of Sir James Thynne," *Henry Stone*; "The Earl of Warwick," *Kneller*; "A lady unknown," *Lely*; "The Earl of Holland when a boy," *Michael Dahl*.

LIBRARY.—"Addison," *Kneller*; "Miss Addison æt 5," *Kneller*; "Gustavus Adolphus (1594-1632)," *Mierevelt*.

The garden at the back is laid out in the formal taste

of the early part of the 18th century. On the right, opening into a field called the **Old Close**, are the iron gates which formerly ornamented the entrance to the mansion. They bear on the top the initials J. A. and C. W. (Joseph Addison and Charlotte Warwick), quaintly intertwined. There is a seat at the bottom of the garden which is said to have been a favourite with Addison, and at the side of the walk leading from it is a Cedar of Cyprus, said to have been planted by him. The hedges, which are of massive size, are of holly on one side and of yew on the other. The whole place bears a delightful air of repose and has a quaint and charming old world aspect.

The **Church**, which originally consisted of an embattled western tower with an octagonal spire, a nave, and chancel, is in the Decorated style throughout, and has been restored in excellent taste, a north aisle and vestry being added at the same time. Most of the fittings and windows are of recent construction but in thorough harmony with the building. At the east end is a good six-light window inserted in 1872, to replace a window which now stands at the west end of the aisle. In the north wall adjoining the altar is the fine ogee-shaped arch of a Holy Sepulchre used at Easter for the performance of solemn mourning rites; it is now blocked up to form the vault of the Boughton family. On the south side is a sedilia and a small blocked-up window, either for enabling lepers to participate in the service or for the rite of "utter confession" practised by the Franciscans. Near the altar rails on the south is a brass "In memory of Charlotte, only child of Joseph Addison, Esq., Secretary of State, and Charlotte, Countess of Warwick, who died at Bilton Hall, A.D. 1797, aged 80 years." In the north aisle is a leaden chalice and paten of the 14th century, found in a grave on the north side of the church, evidently that of a priest. There is some good oak work in the chancel.

Proceeding onwards we reach **Rugby**, which is 14 miles from Leamington by road and 15 by rail. The town in ancient times formed the most southerly point of the Norse settlements in England. The title of the adjoining tract of **Dunsmoor** or **Danesmoor** tells us specifically the country from which these Norse invaders came and the name of the place itself reveals the further fact that they sprang from Jutland, as the root-syllable "**Rug**" is frequently to be met with in the local nomenclature of that province¹

¹ e.g. *Rugbjerg* (Rye berg) in Laaland, *Rugballe* (Rye ball) near Vejle, *Rugsted* near Kolding, &c. *Rug* means rye in Jutish, (*Dan rog Swed rag*).

The town stands on an eminence and is principally remarkable for its famous school which was founded in 1567 by the will of Lawrence Sheriff, a prosperous grocer of London and a native of Rugby, who left his real estate in Warwickshire for a free grammar school and the maintenance of almsmen, in addition to bequests for the purchase of land and the erection of a schoolhouse. The School stands at the top of High Street and Sheep Street, about a mile from the Railway Station. It was originally established opposite to the church on the site of the house in which the founder was born and which is now represented by the eight most eastern of the present almshouses. In 1749 the school-buildings having become very dilapidated, the manor house and eight acres of land were purchased. The house was altered to adapt it for school purposes, a schoolroom was erected, and the school was removed to its present site in 1750. Eight acres more of adjoining land were acquired in 1777. In 1779 further additions were made to the school-buildings, and in 1809 the re-building of the whole schools in the Elizabethan style was commenced from the plans of Mr. Henry Hakewell, and completed in 1813. These comprise the present schoolhouse, the old quadrangle, and the clock tower. In 1830 a schoolroom was built over the gate for the sixth form, which is lighted by the handsome Oriel overlooking High Street. In 1842 a library was built, and between 1858 and 1870 the new quadrangle and other buildings were erected. The residence of the Headmaster occupies the eastern side of the **Old Quadrangle**. This quadrangle, the south, east and west sides of which are cloistered, is entered from the street by a gateway underneath the Oriel. On the south side is the **Dining Hall**, above which are the **Dormitories**, which are three stories in height, and unaltered since the days of "Tom Brown." The Common Room of the sixth form is on the upper floor. In the passage by the hall ranged against the wall are the tops of the old school desks, carved with the names of a legion of boys of a by-gone era, Thomas Hughes's amongst the number; the study which he occupied is at the end of this block on the opposite side. The **New Quadrangle**, which contains the science schools, the laboratory, etc., adjoins the old on the west side. On the south side of this quadrangle is the **Chapel**, originally erected in 1820; it was added to in 1851, and with the exception of a small portion near the west

The name of Rugby is in Domesday written "Rocheberie," and in later times "Rokeby." This arises from an attempt to render the guttural sound of the Norse "G;" "u" at that period bore the sound of "ou."

end entirely reconstructed in 1871, from designs by Butterfield. It is built of red brick with stone dressings, and consists of a nave with transepts, and a chancel with an apse surmounted by a tower with an octagonal lantern. The chapel possesses a number of stained glass windows, as memorials of Rugbeians who fell in the Crimean War and the Indian Mutiny. The East window contains some fine painted glass in the style of the Renaissance from the church of Aerschot, near Louvain, probably designed by *Albert Dürer*, or one of his pupils. It represents the adoration of the Magi, the three Kings being represented in the Royal costume of the time of Francis the First. The glass was placed here in 1834, and was the gift of the masters, who purchased it. In the north transept is a fine recumbent effigy of *Dean Stanley* (1815-1881), by *J. E. Boehm, R.A.*, and another of *Dr. Arnold* (1795-1842), the eminent headmaster, whose great qualities raised the character of the school to the distinguished position which it has since occupied. On the north wall of the nave is a monument to *Dr. James*, headmaster from 1778 to 1794. The figure, which represents him in a side view sitting and reading in his gown, is an elegant piece of sculpture by *Chantrey*. On the opposite wall is a tastefully sculptured monument by the younger *Westmacott* of *Dr. Wooll*, headmaster from 1807 to 1828, whose full length figure is represented in a sitting posture. At the entrance to the chancel is the grave of *Dr. Arnold*, marked by a plain marble slab inscribed with the name "Thomas Arnold," beneath a small cross. To the south of the schools is the famous playground, about seventeen acres in extent, studded with fine old elm trees, and containing an old British tumulus known as "the island." Up to the year 1816 it was surrounded by a moat which served as a stew for fish for the monks of Pipewell in Northamptonshire, who had a grange here. To the east of the playground is the *Temple Reading Room and Art Museum*, built as a memorial of the Headmastership of the Rev. Dr. Temple, the present Bishop of London, and opened in 1879. The Library contains a valuable collection of books, and the Museum includes some good pictures and antiquities. Two portraits by *Ferdinand Bol*, pupil of Rembrandt, and another by *Masaccio*; "Italian Girl," *P. Calderon, R.A.*; "Lake of Como," a study on the spot, *J. M. W. Turner*; "Sunrise," *Copley Fielding*; "Landscape, with houses," *Pieter Wouwerman*; "Norfolk Broad," *J. S. Cotman*; "Off Ramsgate," *J. M. W. Turner*;

“Coast Scene,” *C. Stanfield, R.A.*; “In an Orchard,” *David Cox*; “Daughter of the Duke of Feria,” *Velasquez*. Two frames of designs of buildings drawn in bistre by *Michael Angelo*, formerly in the collection of Sir Thomas Lawrence, P.R.A., and presented by Mr. M. H. Bloxam. A very rare breastplate and backplate of a suit of armour called splints, the breastplate having an apron of chain mail temp. Philip and Mary, 1554. Pieces of ancient armour and weapons of various kinds presented by the late Mr. M. H. Bloxam, to whose generosity the collection is largely indebted. Next to the Reading Room is the **New Drawing School**, and near the south end of the School Close is a fine **Swimming Bath**, presented to the School in 1876 by Dr. Jex-Blake, the late Head Master. The following distinguished men entered the school as pupils at the dates attached to their names:—*Thomas Carte*, the historian, 1695; *Edward Cave*, projector of the “Gentleman’s Magazine,” 1700; *Sir Ralph Abercromby*, commander in 1801 of the army in Egypt, 1748; *Walter Savage Landor*, the poet; and *Samuel Butler*, Bishop of Lichfield, 1783; *William Charles Macready*, the eminent tragedian, 1803; *Matthew Holbeche Bloxam*, the eminent antiquarian, 1813; *Roundell Palmer*, Earl of Selborne, Lord Chancellor of England, 1823; *Arthur Penrhyn Stanley*, Dean of Westminster, 1829; *Thomas Hughes, Q.C.*, Judge of Macclesfield Circuit County Court and author of “Tom Brown’s School Days,” 1834; *William Henry Waddington*, Ambassador from France to this country, 1841; *George Joachim Goschen*, Chancellor of the Exchequer, 1845. The school has also been presided over by the following head masters:—*Henry Holyoake* (Chaplain of Magdalen College, Oxford, ejected by James II), 1687-1731; *Dr. Thomas Arnold*, 1828-1842; *Dr. Archibald Campbell Tait* (afterwards Bishop of London and Archbishop of Canterbury), 1842-1857; *Dr. Edward Meyrick Goulbourn* (afterwards Dean of Norwich), 1850-1857; *Dr. Frederick Temple* (afterwards Bishop of Exeter and then of London), 1858-1870; *Dr. Jex-Blake*, 1874-1887; *Dr. Bradley*, Dean of Westminster, and *Dr. Benson*, Archbishop of Canterbury, were assistant masters, the former from 1846 to 1858, and the latter from 1853 to 1858. The registered number of pupils on the school books in 1892 was 490.

Close to the Market Place is the **Church** dedicated to St. Andrew. This was originally a chapel belonging to the Abbey of Leicester. In the year 1221, Sir Henry Rokeby, in exchange for a gift of lands, obtained the advowson of the living and rebuilt the

chancel which was taken down in 1814; the old Norman nave was demolished about 1350, when a tower, nave, and aisles were constructed. All that now remains of these is the tower and portions of the external walling of the north aisle. The tower is a unique structure 63 feet high, constructed of large blocks of ashlar. It is of square form with an embattled parapet and seems to have been intended as a place of defence and temporary refuge for the inhabitants in times of sudden emergency. It contains a fireplace, the smoke from which escaped through a funnel in the thickness of the wall. The lower windows are very narrow like loopholes, and at a considerable height from the ground. The only entrance was formerly through the church. The church was restored in 1879 from designs by Mr. Butterfield; it consists of a chancel and nave with transepts and two north and one south aisles. The east window contains some good stained glass by Clayton and Bell, in memory of Mrs. Murray, wife of the present rector. Beneath is a tasteful reredos in alabaster and marble. The communion service consists of a silver-gilt chalice and paten of the year 1633. The chalice has an inscription regarding its presentation by Thomas Shingler of London, haberdasher, and bears underneath the name of James Nalton, the famous puritan rector of Rugby. About a furlong northwards from the church was a small **Castle**, which in the opinion of Dugdale, was one of those built in the reign of King Stephen through fear of the coming of the Empress Matilda and demolished by command of King Henry II about 1157. Part of the moat and other traces are still visible in the grounds of a house in Church Street. In the Barby Road is the **Hospital of St. Cross**, a large and well-adapted structure of brick with stone dressings, opened in 1884. The building and grounds, together with an endowment of £10,000, were the munificent gift of Mr. R. H. Wood.

Holy Trinity Church is a handsome building in the Decorated style, erected in 1852 from designs by Sir Gilbert Scott. **St. Matthew's**, in the Early English style, was built in 1841. **St. Oswald's**, New Bilton, was erected from designs by Mr. Street. **St. Marie's Roman Catholic Church and Monastery** in the Dunchurch Road, designed by A. W. Pugin, in the Early English style, in 1846, and enlarged and embellished in 1864 by Welby Pugin, has a lofty and handsome tower with a crocketed spire in the Decorated style, completed in 1872 from designs by Whelan, which forms a conspicuous object for many miles. *Professor Lockyer*, the well-known astronomer, was born in 1836, at 24, Sheep Street, where his father carried on the business of a chemist.

ROUTE 24.—RUGBY TO COVENTRY VIA DUNCHURCH
AND RYTON.

QUITTING Rugby by the **Dunchurch Road** at two miles on the left we pass **Bilton Grange**, a large modern Gothic mansion used as a preparatory school for boys. Here on the 20th September, 1642, occurred a muster of the Parliamentary troops, a regiment from Rugby meeting the Lord General (the Earl of Essex) and his regiment, Lord Stamford, Colonel Cholmley, and Colonel Hampden, with many troops of horse, and eighteen field pieces. At two miles and three-quarters we reach **Dunchurch**, the church of which, consisting of a western tower, nave, north and south aisles, and chancel, appears to have been erected in the 14th century. The windows of the chancel are of Geometrical or Early Decorated character, the East window being a handsome and symmetrical example. The doorway of the tower is of late Decorated character with hanging tracery. On the north wall of the chancel is a curious marble monument with projecting marble flaps at each side to imitate doors. The inscription runs:—"Here lieth interr'd the body of Thomas Newcomb esq. a worthy citizen of London servant to his late majesty King Charles y^e second in his printing office who departed this life y^e 26 Day of December 1681 & in y^e 55 year of his age. In memory of whom his son Thomas Newcomb esq. servant likewise to his late Maty and his Majesty King James y^e 2 in y^e same office erected this monument. He likewise departed this life March 27, 1691 being Good Friday." On the inside of the left flap, "Mrs. Dorothy Hutchinson relict of Thomas Newcomb iun^r. esq. departed this life Feb. 28, 1719." Thomas Newcomb the elder founded some adjacent almshouses. There is a view of a fine stretch of country from the end of the churchyard.

Opposite the Dun Cow Inn is a long low gabled house with an overhanging upper story bearing the date 1563, and now recognised to have been **The Lion Inn**, which was the rendezvous of the Gunpowder Conspirators, a large party of whom, headed by Sir Everard Digby, assembled here ostensibly for a hunting match on Tuesday, November 5th, 1605. About nine o'clock at night Catesby, Percy,

John Wright, Rookwood and others arrived in hot haste to convey the disastrous intelligence of the failure of the plot, and from hence, Sir Robert Digby, of Coleshill, Humphrey Littleton and others who were not privy to the design went homewards, and the rest fled across Warwickshire towards Robert Winter's House at Huddington in Worcestershire. As they rode along on that dismal night the minds of the wretched fugitives must have been filled with terrible forebodings. Visions of the gallows accompanied by the horrible fires into which the vitals of their half-strangled bodies were to be cast must have haunted them, while the heavens themselves must to their superstitious imaginations have appeared ominous with tokens of divine wrath, for as they urged their weary horses onward, the fiery tears of St. Lawrence from time to time flashed across the sky. The house is now completely modernised in the interior, though some traces of its old character are still discoverable in the shape of old boards in the floors of the upper rooms, and some plaster of Paris flooring. There is a well-hole in the roof, forming a useful method of escape, as by means of it anyone could pass from end to end of the main block, and then by turning into the wing at right angles emerge into the yard. In the grounds at the rear is a large old brick dovecote in a ruinous condition.

The **Dun Cow Hotel**, rebuilt during the last century, was in pre-railway times one of the great and well-known inns on the London and Holyhead road, keeping in conjunction with "The Bell" upwards of forty pairs of post-horses, in addition to relays for the coaches, forty of which passed through the village daily. George Fox, the founder of the Society of Friends, commonly termed Quakers, stayed in it in 1655, and Louis XVIII., of France, is said to have slept here occasionally when in exile. Opposite to the hotel is a statue of Lord John Scott (died 1860), son of the fourth Duke of Buccleuch, who was Lord of the Manor of Dunchurch, and held in high esteem. Near it are the steps and base of an old market cross, now surmounted by a kind of obelisk. A little further on are the stocks, which were last used about 1857.

The road to Coventry from hence lies for four miles through a magnificent avenue, consisting at first of Scotch firs, which merge for a short distance on the left into beeches, and are afterwards followed by elms, forming a drive of singular beauty. This avenue was planted about the year 1740 by John, Duke of Montagu, well known by the sobriquet of "John the Planter."

At two miles from Dunchurch the road branches off to the left to Leamington and Warwick, the angle westwards between the two roads being, according to tradition, the habitat of the monstrous Dun Cow. At four and a half miles, a road on the right leads, in a mile and a half, to the village of **Wolston**, which contains a large and interesting church consisting of chancel, transepts, nave, aisles and a central tower of low pyramidical form roofed with tiles. The **Church** was originally built towards the close of the 12th century, the arches and other important features exhibiting Norman details mixed with pointed arches and other early features of the succeeding style. Some of the capitals of the pier shafts under the tower have grotesque human figures carved in low relief. Considerable additions were made to the church in the 14th and succeeding centuries down to the 17th. The roof of the tower and parapet are modern. The *font* is the best example of the 14th century in Warwickshire, and consists of an octagon bowl with ogee arches on each face, standing on a stem formed of clustered shafts. In the *south transept* is a high tomb of rich design apparently of the latter part of the 15th or early part of the 16th century, the exact date being unknown as the inscription has been destroyed. The superstructure consists of a canopy finished along the top with a row of trefoil-leafed ornaments. The *soffit* is enriched with panelled tracery, and the face of the tomb is divided into three ornamental panels containing plain shields. Not far from the church are the scanty remains of **Brandon Castle**, consisting of a low irregular mound overgrown with grass displaying here and there a few patches of displaced rubble masonry hardly projecting beyond the average ground level. The site was granted by Henry I. to Geoffrey de Clinton, founder of Kenilworth Castle, and was by him bestowed on his son-in-law, Norman de Verdune, as part of the marriage portion of his daughter Lescelina. The Castle is supposed to have been erected either by Geoffrey or his son-in-law. In 1255, owing to its being garrisoned for the King, it was attacked and razed by Simon de Montford. It was rebuilt in the reign of Edward I., and the date of its subsequent destruction is unknown. Returning to the main road, at five miles on the right we arrive at an ancient British tumulus or Barrow on the brow of the hill, called **Knightlow Hill**, on which stands the base of an old roadside cross, probably of the reign of Edward III., with a large fir tree at each angle, traditionally said to represent four knights who were killed and buried

here. Here every year before sunrise on Martinmas Day, November 11th, an ancient ceremony of paying "wroth silver" to the Duke of Buccleuch, as Lord of the Hundred of Knightlow, takes place. The custom consists in the representatives of certain parishes in the hundred, twenty-eight in number, paying a tribute to the Lord of the Hundred, varying from 1d. to 2s. 3d., and termed *wroth money* or *swarff penny*. The agent of the Lord first reads the "charter of assembly," after which the names of the various parishes are called, and then each representative drops into the hole of the cross the amount due from his parish; anciently before doing so he had to walk three times round the cross, but this part of the formality is now omitted. The total of the tribute amounts to a little more than 9s., and the penalty for non fulfilment is twenty shillings for every penny, or a white bull with a red nose and ears. After the ceremony a substantial breakfast is served at a neighbouring tavern, when the health of the lord of the hundred is toasted in accordance with custom in glasses of rum and milk. The origin of the ceremony is lost in obscurity, but it is believed that the payment was intended as an acknowledgment of the claim of the lord of the manor to the waste lands within the lordship of the hundred, and as a payment for permitting cattle to pass over certain roads and fields at various seasons of the year. From this spot there is an extensive and charming view westwards.

At six miles and a quarter we reach the village of **Ryton-on-Dunsmore**, the church of which is a structure of the 12th century, with a modern north transept and south porch of red brick. Two miles to the south is the village of **Bubbenhall**, containing a church of no interest.

At seven miles and a half the road crosses the Avon, at eight miles it passes through the hamlet of **Willenhall**, and at eight miles and a quarter traverses the river Sow. A little further the way bifurcates at an old farm house, which was formerly an inn known as the "Seven Stars," a favourite resort of the citizens of Coventry during the summer season. The old road on the left is very picturesque, and runs by the entrance to **Whitley Abbey**, formerly called **Whitley House**, the residence of Captain E. H. Petre, originally an Elizabethan mansion, but extensively altered from its original character in 1812, and greatly damaged in January, 1874, by a destructive fire. It was formerly the seat of Viscount Hood, from whom it was purchased by the present owner. Charles I. was here in August, 1642, when

he summoned the citizens of Coventry to surrender, and upon their refusal retired to Stoneleigh Abbey.

Both the old and the new road rejoin on **Whitley Common**, (nine miles), a large extent of unenclosed land, on which the freemen of Coventry have grazing privileges. At ten miles and a half **Coventry** is reached.



ROUTE 25. — LEAMINGTON TO FENNY COMPTON,
WORMLEIGHTON, FARNBOROUGH, AVON DASSETT,
AND RADWAY, VIA SOUTHAM.

LEAVING Leamington by the London road, in one mile and a half we reach the village of **Radford Semele**, which contains a church, the only ancient portions of which are an embattled western tower of the 15th century and the north wall of the nave, which embodies a window of the 12th century. The village inn is a good modern reproduction of an old half-timbered house. From the top of **Radford Hill** (two miles and a half) there is a very fine view. At four miles and a half we reach the church of **Ufton**, standing on a hill commanding an extensive prospect, embracing Leamington, Warwick, the Spires of Coventry, and the Malvern and Lickey Hills.

The **Church** consists of an embattled western tower of the 15th century, nave, aisles, and chancel of the 14th century, and south doorway of the 13th century. There are low side windows on both sides of the chancel. On the south side is a trefoiled ogee headed piscina, there are also piscinas in the south aisle and north chapel. The pulpit is of ancient carved work, and the font is old and singular in form. On the east wall of the north aisle is a brass to Richard Woddomes, with the following inscription:—"Here lyeth the Boddyes of Richard Woddomes Parson Pattron and Vossioner¹ of the Churche & Parishe of Ouf-ton in the Countie of Warrike who dyed one Mydsomer daye 1587, and Margerye his wyffe withe seven children." In the churchyard is a cross of the 14th century, restored in 1862, bearing on its faces representations of the Crucifixion, the Virgin Mary, St. Chad and St. Catherine. At the north-east corner of the churchyard are the old stocks, used for the first and only time about 1850. Nearly the whole of the parish is the property of Balliol College, Oxford, the result of a bequest from John Snell, of Glasgow University, in 1679. From hence **Harbury** is two miles and a half distant.

Proceeding onwards, at six miles on the left we pass **Stoneythorpe** the seat of W. T. Chamberlayne, Esq.

¹ Said to mean "Owner of the Advowson."

a curious and interesting mansion of the 15th century, repaired in 1627. The walls are double, the intervening space being filled with rubble and small stones, and the timbers of the roof, which are of oak, are wonderfully large and fine. The old chapel has been converted into stables. From hence the road is bordered for a considerable distance on each side by elms, forming a fine avenue. At seven miles we reach Southam, a small market town at the junction of the Warwick and London, and Coventry and Banbury roads. The Church, situated on an eminence, consists of nave, chancel, north and south aisles, north chancel aisle, and tower with four pinnacles, and a fine broach spire 126ft. high, principally of the Decorated period, the body of the church having been almost entirely re-built. The *nave* opens to the aisles on both sides by four bays with octagonal piers the arch mouldings terminating in corbel heads, and the *clerestory* being lighted on each side by eight windows. At the east end of the south aisle is a depressed arch, 3ft. high, opening on a turret staircase to the ancient rood loft. Here is a *piscina* with a trefoiled arch and a ram's head in the centre of the back, which probably served to support a shelf or a bracket. In the south wall are two plain sepulchral arched recesses, now partially blocked up. On the south of the *altar* is a *piscina* with a pedimental head. The roof of the nave, of the 15th century, is a fine example of open timber work, supported by well carved and curious corbel heads. The *pulpit*, of wood, is octagonal of the 15th century. In the *churchyard*, by the side of the lime walk, is an ancient tombstone with this verse:—

In this vain world short was my stay,
 And empty was my laughter;
 I go before and lead the way
 For all to follow after.

Augustin Bernher, who published Bishop Latimer's sermons in 1570, was made rector in 1566.

Near the church is a fine half-timbered house, coated with rough cast, having gables with carved barge boards, an overhanging upper story supported by corbels, and an oriel window on the principal front. On the 21st October, 1642, Charles I. passed the night here on his way to the battlefield of Edge Hill. The Horse and Jockey Inn, further along the road, to Long Itchington, contains a good Jacobean oak staircase and other old wood work. In the neighbourhood, principally along the Welsh road to the east of the town, are several

mineral springs, resembling in quality the Leamington waters. About three-quarters of a mile away, in the direction of Thorpe, is a **Holy well** with the remains of what must have been rather important architectural surroundings. The water rises in a shallow semi-circular tank about 6ft. or 8ft. in diameter. It has fragments of a base and cornice of classic character. The water flows away from the tank through three much mutilated masks, one of which wears a curled wig. On the 23rd of August, 1642, a skirmish took place in the direction of **Bascote**, a mile and a half north west of Southam, between the King and his troops, after their repulse from Coventry, and the forces of Lord Brooke, Lord Grey, Colonel Hollis, and Colonel Hampden. The royalists were worsted, losing about fifty men and their artillery, and the King then set off for Nottingham where he raised his standard on the 25th. A cannon ball and an inlaid spur have recently been discovered on the site.

From hence we proceed onwards to **Ladbroke**, nine miles, a pleasant village dotted with fine elms and containing a good many interesting half-timbered houses. The approach to the church from the east, is very picturesque. The church, with its lych gate and a group of old cottages, environed by trees combining to form a very attractive village picture. The church consisting of a tower and spire, nave, aisles, chancel, and south porch, was originally Early English, probably altered in the 15th century when the roof of both nave and chancel were raised and a clerestory was added to the nave; mullions and tracery of the Perpendicular type being at the same time inserted in all the windows, except those of the tower and three in the chancel. The embattled western tower and spire, 120ft. high, are handsome and well-proportioned, a unique feature of the former is that it is built of ashlar of two colours, brownish yellow and grey, laid in alternate courses. On the north side of the chancel is a Holy Sepulchre, used in ancient times for a representation of the entombment at Easter. On the south side is a sedilia containing three seats with handsome ogee canopies, and a mutilated recumbent effigy of a priest, found buried under the chancel floor in 1876, and believed to be a representation of John de Pavely (died 1303), first rector of the parish. A low window on this side is supposed to have been used either as a leper's window or for purposes of "utter confession." One of the upper windows in the chancel contains some old painted glass, and there are several good modern widows executed by Hardman and Co., of Birmingham. The Communion

Plate, presented by Duchess Dudley in 1638, is very handsome and similar in character to that at Bidford and Ashow. A mile and a half to the west of Ladbroke is Bishops Itchington, containing a modern church built in 1873.

At eleven and a half miles we reach on the right the farm of **Watergall**,¹ which, with some of the enclosure walls which still remain, formed part of an old mansion the rest of which was pulled down in 1814. About a quarter of a mile west of the house is an eminence with an irregular hollow forty yards across and 5ft. or 6ft. deep, in the centre of which is a singular rectangular pit lined with dressed stone, having angle stones on two sides to facilitate the descent. It is 7ft. 7in. deep, 2ft. square at the top, and 4ft. at the bottom, where there is a stone trough through which the water flows from a spring in the hill above. On the north side is a recess with a seat in it, probably to accommodate the person who cleared the trough. A pipe conveys the water away to an arched reservoir 90ft. to the east, from whence it again flows to the house. On the lintel of the doorway of the reservoir is the date 1618, but the upper pit is probably much older. On the farm near the road is a mineral spring.²

At **Fenny Compton Wharf**, thirteen miles, we reach a cross road leading on the right past **Fenny Compton Station**, (half a mile), to **Fenny Compton Village** (one mile), and on the left in one mile and a half to the village of **Wormleighton**, which stands on an eminence pleasantly sheltered by trees. In the centre is the **Manor House**, the ancient seat of the Spencer family, of the foundation of which Dugdale says: "3 Sept 22 Hen 7 (1507) the said Will. Cope sold this lordship to John Spencer esquier, who soon after began the structure of a fair mannour-house, wherein, when that inquisition was taken (9 & 10 H. 8. 1518-19) he had his residence, with 1x persons of his family, being a good benefactor to the church in ornaments and other things." The house was probably added to at various subsequent periods, the last addition being made about the year 1613. At that date the buildings

¹ *Watergall* was a general name for a moist or marshy spot, the syllable "gall" is the *Gael.* "Cala," a marshy meadow.

² This spring contains the following ingredients:—Chloride of Sodium, 3·63 grains; Sulphate of Soda, 24·02 grains (equal to 54½ grains of Glauber's Salt); Sulphate of Lime, 96·73 grains; Sulphate of Magnesia, 72·87 grains (equal to 149½ grains of Epsom Salts); Carbonate of Lime, 15·12 grains; Oxide of Iron, a trace; total, 212·37 grains.

appear to have formed two quadrangles partially open at the west end. The present house constituted the north side, from whence a range of buildings, now destroyed, extended eastwards to an existing cottage traditionally termed the laundry; from hence they extended westward, taking in the present detached farmhouse which it is said formed the bakehouse and the kitchens. This area was apparently bisected by a pile of buildings which has now completely disappeared, extending from the gatehouse to the block forming the east side. The existing house, which is of brick with stone quoins and dressings, consists of two parallelograms joined together with a level frontage to the south of about 120ft. The south wall of the house has been re-faced, and all the windows altered in modern times. On this wall are two shields. One a plain shield of Spencers with seven quarterings; the other a shield quartering the same arms, with helmet, crest, mantling, supporters, and the motto: "Dieu defend le droit." They seem to have been put up by Baron Robert Spencer, probably in 1613, though the Willoughby coat does not appear in them. The style of the original windows of the house, however, indicates that it was built at an earlier date. The interior of the house has been considerably transformed to suit the purposes of a farmhouse. The original front door, now blocked up, appears to have been on the north side in the wall of the present kitchen, which, with the room on the south of it, probably formed the entrance hall. Next to this on the east is a lobby from which probably the main staircase issued, the present one being modern. Over the doorway on the east side are three plain shields, the left hand one is Catelin representing Mary, wife of Sir John Spencer, who died 1599; the next is Spencer representing Sir Robert Spencer, first Baron Spencer of Wormleighton, who died 1627; and the right-hand one is Willoughby with eleven quarters, Baron Spencer's wife being daughter and coheiress of Sir Francis Willoughby. In the spandrils of the doorway on the opposite side are shields of Spencer and Spencers ancient. Adjoining the lobby is a handsome apartment 31ft. by 22ft., now devoted to the purpose of a brewhouse. It is lighted on the north side by two large windows of four lights, each arched in the head and divided by transoms; at the east end is a fine bay window of six lights, similarly arched and divided. Above this apartment is a room, termed the "Star Chamber," from the gilt stars which are still to be seen on the lintels and head of the former doorway and in the panels over one of the

windows. This chamber was formerly lighted like the room below, but the bay window has been taken out and the space filled with plain wall. The fireplace is of coloured stone, wonderfully fresh; in the spandrils are two plain shields of Spencers and Spencers ancient. A newel staircase in the south-west angle now forms the only entrance to the chamber. At the east end of the farmhouse, south of the Manor House, which is built of stone and is said to have formed the bakehouse and kitchen, the jambs of two large arches and the iron stanchions of the entrance gates may still be seen. The cottage, termed the laundry, contains an old oak seat in the window.

The **Gatehouse and Tower**, constructed of stone, are of a later period than the house. They consist of three blocks. In the centre is the archway with a depth and breadth of 15ft., formerly closed by double doors on the south side. On its outer or south front are the royal arms with the crest supporters and motto on a panel in the centre, flanked on the west with the rose and crown and the date 1613, and on the east by the thistle and crown and 1613 also on panels. On the north or inner face are three shields. On the east Spencer and 1613, and in the centre, Spencer, with seven quarterings, helmet, crest, supporters and motto; on the west, Willoughby and 1613. On the west side of the archway is a gabled building of two stories with mullioned windows. On the east side is a rectangular tower of four stages 45ft. high, in the interior of which is a staircase which encloses a square well, constructed to contain the weights of a curious old clock in the upper story which strikes the hours, but has no dial. Attached to the south side of the tower is a modern building, but marks in the masonry above the present roof show that a structure coeval with the tower originally occupied its place. From the roof a fine view is obtained of the surrounding country, ranging from the Malvern Hills on the extreme west, to the Shuckburgh Hills on the east, taking in views of Studborough Hill in Northamptonshire, Billesdon Coplow in Leicestershire, and the spires of Coventry. The building stands on the summit of a watershed, the water from the north spout draining towards Leamington and the Severn, and from the south spout towards Banbury and the Thames. In September, 1571, Dudley, Earl of Leicester, with a numerous and brilliant retinue, stayed at the Manor House on his way to Warwick, and it is probable that Queen Elizabeth visited it August 11th, 1572, on her progress from Edgecote, via Long Itchington, to Warwick. Prince Rupert

established his quarters here on the night before the Battle of Edge Hill, and on the 7th of January, 1646, Dugdale records in his diary: "Wormleighton House in Warwickshire, burnt by his Maties forces of Banbury to prevent the rebels making it a garrison." This entry, therefore, represents the fate of the missing buildings.

The **Church** stands at a little distance north of the Manor House, it consists of a chancel, nave, aisles, south porch, and western tower. The *tower* is of late 12th century or early 13th century work, the low belfry story being carried by grotesquely carved corbels. The *south porch* is of late 14th century or early 15th century work, a good early cross within a circle being fixed on its gable. The *door* is of the 12th century. The *nave* opens to the aisles by three bays of good transition Norman work, the toned variegation of colour produced by the Hornton stone, of which the church is constructed, having a pleasing effect. The *clerestory* is of the Perpendicular period. The *north aisle* has good windows of the 14th century, of several varieties, some of them of old red sandstone, worked at Kenilworth. A canopy in the wall of the aisle probably covered the tomb of a founder. The windows of the *south aisle* are all modern with the exception of one of the 14th century. The *chancel arch* is probably of the 14th century, but the capitals are rudely cut and unfinished; the *chancel* itself is elevated three steps above the nave and is entered through a large and handsome carved oak rood screen of the 15th century, with modern renovations. It is of ecclesiastical type and was probably brought from some dissolved monastery at the time of the dissolution, but is not well-adapted for its present position on account of its disproportionate size. There is no visible access to the upper part. The *east window* is Perpendicular, the windows on the north side are widely splayed; on the south are two modern lancets. The tessellated pavement of the nave and aisles bears the arms of the Botelers of Oversley and Wemme, and is of the 13th century, the best specimens are to be found in the north aisle. The *altar rails* bear the date 1664, and the *communion table*, which is quite plain, is of the same period. The *font* is a plain truncated cone on a modern pedestal. On the *north wall* is a mural monument of coloured marble with the following inscription:—"This is the monvment of Iohn Spencer Esqvier sonne and heire of Sir Robert Spencer Knight Baron Spencer of Wormleiton which Iohn Spencer departed this life at Blois in France—the sixt of Avgvst after the comvptation of the Church of England and the

sixteenth after the new computation in the yeare of our Lord Christ 1610 being 19 yeares old 8 monethes and odd days never married of whom his brother Richard Spencer made this epitaph." On the opposite wall is a quaint monument "To the memorie of An: Barford wife of Tho: Barford vicar of Wormleighton deceased May 19th Anno 1686." On the floor of the north side of the altar is a circular slab inscribed round the edge with "Heare lieth the (bow)-ells of Robert Lord Spencer."¹

There are several fine yews in the churchyard. A branch of the Washingtons, of Sulgrave, resided at Wormleighton. The Registers record the marriage of Robert Washington, second son of Robert Washington, of Sulgrave, and Elizabeth Chishull, February 19th, 1595, and the baptism of George Washington, son of Lawrence Washington, gent., August 3rd, 1608. Robert Washington removed to Brington along with his elder brother Lawrence and both he and his wife died there in 1622.

Returning to the cross road at Fenny Compton Wharf, we pursue the Banbury Road for nearly two miles, when we reach a road on the right which ascends a hill picturesquely dotted with elms, conducting by a pleasant lane shaded by trees, to the village of Farnborough (two and a half miles). The church, which stands on an eminence, is a small stone structure with a tower and low broach spire, and is constructed in a mixture of styles, Early English, Decorated and Perpendicular. At the south end of the village is Farnborough Hall, a large plain stone building of the latter part of the last century, standing in well-timbered grounds. Extending along the edge of the high ground that rises behind the house is a terrace bordered by trees forming a delightful turf walk about a quarter of a mile long with an obelisk at the end.

From hence, in one mile and a half, we reach the village of Avon Dassett, situated on the southern slope of the Dassett Hills. The church was entirely re-built in 1868 in the Early English and Decorated styles. The only relics of the old church are the west window and the fine Early English arch which forms the entrance to the vestry from the north aisle and which was formerly the chancel arch. On the north side of the chancel is a unique monument, probably a memorial to Hugo, incumbent of this church, who died in 1232. The figure, which portrays a deacon in Eucharistic vestments, is sculptured in dark-coloured forest

¹ As to this practice see page 227.

marble, and lies between shafts terminating in bell-shaped capitals, over which is a semi-circular arch surmounted by a representation of buildings. The crown of the head is tonsured and the neck is covered by the amice which was of linen; next is the dalmatic, open on each side. Below this on the right, the ends of the stole are visible, denoting that the figure is that of a deacon, as in the case of a priest the ends would appear on both sides. Below the dalmatic is the alb, fitting closely at the wrists, and beneath this again is the ordinary cassock. Attached to the left arm is the maniple, and the right hand holds a scroll on which perhaps the name and date were formerly painted. At the feet is a bird. The figure rests underneath a 14th century ogee-shaped canopy ornamented with ball-flower moulding and which is a full century later than the monument. The view of the Edge Hills from the church porch is very fine. From hence the road leads *via* Arlescote in three miles to **Radway**, or **Warmington** may be reached in one mile and a half by turning to the left on reaching the Banbury Road.



ROUTE 26.—FENNY COMPTON TO KINETON, VIA
BURTON DASSETT AND GAYDON, AND TO RADWAY,
VIA OLD LEYS.

THE village of Fenny Compton lies three-quarters of a mile from the Station on a cross road leading from Wormleighton, via Avon Dasset to Radway and Kineton. The church, according to Dugdale, is consecrated to St. Clare, but in the Liber Regis is dedicated to St. Peter, which is probably correct, as the chancel faces north of east and south of west, and the sun on St. Peter's day, June 29th, is very nearly at its greatest declination northward. The church consists of a chancel, nave, aisles, north porch, and west tower with low spire, and is a good example of a characteristic village church. The style of architecture is late Decorated of the 14th century. The centre of the arch of the tower opening into the nave is, as in many other churches, to the north of the axis of the nave. The tracery of the windows is of Kenilworth stone which is accounted for by the fact that it formed part of the endowment of the monastery of Kenilworth. The door of the north porch shows traces of bullets, a portion of one being still embedded in the backing of the door. It is said that after the Battle of Edge Hill, some soldiers of one party took possession of the church from which their opponents endeavoured to oust them. A stone over the porch bears the following

H S ∇ W K

inscription:— C W K
1675 which probably represents the date

of repairs with the initials of the vicar and churchwardens. The north aisle was built about 1840 and contains an old aumbry. The entrance to the rood loft is still visible on the south side of the nave. There is a piscina in the chancel and the altar rail is of oak balustraded, probably of the last century. The pulpit is also of that period. On the south side of the altar is a brass with the following inscription:—"Here lyeth bvrjed the bodie of Richard Willis of Fenny Compton in the covnty of Warwicke gent. sonne of Ambrose Willis deceased which said Richard had by Hester his wife five children that is to say George William Richard Judithe and Marie all now

lyvinge who deceased the tenth day of June 1597." The family subsequently migrated to America, and numbered among its descendants Nathaniel Parker Willis (1806-1867), the author of "Pencilings by the Way," and numerous other graceful compositions. In Back Street is a stone structure of late 13th century type, the east gable of which abuts on the road. It has evidently at one time been a chapel. In the house which runs at right angles to it, a wyvern is rudely carved in the beams of the kitchen roof and another forms the latch of the casement. To the south of the village under a hill known as Tight Head, is a mineral spring called "St. Alban's."

Proceeding onwards in half a mile we attain the summit of **Gredenton Hill**, the face of which is extensively scarped, some authorities believe that the escarpments are entrenchments, but others, with greater show of reason, regard them as linchets cut to facilitate the cultivation of the hill side. On each side of the hill are mineral springs formerly known as St. Christopher's and St. Catherine's, but now called "Kits" and "Cattens." From hence the road conducts in another half mile to **Avon Dassett**.

Turning to the right and continuing for a mile along the brow of the Burton Dassett hills to their extreme north western point, we arrive at **The Beacon**, a curious and probably unique structure of its kind, which stands close to the Windmill. It is a stone building of the 15th century, 15ft. 4in. high, and 62ft. in circumference, with walls 4ft. thick. The roof is conical, built up of circular courses of stone and covered with plaster. Projecting from the top are twenty-five corbels which evidently supported a modern gallery in former times, to which access was probably obtained by a wooden ladder or stairs. The entrance is now by a doorway on the east, but anciently there was apparently another doorway on the west side. The building was obviously designed to carry a floor half-way up but the present floor is modern. There are two windows, one on the west looking towards the Malvern Hills 30in. high and 14in. wide, splayed on the inside and having a dripstone on the exterior, and the other on the north-east looking towards Rugby and High Cross, 25in. square and likewise splayed. On the left of the west window is a fireplace now partly blocked up, originally 25in. square, with a moulded border. Two of the corbels on the outside it will be noticed are wider apart than the others; this is owing to the construction of the chimney between them which is otherwise invisible. The illumination of the beacon

was effected by means of a circular iron pan or cresset about 3ft. in diameter and 1ft. deep, mounted on a pole and placed on the roof. The prospect is clear on the south-east in the direction of Ivinghoe where at a distance of forty miles there was a corresponding beacon; the communication on the north-east was with Bickenhill twenty and a half miles distant, on the north north-east with High Cross in Leicestershire, and on the south south-east with Nettlebed in Oxfordshire, forty-five miles off. The Wrekin is visible from this point in fine weather.

Descending the southern spur of the hill we arrive at a well, situated in a stone chamber, inside which is the mutilated date 34, probably representing 1534. Near this in a picturesque situation, is the interesting and handsome church of **Burton Dassett**, which consists of chancel, nave, transepts, aisles, north porch, and an embattled western tower. The most noticeable feature of the exterior is the fine Early English north transept window of five lancet-shaped lights in plate or sunk tracery. The *north porch* is of the Decorated period and is ornamented with the ball flower moulding, the doorway itself being Norman, with ball mouldings. The south doorway is also Norman, with diapered mouldings. Both these doorways were probably moved to their present position when the old Norman church was taken down and the present one built. The *buttress*, built against the west end of the north aisle, has a sunk quatrefol on its face, the purpose of which is not evident. The *tower* is a bold and massive structure of the early part of the 14th century, with walls 6ft. thick, and the entrance to the belfry is by a recessed doorway in the western face, the view of the interior from this point being strikingly grand and effective. The walls and windows of the north aisle and transept and the north arcade are of the early part of the 13th century; the south aisle and south arcade are perhaps a little later, but the original lancets of the easternmost window of this aisle have given place to insertions of a later date. The fine *chancel arch* is Transition Norman work of the close of the 12th century, the *chancel* itself being probably of the commencement of the 14th; the east window of four lights, with the windows next to it on each side, being of Early Decorated character, while the two remaining windows are later examples of the style. In the lower part of the south-west window is a low-side window showing traces of having been closed by a shutter which was either for the use of lepers or for "utter confession." The *roof*, which retains several of its original timbers,

was apparently altered from one of high pitch to one of low pitch when the clerestory was erected in the 15th century; the *south clerestory* has, however, plain square-headed Elizabethan windows, and was probably re-built in the 17th century. The *interior*, while adapting itself to the slope of the ground, displays the characteristics of a Processional church. From the interior of the tower the floor rises by four steps to the nave, at the third bay of the nave is another rise of two steps; at the entrance to the chancel another of four steps; and finally the altar is reached by three stages, each of three steps, making seventeen steps in all. On the north side of the nave the capitals of the first three detached pillars are curiously and richly ornamented. The first pillar is girt, by emblems of three of the Evangelists, the lion (St. Mark), the eagle (St. John), an ox, with a man's head (St. Luke), and a spray of trefoils, the capital itself being decorated with sprays of trefoils. The second pillar is encircled by quaint animals, two of them being topsy-turvey; above these is a star moulding, and higher up again at the spring of the arch, grotesque figures of animals and a bunch of splayed trefoils. On the third pillar is a hare hunt, a curious monster with a scaly tail terminating in another head, and a squirrel with a nut. Above this again are figures of animals, including a lion with a ball in its mouth, and an Agnus Dei with the cross defaced. The north transept, formerly styled the "Buckingham chapel," but now termed the "Willoughby chapel," has, under the north window, a sepulchral recess with an ogee-shaped Early English arch containing an undedicated coffin lid of stone, which probably covers a founder's tomb. Outside this is a high tomb to Peter Temple, of Stowe, Bucks, who died May 28th, 1577, and his wife, which was formerly inlaid with brass figures, shields, and an inscription round the verge, all of which have disappeared.¹ Underneath the east window of this transept is the slab of a pre-reformation altar, marked with the five crosses cut on the top in allusion to the five wounds of Christ. To the south of this is a piscina, and in the north wall is an aumbry with its original door. On the wall above the piscina is a marble mural tablet enclosed between Corinthian columns and bearing coloured coats of arms, with an inscription to John Temple, of Stowe, who died May 9th, 1603, aged 71, and Susan, his wife. At the foot are the following lines:—

Cur liberos hic plurimos?
Cur hic amicos plurimos?

¹ This tomb is about to be restored by the family.

Et plurimas pecunias?
 Vis scire cur reliquerit?
 Tempellus ad plures abiit.¹

On the south is an early entrance to the rood loft which was probably superseded by another now blocked up on a higher level in the chancel wall, probably formed when the rood screen was raised at the time the clerestory was formed. In the south transept is another stone altar and a high tomb to John Swain, died April 14th, 1668, and his wife Ann, died August 6th, 1677. The south aisle contains a good trefoil-headed piscina adjoining the easternmost window. On the south side of the chancel are a plain sedilia and a piscina. Underneath the altar is an old Jacobean table with the date ¹⁶¹⁸_{IS} which formerly served as a Communion Table but proved too small for the purpose. The bowl of the font, which is of cylindrical form, is ancient, but the stem and base are modern. In connection with such an important church, it may at first sight appear remarkable that there should be no adjacent village. This arises from the fact that in the reign of Henry VII Sir Edward Belknap, then lord of the manor, made arbitrary enclosures of lands here and destroyed the village, for which, on account of public services he had rendered the King, the latter, in 1499, granted him immunity from being troubled or questioned.

Descending from hence we proceed to **Little Dasset** (one mile), which contains a small Early English ruined chapel at the corner of the road leading to **North End**. Half a mile further we reach the main road to Banbury, and following this to the right, at two miles and a half pass **Gaydon Hill**, which has marked entrenchments on the steep slope of its south-western side, possibly dating back to British times. A cannon ball, bearing the "broad arrow," was found a few years ago in one of the trenches, a memorial possibly of some skirmish connected with the great Edge Hill fight. The spinny on the western side is a noted fox cover. At three miles we arrive at Gaydon Inn and the village of **Gaydon**, which contains a neat modern church with tower and spire in the Perpendicular style, erected in 1852 on the site of an ancient chapel. In the churchyard is an old stone coffin of the 13th century, discovered when the old chapel was demolished.

¹ This is one of those punning epitaphs which prevailed during the 17th century.

"Would you know why he (Temple) has left so many children, so many friends, so much wealth? Temple has gone away to more" (friends, &c., i.e. "gone over to the majority," a synonym for death).

Proceeding onwards towards Kineton at one mile and a half, we pass **Chadshunt House**, anciently the seat of the Newsham family, having in front of it a pretty piece of ornamental water with an island in the centre. In connection with the house there is a tradition that from time to time the restless spirit of old Squire Newsham, who died in 1836, drives a ghostly coach and four down the avenue in the park, and it is certain that within the last fifteen years several educated persons testify to having distinctly heard sounds resembling those of invisible horses hoofs and of an invisible vehicle turning on the site of the old gravel sweep. A little further is **Chadshunt Church**, originally built at the close of the 12th century, and consisting of chancel, nave, north chapel, and western tower. The north door and chancel arch are Norman; the south door was also originally Norman, but has been reconstructed and narrowed; the south side of the nave contains remains of 13th century work, consisting principally of two well-proportioned windows, and also a two-light window of the Decorated period. Above them is a range of 15th century square-headed windows. The north side has no windows. The tower was re-built in the latter part of the 16th century, and the chancel and north chapel in the 18th. The roof of the nave has moulded beams of the 15th century, three of which are carved in the centre of the underside with a large flower, and the fourth with the Paschal Lamb, having over it a crowned bust with long hair, probably representing St. Mary. The north chapel forms a squire's pew, raised about two feet above the floor of the church, and entered from the grounds of the house. It is lighted by three windows filled with painted glass, twelve squares of which are of considerable merit, and were brought from a convent in Italy, and placed here in the last century by the family of Knight of Barrels, near Henley-in-Arden, whose arms appear in the north window. The remainder of the spaces are filled with modern stained glass. The figures are clothed in costumes of the 16th century, which gives them a quaint aspect.

West Window : No. 1, "A group of men standing with a lough in front of them, two of whom are pointing to the plough"; No. 2, "Jacob seated with Leah behind him, his elder sons with long crooks standing around, Joseph in the centre relating his dream, the Sheaves bowing to his Sheaf, and the eleven Stars and the Moon making obeisance to him" (Genesis xxxvii.); No. 3, "Joseph appearing to his brethren in Dothan, where their flocks are grazing" (Genesis xxxvii.); No. 4, "Joseph with a bunch of keys standing in the prison, and interpreting the dreams of the butler and the baker, who are seated with another prisoner behind them" (Genesis x.l.)

North Window : The pictures in this window are larger, and are much more

minutely drawn than those in the west and east windows; No. 5, "Abraham, in armour, kneeling before Melchisedech to receive bread and wine after the slaughter of the Kings" (Genesis xiv.); No. 6, "The Presentation in the Temple, Simeon with the infant Jesus in his arms, Joseph standing by" (Luke ii.); No. 7, "An angel with a sword floating in the air, and dead men and horses lying around, probably representing the destruction of the people under David" (I. Chronicles xxi.); No. 8, "The Exodus, the Children of Israel journeying with Moses and Aaron at their head" (Exodus xii.) *East Window*: No. 9, "A King, probably Solomon, on a throne with statues of lions to the left, a woman, possibly the Queen of Sheba presents a branch of flowers to the King, she is attended by servants carrying baskets" (II. Chronicles ix.); No. 10, "Two Kings seated, one wearing an arched crown, the other a spiked crown, between them two figures one bearing a pair of scales and a square, and the other holding an open book," possibly a representation of David and Solomon dispensing justice; No. 11, "The Judgment of Solomon" (I. Kings iii.); No. 12, "A man without a crown, but holding a sceptre seated under a baldachino, on the left a female with a standard lily, on the right another with a sword." These windows were re-glazed in the year 1855.

On the south wall is a mural monument of marble and stone recording the burial of "the Predessessears of Waltar Newsam lord of Chadshunt, of the sayd Waltar and of Fridayswed his wife" 1621. On the same wall, inserted on a slab covering what appears to have been an ambry, is a brass to William Askell, who is represented kneeling on a tasselled cushion in front of a prie dieu which supports an open book. His hair is brushed back from the forehead and he wears a moustache, short beard and slight whisker. Round his neck is a stiff ruff, his outer garment is a long gown, beneath which is a jacket buttoned down the front with lappets at the hips and girded by a belt. The inscription runs thus:—"Here lyeth the body of William Askell of Geydon Gent. who deceased the VI of Februarie Anno Dni. 1613 Aetatis suae XLVIII." The font is of two parts. The bowl appears to be Norman ornamented with intersecting arches, and is apparently set on the circular base of an Early English pillar. The communion plate, the gift of John Newsam and his wife in 1723, is of silver-gilt and very handsome. On the south side of the church is the base of a cross of more than usual elaboration. There was anciently an oratory in the churchyard containing an image of St. Chad to which pilgrimages were made from the earliest times. After depositing their offerings at the shrine, the pilgrims resorted to the well of St. Chad, to the east of the pool in the new park, in which they bathed and were it is said cured of their diseases. This bath was formerly a square shallow hollow in which the spring bubbled up filling a bath below it lined with brick and stone, having steps descending into it. Some remains of

the bath may still be seen, though it is partly filled up and the water now flows from a stone spout, the shallow well beyond having been closed. From an inquisition taken in 1562, it appears that the yearly offerings averaged £16.

Proceeding on our way in three-quarters of a mile, we pass on the right a keeper's lodge, next to which is a field called Water Furrow, across which some 200 yards from the road runs the ridge or furrow known as "**Rupert's Headland**,"¹ being the point at which Prince Rupert wheeled his cavalry at the termination of his furious charge against the Parliamentarian Horse at the Battle of Edge Hill. Numbers of bullets have from time to time been ploughed up in the field. Half a mile further, at two and three-quarter miles from Gaydon, we arrive at **Kineton**.

From Fenny Compton or Burton Dassett to **Radway**, the road lies *viâ* Old Leys, the distance from the junction with the Banbury Road being three miles. The approach to the Edge Hills is very picturesque; the summit being covered by trees, which, at Knole End, loom up in tall and massive grandeur and then curve gracefully away towards Westcote.

¹ The headland in a ploughed field is the cross furrow or "land" at the heads or ends of the other "lands" at the edge of the field.



ROUTE 27.—LEAMINGTON TO UFTON AND LADBROKE
VIA WHITNASH, CHESTERTON, AND HARBURY.

PROCEEDING from Leamington along Clemens Street and past the Cemetery in one mile we reach the village of Whitnash, rendered charmingly picturesque by the number of its half-timbered houses and the character of its cottage gardens which are bright with old world flowers. The church is situated on a knoll adjoining the village green on which stands a huge old elm hollow with age but still leafy. Near this the village stocks formerly found a place but have long disappeared.

The church consists of a square embattled tower of the Perpendicular period, and a nave, chancel, south aisle, and south porch, of the 13th century. The *south porch* contains herring-bone work which is probably a survival of an ancient Saxon church. The interior of the *roof*, which has been renovated, is polygonal, in seven sections or cants of the late Early English or Early Decorated type. On the south side of the chancel is a piscina and a plain single-seated sedilia. The *east window* of three lights contains in the centre the Ascension with the Baptism of Christ on the left, and the Last Supper on the right. The stone *pulpit*, of octangular form, divided into trefoil-headed panels with shafts of red Devonshire marble, is a work of great taste, carved by Miss Benham, an amateur, who also executed the reredos. The *font*, of Caen stone, is modern. On the south side of the chancel, by the altar, is an incised brass with effigies of Benedict Medley and his wife. The figures are in a standing position, the hands clasped in prayer, and both are very simply attired, the husband in a loose robe open at the neck and bare-headed; the wife in a pedimental hood, a plain robe with cuffs and a girdle round the waist with a long pendant end which passes through a large buckle on the left side. Beneath is this inscription:—"The above figures of Benedict Medley and his wife were fixed here at the restoration of the chancel in 1856. He was clerk of the signet to King Henry VII. and Lord of this Manor A.D. 1504 and was buried with his wife in this chancel." On the north side is a brass to Richard Bennett, rector of the parish from 1492 to 1531, with the following inscription:—"Hic loci sepelitur

dominus Richardus Bennet, artis sacre magister & huius quondam ecclesie diligens pastor qui fatis co/n/sessit VIII die mensis Januarii Anno D. MCCCC XXXI cuius anime miser/e/at/ur/Deus." Near this is another brass to Nicholas Greenhill who became head master of Rugby School in 1602 at the age of 22 and held office there until 1605. In 1609 he was presented to the Rectory of Whitnash which he retained till his death on the 30th April, 1650. The epitaph is in English and Latin, a practice which was not uncommon in the 17th century. The concluding part runs thus:—

This Greenhill periwigd with snow
 Was leauild¹ in the spring
 This hill ye nine and three did know
 Was sacred to his King
 But he must down, although so much divine
 Before he rise never to set but shine.

On another square brass plate is a rhyming inscription to R. L. Boles, 1689. In connection with the earliest church there is a pretty legend of the first bell, which it is said on its arrival was carried to a neighbouring holy well to be dedicated by being immersed in the water. There it glided from the hands of those who bore it, and with strange sounds disappeared from mortal eyes into the watery depths. It afterwards became known that those who approached the mouth of the well at nightfall in quest of information, received in the morning from the spirit of the bell responses to their questions, signified by varied pulsations of the lost church monitor.

From hence Chesterton Camp may be reached in three miles by a footpath branching off near the village inn and again joining the main road near High Down Clump. To arrive at it by road we must proceed a distance of three-quarters of a mile to the Tachbrook Road at a point one mile from Leamington and follow this road for half a mile when we turn sharply to the left and going past High Down Clump, a great resort for starlings (two and a half miles from Leamington), on the right, we come to the "Royal Oak" (three miles and three-quarters), where the Roman Fosse Road joins, which we follow on the right. A section of this ancient way near this spot shows the road and ditches to be 30ft. in width, the road itself being 10ft. wide and raised 3ft. above the level of the ground, whilst the ditch has an equal depth, the crown of the road being thus 6ft. above the bottom of the fosse or ditch. In another half mile we reach **Chesterton Camp**, a castrum æstivum

¹ Levelled

or summer camp, which appears by its construction to have been formed during the earliest period of the Roman occupation in the Midlands. The fosse way passes through it, entering the north-eastern vallum nearly midway in its length, whilst it leaves the Camp close to its angle. The present roadway is 7ft. 6in. wide, being now a simple track, repaired with local limestone; the Camp within the ramparts at the north-east is about ten chains in length, but at the south-west only a little over seven chains, while the south-east and north-west sides are seven and six chains respectively. The area of the Camp field is thirty and a half acres, of which the Camp and its ditches occupies fourteen acres. There are now no signs of a raised rampart round the Camp, which has been obliterated by time and the plough. The ditches were about 25ft. wide at the bottom, 80ft. broad at the top, and about 25ft. high from the bottom to the level of the formation. It will be observed that, although the Camp is of the usual four-sided arrangement, it is much shorter on the south-west side than on the north-east. This appears to be accounted for by the Roman engineer having taken advantage of the natural formation of the land, owing possibly to his only having a few men at command which rendered him unable to construct the ordinary rectangular form. A small stream, having its source in Chesterton and Kingston close by, and visible from the Camp, crosses the fosse and running in a northerly direction along the south-west and north-west sides of the Camp, affords a supply of water. Towards the south-west there are traces of a sluice and ditch with some modern brickwork. The ditches were constructed dry and could not be flooded as they are above the level of the brook. The remains of the Camp are much worn by time, especially at the south-west angle; it appears to have been hastily reared and not to have been altered afterwards. Roman coins and pottery have been found here but not of any special value. The situation is well-chosen and is sheltered by hills to the north-east and south-east, while there are smaller ones on the south-west. Such a quiet and retired spot would be of much value to the Roman commander as a halting place to rest his men after a weary and lengthened march, the hills around being utilised as outposts to prevent the sudden descent of an enemy. Highdown Hill would form one of these outposts on the north-west, and any signals from that spot could be distinctly seen by those in Camp. A station would also be placed on high ground near the "Royal Oak" at the cross

roads, to guard the entrance to the Camp; another would be fixed on the Windmill Hill which could communicate with a position on the next hill about a mile from the Camp. It would appear that the Camp was a military position at the time of the Conquest, when Chesterton was held by the Abbot of Abingdon, of Turchil, Earl of Warwick, who had five English soldiers (v milit: angli) there, having the keeping of the Camp entrusted to their charge.

On the summit of the hill (half a mile to the east) is the handsome stone windmill¹ erected in 1632 on the site of an earlier mill by Sir Edward Peyto, after a design by Inigo Jones. The body is supported by six circular arches, under which is the ascent to the interior. The roof is of domical shape covered with lead, and is made to revolve for the purpose of adapting the position of the fliers to the direction of the wind. From this spot there is a splendid panoramic view. At the foot of the hill is a large pool with a disused watermill, probably designed by Inigo Jones, and the road across the brook is carried by a bridge of similar pattern, which is also in all likelihood his work. Half a mile from the windmill we reach **Chesterton Green**. To the north-east of this at a distance of half a mile on a hill marked by a clump of trees indicating the spot where the

¹ In the ballad of the "Skeleton in Armour," which is founded upon the discovery at Newport, in Rhode Island, of a skeleton clad in broken and corroded armour, Longfellow, in a prefatory note, accepts and quotes an opinion of Professor Rafn to the effect that a ruined building there, known by the name of the "Newport Ruin," the "Round Tower," or the "Old Stone Mill," is the work of Danishmen of the 12th century who are supposed to have visited America in pre-historic times. There seems, however, little doubt that this structure is in reality an attempt to reproduce the Chesterton windmill and is the work of Governor Benedict Arnold, somewhere about the year 1676. William Arnold, the father of Benedict, was born in Leamington in 1587, and his son Benedict was also born there in 1615. They emigrated to Rhode Island in 1635, and Benedict became governor of the settlement in 1663. In August, 1675, a wooden mill at Newport was blown down in a great storm, and it is believed that this structure was set up by the governor in its stead. At the time of the erection of Chesterton mill Benedict Arnold was 17 years of age and was probably vividly impressed by its imposing character. It has been pointed out that there are certain differences between the English and American structures, as the Chesterton mill has six arches resting on square pillars and is built of ashlar, while the Newport building has eight on round pillars and is constructed of rubble. But the general similarity of aspect being unquestionable, it is not remarkable that differences of detail should exist, looking to the fact that the American imitation must have been designed from memory and built with such materials and appliances as were available in a young colony. Benedict Arnold had a descendant of the same name who became a Brigadier-General in the American army, and in 1780 deserted from it, which brought about the execution of Major André as a spy.

lodge to the Peyto mansion formerly stood, are the remains of a square fortification, which is probably of the period of the Civil Wars of Charles I. and the Parliament. It is six chains in length, standing on the summit of the hill from which very extensive views can be obtained of the fosse to the southwest and towards Warwick. It is doubtful whether it was a Roman station, as the Chesterton Camp cannot be seen from it, the Windmill Hill lying between. If it was a Roman outpost, it was excellently calculated to guard against surprises and must have formed one of a series of entrenched posts along the Fosse-way, such as those of which there are indications at Harbury, Ufton, Highdown, &c. The formation occupies two and a half acres, the greater portion of which is probably in the condition in which it was left by its constructors, but in parts it is now much broken by the getting of sand and gravel. It is surrounded by a raised rampart some 20ft. wide and 3ft. or 4ft. above the ground, which is formed from the earth dug out of the ditch and counter ditch. There is now a plantation here of a later date than the earthworks. **Chesterton Church** is situated half a mile from Chesterton Green. It consists of chancel and nave, south porch and western tower, a striking feature of the exterior being the long line of embattled parapet running the whole length of nave and chancel. The *tower*, which is low and square, is probably of the 17th century, built out of old materials. Externally the nave is distinguished from the chancel by differences of style; the *nave*, which is of the 14th with only one original window, has, on the south side, three late Perpendicular windows, and then separated from these by a buttress are two Decorated windows of two lights with simple cusped tracery, representing the chancel; internally the nave and chancel are unseparated, there being no chancel arch. On the face of the south porch is a wooden sun-dial with the motto "See and be gone about your business." In the south wall over the porch is a piece of Tabernacle work, very minutely and well executed, which probably at one time formed part of the reredos. It contains four canopied recesses, three of which enclose figures, that on the right hand seems to be St. John holding an Agnus Dei. The south porch it will be noticed has stone seats on each side, a distinctive feature of churches dedicated to St. Giles, who was the patron of cripples. The *door* is a very fine specimen of 14th century work with rich continuous mouldings, embellished with ball flowers. On the north side is a blocked-up doorway which evidently

served as the special entrance of the Peyto family, as it nearly faces the gateway of their old mansion. On the south side of the chancel is a piscina and a niche, removed from the east wall and now used as a credence table; it has a groined arch, the ribs of which centre in a rose, and probably formerly contained a figure of the patron saint. At the east end of the nave is another piscina, and the late Mr. Bloxam discovered remains of one high up in the wall showing the existence of a rood screen altar. At the west end is an old circular font of Norman type on a low shaft. Next to it, built up against the north wall, is a handsome high tomb with recumbent effigies of Humphrey Peyto and his wife, removed from the south side of the chancel when the church was re-seated in 1860. The husband is bareheaded, clad in armour, his head resting on his helmet. His wife is attired in a long robe with a short ruff round the neck and a scalloped hood on the head, a long chain terminating in a medallion depends from her shoulders, and near the bottom of her skirt on the left side is a lap dog. The hands of both are clasped in prayer and sustain books. The feet of the husband rest on a lion, the wife's are unsupported. Above the tomb on a wall panel are effigies of ten children with their names over them. John P. (in youthful costume), John P. (the 2nd, in swathing bands), Bazill P. (in civil costume), William P. (in armour), Richard P. (in civil costume), Humffrey P. (in armour), then divided by a pilaster come four daughters, Goodeth P., Anna P., Dorothe P., Margery P. On the south side are four shields in panels, and at the west and east ends are coats of arms with the motto "Manu Domini munitus sum." I am fortified and strengthened by the hand of the Lord. The inscription round the verge runs thus:—"Here lyeth the bodies of humffrey peyto & Anna his wyfe the wch humffrey decessed the XXXth of March 1585, and the sayd Anna Peyto decessed the of¹ whose soules God graunt a ioyfull resurrection in God is our hope." At the west end is a mural monument containing under an entablature with a pedimental head supported by Corinthian columns, busts of Sir Edward Peyto (died 1643) and his wife Elizabeth. On the north wall is another mural monument containing busts of Sir William Peyto (died 1609) and his wife Eleanor (died 1636), under a round arch with a pedimental head, supported by Renaissance columns. On the south side of the

¹ She died the 25th January, 1604.

chancel is a mural tablet to Margaret Peyto, the last representative of the family, who died May 22nd, 1746. The first vicar of the church was John Lacy, instituted in 1414, who on the Monday following Lammas Day 1415, had the courage to receive and harbour here Sir John Oldcastle, commonly called Lord Cobham, a leader of the Lollards, knowing him to have been indicted as a heretic; for this he subsequently received the King's pardon. On the north side of the churchyard is a fine Jacobean arched gateway of brick with a pedimental head, which formed the approach to the church from the old Peyto mansion which formerly stood on an eminence in a field called "Image Hill" to the north-west of the church. This mansion was the manor house of an eminent family named Peyto, who possessed lands in the county as early as 1278. In the reign of Edward IV. the house was re-built by John Peyto, and was altered and enlarged by Sir Edward Peyto in 1632 from the designs of Inigo Jones. In 1746 Margaret Peyto, the last descendant who bore the family name, bequeathed the property to her cousin, Lord Willoughby de Broke, whose heir, in the year 1802, razed it to the ground. The old fish ponds are still visible at the foot of the meadow leading from the church. There is a beautiful view from **Bunker's Hill**,¹ half a mile north-east of the church, and half way up, is a fine spring of water. Half a mile to the south is Kingston farmhouse, occupying the site of another fine old manor house, the only remaining part of which is the kitchen which contains a fine spring of water. The chapel which stood to the east was pulled down several years ago when the key was hung on the branch of an apple tree where it still remains.

Returning to Chesterton Green we can either proceed southwards to the Banbury Road by the side of Chesterton Wood (one mile and a quarter) or eastwards to the village of **Harbury** (two miles), which is familiarly termed "Hungry Harbury," probably owing to the fact that the land is generally of a poor and hungry or unproductive character. In 1705 the Court of Quarter Sessions actually made an order for the maintenance of a pauper on the churchwardens and overseers of "Hungary Harbury."

The **Church**, which stands in an elevated situation, is principally in the Early English style. The *tower*, which is large and massive, is of the early part of the 13th century.

¹ The name is probably derived from a long mound in it; "Bunker" being a provincial term for a bank or height.

The *nave* and *north aisle* are modern; the *south aisle*, part old. The *chancel*, which has been partially re-built, contains a priest's door, low side window, and a *piscina*, all probably of the 13th century. At the west end of the nave, is a brass to Jane Wagstaff (died 1563) with the following verse, one line of which has unfortunately been stolen:—

Beholde the ende my children all, and mark yt well or ye begynne
To deathe are ye subiect and thrall, take hede therefor and fle from
synne

For death on yearthe shall reape & mowe, that liefе therin hath tylde &
sowen

And liefе agayne shall springe & growee, where deathe hath reapt &
also mowen.

In the chancel is another mural brass with the following inscription:—"Anne Wagstaf daught^r to Io. Hanslepp of Stonithorpe, heare doth lye, Whose vertvovs life did well deserve eternall memorye. Qve obbijt An. Domini 1624." The Wagstaff family settled here in the reign of Henry VIII., the Wagstaff School in the village being built by Thomas Wagstaff in 1610. On the north aisle floor is another brass with a Latin inscription to James Wright, who died 1685, aged 61. A quarter of a mile from the church, the Great Western Railway passes in a great cutting 100ft. deep and 600ft. wide, which exposes a fine section of the lower lias. From hence the road from Leamington to Banbury *viâ* Southam may be joined either at **Ufton** (one mile and a half north) or **Ladbroke** (two miles and a half south east).



ROUTE 28.—LEAMINGTON TO TYSOE VIA BISHOP'S
TACHBROOK, NEWBOLD PACEY, MORETON
MORRELL, COMBROOKE, BUTLER'S MARSTON,
AND WHATCOTE.

LEAVING Leamington by the road which issues from the town southwards, nearly opposite the Great Western Station, at **Tachbrook Mallory** (two miles), we pass on the left a farm house in which is embodied the remains of an old chapel of stone about 40ft. long by 13ft. 6in. wide, dedicated to St. James, and originally built in the reign of Edward III., by John Malory, lord of the manor, who, in 1337, endowed it for the maintenance of a priest "to sing mass daily for the health of his soul and the souls of Margery, his wife, with all the faithful deceased." Little more than the bare walls remain with a springer of a chancel arch and the interior of the opening of the chancel window. On the south side two small windows may be observed, both blocked up. At two miles and three-quarters we reach the **Church of Bishop's Tachbrook**, which consists of a Perpendicular embattled western tower, and an Early English nave, with Perpendicular clerestory and aisles, and a Decorated chancel with a south porch. On the *north side* is a Norman doorway with cone moulding, now blocked up, and an enormous buttress 5ft. high and thick. In the *chancel* are some interesting marble memorials of the Wagstaffe family, formerly lords of the manor. On the *north wall* is a monument enclosed by Corinthian columns, topped by a pediment, to Combe Wagstaffe (died 1667), and another to Walter Bagot, who was drowned in the Avon underneath Warwick Castle in 1800. On the *south wall* is a florid monument to John Wagstaffe (died 1681) and Alice, his wife, and another with classical columns, surmounted by a pediment and a weeping cherub on each side to Sir Thomas Wagstaffe, the last of the name (died 1708), and Frances, his wife (died 1706). On the north wall of the north aisle is a tablet to John Rous, who died November 6th, 1670, having married Mary, eldest daughter of William Combe, of Stratford, and widow of Thomas Wagstaffe, Member of the Restoration Parliament

and High Sheriff of the County. There is also a memorial tablet to Walter Savage Landor, the poet, whose family lived in the village. In the house belonging to the Landor family which is filled with beautiful old oak, nearly all of which has unfortunately been metamorphosed from its original purposes, is an interesting portrait of Bishop Juxon (1582-1663), attributed to *Van Dyck*.

Proceeding onwards at three miles and a half, we skirt **Oakley Wood**, a noted fox cover, which contains a picturesque diversity of trees, in the midst of which is a pentagonal military entrenchment, supposed to be a Roman Camp. A little further we reach a fine old oak which stands at a fork of the roads. Taking the track to the right we pass **Wigley Wood** on the left and skirt **Ashorne Hill** (four miles and a quarter), the roadside of which is prettily wooded. We then pass through the hamlet of **Ashorne** (five miles and a quarter), and at six miles and a half reach **Newbold Pacey**, the church of which, re-built in 1881, in the Early English style, is approached by a rustic gate, picturesquely overshadowed by tall and stately trees. The western *tower* on the north side has a gabled roof and contains a Norman doorway with billet and twisted cable moulding and an old oak door, all removed from the south side. Another Norman doorway has been fixed on the south side. On the north wall of the interior of the nave is a monument to Edward Carew and his infant daughter Felicia, who were both interred November 16th, 1668. It consists of a bust of the father in a concave oval of marble formed in a flat slab, beneath which the figure of the daughter reclines. The sides are enclosed by quasi Ionic pilasters, surmounted by an entablature with a pediment ornamented with coats-of-arms, over which is an esquire's helmet. The triple lancet window at the east end is filled with stained glass representing the Crucifixion, by *Hardman*. The Register contains the following entries of interest:—1554: "John Puncheon vicar: Mr Hilton leaving the place because he was a protestant and married." 1642: "a souldier wounded in that great battell (Edgehill) between ye King and the parliament Oct 23 was buried Oct 29."

From hence we proceed to **Moreton Morrell** (one mile and three-quarters), the church of which in the Early English style is in a sadly deteriorated condition. The upper part of the *tower* is of brick, the deeply splayed windows are deprived of their stonework, and the *east window* is of the domestic Tudor type, evidently taken from the adjoining Manor House. On the south side of the nave near

the chancel is a piscina with a trefoiled head. On the south side of the chancel is an important Jacobean monument in a fine state of preservation. It consists of a divided compass pediment, in the midst of which an angel stands supporting two shields; beneath, under arcades, are the figures of a gentleman and his wife kneeling face to face at a double prie dieu, on which rest open books. The husband wears a pointed beard and ruff, and is clad in full armour of the period. The wife is attired in ruff and gown with a hood falling over the shoulders. Cherubs surmount the flank of the monument. Beneath is an inscription to Richard Murden (died October 30th, 1635), and Mary, his wife, daughter of Thomas Woodward, of Butler's Marston. On a brass plate to the right is the following epitaph:—"Elizabeth infant daughter of Stephen Hervey of Milton Malsor in ye covnty of North: Esq. by Mary his wife sole davgh^r & heyre of Rich Movrden Esq^r. Ld of this towne, obiit Ivlii 3^d 1623." The *altar table* is small with bulging legs of the late Elizabethan period. Beneath it is a diamond shaped brass bearing a coat-of-arms with an inscription to Anna Bagshaw. In the vestry is a very old oak chest with a curious lock.

Adjoining the church is the **Manor House**, which embodies part of an old Tudor mansion. In front of the lawn are two ponds one above the other, and beyond the upper one are the remains of a large moat, which once extended past the church. There is a tradition that Amy Robsart visited the house when on a journey, the date of which would probably be 1558.

Proceeding onwards we join the Fosse Road near **Three Gates**, and at two miles from Moreton Morrell pass **Bowshot Wood**,¹ containing a fine old oak tree and a tumulus, here we join the Kinton Road, and passing **Compton Verney House** (two miles and a half), turn off right at three miles and a quarter to **Combroke** (four miles and a quarter), picturesquely situated in a small valley, the descent to which is very attractive. The sole object of interest in the church, which was rebuilt in 1867, is the basin of the old

¹ Tradition says that in the reign of Henry II., Roger Murdac won the land covered by this wood from William D'Avill, of Walton, by a match between their greyhounds, the conditions of the match being that the owner of the winning dog should be permitted to take as much land out of the loser's demesne as he could mark by a single bowshot in length and breadth. The tradition is, however, rendered dubious by a deed of the period in which Murdac covenants to pay four marks as consideration money together with an annual rent charge of sixpence or a pound of pepper at Easter.

Norman font, which is 24in. high, 28in. in diameter, and 14in. deep. From hence **Butler's Marston** is one mile distant. The tower of the church is late Perpendicular, the only portions of the body of the building of ancient date are the pillars and capitals of the arches of the nave, which are Norman. The font and its shaft are octagonal, the basin having a sunk quartrefoil in each face. The pulpit of carved oak bears the date 1632. The Manor House was purchased in the reign of Queen Mary by John Woodward, whose descendants in the female line, still hold it. In 1642 Richard Woodward, at his own cost, raised a troop of horse for King Charles I., and with his younger brother was killed at the Battle of Edge Hill. In the churchyard is the base and pedestal of an old cross. At the north end of the village is a mound apparently an ancient barrow, and there is another immediately in front of the Vicarage. Crossing the stream, about half a mile to the east of the village, is a small **Old Paekhorse Bridge** of about 15ft. span, consisting of oak planks resting on stone buttresses; it is now used as a footbridge only. From **Butler's Marston** a direct road conducts to **Kineton** in one mile. A mile and a half from **Butler's Marston** in the direction of **Halford** is **Pillerton Hersey** or **Nether Pillerton**, which derives its distinctive name from Hugh de Hercy, upon whom the lordship was bestowed by Richard I. The Church is a very interesting building. The *chancel* is of the 13th century. The *nave* and the *south aisle* are of the 14th century origin, but with the exception of the roof of the former were to a great extent reconstructed in 1873. The *nave roof*, which is nearly flat, and divided by moulded purlins and ribs into panels is a fine example of late 15th century work. The *north aisle* is wholly modern and without merit. The *chancel*, which is of pleasingly harmonious proportions, is reputed to be the best example of the 13th century in the county. The windows are fine lancets with rear arches springing from shafts with well-carved capitals. The roof is a curious example of a 17th century imitation of an early roof. In the south wall of the chancel is a fine pillar *piscina* joined with an *aubry*, and on the opposite side is a curious double-arched *aubry*. The *chancel arch* is extremely fine, of the same period as the chancel. The piers consist of clustered shafts with moulded bell capitals carrying a pointed arch of two courses with hollow mouldings. The *tower* at the west end is of pleasing proportions. The walls of the upper stories slightly batter or slope as is not

uncommon in South Warwickshire. A mile to the south-east is **Pillerton Priors** or **Over Pillerton**, which takes its distinctive name from a Benedictine Priory formerly existing here of which not a vestige now remains. The church was burnt down about 1666, and has not been replaced, but burials still take place in the churchyard.

Three miles and a half south-west of **Butler's Marston** is **Oxhill**. The **Church** consists of north porch, embattled western tower with pinnacles, nave and chancel. The fabric is principally of the Early English period with some Norman doors and windows of an earlier building and additions in later styles. The *north porch* is Early English with a handsome triple recessed Norman doorway, the doorway on the south side being also Norman. The *nave* is battlemented and is lighted by two single-light Norman windows and three Decorated windows of recent insertion. The *clerestory* is Perpendicular. On each side of the *chancel* are low side windows, that on the south being now blocked up. In the interior, the most easterly window of the nave contains a stone seat with a plain piscina at the east end; above is a stone ledge extending across the window. The *chancel screen* is said to have been brought from the church of **Oakham**, in **Rutlandshire**. On the south side of the chancel are two *piscinas* side by side, one of them with a trefoil head being very much restored and containing a credence table. The *font* is very interesting. It is circular of Transitional Norman type, the bowl being divided into ornamental compartments by interlacing arcades. Two of these contain figures of Adam and Eve and the remainder are filled with very conventional representations of trees and flower beds. On the floor of the nave is a slab with the following inscription:—"Hick jacet corpvs de Daniely Blackford qvy morte Octobris vicessima qvinto An dom 1681 aetatis sve 59. When I was yovnge I ventered life and blood boath for my kinge and for my covntreys good. in elder yeares my care was cheife to bee sovldiers for him that shed his blood for mee."

Proceeding south-westwards from hence in one mile and a quarter we reach the village of **Whatcote**. The **Church** consists of south porch, western tower, nave and chancel. A large part of the walls are Norman. The *north door* is good Norman work with shafted jambs and an enriched moulded arch with billet, lozenge, and cable ornaments. A curious little human figure is cut on one of the capitals. The *east window* of the chancel is of three lights with a rather acutely pointed arch and tracery of the kind

commonly called interlacing uncusped. On the south side is a small square headed low side window. The *priest's door* on the same side is of the 13th century. The *porch* is of the 15th century with a good moulded arch. The *tower* is Early English with walls slightly battering or sloping, a local peculiarity. The *chancel arch* is pointed, of the 13th century with double splayed jambs. In the nave are eight good oak benches, remarkably fine examples of early 15th century work with traceried panels and buttresses. The *Communion table* is of good massive 17th century type, and the balustrade of the Sacrarium is of the same character. The *font* is a rudely wrought cup shaped bowl, probably early 13th century. Next to the priests' door on the south side of the chapel is an incised slab bearing a cross with a chalice in its stem and the following inscription to a former rector, who died in 1485:—"hic jacet dñs Thomas Nelle quondam Rector istius Ecclesie qui obiit die vii mens Novembris A° dni M°CCCLXXXV° cui' aie ppcietur deus amen." Next to this is a small brass, bearing a defaced effigy of his successor, William Auldington, who died in 1511, and this inscription:—"Pray for the sowl of Sr Wyllm Auldynghon som tyme parson here on whos sowle ihu haue myrcy." Inside the Communion rails is an incised slab with the following epitaph, commemorating another Rector who died at the age of 104, and his wife, aged 88:—"Hic jacet Johannes Davenport 70 annis et sex mensibus hujus ecclesie Rector qui obiit 20 die July anno domi 1668 ætatis suæ 104. Una cum marito jacet uxor amantissima quæ obiit 18 die Aprilis anno domi 1656 ætatis suæ 88. Partes superiores super terram teruntur." From hence a pleasant road leads, in three miles, to Tysoe.



ROUTE 29.—LEAMINGTON TO LIGHTHORNE AND KINETON.

LEAVING Leamington by the Tachbrook Road, we pass through Tachbrook, and at Oakley Wood join the Banbury Road, which we travel over until we reach the southern end of Chesterton Wood (seven miles and a quarter), whence a road on the right conducts to Lighthorne (eight miles). The village nestling cosily in a wooded dell is invisible until closely approached. The Church, which stands at the west end on an eminence, is of stone, and consists of chancel, nave, north aisle, mortuary chapel at the end of north aisle and south porch. With the exception of the tower, which is of the last century, the whole fabric was re-built in the Early English style in 1875-6, in memory of the Hon. R. R. Verney, third son of Robert John, ninth Baron Willoughby de Broke. On the south side of the nave in the second window from the west are some quaint and interesting remains of old painted glass, representing St. Sebastian, which formerly formed part of the east window, and in the furthest light of the first window of the chancel from the west are the arms of Beauchamp, Earl of Warwick, mentioned by Dugdale, "Gules a fesse betwixt six cross crosslets or," in a heater shaped shield. On the north side of the chancel is a square brass to Dod, a former rector, died 1707. In the north aisle in the fourth window from the west end are the Willoughby arms, with the motto, "Virtue vaunceth," which were formerly in the east window with the figure of St. Sebastian. Two very beautiful modern stained windows by Powell, of Whitefriars, adorn the church, one at the east end of the chancel representing "the Three Maries," at the other at the east end of the mortuary chapel, containing figures of St. John and St. Michael, illustrating the Soldier of Faith, presented by the Officers of the 52nd Light Infantry, in memory of the Hon. R. R. Verney, who died October 4th, 1872. In the east wall of the tower is a very curious old coat-of-arms of the Willoughby family with the wyverns as supporters. The tower, which serves as a vestry also, contains an old parish chest of the Decorated period. The font of alabaster and stone is handsome. Some years ago two skeletons

were discovered on the north side of the church. They were embedded in some curious dark substance, and their skulls were protected by three limestones. The late Mr. Matthew Bloxam believed them to be the remains of excommunicated persons, or of persons who had incurred the displeasure of the parish priest of the period.¹ The Rectory garden contains a remarkably fine Cedar of Lebanon of immense size. In a small wood or spinney, three-quarters of a mile from the village, on the left hand side of the road to Moreton Morrell, is a petrifying spring called **Piper's Bath** from an old farmer at Westfield, who in the first half of this century used to bathe in it.

From hence a road leads in one mile and three-quarters to **Moreton Morrell**, and by another road **Kineton** may be reached in three miles and a half, or by taking a road to the south-east for one mile and a quarter, the Banbury Road may be rejoined one mile to the north of **Gaydon**.

¹ The Rector in the reign of James I. chronicled the births of his children in a quaintly minute fashion :—“ Elizabeth Lees ye dowghter of Raphe Lees was borne vppon munday at nighte, ye 18 of marche : 1610 : ye howerre was about one of the clocke at after midnighte ; soe that by somme reckninge it is beloungeinge to tuesdaye. ye moone was at the full ye 18 day 30 minutes before nowne : ye signe was Libra : ye Dominicall Letter was f : for ye yeare followinge : and easter daye was anno sequenti ./ . 1611. ye 24 of marche & our Ladie daye ye mundaye in easter weeke.” “ Anno : dom : 1613 Maria Lees the daughter of Raphe Lees parson of Lighthorne was borne the twentie & seventhe day of may Anno dom : 1613 : beinge the thursday in Whitsonweeke, betweene the howers of Tenne & Eleven in the afternoowne. E was the dominicall Letter : the signe was Aquarius : the full moone was the 23 day before.(.yt was the first yeare after Leape year.) vndecimo Anno regis Jacobi : ./ .Christned the 28 daye of the same monnth : ./ .”



ROUTE 30.—LEAMINGTON TO WARMINGTON.

QUITTING Leamington by the Tachbrook Road and passing through **Tachbrook**, we join the Banbury Road at **Oakley Wood**. Soon after passing which a splendid panoramic view is revealed, of which **Highdown Clump** on the left forms the foreground, and the handsome windmill at **Chesterton** constitutes for a long distance a prominent object. At six miles and a quarter we cross the Fosse Road, at the corner of which on the left, is **Harwood's House**, a noted old inn in the coaching days. The road soon afterwards ascends through a pretty strip of **Chesterton Wood**, in which, on its formation about 1870, to provide against the inconvenient character of the old road, three male skeletons were found about 2½ft. below the surface. They were all laid with their feet to the east, one of them being a complete skeleton, teeth and all of a very tall strong man. The probability is that they represented soldiers who had been killed in some skirmish while defending the hill and hastily buried. The rooks frequent this wood in great numbers. Immediately after passing the wood some remains of a **Roman Camp** may be traced in a field on the left. Coins are occasionally found in the vicinity, one being discovered in 1890 of the reign of the Emperor Allectus (c. A.D. 290), bearing the mark of the London Mint. The **Burton Dassett Beacon** and **Windmill** then display themselves immediately in front, while the **Round Tower** on **Edge Hill** assumes prominence to the right of the foreground and the **Malvern Hills** become visible on the extreme right. At **Gaydon Inn**, the road to **Kineton** (two miles and three-quarters), branches off on the right, and on the western slope of **Gaydon Hill** (half a mile further on the left), is **Gaydon spinney**, a noted fox cover; the south-west side exhibits noticeable entrenchments. **Bawcott's** cover lies to the east. **Burton Dassett Beacon** and **Windmill** continue to form picturesque features in the landscape as we skirt their base, and then the stately tower of **Burton Dassett Church** becomes visible, nestling amid trees on the slope of the next hill. A little further, the spire of **Avon Dassett** peeps out from the foliage, and then the whole of the church gradually discloses itself. Immediately after this we arrive

at the foot of the hill on which **Warmington** stands, on the slope of which the houses are scattered in the most charming fashion, some cosily enveloped in apple orchards, and others dotted about under the shelter of handsome elms. The church stands on the brow of the hill 150ft. above the village green, and is approached on the north side by a flight of thirty-seven stone steps; on the south it is level with the churchyard. It is principally constructed in the Decorated style of the 14th century and consists of a low western tower, nave with aisles, north and south porches with a lady chapel, and "domus inclusi." The tower in the lower stage is Decorated, but the upper windows are in the Perpendicular style. The arches of the nave on both sides are supported by four short piers with high plinths; three of the arches on each side are of the Transition Norman period, and the fourth is in the Decorated style. The north aisle, which contains a well-designed east window, is probably of the end of the 13th century, the style being Early Decorated. The south aisle with its porch is a later specimen of the Decorated style, being evidently of the 14th century. In the wall of this aisle is a doorway to the staircase which formerly led to a rood loft. The chancel, which is a step lower than the nave, is of the 14th century. The east window, which is of four lights, is filled with stained glass by Clayton and Bell, representing the Entombment, Resurrection, Ascension, and the Descent of the Holy Ghost. The north and south windows are square-headed, and next to the chancel arch on each side is a low side window either for lepers to hear the service or for "utter confession." The sedilia of three seats and the piscina are very fine specimens of Decorated work. The pulpit, of oak, is of the time of Charles I. and well carved. The font is cylindrical of plain Norman type. The Lady Chapel on the north side of the chancel, now used as a vestry, is entered by an ogee-headed doorway, from which there is a descent of three steps. Resting on brackets, underneath a square window in the east wall, is a stone altar, exhibiting three of the five consecration crosses with which it was originally marked, and by the side of it is a Decorated piscina. In the west wall is a fireplace of late date, which occupies the position of an ancient doorway into the churchyard, and the place also contains a good bench and two chests of oak. In the south-west angle is a stone staircase leading to a chamber above, which was once inhabited by one of those anchorites or recluses who, in ancient times, lived secluded from the world. In

the west wall is an original fireplace from which the smoke in olden days escaped by trefoil-shaped openings in the sides of the pinnacle over a necessarium which occupies the north west angle. In the south wall is a small Decorated window through which observation might be kept on the high altar; this window is barred and is furnished with a hinged shutter. There are also small windows in the north and east walls. This cell forms a most interesting and perfect specimen of the ancient "Domus inclusi" or "anchorage." The churchyard commands a lovely view. About half-way down the path leading from the south porch to the gate and a few yards from its left-hand side, is a headstone about 20in. high with the following inscription:—"Here lieth the body of Alexander Gourdin,¹ Capitaine, buried the 25 day of October Anno Domi: 1642." This is a memento of the Battle of Edge Hill, regarding which the Register contains the following interesting entries;—"The Battell was fought by our Sovraine Lord King Charles and the Earle of Essex the three and twentieth Day of October, beeing Sabbeath Day Ano Dom: 1642 partely between Radwaie and Kington. Richard Sauner, Captaine of a Foot Companie, a gentleman of Worcestershier was buried in Warmington Churchyard, the four and twentieth day of October Ano Dom: 1642. Alexander Gourden,² a Scotsman was buried the five and twentieth day of October Ano Dom: 1642 ut supra. Also seven other were buried in Warmington Churchyard shortly after, whose names I know not, and it is reported that one or two more were buried within the fielde and winde³ of Warmington aforesaid." The following entry relates to a Head Master of St. Paul's School who was interred December 21, 1790, on the north side of the church without any memorial stone:—"George Thickness Gent: many years master of St. Paul's." The road sloping down from the church to the village green is bordered by fine elms. At the top of the green is the picturesque old **Manor House**, built in the 16th century, consisting, as was then the custom, of a central block, flanked on each side by a projecting wing with a gable, terminating in a "hip-knob." The house contains several good chimneys and fireplaces. The village pond in front has, at the end, a large trough furnished with conveniences for sheep washing.

¹ and ² The name is differently spelled on the tombstone and in the Register.

³ The "field" was on the hill side to the east of the church where about 1850 the bones of a man were found and interred in the churchyard, the "winde" was a farm road which formerly ran *winding* about the hill side.

ROUTE 31.—WARWICK TO RADWAY VIA WELLES-
BOURNE, COMPTON VERNEY, KINETON AND
LITTLE KINETON.

LEAVING Warwick by West Street, we take the road *viâ* Longbridge and Barford, and in six miles reach Wellesbourne, which consists of two divisions, Wellesbourne Hastings, so called from the family of Hastang, to whom that manor was granted by one of the ancient Earls of Warwick, and Wellesbourne Mountford, from a family of the latter name who possessed this manor in the reign of Henry I. The Church, which stands in Wellesbourne Hastings, has a late 15th century embattled tower of ordinary Warwickshire type with pinnacles. The nave and chancel were re-built in 1847 with an absence of appreciation for their ancient features. On the south side of the *chancel* is a fine Norman arch with cable moulding, which before the renovation formed the entrance to the chancel. In front of the *altar* is a well preserved brass to Sir Thomas le Strange, Constable of Ireland in the reign of Henry VI., and whose family were lords of the manor from the reign of Richard II. to that of Henry VI., when the property passed by marriage to the Mordaunt family, of Walton. Sir Thomas is clad in armour and the following inscription runs round the verge of the brass:—"Hic iacet Thomas le Straunge miles nuper constabularius regis in hibernia qui obiit tertio die Maij Anno domini MCCCCXXVI. et regni regis Henrici sexti quarto. cuius animæ ppitietur deus." On the south side of the chancel is a tablet to Paul Aylworth, a charitable benefactor, who died 1659. The modern *veredoss*, by Salviati, presented by Lady Charles Paulet, is handsome, and there is a good modern brass on the south wall of the nave to the Rev. Lord Charles Paulet, a former vicar, who died 1870.

On a by-road, about three mile south-east, is the village of Loxley, containing a small church with some interesting features. The tower which adjoins the south-west corner of the nave formerly opened to the nave and to a south aisle, which has disappeared, by pointed arches of the 13th century now built up. The lowest stage only of the tower is 13th century, the upper part and the whole of the nave

having been re-built in the 18th century in very rude fashion, with the usual semi-circular headed windows. Parts of the north wall of the chancel are very ancient, with herring-bone masonry, and other indications of early work, possibly Saxon. The south wall is partly 13th century with a lancet window, and recently refixed on this side is a pillar piscina. The east window is of the 18th century, but traces of a pointed arched window of two lights are visible. In the vicarage garden is a very old mulberry tree, believed to contemporary with Shakespeare's. *Robin Hood* is supposed by many to have been a native of the parish.

Resuming our original route, at seven miles and a half we reach the lodge gate of **Walton Hall**, the seat of *Sir Charles Mordaunt*, to which an avenue leads nearly a mile in length, studded with many fine beeches mixed with oaks and elms. The property soon after the Conquest was held by Nicholas de David Villa, or 'D'Aiville, and in the reign of Henry VIII. passed by marriage to Robert Mordaunt, of Hampsted, in Essex, son of William Mordaunt, chief of the prothonotaries of the Court of Common Pleas, in whose family it has ever since remained. The house, which stands in a park of about 250 acres, is a handsome Gothic mansion built in 1860 from designs by the late Sir G. G. Scott. In front of it is a fine piece of ornamental water fed by the Dene brook and spanned by a handsome bridge of three arches in the same style as the house. On the south side are three raised terraces containing a very fine cedar and two large acacias. The **Town Field** beyond, so called from a hamlet which formerly existed there, was the scene of a skirmish after the Battle of Edge Hill, relics of the fight having been from time to time dug up. The east side is sheltered by **Bath Hill** and **Friz Hill**, the slopes of which are picturesquely timbered. On Bath Hill is the **Bath House**, which gives birth to a copious spring issuing from a basin 12ft. long by 8ft. broad and 6ft. deep. The lower part of the house is evidently ancient but the upper part, from which there is a charming view, was erected about the commencement of this century. The handsome **Entrance Hall** of the mansion is of two stages, supported by pillars of Cornish and Derbyshire marble. It contains some very fine heads of stags and roe deer and other stuffed animals artistically grouped. In the passage leading to the offices a perfect forest of antlers decorates the walls. In the **Library** are two remarkably scarce works, *Halstead's*

"Genealogies," 1685, and "The Herball," by *John Gerarde*, 1597. A case in this room contains, among other curiosities, a velvet purse ornamented with silver lace and a gold vase-shaped cup with a cover, both the gift of Queen Anne; a beautiful miniature of Charles Mordaunt, the famous Earl of Peterborough (1659-1736); the ivory handled silver seal of Bishop Hooper (1495-1555), bearing his arms with the mitre; two handsome Norwegian peg tankards in silver; a prayer book given by King James II. to Mrs. Danvers when she was bed-chamberwoman to the Princess Anne. Very interesting are the records of sport methodically and regularly kept by Sir Charles Mordaunt since the year 1855. In the **Dining Room**:—beautiful portrait of "Mrs. Charles Mordaunt" (died 1816), by *Reynolds*; "Le Strange Mordaunt" first Baronet, 1611; "Bishop Ken" and "Bishop Hooper"; "Henry, Fourth Lord Mordaunt, Baron of Turvey" (died 1608); "John, Lord Mordaunt of Ryegate, Viscount Avalon," 1650; "Henry Mordaunt, Second Earl of Peterborough," Groom of the Stole to James II. (died 1697); "William, Duke of Gloucester" (died 1700, aged 10)." At the upper end of the room is a finely carved buffet, by *Mr. Kendall*, of Warwick. **Morning Room**:—"Mrs. Cale"; characteristic portraits of "Thomas Prowse and Elizabeth Prowse," of Turvey (died 1725). **Billiard Room**:—"A Cock and Ducks" and "A picture of Fruit," by *Hondecoeter*; and a cleverly executed tracing by *Lord Brooke* of a drawing of "Deer," sketched on an old house at Glenfeshie by *Sir Edwin Landseer*.

The **Church**, which stands in the grounds, is a small classical building erected in 1750 and contains nothing of interest except a plain circular font of Norman type mounted on a modern shaft.

Returning to the high road we soon cross the Fosse Road and, descending a richly wooded hill, in one mile arrive at **Compton Verney**, the seat of *Lord Willoughby de Broke*, at present occupied by Ernest Cassel, Esq. This manor was anciently termed **Compton Murdae**, from a family of the latter name who held it in the reign of Henry I. In 1371 the property was made over to Alice Perers, mistress of King Edward III.; it was confiscated by Richard II. immediately on his accession, but afterwards granted to Sir William Windsor, whom she had married. In 1442 it came into the possession of Richard Verney, the ancestor of the present possessor, who built a house which was pulled down in the last century. The present mansion, which was built about the year 1751, is in the Classical

style and consists of a main block with a tetrastyle portico of the Corinthian order on the east side flanked by wings. The west front faces the road. The house stands in an undulating park of about 150 acres, richly studded with handsome timber and commanding delightful views in the direction of the Edge hills. The grounds contain a large extent of ornamental water which flows past the house on the south where it is crossed by a stone bridge which carries the avenue of approach; lower down it is traversed by another bridge which sustains the main road and then again expands to form an attractive object from the west front. On the edge of the lake near the house is an obelisk which marks the site of the family graveyard, formerly attached to an old Benedictine chapel, pulled down in 1772. The **Great Hall** is a lofty and handsome apartment, supported at the south end by four Corinthian columns. It contains over the mantelpiece a fine full-length portrait of Queen Elizabeth by *Zuccherò*, in which the Queen is represented in a dress which she is said to have worn when she received the news of the defeat of the Spanish Armada. On each side of it are large panel paintings by *Zuccharelli*, representing various ancient buildings and monuments grouped together. The north side is also ornamented by similar panel pictures by the same artist. The **Dining Room** which is in the west front, contains the following pictures:—

DINING ROOM.—Pictures: "Henry Peyto, eighth Lord Willoughby de Broke (1773-1852) in his robes," *Partridge*; "*Battle of Camperdown, Oct. 11, 1797." In the forepart is Admiral Duncan's flagship, "The Venerable," with Jack Crawford, the gallant seaman, in the act of nailing the colours to the masthead after they had been shot away by the enemy, *Loutherbourg*, 1799. "*Battle of the Nile, August 1, 1798, at the moment of the blowing up of "L'Orient," the flagship of the French Admiral," *Loutherbourg*, 1800¹; "*Sir Fulke Greville, Lord Broke (1554-1628), with a 'King Charles' spaniel;" "The Countess of Nottingham²;" "Lady Elizabeth Southwell, daughter of the Countess of Nottingham and Maid of Honour to Queen Elizabeth³;" "Sir Richard Verney, third Lord

¹ The third picture of this set, "Lord Howe's victory of June 1, 1794," is in Greenwich Hospital.

² This lady is reputed to have kept back a ring which is said to have been sent by the Earl of Essex to Queen Elizabeth after he received sentence of death, and which it is said the Queen had given him with an intimation "that if ever he forfeited her favour, if he sent it back to her, the sight of it would ensure her forgiveness." It is further said that the Countess when on her deathbed two years afterwards revealed the truth to the Queen and implored her forgiveness, the answer she received being "God may forgive you, but I never can!" The accuracy of the story is disputed.

³ An autograph letter from Queen Elizabeth to her condoling with her on the death of her husband, Sir Robert Southwell, is in the possession of Lord Willoughby de Broke.

Willoughby de Broke" (died 1711); "Richard Harley, Earl of Oxford (1661-1724) in his robes, wearing the insignia of the Garter;" "Margaret Greville, Lady Verney (died 1631), wife of Sir Richard Verney and sister to Sir Fulke Greville;" "King Charles I.," after *Van Dyck*; "Queen Henrietta Maria and Child," after *Van Dyck*; "Margaret, Lady Willoughby de Broke, wife of Henry Peyto, eighth Baron," *Partridge*.

The Library contains an interesting collection of half-length portraits, the principal of which are:—

LIBRARY.—Portraits: "Jane Seymour," (1509-1537); "Prince Rupert," "Catherine, wife of Sir Greville Verney and daughter of Sir Robert Southwell," (died 1657); "Richard Verney, Lord Willoughby de Broke;" "Sir Robert Heath, Lord Chief Justice," (1642-1648); *Cornelis Janssens*; "Lady Heath," "Sir Greville Verney," (1639); "Lady Margaret Mennes, wife of Sir Matthew Mennes, afterwards Countess of Carrick;" "Sir Matthew Mennes;" "Dr. George Verney, Dean of Windsor," "Fourth Lord Willoughby de Broke," (died 1728); "Elizabeth Verney, daughter of Thomas, Lord Mennes."

MORNING ROOM.—Pictures: "Hon. John Verney (1700-1741) in his robes as Master of the Rolls," *Hudson*; "Head of Charles I" in three aspects, painted for Bernini, to model from,¹ after *Van Dyck*; "Lord North, Gainsborough"; "Sarah Verney, sister of John Peyto, sixth Baron," *Gainsborough*; "Louisa, wife of John Peyto, sixth Baron," *Romney*; "Group of John, sixth Baron, his wife Louisa, daughter of Lord North, and their children," *Zoffany*.

ON THE UPPER FLOOR.—Pictures: "Anthony, Lord Faversham and Margaret, his wife;" "Hon. Mrs. Abigail Verney, Miss Margaret Verney, and Hon. John Verney;" "Mr. Auditor Harley (1664-1735), with a roll of accounts in his hand."

Some good Flemish tapestry hangs in a framework near the staircase. In the Library are two books which formerly belonged to Dudley, Earl of Leicester, both of which are impressed on the side with the crest of the Bear and Ragged Staff, and the initials "R. D." The first of these is an Italian translation of Paulus Jovius, by Domenichi (4to Venetia, 1560); the other is a thick duodecimo volume containing four Italian tracts.

The Chapel stands on the north side of the house and is a plain rectangular building in the Italian style, erected in 1772, to take the place of the old chapel near the pool which was then pulled down and the monuments and windows removed. In the centre of the interior on a high tomb are the recumbent effigies in alabaster of Sir Richard Verney (died 1630) and his wife (died 1631). The Knight is in full armour, the outlines of which are gilt, and his wife is attired in mantle, gown and ruff, of the early part of the 17th century. The following inscription runs round the verge of the tomb:—"Hic iacent Richardvs Verney miles, qvi obiit VII^o die Aug^{ti} A^o Dni MDCXXX et ætat svæ LXVII et Dna Margareta vxor eius qvæ obiit

¹ The original is in the Van Dyck room at Windsor Castle.

XXVI^o die Marti A^o Dⁿⁱ MDCXXXI et ætat LXX." The tomb is divided on each side into two panels separated by square-headed pilasters. The arms are at the head of the tomb and a shield with escutcheon at the foot. The monument was the work of a sculptor of Fetter Lane, named Marshall. On the south wall near the altar, under a pedimental headed canopy supported by Corinthian columns, is a fine bust of Sir Greville Verney, who is represented with a flowing wig, cravat, mantle, and breastplate, crossed by a ribbon from which is suspended the badge of the Ancient Order of the Bath, bestowed on him at the coronation of Charles II., subsequent to which no further creations were made.¹ The inscription runs thus:—"To the memory of Sr Grevill Verney Knight of the Honovrable order of the Bath. The Honovrable the Lady Diana Verney his wife, eldest daughter to the Right Honovrable William Earl of Bedford erected this monvment. He was borne the 26th day of Jan: 1648 maryed the 29th of Avgvst 1667 and dyed the 23rd day of Ivly 1668." On the south side of the altar is a mural tablet with a medallion to Henry Peyto, Baron Willoughby de Broke (died December 16th, 1852). On the north wall near the altar is a pedimental-headed tablet with medallions, to the memory of the Right Hon. John Verney, Master of the Rolls (died August 5th, 1741, in his 41st year), and of his wife Abigail, daughter of the Hon. Edward Harley, who died June 10th, 1760, in her 58th year. On the north side of the altar is a mural tablet to Elizabeth, wife to John Peyto Verrey, Baron Willoughby de Broke, died April 2nd, 1798. On that part of the floor nearest to the east end ranging from south to north are the following slabs:—A stone containing a brass incised with figures of Richard Verney (died 1526) in armour, and Anne, his wife, in robe and hood, with effigies beneath of nine sons, the heads of four of whom appear behind the shoulders of the others, and five daughters, and the following mutilated inscription:—"Off your charitie praye for the soules of . . . his dptd out of this prent worlde the xxvii. daye of the monethe of September in the yere of our lord god MoCCCC^o . . ." Next to this on the altar dais are three slabs with Latin inscriptions on brass to the memory of George Verney, died February 20th, 1689, aged 24; Greville Verney, died May 12th, 1642; Greville Verney (his son),

¹ The present Order of the Bath was instituted on an entirely new foundation by George I. in 1725.

died 9th December, 1648. At the side is a slab to Lady Katherine Verney, died April, 1657. Beginning again on the south side we come to an incised brass figure of a female with the following inscription:—"Off your charite pray for the sole off Ann Odyngsale the wyfe off mayster Edwarde odyngsale of Long ygyngton dogter of M. Richarde Verney esquier ye whyche deptyd ye zere of or lord M^oCCCCXXIV^o whose sole Jhu haue mcy." Adjoining this is a brass inscription to the memory of Greville Verney, followed by slabs to William Verney (died 1683), Richard Verney (died 1698), and John Verney (died 1600). Next to these is the incised figure of George Verney, in armour, with this inscription:—"Heere lies George Verney of Compton Esq. son of Sr Richard Verney¹ Knight and hvsband of Iane the daughter of William Lucy of Charlcot Esq. by whom he had one sonne and fower daughters hee died the eight day of Aprill Anno dni 1574." Below this in a lozenge-shaped brass is an inscription to John Verney, an infant born and died August 2nd, 1620. On each side of the church are three circular-headed windows containing old and curious stained glass, brought from the ancient chapel, and for the purpose of adapting it for its present position filled out with a bordering of modern glass of indifferent design. In some instances portions of the glass have evidently been misplaced. Commencing on the north side next the east end, the subjects appear to be as follows:

Window No. 1: "The Ascension," manv figures. The skirt only of the Saviour's robe is visible, the upper part being mutilated; underneath is the inscription: "Spectantibus eis sursum sublatus est sum que nube subduxit eorum oculis² Act cap. 1, ver. 9, 1634." In each of the lower corners is the Willoughby crest, and between the two crests Lady Alice Verney kneeling. She wears a lace embroidered gown with short upper sleeves and purple lower sleeves. Behind her is a son with embroidered doublet loose parti-coloured trunk hose, purple stockings and shoes. Inscription: "Alice Thame Lady Verney."³ *Window No. 2* (centre): "St. Christopher"; (left), "St. George"; (right), "St. Anthony." Below, coats-of-arms, memorials of John Peyto, Lord Willoughby de Broke (died 1816), and his wife, Louisa North. *Window No. 3:* Old glass, badly arranged. In the upper part, arms. Below, First Compartment (left): "A Palatial Apart-

¹ This Sir Richard Verney, who died 1556, is the Varney of Sir Walter Scott's "Kenilworth." His name was without the slightest ground dragged into the scurrilous libel on Leicester, erroneously attributed to Father Persons, and commonly called "Leicester's Commonwealth," which was published in 1584, and which furnished the groundwork of the statements on which Scott mainly founded his story. Sir Richard Verney was a private friend of Robert Dudley's, and died four years before Amy Robsart.

² "While they beheld, he was taken up, and a cloud received him out of their sight." ³ Her husband, Sir Thomas Verney, died 1536-7.

ment," in which St. Catherine of Siena,¹ attired in nun's dress with a glory round her head and rosary at her girdle, kneels to the Saviour, the upper part of whose body is surrounded by a glory. He takes the heart out of the bosom of the Saint with his right hand, and with his left clasps her right hand. Cherubs above. Second Compartment: "St. Catherine of Siena kneeling on clouds before the Saviour seated on clouds, His hands and feet having the marks of the nails." He takes her hand. At His right hand is seated the Virgin. Above their heads the Saviour again appears seated amongst clouds surrounded by angels. In the distance a tower and a domed church. Third Compartment: "The Crucifixion, with the Thieves." "The Virgin," and many other figures. Fourth Compartment: "The Entombment." Below are three compartments of arms. In the centre one, "Sir Greville Verney,"² "Catherine Southwell." *Window No. 4* (commencing at the west end of the south side): In the upper part, arms. Below, First Compartment (left): "The Presentation in the Temple"; "The Saviour in the arms of St. Anne"; "The Virgin"; "St. Joseph"; "Priests." Second Compartment: "St. Catherine of Siena kneeling before The Saviour who gives her a crown of thorns with one hand, and in his other holds a crown of gold and jewels. Third Compartment: "Jesus in the Temple teaching the Doctors" (date 1603). Fourth Compartment: "The Temptation in the Wilderness"; "Satan offering the Stone." He is represented as a man with flowing beard and hair, clothed in robes which he holds up, exhibiting two griffin's claws for feet. In the distance are two diminutive figures of the Saviour, and conventional devil with horns on a "high place." Below are two coats-of-arms, and between them figures of a man and woman. The latter wears a white dress and black cloak. In the back ground is a Temple. Underneath, "Sir Richard Verney,"³ "Margaret Greville."⁴ *Window No. 5*: Three canopies with ornaments above them, and long compartments underneath. In the centre, "St. Barbara"; on the right, "St. Margaret standing on a dragon"; and on the left, "St. Katherine of Alexandria with the inverted sword." Below, three compartments of arms. *Window No. 6*: "The Marriage of the Virgin," in six scenes. First: The Virgin and St. Joseph kneeling before a High Priest wearing a triple tiara and seated on a throne surrounded by men. Second: "The Feast of the Passion"; an elderly man and others seated at a table with dishes on it. Third: "The Annunciation." Fourth: "The Birth of St. John the Baptist." "Elizabeth in bed attended by a handmaid." Two other handmaids are bathing the new-born babe in a bronze bath. Zacharias in a high cap looking on. Fifth: "The Magi and the Infant Saviour." Sixth: "The Presentation in the Temple." Below, two compartments of arms, and between them a lady kneeling at a desk with her two sons behind her, and the inscription:—"Anne Lady Varney 1558."⁵ *East Window* (centre): "The Crucifixion," with the Thieves, whose arms are thrown back over the cross bar. Many figures. "Rising from the Penitent Thief," is the figure of an angel conveying his soul in his clasped hands, while a large crimson demon with a fiendish impression of face soars away with the soul of the Impenitent Thief. In two compartments below are coats-of-arms, and in the centre are arms and this inscription:—"Dr. George Verney⁶ Lord Willoughby de Broke Dean of Windsor 2nd son of Richard Lord Willoughby de Broke mar. Margt. Heath." On the north side is "St. Leonard with the broken fetters," and in the compartment below is "a man in a tabard, kneeling with his five sons behind him." "Sir Charles Howard, Earl of Nottingham⁷ Lord High Admiral"; "Catherine, daughter of Henry Cary, Lord Hunsdon." South side: "St.

¹ Born 1347, died 1380; canonized 1461.

² Died 1642.

³ Died

1630.

⁴ Died 1631.

⁵ Daughter of William Danvers and wife of

Sir Richard Verney, who died 1526-7.

⁶ Died 1728.

⁷ Died 1624.

Giles with the wounded hind." In the compartment below is "A lady wearing a pedimental head dress¹ and an heraldic cloak, kneeling with five daughters behind her." Underneath is "Sir Robert Southwell, Knight"²; "Eliz Howard Daughr of Charles : Earl of Nottingham "

Resuming our route, the road runs through a beautiful avenue of elms to **Pitern Hill** from whence there is a very fine view of the Edge Hills and the Vale of the Red Horse. Descending from hence towards Kineton at a little distance to the right before reaching the station, is a well termed **King John's Well**. On the opposite side of the railway is a round conical hill, truncated, which formerly had a ditch round it still partly traceable. The spot is covered with fir trees, and is known as **King John's Castle**, at which tradition says that King for sometime kept his court. It was probably a Saxon fort. **Kineton** (ten miles and a half) is a large village without special characteristics. The **Church**, situated in its centre, has been to a great extent re-built. The *tower* is Perpendicular all but the western door, a large and fine example of the latter half of the 13th century, with triple recessed and shafted jambs and elaborately moulded arch. The rest of the church was re-built in 1755, and the windows were converted into the Perpendicular style in 1884. The Communion Table is of oak, the front being divided into panels with a baluster at each end. The presbytery also contains a couple of old oak chairs and a credence table. In the *chancel* are several monuments to the Bentley family, formerly lords of the manor. Under a comparatively modern arched recess at the west end of the aisle is the recumbent effigy of a priest, the lower part of the legs built into the wall. It is much defaced, but the vestments are clearly defined, the maniple hanging on the left wrist being very conspicuous. It is probably of the 15th century.

From hence, descending towards **Little Kineton** (half a mile), we come to the brook, which runs in a picturesque dell, on the left bank of which in the year 1853 two skeletons were discovered lying one across the other, which were supposed to be those of soldiers killed in defending the ford from an attack by Prince Rupert's troopers. A little further on the left is the **Manor House**, beyond which on the right we reach a row of ancient yews, in front of which formerly stood a large mansion, which was partially

¹ These head-dresses were not worn much after 1550, and the figure therefore probably represents Anne, Lady Verney (died 1558).

² His daughter, Catherine, married Sir Greville Verney (who died 1642); another daughter, Elizabeth, contracted a bigamous marriage with Sir Robert Dudley, son of the Earl of Leicester.

re-built at the end of the last century and never finished. It was purchased about 1834 by the eighth Lord Willoughby de Broke and pulled down, the stone being used to build the bridge at Compton Verney. This house was in 1744 the scene of a dreadful murder. It was inhabited by two maiden sisters named Bentley, one of whom was betrothed to the curate of the parish. The coachman had cast covetous eyes on a valuable silver tea service belonging to the family, and formed a plan to rob the house on a Sunday morning when the inmates were at church, leaving only a cook maid, and the curate's sister, a little girl named Harriet Nicholas,¹ aged five, at home. This child was amusing herself with some cards, when hearing cries she looked into the kitchen, and saw the coachman in the act of murdering the cook. She then concealed herself in the ash-hole of a furnace, and thus eluded the search made for her by the murderer, who from the information she gave was subsequently arrested and hanged at Warwick.

On a slight eminence beyond this is **Kineton House**, the residence of Lord Willoughby de Broke, and near it are the kennels of the South Warwickshire Hunt. From hence the roads lead to **Radway** (three miles), **Tysoe** (four miles and a half), and **Butler's Marston** (three-quarters of a mile).

Taking the route on the extreme left, termed the Welsh Road or King John's Lane, in one mile and a quarter from Little Kineton, we reach a spot at which we shall find ourselves abreast of two farm houses built in the last century, lying on each side about a quarter of a mile distant from the road. That on the right is termed **Battle Farm**, and that on the left **Thistle Farm**; these houses mark as nearly as possible the position of the foremost line of Lord Essex's Army at the Battle of Edge Hill. In the fields round these farms, and especially in one on Battle Farm called Lower Bladon, sloping towards Kineton, large numbers of bullets have been discovered. A few yards onwards on the left, we arrive at a larch coppice or spinney termed the **Little Grave Ground**, in which 500 of the slain were interred. In the centre of the field which succeeds this coppice on the left of the road is a wych elm,² which marks the site of the **Great Grave Ground**, where some 800 of the dead were buried. "How that red rain hath made the harvest grow," the grass here even at this distance of time is of a deeper emerald green than in the surround-

¹ She died in 1762, aged 23, and is buried at Radway. A painting of her is preserved by F. Aplin, Esq., of Bodicote, near Banbury. ² B on plan.

ing parts. On a spot marked by some newly-planted trees, near the gateway leading to Radway in this field, a fatal accident occurred on the 9th April, 1892, to Captain William George Middleton, who, unfortunately, fell and broke his neck, while riding in the Midland Sportsman's Steeplechase. About 400 yards to the east of the wych elm in the upper corner of a field on Radway Grounds Farm adjoining Watts's Bushes are the stumps of an oak and a fir tree,¹ which mark the grave of Captain Kingsmill, whose monument is in Radway Church. In the field on the right of the road about eighty yards from the hedge is a small mound,² which marks another spot where a few of the dead are interred.

Proceeding onwards, at two miles we reach a spot which marks the position of the foremost line of the Royal Army, and a quarter of a mile further, on the right, a road branches off to **Church Tysoe** (two miles and three-quarters). A little beyond this on the left before we reach the corner of the road turning into Radway, is a mound planted with trees, on which King Charles took up his position during the battle.

The church at **Radway** was re-built in 1866 in a new position, the site of the old church and graveyard being a quarter of a mile south-west. The church consists of western tower with spire, chancel, nave and aisles, the style of architecture being Early English. It contains several relics removed from the old church. On the south side of the interior of the tower, under a plain sepulchral arch, is the mutilated effigy of Henry Kingsmill, the head-piece, legs, feet, and left hand being gone. The figure is attired in trunk hose, a buff coat of leather crossed by a scarf from the right shoulder to the left thigh, and a loose falling cravat. With the exception of the trunk hose, which was a fashion of the time of James I., the costume is of the year 1670, when the effigy was executed, and not of the period when the unfortunate officer was killed. On the east side of the effigy is an upright black marble slab bearing the following inscription beneath a coat of arms:—
 "Here lyeth expecting y^e second coming of Ovr blessed Lord & Saviour Henry Kingsmill Esq. second sonn to Sr Henry Kingsmill of Sidmonton in y^e covnty of Sovthton Knt whoe serving as a Captain of foot vnder his Matie Charles the first of Blessed memory was at the Battell of Edgehill in y^e yeare of ovr Lord 1642 as he was manfully

¹ A on plan. ² C on plan.

fighting in behalf of his King & Covntry vnhappily slaine by a Cannon Bvlett, in memory of whom his Mother the Lady Bridgett Kingsmill did in y^e forty sixth yeare of her Widdowhood in y^e yeare of ovr Lord 1670 erect this Monvment." "I have fough a good fight I have finished my covrse henceforth is layde vp for me a Crowne of righteovsness." On the north side of the chancel under a depressed arch is the mutilated effigy of an ecclesiastic. In the adjoining window are some fragments of old stained glass, containing small illustrations of the "Temptation" and "The Good Samaritan." On the opposite side is a projecting piscina with a trefoiled head.

Near the church, with a pretty piece of ornamental water in front of it, is **Radway Grange**, a stone building erected in the last century in the Tudor style on the site of an older structure. In the Drawing Room to the right of the Hall, Fielding, the novelist, is said to have read "Tom Jones" in manuscript to the Earl of Chatham, Sir George Lyttelton and Sanderson Miller, the owner of the house. Near the Grange is a clump of trees, planted by the great Earl of Chatham. On the slope of the hill above the Grange is an **Obelisk**, erected in 1854, to commemorate the gallant conduct of Lieutenant-Colonel F. S. Miller, of the Fifth Inniskilling Dragoons at the Battle of Waterloo.

The **Battle of Edge Hill** was the inevitable result of the dissensions between King Charles I. and his Parliament. Their relations had gradually reached such a critical stage that it became evident to each that the fearful policy of a resort to arms would have to decide the questions at issue between them, and early in the summer of 1642, both sides therefore began to make preparations for the coming conflict. The King after raising his Standard at Nottingham on the 22nd of August, 1642, proceeded in the middle of September to Shrewsbury, and the Earl of Essex at the head of the Parliamentary Army took possession of Worcester. On the 12th of October, the King with his army set off with the determination of marching upon London. Two days afterwards, Lord Essex with his troops started off to endeavour to intercept the Royal Army. On the 18th of October, the King was at Packington Hall, the seat of Sir Clement Fisher, on the 19th and 20th at Kenilworth, on the 21st he spent the night at Southam, and on the 22nd he was the guest of Mr. Toby Chauncy, at Edgecote House, near Cropredy, Prince Rupert being at the same time at Wormleighton House, and the Royal Army,

BATTLEFIELD OF EDGE HILL

From Guydon Chadshunt

To Banbury

To Banbury

To Shutford, North Newington &c.

Tyson to Radway

Tyson

Sugarwell Lane

EDGE HILL HOUSE

RED HORSE

X SKELETON

UPTON HOUSE

TYSOE

can road from Banbury

NOTE

Parliamentary Army

Royal Army

Artillery

The arrows (→) show the direction in which the rival forces eventually advanced or retreated.



Scale of Miles
 0 1/4 1/2 3/4 1 2

John Bartholomew & Co., Ltd.

BATTLEFIELD OF EDGE HILL



Scale of Miles

W. Barlow & Co. Ltd.

which numbered some 14,000 foot and 4,000 horse and dragoons, was quartered about Edgecote¹ and Cropredy.² The Parliamentary Army made up of ten regiments of foot, forty-two troops of regular horse, and about 700 dragoons, in all between 12,000 and 13,000 men had meantime reached Kington, where Lord Essex intended to rest on the following day, which was Sunday, in order to give time for the residue of his army to come up. This consisted of two regiments of foot, and eleven troops of horse, with seven pieces of artillery. From pickets which he had stationed on the Burton Dassett Hills, Prince Rupert obtained intelligence of the enemy, which he conveyed to the King, and after a hasty council of war, it was resolved to bar the progress of the Parliamentarians and give them battle. Very early on the morning of Sunday, the 23rd of October, equivalent to the 2nd of November new style, the Royal Army therefore marched by way of Mollington and Warmington, and took up a position on the hills extending from Knowle End to Edge Hill House, the King's Standard being displayed on the spot now occupied by the Round Tower. The Earl of Essex thereupon formed his forces in front of the town of Kington in three lines drawn up in three brigades. "The right wing was composed of three regiments of horse, under the orders of Sir John Meldrum, Sir Philip Stapleton, and Sir William Balfore, with Colonel Richard Fielding's regiment, and some guns³ in reserve, and supported by musketeers lining a long hedge, at the right angle with their front. Next to these were the Lord Roberts's and Sir William Constable's Infantry. In the centre were the Lord-General's own regiment, and Colonel Ballard's and Lord Brook's, with Holles's, also infantry, in reserve. The left wing consisted of five regiments of infantry; Lord Wharton's, Lord Mandeville's, Colonel Cholmley's, and Colonel Charles Essex's, with Sir William Fairfax's in reserve. On the extreme flank were a few guns with twenty-four troops of horse, commanded by Sir James

¹ Seven miles and a half and ² five miles respectively from Warmington Church.

³ Two cannon balls of 23lbs. each preserved at Thistle Farm seem to have been fired from some foreign ordnance, as they do not fit any known form of English cannon of the period. A 15lb. shot kept at the Leicester Hospital, at Warwick, appears to have been fired from a "demi-cannon." These field pieces were in all likelihood employed by the Royalists as the official list of ordnance available for issue from the Tower, compiled by order of Essex, the Parliamentary general, does not enumerate any piece of ordnance greater than 12lb. For an account of the guns used by the Parliamentary Army see the description of Edge Hill House.

Ramsay, a Scot.¹ A detachment of guns was also posted on the right among the enclosures on a rising ground to the westward of the town. Oliver Cromwell, who was as yet unknown to fame, was in command of a troop in Lord Essex's Regiment. "Ministers of the word were seen riding along the ranks as they formed, exhorting the men to do their duty, and fight valiantly."² Charles reconnoitered the opposing forces with a telescope from Knowle End, the spot on which he stood being raised into the shape of a crown, and planted with a clump of trees in the last century. Encouraged by the superior numbers of the Royal Army, he then, upon the advice of Prince Rupert, determined to push forward and meet the enemy half way. At about two o'clock in the afternoon they advanced. The order in which they descended from the hill was this:—Prince Rupert at the head of the Prince of Wales's Regiment, led the cavalry of the right wing, and Lord Byron the reserve, on the extreme right of which Colonel Washington's Dragoons, supported by 600 regular horse, took possession of some bushes and enclosures. On his left were eight regiments of infantry. The infantry of the centre, in column of six lines, was led by General Ruthven and Sir Jacob Astley; Lord Lindsey, with his son, Lord Willoughby, at the head of the Royal Foot Guards, the red coats; and Sir Edmund Verney carrying the Standard, which had been displayed all the morning from the hill. Behind these, and a little to the right, the King took post with his Guard of Pensioners. The cavalry of the left wing was commanded by Lord Wilmot, and consisted of the regiments of Lord Goring and Lord Feilding.³ These were supported by Lord Carnarvon at the head of 600 pikemen and a small body of musketeers. The reserve was commanded by Lord Digby; and Sir George Lisle's and Colonel Ennis's Dragoons lined the hedges and broken ground in advance of the extreme left, as Washington's had done on the right. In the rear of these were the ill-armed and almost undisciplined levies from Wales.⁴

The land between Radway and Kineton was at this time all open common, the present farms with their hedges did not exist, and the trees which now cover the slopes of the

¹ Nugent's Memorials, ix.

² Nugent.

³ There is a mistake in the plan of the battle in the characterization of the Fieldings on each side as "father" and "son," the relationship of the officers of those names being involved in doubt.

⁴ Nugent.

Edge Hills were not planted till about the middle of the last century.

The King was clad in steel, wearing his Star and George on a black velvet mantle over his armour, and a steel cap covered with velvet on his head. He rode along the lines and spoke twice at the head of his troops, having previously addressed his officers in his tent. Sir Jacob Astley's prayer immediately before the advance was short and fervent:—"Oh Lord, thou knowest how busy I must be this day. If I forget thee, do not thou forget me. March on, boys!"

"The action was commenced by the Parliament's guns, which opened from their right flank, and were instantly answered by the whole park of the King's artillery from the centre; the cannonade continued briskly for some time. The first charge was made by the King's cavalry from his left, which was repulsed; the musketeers who supported them being also driven back to take refuge behind the second line of pikes." Some hard fighting appears, however, to have taken place on Battle Farm before the Royalists were driven back. Sir Faithful Fortescue, an Irishman, who commanded a squadron of the Parliament horse, then ordered his men to fire their pistols into the ground and galloped with them into Prince Rupert's lines, where, being in the first instance mistaken for enemies, they were fired upon and 25 of them killed.

Taking advantage of the confusion caused by this desertion and favoured by the slope of the ground and direction of the wind, Prince Rupert then charged with the whole of the cavalry of the right wing, and broke through and routed Ramsay's horse, who fled, together with the troops of Colonel Charles Essex, Cholmley, Mandeville, Wharton, and all except eighty of Sir William Fairfax's.¹ The pursuit lasted up to the streets of Kineton where Rupert's soldiers stopped for an hour to pillage the baggage of the Parliament.

The officers and gentlemen of the fugitive cavalry formed up and strengthened the Parliamentary centre, which, headed by Lord Essex's Lifeguards and supported by the cavalry on the right, then furiously attacked and worsted

¹ This may partly have arisen from laxity of discipline, as it is related that when a Scotch sergeant of a Foot Regiment indicated a position to be taken up by a private with, "By my saul mon stand thou there," the man, disliking the position, retorted, "By my saul mon stand you there yourself, for I won't." Being taken into custody and ordered for instant punishment, his comrades, with whom he was a favourite, exclaimed that they would sooner die than that Red Cap (a name by which he was known) should be punished, and he was accordingly reinstated in the ranks.

the King's Guards, taking prisoner Colonel Vavasour, the commander, and capturing the Royal Standard carried by Sir Edmund Verney, who was slain. The Royalist right wing was also attacked and discomfited by the infantry of the Parliamentarian left, and the King's left was so hardly pressed that Charles was compelled to retreat to the hill and was importuned by his followers to leave the field.

Meantime John Hampden, who had left Stratford-on-Avon the evening before with his own regiment and those of Colonel Grantham, Colonel Barkham, and Lord Rochford, together with five guns reached Kineton and immediately opened fire upon Rupert's forces, killing several of his men and horses, obliging him to reform his troops at a spot still known as Prince Rupert's headland, about half a mile from Kineton on the road to Chadshunt, and then to retreat to the Royal lines. Here he found the King's troops crippled and forced backward, the Parliamentarians having won the hill side previously occupied by the right wing.

By this time nightfall had arrived, the Parliamentary Army, partly from want of ammunition and partly from fatigue, were not in a condition to make a further charge, and the Royal Army was not in a state to continue the fight. The battle lasted a little over two hours, having begun shortly before three o'clock and ended about five.

The net result of the engagement was that the Parliamentarians remained masters of the field, and the Royal Army kept the London Road, which was the object of the battle. The Royal Standard was delivered by Lord Essex to his own secretary, Chambers, who rode by his side. "Elated by the prize, the secretary rode about, more proudly than wisely, waving it round his head. Whereupon, in the confusion, one of the King's officers, Captain Smith, of the Lord John Stewart's troop, seeing the Standard captured, threw round him the orange scarf of a fallen Parliamentarian, and riding in among the lines of his enemies, told the secretary that "it were a shame that so honourable a trophy of war should be borne by a pen-man."¹ To which suggestion the credulous secretary of this honourable trophy consenting, surrendered it to the disguised cavalier, who galloped back with it amain, and, before evening received knighthood under its shadow. Some accounts say that he had to fight his way back.

The King during the battle took up a position on a mound now marked by a clump of trees near the road from

¹ Nugent.

Radway to Kington, a little distance north-west of the site of the old church. The Prince of Wales and the Duke of York, then twelve and ten years old, were on the hill at Knowle End during the fight. "They were placed under the care of Dr. William Harvey, afterwards so famous for his discoveries concerning the circulation of the blood, and then Physician in Ordinary to the King. During the action, forgetful both of his position and of his charge, and too sensible of the value of time to a philosophic mind to be cognisant of bodily danger, he took out a book, and sat him down on the grass to read, till warned by the sound of the bullets that grazed and whistled round him, he rose and withdrew the Princes to a securer distance." It is said that in a fit of loyalty the butchers of Coventry, armed with their cleavers were proceeding to the King's Army, but hearing on the road that the battle was decided, they returned home again.

The Earl of Lindsey, commander of the Royal Army, was mortally wounded, and together with his son Lord Willoughby taken prisoner. The Earl was first carried to Edge Hill House, and then conveyed in a coach to Warwick Castle, expiring on the Tuesday morning just as he reached the Castle.

The news that a battle had been fought was flashed to the Parliament that night by signal from the Beacon on the hill at Burton Bassett. Dugdale relates that Oliver Cromwell looked on at the battle from the church tower of this place, and descended from it by one of the bell ropes when he saw the rout of the left wing of the Parliamentarians, but it is very certain that there is no truth in the statement, and that Cromwell was fighting at the head of his troop in the Lord General's regiment at the time.

The declivity at the foot of Knowle End acquired the name of Bullet Hill from the heavy fire directed upon it by the Parliamentarians towards the close of the fight. The battle appears to have raged all along the line from thence to a point in the valley below the present figure of the Red Horse, where a skeleton was found a few years ago with the point of a sword sticking in the breast bone. The hamlet of Westcote seems to have been destroyed in the course of the engagement, as cannon balls and extensive traces of foundations called "the Old Town" have been found on the site.

The night was bitterly cold and frosty, and no doubt many of the wounded died from exposure. One man in search of water, it is said, with the butt end of his musket

broke the ice in a horse clinker and found it tinged with blood. The dead were principally interred in pits dug on the field of battle, in front of the existing farms of Battle and Thistle. Various estimates of the number of slain have been made by different writers, Clarendon placing the number as high as 5,000, but according to the Rev. Mr. Fisher, the Vicar of Kineton, who superintended the burials, the total was 1,300 and odd. This, of course, refers only to those who were interred in the grave pits, and some scores at least must have been buried in other places.¹

The King is said to have passed the night in the King's Leys Barn, the track which his carriage followed in going there being still called King Charles's Road. On the following morning (Monday) he breakfasted in a cottage which formerly stood below the Round Tower, and which was pulled down a few years ago. During the day both armies remained for several hours in the order of battle, and then about sunset Essex, being deficient in supplies, retreated on Warwick and the King moved southwards, but in such dilatory fashion that Essex soon after, by advancing on Northampton, distracted his attention and then marched to London and foiled Charles's design to attack it.

Anecdotes of the battle are still preserved in the neighbourhood. The fight commenced just as the various villagers had assembled for afternoon service, and the evil influences of the hour seem to have goaded the tongue of the parish clerk of Tysoe into profanity, as when he heard the sound of the first cannon he turned to the minister and exclaimed "Ad dam 'em they're at it," and rushed out of church followed by the congregation and their pastor. At Lower Pillerton the village shoemaker ran off as he said to see fair play, and receiving a sabre cut in front, the wretched man returned home holding his entrails—or as the tradition transmits it, his puddings—in his hands. Captain Kingsmill, an officer in the Royal Army rendered conspicuous by riding a white charger, was seen on the side of the hill when a Parliamentary gunner said to his companion "Now for have at the man on the white horse," and firing immediately mortally wounded him in the thigh. The unfortunate officer was afterwards buried on a spot² not far from Thistle Farm House. A monument to him exists in Radway church.

¹ There are entries of burials in the Registers of Warrington (11), Cropredy (2), Eydon (1), Newbold Pacey (1). The Registers of Ratley begin later.

² A on plan.

ROUTE 32. — WARMINGTON TO THE ROLLRICH
STONES, VIA EDGE HILL, UPTON, TYSOE,
COMPTON WYNYATES, BRAILES, CHERINGTON,
AND LONG COMPTON.

IMMEDIATELY after leaving Warmington by Camp Lane, some fine open views of the country are obtained on both sides of the way until we reach the woods which now clothe the slope of the Edge Hills, when Arlescote House at the foot of the declivity becomes visible through the foliage. At one mile and a quarter on the left hand side of the road is the site of Nadbury Camp, an ancient British entrenchment of which only the entrance remains. It had an outer and inner vallum, and was of a triangular shape, with the apex towards the north-west. The area of the interior being eighteen acres. Many skeletons have been found here, and a brass sword and battle-axe. At Knowle End (one mile and three-quarters to the right), is a clump of trees called King's Crown, where the young Princes sat with Harvey, their physician, during the battle; here the road to Kineton descends, and from hence a footpath affording charming views extends along the brow of the hill for two miles and half. At two miles a road branches off on the left to Ratley (half mile) which contains a handsome church, principally in the Decorated style. It consists of western tower, nave, south aisle, lady chapel and north porch. The pillars which carry the arches between the nave and the aisle are lofty and elegant, and are without capitals, a singular and rare occurrence. The *lady chapel* at the east end of the aisle, which opens to the chancel and to the aisle by two symmetrical arches, contains an unfinished piscina. The *chancel* also contains a piscina, curiously placed in the side of a window. The *font* has a plain octagonal basin. There is a handsome *east window* of four lights in the Early Perpendicular style, and three good Decorated windows, each of two lights, on the north side of the nave. On the west wall are eight plain memorial brasses, dating from 1520 to 1726. In the churchyard is a preaching cross with an octagonal base standing on three

steps, it is surmounted by a crucifix with a figure of the Saviour, the upper part of it is, however, gone, and part of the left side.

Returning to the Kineton Road at two miles and a half, we reach the **Round Tower** on Edge Hill, a cockneyfied stone structure built about 1750 with sham ruins in the rear, a memento of the taste of an age which delighted in ginger-bread art. This tower marks the spot on which the King's Standard was displayed before his troops descended the hill to engage in the Battle of Edge Hill, and is now used as an inn.¹ From the top a glorious panorama unfolds itself, extending on the north side into the counties of Gloucester, Brecknock, Hereford, Worcester, Stafford, Salop, Chester, Leicester, Nottingham, and Northampton, and on the south side into Buckingham and Oxford. Radway church and Grange lie at the foot of the slope beneath the windows, a winding footpath leading down to them. About ten fields off over the group of cottages to the left of the church, **Battle Farm** may be distinguished, and the roof and ricks of **Thistle Farm** may be discerned further on, a little to the right of the spire; Kineton itself being noticeable a little to the left of it at a further distance. A writer of the seventeenth century, alluding to this part of the county, says "The Meddowing Pastures therein, with their green Mantle, are so Embroadred with Flowers, that from Edgell we may see it as the Garden of God." Turning to the south side the view is comparatively restricted and artistically is utterly ruined by the sham ruins immediately beneath.

From hence, following the Banbury Road, at three miles and three-quarters we reach **Upton House**, a large mansion delightfully situated, the property of the Earl of Jersey and the residence of *W. H. P. Jenkins, Esq.* The basement of the house towards the garden appears to be of the 15th century, and the upper part of the end of the 17th or beginning of the 18th century, one of the lead pipes at the back bearing the date 1693. The grounds, which are prettily laid out, slope down to a hollow containing six old stew ponds, two of them very large and of massive construction. The property anciently belonged to a family named De Upton, and in the reign of Henry VI. was purchased by William Danvers, whose descendants held it for more than 200 years, the last of them being killed at the

¹ The base of the archway on the roadside opposite to the tower is 700ft. above the sea level, and rather more than 300ft. higher than the base of Radway Church.

siege of Namur in 1695. It then passed through several hands until in 1757 it was purchased by Francis Child, the great banker of Temple Bar. His son Robert inherited it, and used it as a hunting seat, and at his death made a will by which it passed to its present possessor under the following romantic circumstances:--Mr. Child had an only daughter, Sarah Anne, with whom John, tenth Earl of Westmorland, fell in love with reciprocal results on the part of the lady. Knowing or fearing that the father would not consent to their union, he sought to ascertain by stratagem what course he should pursue. He therefore took the opportunity of one day asking Mr. Child what he himself would have done if he had fallen in love with a girl whose father would not consent to her marriage. "Why! run away with her to be sure," was the prompt reply of Mr. Child, little thinking at the time that it was his daughter the querist was in love with. Either that same night or a few nights after, Lord Westmorland eloped with Miss Sarah Child in a postchaise and four from Berkeley Square House. The duenna who slept in the outer room of Miss Child's apartments, was drugged by her maid, and the young lady's flight was only discovered through the "Charley" (or night watchman) finding the front door open and raising an alarm. Mr. Child at once took a postchaise and pursued the runaways. Whether Mr. Child had better horses or whether he had more relays than the pursued, is not known; but he approached so nearly to them in Cumberland, that Lord Westmorland was compelled to stand up in his carriage and shoot the leading horse in Mr. Child's chaise, which caused the vehicle to capsize. This bold proceeding gave Lord Westmorland time to get over the border where the blacksmith was in readiness, and the pair were married at Gretna Green on the 20th May, 1782, before Mr. Child could interfere with the ceremony. During the short interval between the runaway marriage and his death, Mr. Child never forgave Lord and Lady Westmorland. He died July 28th, 1782, and by his will he left the whole of his immense fortune to the first daughter of the union—Lady Sarah Sophia Fane, who married, on the 23rd of May, 1804, George Villiers, Earl of Jersey."¹

There are several pictures of horses at Upton House, amongst them being one of a favourite of Mr. Child's.

Proceeding westwards at four miles and a half, we reach

¹ Ye Marygold.

Edge Hill House (Mrs. Godson), beautifully situated on the brow of the hill¹ and commanding an unrivalled view, the Wrekin, sixty-five miles distant, being plainly visible from the dining room windows on a clear day, and the prospect westwards being even more extensive than that from the Round Tower. The rear of the house appears to have been built at the commencement of the 17th century, as the Elizabethan doorway of the brew-house bears the date 1613 roughly carved in the left spandril of the arch. The front part was re-built in 1807. The house, which has been in the possession of the family for some three hundred years, was formerly a noted coaching inn, but since the year 1865 has become a private residence; it figures with a little artistic license in the picture by Charles Landseer, R.A., of "Charles the First on the eve of the Battle of Edge Hill, giving directions to Prince Rupert and the Earl of Lindsey for the disposition of the troops, under the tree called the King's Oak, at the farm house where the Royal family partook of refreshment served by the farmer and his daughters, anno 1642." Here the Earl of Lindsey was brought when mortally wounded, and it is most probable that James I. rested here on his way from Warwick to Wroxton, August 23rd, 1619, and that Charles I. paused here while awaiting his meeting with Henrietta Maria in the vale below in 1643. The house is rich in relics of the Edge Hill fight, amongst them being Lord Lindsey's sword, bearing his escutcheon, "a fesse chicque of two argent and azure"; four other swords, and a fragment of a blade found sticking into the breast-bone of a skeleton, which was discovered when some drains were being laid just below the house; an oval silver sleeve link engraved with "God save the King"; army ration weights of half a pound and one pound, of dumpy conical form, with a bell-metal steel yard, and a set of cannon balls varying in weight from five ounces to eight pounds nine ounces, and in gauge from one and three-eighths of an inch to four inches, which are of the highest possible interest, as they conclusively establish the character of the ordnance used by the Parliamentary Army at the battle, and show that it was divided into three categories. The first comprised the "*Base*," the "*Falconet*," and the "*Robinet*," which were hand guns with wooden stocks, and swivelled on a tripod stand, firing balls up to

¹ The house stands 699ft. above the sea level; 200ft. above the foot of the hill, and 300ft. above the base of the guide post at the corner of the road leading to Tysoe.



1. Moriton in the Marsh,
below Seizencote Wood.
2. Seizencote Wood.
3. Brails Hill & Mill.
4. Compton Wynyates (below).
5. Idlicole Woods and House.
6. Tysoe.
7. Whalcote.
8. Oxhill.
9. Honnington Hills.
10. Matvern.
11. Worcester.
12. Clee Hills.
13. Wrekin.
14. Ettington.
15. Pillerton.
16. Kineton Hott,
Burial ground of Soldiers below.
17. Battle Plain.
18. Welcome Monument.
19. Mound where King stood.
20. Rodwoy.
21. Warwick.
22. Leannington.
23. High Ridgway, Shrewsbury.
24. Coventry.
25. Burton,
Dasset & Mill & Beacon.

THE ROUND HOUSE.

LAURENCE HART

PANORAMA OF EDGE HILL FROM THE SUNRISING.



- | | | | |
|--|---------------------|----------------------------|--------------------------------------|
| 1. Marston in the Marsh, below Setonsale Wood | 7. W'haloste. | 14. Etlington | 20. Rodway |
| 2. Seixensale Wood | 8. Oakhill | 15. Fillerim | 21. Warwick |
| 3. Brants Hill & Mill | 9. Honnington Hills | 16. Keston Holt, | 22. Leamington. |
| 4. Complex Wynyas (below) | 10. Malvern. | 17. Battle Plain | 23. High Ridgway, Shrewsbury |
| 5. Idhale Woods and House | 11. Worcester. | 18. Welons Monument | 24. Conventry. |
| 6. Tyse | 12. Clew Hills | 19. Mound where King stood | 25. Burton, Dassett & Mill & Swan |
| | 13. Washin | | |

one pound in weight. The second comprised the "*Falcon*," the "*Minion*,"¹ the "*Saker*" and the long and short "*Demi Culverin*," which were field guns of both iron and brass, mounted on travelling carriages of three wheels (two in front) and firing balls from two pounds to five pounds in weight. The third comprised the "*Culverin*"² and the "*Basiliske*" or "*Scorpion*," which were heavy guns of bronze or iron only, mounted on heavy wooden carriages with timbers complete, and drawn by ten to sixteen farm horses. Among the other relics are a considerable quantity of slugs and bullets up to one ounce in weight, which were fired from "hand guns," and a beautiful piece of tapestry work, said to be a portion of the hangings of the bed on which Lord Lindsey lay when wounded. In front of the house is a handsome sycamore tree, and the footpath from hence to Knowle End along the brow of the hill reveals a series of delightful views. In the orchard and spinney running almost parallel with the present main road are traces of an old packhorse road excavated askew in the side of the hill to make the ascent on an easier gradient, and probably used in the conveyance of salt from Droitwich to London.³ About 200 yards along the brow of the slope a track leads to a thick wood on Bush Hill, in which, close to the gate is a rude figure of a horse about ten yards long, cut in the turf, and termed from its colour "the Red Horse." This effigy apparently represents an older one of the same character and larger size, said to have been executed to commemorate the Battle of Towton in 1461, which has long been destroyed, and which anciently existed on a spot still called "Red Horse Ground," in the hill side opposite the east window of Tysoe Church.

Descending the hill we reach in half a mile a road on the left leading to Tysoe. Here on the 15th July, 1643, about four o'clock in the afternoon, Charles I. met Queen Henrietta Maria, who came from Stratford-on-Avon,

¹ The "*Minion*" or "*Mynion*" was a brass gun, and the "*Saker*" or "*Sacre*" was of iron, but there was a variety of brass gun bearing the same name, and "the Iron 3 por" would appear to have been the distinguishing official term in use amongst the then "Officers of Thordnances."

² The "*Culverin*" and "*Basiliske*" belonged to the largest class of guns then in the service, measuring 11ft. and weighing from 24 to 30cwt. I am indebted to Major Murdoch, R.A., of the Record Office, Woolwich Dockyard, for valuable aid in the identification of the guns.

³ Two fields about one mile and a half distant by the side of the Stratford-on-Avon Road bear the name of "Salt Street," and about seven miles south-east on the south side of Crouch Hill, a "green lane" runs between North Newington and Bodicot called the "Saltway."

escorted by Prince Rupert, bringing with her a large body of horse and foot with 150 waggons and a train of artillery. The Royal pair then proceeded to Wroxton Abbey, and a very rare silver medal was struck at Oxford in honour of the occasion.¹

Hence we proceed through **Lower or Temple Tysoe**² (one mile), to **Middle or Church Tysoe** (one mile and a half), in which stands the church, which probably dates from Saxon times. It consists of a lofty embattled western tower with pinnacles, nave with aisles, chancel and south porch. The two lower stages of the tower are of the 13th century. The highest part of it with its windows, battlements, and pinnacles is Decorated of the end of the 14th century. At about the level of the floor of the existing belfry, a row of corbels will be observed, which carried a parapet to the 13th century tower. The *clerestory* with the pierced parapet round the nave is also of the Decorated period, and very handsome. It has four pinnacles with crocketed finials, and the cornice is elaborately carved with grotesque heads, flowers, &c. The *bell cot* of the sanctus bell is a modern renovation probably executed in 1715, when a new bell was placed there which was subsequently cracked. The *south porch* has a very handsome Norman recessed arch with lozenge and nail head mouldings; above it is a stone panel with the Lamb supporting the Banner of the Cross, the cognizance of the Knights Templars. The *south wall of the nave* is the earliest part of the building, and in ancient times formed the outer wall. Between the second and third bays may be observed two of the original windows which were without glass, and were mere slits for the purpose of admitting air and light. The arches of the

¹ On the obverse of this medal are 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), with this sentence—*Certius Pythonem: inuncti* (united they are more certain to slay the Python, *i.e.*, the rebellion). On the reverse is this inscription:—“XIII. IVL. CAROL. ET. MARIE. M.B.F. ET. H. R. R. IN. VALLE. KEINTON. AVSPICAT. OCCVRVNT. ET. FVGATO. IN. OCCIDENT. REBELLIVM. VICT. ET. PAC. OMEN. OXON. MDCXLIH.” (13th July, Charles and Maria, King and Queen of Great Britain, France, and Ireland, meet in the Vale of Kington at an auspicious moment. The rebellion being scattered in the west; an omen of victory and peace, Oxford, 1643.)

O, that men's ears should be to counsel deaf,
But not to flattery!

² This name is derived from the fact that the Knights Templars, of Balsall, held lands here. Tysoe is divided into three sections respectively named Upper, Middle or Church, and Lower or Temple.

windows are painted in an Oriental pattern, which was probably introduced by the Knights Templars on their return from the crusades. After a time these windows were closed in (their existence being unknown until the restoration of the church in 1858), the Norman arches below were constructed and the south aisle added. The arches of the *north aisle* are Early English with octagonal piers, but only one of the windows, that at the west end is the same style, the others being Decorated, which shows that the aisle must have been added about 1307, when the Early English was merging into Decorated. The *chancel arch*, which is of Caen stone is also Early English. The *clerestory* with its beautiful windows is Decorated. The *chancel* is in the Perpendicular style, the windows are all good, those at the sides are of three lights, and the east window is of five lights, filled with stained glass by Lavers and Westlake, representing episodes in the "Life of the Saviour." Three of the side windows are ornamented with stars, an attribute of the Virgin, the church being dedicated to the Assumption of the Virgin. On the north side is the organ chamber. The staircase by which the rood screen was reached still remains perfect, with the jambs of the old doorway in the wall. The *font*, which is octagonal, is extremely handsome, and of the Decorated period. Each side contains a figure under a crocketed pedimental canopy in the following order from the edge facing the chancel:—1, "St. Mary Magdalene with the pot of ointment"; 2, "St. Michael with the balance"; 3, "The Virgin crowned, with the infant Jesus in her arms"; 4, "St. John the Baptist baptising Christ (the device of the water is quaint); 5, "St. Catherine with the wheel and sword"; 6, "St. Peter with the keys"; 7, The figure is defaced, but probably intended for "St. James the Less" or "St. Jude," with a club or halberd; 8, "St. Paul with the sword." Under a fine ogee-shaped arch in the *wall of the north aisle* are the remains of a mutilated effigy supposed to be that of a founder, probably the benefactor who built the Decorated portions of the church. On the north side of the chancel is an interesting recumbent effigy of the reign of James I., giving an accurate idea of the costume which Shakespeare would have worn. It represents William Clarke with moustache and spade beard. He wears a ruff round the neck, a doublet buttoned in front, and belted round the waist, trunk hose, stockings and shoes. The inscription runs thus:—"Hic iacet Gvlielmvs Clarke Generosus quondam patronvs hvivs ecclesia qvi mortem

obiit decem septem die Septembris anno Domini 1618." In the floor of the north aisle is an incised brass containing the figure of an ecclesiastic in his robes, with the shaven tonsure, elevating the paten in his hands. Underneath is the following inscription:—"Hic jacet Dominus Thomas Mastropp qui mortem obiit xxix Novembris anno MCCCCLXV." In the same aisle is another brass with the upper part of the figure of a woman in an Elizabethan dress, with her hands clasped, and a Latin inscription recording the burial of "Nicholas Browne and of Jane his wife, the eldest daughter of Robert Gibbs of Honningham esquire, and of Margery Pridiox his first wife, which Jane died the 11th day of August 1598." Near this is a third brass with this inscription underneath a coat-of-arms:—"Here lyeth the body of Tamizane Browne, second wife of Nicholas Browne, who deceased ye 5th day of May, 1611." On the wall at the end of the south aisle is a tablet with a curious inscription to the memory of Ralph Wilcox (died 1651). At the west end of the church are some of the oldest style of open plain seats which return with elbows. In the north aisle are some seats of the style of the reign of James II. In the *churchyard* is an old preaching cross with two steps at the base; the head is not original, and probably replaces a crucifix. To the right of the south-west path is a headstone to William Kinman (died 1799) with the following inscription:—

This world's a city full of crooked streets,
 Death is the market place where all men meet,
 If life were merchandize that men could buy,
 The rich would always live, the poor must die.¹

From hence we proceed through **Upper Tysoe** (half a mile), to **Compton Wynyates** (two miles and three-quarters), exquisitely situated in a richly wooded dell, which renders it invisible until closely approached. The house is a most picturesque combination of turrets, gables and chimneys, the specially noticeable features of the front being the porch, the half-timbered gables on each side of it, and the picturesque turrets which occupy a great part of the intervening spaces. The surface is chequered with a uniform reticulation of grey "headers" and the whole building, with the exception of the gables, is battlemented and dotted with zigzag and cable twisted chimneys of the quaintest and most artistic types. The house which was built about 1510 was formerly surrounded by a moat, portions of which still

¹ An epitaph in very similar terms to the memory of John Geddes exists in the churchyard of Elgin Cathedral, with the date 1687.

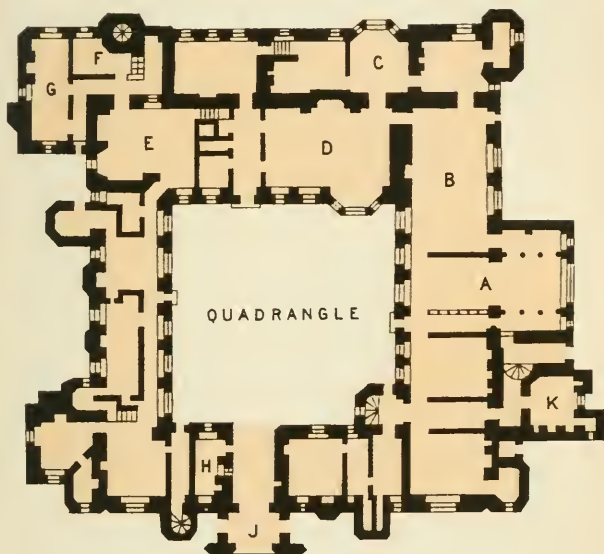
remain to the north of it, enclosing an area now devoted to a flower garden, but formerly, no doubt, covered with buildings of which connecting traces may still be discovered on the existing walls. It is built round a quadrangle 57ft. square, the external sides being slightly irregular, measuring on the north 140ft., south 146ft., east 155ft., and west 152ft. Over the arch of the entrance porch, are the arms of Henry VIII. supported by a griffin and a greyhound, and surmounted by a crown on which is inscribed DOM. REX. HENRICVS. OCTAV. The hollow moulding of the dripstone is carved with figures of lizards, animals, and roses. On each side is the Tudor double rose, York and Lancaster under a crown. The spandril on the left is filled with a device of Katharine of Aragon, formed of the Castle of Castile, the pomegranate of Granada, and the sheaf of arrows, the cognizance of her mother Isabella; that on the right contains the portcullis, a badge of Henry VIII. The window above the porch has an ornamental cornice, and over it is a sundial. The sills of the windows in the gables are richly carved, that of the gable on the right forms what is termed the officers' quarters. The stones inserted in the wall on each side of the porch, seem to indicate the former position of the chains of the drawbridge. Inside the arch on each side are stone benches followed by doors which gave access to the moat when the drawbridge was raised. The old double oak doors contain a wicket, and outside show marks of bombardment from calivers and matchlocks; inside, the doors are strongly panelled and the bolt of the iron bar is secured by a lock. The curious old lock itself is in the hall as well as the iron work of the spy window in the door. On the right are two niches, on the left is the doorway of the porter's lodge, and a blocked up niche through which the porter probably carried on his communications. Inside the lodge is a blocked up spy hole, through which anciently the porter could reconnoitre anyone who approached, and a staircase gave him access to the turret for a similar purpose.

On entering the **Inner Court** the eye is attracted on the right by a grand bay window of eight lights, mullioned and transomed, with carved panels and battlements overhead. To the left of the door, between two windows, is a lion's head carved in stone, with a festooned border. This head it is said, ran with wine on festive occasions, a stone basin now lying detached being formerly fixed below it. Clematis, ivy, rose and pyracanthus, charmingly emulate one another in clambering up the walls, while old fuchsia trees

along the paths serve to attract the bees, whose drowsy hum is a feature of the place. In the south wall of the quadrangle is a door leading into the Chapel, and over the roof, which contains five dormer windows, the window of the Priest's room is visible in the gable, between the chimney stacks. The brick chimneys are turned and moulded in the most elaborate and picturesque forms, some being twisted, some zigzagged, others spiral and part fluted. The spout heads of the leaden drains on each side, are marked I N 1732, the initials of James, fifth Earl.

Passing through the door, we come on the left to the **Buttery**, divided from the hall by an oak screen, carved in the linen-fold pattern; from this a passage twelve feet long, leads to the **Kitchens**, which contain capacious recessed fireplaces of the Tudor period. The **Hall** itself extends to the full height of the house, and has a fine open timber roof, springing from a richly carved oak cornice. The roof has obviously been brought from some older building, and has been cut down to fit its present situation; it must originally have extended one bay further, which would place the louvre, now disproportionately near the south end, in its proper position. Moreover, the wall pieces which ought to descend between the windows, do not occupy their ordinary positions, they are cut off in irregular lengths and do not rest on corbels, the consequence of which, unfortunately, is that the wall and bay window are being thrust out of the perpendicular. The crest granted to Sir William Compton by Henry VIII. appears over the window, both inside and outside. The screen has been partly restored. The carving of the spandrils over the door is old, but the doors and other parts are modern. The upright panels are of the carved linen-fold pattern, and the horizontal panels contain a representation of knights tilting, in the centre of which appear the Compton arms, with the augmentation of the lion of England, granted to Sir William Compton by Henry VIII. Above is the picturesque, half timbered minstrels' gallery, with open panels in the lower stage. The gallery in the south east angle is a modern excrescence. An enormous slab of elm, 23ft. 3in. long, by 30in. wide, which rests on trestles, was probably used for playing "Shovel board," a very popular game in the sixteenth and seventeenth centuries. In the window seat is a curious old metal chest, with a marvellously intricate lock, which was found about the year 1851 embedded in the wall of the corridor, over the porter's lodge.

GROUND PLAN OF COMPTON WYNYATES



- | | |
|-------------|------------------|
| A CHAPEL | F LARDER |
| B PARLOUR | G SCULLERY |
| C STAIRCASE | H PORTER'S LODGE |
| D HALL | J PORCH |
| E KITCHEN | K CELLAR |

SCALE OF FEET

20 10 0 20 40 60 80

Adjoining the hall is the **Private Dining Room** or Parlour panelled with oak, and possessing a plaster ceiling ornamented with the arms of Compton and Spencer, erected in the reign of Elizabeth, by William, first Earl. The chimney piece is of dark marble surrounded by a moulding carved in hard fir wood, and from this circumstance, and the use of the nut and sheaf moulding, seems to have been executed by *Thomas Chippendale* a well-known carver of George II's reign. From hence we pass into the **Morning Room**, or Library, the panels of which are painted, and then come to the foot of the **Great Staircase**, which occupies its old place, but is a modern reproduction of the year 1867, the ceiling being cast from one in Canonbury House, Islington.¹ Beyond is the **Music or Smoking Room**, which is probably a modern addition of the year 1738, as it will be noticed that one of the windows of the party wall of the hall, has been blocked up to allow of its being formed. The moulding of the chimney piece of this room, appears also to be the work of Chippendale. Ascending the Great Staircase, we pass the entrances to the room over the Music Room and the Minstrels' Gallery, and then arrive at the room termed **King Charles's Room**, in which he slept when a guest here, and which is situated on the north side facing the moat. A spiral staircase issues from it, by which either the moat, or the upper part of the house could be reached, and it contains an old oak bed and chests. Outside is a necessarium worked on the dry earth principle, the pit for the purpose being discovered some years ago. From hence we pass on to the **Drawing Room**, facing the south side, a fine apartment panelled with oak, and possessing a good plaster ceiling with the Compton and Spencer arms, put up by William, first Earl, temp. Elizabeth, and recently restored. The handsome carving and panelling over the mantlepiece, were brought from Canonbury House, but the upper part containing the Douglas crest, consisting of a wild boar between two clefts of an oak tree, held together by a chain and lock, with the motto "Lock Sicker" (Hold Fast), is modern. This crest was assumed in 1831 by Charles, third Marquess, in right of his mother. A door in the panel work opens into the Gallery of the Chapel. Next is the **Chapel Drawing Room**, panelled with oak and having a moulded ceiling. On the south side are hinged panels, and a door opening into the upper part of the chapel, and thus enabling

¹ Canonbury House was the Manor House of Islington. Sir John Spencer father of Elizabeth, wife of William, first Earl, bought it in 1570, and re-built it.

those in the room to hear the service. From hence we pass into the **Bedchamber of Henry VIII.** when a visitor here. The window is of four lights and contains some old painted glass. In one of the lights is the Tudor rose intact, and in others portions of the Castle of Castile and of the arms of Katharine of Arragon have been preserved. The ceiling which has been restored, was probably originally erected by Spencer, second Earl, in the reign of Charles I.; it contains the arms of royal guests of the house, comprising Henry VIII., Elizabeth, James I. and Charles I., interspersed with the Tudor rose, the thistle, and the rose and thistle combined. Next but one to this room, is a chamber which communicates with a secret hiding place above, by a staircase of eleven steps only 19in. wide. This staircase has a slot for observation 10in. high and 3in. wide, which was formerly concealed by panelling. The chamber itself is 7ft. square, with windows on both sides, and contains a fireplace. The multiplicity of windows and walls in the house, would render it difficult for an enemy to discover such a place without the most minute and laborious observations and computations.

Recesses in the walls are observable throughout the house, and especially in this part of it. In former times these recesses were doubtless receptacles for family valuables at troublous periods, and were concealed by oak wainscoting, the panelling of which opened secretly into them. In the turret at the southwest angle is another secret chamber, said by tradition to have been discovered by the hollow sound given out when Lady Frances Compton, playing about in her childhood circa 1770, accidentally fell against the plaster work by which the doorway was blocked. The room is fabulously said to have contained the skeletons of a woman, supposed to be a nurse, and two children who were immured there.

We next ascend by a circular stair to the **Council Chamber** in the Great Tower, interesting for its splendid oak panelling of split oak, which serves to show the beautiful graining of the wood, in a manner which is impossible with sawn timber. The jambs and heads of the doorways are carved, the carving being continued round the wainscoting. A closet adjoining has a well hole, which probably formed the entrance to a secret passage communicating with a trap door in the north wing. From the Council Chamber three newel staircases communicate with the **Priest's Room**, or Chapel in the roof, and it is probable that in times past there was a fourth staircase. There were many recusants

in this neighbourhood,¹ and this room was the safest spot in which they could worship. Underneath the south-west window is the most curious feature in the place, in the shape of an elm shelf 4ft. long, by 17in. wide, on which the five consecration crosses are rudely cut, to denote that it had been appropriated to the purpose of an altar, according to the rites of the Church of Rome, being the only known instance of a wooden altar in this country. The room contains a beautiful carved door of Italian renaissance design, and a cupboard behind the chimney appears to have been a priest's hole or hiding place. From hence there is a charming view looking over the roof into the court, and beyond to the windmill at Tysoe.

Next we come to the soldier's quarters termed the **Barracks**, occupying the space some 130ft. long over the drawing room, and displaying the huge oak tie-beams and rafters of which the framework of the roof is composed. The solidity of these beams has served to preserve the house from destruction, as in many places the marks of burning left by the candles which the soldiers have carelessly stuck against the wood are plainly apparent. This part was formerly open, but is now divided into rooms. At the eastern end of the Barracks is a room probably occupied by the captain of the guard, from whence there is a charming view up the hill. Here are the remains of a corbel table which probably carried the base of the flagstaff. A newel staircase ascended and descended from this room, the descending portion is however now blocked up. The oak window sill at the western end of the Barracks, which is beautifully carved on its outer face, is upwards of 19in. thick by 17in. deep. There is a secret staircase running underneath the gutter in this part.

Descending to the quadrangle, we come on the south side to the **Chapel**, which is divided into two parts by an oak screen, having a gate in the centre. The upper portion of this screen consists of open panel work, the lower portion is solid oak. Over the screen are carvings in panels. On the outer side, that on the left of the gate probably represents the scourging previous to the crucifixion; in that on the right, the female figure on a pedestal probably represents the Virgin Mary, the stag has reference to St. Hubert. On the inner side on the left are the seven deadly sins, each mounted on a horse with a little demon behind

¹ In 1641, seventy five "Popish Recusants" resident in the parish of Brailes were presented.

urging on the rider. A monk leads the train, and the Devil stands ready to welcome them. The carving on the right probably represents a set of Twelfth Night mummers in State robes with swords in their left hands. The centre panels on both sides are vacant. These carvings are older than the house, and were probably brought from Fulbroke. The great window, which faces south by west, is of five lights with cinquefoil heads and divided by a transom, the spandrils and sill being carved. It formerly contained painted glass of rare workmanship, representing the Passion of our Saviour, with kneeling figures of Sir William Compton and his wife and three children, and the family arms executed in 1530. This glass was during the Civil War removed to Balliol College, Oxford, where it now forms two windows, one on the north and the other on the south side of the chapel, the arms being placed in the Library. On each side is a smaller window, and niches which probably contained statues. It is difficult to fix exactly the former position of the altar as regards the great window, it being possible, as in certain other exceptional cases, that the celebrant stood behind it, and thus faced north by east with his back to the window.

At the south-west angle of the quadrangle is an apartment with a low barred window and a doorway opening into a small outer apartment, it bears popularly the unauthorised title of "the prison." The channels in the floor for draining the drippings of beer casks, and the marks of shelves in the walls unmistakeably point to its having been used as a beer and wine cellar. The fireplace may have served to cook the rations of the garrison, as the staircase outside leads up to the Barracks.

The house contains altogether eighty rooms, with seventeen distinct flights of stairs, and 275 glazed windows. In the days of the window tax the number of the latter was reduced to thirty.

In the grounds leading to the church is an old brick **Dovecote**. A pitched stone path, portions of which are still traceable, led from the house to the lower end of the pool where the mill stood, and which is still termed the mill-pool. An ice house now occupies the spot on which the mill probably stood. The water from the moat descends into two stew ponds, and then at an interval of 200 yards enters the mill pool. The clay for the bricks with which the house is built was probably derived from the excavation of this pool, as the ledges on which the bricks were dried are plainly visible a few yards to the west of it,

and by the side of it furnace holes for burning the bricks, with traces of fires and bits of burnt brick similar to those used in the construction of the house were some time ago discovered when new drains were being made.

The Church, which replaces an older structure demolished in 1646, was built by James, third Earl, a leaden spout on the tower with the initials I N 1663, showing the date of its completion. It is a small building consisting of an embattled western tower, and a double nave, lighted on each side by two windows. The roof is painted with a representation of the constellations to symbolise Day and Night, the sun showing a broad round face on the north, while the moon peeps out with one eye on the south. Between the windows of the north side is a mural tablet to Sir William Compton, third son of Spencer, second Earl, Governor of Banbury Castle in 1645, Master General of the Ordnance in 1660, who died October 18th, 1663, aged 38, and is buried under a commemorative slab beneath. At the east end are some broken monuments, which when the old church was destroyed at the time of the Civil War were thrown into the moat, and after the Restoration taken out and placed in the church. The centre figure on the north side is Sir William Compton, the builder of the house, wearing the collar of "SS." with a Tudor rose, who died May 31st, 1528. The female figure at his feet is probably that of his wife, Werburge, daughter and heir to Sir John Brereton. The effigy in trunk hose, which forms the first of the group, is that of Henry, first Baron Compton, and grandson of Sir William. He was one of the Peers for the trial of Mary Queen of Scots, and died December, 1589. The two figures on the south side are his two wives, Frances, second daughter of Francis, second Earl of Huntingdon, and Anne,¹ fifth daughter of Sir John Spencer, of Althorp. Spencer, eighth Earl, who died April 7th, 1796, was the last buried in this church, his wife and all subsequent members of the family being interred at Castle Ashby. The monogram of J. C., with a Baron's coronet on the door of the family pew is probably that of James, Lord Compton, eldest son of George, fourth Earl, and afterwards fifth Earl, who was created a Baron during his father's lifetime. The banners in the church, which are all fringed with the family colours of black and white, are nearly all ancient mortuary memorials, and with the hatchments (or more

¹ The *Charillis* of "Colin Clout's come home again," by Spenser, to whom the poet also dedicated "Prosopopoia" or "Mother Hubbard's Tale."

properly achievements), which were a later fashion, form a complete record of the Compton family. Under the sixth banner from the west end, that of Peter, son of Sir William, who died 1542, hangs a surcoat bearing the arms of Compton, a helmet and other funeral achievements, including a shield bearing a lion of England, surrounded by the garter. At the west end of the churchyard is the grave of Jane Story, a reputed witch, who died October 31st, 1755, aged 87.

HISTORIC NOTES.

The name of *Wynyates* is, according to tradition derived from the fact that there was anciently a vineyard here. Records show that the family of Compton were in possession of this property in the reign of King John, and probably owned it at the date of the Conquest. In the reign of Edward III., John de Compton was a knight for the shire in Parliament, but the family did not attain distinction until the beginning of the 16th century, In 1494 William Compton, who was then only eleven years of age, succeeded his father Edmund. Being a minor he became a ward of the Crown and was brought up with Henry VIII., with whom he grew a great favourite and received several important appointments at his hands. Fuller tells us "that he was highly and deservedly a favourite to this King, so that, in the court, no layman abating onely Charles Brandon (in whom affection and affinity met), was equal unto him." Henry granted him an augmentation to his arms out of his own royal ensigns and devices, and in the beginning of his reign bestowed upon him the custody of the park at Fulbroke together with the Castle built by John, Duke of Bedford, brother of Henry V. which had become ruinous. About 1509 Sir William determined to build a house at Compton Wynyates, he therefore pulled down the Castle and used part of the materials, consisting probably of the chimneys, some of the stone work, and part of the wood work, in the construction of his new mansion; the chimneys it is said being conveyed here in paniers on donkey back. Sir William had subsequently the honour of entertaining the King here. In August, 1513, he distinguished himself at the Battle of Spurs or Guinegate, where he was knighted for his gallant behaviour; he was afterwards in the suite of Henry VIII. at the Field of the Cloth of Gold, June 7th-24th, 1520, and died May 31st, 1528. Sir William's grandson, Henry, was in May, 1572, created Baron Compton, of Compton, and was honoured with a visit here from Queen Elizabeth on August

24th of the same year. He was, in 1586, one of the Peers for the trial of Mary, Queen of Scots, and died December, 1589. He was succeeded by his son William, who, in 1599, fell in love with Elizabeth Spencer, the only child of a wealthy alderman of London, who was Lord Mayor in 1594 and who was proverbially known at the time as "Rich Spencer." Sir John Spencer by no means relished the advances of the young courtier, and positively refused his consent to the marriage. On this Lord Compton bribed the baker to let him take in the loaves one morning. No sooner was the bread out of the basket than the lady took its place, and Lord Compton boldly proceeded to carry his precious burden downstairs; on the way he was met by Sir John, who fortunately not only did not recognize him but gave him sixpence as an encouragement to him for being so early at his work, and told him that was the way to thrive. Lord Compton and the lady were duly married, and on discovering the facts the father was so angry that he disinherited his daughter, the breach being only healed by an artifice on the part of Queen Elizabeth, who invited the alderman to stand sponsor with her for a child. Flattered by the proffered honour he agreed, in addition, to adopt the infant, who turned out to be his own grandson. It is said that on the death of the Alderman in 1610 he left, according to the lowest computation, £300,000, a prodigious sum in those days. On September 6th, 1617, Lord Compton had the honour of entertaining James I. here, and in 1618 he was created Earl of Northampton. He died in 1630 and was succeeded by his son Spencer, who was a great favourite with Charles I. who visited him here. He was killed at the Battle of Hopton Heath, March 19th, 1643, and left six sons. The youngest of these, Henry, was born at Compton Wynyates in 1632, and first became a cornet in the Royal Horse Guards; he subsequently took Holy Orders and was consecrated Bishop of Oxford in 1674 and translated to the See of London in 1675. He educated the Princesses Mary and Anne and afterwards performed the marriage ceremony to both of them. In 1689 he crowned William III. and Mary, and subsequently christened William, Duke of Gloucester (1689-1700), son of the Princess, afterwards Queen Anne; ending a well spent and honoured life at Fulham in 1713. On Sunday, June 9th, 1644, the house was captured after a three days' siege by the Parliamentary forces under Major Bridges, who found in it the Earl of Northampton's brother, about fourteen officers, and 120 common soldiers,

with eighty good horses, and arms and ammunition, all of which were sent to Warwick. The captors also obtained a considerable amount of plunder, and sheep and cattle, and Dugdale says they killed the deer, and defaced the monuments in the church. On the 29th January, 1645, the Royalist forces from Banbury under Sir Charles and Sir William Compton made a moonlight attack on the house, but after gaining a footing in the stables they were repulsed with severe loss. The Parliamentary troops continued in possession until after the surrender of Banbury Castle, quitting the mansion on the 16th June, 1646. James, third Earl (1643-1681¹) after paying a heavy composition was allowed to enjoy his estates in peace. After the Restoration he probably made alterations and repairs to the house, putting in several plain mullioned windows of dark stone in place of the original windows of yellow stone. George, fourth Earl (1681-1727¹) made considerable alterations in the drawing rooms, taking out the windows with one mullion and a transom, and putting in sashes in accordance with the fashion of the times. James, fifth Earl (1727-1754¹) probably added the morning room, and made other alterations. Spencer, eighth Earl (1763-1796¹) in addition to succumbing to the fondness for gaming then prevalent was foolish enough to take an active part in a contested election at Northampton in 1768, over which his opponent Lord Spencer spent nearly £130,000, and left a legacy of debt on his estate. Lord Northampton, besides cutting down all his old timber to the amount of £50,000, sold most of his furniture from Castle Ashby, and the whole of that from Compton Wynyates, and spent the rest of his life in Switzerland. The house was subsequently suffered to fall into a ruinous state, being only preserved from destruction by the bailiff of the estate. Charles, ninth Earl (1796-1828¹) was created a Marquess in 1812, and Charles, third Marquess (1851-1877¹) replaced the Tudor windows taken out by George fourth Earl, and undertook other extensive repairs to the house, which he also furnished.

Ascending the hill from Compton Wynyates, beautiful glimpses of the house may be obtained through the rich foliage which surrounds it. On the brow of the ascent on the right is a solid stone pyramid 23ft. in height, known as the "Compton Pike," placed there as a guide

¹ These dates represent the periods during which each individual held the title.

to persons seeking the house which lies hidden from observation. At a little more than a quarter of a mile on the right a road leads to the village of **Winderton** (one mile), which contains a handsome church with a tower and spire in the Early English style, built in 1878, on the south side of Winderton Hill. From hence there are two roads to **Brailes** two miles distant, one leading south-east and the other south-west. Taking the latter route, the tower of Brailes Church becomes a prominent object in the landscape for the whole distance. Nearing the village we pass on the right an entrenched detached mound of British origin termed **Castle Hill**. The church of Brailes frequently styled from its importance "the Cathedral of the Feldon," is a very fine building, consisting of an extremely grand tower, 25ft. square and 120ft. high, with an embattled parapet and pinnacles, probably built in the 14th century and remodelled in the 15th, a clerestoried nave with north and south aisles, a chancel, south porch and north vestry. The total length of the building internally from east to west is 163ft., with an extreme width of 52ft. The earliest features are four triplets of lancets of the 13th century in the south wall of the south aisle, they are surmounted by a cornice, curiously carved with a quaint mixture of heads, animals and flowers, and an effective parapet in the Decorated style, pierced with wavy flowing tracery, originally sub-divided into six sections by crocketed pinnacles and gargoyles, one of the latter being now missing. Rearward above these again is the fine clerestory of the nave, consisting of twelve square-headed windows of two lights each. The chancel and north aisle are of about the middle of the 14th century, the windows being very varied and interesting. On the east gable of the nave is a crocketed bell-cot containing a sanctus bell.¹ The north side of the church is destitute of ornamentation; the vestry on that side was probably erected in 1649, when repairs and alterations of a debased character were carried out. In the interior, the church opens to the tower by a fine arch 30ft. in height, disclosing a large five-light Perpendicular window. The east window, which is in the Decorated style, consists of five lights, with elaborate and graceful tracery in the heads, filled with stained glass

¹ This bell used to be rung from the rood loft to impress reverential regard at the more solemn parts of the service, such as the singing of the *Sanctus*, at the conclusion of the ordinary of the mass, and also when the priest uttered the words "Sancte, Sancte, Sancte, Deus Sabaoth," at the elevation of the Host.

of good workmanship, representing "The Ascension," "The Last Supper," and other scenes relating to Christ. The sedilia is in three stages, opposite to it is an aumbry. The old font of the 14th century is octagonal, each face being richly carved with tracery of a different design. The first floor of the tower contains an apartment with a fire-place probably designed for a *Reclusorium* or hermitage. In front of the altar are several slabs commemorating members of the Bisshop family, former patrons of the living, who are buried there. On the tomb of Barnaby Bishop, circ. 1600, are the following curious lines to his sister, coming after a Latin inscription:—

Heere lies his sister too one tombe
 Incloseth both as did the wombe
 Thov deere and pretiovs Margaret
 Beyond all marble could be sett
 vpp for thee heere wilt bee thy own
 Best monvment thy selfe alone.

At the west-end of the south aisle is a tomb bearing the initials "R.D." on the slab. Over this, against the wall of the tower is a mural monument with classical columns surmounted by a curious arrangement of books with clasps in coloured marble, and bearing the following peculiar inscription:—"Heere lyes intrusted in a full assurance of a Glorious Resurrection what is left of Richard Davis, gentleman, some time Mr. in arts in Exceter Colledg in Oxford, who whilst he liv'd was the joy of his parents, the Comforter of the Poore, the Counsellor of the Rich, and after he had endured 15 moneths paine and anguish with a Job like patience most willingly exchang'd this life for a better, the 19th day of January in the 36 yeare of his age Anno Dñi 1639." The church chest of the 15th century is covered with panel work compartments. To the west of the south porch is a monument with a recumbent effigy apparently of the Decorated period, the feet resting on an animal of some kind, it has been greatly injured by the scraping of childrens' feet, and is not in its original position, having been shifted several times.

A mile and a half hence is the village of Sutton, the church of which, dedicated to St. Thomas á Becket, consists of chancel and nave with a tower on the south-west side of the nave. The entrance to the church, which is through the south side of the tower, contains on the east side a stone bench in a niche with a crocketed hood, the doorway being well proportioned with peculiar mouldings. The *tower* is square and massive, the lower part of the 14th century and the upper part late 15th century. The

nave and chancel are late 13th century with geometrical tracery in the windows, some of which are very peculiar and interesting. The *nave* contains an upper tier of two-light windows of late 14th century character. The walls of the nave are 5ft. thick and the windows are splayed as also are those of the chancel. The *east window* consists of a triple lancet, cinquefoiled in the centre light and trefoiled in the side lights, the mullions having the peculiarity of being monoliths from sill to crown. On the north side of the nave near the east end is a very curious recess, apparently intended for a tomb; in it is a window of three lights with peculiar tracery of the 15th century. At the east end of the south wall of the nave is a *piscina* and in the chancel is another of larger dimensions. The centre of the chancel arch is to the south of the axis of the nave as at Stratford and several other places.

A mile further is the village of **Cherington**, the church of which consists of a chancel, nave, north aisle, south porch, and an embattled western tower. The chancel and nave are Early English, the clerestory of the latter having square Perpendicular windows. The *tower*, which is of the 14th century, is of pleasing proportions; the walls of the belfry slope slightly, a noteworthy local peculiarity. The first window of the nave from the west end contains in the centre light some fragments of fine old painted glass consisting principally of heads and hands put together by Lavers, Westlake, and Co. The last window on the south side of the chapel and the east window of the north aisle have also some fine remains of ancient glass, the latter principally removed from the east window together with a head of the Saviour in tears from the top of a wooden reredos which crumbled to pieces. The north aisle opens to the nave by three arches supported by octagonal piers. The last bay of the nave towards the chancel contains a remarkable and very curious 14th century monument of a franklin or squire, supposed to be William Lucy, born in 1277 and a knight of the shire for the county in five successive Parliaments in the reign of Edward II., who died towards the middle of the 14th century.¹ The dress consists of a long coat or tunic with close fitting sleeves buttoned from the elbows to the wrists. Over this tunic is a super tunic or surcoat with loose sleeves reaching to the elbows and hanging down. The super tunic is girded by a narrow belt buckled in front, and from this belt is

¹ He was alive in 1337 and *possibly* in 1348.

suspended on the right side an anelace or hunting knife. On the head and covering the shoulders and breast, is a kind of tippet, combined with a hood called a caputium. The feet rest on a lion and the head is supported by angels. The effigy rests under a low and obtusely pointed ogee-shaped arch, the upper mouldings of which are crocketed whilst the under part is cinquefoiled; the mouldings of the architrave are profusely decorated with the ball flower ornament and other rich accessories. The sides of the tomb are divided into sumptuous canopied recesses with crocketed ogee heads. On the north side, one of these recesses is occupied by a *piscina*, indicating the former existences of an altar at the east end of the north aisle.

At a distance of one mile and a half south-east is the village of **Whichford**, the church of which is principally in the Early English style with a Perpendicular clerestory and some traces of Norman work. It consists of chancel with chantry chapel, clerestoried nave, north aisle, and embattled western tower. The walls of the belfry story of the tower slope slightly as at Cherington. On the gable end of the nave is a sanctus bell in a bell cot. At the south-west end of the chancel is a low side window, either for lepers or for "utter confession." The *south doorway* is Norman with billet and zigzag moulding. The *chantry chapel* was probably founded by the Mohun family, who were lords of the manor from the beginning of the 12th to the end of the 14th century; it is now converted into an organ chamber. The *windows* of this chapel are all interesting, the eastern of three lights and two on the west of two lights each. That at the east end retains all the old stained glazing in the tracery, and is of a very high degree of merit with figures and a most exquisite grisaille background. The heads of the two west windows also retain their ancient glazing of the same character as the eastern window. Near the east end is a *piscina* with a triangular head and trefoiled arch. Under a sepulchral arch in the south wall is a stone coffin on the cover of which, extending from head to foot, is a large engrailed cross, the base of which terminates in three steps forming a "Calvary Cross," an emblem of a crusader. On the upper part of this cross is an escutcheon bearing another engrailed cross with a label of three points in chief, the shield of the Mohun family; it probably represents John de Mohun, who died in 1279. The pulpit is entered from this chapel by a square headed doorway in the wall, which in former times possibly led to the Rood loft. On

the south side of the altar is a *piscina* with a hood moulding. Adjoining it is a high tomb with an incised brass representing Nicholas Asheton, who became rector of the church in 1557 and died September 30th, 1582. It depicts him in his cassock, which is open in front with sleeves wide at the wrists displaying his doublet. Over his shoulders he wears a sarcenet tippet (the scarf of modern days). At the corners are shields with armorial bearings and the following inscription is in the centre of the slab:—"Hic jacet Nicolaus Asheton sacræ theologiæ bacchalareus Cantabr: cappellanus Comitum Darbie nuper rector istius ecclesie: ac olim vicarius de Kendalle Lancastrensis apud magnâ leaver: qui obiit ultimo die mensis Septembris anno dñi millesimo quingentesimo octogessimo secundo, Regni Elizabethæ Reg: vicessimo quarto." The north side of the tomb is divided into three canopied recesses, ogee headed and crocketed. Above the tomb is a tablet carved with handsome scroll work, and bearing the following dedication:—"In morte doctiss: viri Nich: Asheton olim hujus ecclesie rectoris epicedium," followed by thirty-two lines of elegiacs in fearful Latin, matched with halting spelling. On the north side is a high tomb covered with an alabaster slab bearing an incised representation of John Mertun, who became rector of the church in 1507. Round the verge is the following inscription:—"Hic jacet dñs Jōh(anne)s Mertu(n) quondam rector isti(us) ecc(le)sie) nec non capella(n)us Thō(m)e Stanlei comit'(is) de Derbi q'(ui) obiit. . . ." On the side of the tomb are two shields in sunk quatrefoils with a fleur de lis between. The font is octagonal, devoid of ornament, and stands on a shaft nearly as thick as itself with horizontal flutings.

Returning to Cherington, and proceeding onwards, in three-quarters of a mile we reach **Weston Park**, a well-wooded domain in which stands **Weston House**, the seat of *Juliana, Countess of Camperdown*. This property in 1533 passed into the hands of William Sheldon, of Beoly, in Worcestershire, who in 1546 obtained a license to impark 300 acres of land, and built a house here. From 1647 to 1684 it was the home of Ralph Sheldon, known as "the great" Sheldon, who was a collector of books and curios, and a patron of men of letters. He formed a large and costly library of rare books and manuscripts, which Anthony à Wood, author of the "*Athenæ Oxoniensis*" spent much time in cataloguing and arranging. In 1818 the estate, after having been reduced by previous sales, was sold to

Mr. afterwards Sir George Philips, of Manchester (1766-1847), who in 1832 pulled down the old house and erected the present handsome mansion in the Elizabethan style, from designs by Blore. The house contains a fine collection of pictures distributed in the following order:—

DINING ROOM.—Pictures: * “Seapiece,” *Gainsborough*; * “Bonnevillie,” *Turner*; * “Omar,” *Reynolds*; “Pozzuoli,” *Stanfield*; * “Linthgow,” *Turner*; * “Cloveley,” *Collins*; “Landscape,” *Reynolds*; “Landscape,” *Ruysdael*; “Recco,” *Callcott*; * “Ass and Boar,” *Snyders*; * “Caingorum,” *Lee*; unfinished portrait of “Lady Camperdown, Lady Carew, and Lady Caithness,” daughters of Sir G. R. Philips (1789-1883), the last work of *John Jackson, R.A.*; “Horse,” *E. U. Eddis*; “Rum in a Wood,” *Wilson*; “Horse shoeing,” *Herring*; “Sir George Philips,” *J. Jackson, R.A.*; “Admiral Duncan” first Viscount Duncan (1731-1804), *Sir William Beechey, R.A.*; “Landscape,” *Van Estyn*; “Ruined Tower,” *Burgett*; “Deer Shooting,” *F. C. Lewis*.

DRAWING ROOM.—Pictures: “Rembrandt and Servant” (copy by *Lee*); “Sir Joshua Reynolds,” by *himself*; “Adoration of the Shepherds,” *Tintoretto*; “Milk Girl,” *Gainsborough*; “Strawberry Girl,” after *Reynolds* by *Lee*; “Shepherd Boy,” *Reynolds*; “Midas,” *Swaneveldt*; “China Menders,” *Wilkie*; * “Rochester Bridge,” *Callcott*; * “Landscape,” *Nasmyth*; * “Mary Queen of Scots,” *Zuccherro*; * “Nymphs Bathing,” *Van Poelenburg*; “Ruins,” *Panini*; “Recco,” *Callcott*; “Aretino,” *Giorgione*; * “Head,” *Domenichino*; “Madonna,” *C. Maratti*; “Diana,” *Weenix*; “Battlepiece,” *Baker*; “Vanity,” *Titian* (copied by *Lee*); “Landscape,” *J. Van Haysun*; “Landscape,” *Gaspar Poussin*; “Venus and Cupid,” *West*; “Landscape,” *Wilson*; “Cupid,” *Reynolds*; “Old Woman Eating Porridge,” *Ostade*; “Lady Sketching” (unfinished), *Reynolds*.

This room also contains a handsome circular table of walnut and buhl, a cabinet inlaid with ivory, and an elegant Watteau cabinet.

BILLIARD ROOM.—Pictures: “Landscape,” *Van Goyen*; * “Landscape,” *Lee* (the figures by *Landseer*); “Landscape,” *Patel*; * “Venetian Admiral and Page,” *Titian*; “Landscape,” *Molimmer*; * “Landscape,” *Paul Potter*; “Landscape,” *Callcott*; “St. Cecilia,” *Carlo Dolci*; “Inverloch Castle,” *Lee*; “Children at play on the Sea Shore,” *Collins*; “Landscape,” *Stothard*; “Seapiece,” *Lee* after *Van de Velde*; “Landscape,” *Lee*, after *Ruysdael*; “Seapiece,” *Koekkoek*; portrait of “David Hume” (1711-1776).

The room also contains a handsome buhl cabinet, and two ebony cabinets with black marble tops.

LIBRARY.—Pictures: * “Raffaella e la Fornarina,” *Callcott*; * “Two Scenes in Venice,” *Count Roberti*; “Sir George Philips,” *E. U. Eddis*.

FRONT HALL.—Pictures: “Three Graces and Cupid,” *Hilton*; portrait of “A Lady,” *Northcote*; “Scene from the Induction of ‘The Taming of the Shrew,’” *Snirkke, R.A.*; “Sports,” *Bassano*; “Seapiece,” *Dubbels*; “Seapiece,” *Hoet*.

UPSTAIRS.—Picture: “Landscape,” *Salvator Rosa*.

From the top of the hill near **Weston Park Farm** (one mile and three-quarters from Cherington), there is a lovely view, the foreground being dotted with clumps of handsome

beeches, and other fine trees through which glimpses of the house are from time to time obtainable.

On quitting the park a steep descent leads into the village of **Long Compton** (two miles and three-quarters), which lies in a hollow.¹ The approach to the churchyard lies through a brick gateway, forming a very interesting lich-gate apparently of the 15th century. The upper part of this structure, which was probably anciently the abode of the sacristan, consists of a cottage of two rooms approached by a narrow wooden staircase at the side. The **Church** consists of a chancel, embattled nave, north aisle, south vestry, south porch, and embattled west tower, which have unluckily suffered from the process of restoration. The two lower stages of the tower are Early English, and the upper Perpendicular, the battlements being pierced with ornamental loopholes, an exceptional feature. Two gargoyles project from each of the north and south faces. The *chancel* and *nave* are of the 14th century, the latter having a Perpendicular clerestory. On the east gable is a very interesting bell cot for a sanctus bell. The *south porch* is late Perpendicular, in it is a recumbent figure in red sandstone, very much worn, which appears to represent a lady of the 15th century with a mitred head dress; it was found buried in the churchyard. The doorway has a plain Norman arch. The walls of the nave are covered with scalloped pargetting; and the corbels which support the roof are well carved. The *vestry*, of the 15th century, on the south side is entirely of stone, and was the most beautiful mediæval vestry in the Midlands until it was unhappily "restored" and altered. On the south side of the altar is a *piscina* with a cinquefoiled head, and adjoining it an open stone *sedilia* of two seats with carved ends. The modern *revedos*, sculptured with emblems of the four Evangelists in the style of the 14th century is handsome, the figures are cut out of blocks of alabaster found under the chancel in 1863. The register contains the following curious entry:—"Ralphe Sheldon of Beoly in Worcestershire Esq. departed this mortall life in his house called Weston in the parish of Long=Compton, on the 24 of June (midsomer day) an 1684, aged 61 or thereabout, whereupon his heart & bowells were buried in Long=Compton Chancell neare to those of his Father, Mother, Grandfather, &c. on the day following & his body by those of his ancestors in a vault situat & being

¹ Weston Park Lodge is 525ft. above the sea level, and the base of Long Compton Church 349ft.

under the Chappell of our Lady joyning to St. Leonard's Church of Beoly before mentioned on the 10 July following."¹

In connection with this church Dugdale relates a curious legend, derived from John of Tynemouth,² which is a remarkably good example of the wily methods by which ecclesiastical intimidation was achieved in medieval times. The narrative recounts how that in the year 604 the parish priest repaired to St. Augustine, and complained to him that the Lord of the town, though admonished and excommunicated, refused to pay his tithes. How that Saint Augustine therefore proceeded to Long Compton, and after arguing with the lord again excommunicated him with these words:—"I command that no excommunicate person be present at mass," and how that thereupon a dead man that lay buried at the entrance to the church arose out of his grave, and stood without the churchyard during the service. At the conclusion of mass upon being questioned by St. Augustine, the dead man said he was patron of the place in the time of the Britons, and refusing to pay tithes was excommunicated by the priest, and so died and was thrust into hell. He then, by the direction of the Saint, pointed out the grave of the priest who had excommunicated him, whom the Saint immediately proceeded to raise and to question. As a result he delivered a scourge to the patron, and granting him the absolution which he craved on his knees with tears in his eyes, he was immediately resolved into dust. St. Augustine then demanded how long the priest had been there. Above one hundred and fifty years was the answer. The Saint then asked whether he should pray to God that the priest should return and by his preaching reduce many souls unto Him now deceived by the Devil, but the priest begged of him not to disturb his quiet by bringing him back to the troublesome life of the world, so the Saint dismissed him, and entering his grave he fell into dust. St. Augustine then turned to the knight and said, "Wilt thou now pay tithes to God my son?" and he, confessing his guilt, trembling and weeping fell at his feet, and became a follower of the Saint all the days of his life.

¹ Regarding this practice see page 227

² John, Vicar of Tynemouth was a writer of the 14th century, circa 1362. He is the compiler of a work termed *Historia Aurea*, chiefly relating to the actions and miracles of the English Saints, which is still in manuscript, and has never been published.

Opposite the Vicarage is the truncated square base of an old cross, which now forms the upper part of a fountain. Richard Whittington, the famous Lord Mayor of London, is said to have been born in this parish in **Whittington Cottage**, near the Vicarage, but the evidence of his being born at Pauntley in Gloucestershire seems of a stronger character. Some old customs still remain in the parish. The May Queen is chosen and crowned, and with her maidens annually perambulates the parish on the 1st of May. Carols are sung at Christmastide, and "fig pudding" is eaten at mid Lent. Shakespeare's "leather coats" are still grown in several orchards. Some old pagan superstitions also still linger not only in this village, but in several others of the Vale of the Red Horse. In September, 1875, James Heywood, a man of this locality, fatally stabbed an old woman, aged eighty, with a pitchfork, saying at the time that he "would kill all the d—— witches in Long Compton, and that there were sixteen of them." In his defence the man said "if you knows the number of people who lie in our churchyard, who, if it had not been for them (the witches) would have been alive now, you would be surprised. Her (the deceased) was a proper witch." He also stated that there were witches in the water offered him in the police cell. It had for years been this man's belief that horses and other animals sickening or dying, or evil fortune befalling any of his neighbours was the result of the evil eye of some of the unfortunate old women whom he designated as "proper old witches," and it appeared that this craze was more or less believed in by at least one third of the inhabitants of the village. His method of attacking the witch was evidently a survival of the earliest and most famous style of superstitious incantation of the Anglo-Saxons called "stacung" (or sticking), which consisted in sticking spikes or thorns into the detested person, with the expression of a wish that the wounded part might mortify or wither away. A woman who died at Tysoe in 1875 was reputed by her neighbours to be a witch, so much so that one day some people came over from Brailes, who, taking her unawares, scored her hand with a corking pin, in order, as they said, to nullify the effects of the evil eye she cast on them. Shakespeare alludes to this practice in the first part of "King Henry VI." when he makes Talbot say to la Pucelle:—

Blood will I draw on thee, thou art a witch,
And straightway give thy soul to him thou servest.

The degrading belief in witchcraft introduced into Western

Europe is probably of Chaldaean origin, in all likelihood imported from Asia by the Gaels, who were the pioneers of the Aryan races in this country. On their arrival here, these people found the land in the possession of an Iberic race, low in stature and dark in complexion, whose faith comprehended the continued spiritual existence of their dead in the tombs in which they were buried. The Gaels imbibed these superstitions, and themselves being tall and muscular, the spirit of mystical exaggeration soon led them to an imaginary diminution of the stature of the dead and buried Iberians, and thus grew up a set of legendary stories regarding little sprites, mischievous demons, or familiar spirits, who dwelt in subterraneous habitations, and who curdled the milk, dried up the teats of cows, led men astray at night, made children sick, plagued the cattle with murrain, spoilt water in the wells, and burnt up the corn in the fields. The Celts were as a rule fearful of desecrating the tombs of these little people, through dread of bringing on them the wrath of the ghosts whose abodes they were, but in the case of the sturdier Saxon, the stories of hidden treasures which the spectres were frequently supposed to guard often stimulated his cupidity to overcome his superstition, and tempted him to rifle these ancient graves. Looking to the surroundings of the matter, it seems likely that the lingering existence in Long Compton and the adjacent villages of superstitions regarding witchcraft is largely owing to the neighbourhood of the Rollrich stones and other sepulchral remains, through which these supernatural traditions were originally mainly fostered.

On **Bright Hill**, one mile and three-quarters south of the church, or one mile south of the end of the village, and about a quarter of a mile to the east of the road to Chipping Norton are the famous **Rollrich or Rollwright Stones**. These now consist of a circle on the right hand side of the road, measuring from north to south 107ft., and from east to west 104ft., comprising about fifty-eight stones of varying sizes, the tallest being 7ft. 4in. high by 3ft. 2in. broad. Eighty-three yards north-east is a single stone 8ft. 6in. high, and 5ft. 3in. broad, termed the **King's stone**. The circle evidently surrounded the base of a tumulus, which covered the graves of some pre-historic Kings or chieftains, the name being most probably a corruption of the Gaelic *Roilig-na-riogh*, or "the burial place of the kings."¹

¹ The unfounded idea that these and similar stones were Druidica

These ancient Pagans appear to have had a special fondness for elevated positions as their last resting places, as is apparent in a large number of cases. In the present instance such a complete clearance has been made of the contents of the graves that it is difficult to attempt to fix with any degree of precision the methods of sepulture adopted, which were very various. The usual custom in very early ages was to cremate the bodies and place the bones in earthenware pots or vases; sometimes the bodies were buried in a standing position attired in full battle costume, with their faces turned towards the territories of their enemies, and sometimes the corpses were placed in stone cists, or in chambers termed cromlechs and dolmens, the graves being in nearly every case covered by a mound of earth or a heap of stones. The rings, bracelets, torques, and other ornaments and arms of the deceased were frequently buried with them. The King Stone probably marks the grave of some rival king or other important chieftain. It corresponds in relative bearing with the King Stone at Stanton Drew, Long Meg at Salkeld, the Ring Stone at Avebury, and the Friar's Heel at Stonehenge, and is the prototype of the pillar which Jacob set up on the grave of Rachel. These stones in Ireland are called *gallans*, because it is said they were first erected by the Gaels. On the east side of the circle at a distance of 390 yards are five large stones locally termed the "Whispering Knights," and which have evidently formed part of a dolmen or cromlech now ruined.¹ This no doubt is the survivor of many other tombs of lesser importance since several ancient writers speak of tumuli in the locality which have long disappeared. The King Stone stands in Warwickshire, and the rest are just within the boundaries of Oxfordshire. The country people have a tradition regarding the stones, which in a distorted form probably contains some of the elements of the original legend, as it is by no means unlikely that these burials were the result of a great battle. According to this tradition, the King Stone personifies in a petrified form a King who

temples is now I believe generally exploded. *The Druids worshipped in Groves*, and in Britain are only known to have existed in Anglesey, the Roman name of which (*Mona*) appears to signify "a place full of brakes or thickets," being evidently derived from the Gaelic *muin*, a wood, *muine*, a bush, a bramble.

¹ The spoliation of graves was an offence very rife in Anglo-Saxon times, and was frequently legislated against from the 7th century downwards. By an edict passed in the reign of Henry I., a depredator of this class was to be treated as a *wargus*, *i.e.*, an accursed man, an outcast.

would have been King of England if he could have perceived Long Compton, which is only visible at six yards from its base. The circle of stones represents common soldiers, and the large stones in the adjoining field personate five knights attending upon the King, who conspired against him, and are therefore termed "the Whispering Knights."¹ Lying as they do close to the highway from Stratford to London, Shakespeare probably often gazed upon these weird old stones. The circle is now enclosed by railings, and placed under the protection of the Ancient Monuments Act, the key of the enclosure being kept at the cottage on the road leading to it. From the summit of the hill² there is a very fine view extending to the Cotswold Hills.

¹ The term "Whispering Knights" is probably a corruption of the name of the chieftain who was buried in the ancient tomb to which the name is applied. The first part of the name is in all likelihood a perversion of "*Iscur*" or "*Uscur*" (the bounding warrior), and the latter part possibly embodies his lineage "*Ua Neachtain*" (descendant of Neachtain), or some somewhat similar designation. This would accord with the earliest known examples of Ogham inscriptions, of which the following at St. Dogmael's is an instance; "*Sagram ni maqi cunatami*" (Sagram, a warrior, the son of Cu-natami.)

² The Rollrich stones are 734ft. above the sea level.



ROUTE 33.—FENNY COMPTON TO SULGRAVE VIA WORMLEIGHTON AND CULWORTH.

As the allusion to the Washingtons at Wormleighton conveys only a slight amount of information regarding that interesting family, it has been deemed advisable to give some account of the adjacent village of Sulgrave in Northamptonshire, at which the parent stem resided.

Starting from Fenny Compton Station, at one mile and a half we pass the village of **Wormleighton**, and at two miles and a quarter cross the Northamptonshire border. At two miles and a half we skirt the foot of **Boddington Hill**, a celebrated fox cover in the Bicester and Warden Hill Hunt, and at four miles we reach **Lower Boddington**, containing several stone-built houses, which have obviously been occupied by a superior class of tenants in days gone by. Thence at **Aston Bridge** (four miles and a half), we strike the **Welsh Lane**, so called from the droves of cattle from Wales which formerly passed along it. Passing over the East and West Junction Railway, we ascend a hill close to the village of **Aston-le-walls** (five miles), and then crossing the Banbury and Daventry main road (five miles and a half), gradually descend under Warden Hill on the left to **Trafford Bridge** (seven miles and a half). To the right of us is **Edgecote Park**, at which Queen Elizabeth stayed in August, 1572, and where Charles I. with his sons, Charles and James, was the guest of Mr. Toby Chauncy the night before the Battle of Edge Hill. The old manor house was taken down about the middle of the last century and the present building erected in 1752, the bed on which the King is said to have slept being still preserved. Continuing onwards we reach **Culworth** (nine miles), which contains several old houses. On the right is the base of a fine old cross, on the left is the church and a very fine elm. The church, which stands in the upper part of the village, consists of a low tower, nave with aisles, chancel and south porch. The pillars and capitals of the nave and the doorway and greater part of the south aisle are Early English; the lower part of the tower and north aisle are Decorated, and the upper part of the tower and the clerestory are Perpendicular. The chancel and porch were re-built in

1840. Over the porch is a sundial of the year 1733. In the south aisle is a sepulchral arch, which probably contained the tomb of Robert de Coleworth, to the east of it is a piscina and an aumbry. The old oak pewing of the Perpendicular period is very good. The pulpit, which is of the time of James I., is handsomely carved, and the font bears the date of 1662. On Sunday, February 25th, 1699, the church was crowded to witness the penance of Margaret Tyler for fornication. In the time of Divine Service she stood before the Minister's reading-desk apparelled in a white sheet from head to foot, and, in presence of the congregation, made her confession, and then knelt down and said the Lord's Prayer. On Sunday, April 6th, 1712, a similar scene occurred, when John Bradley and Mary White performed public penance. On June 27th, 1644, King Charles I. with an army of 5,500 foot and 4,000 horse entered Culworth, and slept at the Manor House. Early next morning he proceeded towards Banbury. A large stone near the old entrance hall is still called "King Charles's Stone." Adjoining the north side of the churchyard are the earthworks of the Castle, which was probably built by one of the feudal lords in the reign of King Stephen. This place and the adjacent villages was from 1770 to 1787 the headquarters of a gang of housebreakers and highwaymen known as "the Culworth gang" who were the terror of Northamptonshire, Oxfordshire, and the neighbouring counties, and most of whom were eventually hanged. During their career many of these rascals were feasted by the neighbouring farmers as a bribe to them not to meddle with their property.¹ In 914 a battle was fought between the Danes and the Saxons at Danesmoor, now called Dunsmoor, between Culworth and Edgcote. On the same spot, on the 25th July, 1469, there was a sanguinary engagement between the partisans of King Edward IV. and a body of insurgents, in which the former were defeated, and the Earl of

¹ The Parish Register of Burials contains the following entries:—

"1737 Augt 5th John Smith senr Richard Law William Pettipher Executed at Northampton for Highway Robberies &c."

"1788 Augt 1th John Smith junr. executed at Warwick."

This was the son of John Smith, Senr., who was executed in 1787. He escaped conviction with his father, but subsequently committed a highway robbery near Gaydon Inn. for which he was hanged. A young woman named Elizabeth Beere, who resided at Claydon, and who was deeply attached to him, attended his execution, and had the body delivered to her. With a donkey and a pair of panniers she then conveyed it to Culworth for burial, leaving Warwick at nightfall.

Pembroke, with his two brothers and eight other gentlemen, taken to Banbury and beheaded. At the sign post by **Culworth House** (nine miles and a half), we turn sharply to the right, passing along the ridge of a valley to "The Magpie" Inn, where the road from Banbury to Sulgrave falls in. From the summit of the ridge a fine view is obtained of the village on the slope below, and of the distant hills of Biddlesdon, in Bucks. At eleven miles we reach **Sulgrave Church**, built principally in the Decorated style of the 14th century, which stands at the west end of the village, and is approached on the north by a short flight of steps leading to the churchyard. It consists of a chancel, nave, aisles, north and south porches, and embattled western tower. The tower is Early English, and in the west face has a doorway with a triangular head. The north porch is of Decorated character, and the south porch Elizabethan, bearing the date 1564. The aisles open out of the nave by four bays of the Decorated period. Towards the east end of the wall of the south aisle is a piscina with a credence table. Near this is a Hagioscope, enabling worshippers in the south aisle to witness the elevation of the Host. The tracery of the windows throughout the church is nearly wholly the work of modern restoration, the first window on the south of the chancel is of Perpendicular type, and has beneath it a small window, closed by a shutter of oak, either intended for the purpose of enabling lepers to listen to the service, or for the rite of "utter confession" practised by the fraternities of St. Francis. Below this little window is a stone seat and underneath the opposite window, which is of Decorated type, is another stone slab. On each side of the chancel roof are boldly carved heads of Edward III. and Queen Philippa. On the south side of the altar by the floor is a small square *piscina* with the drain leading outwards. In the second bay of the south aisle is the old *font* of octagonal form ornamented with floriated arches at the angles, and in the basement of the tower is the ancient church *chest*, banded with numerous iron straps. The centre of the tower arch is to the south of the axis of the nave as in several other churches. Underneath the east window of the south aisle is a brass bearing a shield with the Washington arms and the following inscription:—"Here lyeth buried y^e bodies of Laurence Washington Gent & Amee his wyf by whome he had issue IIII sons & VII daughts w^c Laurence dyed ye day of An^o 15 & Amee deceased the VI day of October

an^o dm. 1564. This tablet was erected by the representatives of the family 1890." On the floor below is a slab on the left of which is the headless figure of Laurence Washington, and on the right is the matrix which formerly contained the figure of his wife. Beneath is a brass plate with the following inscription:—"Here lyeth buried y^e bodys of Laurence Wassingto Gent & Amee his wyf by whome he had issue iiij sons and vij daughts w^o laurence Dyed y^e day of An^o 15 & Amee Deceased the vi day of October an^o dñi 1564." Below this are spaces formerly occupied by the groups of the sons and daughters. The *Daily Reporter*, Northampton, August 24th, 1889, contains an account of the mutilation of the Washington slab about a fortnight before that date by two individuals dressed as gentlemen, it also gives the following description of it in its original state:—"Six different brass plates were let into it. The first contained the Washington coat of arms argent, two bars gules in chief, three mullets of the second, On each side in brass were effigies of Washington and his wife, and below on a brass plate the inscription. Under this were representations of the four sons and seven daughters in two groups. The costume of Lawrence Washington and his children was that of the ordinary attire of civilians of the middle of the 16th century. The father wears a close-fitting doublet, a large loose gown with demi-canon sleeves purfled with fur, and large broad-toed shoes. The boys wear large doublets, knee breeches, long hose, and shoes like their father; and each has a gipsire at his girdle. The brass representing Amy Washington no longer remains. . . . Time has told somewhat on this monument of Lawrence and Amy Washington; and it is also to be regretted, the hand of the thief as well. The head of Lawrence Washington has been knocked off; the brass effigy of his wife has been stolen and taken away bodily; and the enamel with which the coat of arms was coloured has crumbled nearly all away, leaving scarce a trace behind. The two portions recently taken away are those representing the "iiij sons and vij daughters." On the arrest of the "Culworth Gang" in 1787, the church chest, which then stood in the chancel, was found to have been made a receptacle for stolen goods placed there by William Abbot, the parish clerk,¹ a member of the band and a shoemaker by trade

¹ The following entry occurs in the Church Register:—"April the 22nd 1787 John Willcox Labourer first officiated as parish clerk of Sulgrave on

who when he had not time to prepare himself for church after a night of marauding, is said to have been known to officiate at morning service with his pistol under his cloak. Close to the church is the "Castle mound," which is said to mark the site of an ancient fortified mansion attached to one of the manors.

At the eastern extremity of the village about a quarter of a mile distant is the **Manor House** of the Washingtons, which has degenerated into a common farm house. A field containing some old elms which may have formed part of an avenue stands between the house and the road. The existing house is a gabled building of two stories with dormer windows. It is made up of two blocks joined to each other and forming the letter L reversed. The top of the "L" facing northward to the road, and a gabled porch with a room over it extending southwards on the other side. This porch, which was formerly the main entrance, has the Washington arms in the spandrils of the arch. Over the dripstone of the door is a shield with the arms defaced. Above this again is a window with a sundial on the right, surmounted by the Royal Arms with a lion and a griffin as supporters. Over this is some embossed plaster work and "E.R." The original hall entered from the south porch is now divided into a dairy and sitting room, it contains a fireplace under a four centred arch. The "screens," or entrance passage, has been taken away, and the whole part of the house to the west of the screens in which were or were intended to be the kitchen and servants' offices is absent. The original back door has been removed and a doorway in the style of about 1700 substituted a little more to the east. The wing stretching north at right angles to the hall is probably not original as it is not in the proper position with regard to the hall, being too much to the west, and it has no ancient features in it. It is now divided on the ground floor into a staircase, sitting-room, and kitchen. It seems probable that the house was never completed according to the original design, which was on a large scale. The structure however as it stands is a good sample of the durable work of the builders of the 16th and 17th centuries. The purlins, rafters, and couple

the Dismission of William Abbot, by appointment of the Reverend Richard Wykham Vicar of Sulgrave. July 1787 William Abbot Parish Clerk was condemned at Northampton Assize to lose his life for Highway Robbery, but was afterwards reprieved for Transportation for life. For the good and future safety of this Parish minuted down by Rd. Wykham Vicar of Sulgrave June 15th, 1788."

beams are of good old oak. The flooring, panelling, and cupboards are of the same material, and there is not a vestige of wall paper to hide the walls. The roof is covered with "Stonesfield slates," which according to local axiom are calculated to last for ever and a day. The estate was acquired by Laurence Washington in 1538-9, soon after which he probably commenced the erection of the house, and it was sold in 1610 by Robert, his son and heir, acting in conjunction with his son Laurence.

In the windows of **Fawsley Church**, eight miles and a half north, are six shields connected with the Washingtons, and in the possession of Lady Hanmer, at **Weston House**, three miles north-east are two similar compositions which are known to have come from the Manor House at Sulgrave, and these make it almost certain that those at Fawsley came from the same place.

The following is the descent of George Washington from this family, commencing with John Washington, of Whitfield, in the county of Lancaster.

Eldest son, John Washington, of Warton.

Eldest son, Laurence Washington, Mayor of Northampton in 1532 and 1545, grantee of Sulgrave 1538-9, died 19th February, 1585, married Anee (or Amy), daughter of Robert Pargiter, of Gretworth, who died 7th October, 1564.

Eldest son, Robert Washington, of Sulgrave, married Elizabeth, daughter and heir of Robert Light, of Radway. (This Robert Washington, conjointly with his son Laurence, sold Sulgrave in 1610).

Eldest son, Laurence Washington, of Sulgrave and Brington (died 13th December, 1616), who had five sons, the eldest of whom was Sir William Washington, of Packington, co. Leicester, buried at St. Martin's-in-the-Fields, London, 22nd June, 1643.

Fourth son, Lawrence Washington, born circ. 1602, M.A., Fellow of Brasenose College, Oxford, and Rector of Burleigh, Essex 1633-1643, died before 1654-5, married Amphilis (daughter of — Roades?)

Eldest son, John Washington, born in England circ. 1633-34, emigrated to Virginia with his brother Lawrence.

Second son, Lawrence Washington, died 1697.

Second son, Augustine Washington, died 1743.

Eldest son, George Washington, born 1732, died 1799.

Sulgrave may also be reached from Banbury. Starting from the Great Western Station, the road at two miles and a half on the right skirts the village of **Middleton Cheney**, containing a handsome church partly of the Decorated and partly of the Perpendicular periods.¹ At three miles on the left it passes **Chalcomb Hill**, and at four miles on the right goes past **Arbury**, an oblong fortified hill, probably of British origin. At five miles on the left it approaches the village of **Thorpe Mandeville**, and at "The Magpie Inn" (five miles and three-quarters) joins the road from **Lenny Compton**, reaching **Sulgrave Church** at six miles and a quarter. Another route is from **Moreton Pinkney Station** on the East and West Junction Railway, from which Sulgrave is two miles and a half distant, but the trains are infrequent.

* * * * *

My task is done. I have investigated the structure of many an old building, and scanned the pages of many an ancient record with awakened feelings of interest and pleasure in the novel attractions I constantly experienced. If my efforts to portray the most noteworthy objects find sufficient favour to induce others to follow the paths into which I would lead them, I shall retain the pleasurable feeling that I am still travelling in spirit amidst the scenes which have yielded me so large a measure of enjoyment.

Farewell! a word that must be, and hath been—
A sound which makes us linger;—yet, farewell!

¹ The aisles and chancel are Decorated, temp. Edward III. The tower, spire (150ft. high), and clerestory are Perpendicular, of the time of Henry VI. The south porch is a unique construction entirely of ashlar stone.



ADDENDUM.

Footnote to effigy of NICHOLAS LANE at Alveston (page 70).

“1587. In the early part of this year John Shakespeare was tormented by an action that had been brought against him in the Court of Record by *Nicholas Lane*, who averred that, in a conference they had held in the previous June, the former had made himself responsible for £10 in the event, subsequently realised, of his brother Henry not paying that sum on Michaelmas day, 1586, part of a debt of £22 that was owing to Lane. Judgment was no doubt given in favour of the plaintiff, the suit having been removed by certiorari at the instance of the defendant.—(*Hallucell Phillipps.*)

CORRIGENDA.

| | | | | | | | |
|------|-----|------|----|-------|-------------------------------|----------|------------------------|
| Page | 8 | line | 18 | for | 1856 | read | 1857 |
| ” | 23 | ” | 13 | ” | at that time | ” | formerly |
| ” | 25 | ” | 27 | ” | part | ” | parts |
| ” | 27 | ” | 19 | ” | Charles Graham | ” | James Graham |
| ” | 60 | ” | 13 | ” | Norman | ” | Early English |
| ” | 214 | ” | 13 | after | Sonnes | insert & | |
| ” | 234 | ” | 23 | for | won | read | worn |
| ” | 243 | ” | 41 | ” | or | ” | of Sir Thomas Leigh |
| ” | 285 | ” | 45 | ” | widows | ” | windows |
| ” | 293 | ” | 30 | ” | modern | ” | wooden |
| ” | 305 | ” | 31 | ” | fortified and strengthened | ” | fortified or |
| ” | 316 | ” | 3 | after | wood | insert | comma |
| ” | 321 | ” | 21 | for | aged 10 | read | aged 11 |
| ” | 331 | ” | 2 | ” | was quartered | ” | being quartered |
| ” | 332 | ” | 2* | ” | Fieldings | ” | Feildings |
| ” | 348 | ” | 6 | ” | Arragon | ” | Aragon |

* Footnote.

PAINTERS AND SCULPTORS

With the Schools to which they belong, the dates of their birth and death, and the localities in the county in which their works are to be found:—

| NAMES. | SCHOOL. | BIRTH-DEATH. | LOCALITIES. |
|---|------------------|---------------|---------------------------|
| Agnolo, Andrea del (<i>Sarto</i>) ... | Florentine | 1487-1531 | Warwick |
| Allegri, Antonio (<i>Correggio</i>) ... | Lombard | 1494-1534 | Guy's Cliff |
| Ameighi, Michael Angelo (<i>Caravaggio</i>) ... | Lombard & Roman | 1569-1609 | Guy's Cliff |
| Anderson, William ... | English | 1757-1837 | Warwick |
| Ansdell, Richard, R.A. ... | English | 1815-1885 | Wroxall |
| Anthouissen, H. Van, ... | Dutch | mid. 17th c. | Stoneleigh |
| Artaud, William ... | English | Fl. 1776-1822 | Charlecote, Guy's Cliff |
| Baekhuisen, Ludolf ... | Dutch | 1631-1708 | Warwick |
| Baily, Edward Hodges, R.A. ... | English Sculptor | 1788-1867 | Stoneleigh |
| Baker, Thomas ... | English | 1809-1869 | Guy's Cliff, Weston House |
| Banks, Thomas, R.A. ... | English Sculptor | 1735-1805 | Meriden |
| Barbarelli, Giorgio (<i>Il Giorgione</i>) ... | Venetian | c. 1477-1511 | Charlecote, Weston House |
| Baptiste, see Monnoyer ... | | | |
| Barbieri, Giovanni Francesco (<i>Il Guercino</i>) ... | Bolognese | 1591-1666 | Charlecote, Guy's Cliff |
| Baroccio, Federigo ... | Roman | 1528-1612 | Warwick |
| Barrett, George the younger ... | English | 1774-1842 | Wroxall |
| Barlommeo Fra ¹ see Pagliolo... | | | |

¹ *Barlommeo* (Bartholomew) was the Christian name of Bartolommeo di Pagliolo del Fattorino, also termed "Baccio della Porta." "Baccio" being the contracted form of Bartolommeo, and "Della Porta" being derived from the fact of his residing near the gate of San Pier Gattolini, now the Porta Romana in Florence.

PAINTERS AND SCULPTORS.—*Continued.*

| NAMES. | SCHOOL. | BIRTH-DEATH. | LOCALITIES. |
|--|-------------------|---------------|-----------------------------|
| Bassano, Jacopo da | Venetian | 1510-1592 | Ragley, Weston House |
| Batoni, Pompeo Girolamo | Roman | 1708-1786 | Charlecote, Coughton |
| Baxter, Charles | English | 1809-1879 | Wroxall |
| Beach, Thomas | English | 1738-1806 | Stoneleigh |
| Beale, Mary | English | 1632-1697 | Grove Park |
| Bechey, Sir William, R.A. | English | 1753-1839 | Weston House |
| Berghem, Nicolaas Pietersz | Dutch | 1620-1683 | Ragley, Stoneleigh, Warwick |
| Bernini, Giovanni Lorenzo | Roman Sculptor | 1589-1680 | Charlecote |
| Beaumont, Sir George Howland | English | 1753-1827 | Guy's Cliff |
| Biltius, (Van der Bilt Jacques) | Dutch | Fl. 1651-1678 | Charlecote, Guy's Cliff |
| Bloemen, Jan Frans Van (<i>Orizante</i>) | Roman | 1662-1740 | Ragley |
| Boehm, Sir Joseph Edgar, R.A. | Austrian Sculptor | 1834-1890 | Rugby |
| Bol, Ferdinand | Dutch | 1611-1681 | Rugby |
| Borgognone, ¹ see Cortese | Dutch | c1610-1664 | Charlecote |
| Both, Jan | French | 1616-1671 | Warwick |
| Bourdon, Sebastian | English | 1800-1879 | Arbury |
| Boxall, Sir William, R.A. | English | 1723-1759 | Warwick |
| Brooking, Charles | English | 1821 — | Stratford-on-Avon |
| Brown, Ford Madox | Flemish | 1556-1626 | Stoneleigh |
| Bril, Paulus | Flemish | 1605-1638 | Guy's Cliff |
| Brouwer, Adrian | Flemish | 1568-1625 | Warwick |
| Brueghel, Jan (<i>Vélocet Brueghel</i>) | Florentine | 1475-1563 | Arbury, Rugby |
| Buonarrotti, Michael Angelo | Venetian | 1528-1588 | Warwick |
| Caliari, Paolo (<i>Véronese</i>) | English | 1779-1844 | Weston House |
| Callcott, Sir Augustus Wall, R.A. | | | |

| | | | |
|--|------------------|-------------|---|
| Calderon, Philip Hermogenes, R.A. | English | 1833 | Rugby |
| Canale, Antonio (<i>Canaletto</i>) | Venetian | 1697-1768 | Charlecote, Guy's Cliff, Stone- leigh, Warwick |
| Canaletto, ² see Canale | | | |
| Caravaggio ³ see Amerighi | Bolognese | 1560-1609 | Charlecote |
| Carracci, Annibale | Bolognese | 1555-1619 | Warwick |
| Carracci, Lodovico | Venetian | 1675-1757 | Ragley |
| Carricra, Rosalba (<i>Rosalba</i>) | Genoese | 1625-1659 | Ragley |
| Castelli, Valerio | Genoese | 1616-1670 | Guy's Cliff |
| Castiglione, Benedetto | English | 1800-1868 | Shrubland, Wroxall |
| Cattermole, George | English | — d 1807 | Guy's Cliff |
| Chamberlain, William | English | — d 1787 | Guy's Cliff |
| Chamberlin, Mason | English | 1803-1840 | Wroxall |
| Chambers, George | English | 1781-1842 | Coventry, Warwick |
| Chantrey, Sir Francis | English Sculptor | 1776 c 1832 | Ragley |
| Clarke, Theophilus | English | 1788-1847 | Weston House, Wroxall |
| Collins, William, R.A. | English | 1811-1880 | Wroxall |
| Cooke, Edward William, R.A. | English | 1803 | Wroxall |
| Cooper, Thomas Sidney, R.A. | English | | |
| Cortese, Jacopo (<i>Courtois Jacques</i>) <i>Il Borgognone</i> | Roman | 1621-1676 | Warwick |
| Correggio, ⁴ see Allegrì | | | |

¹ *Il Borgognone* (the Burgundian) a nickname derived from his being a native of St. Hippolite, near Montbelliard, in Burgundy.

² *Canaletto* (little Canale), a nickname given to him to distinguish him from his father. He visited England in 1746, and remained two years, during which time he painted the views of Warwick Castle.

³ *Caravaggio*, a nickname derived from his being a native of Caravaggio, near Treviglio, in Lombardy.

⁴ *Correggio*, a nickname derived from his being a native of Correggio, near Mantua.

PAINTERS AND SCULPTORS.—Continued.

| NAMES. | SCHOOL. | BIRTH-DEATH. | LOCALITIES. |
|------------------------------------|------------|--------------|----------------------------------|
| Cosway, Richard ... | English | 1740-1821 | Ragley |
| Cotman, John Sell... | English | 1782-1842 | Rugby |
| Cousen, John ... | English | 1804-1880 | Warwick |
| Cox, David ... | English | 1783-1859 | Rugby, Wroxall |
| Cranach, Lucas ... | German | 1472-1553 | Stoneleigh, Warwick |
| Crayer, Gaspar de... | Antwerp | 1582-1669 | Stoneleigh |
| Credi, Lorenzo di ... | Florentine | 1459-1537 | Warwick |
| Cregan, Martin ... | English | 1788-1870 | Guy's Cliff |
| Creswick, Thomas, R.A. | English | 1811-1869 | Wroxall |
| Crowley, Nicholas, J. | English | — d 1857 | Stratford-on-Avon |
| Cuijp, Albert ... | Dutch | 1605-1691 | Guy's Cliff, Stoneleigh |
| Dahl, Michael ... | Swedish | 1656-1743 | Bilton Hall, Charlecote, Warwick |
| David, Jacques Louis | French | 1748-1825 | Stoneleigh, Warwick |
| De Wint, Peter ... | English | 1784-1849 | Wroxall |
| Dobson, William ... | English | 1610-1646 | Clopton House, Warwick |
| Dolci, Carlo... | Florentine | 1616-1686 | Charlecote, Weston House |
| Donnichino! II, see Zampieri... | | | |
| Dosso, Dossi ... | Ferrarese | 1479-1546 | Warwick |
| Dou, Gerard ... | Dutch | 1613-1675 | Warwick |
| Dubbels, Hendrik ... | Dutch | 18th century | Weston House |
| Dughet, Gaspard (<i>Poussin</i>) | French | 1613-1675 | Charlecote, Ragley, Weston House |
| Duncan, Edward ... | English | 1803-1882 | Wroxall |
| Dürer, Albert ... | German | 1471-1528 | Stoneleigh |
| Dyce, William, R.A. | English | 1806-1864 | Wroxall |

| | | | |
|---|------------------|-------------------|--|
| Dyck (or Dijck), Sir Antonius Van | Flemish | 1599-1641 | Arbury, Bilton Hall, Charlecote, Compton Verney, Guy's Cliff, Ragley, Stoneleigh, Warwick. |
| Eastlake, Sir Charles, R.A. | English | 1793-1865 | Wroxall |
| Ellis, Joseph F. | English | 1780-1848 | Guy's Cliff |
| Egg, Augustus Leopold, R.A. | English | 1816-1863 | Wroxall |
| Eyck, Jan Van | Flemish | c. 1380-1440 | Guy's Cliff |
| Faed, Thomas, R.A. | English | 1826 — | Wroxall |
| Falens, Charles Van | Dutch | 1683-1733 | Ragley |
| Fielding, Antony Vandyke Copley | English | 1787-1855 | Rugby, Wroxall |
| Fiori, Mario da, ² see Nuzzi | English Sculptor | 1755-1826 | Arbury |
| Flaxman, John | English | 1812 — | Wroxall |
| Foster, Birket | Paduan | Fl. 1565-1597 | Charlecote |
| Frangipane, Niccolo | English | 1819 — | Wroxall |
| Frith, William Powell, R.A. | Swiss | 1741-1825 | Stratford-on-Avon |
| Fuseli (or Füssli), Johan Heinrich | Florentine | 1300-1366 | Warwick |
| Gaddi, Taddeo | English | 1727-1788 | Charlecote, Compton Verney, Ragley, Stoneleigh, Stratford-on-Avon, Weston House |
| Gainsborough, Thomas, R.A. | Flemish | Fl. early 17th c. | Baddesley Clinton, Bilton Hall |
| Garofalo, ³ see Tisio | | | |
| Garrard, Marc (<i>Geerarts Marc</i>) | | | |

¹ *Il Domenichino* (little Dominic), a nickname derived from his commencing the art of painting when a boy of twelve or thirteen years of age.

² *Fiori* (flowers), a nickname derived from the frequency with which he painted flowers.

³ *Garofalo* (gilliflower), a nickname derived from his usually painting a gilliflower in the corner of his pictures.

PAINTERS AND SCULPTORS.—Continued.

| NAMES. | SCHOOL. | BIRTH-DEATH. | LOCALITIES. |
|--|---------------------|---------------|----------------------------------|
| Gelé Claude (<i>Claude Lorrain</i>) ... | French | 1600-1681 | Grove Park |
| Gerbier, Sir Balthazar ... | Dutch | 1592-1667 | Bilton Hall |
| Ghezzi, Pier Leone ... | Roman | 1674-1755 | Ragley |
| Gibbons, Grinling... .. | English wood carver | 1648-1720 | Arbury |
| Giorgione, Il, ¹ see Barbarelli ... | | | |
| Giordano, Luca | Neapolitan | 1633-1705 | Coventry, Guy's Cliff, Ragley |
| Gleichen, Count (Prince Victor of Hohenlohe-Langenbourg) ... | German Sculptor | 1833-1891 | Arrow |
| Goodall, Frederick Trevelyan, R.A. | English | 1822-1871 | Wroxall |
| Goodall, Walter | English | 1830 1889 | Wroxall |
| Gordon, Sir John Watson, R.A.... | English | 1790-1864 | Stoneleigh |
| Goyen, Jan Van | Dutch | 1596-1656 | Guy's Cliff, Weston House |
| Grant, Sir Francis, P.R.A. ... | English | 1804-1878 | Ragley, Stoneleigh |
| Greathed, Fertie | English | 1782-1804 | Guy's Cliff |
| Greuze, Jean Baptiste | French | 1725-1805 | Charlecote |
| Guercino, Il ² see Barbieri ... | | | |
| Guido ³ (see Reni) | | | |
| Guidi, Tommaso (<i>Masaccio</i>) ... | Florentine | 1401-1428. | Rugby |
| Haarlem, Gerhard Van | Dutch | Fl. 1460-1488 | Ragley |
| Haghe, Louis | Belgian | 1806-1885 | Wroxall |
| Hamilton, Hugh Douglas ... | English | 1734-1806 | Guys Cliff |
| Hanneman, Adriaan | Dutch | 1611-1680 | Warwick |
| Harlow, George Henry | English | 1787-1819 | Stratford-on-Avon |
| Hayman, Francis, R.A. | English | 1708-1776 | Ragley |
| Hayter, Sir George | English | 1792-1871 | Guy's Cliff, Stoneleigh, Warwick |
| Heem, Jan Davidz de | Utrecht | c. 1600-1684 | Charlecote |

| | | | | |
|------------------------------------|-----|------------------|------------------|--|
| Herbert, John Rogers, R.A. | ... | English | 1810-1890 | Wroxall |
| Herring, John Frederick | ... | English | 1795-1865 | Weston House |
| Hilton, William ... | ... | English | 1786-1839 | Weston House |
| Hoet, Gerard ... | ... | Dutch | 1648-1733 | Weston House |
| Hogarth, William ... | ... | English | 1697-1764 | Ragley |
| Holbein, Hans, the younger | ... | German | 1497-1543 | Charlecote, Ragley, Stoneleigh, Warwick |
| Hollins, Peter ... | ... | English Sculptor | 1800-1886 | Leamington |
| Hondecoeter, Melchior d' | ... | Dutch | 1636-1695 | Charlecote, Walton Hall |
| Honthorst, Gerard Van ... | ... | Dutch | 1590-1666 | Stoneleigh |
| Hooch (or Hoog), Pieter de | ... | Dutch | 1632-1681 | Charlecote |
| Hoppner, John ... | ... | English | 1758-1810 | Ragley |
| Hudson, Thomas ... | ... | English | 1701-1779 | Ragley |
| Hunt, William Henry | ... | English | 1790-1864 | Wroxall |
| Hughtenburgh, Jan Van | ... | Dutch | 1646-1733 | Shrubland, Warwick |
| Huysum, Jan Van... .. | ... | Dutch | 1682-1749 | Stoneleigh, Weston House |
| Jackson, John | ... | English | 1778-1831 | Grove Park, Weston House |
| Janssens, Abraham ... | ... | Flemish | 1575-1632 | Warwick |
| Janssens, Cornelis (J. Van Ceulen) | ... | Dutch | 1590-1662-64 | Charlecote, Compton Verney. |
| Jarvis, John Wesley | ... | English | 1780-1834 | Guy's Cliff, Warwick |
| Johnson, Gerard ... | ... | English Sculptor | early 17th centy | Ragley |
| Jordaens, Jacob | ... | Flemish | 1593-1678 | Stratford-on-Avon |
| Kaufman, Angelica | ... | German | 1741-1807 | Charlecote |

¹ *Il Giorgione* the "Georgian," *i.e.*, native of Georgia, a nickname derived from his handsome stature.

² *Il Guercino* (the squint eyed), a nickname derived from his appearance.

³ *Guido*, the Christian name of Guido Reni

PAINTERS AND SCULPTORS.—*Continued.*

| NAMES. | SCHOOL. | BIRTH-DEATH. | LOCALITIES. |
|---|-------------------|--------------------|--|
| Kouwenhoven, Jacob | Dutch | 1777-1825 | Guy's Cliff |
| Kneller, Sir Godfrey | German | 1646-1723 | Bilton Hall, Charlecote, Coughton, Guy's Cliff, Maxstoke, Ragley, Stoneleigh, Warwick |
| Koekkoek, Barend Cornelis | Dutch | 1803-1862 | Weston House |
| Koninck, David de | Dutch | 1636-1687 | Guy's Cliff |
| Lauder, Robert Scott | English | 1802-1869 | Guy's Cliff |
| Lawrence, Sir Thomas, P.R.A. | English | 1769-1830 | Arbury, Coventry, Ragley |
| Lear, Edward | English | 1813-1888 | Guy's Cliff |
| Lee, Frederick Richard, R.A. | English | 1798-1879 | Weston House, Wroxall |
| Lely, Sir Peter ¹ | Dutch | 1618-1680 | Arbury, Bilton Hall, Charlecote, Coughton, Coventry, Guy's Cliff, Maxstoke, Ragley, Stoneleigh, Walton Hall, Warwick |
| Leslie, Charles Robert, R.A. | English | 1794-1859 | Wroxall |
| Lightoler, T. | English Architect | 1st half 18th cen. | Warwick |
| Linnell, John | English | 1792-1882 | Wroxall |
| Lorrain, Claude, ² see Gélée | Venetian | 1480-1554 | Warwick |
| Lotto, Lorenzo | English | 1740-1812 | Compton Verney, Shrubland |
| Louthembourg, Philip James de, R.A. | English | 1807-1874 | Ragley |
| Lucas, John | English | c. 1470-1530 | Warwick |
| Luini, Bernardino... | Milanes | | |
| Maratti, Carlo | Roman | 1625-1713 | Weston House |

| | English | 1789-1854 | Stratford-on-Avon |
|-------------------------------------|----------|--------------|--------------------------|
| Martin, John | English | 1789-1854 | Stratford-on-Avon |
| Masaccio ³ see Guidi | Brussels | 1634-1690 | Warwick |
| Meulen, Adam Frans Van der | Dutch | 1567-1641 | Bilton Hall |
| Mierevelt, Michiel Janszen | Dutch | 1635-1681 | Ragley |
| Mieris, Franz Van ... | Dutch | 1662-1747 | Warwick |
| Mieris, Willem Van | French | 1608-1668 | Bilton Hall, Guy's Cliff |
| Michael Angelo, see Buonarrotti | Dutch | 1684-1741 | Guy's Cliff |
| Mignard, Nicolas ... | English | 1829 — | Stratford, Wroxall |
| Mijn, Herman Van der | Dutch | d 1668 | Stoneleigh, Weston House |
| Millais, Sir John Everett, R.A. ... | French | 1776-1855 | Guy's Cliff |
| Molenaar, Jan Miense | French | 1635-1699 | Guy's Cliff, Stoneleigh |
| Mongez, Angélique | Dutch | 1512-c. 1578 | Charlecote, Coventry |
| Monnoyer, Jean Baptiste... | English | 1763-1804 | Ragley |
| More (Moor or Moro), Sir | Venetian | 1510-1578 | Warwick |
| Antonis de ... | English | 1812-1845 | Wroxall |
| Morland, George ... | Spanish | 1612-1682 | Warwick |
| Moroni, Giovanni Battista | English | 18th century | Stratford-on-Avon |
| Muller, William James | Dutch | 1590-1656 | Bilton Hall |
| Murillo, Bartolomé Estéban | English | 1787-1831 | Weston House, Wroxall |
| Murray, John | Belgian | 1787-1869 | Stoneleigh |
| Mytens, Daniel | Flemish | 1570-1657 | Stoneleigh |
| Nasmith, Patrick or Peter | Dutch | 1669-1722 | Guy's Cliff |
| Navez, François Joseph | English | | |
| Neefs, Pieter (the elder)... | Belgian | | |
| Netscher, Constantin | Flemish | | |

¹ *Lely*, Peter, a native of Westphalia, whose real name was Pieter van der Faas, took the name of Lely from the sign of his father's house, which was a lily.

² *Lorrain*, a nickname derived from his being a native of Chamaigne near Toul, in Lorraine.

³ *Masaccio*, the augmentative of the Italian *accio* implying contempt, a nickname bestowed on him in consequence of his personal awkwardness and slovenliness in his dress.

PAINTERS AND SCULPTORS.—Continued.

| NAMES. | SCHOOL. | BIRTH-DEATH. | LOCALITIES. |
|--|------------------|--------------------|---------------------------|
| Nicol, Erskine, A.R.A. | English | 1825 — | Wroxall |
| Nollekens, Joseph | English Sculptor | 1737-1823. | Meriden, Warwick |
| Northcote, James, R.A. | English | 1746-1831 | Weston House |
| Nuzzi, Mario (<i>Mario da Fiori</i>) | Roman | 1603-1673 | Guy's Cliff, Stoneleigh |
| Oliver, Isaac | English | 1556-c. 1617 | Charlecote |
| O'Neil, Henry Nelson | English | 1817-1880 | Wroxall |
| Orizonte ¹ see Bloemen | | | |
| Orme, Anton del' | Dutch | 17th century | Warwick Castle |
| Ostade, Adrian Van | Dutch | (living in 1660) | Guy's Cliff, Weston House |
| Pagliolo, Bartolommeo di (<i>Fra Bartolommeo</i>) | Florentine | 1475-1517 | Charlecote |
| Panini Giovanni Paolo | Lombard | 1695-1768 | Stoneleigh, Weston House |
| Partridge, John | English | 1790-1872 | Compton Verney, Coughton |
| Patel, P. | French | 17th cen., d. 1676 | Weston House |
| Patoun, William | English | | Warwick |
| Penley, Aaron Edwin | English | 1806-1870 | Shrubland |
| Perugino ¹ see Vannucci | | | |
| Phillip, John, R.A.... .. | English | 1817-1867 | Wroxall |
| Phillips, Thomas | English | 1770-1845 | Coughton, Stoneleigh |
| Piombo, Sebastiano del | Venetian & Roman | 1485-1547 | Charlecote |
| Pippi, Giulio (<i>Romano</i>) | Roman | 1492-1546 | Warwick |
| Poole, Paul Falconer, R.A. | English | 1810-1879 | Wroxall |
| Poelenburg, Cornelis Van | Dutch | 1586 1667 | Weston House |
| Porbus, Frans, the younger | Antwerp | 1570-1622 | Warwick |

| | | | | |
|--|-----------------|------------|-----------|---|
| Ponte, Giovanni Battista da | ... | Venetian | 1553-1613 | Guy's Cliff |
| Potter, Paul... | ... | Dutch | 1625-1654 | Charlecote, Stoneleigh, Weston House |
| Poussin ³ see Dughet | ... | English | 1783-1852 | Wroxall |
| Prout, Samuel | ... | English | 1820 — | Bilton |
| Pickersgill, Frederick | Richard | English | 1713-1784 | Ragley |
| R.A. | ... | English | 1483-1520 | Charlecote, Warwick |
| Ramsay, Allan | ... | Dutch | 1607-1669 | Stoneleigh, Warwick |
| Raphael (<i>Raffaëlle</i>) | <i>Santi da</i> | Bolognese | 1575-1642 | Charlecote, Shrubland, Stoneleigh |
| Urbino | ... | English | 1723-1792 | Arbury, Grove Park, Guy's Cliff, Ragley, Walton Hall, Warwick, Weston House |
| Rembrandt, Harmensz Van Ryn | ... | English | 1593-1656 | Ragley |
| Reni, Guido (<i>Guido</i>) | ... | Neapolitan | 1662-1734 | Guy's Cliff |
| Reynolds, Sir Joshua, P.R.A. | ... | Venetian | 1777-1842 | Ragley |
| Ribera, Jusepe de (<i>Spagnoletto</i>) | ... | French | 1665-1745 | Charlecote |
| Ricci, Sebastiano | ... | French | 1659-1743 | Coughton |
| Richard, Henry François... | ... | English | 1646-1691 | Bilton Hall |
| Richardson, Jonathan | ... | English | 1796-1864 | Wroxall |
| Rigaud, Hyacinthe | ... | English | 1518-1594 | Ragley, Weston House |
| Riley, John... | ... | Venetian | | |
| Roberts, David, R.A. | ... | | | |
| Robusti, Jacopo (<i>Tintoretto</i>) | ... | | | |

¹ *Orizonte* (horizon), a nickname bestowed on him owing to the beauty and delicacy with which he depicted distances in his landscapes.

○ ¹ *Perugino*, a nickname derived from his being a native of Perugia.

³ *Poussin*, a name adopted from that of his brother-in-law.

PAINTERS AND SCULPTORS.—Continued.

| NAMES. | SCHOOL. | BIRTH-DEATH. | LOCALITIES. |
|-------------------------------------|------------------|--------------|---|
| Romano ¹ see Pippi | English | 1734-1802 | Arbury, Compton Verney, Stratford-on-Avon, Warwick |
| Romney, George ... | Neapolitan | 1615-1673 | Guy's Cliff, Stoneleigh, Warwick |
| Rosa, Salvator ... | English | d 1869 | Coventry |
| Rosalba ² see Carriera | Flemish | 1577-1640 | Charlecote, Ragley, Warwick |
| Rosenberg, George F. ... | Dutch | 1625-1682 | Guy's Cliff, Stoneleigh, Weston House |
| Rubens, Pieter Paulus ... | Flemish Sculptor | 1693-1770 | Stratford-on-Avon |
| Ruysdael, Jacob Van ... | | | |
| Rysbrack, Michael ... | | | |
| Sarto ³ see Agnolo ... | Dutch | 1643-1706 | Warwick |
| Schalken, Godfried ... | Dordrecht | 1795-1858 | Wroxall |
| Scheffer, Ary ... | English | 1722-1793 | Ragley |
| Serres, Dominic, R.A. ... | English | 1752-1845 | Weston House |
| Smirke, Robert, R.A. ... | Antwerp | 1579-1657 | Charlecote, Guy's Cliff, Shrub- land, Stoneleigh, Weston House, Warwick |
| Snyders, Frans ... | | | Guy's Cliff |
| Solimena, Francesco ... | Roman | 1657-1747 | Wroxall |
| Solomon, Abraham ... | English | 1824-1862 | |
| Somer, Paul Van ... | Flemish | 1576-1621 | Clopton House, Bilton Hall |
| Spagnoletto ⁴ see Ribera | English | 1793-1867 | Rugby, Weston House, Wroxall |
| Stanfield, William Clarkson, R.A. | English | 1790-1868 | Stoneleigh |
| Stanley, Caleb Robert ... | | | |

| | | | | |
|---|-----|-----------|-------------|--|
| Stofhard, Charles Alfred ... | ... | English | 1786-1834 | Stratford-on-Avon, Weston House |
| Steen, Jan ... | ... | Dutch | 1626-1679 | Guy's Cliff |
| Stone, Henry (<i>Old Stone</i>)... | ... | English | d. 1653 | Bilton Hall, Charlecote, Ragley, Warwick |
| Stretes, Guillim ... | ... | English | Fl. 1551 | Warwick |
| Swanevelt, Herman ... | ... | French | 1620-1659 | Weston House |
| Teniers, David, the elder... | ... | Flemish | 1582-1649 | Stoneleigh |
| Teniers, David, the younger ... | ... | Flemish | 1610-1690 | Grove Park, Ragley |
| Ticpolo, Giovanni Battista ... | ... | Venetian | 1696-1770 | Warwick |
| Tilburg (or Tilborch), Egidius Van... .. | ... | Flemish | 1625-1678 ? | Stoneleigh |
| Tintoretto, ⁵ see Robusti... | ... | Ferrarese | 1481-1559 | Charlecote |
| Tisio, Benvenuto (<i>Garofalo</i>) ... | ... | | | |
| Titian ⁶ see Vecellio ... | ... | | | |
| Toorenvliet Jacob ... | ... | Dutch | 1644-1719 | Guy's Cliff |
| Topham, Francis William ... | ... | English | 1808-1877 | Wroxall |
| Tournieres, Robert ... | ... | French | 1668-1752 | Guy's Cliff |
| Turner, Joseph Mallord William, R.A. | ... | English | 1774-1851 | Rugby, Weston House, Wroxall |
| Uden, Lucas Van | ... | Flemish | 1595-1673 | Ragley |

¹ *Romano*, a nickname derived from his being a native of Rome.

² *Rosalba*, the Christian name of Rosalba Carriera.

³ *Sarto* (the tailor), a nickname derived from the fact that his father was a tailor.

⁴ *Spagnolello* (the little Spaniard), a nickname derived from his being a native of Spain.

⁵ *Tintoretto* (the little dyer), a nickname derived from the fact that his father was a dyer (*tintore*).

⁶ *Titian*, the English form of the Christian name of Tiziano Vecellio.

PAINTERS AND SCULPTORS.—*Continued.*

| NAMES. | SCHOOL. | BIRTH-DEATH. | LOCALITIES. |
|--|------------|---------------|----------------------------------|
| Valade, Jean | French | 1709-1787. | Charlecote |
| Valentina (Valentia), Jacopo de | Muraneso | Fl. 1485-1509 | Charlecote |
| Vanderbanck, Johan | English | 1694-1739 | Coughton |
| Vanloo, Jacob | Dutch | 1614-1670 | Ragley |
| Vannucci, Pietro (<i>Perugino</i>) ... | Umbrian | 1446-1524 | Bilton, Stoneleigh |
| Varley, John | English | 1778-1842 | Wroxall |
| Vocellio, Tiziano (<i>Titian</i>)... .. | Venetian | 1477-1576 | Charlecote, Ragley, Weston House |
| Velasquez, Don Diego Rodriguez de Silva y | Spanish | 1599-1660 | Charlecote, Rugby |
| Velde, Adriaen Van de | Dutch | 1639-1672 | Guy's Cliff, Warwick |
| Velde, Esaias Van de | Dutch | c. 1590-1652 | Stoneleigh, Warwick |
| Velde, Willem Van de | Dutch | 1633-1707 | Warwick |
| Verelst, Maria | Dutch | 1680-1744 | Guy's Cliff |
| Verelst, Simon | Dutch | 1637-1710 | Bilton Hall |
| Vernet, Claude Joseph | French | 1714-1789 | Ragley |
| Veronese, Paolo ¹ see Callari ... | Florentine | 1452-1519 | Warwick |
| Vinci, Leonardo da | Dutch | 1600-1660 | Stoneleigh |
| Vlieger, Simon de | English | d. 1658 | Clopton House |
| Walker, Robert | English | 1769-1859 | Ragley |
| Ward, James, R.A. | English | 1820 — | Warwick |
| Watts, George Frederick, R.A. ... | English | 1800-1886 | Wroxall |
| Webster, Thomas, R.A. | English | 1621-1660 | Stoneleigh, Weston House |
| Weenix, Jan Baptista | Dutch | 1738-1820 | Weston House |
| West, Benjamin, R.A. | English | | |

| | | | |
|--|------------------|--------------|--|
| Westmacott, Sir Richard, R.A. ... | English Sculptor | 1775-1856 | Stratford-on-Avon, Warwick |
| Wildens, Jan ... | Flemish | 1580-1653 | Charlecote |
| Wilkie, David Sir, R.A. ... | English | 1785-1841 | Weston House |
| Wiles, William ... | English | c. 1800-1865 | Guy's Cliff |
| Wilson, Benjamin ... | English | 1721-1788 | Stratford-on-Avon |
| Wilson, Richard, R.A. ... | English | 1714-1782 | Ragley, Stoneleigh, Weston House |
| Wint, Peter de ... | English | 1784-1849 | Wroxall |
| Witte, Emanuel de ... | Dutch | 1607-1692 | Warwick |
| Woodforde, Samuel, R.A. ... | English | 1764-1817 | Bilton House |
| Wootton, John ... | English | c. 1695-1765 | Warwick, Ragley |
| Wouwerman, Pieter ... | Dutch | 1623-1683 | Rugby |
| Wouwerman, Philips ... | Dutch | 1619-1668 | Guy's Cliff, Stoneleigh |
| Wright, Joseph Michael ... | English | d. 1700 | Clopton House |
| Wyld, William ... | English | 1806-1889 | Wroxall |
| Wynants, Jan (<i>Hijnants</i>)... .. | Dutch | 1615-c. 1680 | Stoneleigh |
| Zampieri, Domenico (<i>Il Domenichino</i>) ... | Bolognese | 1581-1641 | Charlecote, Weston House |
| Zoffany, John ... | German | 1735-1810 | Compton Verney, Stoneleigh |
| Zoust, Gerard (<i>Soest</i>) ... | German | d. 1681 | Coughton |
| Zuccarelli (<i>Zuccherelli</i>) Francesco R.A. ... | Florentino | 1702?-1788 | Compton Verney, Guy's Cliff |
| Zuccherero, Federigo ... | Florentino | 1560-1609 | Charlecote, Clopton House, Compton Verney, Warwick, Weston House |

¹ *Veronese*, a nickname derived from his being a native of Verona.

TABLE OF DISTANCES BY ROAD FROM THE
PARISH CHURCH AT LEAMINGTON.

[*Especially Revised.*]

| | M. | F. | C. |
|--|----|----|----|
| Ashorne | 5 | 6 | 0 |
| Ashow | 3 | 6 | 0 |
| Alveston, by Barford and Charlecote ... | 12 | 0 | 0 |
| Baddesley School | 9 | 2 | 0 |
| Baginton Park | 8 | 0 | 0 |
| Balsall Common | 9 | 0 | 0 |
| Balsall Temple | 12 | 2 | 8 |
| Barford, by Warwick Bridge and Asps | 4 | 5 | 8 |
| Barford, through Warwick | 5 | 0 | 0 |
| Bascote, through Radford and Ufton ... | 6 | 3 | 5 |
| Beausale House, by Warwick and Stank Hill | 7 | 1 | 4 |
| Bedlam's End, Tom O'Bedlam | 10 | 1 | 2 |
| Berkswell Church | 11 | 1 | 5 |
| Birdingbury, by Weston and Marton Guide Post... | 10 | 2 | 0 |
| Bishop's Itchington Church, by Harbury | 8 | 0 | 0 |
| Blakedown Mill | 2 | 4 | 0 |
| Bourton Church, by Princethorpe | 10 | 0 | 4 |
| Brandon Church | 9 | 2 | 1 |
| Bubbenhall | 5 | 6 | 0 |
| Budbrook Church, by Hampton | 5 | 2 | 0 |
| Charlecote Church, by Warwick, out of Stratford Road | 8 | 5 | 0 |
| Chesford Bridge, on Kenilworth Road ... | 3 | 1 | 2 |
| Chesterton Church, by Ufton and Harbury | 8 | 6 | 0 |
| Claverdon, by Warwick | 8 | 1 | 1 |
| Combe Abbey, by Bubbenhall, &c. | 14 | 0 | 5 |
| Compton Wynyates | 19 | 4 | 0 |
| Coventry Cross, by Kenilworth | 9 | 5 | 9 |
| " " by Stoneleigh | 9 | 6 | 1 |
| Cubbington Cross Roads | 3 | 1 | 0 |
| Eathorp | 6 | 6 | 8 |
| Edge Hill Tower | 15 | 6 | 0 |
| Emscote Bridge | 1 | 2 | 8 |
| Frankton Church, by Princethorpe | 9 | 3 | 3 |
| Gaydon Inn, through Tachbrook | 8 | 3 | 0 |
| George-in-the-Tree | 10 | 2 | 3 |
| Gibbet Hill, by Chesford and Stoneleigh | 7 | 3 | 0 |

TABLE OF DISTANCES.— *Continued.*

| | M. | F. | C. |
|--|----|----|----|
| Grove Park | 5 | 4 | 3 |
| Guy's Cliff Mill, gate leading to ... | 3 | 6 | 0 |
| Hampton Lucy, turning out of Stratford Road ... | 9 | 4 | 6 |
| Hampton-on-the-Hill, by Warwick ... | 4 | 5 | 5 |
| Harbury Church | 5 | 6 | 0 |
| Harwood's House, through Tachbrook ... | 6 | 2 | 0 |
| Haseley Church | 5 | 7 | 6 |
| Hatton Vicarage | 6 | 1 | 5 |
| Honiley Boot | 8 | 5 | 1 |
| Hunningham Church, through Offchurch ... | 4 | 4 | 0 |
| Itchington Long, by Offchurch, to Church ... | 6 | 7 | 3 |
| „ Bishop's, by Ufton and Harbury ... | 8 | 0 | 0 |
| Kenilworth Castle, by School House ... | 5 | 5 | 4 |
| Kineton, <i>viâ</i> Warwick and Wellesbourne ... | 13 | 0 | 0 |
| „ <i>viâ</i> Gaydon Inn | 11 | 1 | 0 |
| Kingswood Bridge | 9 | 7 | 0 |
| Ladbroke Church | 9 | 0 | 5 |
| Lighthorne Church, through Tachbrook ... | 8 | 1 | 0 |
| Lillington Church | 1 | 3 | 0 |
| Marton | 8 | 5 | 1 |
| Milverton Old Church | 2 | 7 | 0 |
| Myton House | 1 | 4 | 3 |
| Norton, by Weston and Wappenbury... .. | 8 | 3 | 0 |
| Napton | 10 | 0 | 7 |
| Newbold Pacey, through Tachbrook ... | 6 | 5 | 2 |
| Norton Church | 6 | 6 | 2 |
| Oakley Wood Gate, through Tachbrook ... | 4 | 4 | 0 |
| Offchurch Church | 3 | 0 | 3 |
| Princethorp, house near Wood | 7 | 3 | 0 |
| Radford Semele, turn to the Church... .. | 1 | 5 | 6 |
| Rowington Church | 8 | 5 | 2 |
| Ryton Church, by Bubbenhall | 7 | 3 | 2 |
| „ Bull and Butcher, on Southam Road ... | 7 | 0 | 0 |
| Sherbourne, opposite Sherbourne House ... | 5 | 0 | 0 |
| Snitterfield Church, by Warwick | 8 | 1 | 6 |
| Southam Church | 7 | 0 | 3 |
| Stank Hill | 3 | 6 | 0 |
| Stivichall Church | 8 | 4 | 7 |
| Stockton, through Long Itchington | 8 | 5 | 1 |
| Stoneleigh Abbey | 5 | 1 | 6 |
| „ Lodge, on Kenilworth Road | 3 | 6 | 4 |
| Stratford Bridge, by Warwick | 10 | 6 | 1 |
| Stretton | 8 | 5 | 7 |
| Tachbrook, to the Church | 2 | 6 | 0 |

TABLE OF DISTANCES.—*Continued*

| | M. | F. | C. |
|------------------------------------|----|----|----|
| Ufton Church | 4 | 2 | 2 |
| Walton | 10 | 0 | 0 |
| Wappenbury | 5 | 4 | 7 |
| Warwick, Castle Gate | 2 | 3 | 4 |
| " St. Mary's Church | 2 | 5 | 4 |
| Wasperton Church | 6 | 6 | 9 |
| Welcomb Lodge, by Warwick | 9 | 6 | 7 |
| Wellesbourne, by Warwick | 9 | 0 | 0 |
| " by Tachbrook | 8 | 0 | 1 |
| Weston Church | 4 | 2 | 6 |
| Whitnash Church | 1 | 3 | 0 |
| Willenhall Bridge | 9 | 0 | 0 |
| Woodcote House | 5 | 3 | 4 |
| Wolston | 9 | 0 | 0 |
| Wolverton Church, by Norton | 8 | 1 | 0 |
| Wootton Church | 4 | 6 | 7 |
| Wroxall Abbey | 8 | 3 | 0 |

One Chain makes 22 Yards; 10 Chains, one Furlong; eight Furlongs one Mile.



TABLE OF DISTANCES BY ROAD FROM
COVENTRY.

| | MILES. | | MILES. |
|--------------------|--------|--------------------------|--------|
| Allesley ... | 2 | Longford ... | 4 |
| Anstey ... | 5½ | Maxstoke Castle by | |
| Arbury ... | 8 | Meriden × | 10½ |
| Ashow ... | 6½ | Maxstoke Priory by | |
| Astley ... | 7 | Meriden × | 9 |
| Baginton ... | 3 | Meriden ... | 6 |
| Bedworth ... | 5½ | Nuneaton ... | 9 |
| Berkswell ... | 6 | Princethorpe ... | 6 |
| Binley ... | 3 | Radford ... | 1½ |
| Brandon ... | 5½ | Ryton-on-Dunsmore ... | 4½ |
| Brinklow ... | 6½ | Shilton ... | 5¾ |
| Bubbenhall ... | 5 | Sowe ... | 3 |
| Bulkington ... | 7 | Stivichall ... | 1½ |
| Chilvers Coton ... | 8 | Stoke ... | 1¾ |
| Coleshill ... | 12 | Stoneleigh ... | 4½ |
| Combe ... | 4 | Stretton - on - Dunsmore | 6 |
| Corley ... | 4 | Tile Hill ... | 3 |
| Cubbington ... | 7 | Wappenbury ... | 7 |
| Exhall ... | 4½ | Weston-und'r-Weatherl'y | 7 |
| Fillongley ... | 6 | Whitley ... | 2 |
| Foleshill ... | 2 | Willenhall ... | 3 |
| Honiley ... | 8 | Wolston ... | 5¾ |
| Kenilworth ... | 5 | Wyken ... | 2½ |
| Leek Wootton ... | 7 | | |

TABLE OF FARES FROM LEAMINGTON BY LONDON AND NORTH-WESTERN RAILWAY.

| TO | SINGLE. | | | RETURN. | | |
|------------------------------------|---------|-------|-------|---------|-------|-------|
| | 1ST. | 2ND. | 3RD. | 1ST. | 2ND. | 3RD. |
| | s. d. | s. d. | s. d. | s. d. | s. d. | s. d. |
| Berkswell ¹ ... | 1 9 | 1 4 | 0 10 | 3 0 | 2 3 | 1 8 |
| Birdingbury ² ... | 1 9 | 1 2 | 0 8 | 3 0 | 2 0 | 1 4 |
| Birmingham ... | 4 0 | 3 0 | 1 11½ | 6 9 | 5 0 | 3 11 |
| Brandon ³ ... | 2 3 | 1 6 | 1 1½ | 3 9 | 2 6 | 2 3 |
| Coventry ... | 1 6 | 1 0 | 0 8½ | 2 6 | 1 9 | 1 5 |
| Dunchurch ... | 1 10 | 1 5 | 0 10½ | 3 2 | 2 5 | 1 9 |
| Hamp-ton-in-Arden ⁵ ... | 2 5 | 1 9 | 1 1½ | 4 2 | 3 0 | 2 3 |
| Kenilworth ⁶ ... | 0 10 | 0 7 | 0 4 | 1 5 | 1 0 | 8 |
| London (Euston) ... | 15 3 | 11 8 | 8 1½ | 28 3 | 21 9 | 14 6* |
| Marston Green ⁷ ... | 3 0 | 2 3 | 1 5 | 5 0 | 3 9 | 2 10 |
| Marton ⁸ ... | 1 1 | 0 10 | 0 6½ | 1 10 | 1 5 | 1 1 |
| Nuneaton ⁹ ... | 3 2 | 2 0 | 1 7 | 5 6 | 3 10 | 3 2 |
| Rugby ¹⁰ ... | 2 6 | 1 9 | 1 3 | 4 3 | 3 0 | 2 6 |

¹ For *Berkswell* one mile and a quarter. *Temple Balsall* three miles.

² For *Bourton-on-Dunsmore* one mile. *Frankton* one mile. *Leamington Hastings* one mile and a half.

³ For *Church Lawford* three miles. *Ryton* three miles. *Wolston* half a mile.

⁴ For *Dunchurch* two miles.

⁵ For *Meriden* three miles. *Great Packington* two miles and a half.

⁶ For *Ashow* two miles and a half. *Honiley* three miles. *Leek Woolton* one mile and a half. *Stoneleigh* three miles.

⁷ For *Coleshill* three miles and a half.

⁸ For *Long Itchington* two miles. *Southam* four miles (omnibus). *Wappenbury* three miles.

⁹ For *Arbury* three miles. *Astley* four miles.

¹⁰ For *Bilton* two miles and a half. *Church Lawford* four miles.

* During the Tourist Season.

TABLE OF FARES FROM LEAMINGTON BY GREAT
WESTERN RAILWAY.

| TO | SINGLE. | | | RETURN. | | |
|--------------------------------|---------|-------|-------------------|---------|-------|-------|
| | 1ST. | 2ND. | 3RD. | 1ST. | 2ND. | 3RD. |
| | s. d. | s. d. | s. d. | s. d. | s. d. | s. d. |
| Alcester ¹ ... | 3 10 | 2 8 | 1 5 $\frac{1}{2}$ | 6 6 | 4 6 | 2 11 |
| Banbury ² ... | 3 6 | 2 6 | 1 8 | 5 9 | 4 4 | 3 4 |
| Bearley ³ ... | 2 4 | 1 8 | 11 | 4 0 | 2 10 | 1 10 |
| Claverdon ⁴ ... | 1 7 | 1 2 | 8 | 2 8 | 2 0 | 1 4 |
| Fenny Compton ⁵ ... | 2 0 | 1 6 | 11 | 3 6 | 2 6 | 1 10 |
| Great Alne ⁶ ... | 3 4 | 2 4 | 1 4 | 5 8 | 4 0 | 2 8 |
| Harbury ⁷ ... | 1 2 | 11 | 7 | 1 10 | 1 5 | 1 2 |
| Hatton ⁸ ... | 1 1 | 10 | 7 | 1 10 | 1 5 | 1 2 |
| Kingswood ⁹ ... | 1 11 | 1 5 | 10 $\frac{1}{2}$ | 3 6 | 2 6 | 1 9 |
| Knowle ¹⁰ ... | 2 3 | 1 8 | 1 1 | 4 0 | 3 0 | 2 2 |
| London (Pad'ton) ... | 15 3 | 11 8 | 8 1 $\frac{1}{2}$ | 28 3 | 21 9 | 14 6* |
| Solihull ... | 2 11 | 2 2 | 1 4 $\frac{1}{2}$ | 5 0 | 3 9 | 2 9 |
| Stratford-on-Avon ... | 2 10 | 2 0 | 1 3 | 4 3 | 3 0 | 2 6 |
| Warwick ¹¹ ... | 5 | 4 | 2 | 9 | 7 | 4 |
| Wilmcote ¹² ... | 2 9 | 1 11 | 1 0 $\frac{1}{2}$ | 4 3 | 3 0 | 2 1 |

¹ For *Arrow*, one mile. *Coughton*, two miles. *Exhall*, two miles and a quarter. *Haseley*, two miles and a half. *Temple Grafton*, three miles. *Wigford*, two miles.

² For *Sulgrave*, six miles and a half.

³ For *Aston Cantlow*, two miles and a half. *Henley-in-Arden* four miles. *Snitterfield*, three miles. *Wootton Waven*, two miles.

⁴ For *Claverdon*, half a mile. *Norton Lindsey* one mile and a half. *Pinley*, one mile and a half. *Wolverton*, one mile and a half.

⁵ For *Aron Dassett*, two miles. *Burton Dassett*, two miles. *Farnborough*, two miles. *Sulgrave*, eleven miles. *Warrington*, four miles. *Watergall*, two miles. *Wormleighton*, one mile and a half.

⁶ For *Aston Cantlow*, one mile and a half.

⁷ For *Bishops Itchington*, one mile and a quarter. *Chesterton*, three miles. *Ladbroke*, one mile and a half. *Southam*, two miles and a half (omnibus). *Ufton*, two miles and a half.

⁸ For *Hatton*, one mile. *Haseley*, two miles. *Wroxall* three miles.

⁹ For *Baddesley Clinton*, one mile and a half. *Lapworth*, two miles. *Rowington*, one mile and a half.

¹⁰ For *Knowle*, one mile and a quarter (omnibus). *Packwood*, one mile and a half. *Temple Balsall*, three miles.

¹¹ For *Budbrook*, two miles. *Hampton-on-the-Hill*, two miles.

¹² For *Billesley*, two miles. *Wilmcote*, half a mile.

* During the Tourist Season.

TABLE OF FARES FROM STRATFORD-ON-AVON B
EAST AND WEST JUNCTION RAILWAY.

| TO | SINGLE. | | | RETURN. | | |
|------------------------------|---------|-------|-------|---------|-------|-------|
| | 1ST. | 2ND. | 3RD. | 1ST. | 2ND. | 3RD. |
| | s. d. | s. d. | s. d. | s. d. | s. d. | s. d. |
| Alcester ¹ ... | 1 8 | | 10 | 2 10 | | 1 8 |
| Bidford ² ... | 1 2 | 10 | 6 | 2 0 | 1 5 | 1 0 |
| Binton ³ ... | 7 | 6 | 3½ | 1 0 | 10 | 6 |
| Blisworth ... | 9 9 | 4 9 | 3 2 | 18 0 | 7 11 | 6 4 |
| Broom ... | 1 3 | 1 0 | 7½ | 2 0 | 1 8 | 1 3 |
| Byfield ... | 5 9 | 2 10 | 1 10½ | 10 8 | 4 9 | 3 9 |
| Coughton ... | 1 11 | | 1 0 | 3 4 | | 2 0 |
| Ettington ⁴ ... | 1 6 | 8 | 5 | 2 9 | 1 1 | 10 |
| Fenny Compton ⁵ | 4 0 | 2 0 | 1 3½ | 6 9 | 3 4 | 2 7 |
| Kineton ⁶ ... | 2 6 | 1 3 | 9 | 4 8 | 2 1 | 1 6 |
| London (Euston) .. | 17 3 | 12 1 | 8 5 | 31 6 | 22 2 | 14 9* |
| Moreton Pinkney ⁷ | 6 9 | 3 4 | 2 2½ | 12 6 | 5 7 | 4 5 |
| Towcester ... | 8 6 | 4 3 | 2 10 | 15 8 | 7 1 | 5 8 |
| Wixford ⁸ ... | 1 3 | | 8 | 2 0 | | 1 4 |

¹ For *Arrow*, one mile. *Haslcor*, two miles and a half.

² For *Barton*, one mile. *Hillborough*, one mile and a half.

³ For *Binton*, half a mile. *Temple Grafton*, two miles. *Welford*, one mile.

⁴ For *Walton Hall*, two miles and a half. *Whatcote*, four miles.

⁵ For *Avon Dassett*, two miles. *Burton Dassett*, two miles. *Farnborough*, two miles. *Warmington*, four miles. *Watergall*, two miles. *Wormleighton*, one mile and a half.

⁶ For *Butler's Marston*, one mile and a half. *Chadshunt*, one mile and a half. *Combroke*, two miles. *Compton Wynnyates*, seven miles. *Compton Verney*, two miles. *Gaydon*, two miles and three-quarters. *Lighthorne*, four miles. *Oxhill*, four miles. *Pillerton Hersey*, three miles. *Rubray* three miles and a half. *Ratley*, four miles and a half. *Tysoe*, four miles and a half. *Warmington*, five miles.

⁷ For *Sulgrave*, two miles and a half.

⁸ For *Exhall*, one mile and a quarter. *Temple Grafton*, two miles and a quarter. *Wixford*, three-quarters of a mile.

* During the Tourist Season.

TABLE OF FARES FROM STRATFORD-ON-AVON BY
GREAT WESTERN RAILWAY.

| TO | SINGLE. | | | RETURN. | | |
|---------------------|---------|-------|-------|---------|-------|-------|
| | 1ST. | 2ND. | 3RD. | 1ST. | 2ND. | 3RD. |
| | s. d. | s. d. | s. d. | s. d. | s. d. | s. d. |
| Alcester | 2 1 | 1 9 | 10 | 3 10 | 3 0 | 1 8 |
| Bearley | 1 1 | 9 | 5 | 1 10 | 1 3 | 10 |
| Claverdon | 1 10 | 1 3 | 8 | 3 3 | 2 2 | 1 4 |
| Hatton | 2 0 | 1 4 | 9½ | 3 6 | 2 3 | 1 7 |
| London (Paddin'ton) | 17 3 | 12 5 | 8 5 | 31 6 | 22 2 | 14 9* |
| Warwick | 2 6 | 1 9 | 1 1½ | 3 9 | 2 10 | 2 3 |
| Wilmcote | 9 | 6 | 3 | 1 3 | 10 | 6 |

For localities served by the above stations see table of fares from Leamington.

* During the Tourist Season.

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* * Where several references are given in connection with a place, italic numerals (*195*) are used to distinguish the page on which the description of the place is given, the other numerals in ordinary type merely indicate the pages on which cross references will be found.

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* Permission is granted to view the chief portions of the Abbey during the absence of the family which usually occurs from the middle of May to the middle of July. Visitors are allowed to walk or drive through both parks on week days only, at all hours between sunrise and sunset, provided they keep to the carriage roads and do not seek to pass through the gatehouse leading to the Abbey.

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DIRECTORY OF CONVEYANCES, HOTELS, AND OTHER LOCAL INFORMATION.

****** A considerable effort has been made at some cost and labour to obtain the tariffs of Hotels, Conveyances, &c., for the guidance of travellers. The results, nevertheless, have been meagre. If, however, travellers will co-operate in the matter by sending particulars of those establishments where they find the charges reasonable and the treatment agreeable, as well as of those in which the charges appear excessive or the treatment inferior, it will be possible in a future issue to furnish trustworthy information on the subject.

The sign (†) means that applications for information have been fruitless.

ALCESTER.

POPULATION, 2,406.

OMNIBUS meets the trains; fare 3d.

INNS.—Globe (†), Swan (†).

FAIRS.—Tuesday before and Tuesday after Michaelmas.

MARKET DAY.—Tuesday.

POLICE STATION.—Henley Street.

BALSALL.

INN.—George in the Tree (advt. p. 22)

BANBURY.

POPULATION, 12,822.

OMNIBUSES meet all trains at both Stations, fare 6d.

FLYS.—From Red Lion Hotel, 1s. per mile, half fare for the return journey. To *Solgrave* and back, 12s. To *Edge Hill* and back, 12s. To *Compton Wynyates* and back, 13s. 6d.; in each case exclusive of gratuity to driver, which should be arranged beforehand (1s. to 2s. sufficient).

INNS.—Red Lion Hotel (tariff p. 12, advt. p. 24), White Horse Hotel (†), White Lion Hotel (†).

CONFECTIONERS.—*Betts*, High Street; *Claridge*, Parsons Street (Banbury Cakes a speciality).

POST OFFICE.—High Street.

FAIRS.—First Thursday after old 12th day. First Thursday after old Michaelmas day.

MARKET DAY.—Thursday.

BERKSWELL.

INN.—Railway Hotel (advt. p. 22)

BIDFORD.

INNS.—Pleasure Boat (†), White Lion (†)

COLESHILL.

POPULATION, 2,356.

FLY from the Three Horse Shoes meets the trains at Forge Mill Station (1m. distant). Fare 4d. each.

INNS.—Swan (†), Three Horse Shoes (†)

CONFECTIONER.—*Williams*, High Street.

FAIR.—Monday before Shrove Tuesday.

MARKET DAY.—Wednesday.

COVENTRY.

POPULATION, 52,720.

OMNIBUSES meet every train; fare 6d. without luggage.

CABS.—*By Distance* within five miles of the Post Office, not exceeding one mile (for two persons) 1s., three or more persons 1s. 6d.; for each succeeding half mile or part thereof for any number of persons 6d.; the return journey, if made without discharging the carriage, to be charged half the above rates. *By Time* not exceeding one hour 2s. 6d.; for each succeeding 15 minutes or part thereof 6d.; between midnight and 6 a.m. a fare and a half is charged. *Waiting Time*: Ten minutes free, for every fifteen minutes over and above 6d. Engaging a carriage and not using it, 1s.

INNS.—Craven Arms Hotel (tariff p. 12); King's Head Hotel (†); Queen's Hotel (†); Three Tuus Hotel (†).

REFRESHMENT ROOMS.—*Wright*, 68, Smithford Street (†); *Mason*, 17 and 18, Earl Street (†).

CONFECTIONERS—*West*, 58, Cross Cheaping; *Shillcock*, 24, Hertford Street; *Hancox*, 28, Burges.

PUBLIC BATHS.—Hales Street. 1st Class Swimming Bath 6d.; 1st Class Private Bath, Warm, 6d.; Cold 3d.

READING ROOM.—*Free Public Library*, St. Michael's Church Yard.

CLUBS.—*Consercative*, Broadgate; *Hertford*, Hertford Street; *Liberal*, Union Street; *Drapers'* (professional), St. Michael's Church Yard.

POST OFFICE.—Smithford Street. 7 a.m. to 10 p.m.

BANKS.—*London and Midland*, 1, Little Park Street; *Birmingham District and Counties*, 2, Smithford Street; *Lloyds*, High Street.

FAIRS.—May 1, Whitsun Monday, November 1.

MARKET DAY.—Friday.

POLICE STATION.—St. Mary's Street.

PLACES OF AMUSEMENT.—*New Opera House*. Prices: Dress Circle, 4s.; Orchestra Stalls, 3s.; Second Circle, 2s.; Pit Stalls, 1s. 6d.; Pit, 1s. *Empire Music Hall*. *Recreation Ground* at The Butts, containing cricket and football grounds, and a bicycle track.

TRAMWAY.—(*Steam*). To Bedworth; fare 5d.

OMNIBUSES.—To Bell Green; fare 3d.

DUNCHURCH.

POPULATION, 1,313.

INN.—Dun Cow (†).

FAIRS.—November 15, 16.

EDGE HILL (see Radway).

EMSCOTE.

INN.—Portobello (for boats on the Avon).

FENNY COMPTON.

INN.—George and Dragon, Fenny Compton Wharf (†).

FLYS.—1s. per mile, and 6d. per mile back fare. To *Sulgrave* and back, 20s. To *Edge Hill* and back, 10s. A day's notice required.

HARBURY.

OMNIBUS to Southam: Fare, 1s.; return, 1s. 6d.

HENLEY-IN-ARDEN.

POPULATION, 1,043.

OMNIBUS, at 9 a.m., to Bearley Station, returning from Bearley at 11-0 a.m., fare each way 1s.

FLYS.—From White Swan 1s. per mile. To Bearley, 4s.

INNS.—Bear (†), White Swan (†).

FAIRS.—March 25, October 11 and 29.

KENILWORTH.

POPULATION, 4,173.

OMNIBUSES meet the trains; fares to the Castle 6d. each.

FLYS.—No fixed tariff.

INNS.—King's Arms Hotel (tariff p. 12); Abbey Hotel (tariff p. 12).

REFRESHMENT ROOM.—The Castle Green, opposite the Ruins (tariff p. 13, advt. p. 25).

ADMISSION TO CASTLE.—6d. each person.

FAIRS.—April 29, last Tuesday in September.

NORTH WARWICKSHIRE HOUNDS (50 couples).—*Kennels* in Rounsel Lane. *Hunting Days*: Tuesday, Wednesday, Thursday, and alternate Fridays.

KINETON.

POPULATION, 1,021.

FLYS from Swan Hotel, 1s. per mile, and 6d. per mile back fare. To *Ruckway* and back (including driver), 5s. 6d. To *Compton Wynyates* and back (including driver), 12s. 6d.

INNS.—Red Lion (tariff p. 12), Swan (tariff p. 12).

FAIRS.—February 5, October 2.

WARWICKSHIRE HOUNDS (53 couples).—*Kennels* at Little Kineton.

Hunting Days: Monday, Tuesday, Thursday and Friday.

STEEPLE-CHASES.—Beginning of April.

KNOWLE.

POPULATION, 1,818.

OMNIBUS meets the trains, fare 6d. (station 1½m. distant).

FLYS.—From the Forest Stables, 1s. per mile. To *Knowle*, from the station, 1s. 6d.

INNS.—(In the town) *Greswolde Arms* (†), *Red Lion* (†). (At the station) *Forest* (†).

LEAMINGTON SPA.

POPULATION, 26,930.

CABS.—*By distance* within five miles of the Parish Church, not exceeding one mile for two persons 1s., for three or more persons 1s. 6d., for each succeeding half mile 6d. (packages of luggage carried outside 2d. each extra). *By time*, the first hour 2s. 6d., each succeeding half hour 1s. Double fares are chargeable between midnight and 6 a.m. *Waiting Time*, the first five minutes without extra charge, for every succeeding quarter of an hour 6d. Engaging a carriage and not using it, 6d.

BATH CHAIRS.—For each half hour 6d.

INNS.—*Avenue Hotel* (tariff p. 12), *Bath Hotel* (†), *Clarendon Hotel* (tariff p. 12), *Crown Hotel* (tariff p. 12, advt. p. 19), *Euston Hotel* (tariff p. 12, advt. p. 23), *Manor House Hotel* (tariff p. 12, advt. p. 23), *Regent Hotel* (†), *Stoneleigh Arms Hotel* (advt. p. 23), *Washington Hotel* (tariff p. 12, advt. p. 23).

BOARDING HOUSES.—*Langton House*, *Leam Terrace* (Mrs. Phillips), *Richmondville*, *Spencer Street*.

REFRESHMENT ROOMS.—*Cafe Orientale*, *Parade*; *Powell Bros.*, 146, *Parade*.

CONFECTIONERS.—*Bunnett*, 52, *Regent Street*; *Goodman*, 123, *Regent Street*; *Watson*, 14, *Gloucester Street*.

JOB AND POST-MASTER.—*Walby*, *Binswood Mews*; *McGregor*, *Bath Mews*.

LEAMINGTON SPA—*Continued.*

BATHS.—Royal Pump Room. *Swimming Bath* for gentlemen 6d. each; for ladies 6d. each (twelve tickets 5s.) *Turkish Bath*, 8 a.m. to 5 p.m., 2s.; 5 p.m. to 7 p.m., 1s. 6d. (reserved for ladies exclusively on Tuesdays). *Saline and Fresh Water Baths*: Hot or cold bath (saline or fresh water), 1st class, 2s. each; ditto, 2nd class, 1s. each; ditto, 3rd class, 6d. each; deep immersion bath (saline or fresh water), 2s. 6d. each; reclining bath with douche or shower (saline or fresh water), 3s. 5d. each; douche or shower bath (saline or fresh water) 1st class, 2s. each; ditto, 2nd class, 1s. 6d. each; needle, vapour, sitz, and special baths, 2s. each; pine and sulphur baths (saline or fresh water), 1st class, 3s. each; ditto, 2nd class, 2s.; ditto, 3rd class, 1s. 8d. *Special Attendance*, viz.: rubbing, packing, shampooing, massage, etc., by bath attendants, with *any* bath, 1s. extra. Any bather occupying the bath-room more than one hour is charged 1s. extra, as for special attendance. *Open-air Swimming Bath*, New River Walk: Admission, $\frac{1}{2}$ d.

READING ROOM.—*Free Public Library*, New Town Hall.

CLUBS.—*Leamington Club*, 3, Parade; *Tennis Court*, 50, Bedford Street; *Borough Club*, Regent Grove; *Conservative Club*, Warwick Street; *Liberal Club*, Regent Grove.

POST-OFFICE.—Next Victoria Bridge, 6-20 a.m. to 10 p.m.

BANKS.—*London and Midland*, 126, Parade; *Lloyds'*, 73, Parade; *Metropolitan*, *Birmingham and South Wales*, 33, Parade.

THEATRE ROYAL.—Regent Grove. Prices: Balcony and Orchestra Stalls, 4s.; Second Circle, 2s. 6d.; Reserved Pit, 2s.; Upper Circle, 1s. 6d.; Pit, 1s.

STEEPLE-CHASES.—In March.

POLICE STATION.—Old Town Hall.

JEPHSON GARDENS—Admission, for the day 3d. each; for one person, one week, 1s. 6d.; one month, 4s.; three months, 7s. 6d.; one year, 10s. 6d.; for a family, one week, 3s.; one month, 7s.; three months, 14s.; one year, 21s.

PUMP ROOMS.—Family subscriptions: One year, 15s.; six months, 10s. 6d.; three months, 7s. 6d.; one month, 5s.; one week, 4s. Single subscription: one year, 10s. 6d.; six months, 7s. 6d.; three months, 5s.; one month, 3s.; one week, 1s. The Pump Room is supplied with daily and weekly papers for the use of subscribers. Joint tickets for Pump Room and Jephson Gardens are issued to visitors at the following reduced rates: Three months, family tickets 15s., single ticket 8s.; one month, family tickets 8s., single ticket 5s.; one week, family tickets 5s., single ticket 1s. 6d.

HALLS.—*Royal Music Hall and Assembly Rooms*, Bath Street; *Public Hall*, Windsor Street.

TRAMWAY to Warwick every half hour from 8-45 to 10-15 a.m., and then at intervals varying from about 10 to 20 minutes up to 9-20 p.m., afterwards at 10-15 and 10-30 p.m.; Sundays 10-15 a.m. and every half hour from 1-45 to 9-45 p.m.; fare all the way 3d.

COACHES.—During the season, from June to September, to *Stratford-on-Avon via* Charleote daily except Saturday and Sunday; to *Coventry via* Guy's Cliff and Kenilworth, returning through Stoneleigh Park, twice a week. Fares: Box seat, 7s. 6d.; facing horses, 5s.; back to horses, 5s.; inside, 3s. 6d. Starting from the Town Hall at 11-15 a.m., and returning from Stratford or Coventry at 4 p.m. Booking Office: 104, Parade.

LEAMINGTON SPA—*Continued.*

BOATS.—*For Boating on the Leam*, obtainable at the Mill, Leam Terrace. Tariff, 1s. first hour, and 6d. for each succeeding hour. *For Boating on the Acon*, obtainable at the Porto Bello Tavern, Emseote. Tariff, the first hour, family boats, 2s.; boat to carry five persons, 1s. 6d.; to carry three persons, 1s.; canoes, 9d.; skiffs, 6d.; fishing punts, 6d. (or 2s. per day); for each succeeding hour, half the foregoing rates.

MARION.

INN.—Black Horse.

OMNIBUS to Southam at 8 a.m., 12-45 p.m., 6-23 p.m. (Sundays excepted); fare 1s.

MERIDEN.

INN.—Bull's Head Hotel and Posting House (tariff p. 13 advt. p. 2).

NUNEATON.

POPULATION, 11,539.

OMNIBUS meets all trains at the Midland Station; at the L. and N.-W. Station by appointment only. Fare, 6d.

FLYS. - No fixed tariff.

INNS.—Bull (†); Newdegate Arms (†).

CONFECTIONER.—*Yoxall*, Abbey Street.

FAIR.—May 14.

MARKET DAY.—Saturday.

POLICE STATION.—Stratford Street.

RADWAY (EDGE HILL).

INN.—Castle (†).

RUGBY.

POPULATION, 11,262.

OMNIBUS meets the trains; fare 6d.

CABS.—*By distance*: Per mile 1s., per half mile afterwards 6d., not exceeding five miles out; back fares half these rates; *by time*: half-an-hour only 1s. 6d., first hour 2s. 6d., per half-hour afterwards 1s. *From the Station to the town, or vice versa*, for two persons, 1s.; for each additional person, 6d. *From one part of the town to any other part*, for each person, 6d. *Waiting Time*: If detained more than fifteen minutes and not exceeding thirty minutes, 6d.; for each succeeding fifteen minutes, 6d.

INNS.—Rugby Private Hotel, Albert Street (tariff p. 13, advt. p. 21); Horse Shoes (†); Royal George (†).

REFRESHMENT ROOMS.—*Hobley*, 18, High Street (†); *Campbell Coffee Tavern*, Church Street (†); *Restaurant*, Railway Terrace (†).

CONFECTIONERS.—*Hobley*, 18, High Street; *Grocock*, 25, High Street.

READING ROOM.—Institute, Town Hall.

POST OFFICE.—16, Market Place; 63.0 a.m. to 9 p.m.

BANKS.—*Lloyds'*, Church Street; *National Provincial*, Church Street.

FAIRS.—*Cattle*: Last Monday in January, February 17, last Monday in March, last Monday in April, May 15, last Monday in June and July, August 21, Monday before September 29, Monday before October 27, November 22, Tuesday, December 21, first Monday after Christmas Day. *Martinaus Horse*: November 16 to 22. *Cheese*: Wednesday before Easter, last Wednesday in September.

MARKET DAY.—Saturday.

POLICE STATION.—Plowman Street.

SNITTERFIELD.

INN.—White Horse (†).

SOLIHULL.

POPULATION, 6,150.

FLYS.—No fixed tariff 1s. per mile generally. From the Station to the town, 1s.

INNS.—George (tariff p. 13); Saddlers' Arms (tariff p. 13, advt. p. 24)

SOUTHAM.

POPULATION, 1,759.

OMNIBUS (on week days only) to Marton Station (L. & N.W.R.) three times daily, fare 1s.; to Harbury Station (G.W.R.) to meet most trains, fare 1s., return 1s. 6d.

FLYS.—No fixed tariff, to Harbury Station 2s. 6d., to Marton Station, 4s.

INNS.—Bull (†), Craven Arms (†).

STRATFORD-ON-AVON.

POPULATION, 8,313.

OMNIBUS meets the trains; fare 6d.

FLYS.—No fixed tariff. Usual charge to the town for one person, 1s., and 6d. extra for each additional person.

INNS.—Golden Lion Hotel, Bridge Street (tariff p. 13, advt. p. 20); Old Red Lion Hotel, tariff p. 13, advt. p. 24); Fountain Hotel (Temperance) (tariff p. 13, advt. p. 18); Red Horse Hotel (†), Shakespeare Hotel (†).

REFRESHMENT ROOMS.—*Fountain Hotel*, Rother Street (tariff p. 13); *Coffee Palace*, Bridge Street.CONFECTIONER—*Smith*, 9, Chapel Street.CLUB.—*Union*, Chapel Lane.

POST OFFICE.—52, Henley Street.

BANKS.—*Metropolitan, Birmingham, and South Wales*, Chapel Street; *Lloyds'*, Bridge Street.

FAIRS.—The day after old Michaelmas and the Friday week following.

MARKET DAY.—Friday.

POLICE STATION.—Town Hall.

PLACES OF INTEREST.—*Birthplace*, open from 9 a.m. to 7 p.m. in summer; admission 6d., Museum 6d. extra. *Near Place Garden*, free during summer months. *Museum*, admission 6d. *Holy Trinity Church*, admission 6d. *Shakespeare Memorial Theatre, Picture Gallery, Tower, Library, and Grounds*, open 10 to 6 in summer, and in winter till dusk; admission 6d.

BOATS ON THE RIVER.—Obtainable at the Swan's Nest, Bridge-town. The first hour, 1s.: each succeeding hour 6d.

STEEPLE-CHASES.—In April.

TEMPLE BALSALL (see BALSALL).

TYSOE.

INN.—Peacock (†).

WARWICK.

POPULATION, 11,905.

TRAMWAY from L. & N. W. Station direct to the town; fare, 3d.

OMNIBUS from the hotels to meet trains; fare 6d. each (luggage extra).

CABS.—*By distance* 1s. for the first mile, and 6d. for each succeeding mile (not including driver); from the L. & N. W. Station to the town 2s., driver 6d.; from the G.W. Station to the town 1s., driver 6d. *By time* 3s. per hour.

INNS.—Bowling Green Hotel (tariff p. 13, advt. p. 21), Warwick Arms Hotel (†), Woolpack Hotel (†).

WARWICK—*Continued.*

REFRESHMENT ROOM.—*Castle*, Smith Street (tariff p. 13, advt. p. 25).

CONFECTIONER.—*Woollison*, 11, Church Street.

READING ROOM.—*Free Public Library*, Church Street.

RACE MEETINGS are held the second week in February (two days), April (two days), September (two days), and November (three days.)

POST OFFICE.—*Old Square*, 7 a.m. to 9. p.m.

BANKS.—*London and Midland*, Church Street; *Lloyds*, Market Place; *Metropolitan*, *Birmingham and South Wales*, High Street.

FAIRS.—October 12 and Monday before St. Thomas's Day.

MARKET DAY.—Saturday.

POLICE STATION.—*Barrack Street*.

PLACES OF INTEREST.—*Castle*, open 10.0 a.m. to 3.30 p.m., admission 1s.; Ticket Office in Mill Street. *Beauchamp Chapel*, admission 3d. each person, but no less fee than 6d.; *Leycester Hospital* (gratuity to Porter). *Museum*, Market Place, admission 3d.

BRAKE to *Stratford-on-Avon* via *Sherborne* on Mondays, Wednesdays and Fridays during the summer months commencing in June. Starting from the Tramway Depôt, *Coten End*, Warwick, at 10.45 a.m., and returning from *Stratford* via *Charlecote* at 4 p.m. Passengers from *Leamington* start by tram at 10.15 a.m. To *Cocentry* on Wednesdays returning at 4 p.m. through *Stoneleigh Park*. Return tickets in each instance 3s. (tram fares from *Leamington* included).

TRAMWAY to *Leamington* every half hour from 8.0 to 9.30 a.m., and afterwards at intervals varying from about 10 to 20 minutes up to 8.40 p.m., and then at 9.36 and 10.0 p.m.; *Sundays* at 9.30 a.m. and 12.45, and every half hour from 1.30 to 9.0 p.m.; fare all the way 3d.

BOATS.—*For Boating on the Avon*. See under *Leamington*.

WELLESBOURNE.

INN.—*King's Head* (†).

WIXFORD.

INN.—*Fish* (†).



HOTEL TARIFF PER DIEM:

| | Sitting Rooms. | | | Bedrooms. | | | Breakfast. | | | Lunch. | | Dinner. | | | Tea. | | | Attendance. | Omnibus, with Luggage. |
|--------------------------------|----------------|-------|-------|-----------|---------|-------|------------|-------|-------|------------------|-------------------|---------|------------------|-------|-------|------------------|------------------|-------------|------------------------|
| | s. d. | s. d. | s. d. | Single. | Double. | s. d. | s. d. | s. d. | s. d. | s. d. | s. d. | s. d. | s. d. | s. d. | s. d. | s. d. | s. d. | | |
| | | | | | | | | | | | | | | | | | | | |
| BANBURY—Red Lion | { 3 6 | ... | ... | — | — | 1 0 | — | 2 6 | 1 9 | 2 6 | 3 6 | 1 0 | 1 9 | 2 6 | 1 0 | 1 9 | 2 6 | 1 6 | 0 6 |
| COVENTRY—Queen Arms | { 5 0 | ... | ... | — | — | 2 0 | — | 2 6 | 2 0 | 2 6 ¹ | 3 6 | 1 6 | — | — | 3 0 | 1 6 ⁵ | 0 6 | 0 6 | |
| KENILWORTH—Abbey | { 5 0 | 2 6 | 5 0 | 1 6 | — | — | — | 2 6 | 2 0 | 2 6 | 4 0 ¹¹ | 1 6 | — | — | 2 6 | 1 6 | 0 6 | 0 6 | |
| ” King's Arms | { 7 6 | 3 6 | — | — | — | — | — | — | 2 0 | 2 6 | 2 6 | 1 3 | — | — | 2 0 | 1 0 ⁵ | 0 6 | 0 6 | |
| KINFON—Swan | { 5 0 | 2 6 | — | — | — | — | — | — | 2 0 | 2 6 | 2 6 | 1 3 | — | — | 2 0 | 1 0 ⁵ | 0 6 | 0 6 | |
| ” Red Lion | { — | 7 | — | — | — | — | — | — | 1 6 | 1 6 | 2 6 ¹ | 0 9 | 1 0 | 1 6 | — | — | — | — | |
| LEAMINGTON—Arctur ⁸ | { — | — | — | — | — | — | — | — | — | — | 2 6 | 1 6 | — | — | — | — | — | — | |
| ” Clarendon | { 3 0 | 2 6 | — | — | — | — | — | — | — | — | 1 6 | 1 0 | 1 6 | 1 0 | 1 6 | 1 9 | 1 0 | — | |
| ” Crown ⁹ | { 7 0 | 4 0 | — | — | — | — | — | — | — | — | 2 6 | 3 0 | 4 6 ³ | 1 6 | — | — | 1 6 | 0 6 | |
| ” Euston ¹⁰ | { — | — | — | — | — | — | — | — | — | — | 3 6 | 2 0 | 3 0 | 2 6 | — | — | — | — | |
| ” Manor House | { — | — | — | — | — | — | — | — | — | — | 2 6 | 2 0 | 2 6 ² | 2 6 | 1 6 | 2 0 | 2 6 | 1 6 | |
| ” Washington ¹¹ | { f5 0 | 3 0 | — | — | — | — | — | — | — | — | 2 6 | 3 0 | 5 0 ³ | 2 0 | 2 6 | 3 0 | 1 6 ⁶ | — | |
| ” | { — | 2 0 | 3 0 | 1 3 | — | — | — | — | — | — | 1 6 | 2 0 | 2 6 | 1 3 | — | — | 1 9 | 6 | |

| | | | | | | | | | | | | | | | |
|--|--------|--------|-----|-----|-----|-----|------------------|-----|------------------|------|-----|-----|-----|-----|-----|
| MERIDEN— <i>Bull's Head</i> ... | { | — | 1 6 | — | 1 0 | 1 6 | 2 6 | 2 0 | 2 6 | f2 0 | 1 0 | — | 1 6 | nil | — |
| RUGBY— <i>Private</i> ... | ... f3 | 6 f2 6 | — | 1 6 | — | 2 0 | 2 0 | 1 6 | 2 6 ¹ | f2 6 | 1 0 | — | — | 0 6 | 1 0 |
| SOLIHULL— <i>George</i> ... | ... | — | 2 0 | 3 6 | 1 0 | 1 3 | 1 6 | 1 6 | 2 0 | f2 0 | 1 0 | 1 3 | 1 9 | 1 0 | — |
| „ <i>Sadler's Arms</i> ... | ... | — | — | — | 1 3 | — | 1 9 | 1 6 | 2 0 | — | — | 1 3 | 1 6 | — | 1 0 |
| STRAFORD-ON-AVON— <i>Golden Lion</i> ... | ... | — | 2 0 | 3 0 | — | 1 6 | 2 0 | 2 0 | 2 6 | 4 | — | 1 6 | 2 0 | nil | — |
| „ <i>Red Lion</i> ... | ... | — | 1 6 | 2 6 | 1 0 | — | 1 6 | 1 6 | — | f2 0 | 1 0 | — | 1 6 | nil | — |
| „ <i>Fountain</i> (<i>Temperance</i>) { | — | 2 0 | 3 0 | 1 6 | 1 9 | 2 6 | 1 6 ² | 2 0 | — | f2 6 | 1 6 | 1 9 | 2 6 | nil | — |
| WARWICK— <i>Boocling Green</i> | ... | — | — | — | 1 6 | — | 2 6 | — | — | — | 1 6 | — | — | 0 6 | — |

¹ At 1 o'clock. ² At 1-30 p.m. ³ Table d'hôte at 7 p.m. ⁴ Table d'hôte on Sundays at 1 o'clock; 2s. 6d.
 Or 3d. per meal. ⁵ Or 6d. per meal. ⁶ Or 10s. per week. ⁷ 10s. per week. ⁸ Board per day 7s., per week 42s. ⁹ Board per day 10s. 6d. to 12s. 6d.
¹⁰ Inclusive boarding terms by the week from 2½ guineas. ¹¹ Board per day 6s. 6d. f From.

REFRESHMENT ROOMS.

KENILWORTH: *Castle Green*.—Breakfast or Tea, plain, 9d.; with Meat, 1s. 3d. No charge for attendance.
 WARWICK: *Castle Refreshment Rooms, Smith Street*.—Breakfast, plain, 1s.; with Meat, 1s. 6d. Dinner (from 12 to 2) from 1s.
 Tea from 9d. Beds from 1s. 6d. No charge for attendance.

CHEMINS DE FER DE L'OUEST DE FRANCE
AND
 LONDON, BRIGHTON, AND SOUTH COAST
 RAILWAY.

Circular Tours in Normandy and Brittany, starting from London by Tickets issued from the 1st May to the 31st October, available for one month.

THESE Tours open up to lovers of the picturesque, at inexpensive rates, a long course of novel and deeply interesting scenes within easy reach of English travellers.

Normandy is rich both in historical associations and in remains of medieval antiquity containing a number of noble cathedrals, ancient abbeys and old castles, famous both for their history and for their attractive situation.

Brittany contains the stupendous pre-historic monuments of the Morbihan, which for many centuries have excited the investigations of the learned. Its cathedrals and village churches are rich both in architecture and in carvings, and the quaint and picturesque customs and costumes of the inhabitants carry the traveller back to an epoch which has long passed away elsewhere.

The watering places on the coasts of both Normandy and Brittany are replete with unaccustomed attractions for the English visitor. They afford every facility for bathing, and the climate commends itself to those in search of health.

The charges at the inns in both provinces are usually very moderate.

These circular tours are divided into ELEVEN ROUTES, the rates of which vary from 77s. 4d. to 150s. *1st class*, and from 58s. 4d. to 122s. 4d. *2nd class*.

Agencies for tickets and full information:—London: Continental Traffic Manager's Office, London Bridge; 18, Fish Street Hill, City; 28, Regent Circus, Piccadilly; 8, Grand Hotel Buildings, Trafalgar Square; Hay's, 4, Royal Exchange Buildings, E.C.; Messrs Cook and Son's Tourist Office, Ludgate Circus; Messrs H. Gaze and Son's Office, 142, Strand and Westbourne Grove; and at London Bridge, Victoria and Kensington Stations.

London, Brighton & South Coast Rail'y.

❖ SEA-SIDE ❖ PLACES. ❖

BRIGHTON.—Pullman Drawing Room Car Trains from London to Brighton and back daily. Cheap first-class day Return Tickets—London to Brighton every Sunday and every Weekday. Every WEDNESDAY and SATURDAY—cheap day Return Tickets, including admission to the Grand Aquarium.

HASTINGS, ST. LEONARDS, and BEXHILL.—Trains run direct from Victoria and London Bridge without change of carriage. Special facilities by fast trains to and from London morning and evening.

EASTBOURNE.—Trains run direct without change of carriage. Special fast trains to and from London morning and evening. Pullman Cars run between Victoria and Eastbourne.

PORTSMOUTH, SOUTHSEA, and the ISLE OF WIGHT.—The direct Mid-Sussex line is the shortest and quickest main route between London and Portsmouth, Southsea and the Isle of Wight. At the Portsmouth Harbour Station and Pier, also at the Ryde Pier Head Railway Station, passengers by this route step from the train to the steamers, and *vice versa*. Through tickets issued and luggage registered, including all charges.

SEAFORD, WORTHING, LITTLEHAMPTON, BOGNOR & HAYLING ISLAND.—Through carriages run to and from London during sea-side season.

RETURN TICKETS.—Return tickets issued for distances from 12 to 50 miles are available for return within eight days including date of issue and return. Return tickets issued for longer distances than 50 miles are available to return within one calendar month, including date of issue and return. (The London distance will be taken for tickets issued to and from all stations, north of Croydon inclusive). Cheap Friday, Saturday and Sunday to Monday tickets are issued from London to Midhurst, Portsmouth, Southsea, and the Isle of Wight. Cheap Saturday and Sunday to Sunday or Monday tickets are issued from London to the sea-side. Cheap Saturday and Sunday to Sunday, Monday or Tuesday tickets are issued from London to Brighton. Cheap family and tourist tickets, available for two months, are issued from London during the sea-side season.

London, Paris and the Continent, *via* Newhaven, Dieppe, and Rouen, the shortest and cheapest route. Improved fixed Services between London and Paris, every weekday and Sunday.

TWO FIXED EXPRESS SERVICES as under:—

A Day Express Service (first and second class) between London and Paris, *via* Newhaven, Dieppe, and Rouen, leaving London and Paris, every weekday and Sunday morning. A Night Express Service (first, second and third class) between London and Paris, *via* Newhaven, Dieppe, and Rouen, leaving London and Paris every weekday and Sunday evening.

For full particulars, times and fares, see time tables and special bills.

Luggage will be registered throughout between London and Paris, by the day and night services, 66 lbs. weight being allowed to each passenger.

New Steamers.—The splendid Steamers "Brittany," "Normandy," "Paris," "Rouen," and "Seine," are built of steel, they are of great power and speed, and furnished with every accommodation for the comfort of all classes of passengers, and are fitted with the electric light. Passengers are booked through between London and all the principal towns in the south of France, Italy, Switzerland, &c. Tickets for Circular Tours through France, Switzerland, &c., with choice of several routes, are issued by this service.

Tickets and every information at the principal offices:—*London*—West End General Enquiry and Booking Offices: 28, Regent Circus, and 8, Grand Hotel Buildings; City Office, Hays', 4, Royal Exchange Buildings; Stations: London Bridge and Victoria.—*Paris*: 10, Rue du 4 Septembre; 4, 6, and 8, Rue St. Anne; Station: St. Lazare (near the Madeleine).

London Bridge Terminus. A. SARLE, Secretary and General Manager.

EAST AND WEST JUNCTION
AND
STRATFORD-ON-AVON, TOWCESTER AND
MIDLAND JUNCTION RAILWAYS.

STRATFORD-ON-AVON.

Shakespeare's Country and the Ancestral Home of
Washington.

Quickest and Shortest Route between London and Stratford-on-Avon.

AMONG the Places of interest on this Railway are:—
Shakespeare's Country and Stratford-on-Avon, the Birthplace of Shakespeare, Kineton, near which the Battle of Edge Hill was fought; also the nearest station for Compton Wynyates, Moreton Pinkney, three miles from which is the Village of Sulgrave, celebrated as the home of the Ancestors of George Washington, first President of the United States of America. In the old Village Church may be seen the Arms of the Washington Family, "The Stars and Stripes."

WEDDING ORDERS PROMPTLY ATTENDED TO.

WILLIAM WALBY,

JOB AND POST MASTER,

BINSWOOD MEWS & CARRIAGE REPOSITORY,

Hunting and Livery Stables,

LEAMINGTON.

Also at PORTLAND MEWS, PORTLAND STREET.

EDWARD MCGREGOR,

BATH MEWS, LEAMINGTON SPA.

HORSE DEALER AND JOB MASTER,

Coach Proprietor and Livery Stable Keeper.

BOROUGH OF ROYAL LEAMINGTON SPA.

THE ROYAL PUMP ROOMS & BATHS

are a great attraction to the residents and visitors, and below will be found particulars of this favourite resort.

TABLE OF AVERAGE CONTENTS (WITHOUT DECIMAL FRACTIONS) OF AN IMPERIAL PINT OF THE LEAMINGTON MINERAL WATERS.

Saline residuc per imperial pint.

| Sulphate of soda. | Chloride of Sodium. | Chloride of calcium. | Chloride of magnesium. |
|-------------------|---------------------|----------------------|------------------------|
| 28 to 40 grains. | 40 to 60 grains. | 20 grains. | 3 to 12 grains. |

With bromide, iodine, carbonic acid gas, free oxygen, and sulphuretted hydrogen gas in proportions varying with the spring selected for analysis.

The *Chalybeate Spring* contains peroxide of iron, in considerable quantity, in addition.

About one pint of water in the day is the usual quantity taken when its aperient effect is desired. The early period of the morning is generally chosen for its administration—one half being reserved until twenty minutes' brisk exercise has followed the first dose; but its adoption requires particular rules in individual cases, according to their peculiarities, of which the resident medical men are the best judges. Great benefits result in its administration in derangement of the digestive functions, visceral obstructions, cutaneous diseases. Liver affections, gout, and rheumatism generally relieved by a course of bathing in combination with the internal use of the water and other means.

TERMS:

SUBSCRIPTION TO THE PUMP ROOM (including use of Daily and Weekly Newspapers).

| FAMILY SUBSCRIPTIONS. | | | £ | s. | d. | SINGLE SUBSCRIPTIONS. | | | £ | s. | d. |
|-----------------------|-----|-----|---|----|----|-----------------------|-----|-----|---|----|----|
| One year ... | ... | ... | 0 | 15 | 0 | One year ... | ... | ... | 0 | 10 | 6 |
| Six months ... | ... | ... | 0 | 10 | 6 | Six months ... | ... | ... | 0 | 7 | 6 |
| Three months ... | ... | ... | 9 | 7 | 6 | Three months ... | ... | ... | 0 | 5 | 0 |
| One month ... | ... | ... | 0 | 5 | 0 | One month ... | ... | ... | 0 | 3 | 0 |
| One week ... | ... | ... | 0 | 4 | 0 | One week ... | ... | ... | 0 | 1 | 0 |

JOINT TICKETS for PUMP ROOM and JEPHSON GARDENS are issued to visitors at the following reduced rates:

Family Tickets, three months, 15/-; one month, 8/-; one week, 5/-.

Single Ticket, three months, 8/-; one month, 5/-; one week, 1/6.

The Large Assembly Room is supplied with Daily Papers for the use of Subscribers. For hire of Large Pump Room for meetings, entertainments, &c., and terms, apply to the Manager.

BOTTLED SPA WATER.—The Saline Water is supplied in bottles, securely corked and capsuled, at 3/- per doz. pints; and in aerated form at 4/- per doz. pints (1/- per dozen allowed for empties returned).

CONCENTRATED SPA WATER is supplied for the convenience of those living at a distance. 1/- per quart bottle.

BATHS.

Turkish, Douche or Shower, Needle, Vapour, Sitz, Pine, Sulphur, Deep Immersion, &c.

SWIMMING BATHS.

There are two Swimming Baths, the gentlemen's being one of the finest in the country, 110ft. by 40ft., and a smaller one for ladies, 70ft. by 30ft.

STRATFORD-ON-AVON.

THE FOUNTAIN HOTEL

(OPPOSITE THE AMERICAN FOUNTAIN).

Extensively Patronized by AMERICAN VISITORS.

SPECIAL TERMS TO VISITORS BY THE WEEK.

TARIEF ON APPLICATION TO THE MANAGERESS.



HOT AND COLD BATHS.

HOME COMFORTS AND CLEANLINESS.

THE FOUNTAIN TEMPERANCE HOTEL has been opened with a view to provide accommodation at a reasonable tariff for the ever-increasing number of Tourists and Visitors to the shrine of the world's greatest poet.

The Hotel is centrally situated, is in close proximity to the Great Western Railway Station, and within three minutes' walk of Shakespeare's House. The Church and other places of interest are likewise within easy walking distance.

A Porter meets all Trains.

NO CHARGE FOR ATTENDANCE.

ADDRESS: THE MANAGERESS.

Registered Telegraphic Address: Fountain, Stratford-on-Avon.

SHAKESPEARE'S COUNTRY.

CROWN HOTEL,

LEAMINGTON.

(UNDER NEW MANAGEMENT.)

Proprietor and Manager - Mr. J. C. FRANKLIN.

RESTORED and added to, and partly refurnished, this fine Family and Commercial Hotel is now one of the most comfortable in the Midlands.

BILLIARD, READING AND SMOKING ROOMS,
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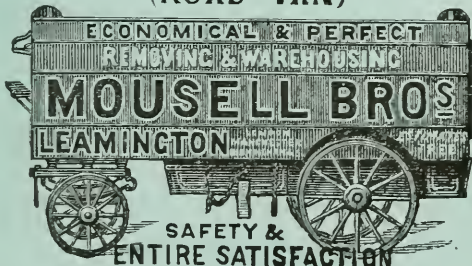
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(From JOHN JARRETT, ESQ.) 16th April, 1862.

I beg to inform you that the Side Saddles with which you have supplied my daughters, give me great satisfaction, and I believe them to be, in many respects, superior to the ordinary side saddle.

KIDDERMINSTER, PARK HALL,

1st June, 1865.

(From W. GRAZEBROOKE, ESQ., Hon. Sec. to the Albrighton Hunt).

I have every reason to be pleased with the Flexible Saddle I had from you in September, 1863. I have had it in regular work, have had no sore back, and consider materials and workmanship very good.

PRESTEIGN, RADNORSUIRE,

3rd June, 1865.

(From TOM OLIVER HUNT, ESQ., Surgeon).

I have much pleasure in stating that the Flexible Saddle you supplied me with has given me every satisfaction, and to those persons, especially, who are compelled to be on horseback many hours, it is most comfortable and easy.

INDIA, 19th Sept., 1884.

(From the LORD BISHOP OF LAHORE).

From the Bishop of Lahore to Messrs. Thomas, with thanks for promptness of execution, and thinks the work excellent.

AVON HOUSE, TUNBRIDGE WELLS,

3rd Sept., 1887.

(From LT.-COL. GREY T. SKIPWITH.

A friend of mine has been so pleased with the saddle you made for me, that he has asked me to get one for him. Please make and send it out as soon as possible to Bombay, c/o Messrs. Grindley, Groom and Co., per Suez Canal Steamer.

BRADLEY HALL, WYLAM-ON-TYNE.

26th Sept., 1890.

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