

Part 1

English Civil War



ROYAL ARMOURIES

Introduction



The materials in this pack have been written to help KS3 students learning about the Civil Wars to get the most from their visit to the Royal Armouries Museum, Leeds. These materials were designed to be used in conjunction with a second pack, **The Civil War: 2**, that provides resources for teachers and pupils to use before and after their visit to the Royal Armouries. Used together, the two packs provide materials to support a term's study of the Civil Wars, including a visit to the Royal Armouries.

Pack 2 can be purchased by sending a cheque made payable to the Royal Armouries for £15 to the Education Bookings Officer, Royal Armouries Museum, Armouries Drive, Leeds, LS10 1LT.

In this Museum visit pack you will find two sections: the first includes an exemplar timetable for a day's visit to the Museum. There are also plans of key galleries and notes about exhibits for teachers and adult helpers. The second part contains a range of enjoyable educational activities for pupils to undertake during their visit. The range of these activities can be extended or reduced to suit the time that you have available in the Museum and the needs of your pupils.

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Also included in the pack is the War Gallery sheet *Soldiers of the English Civil Wars*.

CREDITS

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At a Glance Leeds - War Gallery



KEY EXHIBITS

- 1 16th Century Displays
- 2 Civil War Display
- 3 Southampton's Armour
- 4 Battle of Pavia 1525
- 5 Footsoldiers and Cavalrymen
- 6 Early Handguns
- 7 Marlborough and Blenheim 1704
- 8 Jacobite Rebellions 1715 & 1745

VIDEOS

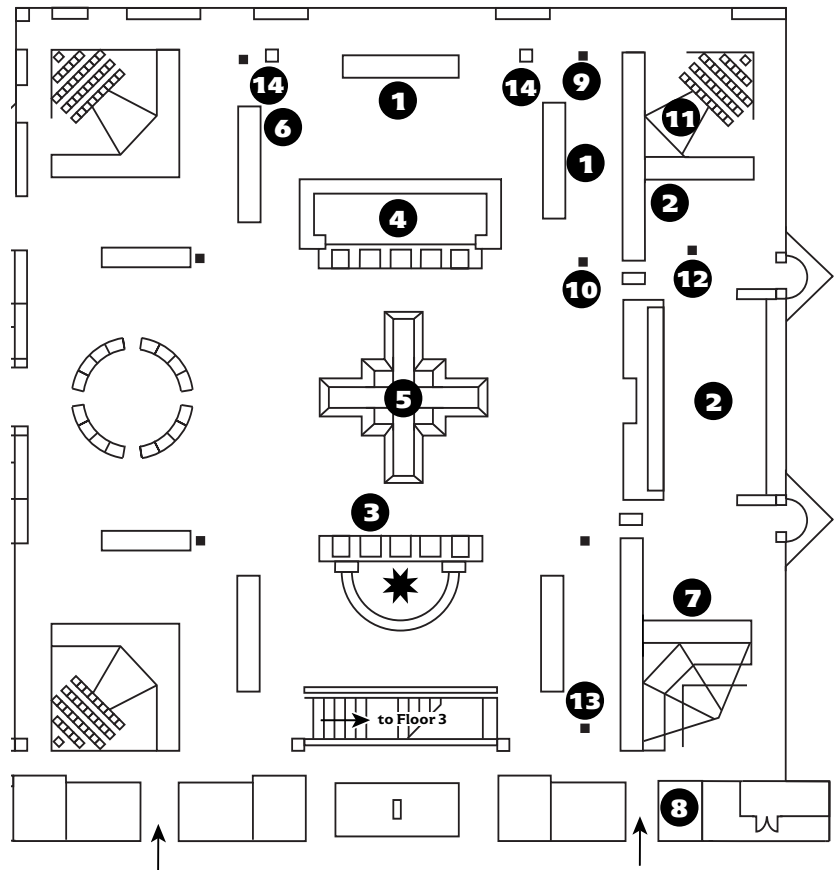
- 9 Armada 1588
- 10 How a Man Schall be Armyd
- 11 Marston Moor 1644
- 12 Civil War Firearms
- 13 Culloden 1746

COMPUTER INTERACTIVE

- 14 Battle of Pavia 1525

* INTERPRETATIONS

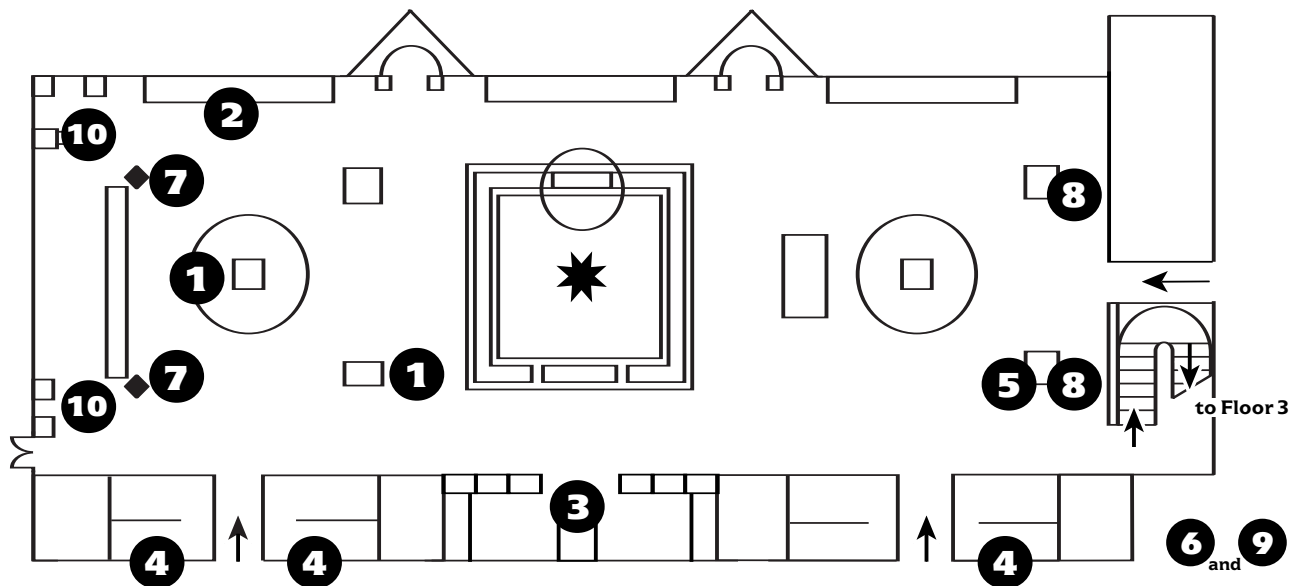
- English Civil War
- Marlborough's Army 1704
- Culloden 1746



IDEAS AND SUGGESTIONS

- **Comparing** the equipment of infantry and cavalry; differentiation of officers from men.
- Tracing the development and decline of armour 1500-1750, its **causes and consequences**.
- How the Civil War sped up **development** of tactics, armour and arms.
- How the Civil War illustrates **trade** in armour and weapons.
- Examining the impact of the **technology** of the gun on European politics and warfare.
- Why **pikemen** were the dominant type of infantry in the sixteenth century.
- The decline of the pikeman and the rise of the **musketeeer** in the seventeenth century.
- The **reality of warfare** in the Civil War; distinguish the 'Cavalier' from the 'Roundhead'.
- How pennons and flags were used for **identification** and propaganda.
- **Siege warfare** and the consequent changes in fort construction.
- **Comparing** Pavia 1525, Marston Moor 1644 and Culloden 1746.

At a Glance Leeds - Tournament Gallery



KEY EXHIBITS	VIDEOS	★ INTERPRETATIONS
1 Henry VIII's Armours	7 Field of Cloth of Gold	• Pollaxe Combat
2 Portrait of Charles I	8 Tournament	• Two-Handed Sword
3 Robert Dudley's Armour	9 Lion Armour (Floor 3)	• Arms and Armour of the Tournament 1100–1600
4 Henry VIII's Horse Armours	COMPUTER INTERACTIVES	TILTYARD (<i>Outside, seasonal</i>)
5 Parade Helmet given to Henry VIII	10 Costume for Combat	Riding Skills
6 Lion Armour (Floor 3)		Falconry

IDEAS AND SUGGESTIONS

- How the **changes** in tournaments reflected changes in warfare.
- How the armours show the increasing **power** and pageantry of the monarchy and nobility.
- Why Henry VIII recruited **foreign** craftsmen as armourers.
- How decoration was significant in reflecting the **social status** of the owners.
- **Identifying** which armour pieces would be needed for the different kinds of tournaments.
- Evidence for **continuity and change** in tournament armour and weapons

(e.g. two handed sword and pollaxe extend from Medieval into Tudor period).

- How armours were used in **portraits** to create powerful images of individuals.
- How particular objects can be linked with **named individuals**.

N.B. In the **ORIENTAL GALLERY** on **Floor 4** see the Elizabethan Swordmaster, 'How the Gun came to Japan' and 'Land of the Shogun' interpretations.

The Hall of Steel

***‘THE IDLE SPEAR AND SHIELD WERE
HIGH UPHUNG’ JOHN MILTON.***

This area contains a display of nearly 3,000 original pieces of arms and armour from the arsenal at the Tower of London. The armour is mainly seventeenth century, from around the time of the Civil Wars. The swords, staff weapons and firearms are mainly from the nineteenth century.

Standing in the centre of the Hall of Steel and looking upwards gives students an idea of the central message of the Hall of Steel. Displaying arms and armour on walls was a visual expression of the power of the owner. As most of these pieces of arms and armour came from the Tower of London, they are a representation of the King’s power in the seventeenth century. You may like to ask students to record their initial feelings on entering the Hall of Steel, and how it might have made people feel in the seventeenth century.

BY GOD’S DESIGN AND ORDER

The geometric designs are based on examples of the formal displays of seventeenth century arms and armour. By putting the weapons in precisely ordered patterns, the display tells us about the importance that people placed on social order. This can be interpreted as a visual representation of the Chain of Being of seventeenth-century society which was rigidly organised. It also represents the power of the monarch in being able to order society as he wished. The coat-of-arms of the monarch with the motto ‘Dieu et mon droit’, ‘God and my right’, reinforces this idea. The two cannon below the coat-of-arms and the arrangement of arms and armour above also add to the imagery of power. This order of society was severely disrupted in the Civil Wars.

To illustrate the number of objects held in the Hall of Steel you might ask the students to

count the number of suits of armour on the lowest row of the display. (There are 21).

Then ask the students to estimate how many pieces of arms and armour are in the display in total. (2572).

ARTILLERY DISPLAY

Around the ground floor of the Hall of Steel, there is a display of cannon and mortars. Although most are later in date than the Civil Wars, they illustrate the effect such guns could have on a seventeenth-century battlefield.

The second cannon to the left of the entrance dates from 1695 and was made in France. It is an eighteen-pounder gun, which means that it takes a cannonball that weighs eighteen pounds (nearly 9 kg). The nineteenth-century cast-iron mortar under the staircase was used for siege work. It was far too heavy for use on the battlefield.

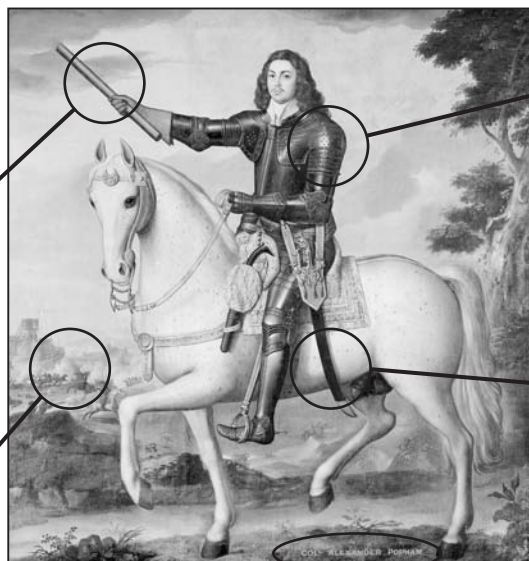


The Littlecote Armoury

This portrait of Alexander Popham hangs in the War Gallery on Floor 2

Alexander holds a baton, which symbolised his power and status. He supported Cromwell and was on the Council of State when Cromwell's Commonwealth came to an end. He received a pardon on the accession of Charles II in 1660 as he had assisted General Monk in restoring Charles II to the throne.

Donnington Castle near Newbury where Alexander Popham fought in the second Battle of Newbury in 1645.



Alexander's cuirassier armour would have been 'tailor-made' for him. It is a very expensive armour and displays his status and wealth.

This sword is from Sri Lanka and is called a 'Kastane'. Examples of these can be seen in the Oriental Gallery on the Floor 5. This type of sword was very fashionable and showed how rich and powerful Alexander was. New trading links with South Asia and the Far East meant that objects from these areas were highly sought after.

Colonel Alexander Popham raised and equipped a troop of cavalymen to fight for Parliament in the English Civil Wars. After the end of the wars the armour was hung on the walls of his house at Littlecote, in Berkshire.

THE LITTLECOTE WALL



1 Cuirassier
Armour

2 Wheellock
Carbines

11 Muskets

4 Harquebusier
Armours

1 Cuirassier
Armour

2 Wheellock
Carbines

11 Muskets

4 Harquebusier
Armours

At the end of the Civil Wars, arms and armour used in the wars was displayed in the halls of great houses, partly as a memorial to the men who had fought in the regiments raised by their landlords, and partly as a fashionable style of decoration.

Some of the armour from the Littlecote armoury is displayed at the Royal Armouries, arranged very much as it was at Littlecote. The **Littlecote collection** is important today, as it is the only surviving example of a family armoury dating from the Civil Wars.

It is doubtful whether any of the armour surrounding this portrait was actually worn by Alexander, as the quality of the armour is very ordinary. Most of the collection represents *munition armour* which was effectively 'mass produced' for ordinary soldiers and was of a poorer quality than the armour of the rich.

Littlecote House



Littlecote House, painted about 1705. Copyright Board of Trustees of the Armouries.

Littlecote House

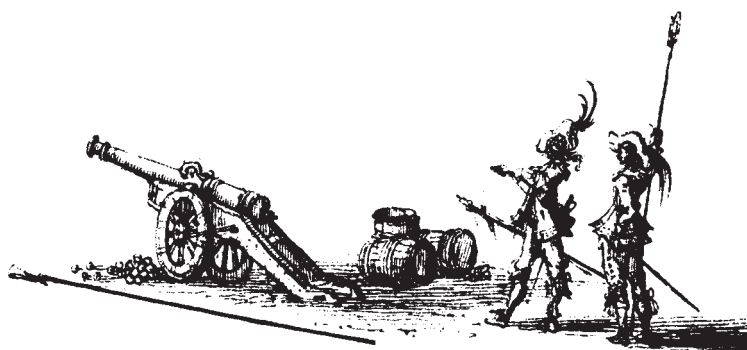
The painting of Littlecote House is in the Hunting Gallery on Floor 4.

It was probably painted in 1705, and may have been finished after Alexander Popham's death.

There are many interesting features, which illustrate the life of a country gentleman and the poorer people who worked on his land.

This is a story painting with many different activities being shown at the same time.

1. This high status building may be a gatehouse, situated at the end of a formal avenue of trees. The house to the right is an ordinary thatched building, probably for a villager who worked on the estate.
2. Horses are being trained to be ridden and to work with dogs.
3. Cattle and a donkey display the wealth of the Popham family.
4. Two young gentlemen are taking a ride.
5. A beggar encounters a uniformed man, perhaps a servant of the Pophams. Behind the house can be seen the top half of some of the traffic on a seventeenth-century road. Over the top of the hedge can be seen pack horses, wagons and men carrying salmon nets.
6. A large tree has been felled. This may have been to make the view from the house more open in aspect. The felled timbers are being worked in the picture. In the right corner of this section of the painting one man is standing on a log, holding a saw upright. This denotes a 'saw-pit'. Underneath the log is a pit and another man is holding the other end of the saw. The Pophams are showing by this device that they had good-sized trees and were able to afford to build houses with very large timbers. Some of the timbers have been placed into the top-frame of a house. This may denote an extension to the house. The woman is collecting the bark stripped from the trunk perhaps to use as fuel for charcoal burning.
7. Clergy watch the rich carriage of the Popham family. A young gentleman doffs his cap, and fashionable ladies watch by the wall.
8. The Stable areas are arranged on a courtyard. A man is training some hunting dogs.
9. The House is designed on a courtyard. In the formal lawned gardens, the Popham children play with their dog, accompanied by their nanny. In the corner can be seen a stone lawn roller, used to keep the lawn flat.
10. Many different kinds of hunting are shown including netting, deer hunting and a fox hunt. In the next field a farmer ploughs a field, and sheep are being herded in the furthest field.
11. A deer park was a fashionable status object.
12. The lands surrounding the Popham house appear to be in the stages of being landscaped; avenues of trees and artificial mounds are being created.



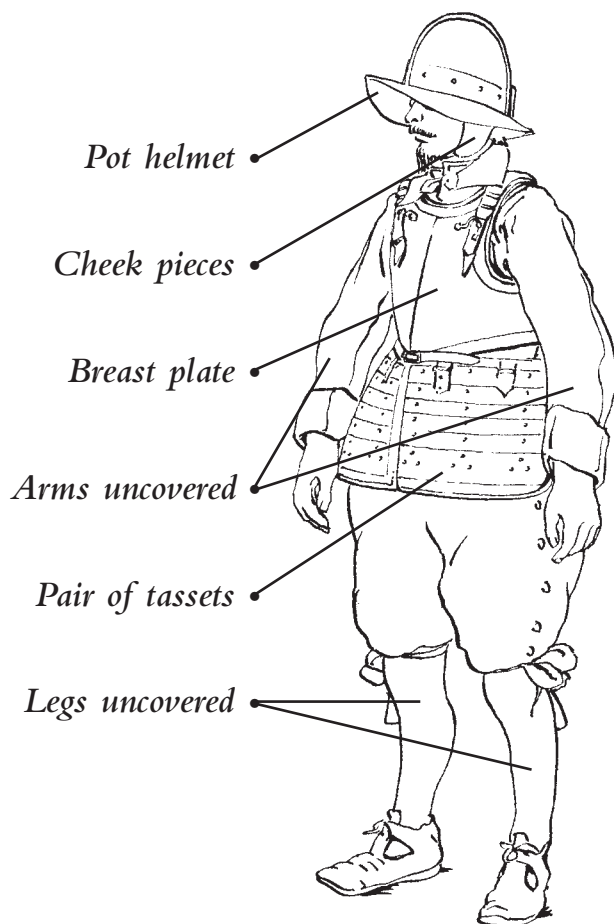
The War Gallery - 1

There are two different sheets to use in the Civil War section of the War Gallery. The 'Soldiers of the English Civil Wars', focusing on the types of armour worn by soldiers, and the 'Arms and Armour of the Leaders of the Civil Wars', which takes key objects associated with individuals.

1. THE SOLDIERS OF THE CIVIL WARS

PIKEMEN

Students can label the pikeman's armour found in the centre of the War Gallery. Pikes were about 16 feet long (5m). They were so long to keep the enemy at bay and allow a group of pikemen to form a 'hedge' of pikes. Students may be able to see this more clearly in the video on Marston Moor. When 'plug bayonets' started to be used at the end of the seventeenth century, a musket could also be used like a short pike. The bayonet would be placed into the barrel of the gun. This meant that pikemen were eventually replaced, as there was no further need for them.



MUSKETEER

There were many problems using matchlock muskets. These included,

- keeping the powder dry, so that it could fire
- not keeping the slow match too near the gunpowder when loading the gun.
- Muskets not firing properly, or going off unexpectedly.
- Double-loaded muskets could explode in the musketeer's hands.

Musketeers were usually equipped with a sword, but in close combat or hand-to-hand fighting often preferred to use the butt end of the musket as a club.

The musket stamped with CL is a pre-commonwealth mark for Commons and Lords. Drums were important as they were used to give basic orders to soldiers on a noisy battlefield.



The equipment of a musketeer included a bandolier. This was leather shoulder strap to which were attached twelve wooden bottles each holding one charge of gunpowder. The pouch would hold lead musket balls. This illustration of a bandolier, also shows the top of a musket rest. The musket is from the Littlecote House armoury.

The War Gallery - 2

THE CUIRASSIER AND HARQUEBUSIER

Both cuirassiers and harquebusiers are cavalry. Both sides wore similar kinds of armour.

Unlike the musketeers, the cavalry used wheellock and flintlock firearms.

These were more expensive than matchlocks.

A **Cuirassier** wore full plate-metal armour with tassets on his thighs and leather boots. He carried a sword, a pair of wheellock or flintlock pistols and sometimes a pollaxe. His breast and back plates would be proofed against pistol balls and sometimes musket balls.

A **Harquebusier** wore a buff coat, leather boots, a helmet with a lobster tail, and an elbow-gauntlet on his left hand. He carried a sword and a pollaxe. His breast plate would be proofed against pistol balls and sometimes musket balls.



This Dutch carbine pistol is from the Littlecote Armoury. The Flask held gunpowder and a measure, to allow the right amount of powder to be poured down the barrel. The spanner at the top would be used to wind the wheel back into starting position, after having been fired.

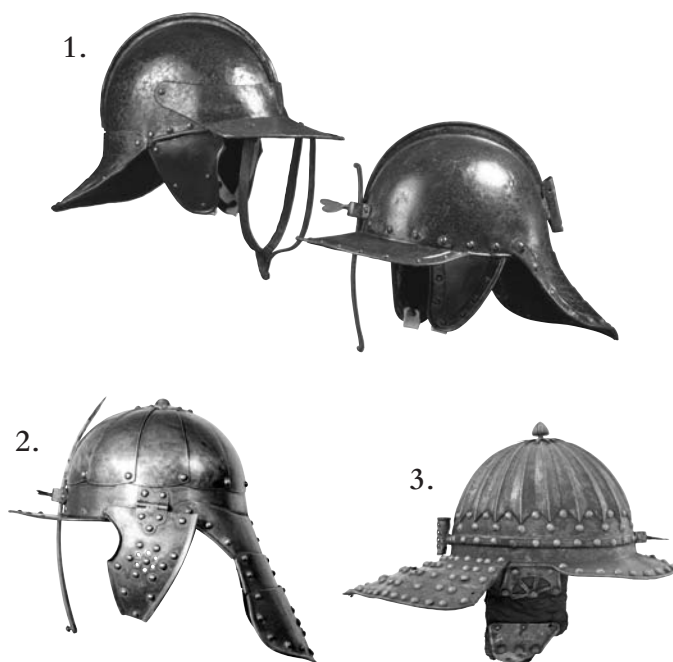
FLAGS

Flags were important on the battlefield because they showed the soldiers where their leader was on the battlefield and where the enemy was. The flag of Thomas Fairfax bears the words 'Povr ce cey', or 'For this here', with a picture of the Bible. The flag of the Marquess of Winchester had his motto 'Aimez loyaltie', or 'Love Loyalty' which was also on the windows of his house at Basing House.

2 CAVALRY HELMETS

You might like your students to sketch the different styles of helmets they see in the cases.

1. These are ordinary cavalry helmets. They both have lobster tails. They were imported and could have been worn by Parliamentarians or Royalists.
2. This is probably an officer's helmet.
3. This is another helmet that may have been worn by an officer. It is a Zischagge type helmet and would have been very expensive compared to the other types of cavalry helmet.



The Battle of Leeds, 1643

This guided walk around Leeds traces the Battle through the modern town. (Please undertake a risk assessment in advance and inform your students of safe behaviour on the canal tow-path).

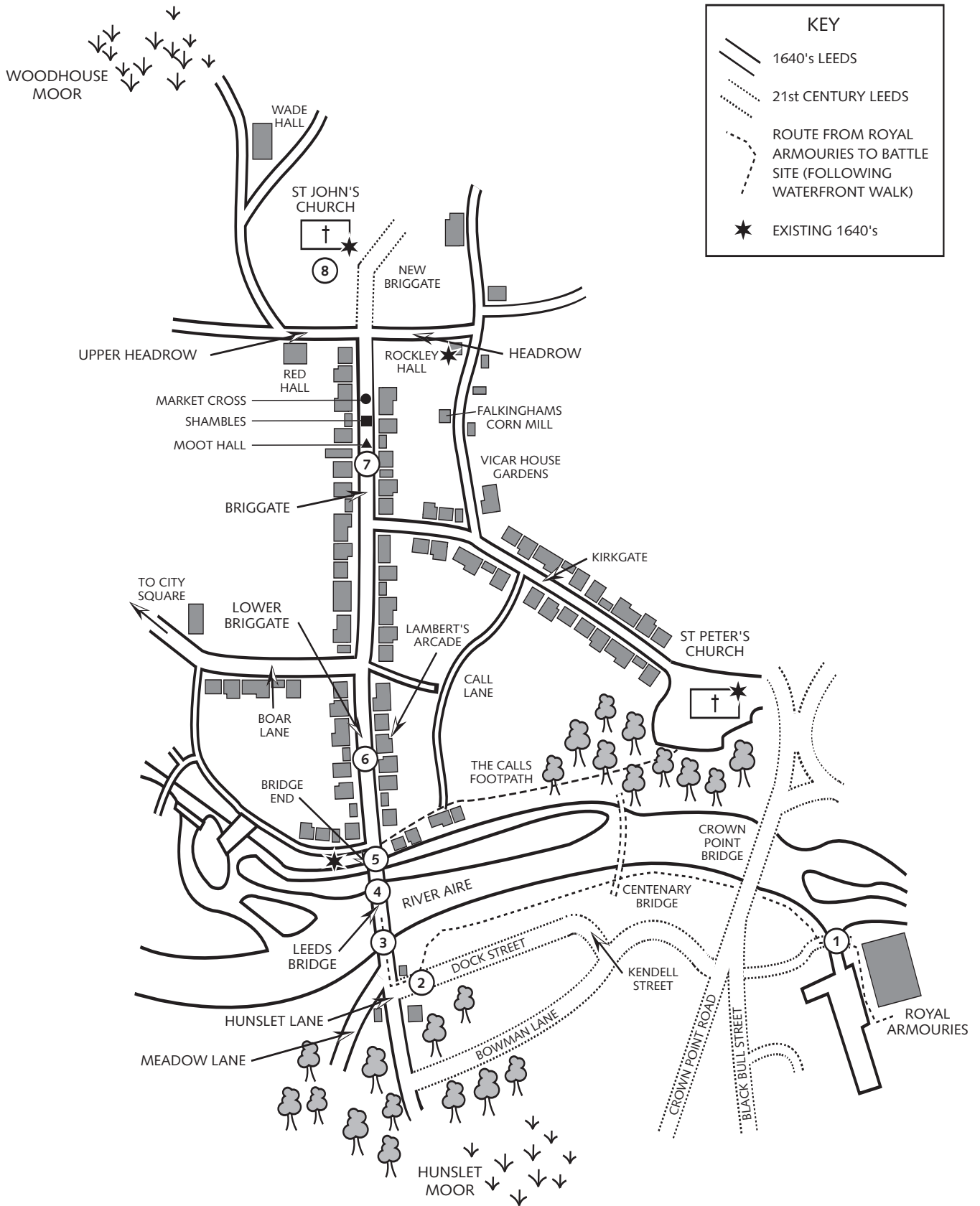
Students will need clipboards to hold their note sheets as they walk the trail.

The trail starts from the amphitheatre outside the Museum.

1. Pick up the Waterfront walk from beside the Royal Armouries Museum. Follow the walk along the River Aire under Crown Point Bridge and past Centenary Bridge. Walk past the houses until you reach the main road. Then turn right onto Leeds Bridge.
2. If the canal tow-path is closed, walk along Armouries Way, cross the main road into Bowman Lane, and take the first right into Kendell Street. At the top of Kendell Street turn left. Follow Dock Street until it meets the main road and then turn right towards Leeds Bridge.
3. The road stretching over this bridge, (Leeds Bridge) is Hunslet Lane. You are now following in the footsteps of Captain Mildmay's Parliamentarian army who stormed into Leeds in 1643 across the predecessor of this bridge. (See p.XV for discussion points of interest.)
4. Leeds Bridge is where Captain Mildmay's troops entered Leeds at 2pm on 23 January 1643, after having slept the night on Hunslet Moor. Royalist cannon were situated on the bridge and there were trenches on the other side of the river, lined with Royalist musketeers. You might want your students to try to imagine what it would have been like as the Parliamentarians and Royalists fired at each other over this bridge and the River Aire.
5. Go across Leeds Bridge to Bridge End. (See p.XV for discussion points of interest).
6. Go up Bridge End and cross the road into Lower Briggate. Look for Lambert's Arcade on the right hand side of the street. If it is open, you will see that one house remains today from the seventeenth-century, altered and tucked away in a corner, but still visible. You might like to ask students to note the Golden Lion Hotel across the road on the corner. (See p.XVI for discussion points of interest).
7. Continue up Briggate, past the adjoining road called 'Kirkgate'. In this area of Briggate, before the road joined the Headrow were the Moot Hall, Shambles and Market Cross in the seventeenth century. (See p.XVII for discussion points of interest).
8. Continue up Briggate to St John's Church. Sir Thomas Fairfax broke through the Royalist trenches to capture this very church in 1643. (See p.XVII for discussion points of interest).
9. You can return to the Royal Armouries retracing the above route.

The details of the Leeds Battle Trail were correct at the time of going to print, but we would advise teachers to walk the trail nearer to the time of their visit to determine if the items of interest are accessible at the time of the visit. St John's Church is open daily from 9.30 to 17.30 from Tuesday to Saturday, but please check opening times on www.visitchurches.org.uk

The Battle of Leeds, 1643



Leeds in 1643 - Discussion Points - 1



3/4. LEEDS BRIDGE

Captain Mildmay stormed into Leeds nearly 400 years ago across the predecessor of this bridge. His army defeated the Royalists on Leeds Bridge.

a) **The original Leeds Bridge** was supposedly built with stones taken from a ruined castle at Boar Lane's west end. According to Daniel Defoe it stood at 9 or 10 feet wide (3m) in the 1770s. The bridge has since been rebuilt. It now includes a cast version of the City of Leeds' coat-of-arms, originally granted in 1626 by Royal Charter. The two owls, symbolising wisdom are taken from the coat-of-arms of Sir John Savile the first Alderman of Leeds. The three stars were added after the second charter of 1662 from the arms of Leeds' first Mayor, Thomas Danby.

b) **King's Mills.** On the far-left bank of the bridge the engraving indicates the position of a Leeds Corn Mill. In the seventeenth century corn and cloth mills lined the banks of the River Aire. The unpolluted river water was ideal to use for the woollen textile industry. Goods could be easily transported from Yorkshire to Lancashire by river, and foreign trade would also pass through Leeds on its way to shipment from Hull. In fact two-fifths of cloth passing through Leeds ended up in Holland and Germany and from there journeyed to the rest of Europe.

c) **Leeds Cloth Market** was held on the bridge every Tuesday and Saturday up until 1684. This market attracted traders such as handloom weavers from the hills, travelling by packhorse with their unfinished cloth to sell to Leeds merchants.

d) **St Peter's Church** is in the distance to the far right. This is the Parish Church of Leeds and in 1640 marked the easterly boundary of the town. The building now standing is a replacement of the original church, demolished in 1838.

5. BRIDGE END

Captain Mildmay then crossed over Leeds Bridge and began moving up Bridge End towards Briggate.

Until the summer of 2000 the right-hand side of Lower Briggate housed a restaurant named Brigg Shots. This name is derived from a seventeenth century cheap meal served in many inns around the Leeds Bridge.

Celia Finnes reported in 1698 that

'anybody that will goe and call for one tanchard of ale and a pint of wine and pay for these only, shall be set to a table to eate with two or three dishes of good meate and a dish of sweetmeats after...I did only pay for three tankards of ale and what I eate and my servants was gratis (free).'



Leeds in 1643 - Discussion Points - 2



6. LOWER BRIGGATE

- a) **An old coaching inn.** Cross the main road, The Calls, past the Golden Lion on the left. This inn was built on the site of a Ferry House which operated before the original Leeds Bridge was built in the 1300s. An inn has existed on this site for many years.
- b) **Lambert's Arcade.** On the right hand side of Lower Briggate, Lambert's Arcade houses one of the oldest buildings in Leeds.
- c) **The Clothmarket.** The area of Lower Briggate near Hirsts Yard was known as Leeds Clothmarket from 1684-1750. Many cloth merchants had large houses in this part of town.

Leeds was famous for its production of 'Yorkshire broadcloths'. These popular cheap and coarse fabrics had been exported to the Low Countries since the 1560s. Seventeenth century surveys show that many houses were built with workshops for the spinning, weaving and dying of cloth. Typically the whole family would get involved in the process, however a clothier could expect to produce just one piece of cloth each week. On the outskirts of Leeds clothiers often combined cloth-making and farming in order to make a living.



Typical low two-storey houses of seventeenth-century Leeds. The homes of Leeds clothiers were clustered around the bridge. In 1600 3,000 people lived in low built timber-framed houses in central Leeds. A tenant on a plot in Briggate paid about one shilling and four pence (6p) out of a weekly average wage of a craftsman of about six shillings (30p). The 1664 Hearth Tax returns reveals that two-fifths of the population were on the poverty line.



Above: Lambert's Arcade 1600. Several storeys of timber jetties reveal the house belongs to someone of wealth.

Below: Lambert's Arcade 2000. The windows have been altered and the building has been partly panelled, yet 400 years on the underlying structure remains evident.



Leeds in 1643 - Discussion Points - 3

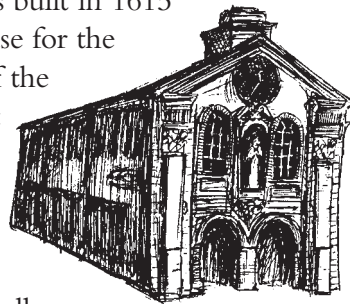


7. CENTRAL BRIGGATE

Captain Mildmay had pushed the Royalist troops into the centre of Leeds. The opposing forces met for their final confrontation in the centre of Briggate, outside the Moot Hall.

After passing the junction to Commercial Street and Kirkgate, which cut across Briggate, the seventeenth-century Moot Hall would have stood here in the centre of Briggate.

a) **The Moot Hall** was built in 1615 as a court meeting house for the West Riding Justices of the Peace. Not long after it was completed, Leeds was granted its own charter.



This meant that Leeds merchants met in the hall as independent JPs of Leeds. The hall was built out of funds given for poor relief on the condition that the rents of the hall and from the shops beneath it should go to the needy. However a commission of 1620 found that £5 out of the £20 rents had gone straight into Alderman Metcalf's pocket. The disgraced Metcalf was ordered to repay the monies, and management of the building passed to an independent committee.

b) **The Shambles** In the middle of Briggate, behind the Moot Hall lay the 'Shambles'. This oddly positioned collection of buildings housed the town's butchers' shops. In 1619 John Harrison built the Market Cross behind the Shambles. In 1684 the cloth market moved off the bridge. The development of wheeled traffic meant that the bridge was too narrow to accommodate the ever-expanding market without blocking the route into Leeds. The market was then relocated on Lower Briggate and continued to be held every Tuesday and Saturday.



8. ST JOHN'S CHURCH

Moving up to New Briggate you will discover St John's Church hidden away behind a department store. This beautifully kept church is open Tuesdays-Saturdays from 9.30am. Please check on the times in advance.

The building of St John's Church began in 1631. A complaint to the court of Chancery in 1615 by leading inhabitants remarked that the town and parish consisted of over five thousand worshippers of which 3-4,000 frequently attended Sunday services. The parish church of St Peter's was not large enough to accommodate these numbers. Therefore John Harrison, a wealthy Leeds merchant, built St John's Church on his plot of land in the northern reaches of the town. The Archbishop was suspicious that St John's was intended to be a haven for Puritanism to rival St Peter's Parish Church, a fear exacerbated by Harrison's choice of a fervent puritan, Robert Todd, as curate. It was not until 1634 that the Archbishop consecrated the church after he was assured a say in future appointments of curates.

John Harrison's tomb lies near the altar underneath a series of stained glass windows depicting his work in Leeds. One window shows John Harrison smuggling gold coins to the King which were disguised in a tankard of fine Leeds ale. Apparently, Charles I was held in Red Hall on the Headrow on the night of the 9 February 1647. Harrison smuggled him money to help him escape.



At a Glance - Fort Nelson



KEY EXHIBITS

1. Commonwealth gun

A culverin drake made in the immediate aftermath of the Civil Wars. It bears the arms of the Commonwealth of England, the conjoined shields of St George with the Harp of Ireland

2. Artillery collection

Some of our Tudor guns, of which we have several, would no doubt have been pressed into use during the conflict as well

VIDEOS

Reconstructions of some of the battles of the Civil Wars

INTERPRETATIONS

- Execution of Charles I
- Battles of Roundway Down and Lansdown Hill
- The Siege of Portsmouth

IDEAS AND SUGGESTIONS

- Identifying the local events of the Civil War in Hampshire and their effects upon the course of the war nationally.
- Changes to armour in relation to changes in warfare.
- Effects upon the constitution of Great Britain from the reign of Charles I through to the end of the Commonwealth.

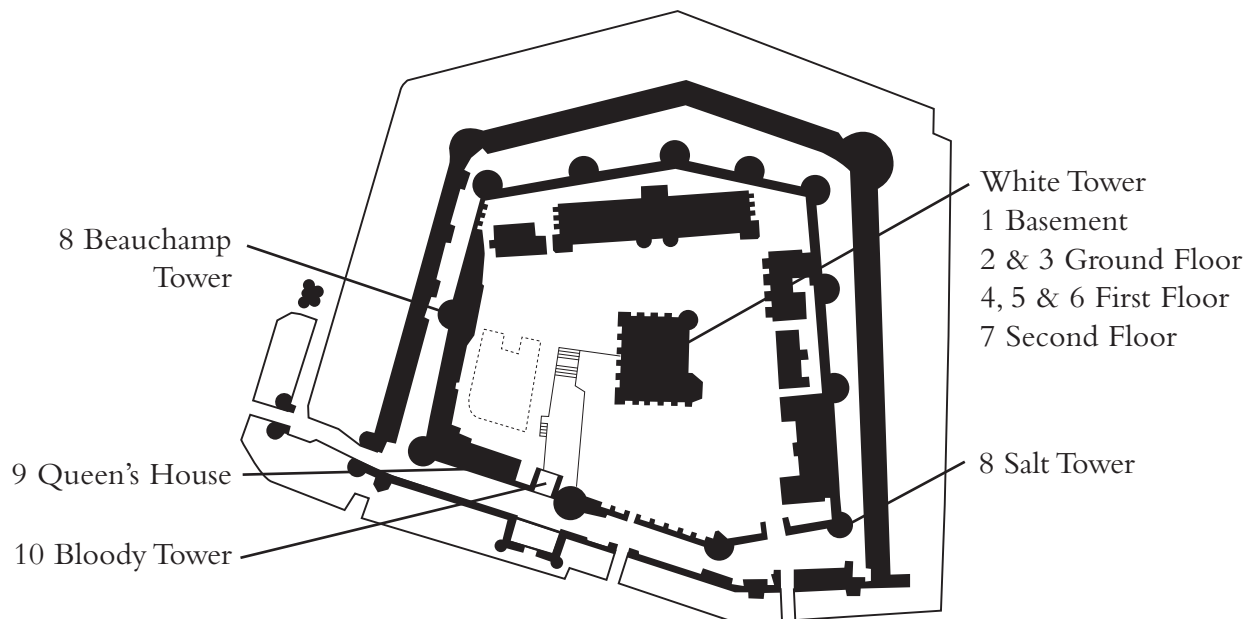
EDUCATION PROGRAMME

- Civil War gun drill - using the appropriate side arms and commands. Teams from the group can compete against each other.
- Handling collection - a Civil War replica handling collection of the arms of the period.
- Art activity - making facsimile Civil War armour and swords.

Please contact educate.fortnelson@armouries.org.uk or telephone 01329 233734 for further details.

These notes are intended to show at a glance the sorts of resources that are available on the Civil War, complementing a trip to Fort Nelson, near Portsmouth, the Royal Armouries collection of artillery.

At a Glance - The Tower of London



KEY EXHIBITS

- | | | |
|---|--|---|
| 1. Examples of the types of cannons and mortars used on land and sea in the English Civil Wars | 4. Armour of Charles I (including gilt armour shown on poster) | Civil War, Commonwealth, Interregnum and Restoration periods |
| 2. Examples of pikes and halberds | 5. Pikeman's armour | 9. Strafford is believed to have been imprisoned in the Lieutenant's House in 1641 now known as Queen's House. He was executed on Tower Hill in the same year |
| 3. Block and axe similar to those used to execute Charles I. Seventeenth-century armour on display behind the Line of Kings | 6. Portrait of Charles I as Prince of Wales | 10. Laud was imprisoned in the Bloody Tower 1641-5 and executed on Tower Hill in 1645 |
| | 7. Civil War case – buff coat and harquebusier armour | |
| | 8. Examples of prisoners' inscriptions from a wide variety of periods – many prisoners were housed in the Tower during the | |

IDEAS AND SUGGESTIONS

- From the outer curtain wall consider the position of the Tower in relation to the City.
- Consider how decoration was significant in reflecting the social status of the armour's owner.
- Identify which type of armour would be needed by which soldier.
- Suggest how the foot soldier's armour demonstrates mass production.
- Think about how the defences of the Tower reflect the importance of the prisoners held.
- How important was control of the Tower in helping Parliament win the Civil Wars?

Sixth Form seminars are available at the Tower of London on the Civil Wars

Please contact call 0870 751 5189 or e-mail on educate.tower@armouries.org.uk for further details.

These notes are intended to show at a glance the sorts of resources that are available on the Civil War, complementing a trip to The Tower of London.

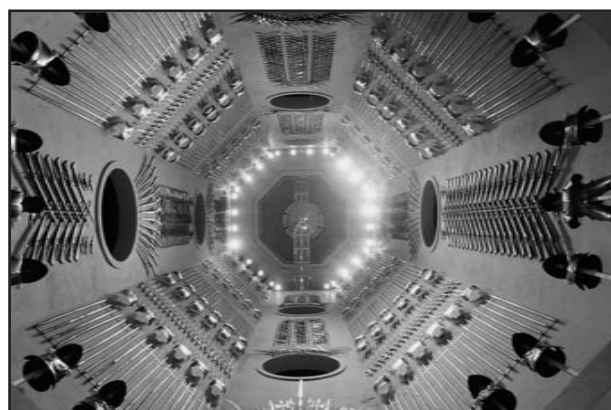
The Hall of Steel



Stand in the centre of the Hall of Steel and look upwards.

THE CHAIN OF BEING

What are your first feelings on seeing all this arms and armour?



Most of the arms and armour on display here came from the Tower of London.

In this box sketch one of the designs of arms and armour from the Hall of Steel.

ARTILLERY

Most of the cannon on display date from the nineteenth century but one of the cannon was made in 1695, at the end of the seventeenth century.

See if you can find the gun from this description.
‘The gun is made from bronze, but because it is so old the bronze has blackened.

The gun is very long and weighs about two tons (2,000 kg). It has a flower shape on it that looks like a lily.’

As well as cannon, another type of weapon used in the Civil Wars was the mortar.

Can you find the large nineteenth century mortar under the stairs?

Look at the type of shot this mortar could fire, lying beside it.

What sort of damage do you think that ‘heavy guns’ similar to these could have had in the battles and sieges of the Civil Wars?

Charles I’s cannon. This cannon was one of ten made for Charles I when he was a young boy. It is decorated with ostrich feathers, part of the badge of the Prince of Wales.



A Lion King's Armour

Currently on loan
Back 2012



In the Tournament Galley see if you can find an engraving of a Garter below the left knee of an armour.

Use the picture on the right to help you.

What is the name of the person to whom this armour belonged?



Go upstairs to Floor 3 in the Tournament Gallery and find the Lion armour.

When was this armour made?

Why do you think it is called the Lion Armour?

Watch the video on the Lion Armour.

Which kings had their portraits painted in this armour?

What was the name of the medal that featured this armour?

Who did Charles I give this medal to?

Why did Charles I have this medal decorated with people wearing the Lion Armour?



The Lion Armour

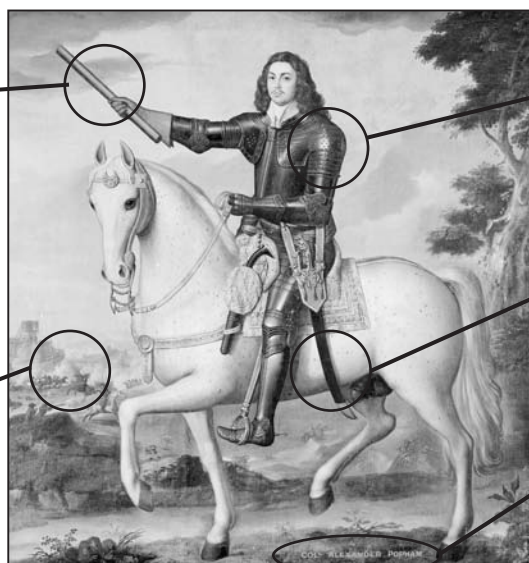
The Littlecote Armoury



This portrait of Alexander Popham hangs in the War Gallery on Floor 2

Why do you think Alexander has this baton in his hand?

Why do you think Donnington Castle, near Newbury is shown in the background?



Why do you think Alexander is painted wearing armour?

Why is he wearing this sword?

What is the name of the man in the picture?

This wall is a reconstruction of part of the Great Hall at Littlecote House near Hungerford. Look closely at the wall and fill in the number of pieces of different sorts of armour you can see on the diagram below.



Why do you think that the portrait is surrounded by arms and armour?

Why do you think that Alexander and his family would want to display the armour at the end of the Wars?

In the 'coffin cases' behind you find the armour which was altered to fit Charles II in 1660.

What does this tell us about Charles II?

Littlecote House



Go up the stairs in the Hall of Steel until you reach Floor 4.

Go to the Hunting Gallery and find this painting of Littlecote House where Alexander Popham lived. Look carefully at the painting.

In the boxes describe what is happening in each of the different areas of the painting.

1.

7.

2.

8.

3.

9.

4.

10.

5.

11.

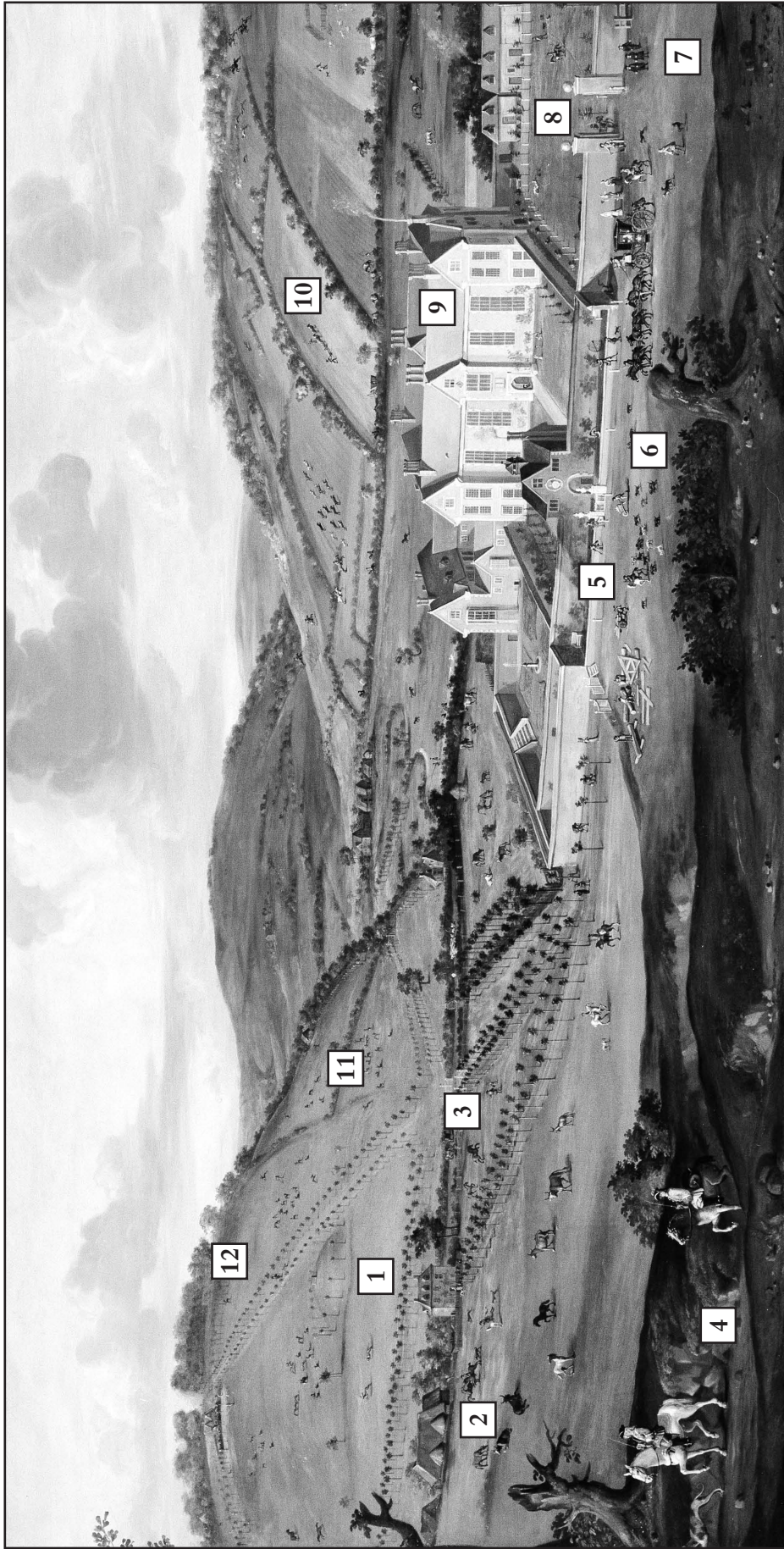
6.

12.

Why do you think that this painting was painted?

What does this painting tell you about the lifestyle of Alexander Popham?

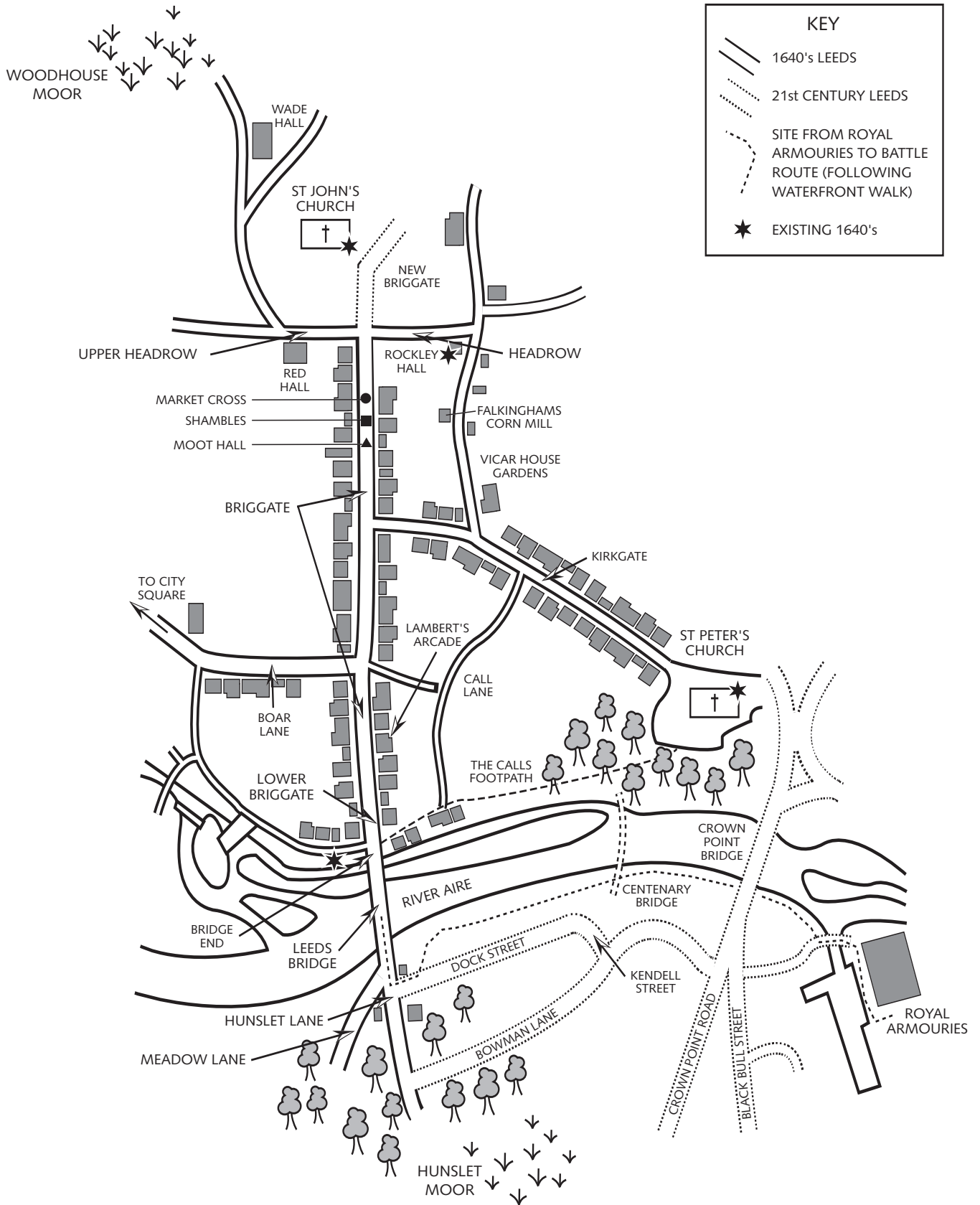
Littlecote House



Littlecote House, painted about 1705. Copyright Board of Trustees of the Armouries.



Battle of Leeds



The Battle of Leeds Trail



Mark these places on the map as you see them.

Write one interesting thing about these stopping points on the Trail.

1. Leeds Bridge

2. Lambert's Arcade

3. St John's Church