AUTHORISED GUIDE TO THE TOWER OF LONDON.

BY THE LATE

REV. W. J. LOFTIE, B.A., F.S.A.

REVISED EDITION.

WITH TWELVE VIEWS AND TWO PLANS,

AND A

DESCRIPTION OF THE ARMOURY.

BY

THE VISCOUNT DILLON, F.S.A.

(Late Curator of the Tower Armouries.)

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PRICE ONE PENNY.
PLAN OF THE TOWER.
THE TOWER OF LONDON.

GENERAL SKETCH.

The Tower of London was first built by William the Conqueror, for the purpose of protecting and controlling the city. As first planned, it lay within the city walls, but its enlargement late in the 12th century carried its boundaries eastward beyond the walls. Part therefore of the Tower is in the City of London, and part outside the city, but it forms, with its surrounding fortifications, a precinct in itself. It covers an area of 18 acres within the Garden rails.

The present buildings are partly of the Norman period; but architecture of almost all the styles which have flourished in England may be found within the walls. It is well to remember that though the Tower is no longer a place of great military strength it has in time past been a fortress, a palace, and a prison, and to view it rightly we must regard it in this threefold aspect.

The oldest, and most important building is the Great Tower or Keep, called the “White Tower.” The Inner Ward is defended by a wall, flanked by thirteen towers, the entrance to it being on the south side under the Bloody Tower. The outer Ward is defended by a second wall, flanked by six Towers on the river face (see Pl. IX. X. and XI.), and by three semicircular bastions on the north face. A Ditch or “Moat,” now dry, encircles the whole, crossed at the south-western angle by a stone bridge, leading to the “Byward Tower” from the “Middle Tower,” a gateway which had formerly an outwork, called the “Lion Tower.”

The Tower was occupied as a palace by all our Kings and Queens down to Charles II. It was the custom for each monarch to lodge in the Tower before his coronation, and to ride in procession to Westminster through the city. The Palace buildings stood eastward of the “Bloody Tower.”
The security of the walls made it convenient as a State prison, the first known prisoner being Ralf Flambard, Bishop of Durham, who had been active under William Rufus in pushing on the buildings. From that time the Tower was seldom without some captive, English or foreign, of rank and importance.

In the Tudor period the "Green" within the Tower was used on very rare occasions for executions.

Condemned prisoners were usually beheaded on

**Tower Hill.**

Emerging from the Mark Lane railway station, the visitor obtains an excellent view of the great fortress. Within the railed space of Trinity Square the first permanent scaffold on Tower Hill was set up in the reign of Edward III, but the first execution recorded here was that of Sir Simon Burley in 1388. Here also were beheaded, among others, Dudley, the minister of Henry VII (1510), his son the Duke of Northumberland (1553), his grandson, Lord Guildford Dudley (1554), Cromwell, Earl of Essex (1540), More and Fisher (1535), Surrey (1547), and his son Norfolk (1572), Strafford (1641), and Archbishop Laud (1645), and the Scotch Lords in 1716, 1746, and 1747, the last being Simon, Lord Lovat.

The Tower moat is immediately before us. It is drained and used as a parade ground. Beyond it, as we approach the entrance, we have a good view of the fortifications. On the extreme left are the Brass Mount and North Bastions. In the middle is Legge's Mount. To the right is the entrance gateway. The highest building behind is the White Tower, easily distinguished by its four turrets. In front of it are the Devereux, Beauchamp, and Bell Towers, the residences of the Lieutenant of the Tower and of the Yeoman Gaoler being in the gabled and red tiled houses between the last two. From one of these windows Lady Jane Grey

* See page 33.
saw her husband's headless body brought in from Tower Hill, by the route we now traverse; and the leads are still called Queen Elizabeth's Walk, as she used them during her captivity in 1554.

The Lion Tower

stood where the Ticket Office and Refreshment Room are now. Here the visitor obtains a pass which admits him to see the Regalia, or Crown Jewels, and another for the Armoury. In the Middle Ages and down to 1834 the Royal Menagerie was lodged in a number of small buildings near the Lion Tower, whence its name was derived and the saying arose, "seeing the lions," for a visit to the Tower. Where the wooden gate now stands, there was a small work called the Conning Gate. It marked the boundaries of the Tower Precinct. Here prisoners were handed over to the Sheriff.

The Middle Tower (Pl. I),

was originally built by Edward I, but has been entirely refaced. Through its archway we reach the stone bridge, which had formerly in the centre a drawbridge of wood. We next reach

The Byward Tower (Pl. II),

the great Gatehouse of the Outer Ward. It is in part the work of Edward I, and in part of Richard II. Observe the vaulting and the dark recesses on the southern side. We pass on the left

The Bell Tower (Pl. IX),

which was probably planned in the reign of Richard I, though its earliest details point to a date early in the 13th Century. Here Fisher, Bishop of Rochester, was imprisoned by Henry VIII, and the Princess Elizabeth
by her sister, Queen Mary. The "Curtain Wall," of great antiquity, is pierced by the windows of the Lieutenant's Lodgings, now called "The King's House," and one of these windows lights the Council Chamber, where Guy Fawkes and his fellow conspirators were tried and condemned, 1605.

The Traitors' Gate (Pl. IV),

with St. Thomas's Tower, is now on our right. Observe the masonry which supports the wide span of the arch. This gate, when the Thames was more of a highway than it is at present, was often used as an entrance to the Tower. St. Thomas's Tower was built by Henry III, and contains a small chapel or oratory dedicated to St. Thomas of Canterbury. In later times it was found convenient as a landing place for prisoners who had been tried at Westminster; and here successively Edward Duke of Buckingham (1521), Sir Thomas More, Queen Anne Boleyn, Cromwell Earl of Essex, Queen Katharine Howard (1542), Seymour Duke of Somerset (1551), Lady Jane Grey, the Princess (afterwards Queen) Elizabeth, Devereux Earl of Essex (1601), and James Duke of Monmouth, passed under the arch on their way to prison or the scaffold. Opposite is

The Bloody Tower (Pl. III).

Under this Tower we enter the inner ward. It dates from the reigns of Edward III and Richard II, and was called by its present name as early as 1597, being popularly believed to be the scene of the murder of Edward V and his brother the Duke of York, as well as of Henry VI. It was originally known as the Garden Tower, as its upper story opens on that part of the parade ground which was formerly the Constable's Garden. Here Sir Walter Raleigh was allowed to walk during his long imprisonment, and could sometimes converse over the wall with the passers-by. Observe the groove
for working the massive portcullis, which was raised by ropes and a windlass. These still exist on the upper floor. Immediately adjoining the gateway on the east is the

**Wakefield Tower (Pl. III).**

The work now to be seen points to it having been built by Henry III. The Great Hall, memorable as the scene of Anne Boleyn's Trial, adjoined it, but was pulled down during the Commonwealth. In 1360 the records of the Kingdom, which had previously been kept in the White Tower, were removed here, and this is called in ancient surveys sometimes the Record, and sometimes the Hall Tower. The present name is probably derived from William de Wakefield, King's Clerk, appointed to hold custody of the Exchanges in the Tower in 1344. It is used now as the Jewel House for the safe keeping and exhibition of

**The Crown Jewels.**

**Centre Case.**—The visitor passes up a short stair and finds himself in a circular apartment in the Wakefield Tower. The deep window recess in the east side was fitted up as a small chapel, with Aumbry, Piscina, and Sedilia. Tradition says that Henry VI used it for his devotions when a prisoner in the Tower, and was here murdered. In the centre, in a large double case, are arranged the splendid objects which form the English Regalia. The following are the most remarkable:—

The Imperial State Crown with four arches was originally made for Queen Victoria's coronation in 1838. The chief jewels were taken from older crowns and the Royal collection.

Amongst them note the fine ruby given to the Black Prince by Peter the Cruel after the battle of Navarette 3rd April, 1367. This was worn by Henry V in the crown encircling his helmet at the battle of Agincourt in 1415. For the coronation of Mary II with William III, this ruby was set in the Queen's Crown of State.
The crown was enlarged and lightened in weight for the coronation of H.M. Edward VII, and then contained 2,818 diamonds, 297 pearls, and many other jewels, the whole weighing 39 ounces and 5 pennyweights. It has lately been again somewhat improved and altered to allow of the large oblong brilliant of "The Stars of Africa," weighing 309 3/16 carats, cut from the "Cullinan" rough diamond, being inserted in front when not worn by H.M. the Queen. For the new arrangement 2 sapphires, 56 brilliants, and 52 rose diamonds have been added.

The Imperial State Crown with eight arches worn by King George V at the Delhi Durbar contains an Indian Emerald weighing 34 carats, emeralds, sapphires and 6,170 diamonds.

The Circlet or Coronet of pearls and diamonds made for the coronation of Mary of Modena, the Queen consort and second wife of James II.

The Crown made for Mary of Modena and altered afterwards for the coronation of Mary II with William III.

St. Edward's Crown, which appears to be the model by which all the later crowns have been fashioned. It was made for the coronation of Charles II.

The Prince of Wales's gold coronet, with a single arch.

The larger Orb, of gold, with a cross and band of jewels made for Charles II.

The smaller Orb, of gold, set with jewels and pearls, made for the coronation of Mary II with William III.

St. Edward's Staff, a sceptre of gold, 4 feet 7 inches in length, surmounted by an orb which is supposed to contain or to have contained a fragment of the true cross.

The Royal Sceptre with the cross, of gold and jewels, now containing the large drop-shape brilliant of "The Stars of Africa," weighing 516 1/2 carats, the largest cut diamond in the world. This stone was also cut from the "Cullinan" diamond.

The Queen's Sceptre with the cross, of gold and jewels, made for the coronation of Mary of Modena with James II.
The Sceptre with the dove, of gold and jewels, which is borne in the left hand of the Sovereign at the coronation.

The Sceptre with the dove, of gold and jewels, for the Queen, made for the coronation of Mary II.

A pair of gold "St. George's" spurs, the emblem of knighthood and chivalry.

A pair of gold and enamelled Bracelets, worn as emblems of sovereignty, made for Charles II, but re-enamelled for subsequent coronations.

The Queen's ivory rod, mounted in gold and enamelled, doubtless made for the coronation of Mary of Modena.

Beside the magnificent regalia dating chiefly from the Restoration of the Monarchy in 1660, when the ancient regalia, destroyed during the Commonwealth, were replaced as nearly as possible, observe, also—

The ancient Anointing Spoon, dating from the end of the 12th century and perhaps made for the coronation of King John (1199–1216). The bowl of the spoon was restored for the coronation of Charles II. Two copies of this historical relic, made for the Coronation of George IV, are preserved at Windsor Castle. This spoon and the golden Ampulla or Eagle are the only two objects of the ancient regalia which escaped destruction during the Commonwealth.

The Ampulla, or Eagle of gold, just mentioned, which is used for the oil for anointment of the Sovereign, dates in all probability from the time of Henry IV, but was restored and a new pedestal added for the coronation of Charles II.

In addition to these splendid regal emblems, several rare specimens of royal plate are exhibited, beginning with "Queen Elizabeth's" Salt, made in 1572–73, which is the finest example of this variety of Salt in existence to-day.

A large Salt of State of silver gilt in the form of a tower, made in the middle of the 17th century and presented to Charles II in commemoration of his restoration, by the City of Exeter, at a cost equivalent
to over £3,000 of present-day money. Several of the precious stones set in this Salt were supplied for the coronation of George IV.

Eleven "St. George's" Salts of four different shapes, made for the coronation banquet of Charles II and used at every subsequent coronation banquet up to the time of George IV, when this great function was held for the last time.

A large silver-gilt Wine-Fountain of elaborate and costly English workmanship, presented to Charles II by the borough of Plymouth.

Two large silver-gilt German Tankards, wrought at Hamburg in the second half of the 17th century.

The Baptismal Font and Basin of silver-gilt, made for Charles II in 1660-61 and used at the christening of the Sovereign's children. One of the last occasions when it was used was at the christening of King Edward VII at St. George's Chapel, Windsor.

A large silver-gilt Sacramental Flagon and Altar Dish, made in 1691–92 for William and Mary and used at several coronation ceremonies.

A large plain silver-gilt Alms-Dish made in 1660–61, though bearing the arms and cipher of William and Mary; it is now used at the ancient ceremony of the distribution of the Maundy money at Westminster Abbey on Holy Thursday.

The State Sword offered at the coronation of His Majesty Edward VII, with richly jewelled hilt and scabbard.

A model of the Koh-i-noor in its original setting.

Four Maces of silver-gilt, for the sergeants-at-arms, borne before the Sovereign on State occasions. Two are of the time of Charles II, one of James II, and one of William and Mary.

Side Cases—One Mace of William and Mary and one of Queen Anne.

Fifteen State Trumpets of silver, dating for the most part from the 19th century, but one was made in 1780–81.
WHITE TOWER.
Plan of Middle Floor.
Curtana, the Sword of Mercy, pointless, the blade 40 inches long. Also the State Sword used for State Opening of Parliament.

Two Swords of Justice, Ecclesiastical and Civil.

Four Maces, also the insignia of the British and Indian Orders of Knighthood, their collars, stars, and badges, and the Victoria Cross. The original Jewel House, now called the Martin Tower, is at the east end of the present Barracks.

Leaving the Wakefield Tower, we descend the slope and turn to the left. We now reach a gateway in the Inner Ward, and ascending a slope we come to the

White Tower (Pl. VII),

or keep, the oldest part of the whole fortress.

The Conqueror, before he entered London, formed a camp, eastward of the city, and probably on part of the ground now occupied by the Tower. Immediately after his coronation he commenced the works here. At first, no doubt, they consisted of a ditch and palisade, and were formed partly on the lower bastions of the old City Wall, first built by the Romans, and rebuilt in 885 by King Alfred. The work of building the Keep was entrusted to Gundulf, a monk of Bec, in Normandy, who was shortly afterwards made Bishop of Rochester, and who probably commenced operations in 1078. In 1097, under William Rufus, the works were still going on and the inner ward was enclosed. A great storm in 1091 damaged the outworks. Ralf Flambard, Bishop of Durham, being imprisoned in the Tower by Henry I, contrived to escape, 1101. During the wars between Stephen and Matilda, the Earl of Essex was Constable of the Tower, and obtained a grant even of the City of London. When he fell into Stephen’s hands the Tower formed his ransom, and the citizens regained their ancient liberty. When Richard I was absent on the Crusade, his regent, Longchamp, resided in the Tower, of which he greatly enlarged the precincts by trespasses on the land of the city and of St. Katharine’s Hospital. He surrendered the Tower to the citizens, led by John, in 1191.
The church of St. Peter was in existence before 1210, and the whole Tower was held in pledge for the completion of Magna Charta in 1215 and 1216. In 1241 Henry III had the chapel of St. John decorated with painting and stained glass, and the royal apartments in the Keep were whitewashed, as well as the whole exterior. During the wars with France many illustrious prisoners were lodged here, as David, King of Scots; John, King of France; Charles of Blois, and John de Vienne, governor of Calais, and his twelve brave burgesses. In the Tower Richard II signed his abdication, 1399. The Duke of Orleans, taken at Agincourt, was lodged by Henry V in the White Tower. From that time the Beauchamp and other Towers were more used as prisons, but it is probable that some of the Kentish rebels, taken with Wyatt in 1554, slept in the recesses of the sub-crypt of the Chapel. In 1663, and later years down to 1709, structural repairs were carried out under the superintendence of Sir Christopher Wren, who replaced the Norman window openings with others of a classical character.

The White Tower is somewhat irregular in plan, for though it looks so square from the river its four sides are all of different lengths, and three of its corners are not right angles. The west side is 107 feet from north to south. The south side measures 118 feet. It has four turrets at the corners, three of them square, the fourth, that on the north-east, being circular. From floor to battlements it is 90 feet in height. The original entrance was on the south side, on the first floor, being reached as usual in Norman castles by an external stair. The interior is of the plainest and sternest character. Every consideration is postponed to that of obtaining the greatest strength and security. The outer walls vary in thickness from 15 feet in the lower to 11 feet in the upper story. The whole building is crossed from north to south by one wall, which rises from base to summit and divides it into a large western and a smaller eastern portion. The eastern part is further sub-divided by a wall which cuts off St. John's Chapel, its crypt, and
its subcrypt. There is a wooden floor between each of the stories of the other part.

In a staircase in the thickness of the wall on the south side, some children's bones were found in the reign of Charles II. They were identified, somewhat conjecturally, with the remains of Edward V and his brother who disappeared so mysteriously at the accession of Richard III, and were removed to Westminster Abbey in 1678.

Up to the time of Elizabeth armour and military stores were kept in the White Tower, and in the year 1580 orders were given to hang up all the armour here. It should be borne in mind, however, that this armour was for practical use and in no way formed the ornamental exhibition shown in the Tower from the seventeenth century onwards. In the reign of William and Mary the Grand Storehouse was built on the site of the present Barracks, and here all the Service arms were stored, while the now obsolete armours were exhibited in the building to the south-east of the White Tower. The Storehouse was destroyed by fire in 1841. In the year 1827 this exhibition was removed to a new edifice built on the south side of the White Tower, a deplorable excrescence which was demolished in 1883, when its contents were again moved and this time into the upper floors of the White Tower. The Collection was arranged by Sir Samuel Meyrick in 1827, by Mr. Planche in 1869 and by the late Curator, Viscount Dillon, in 1895.

The Armouries.

In connection with the Armouries, it should be noted that the present collection of arms and armour had its origin in that formed at Greenwich by King Henry VIII, who received many presents of this nature from the Emperor Maximilian and others. He also obtained from the Emperor several skilled armourers, who worked in his pay and wore his livery. English iron in former days was so inferior, or the art of working it was so little known, that even as far back as the days of Richard II
German and Italian armourers were the chief workmen in Europe. It should be remembered that the earlier kind of armour chiefly consisted of quilted garments, further fortified by small pieces of leather, horn, or metal. So far from the invention of gunpowder having driven out armour, if we may credit the story of the earliest employment of that explosive, it was at a date when plate armour was hardly in use, certainly not in large pieces. What actually did cause the disuse of armour was the change in ideas as to the movement of troops and the large quantity of armour which was made in the sixteenth century, and consequently the inferior make. In England the disuse of armour seems to have begun earlier than on the Continent, but at no time were the ordinary soldiers covered with metal as seen in Armouries and other places. The weight, and what was more important, the cost, prevented such a thing. It was only the rich who could afford to pay for and had horses to carry armour, who wore much of what we see now. Again, armour for war was much lighter and less complete than that used for the tilt yard, where protection to the wearer was more considered than his ability to hurt his opponent. The greater substance of such armour and its frequent enrichment with engraving and gilding no doubt led to the preservation of this class of defence. Chain mail suffered extremely by rust and neglect, and even plate armour was subject to the same deterioration. It is consequently not to be wondered at that little or no armour of a date previous to the fifteenth century is to be seen in this collection. On Henry VIII's death the first inventory of the Royal collection was made, and this includes the armour and arms at Greenwich, and arms and artillery at the Tower of London which, from the time of Henry VIII, was one of the sights for foreigners of distinction. In the troubles of the Civil War the arms were drawn out, and there is no doubt much, both of arms and armour, was used and lost. The Protector took one suit, and it was not till 1660 that the armour, which had meanwhile been brought to London, was collected, and, with the weapons still in the
store, was formed into a kind of museum. It is to that period that may be traced most of the grotesque stories associated with the collection. At various subsequent periods additions were made to the collection, and it was arranged in such manner as suited the knowledge of the day. Series of figures of kings of England and famous persons were made and added to or changed on the death of the sovereign.

On entering the White Tower the visitor finds himself in the Basement, popularly called the "dungeons," which, in spite of the romantic tales of prisoners drowned at high tide, is more than ten feet above high water mark. The brick vaulting dates from about the year 1730. Near the entrance are iron guns of the early sixteenth century, including some interesting pieces dredged up in 1840 from the wreck of the Mary Rose, sunk in action with the French in 1545. To the right are bronze guns made for Henry VIII and in the bays between the piers are placed in chronological order English and Foreign guns which were formerly exhibited in the Gun Park on the West side of the White Tower. They were removed to their present position in 1916 as it was found that the weather was seriously affecting the inscriptions and decorations upon them. The finer examples of bronze ordnance will be found on the "Gun Floor." Each bay is labelled with the nationality of the guns shown therein and each gun bears a brass plate giving its date and history. The Well on the left side dates from the twelfth century and is 40 feet deep. When cleaned out in 1910 the wooden frame on which its stones were built was found in place at the bottom. Turning to the left the visitor passes through an opening cut in the West wall of the Sub-Crypt of the Chapel in the eighteenth century, when the basement of the White Tower was used as a powder-store. The Sub-Crypt, which has a barrel vault, and is dimly lighted from the East, may have been occasionally used for keeping prisoners, but was normally a store room. It was entered through a door at the North-West, which in modern times has been absurdly called the "Little Ease."
From the Sub-Crypt the "Mortar Room" is entered where the bronze mortars, formerly placed in the Gun Park, are shown with other pieces of ordnance. To the right is a mortar of nine bores used for fireworks at the peace of Aix-la-Chapelle in 1748. Near to this is a ship's gun dredged up from the wreck of H.M.S. *Royal George*, sunk by accident in 1782. Admiral Kempenfeldt and the whole of the crew of over six hundred men were drowned in this disaster. To the right of this is a large mortar used at the siege of Namur in 1794, and fired so frequently that the touch hole or vent became fused with the heat. The carriage was burnt away in the fire of 1841, leaving only the framework of iron which was filled up with wood at a later period. To the left are French mortars and in the wall is a carved stone panel of the Lion of St. Mark brought from Corfu in 1809. On the right are two Oriental guns, deposited in the Tower by command of King Edward VII. The dragon shaped gun was captured in King Thebaw's palace at Mandalay in 1885, and the gold painted gun, taken at Mandalay in the following year, was used by the Burmese priests for purposes of divination. Near the staircase are stone shot of the sixteenth century.

Ascending the spiral staircase at the North-West corner of the "Mortar Room" the visitor passes from the Basement to the top floor of the White Tower, popularly called the "Council Chamber." The room entered is known as the "Tudor Room." The first wall-case on the left contains armour of the sixteenth century, next to which is a case of helmets of the fifteenth and sixteenth centuries, including a rare painted sallade and some Venetian sallades which bear the marks of the famous Missaglias, armourers of Milan. In a table case near is the Inventory of the Armouries taken in the year 1676. In the centre is a horse bearing armour known as the "Burgundian Bard," richly repoussé and engraved with designs showing the Burgundian Cross ragulé, the Pomegranate of Aragon and the Flint and Fire Steel. This latter emblem was
the badge of the Order of the Golden Fleece. The whole armour was originally silvered.

Near this is a helmet decorated with ram's horns sent to Henry VIII by the Emperor Maximilian for use at parades and pageants, and a pistol shield of which there were over eighty in 1547. It is the only example of a breech-loading matchlock pistol in existence.

The central equestrian figure shows complete armour for horse and man, the finest example of the armourer's craft in existence. It was made by Conrad Seusenhofer, one of a family of Augsburg armourers, and given in 1514 to Henry VIII by the Emperor Maximilian. The man's armour is engraved with roses, pomegranates, portcullises, and other badges of Henry VIII and his first queen, Katharine of Aragon, and has on the metal skirt which imitates the cloth bases of the time the Letters H and K. The horse armour, probably made afterwards in England by one of Henry's German armourers, is also covered with engraving, and has panels on which are depicted scenes from the life and death of St. George and St. Barbara, both military Saints. The whole armour was formerly washed with silver, of which some traces still remain.

The wall-case to the left contains pieces of armour which had been sent from the Tower to decorate the Guard-Room at Windsor about the year 1686. They form part of the complete suit made for Henry VII which stands at the end of this room and were returned to the Tower by command of his Majesty the King in 1914. It should be noted that "a suit of armour" was not merely the armour which covered a man at one time, but also included numerous pieces for use in war, in parade, and in the joust or tournament. The third wall-case on the left is devoted to morions or infantry helmets of the sixteenth century. The mounted figure at the end shows the armour for horse and man made for Henry VIII in his later years. The King's armour weighs 81 lbs. and that of the horse about 70 lbs. If we add to this the approximate weight of Henry at this
period, say 250 lbs. we find that the horse had to carry the enormous total of 400 lbs. or about 3½ cwt. On each side of this figure are two armours which also belonged to Henry VIII.

Of these the first is that formerly described as "rough from the hammer," though it has been milled or glazed and no hammer marks are visible. It is a complete suit for fighting on foot in the lists, and comfort and ability to move about have been sacrificed to perfect protection. The suit weighs about 93 lbs., and is composed of no less than 235 separate pieces of metal. Some details of construction point to a Spanish influence in the style. The second figure, which wants the leg armour, is of the kind known as a tonlet, and has a skirt of horizontal lames engraved. The helmet bears the well-known stamp of the Missaglia family of armourers, and is very curious and massive. This armour is also for fighting on foot in champ clos or in the lists.

Against the piers on the right are four figures, the first two showing the armour worn at the end of the fifteenth century, the third a fine war suit of the sixteenth century, purchased in 1855 at the Bernal Sale, and the fourth a gigantic equipment of the same date for a man nearly seven feet high.

In a case near are several pieces of decorated armour, some "lantern shields," two harquebusses of Henry VIII which have an interesting breech mechanism very similar to that of the modern Snider rifle, and a spiked club with three gun-barrels in the head known as "King Henry VIII's Walking Staff." The wall shows tilting lances of the sixteenth century and the spears carried by the Bodyguard of Henry VIII. The remaining armoured figures are of the same period.

The next room is known as the "Horse Armoury." The case at the end contains an interesting collection of wooden shields or "pavises" of the sixteenth century many of which are elaborately painted and gilt. The armoured figures, horse and foot, in the centre show the development of armour from the sixteenth century to the reign of Charles I. The well-holes which were
formerly in the centre of these two rooms were made about the year 1865 and were filled up in 1916. The large mounted figure, third in the line, shows a knight with lance in rest for tilting. In these contests the opponents passed left arm to left arm and the lance was always pointed to the adversary's left side. For this reason the armour on the left was always made smooth and free from holes and projections so that the lance might slip harmlessly off. It was therefore of the highest importance that armour, besides being of strong material, should present as much as possible a "glancing surface" to the weapon, whether sword, mace, or lance. On the wall to the right of this figure is a case containing extra pieces used for tilting, the great lance of Charles Brandon, Duke of Suffolk, and a large German tilting saddle. The cases on the left side of the room contain the more highly decorated armours which have recently been placed under glass owing to the injurious effects of the river mists upon their surfaces.

Between the mounted figures is a case containing richly ornamented helmets of the sixteenth century. At the end of the room is a mounted figure showing the gilt armour of Charles I surrounded by figures of pikemen and cuirassiers of the period. The face of the King and the horse were carved by Grinling Gibbons, the famous sculptor. At the base of this figure are nine small cannon made for Charles I when a boy. On the wall at the end are chanfrons or defences for the horse's head all dating from the early part of the sixteenth century.

The large case on the left shows the armours of Prince Henry and of Charles I and Charles II when Princes. Near to this is a case containing the armour of James II, a period when armour was gradually falling into disuse. It is popularly supposed that armour was given up on the introduction of firearms, but this is by no means the case. Firearms were used in war from the beginning of the sixteenth century and armour was made "proof" against them. It was only
when the power of these weapons was increased and the armour was still made proof against their bullets that the actual weight of metal carried was so great that in time it was found to be more of a hindrance than a protection.

The case immediately adjoining the exit contains horse furniture, spurs and stirrups.

On descending the stairs at the South-West corner the first floor is reached. The room now entered, for many years known as the "Banquetting Room," is now called the "Weapon Room" and contains specimens of staff-weapons, maces, axes and other weapons of offence ranged round the room in stands each labelled with the name of the type of weapon represented. In the centre is a large case containing two English long-bows dredged up from the wreck of the *Mary Rose*, sunk in 1545, various types of crossbows and appliances for loading them. The table cases show weapon heads, maces, axes and combined weapons in which pistols were added to the mace, sword or axe. In one case is a unique contrivance called the "Gunner’s Quadrant" used in the sixteenth century for determining the elevation of cannon. The wall-cases contain the more elaborately decorated weapons, that at the further end showing the State partizans of the Tower Warders carried on ceremonial occasions. The pillars are surrounded by sergeants’ pikes which were carried in the Infantry between the years 1745 and 1830 and in the Artillery as late as 1845. The armour shown in this room is that of the rank and file of the reign of Charles I. Turning to the right the "Sword Room" is reached. The wall-cases contain swords from the sixteenth to the nineteenth century, each case bearing a descriptive card with numbers referring to the exhibits. The case near the entrance shows a collection of sword blades presented by the Spanish Government about the year 1852. The table cases exhibit early swords, daggers and knives. Of the centre cases the second contains a finely chased rapier of the end of the sixteenth century and a hunting knife engraved with a
Calendar of religious feasts and the Signs of the Zodiac. The large case shows two German executioners' swords used in the seventeenth century, swords of various types with decorated hilts, "maingauches" or fencing daggers for the left hand, and some fine examples of the "cinquedea" or short sword, generally five fingers in breadth at the widest part. The next case is devoted to a collection of Souvenir swords of Charles I, Charles II and James II, including the Sword of State carried before Prince James Francis Edward Stuart, otherwise known as the "Chevalier de Saint Georges," when he was proclaimed James III of England at Scone in 1715. Round the pillars are brass-hilted swords of the Life Guards of the early nineteenth century. In this room is one of the original fireplaces of the White Tower, its flue being carried up for a short distance in the wall, and ending in narrow openings for the escape of smoke on either side of a buttress at the East face of the Tower. On this floor and on the floor below are small "garderobe" chambers, or latrines contrived in the thickness of the wall, some of them retaining the original arched vents on the outside.

The Chapel of St. John (Pl. VIII).

The Chapel takes up the South-East corner of this floor and of the floor above, and is of the greatest interest from its early date (circa 1080) and perfect condition. It is 55 feet 6 ins. long by 31 feet wide, and has a nave and aisles of four bays and an apse of five bays. The principal doorway is in the West bay of the North wall, and a second entrance opens from a wall passage at the South-West. The heavy round columns carry carved capitals, some of which bear a T-shaped figure found only at this early date. The arches are quite plain and above them is a clearstory lighted by a second tier of windows; its gallery is a continuation of the wall passages of the second floor. There are no old fittings in the chapel; the glass in the windows being part of Horace Walpole's Collection at Strawberry Hill.
It was in this chapel that Queen Mary was betrothed to Count Egmont, proxy for Philip of Spain, in 1554. From St. John's Chapel the visitor passes by a staircase in the South wall to the ground floor of the building, known as the "Gun Floor," used as a store for service arms between the years 1841 and 1916. There are two original fireplaces on this floor. The first room entered is the "Small Arms Room." The large opening to the left is the original entrance to the White Tower, now filled with glass. Near to it are shown kettle-drums taken at Blenheim, cavalry boots of the seventeenth century, the horse-furniture of William III and the bronze hinges taken from the Magazine at Flushing in 1809. On the right are five richly decorated cannon. Two of these were made for the Duke of Gloucester, son of Queen Anne and two were taken from Paris in 1815, having belonged to Colbert, Minister of Finance to Louis XIV. The other gun, elaborately ornamented with laurel branches and medallions, mounted on a carriage carved to represent two Furies, was captured by the French at Malta in 1798. The ship which carried it to France was taken by the British Frigate H.M.S. Seahorse and with it was taken the banner of Baron Ferdinand Hompesch, last Grand Master of the Knights of Malta, which hangs near to it. In the centre of the room are cases showing the development of firearms from the matchlock to the flintlock, and the cross cases show a series of interesting experimental weapons of the nineteenth century. The two small sloping cases contain powder flasks, bandoliers and other furnishings for the musketeer. Round the walls are stands of arms, mostly of the eighteenth and nineteenth centuries. At the end of the room are two finely inlaid gun carriages and limbers made at Lahore and taken by Viscount Hardinge at Moodkee in 1845. They were transferred from Windsor by Command of King Edward VII in 1901. From this room the visitor passes to the Crypt of the Chapel of St. John which contains several inscriptions carved by prisoners who took part in Wyatt's rebellion in 1554. Here are shown the block used at
the execution of Simon Lord Lovat in 1746, the execution axe, dating from about the year 1660, some instruments of punishment, used for confining prisoners, and a model of the rack as it existed in the Tower in 1809. Leading out of the Crypt is the "Record Room" which contains relics of the burning of the Storehouse in 1841, two carved figures called "Gin" and "Beer," brought from the Buttery of the Royal Palace of Greenwich, at the end of the seventeenth century, the cloak on which General Wolfe died at Quebec, in 1759, the coat worn by the Duke of Wellington as Constable of the Tower, the Collar of SS used at the funeral of the Duke of Marlborough and portions of the State barge of the Master General of the Ordnance. Prints, models, photographs and drawings of the White Tower and the Armouries are shown in this room. In the centre is the gun, carriage and limber, used at the funeral of King Edward VII, in the procession between Westminster Hall and Paddington on the 20th of May, 1910. The case near the door contains swords presented by our Allies in the present war, swords of the Duke of York, son of George III, and of Lord Wolseley, and the revolver of Lord Roberts.

The Parade.

The Waterloo Barracks on the north side were built in 1845 on the site of the Great Storehouse burnt in 1841. The building of similar character to the right is the Officers' Quarters: between the two a glimpse is obtained of the Martin Tower, whence Blood stole the crown in 1671.

Observe, on the right, almost adjoining the Barrack, the Chapel of St. Peter "ad Vincula," so called from having been consecrated on that well-known festival of the Latin Church, the 1st of August, probably in the reign of Henry I (1100-1135). The chapel was rebuilt at the end of the thirteenth century. It was burnt in 1512 and almost entirely rebuilt, and has since then undergone a great deal of repair. It was considered a
Royal Chapel before 1550; the interior is shown to the public (except on Saturdays after 2 p.m.) on application to the Warder on duty. Here it is, in the memorable words of Stow, writing in the reign of Queen Elizabeth, that there lie before the high altar, "two dukes between two queens, to wit, the Duke of Somerset and the Duke of Northumberland, between Queen Anne and Queen Katharine, all four beheaded." Here also are buried Lady Jane (Grey) and Lord Guildford Dudley, the Duke of Monmouth, and the Scotch lords, Kilmarnock, Balmerino, and Lovat, beheaded for their share in the rebellion of 1745. The last burial in the chapel was that of Sir John Fox Burgoyne, Constable of the Tower, in 1871.

The space in front of the chapel is called Tower Green, and was used as a burial ground; in the middle is a small square plot, paved with granite, showing the site on which stood at rare intervals the scaffold on which private executions took place. It has been specially paved by the orders of the late Queen Victoria. The following persons are known to have been executed on this spot:

2. Queen Anne Boleyn, second wife of Henry VIII, 19th May, 1536.
3. Margaret Countess of Salisbury, the last of the old Angevin or Plantagenet family, 27th May, 1541.
4. Queen Katharine Howard, fifth Wife of Henry VIII, 13th February, 1542.

They were all beheaded with an axe except Queen Anne Boleyn, whose head was cut off with a sword by an executioner brought over from Calais for that purpose. The executioner of the Earl of Essex was not able to do
his work with less than three strokes, and was mobbed and beaten by the populace on his way home. The bodies of all seven were buried in the Chapel of St Peter.

**The Beauchamp Tower**

is on the west side of Tower Green, facing the White Tower and is on the inner wall between the Bell Tower on the south and the Devereux Tower on the north, being connected with both by a walk along the parapet. Its present name probably refers to the residence in it, as a prisoner, of Thomas third Earl of Warwick, of the Beauchamp family, who was attainted under Richard II in 1397, but restored to his honours and liberty two years later under Henry IV. It is curious that the most interesting associations of the place should be connected with his successors in the earldom. Although built entirely for defensive purposes, we find it thus early used as a prison, and during the two following centuries it seems to have been regarded as one of the most convenient places in which to lodge prisoners of rank, and in consequence many of the most interesting mural inscriptions are to be found in its chambers.

In plan the Beauchamp Tower is semicircular, and it projects eighteen feet beyond the face of the wall. It consists of three stories, of which the middle one is on a level with the rampart, on which it formerly opened. The building dates probably from the reign of Henry III, though forming part of Richard I's defences; the brickwork is of the time of Henry VIII. We enter at the south-east corner and ascend by a circular staircase, to the middle chamber, which is spacious and has a large window, with a fire-place. Here are to be found most of the inscriptions, some having been brought from other chambers. A few are in the entrance passage and on the stair. All are numbered and catalogued. The following—to which the numbers are appended—will be found the most interesting:

2. On the ground-floor, near the entrance, **Robert Dudley**. This was the fifth son of John, Duke of
Northumberland, and next brother to Guildford Dudley, the husband of Lady Jane Grey. When his father was brought to the block in 1553 he and is brother remained in prison here, Robert being condemned to death in 1554. In the following year he was liberated with his elder brother Ambrose, afterwards created Earl of Warwick, and his younger brother Henry. In the first year of Queen Elizabeth he was made Master of the Horse and elected a Knight of the Garter. In 1563 he was created Earl of Leicester. He died at Cornbury, in Oxfordshire, in 1588.

8. On the left, at the entrance of the great chamber, is carved cross, with other religious emblems, with the name and arms of Peverel, and the date 1570. It is supposed to have been cut by a Roman Catholic prisoner confined during the reign of Queen Elizabeth.

13. Over the fire-place this inscription in Latin:—
“The more suffering for Christ in this world the more Glory with Christ in the next,” &c. This is signed “Arundel, June 22, 1587.” This was Philip Howard, son of Thomas, Duke of Norfolk, beheaded in 1573. Philip inherited from his maternal grandfather the Earldom of Arundel in 1580. He was a staunch Roman Catholic and was constantly under suspicion of the Government, by which in 1584 he was confined in his own house for a short time. On his liberation he determined to quit the country, but was committed to the Tower in 1585, and died in custody ten years later, having refused release on condition of forsaking his religion. His body was buried in his father’s grave in the Chapel of St. Peter, but was eventually removed to Arundel. He left other inscriptions, one in the window (79), and one on the staircase (91), dated 1587.

14. On the right of the fire-place is an elaborate piece of sculpture (Pl. XII), which will be examined with peculiar interest as a memorial of the four brothers Dudley; Ambrose (created Earl of Warwick 1561), Guildford (beheaded 1554), Robert (created Earl of Leicester 1563), and Henry (killed at the siege of St. Quintin, 1558), carved by the eldest, John (called Earl
of Warwick), who died in 1554. Under a bear and a lion supporting a ragged staff is the name of "JOHN DVLLE," and surrounding them is a wreath of roses (for Ambrose), oak leaves (for Robert, robur, an oak), gillyflowers (for Guildford), and honeysuckle (for Henry). Below are four lines, one of them incomplete, alluding to the device and its meaning. It is on record that the Lieutenant of the Tower was allowed 6s. 8d. a day each for the diet of these captive brothers.

33. This is one of several inscriptions relating to the Poole or Pole family (see also Nos. 45, 47, 52, 56, 57). They were the sons of the Countess of Salisbury, by Sir Richard Pole, K.G. No. 45 contains the name of "GEFFRYE POOLE 1562." He was the second son and gave evidence against his elder brother, Lord Montagu, who was beheaded in 1539.

48. "IANE." This interesting inscription, repeated also in the window (85), has always been supposed to refer to the Lady Jane Grey, daughter of the Duke of Suffolk, and wife of Guildford Dudley, fourth son of the Duke of Northumberland. A second repetition in another part of the room was unfortunately obliterated in the last century when a new window was made to fit this chamber for a mess-room. It is sometimes, but erroneously, supposed that the name was carved by this Queen of ten days herself, but it is improbable that she was ever imprisoned in the Beauchamp Tower. She is known to have lived in the house of Partridge, the Gaoler. It is much more probable that the two inscriptions were placed on the wall either by Lord Guildford Dudley, her husband, or by his brother, whose large device has been described above.

66. In the window is the rebus, or monogram, of Thomas Abel: upon a bell is the letter A. This was Dr. Abel, a faithful servant to Queen Katharine of Arragon, first wife of King Henry VIII. He acted as her chaplain during the progress of the divorce, and by his determined advocacy offended the King. For denying the supremacy he was condemned and executed in 1540.
The visitor who has time to spare will find many other records of this kind in the Beauchamp Tower, the oldest of all being the name of "Thomas Talbot 1462" (89), but the lettering does not point to so early a date. Emerging again upon Tower Green we see on the right the

*Lieutenant's Lodgings (Pl. VI),*

now called the King's House. The Hall door, where a sentry stands, is the same through which Lord Nithsdale escaped in female dress the night before he was to have been beheaded, 1716. The house was rebuilt in the time of Henry VIII, and its old timbers have been recently exposed by the removal of a modern coat of plaster. On the west side is the rampart known as the Prisoners' Walk, and in the south wing the Council Room, a handsome apartment containing a curious monument of the Gunpowder Plot. In this room Guy Fawkes and his associates were examined, 1605. The interior of the King's House is not shown to the public. Next to it is the house of the Yeoman Gaoler, or Chief Warder. It was in this house that Lady Jane Grey lived when a prisoner, and from its windows saw her husband go forth from the adjoining Beauchamp Tower to his execution on Tower Hill, and his headless body brought to the chapel "in a carre," while the scaffold was being prepared for her own death on the green in front, which took place on the same day, Monday, 12th February, 1554.

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**THE END.**

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**NOTE.**—Visitors who wish to know more about the Tower are referred to the works of Bayley, of Brayley and Britton, and of G. T. Clark,
Plate III.

Bloody Tower and Gateway  Wakefield Tower
Cradle Tower and Wall of Outer Ward.
Lanthorn Tower restored.
Curtain Wall of Inner Ward
Plate VII.

White Tower from the North-West.
Plate VIII.

St. John's Chapel—Interior.
Middle Tower and Gate.  
Byward Tower.  
Bell Tower.  
King's House.
Lieutenant's Lodging or King's House.

Bloody Tower.
Constable's Garden.

St. Thomas's Tower and Traitors' Gate.
New Lanthorn Tower.  Old Armoury.
PLATE XII.