

Native Carvings from the Reign of Queen Elizabeth

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Abstract

This paper is an account of the discovery of a pair of late sixteenth century stone carvings depicting native Indians. The route by which the carvings came from Barnstaple in Devon to be built into a house in Shropshire is explained. This is followed by a discussion of the evidence for a link to Richard Beaple, a wealthy Barnstaple merchant trading with Spain. An hypothesis is put forward to explain how the carvings may have come into his possession and that they could be closely linked to Sir Walter Raleigh, Sir Richard Grenville and some of the earliest expeditions to Roanoke in North Carolina. Finally, there is the suggestion that they may be depictions of two native American Indians brought to England in 1584 by Grenville at the behest of Raleigh.

Introduction



Figure 1. Tan House, Little Stretton, Shropshire.



Figure 2. Tan House, 17th century panelling.

In 2016 the author was invited, in his role as an architectural historian, to make a brief investigation of Tan House in the village of Little Stretton, Shropshire, a few miles north of Ludlow. This was a grade II* listed two-storey building with attics, partially timber framed, with a thatched porch placed prominently on the front. The house had undergone an extensive campaign of remodelling in the nineteenth century that had created a picturesque exterior that masked the core of the building. It proved to contain the remains of a cruck-framed open-hall house of fifteenth century date. The interior was also much altered, with panelling, carvings and decorative elements, mostly of sixteenth and seventeenth century date, covering the walls of the house.

Then in 2018 I was asked back to take a closer look at the building and to prepare a formal report. There was much that was of interest but I discovered that the panelling, carvings and other components that decorated the interior had all been brought into the house in the nineteenth century and, while their addition constituted an important phase of change to the building, they were of unknown provenance. They also had the effect of obscuring and possibly distorting the evidence for the earlier development of the building. Many houses

contain architectural salvage in the form of doors or panelling or even reused timbers from an earlier building, which can complicate the analysis and interpretation of a house, but here in Tan House there had been a concerted campaign to fill the house with a wide ranging assortment of dec-

orative components, from many other buildings, including a seventeenth century staircase for which a staircase ‘tower’ had been specially constructed.



Figure 3 The Tan House fireplace with carved jambs supporting a carved stone lintel.

ressed central panel with raised floral motifs, and on the left side a shield with a merchant’s mark and the initials RB and on the right side a similar shield with the same merchant’s mark and the initials KB. The quality of the workmanship was high.

The Fireplace

Amongst the assorted designs and motifs that decorated the rooms of the house, one item, a carved stone fireplace surround in the dining room, stood out as being particularly unusual. It consisted of a stone lintel supported by carved stone jambs. It was a puzzle. The motifs and style of carving suggested that it was late sixteenth- or early seventeenth- century in date. The carved lintel appeared to be made from a different type of stone and was from a different workshop than the jambs. The motifs were also different. The lintel, nearly 7 feet long, had a recessed central panel with raised floral motifs, and on the left side a shield with a merchant’s mark and the initials RB and on the right side a similar shield with the same merchant’s mark and the initials KB. The quality of the workmanship was high.

The Carved Figures



Figure 4. The carving on the left side of the fireplace.



Figure 5. The carving on the right side of the fireplace.

Supporting each end of the lintel were stone jambs each carved with a single figure of a native above a large pedestal. It was a similar arrangement to the classical ‘herm’ but here it was as if the figures stood behind the pedestal, their hands, with long fingers, resting on the sloping front, with a five-petal flower motif between the hands. Above the figures there was foliated decoration that was different in style to that on the lintel.

Although clearly carved by the same hand, the two figures were different; that on the left had straight hair falling down on each side of the face, hiding the ears. There was what could have been a cape, the top edge rolled forward and a head-dress with striated lobes that appeared to be a stylisation of feathers. The figure on the right-hand side had the hair swept up

to expose the ears and it was arranged to form two lobes although this could also have represented some kind of head-dress. The stonework on the face had suffered some damage. As with its companion it also had what appeared to be a cape and both figures had similar loin-cloths.

The faces were different, as if they were intended to be portraits. The carving was subtle and although there was a simplicity to the two figures they were not naïve, the form of the body was well observed. As with the other inserted decorative material in the house, they had been brought from elsewhere in the nineteenth century. Did they have some special significance or were they just rather eccentric decorative carvings?

The Documentary Evidence

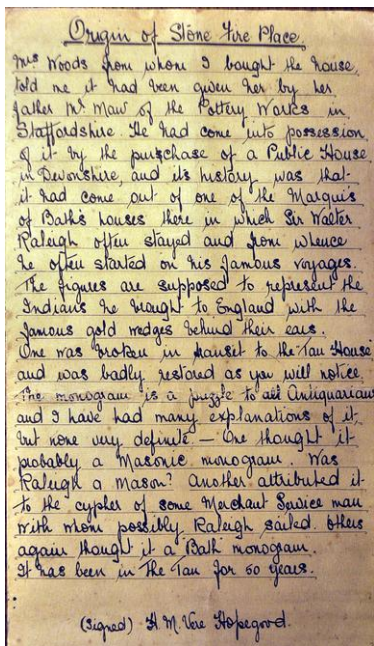


Figure 7. The 'deposition' by Mrs H.M. Vere Hopegood. (1919)

No detailed study of the house and its contents had been made but since it is a listed building, Grade II* there is a listing description written in 1952, which can be found in Appendix 1. There the house is noted as having a sixteenth-century core but this is almost certainly incorrect, the primary structure is, as noted above, a cruck-framed open hall house which is probably early fifteenth century in date. The listing description also notes that the house has 'c1910 restorations and alterations by Derwent Wood.' The fact that Francis Derwent Wood, a prominent sculptor (see below) was involved in alterations is an association that is likely to have contributed to the grade two 'star' listing.¹ Other associations link the building and the village to the writers Ian Maclaren and Beatrice Harraden. The interior received only a brief mention, 'reset C17 panelling, staircase and C16 carved stone fireplace. Fireback dated 1571.'

But if the fireplace was considered unremarkable by those listing the house it had been of interest to a former owner, Mrs H. M. Vere Hopegood who had left a note that came with the house documents and is now in the possession of the present owners. It had been written in about 1919 by Mrs Vere Hopegood, and was headed 'Origins of the Stone Fireplace.'

Mrs Woods [sic] from whom I bought the house, told me it had been given her by her father Mr Maw of the Pottery Works in Staffordshire. He had come into possession of it by the purchase of a Public House in Devonshire, and its history was that it had come out of one of the Marquis of Bath's houses there in which Sir Walter Raleigh often stayed and from whence he often started on his famous voyages. The figures are supposed to represent the Indians he brought to England with the famous gold wedges behind their ears. One was broken in transit to the Tan House and was badly restored as you will notice. The monogram is a puzzle to all Antiquarians and I have had many explanations of it, but none very definite. One thought it probably a Masonic monogram. Was Raleigh a Mason? Another attributed it to the cipher of some Merchant Service man with whom possibly Raleigh sailed. Others again thought it a Bath monogram. It has been in The Tan [House] for 50 years.
(Signed) H. M. Vere Hopegood.

On the face of it this note makes some extravagant claims about Indians, gold, and the suggestion of a link with Sir Walter Raleigh.

John Hornby Maw

This mention of Mr Maw was a key to unlocking much of the information concerning the carvings. John Hornby Maw (1800–85) had been in business as a manufacturing chemist in London in partnership with his brother Solomon.² It was clearly a very successful firm because John was able to sell up and retire in 1836 moving first to Hastings then settling in Worcester. He had an interest in medieval tiles and this led to him setting up his two sons, Arthur and George, in the business of manufacturing tiles. He bought a small company in Worcester called Chamberlains, initially concentrating on church tiles with some of their output based on medieval designs. After two years they moved to Benthall (Shropshire) but in the 1860s they expanded their range and by 1883 had relocated to a new site nearby at Jackfield. They became the largest tile-making company in the country and their tiles went all over the world.³

John Hornby Maw lived at Benthall Hall in Shropshire, now owned by the National Trust. He was an accomplished amateur artist with antiquarian interests. He also collected architectural antiques, many of which, as noted above, were installed in Tan House. This building had been purchased in about 1875 by the Maw family, John Hornby Maw and his sons George (1832–1912) and Arthur and daughter Ann Mary (1830–1916). It was placed in a family trust that had been created over a decade earlier in December of 1863.⁴ The link with the sculptor, Francis Derwent Wood is because John Hornby Maw's daughter, Ann Mary, married Alpheus Bayliss Wood (d.1908). They had four children, the youngest being the sculptor Francis Derwent Wood (1871–1926).⁵

The fireplace and its provenance



Figure 8. The Tan House fireplace lintel with Richard Beaple's merchant's mark and his initials.

My first approach to this puzzle was to investigate the fireplace lintel. As can be seen, it has initials and a merchant's mark. The latter, after some searching was found to be the merchant's mark of Richard Beaple (1564–1643) a wealthy merchant who had served three times as mayor of Barnstaple in Devon. There is an elaborate monument to Beaple in the church at Barnstaple which includes Beaple's coat of arms with a surround formed from his merchant's mark. There is also the coat of arms of the Company of Merchants trading with Spain. Beaple was a member of the Spanish Com-



Figure 9. Richard Beaple's monument in Barnstaple church.



Figure 10. The pediment on Richard Beaple's monument showing his coat-of-arms encircled by his merchant's mark and initials. To the left is the symbol for Barnstaple, to the right the coat-of-arms of The Spanish Company.



Figure 11. A detail from Beaple's monument presumably illustrating his merchant ships.

pany, listed under the Charter of 1605 along with eleven other men, all merchants of Barnstaple.⁶ Beaple had three ships, as shown on his monument. His first wife was Mary Peard, his second marriage was to Katherine Cade and his third to Grace Gay (d.1650).

The initials on the left-hand end of the lintel were RB for Richard Beaple, and at the right-hand end, KB which surely refers to his second wife, Katherine. Thus we can say that the fireplace lintel at The Tan House came from a property once owned or lived in by Richard Beaple. Since he had been thrice mayor of Barnstaple and was celebrated by a monument in St Peter's Church, Barnstaple, it seemed reasonable to assume that he also lived in the town.

The Golden Lion Inn

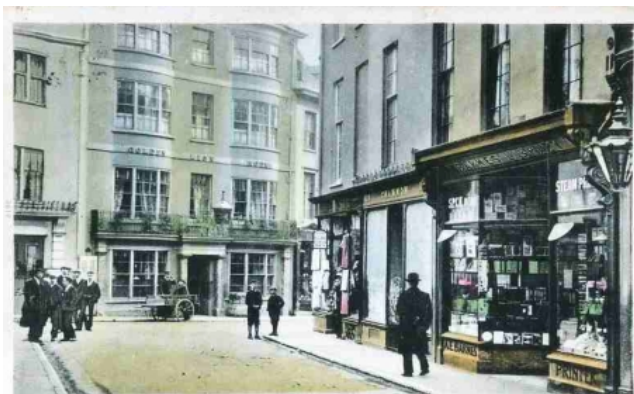


Figure 12. The Golden Lion Inn/Hotel, 62 Boutport Street, Barnstaple, from an old postcard.

We now come to Maw's 'purchase of a Public House in Devonshire'. This was identified from a lease of 1836 between John H. Maw, Esq., and John Marsh, Barum, inn keeper concerning the Golden Lion Inn and Golden Lion Tap in Barnstaple, Devon. The term of the lease was 11 or 14 years and the rent £240.⁷ Maw's purchase of the building was confirmed by his 1885/6 estate settlement papers in the Shrewsbury Archives (Shropshire) which show that he owned a three-part property consisting of The Golden Lion, an old coaching inn; the Golden Lion Tap, on the original coaching yard access to the back of the

inn, and a "garden" somewhere close by that was separately let out. The Archive has legal documentation and correspondence indicating ownership and alterations from the 1830s through to 1885/6 when the property was sold to John Hornby Maw's tenants.⁸

The Tan House fireplace, with a lintel that can be directly attributed to Richard Beaple when he was married to his second wife Katherine, came from The Golden Lion Inn. It is reasonably safe to assume that the house was occupied by Beaple in the early seventeenth century. This assumption is supported by the existence at first floor level of an elaborate plaster ceiling with, at one end, the coat of arms of the Spanish Company. Such a fine ceiling would have been part of an elaborate and disruptive remodelling of the house, but it seems that this was probably done at an earlier date than Beaple's occupation of the building.

What was formerly the Golden Lion Inn is 62 Boutport Street, a listed building Grade I (see Appendix 2). The rooms at first floor level are richly decorated with moulded-plaster ceilings that are now visible from the ground floor because the intervening ceilings were removed when the property was converted for use as a banking hall although it is now a restaurant.⁹ In the plaster work there is the curiously specific date of 'July 9th 1620' which may commemorate an important event rather than the installation date of the ceiling.¹⁰ There is an armorial on one end wall signifying the Company of Merchants trading with Spain of which Richard Beaple had been a member since 1605. At the opposite end the arms of Barnstaple are displayed.



Figure 13. The principal plaster ceiling in 62 Bourport Street, Barnstaple.

It is reasonable to assume that Beaple acquired 62 Boutport Street, leasing the building in the period of his second marriage to Katherine Cade. He may well have installed his fireplace lintel, which records his initials and those of Katherine, to commemorate the union. This could also be when the armorial for the Spanish Company was added to the ceiling. If Beaple leased the building we might ask who owned it.

The Earls of Bath

The possible owner of 62 Boutport Street is suggested by Mrs Vere Hopegood in the statement that ‘... it [the fireplace] had come out of one of the Marquis of Bath’s houses’ This was confusing. The Marquis, or more correctly the *Marquess* of Bath, is a reference to a title created in 1789 for the family based at Longleat. But there does not appear to have been a connection between Longleat and Barnstaple. However, there was a link with the *Earls* of Bath who came from Tawstock Court, just two miles south of Barnstaple. Their family name was Bouchier and 62 Boutport Street served as their town house.¹¹ We can perhaps assume that Mrs Vere Hopegood had not been aware of the difference between a marquess and an earl. And even Earls of Bath present a further complication because a number of different families were created Earls of Bath. The first ‘creation’ of 1486 was to Philibert de Chandee but he appears to have died without issue. Thus there was the second creation of 1536 in the name of Bouchier (1st to the 5th Earls of Bath). The badge of the Bouchier family is a falcon grasping a reef knot. This is a motif that can be seen above the south-east door of



Figure 14. The Bouchier Knot at Tawstock Church.

Tawstock Church. The Bouchier knot is also on the elaborate monument there to William Bouchier 1557–1623, 3rd Earl of Bath. But more significantly for this study, the image of a falcon grasping a reef knot is on the circular panel to the left of the central motif on the plaster ceiling at 62 Boutport Street. (See Figure 13). The ceiling has the date of 1620 and the 3rd Earl of Bath died in 1623 so we might consider whether he was responsible for installing the main plaster ceiling. The building was used as the 3rd Earl’s town house, which would have been needed because he was the town’s recorder and appears to have taken a close interest in the running of the town.¹²

It should also be noted that there was a third, later creation of the Earls of Bath which was in 1661 of the Granvilles, descendants of Sir Richard Grenville of Bideford (1542–91) a name that must be considered in the discussion below of the carvings.

Richard Beaple’s last will and testament

Following Beaple’s death in 1643 it might be assumed that his widow Grace Gay Beaple continued living at 62 Boutport Street until her death in 1650, but possibly this was not the case as shown by Richard Beaple’s last will and testament in which the house and its contents were given to one of his grand children, William Gay.¹³ The will is a fourteen page document, which runs to about nine thousand words, and is a record of his considerable wealth, indicating ownership of much property not only in and around Barnstaple but it hints at other income streams from unnamed holdings. The will, which is very long and detailed, with many gifts of money (in total, over £9,000) and property (over forty items of land and tenements) took two years to pass through probate, which was granted on 15 March 1645. This may have delayed Grace Beaple’s move to another house which is reputed to have been nearby at 102 & 103 High Street, Barnstaple. The gift of Richard Beaple’s house and contents is listed thus:

Item - I give devise and bequeath unto my grandchilde Wm Gay all my estate terme and interest wch I have in the house messuage garden and curtilage wherein I now dwell together with any garden lyeing in Bell meadowe and together alsoe with all wainscotes seeting benches tablebords formes tooles chaires cushions cupbords scriptories pictures maps Napery lynnens Andyrons Crocke pans and pewter in the said messuage wherein I now dwell

¹⁴

William Gay was obviously a favoured son of Richard Beaple's daughter Elizabeth by his first marriage. It is possible that Beaple's widow, along with the contents of the house would, by the time probate was granted on 15 March 1645, have remained in the house and been available for a royal visit in that same year.

The visit by the Prince of Wales

1645 was the year in which Grace Beaple, Richard Beaple's widow, undertook an important task that is indicative of her status and that of her dead husband. It is on record that the 15-year-old Prince of Wales (the future King Charles II) lodged with her during the English Civil War for three weeks in June and July of 1645 as a safe place away from an outbreak of the plague in Bristol.¹⁵ This would have been both an honour and a burden for Grace Beaple because the future king came with an entourage. In view of the timing, so soon after the date of probate, it is likely that the complex bequests and gifts of money and property listed in the will had yet to be fully resolved so it is possible that Grace Beaple was still living at 62 Boutport Street, or that it was still available, when the Prince came to stay. As Grace Beaple's post-mortem inventory shows,¹⁶ she was a wealthy woman although the cost of entertaining the future king (£200) was only paid in to her estate after her death.

One feature of the inventory of her possessions is that it lists the twenty-two rooms and areas outside where the 'goods' were kept. From this, some idea of the size of the house can be gained although it is impossible to say which house it is. The list is as follows (with the original spelling):

Fore-chamber; Study; Storechamber; Starecase; Dyninge Roome; Parlour Chamber; Buttery-Chamber; Closett; Inner Kitchin-Chamber; Outer Kitchin-Chamber; Hall; Parlour; Larder; Garden-House; Outer Kitchin; Inner Kitchin; Buttery; Forecourt; Middle Court; Garden Walke; The Meat-House; The Higher Buttery¹⁷

By the time of her death in 1650 she may, by arrangement with her close relative William Gay, still have been living at 62 Boutport Street or, as seems more likely, she could have moved to the nearby house at 102–103 High Street. We do not know when the house at 62 Boutport Street became an inn but it could surely be significant that it was named "The Golden Lion," one of the supporters on the royal coat of arms, perhaps in memory of the royal visitor. It is clear that this is the house from which John Hornby Maw removed the fireplace to embellish The Tan House, thus, as Mrs Vere Hopegood stated, the fireplace carvings came from 'a Public House in Devonshire.'

The Elizabethan Carvings

The fireplace lintel has more refined decoration and is stylistically different to the jambs. The impression is that the lintel was made for the pre-existing jambs – the fit is reasonable but not perfect. The lintel is c.1620 and can be firmly identified with Richard Beaple. We can explain with some certainty the provenance of the lintel but what about the carved jambs with the native figures? Why would Beaple have wished to acquire them? Did they have a particular significance?

Here we move into a more difficult area of research based, in the main, on circumstantial evidence. As previously stated, the jambs appear to be earlier in date than the lintel. Working on the assumption that the lintel was made for the jambs and that the latter had been acquired and prized by Richard Beaple, where might they have come from and why were they made? They do have the appearance of being portraits – there is nothing generic about them. They portray two individual men who must also have been considered important enough, either in men's hearts or minds, to justify carvings being made.



Figure 15. Another view of the carved figure on the left-hand side of the Tan House fireplace.

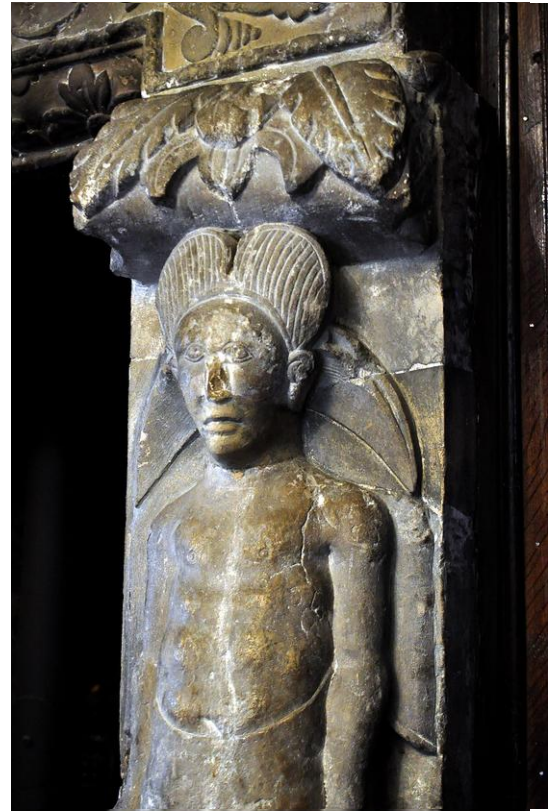


Figure 16. The carved figure on the right-hand side of the Tan House fireplace.

Mrs Vere Hopegood wrote that: ‘The figures are supposed to represent the Indians he brought to England with the famous gold wedges behind their ears.’ This is a reference to the two native American Indians who were brought back from Roanoke at the behest of Raleigh to assist in future plans to set up a colony. We know that they were presented at court and that they assisted Thomas Hariot in his work to understand their languages. Above all, we know their names, Manteo and Wanchese, and that they came from different tribes but we do not have any portraits or even a description of their appearance apart from that provided by Lupold von Wedal during his visit to England in October of 1584 when the Indians had only been in the country for about a month.¹⁸ The principal late sixteenth century source of images of the native American Indians encountered by the first expeditions to the Virginian coast is the work of John White. His paintings are remarkable. They show that tribesmen wore a draped loin cloth which was a feature that we also find on the carvings. But there, any close similarity ends. But it is important to remember that there were many separate tribes in Virginia and they each probably adopted different headdress styles. Manteo and possibly also Wanchese were not ordinary tribesmen so we might expect them to have worn some indication of their different status. The carved figures both appear to have some kind of cloak behind them, probably of animal skin, that is treated in a stylised manner. This is a feature that was noted by Lupold von Wedel: ‘Their usual habit was a mantle of rudely tanned skins of wild animals, no shirts and a pelt before their privy parts’.¹⁹



Figure 17. One of John White's drawings of a native American Indian.

The Roanoke Expeditions

The Vere Hopegood text makes reference to Sir Walter Raleigh's voyages so we need to explore these in order to consider his possible link with the carvings. Devon is a small county bounded by the ocean on the north and south coasts. It was the stepping-off point for many of the first voyages to Virginia. From the Vere Hopewood text: 'its history was that it [the fireplace] had come out of one of the Marquis of Bath's houses there [Devonshire] in which Sir Walter Raleigh often stayed and from whence he often started on his famous voyages.'

As discussed above, for the Marquis of Bath we should read Earl of Bath. Reference has already been made to William Bouchier 1557–1623, 3rd Earl of Bath, who used 62 Boutport Street as his town house, but here we can bring Sir Richard Grenville (1542–91) into the picture because his descendants were John Granville, 1628–1701, 1st Earl of Bath; Charles Granville, 1661–1701, 2nd Earl of Bath; and William Granville, 1692–1711, 3rd Earl of Bath. So, whilst the Earl of Bath could mean the Bouchier family, it might also refer to the Granvilles and inherited property of Sir Richard Grenville, including the manor of Bideford. These will have been possessions of this third creation of the Earls of Bath.

Bideford and Barnstaple

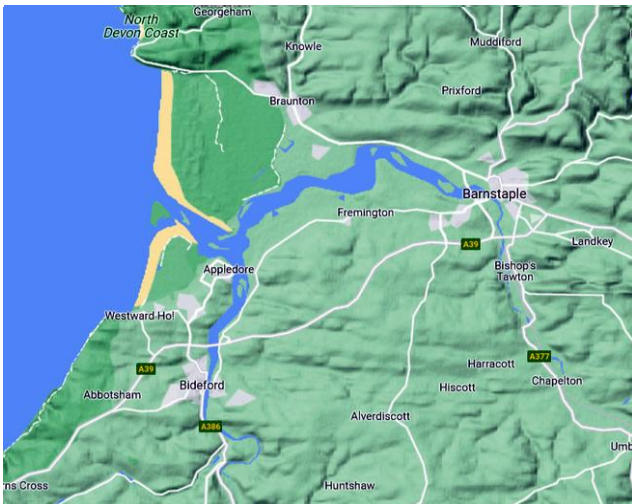


Figure 18. A map illustrating the way in which Barnstaple and Bideford share the same estuary. (Google maps).

Sir Richard Grenville was, amongst other things, lord of Bideford Manor. Barnstaple and Bideford are just 7 miles apart and share the same estuary outlet to the open sea. Bideford is on the River Torridge and Barnstaple is on the River Taw, both towns were, in the past, busy trading ports. Some of the earliest expeditions to the New World and in particular, the island of Roanoke, set off from the harbours at Bideford and Barnstaple. Sir Walter Raleigh was a central figure involved in their organisation and funding as were, to a lesser extent, his cousin Sir Richard Grenville and others. Even Sir Francis Drake had a part to play. But Raleigh stayed at home because he was a favourite of Queen Elizabeth who forbade him to embark on the

hazardous voyages to the coast of Virginia, so this is where Grenville came into the picture. Much has been published about these voyages and what has become known as 'the lost colony'.

To summarise: the early expeditions included Amadas & Barlowe, which left on 27 April 1584 sailing to Roanoke. They arrived on 13 July, returning to England in September 1584 *with two native Americans, Manteo & Wanchese*. Then, on 9 April 1585, Richard Grenville sailed to Roanoke, arriving on 26 June to set up a colony. Lane, Thomas Hariot and John White were in the expedition *which included Manteo & Wanchese who, after the months in England were returning to Roanoke*. Grenville left the Roanoke colony in August and was back in England by October 1585.

In April 1586 Grenville again sailed for Roanoke with fresh supplies for the colony, which he found to be empty, not knowing that Drake, who had left England in September 1585, had called at Roanoke on 9 June 1586, taking on board the colonists including Lane, White, Hariot *and Manteo and another native, Towaye*. Drake had reached England on 28 July 1586, a little earlier than Grenville who had returned having left fifteen men on Roanoke. Grenville had arrived in Bideford in December 1586 with a Spanish ship and forty Spanish prisoners that he had captured on the journey back. He also came with one native American Indian named 'Rawley', christened, died 1589.

On 8 May 1587 another expedition led by John White set off for Roanoke with over 100 colonists, including *Manteo* and *Towaye*. They arrived on 22 July. White left the colony on 27 August 1587, reaching England in November. White set out from Bideford on 22 April 1588 with supplies for the colony but failed and had to return a month later. White again set out for Roanoke in 1588, arriving in mid-August but he failed to make contact with any of the colony. The colony had vanished.

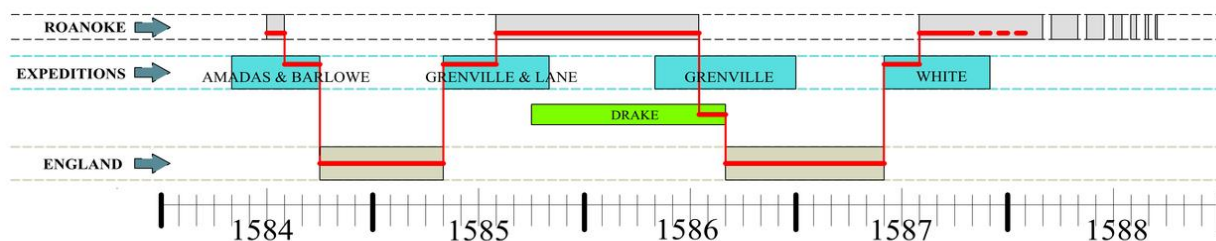


Figure 19. A diagram to illustrate the early voyages to Roanoke. The red line indicates Manteo's time spent with the expeditions both at Roanoke and the Outer Banks, with the ship's company, and during his time in England.

This complicated series of expeditions is set out in a chart in an attempt to explain the extent of Manteo's involvement with the English. It indicates that he was associated with the expeditions over a period of three years. Grenville, who had arrived back in Bideford in December of 1586 with a valuable captured Spanish ship and forty prisoners resolved to build a new house on Bideford Quay using some of his prisoners, presumably as labourers, He had need of a house. He had owned Buckland Abbey but by 1580/81 it had been sold to Sir Francis Drake. It would seem that Grenville wanted a house in his own manor, close to the sea and near to his earlier (modest) manorial home adjacent to the church in Bideford.



Figure 20. Grenville's 16th century six-gabled house on the Quay at Bideford in 1760. (Nimrod Research)



Figure 21. Grenville's house on Bideford Quay. c.1642. (Nimrod Research)

Grenville's fine new timber-framed quay-side house has gone now but it is visible in a picture dated 1760. We can even glimpse the six gables of Grenville's three-storey house (Figure 21) in the corner of a portrait of John Strange, Mayor of Bideford.²⁰ This is dated to c.1642. Grenville lived in the house for about five years. Now and then he would have entertained his friends, almost certainly one of them would have been his cousin, Sir Walter Raleigh. Did the new house

contain the carved stone jambs? Were they commissioned by Raleigh and given to Grenville? Did Grenville have them made for his new house?

It is important to stress that Manteo and Wanchese came to England as guests not captives. Manteo in particular was willing and able to assist the colonists. Alden T. Vaughan discusses the special relationship that existed between Wanchese and especially Manteo, and their hosts in England.²¹ Both men stayed for some time at Durham House, Raleigh's residence in London. They returned to Roanoke, Wanchese in April of 1585 accompanied by Manteo; the latter returned in the company of Towaye to England for a second time, (with Drake) and stayed until May 1587 when he and Towaye voyaged back to the Virginia coast where, in a ceremony on 13 August, Manteo was christened and given, in the name of Sir Walter Raleigh, the title 'Lord of Roanoke and Dasamunkepeuc'.²² It has been suggested that Towaye accompanied Manteo as his associate or attendant.²³

In 1591 Grenville died in the famous Battle of Flores and became a national hero. Following Grenville's death, his widow Mary St Leger, is likely to have lived on in the Bideford house on the quay until her death in 1623. The house was inherited in turn by Sir Bernard Grenville, Sir Bevil Grenville, and then, significantly, John Granville, 1st Earl of Bath (1628–1701). This may relate to the fireplace reference by Mrs Vere Hopgood that 'its history was that it had come out of one of the Marquis of Bath's houses'. It is doubtful if any of the later Grenvilles lived in the house on the quay as the family seems to have risen in status and by the time we get to John Granville, 1st Earl of Bath, we find him building a grand house (since demolished) 20 miles away at Stowe, Kilkhampton, in Cornwall.



Figure 22. Stowe House, Kilkhampton. Built in 1679 by John Granville, 1st Earl of Bath. Demolished in 1739.

So, what can we say about our two warriors? How much faith can we place on the 'deposition' by Mrs Hopegood? Much of it seems to be confirmed: the connection with Devon and with the 'Bath' family and the trail that links the lintel and the Golden Lion Inn at 62 Boutport Street, Barnstaple. The date of the construction or completion of the plaster ceiling there is 1620 within the period of the 3rd Earl of Bath who died in 1623.

We assume that Grenville's widow Mary, lived on in the quay-side house at Bideford and she died in 1623, coincidentally the same year as William Bourchier, the 3rd Earl of Bath. Following her death might the carvings have been acquired by Richard Beaple? He would have been 27 years old when the Battle of Flores took place and would surely have admired the heroism of Grenville; he may even have known him personally. In later life he may well have been acquainted with Mary Grenville and it is likely that as a past mayor of Barnstaple, he would have attended her funeral.

Does that not place him in a good position to become the owner of carvings that may not have been grand enough for the later Grenville family? Maybe Beple knew about the significance of the carvings. Maybe, in his youth, at the age of 19 or 20, he met Manteo, or Wanchese.

These are all possible links but in the end, like so much that is related to the Lost Colony, we can only speculate. But there remains the need to explain these late sixteenth century depictions of what are surely two native Americans who must have been regarded as important enough to justify these carvings. We need to remember that Manteo and Wanchese were tribal leaders at some level, Manteo being the more important, and both men spent many months in England, being presented at court in English clothes and, Manteo in particular, working with Thomas Hariot who was making a record of the Indian languages. Raleigh, it can be argued, used them to help finance his next expedition. Manteo was certainly regarded as important because he was given the task of taking over Roanoke on behalf of Raleigh to become its first governor. David Quinn presents a valuable study of Manteo's importance, suggesting that he had a close and active relationship with the expeditions and their planning.²⁴

Did Raleigh commission the carvings and give them to Grenville? Did Grenville have them made for his new house on the quay at Bideford? We should recall that he returned to England on his second trip with a native Indian named 'Rawlegh' who was baptised and died after a year with Grenville, as part of his household. We might recall that the fireplace was said to have 'come out of one of the Marquis of Bath's houses ... in which Sir Walter Raleigh often stayed and from whence he often started on his famous voyages.' Could this possibly be Grenville's fine house on the quay?

These enigmatic carvings that have found their way from the coast of north Devon to landlocked Shropshire raise many questions concerning their origins and possible significance. Could it be that they are a depiction of two native American Indians from tribes living on the coast of Virginia in the late sixteenth century? If so, is it possible that these are depictions of Manteo and Wanchese, tribesmen who were brought to England by the expeditions that attempted, and tragically failed, to establish a colony at Roanoke on the east coast of America between the years 1584 and 1587?

Appendix 1: The listed building description for Tan House, Little Stretton, Shropshire. (Historic England).

G2*

Tannery, now house. C16 core with c1910 restorations and alterations by Derwent Wood, the sculptor. Painted timber frame with painted infill panels, and coursed rubble stone. The fenestration has leaded lights mostly of latticed pattern. Plain-tile roofs with thatched projecting porch. Projecting stone gable-end stack with brick upper shaft, and central brick stack. Irregular plan of 3-bay core with cross wing. EXTERIOR: 2 storeys and attic. East front has a central projecting gable truss incorporating square framing with herringbone pattern bracing and close-studding with projecting 3-light casement to right, moulded bressumer and front entrance door under a projecting decorative thatched porch. Tall rectangular framing to right. Gabled left return side with similar framing to front. To left is a recessed stone range with two 3-light casements on both storeys and, to left, a large prominently jettied early C20 dormer with decorative mullioned windows on 3 sides. Rear: central pair of projecting framed gable trusses, each of restored close-studding and with early C20 decorative leaded windows inserted; right return side of gables have similar framing. To right is a recessed range of square-framed first floor with inset later oriel window over stone ground floor with 2 casements; to far right is early C20 overhanging projecting framed first-floor extension. South gable end: stone gable-end with central stack and projecting tiled gabled framed bay window to left and 3-light casement beyond. INTERIOR: reset C17 panelling, staircase and C16 carved stone fireplace. Fireback dated 1571. Chamfered joists with ogee chamfer stops. Moulded chamfered bridging beams and cross bridging beams. Vestiges of a cruck frame. Ian Maclaren stayed here while writing his books. Tan House also associated with Beatrice Harraden; Little Stretton is the scene of the 'Green Dragon', one of the stories in 'In Varying Moods'.

Appendix 2: Listing description for 62 Boutport Street, Barnstaple, Devon.

GV

Formerly known as: No.61A BOUTPORT STREET. House, later hotel, now building society offices. 1620, re-fronted in early C19. Rendered front. Hipped, slated roof, red-brick chimney on right-hand side wall. L-shaped plan, 2 rooms wide at the front with 2 large rooms in rear wing to right. Axial chimney between the 2 wing rooms. 4 storeys. 3-window range, the outer windows of 3 lights and set in shallow bows. Ground storey divided into 3 bays, the narrow central entrance-bay flanked by unfluted Doric columns with matching pilaster at each end, these supporting an entablature which breaks forward round the bow windows and entrance. Raised band above each upper storey; moulded eaves cornice. The windows, including those in the ground storey, have barred sashes, all of them C20 replacements. INTERIOR: has been considerably altered, but retain 3 fine original ceilings, including one that is probably the best piece of urban plasterwork of its period in Devon and has few rivals even in the country houses. The ceilings were originally in first-floor rooms, until the floors were removed to convert the building into a bank in the 1930s. The best ceiling is at the front end of the wing: barrel-vaulted with broad enriched ribs, the panel filled with birds, animal and biblical scenes. Open-work pendants containing human figures, one inscribed 'July 9th' and another '1620'. Coat of arms on end wall belonging to the Company of Merchants trading with Spain, presumably because one of the merchants lived in the house. Original timber frame carrying the ceiling survives. Rear room in wing has another broad rib ceiling, this time with more conventional detail in the panels. It is 3-sided, built under the collars of the roof trusses with the principal rafters showing. Principals decorated with large human figures, these standing on brackets resembling hammer beams. In the front wall of this room (at ground-floor level) is an original stone fireplace with rectangular moulded surround. Right-hand front room (now the office foyer) has a single rib ceiling decorated with winged horses. This was treated as original by Bruce Oliver in 1917, although it seems to contain some much more recent work, possibly by GP Bankart. HISTORICAL NOTE: before its conversion to a bank, the building was used as the Golden Lion Hotel. According to Bruce Oliver, who converted the building in the 1930s, there was no evidence of original colour on the ceilings, except that the lions' tongues were picked out in red. A fireplace from the house was removed to Fardell Manor, Cornwood. (Supplement to the Architectural Review, Sept 1898: 147; Transactions of Devonshire Association: Oliver B: The Early Seventeenth Century Plaster Ceilings of Barnstaple: 1917-: 190-199; Country Life, 5.10.1935: 362-363).

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Duncan James

- ¹ There are three grades for listing buildings of architectural or historical significance. In England the majority are Grade 2. (c.92%). Those that are Grade 2* (c.5.5%) have added significance and are therefore in need of greater protection. Only the buildings of major importance are grade 1 (c.2.5%).
- ² <https://londonstreetviews.wordpress.com/2015/09/21/solomon-maw-surgeons-instrument-maker/>
- ³ K. Beulah & H. van Lemmen, *Church Tiles of the Nineteenth Century*, (2001) Shire, pp. 23–5.
- ⁴ The house went out of the Maw family when Ann Mary Wood (nee Maw) sold it in 1909 to Helen Marion Vere Hopegood.
- ⁵ Matthew Withey, *The Sculpture of Francis Derwent Wood*, (2015) Lund Humphries, pp. 11–12.
- ⁶ Pauline Croft, *The Spanish Company*, (1973) London Record Society, p. 99, item 654.
- ⁷ North Devon Record Office, Barnstaple. Ref 1142B/0/L/4/52
- ⁸ Shropshire Record Office, Shrewsbury. John Hornby Maw, estate papers.
- ⁹ Peter Beacham (ed.) *Devon Building: An introduction to local traditions*, (3rd edition 2001) Devon County Council, pp. 87, 110–11, 134–37.
- ¹⁰ Following recent research by Jenny Saunt, the principal ceiling at 62 Boutport Street can be attributed to John Abbott the Elder. See, Jenny Saunt, ‘The Abbotts and Their Book: A Dynasty of Decorative Plasterers and Their Work in Devon, c. 1580–1727,’ *Architectural History* 64 (2021), Society of Architectural Historians of Great Britain, pp. 285–320.
- ¹¹ Julia & Jonathan Baxter, *Barnstaple Yesterday*, (1980) Caption 157.
- ¹² Todd Gray, *The Lost Chronicle of Barnstaple 1586–1611*, (1998) The Devonshire Association, pp. 30–32.
- ¹³ National Archives, Kew, PROB-11-192-519.
- ¹⁴ *Ibid.*, p. 6, lines 28–33.
- ¹⁵ Lois Lamplugh, *Barnstaple, Town on the Taw*, (1983) Phillimore, p. 71. The information comes from Lord Clarendon’s, *The History of the Rebellion and Civil Wars in England*. (1702–04). Also see J. F. Chanter, ‘Charles, Prince of Wales, at Barnstaple and his hostess,’ *Transactions of the Devonshire Association for the Advancement of Science, Literature, and Art*. (1917) xlix, pp. 389–96.
- ¹⁶ Margaret Cash, (ed.) *Devon Inventories of the Sixteenth and Seventeenth Centuries*, (1966) Devon & Cornwall Record Society, pp. 108–9, item 181.
- ¹⁷ See note 15.
- ¹⁸ See Alden T. Vaughan, ‘Sir Walter Raleigh’s Indian Interpreters 1584–1618’, *William & Mary Quarterly*, 3rd Series Vol. LIX, No.2, April 2002, p. 347.
- ¹⁹ *Ibid.*
- ²⁰ See David Carter, Nimrod Research, concerning Sir Richard Grenville. <https://www.genuki.org.uk/sites/default/files/2020-06/GrenvilleResearch.pdf>
- ²¹ See note 18, pp. 346–57.
- ²² Raleigh Trevelyan, *Sir Walter Raleigh*, (2002), p. 125.
- ²³ David Beers Quinn, *Set Fair for Roanoke. Voyages and Colonies, 1584–1606*, (1985), p. 236.
- ²⁴ *Ibid.*, pp. 232–5. Also, see note 20, pp. 346–57.