

APETHORPE HALL, NORTHAMPTONSHIRE THE HERALDIC DECORATION

HISTORIC BUILDING REPORT

Tony Wilmott



THE HERALDIC DECORATION OF APETHORPE HALL, NORTHAMPTONSHIRE

Tony Wilmott

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SUMMARY

This report catalogues and identifies the heraldic decoration of Apethorpe Hall, Northants., and has been compiled as part of the multidisciplinary Apethorpe research project. The research has identified two major schemes of heraldic decoration, one relating to the ownership of the hall by Sir Walter Mildmay, the second to the ownership of Francis Fane, first Earl of Westmorland. Both men went to great lengths to demonstrate their status, connection and lineage by these means. In large part this was to impress their respective sovereigns, Elizabeth I and James I and VI. Fane in particular decorated the ceiling of the Royal Apartment with an ambitious genealogical scheme. Subsequent owners added to the heraldic decoration, and their work has also been identified.

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CONTACT DETAILS

English Heritage
Fort Cumberland
Fort Cumberland Road
Eastney
Portsmouth
PO49LD

Tony Wilmott
02392 856730
tony.wilmott@english-heritage.org.uk

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INTRODUCTION

This research report has been produced in context with the multidisciplinary Apethorpe Hall Research Project. The work upon which this document reports is a small sub-project to identify, understand and contextualise the heraldic decoration of Apethorpe. In all phases of its occupation, the owners of Apethorpe stamped their identity on the building through the use of their families' heraldry in order to stress their lineage or connections.

Two basic heraldic schemes have been identified. The first of these was that of Sir Walter Mildmay, whose use of his paternal arms, together with those of his wife and their respective families survive in carving on the north gateway to the east court, and the fireplace of the Great Chamber. An heraldic scheme of painted glass in the Great Dining Room, preserved by record in a Bodleian Library manuscript noticed by Olivia Horsfall Turner demonstrates the extent to which Mildmay used heraldry to stress his connections and his family. The heraldic decoration installed by Mildmay was almost certainly created for the visit to the house of Queen Elizabeth I in 1566.

Mildmay's decoration was overshadowed by the profligate use of heraldry by Francis Fane, 1st Earl of Westmorland, who acquired Apethorpe through marriage to Sir Walter's granddaughter, Mary Mildmay in 1599. Fane was responsible for the building and decoration of the Royal Apartment, used for the accommodation of King James I and VI. The principal glory of this apartment consists in the armorial plaster ceilings. The King's Chamber itself, which features the Stuart Royal arms, but the two rooms leading to the chamber feature an extraordinary genealogical sequence, showing the connections of Fane through eight generations to the wealthiest and most important families of later medieval England. This pride of lineage is demonstrated through heraldic display throughout the house.

Further additions to the heraldic decoration of the house were made by Mildmay Fane, 2nd Earl and John Fane 7th Earl, the latter commemorating his marital alliance with the Cavendish family. The last member of the family to be commemorated heraldically was John Fane, 11th Earl of Westmorland.

THE MILD MAY HERALDIC SCHEMES (PRE- 1583)

Surviving elements of heraldic decoration from the period of Sir Walter Mildmay's ownership of the house include the spandrels of the 15th century north gateway to the east courtyard and the fireplace in the Great Chamber in the Royal apartment. Additionally an MS in the Bodleian library includes a description of the painted heraldic glass which formerly existed in the windows of the Great Dining Room and the landing at the top of the stairs outside the Dining Room. All of this decoration relates to the heraldry of Sir Walter Mildmay (1520-1589), his wife Mary Walsingham, sister of Sir Francis Walsingham, who he married in 1546, and their immediate families.

The heraldry of Sir Walter Mildmay is intriguing. He is recorded as having held three coats of arms in his lifetime. His paternal coat was *Per fess nebuly argent and sable, three greyhounds heads couped counterchanged, and a martlet for difference*. The arms are differenced with a martlet, the proper mark for a fourth son (the eldest son would bear a label, the second, a crescent, the third a molet). The undifferenced arms are found on the tomb of Walter's older brother Thomas dated 1571¹ in St Mary's church, Chelmsford. His other older brothers were William (d. 1570) and John. All of these lived long enough to marry at least once². He also had three sisters, Joanne, Thomasine, and Margery.

In 1552 Mildmay received a grant of new arms. The arms were *azure, on a bend gules a winged horse courant sable, langued gules*, and the crest *a winged demi-buck argent, collared and attired or*³. The grant was made in the year after Walter acquired Apethorpe Hall, and it is therefore extraordinary that this does not appear in any part of the decoration of the house – in fact there is no evidence that Walter ever used these arms. It is possible that the arms were granted honorifically to recognise Walter's service to the crown, but it is clear that Walter preferred his ancestral coat, using his father's arms complete with the cadency mark of a younger son. Possibly he felt this a better way of demonstrating how far he had come, as the younger son of minor gentry who had 'made good', rather than as a *novus homo*, the implication of using the new arms being that he had not previously been armigerous.

Finally, in 1583, Robert Cooke, Clarenceux King of Arms accepted the antiquity of the Mildmay family, and their right to bear the arms with which their remote ancestors had allegedly sealed. These were the arms *argent, three lions rampant azure*⁴. They were not used in the decoration of Apethorpe during Sir Walter's time, and it is fair to assume that his alterations were completed before the restitution of the ancient arms was made. However, on the tomb to Sir Walter and his wife Mary in the church of St Bartholomew the Great, Smithfield, the Mildmay arms includes both the *greyhounds heads* and the *lions rampant* coats on the same shield (together with other quarterings) for Sir Walter⁵. Similarly, on the funeral certificate of Sir Walter's son Sir Anthony Mildmay, both Mildmay arms are quartered with other coats to which the Mildmays were entitled⁶.

The sculpture on the Great Chamber fireplace is dated 1562, and it seems very likely that the whole scheme of decoration was undertaken prior to, and in preparation for the visit of Elizabeth I to Apethorpe in 1566. This is further indicated by the presence of the arms of Elizabeth I and three of her more important courtiers (perhaps those who accompanied her on her visit) in the glass of the dining room. It is also shown by the fact that all of the Mildmay decoration must have pre-dated the confirmation of the ancient arms in 1583, as otherwise the three lions arms would surely have appeared in the scheme.

East courtyard, North gateway: Spandrels of 16th century gateway

Two shields set on either side of the gateway.

Left: *Per fess nebuly [argent and sable], three greyhounds heads coupéd [counterchanged], a martlet for difference.*

The paternal arms of Sir Walter Mildmay.

Right: *Quarterly of six, (1 & 6): [gules] bezanty, a cross coupéd chequy [argent and azure] (for Walsingham). (2) per fess dancetty [sable and ermine], and in chief two trefoils slipped, an annulet for difference (for Bamme). (3) [gules], on a chevron between three garbs [argent] (for Dryland). (4) [sable], a bend wavy and in chief a cross crosslet fitchy [argent] (for Writtle). (5) [sable], a chevron between three rams heads coupéd (for Ramsey)*

These are the quartered arms of Mary Walsingham, sister of Sir Francis Walsingham. She was the wife of Sir Walter Mildmay whom she married in 1546. The six Walsingham quarterings used here entered the family as follows. Thomas Walsingham (d. 1456) m. Margaret, dau. and heiress of Adam Bamme of Gillingham, Kent. Their son Thomas (d. 1467) married Constance Dryland of Dartington. Their son James (d. 1540) married Eleanor Writtle, daughter of Walter Writtle (d. 1473), whose mother was Eleanor, dau. of Robert Ramsey⁷. These arms with the same six quarterings as well as a further three, appear on the tomb of Sir Walter Mildmay and Mary in the church of St Bartholomew the Great⁸

Great Chamber: fireplace

This room features a fine armorial fireplace, dated 1562. On the overmantel are two shields of arms set side by side with a crest in the centre.

Left: *Per fess nebuly [argent and sable], three greyhounds heads coupéd [counterchanged], a martlet for difference.*

The paternal arms of Sir Walter Mildmay.

Centre: *Crest - A lion's head erased [or], charged with three pellets and gorged with a ducal coronet ringed and chained [gules]. (for Mildmay)*

The crest is that given for Mildmay in the 1618 Visitation of Northamptonshire⁹.

Right: *Quarterly: (1 & 4) [gules] bezanty, a cross coupéd chequy [argent and azure] (for Walsingham). (2) [sable], a bend wavy and in chief a cross crosslet fitchy [argent] (for Writtle) (3) per fess dancetty [sable and ermine], and in chief two trefoils slipped, an annulet for difference (for Bamme)*

The arms of Mary Walsingham, wife of Sir Walter Mildmay including four of the quarterings which Mary was entitled to use appear (see above for discussion).

Notes on MS on heraldic glass in windows in the Great Dining Room and the landing

This manuscript, dated 1676 describes tombs and heraldry in Apethorpe church, and also in glass in the Great Dining Room of the Hall, and on the landing outside this room. The notes were written in a short form in which arms recognised by the writer were named but not described, and others were described and not named. An attempt has been made in the following to reconstruct the probable appearance of those arms which were not described. We must assume that the shields only appeared in the windows, as there is no description or suggestion of the presence of crests, supporters etc. The descriptions have been expanded to appear in full below.

The windows in the dining room seem to have included one with the arms of the Queen and three of her principal courtiers, Marquis of Winchester, the Marquis of Northampton and the Earl of Arundel. The other three armorial windows show the arms of the close family of Mary Walsingham, the wife of Sir Walter Mildmay. It shows the married arms of her parents, William Walsingham and Joyce Denny, and of her two sisters, Elizabeth and Eleanor.

The glass in the windows at the head of the stairs show mainly Mildmay relatives, though the first described commemorates the second marriage of Mary Mildmay's mother Joyce Walsingham (née Denny) to Sir John Carey. The married arms of Sir Walter Mildmay's oldest brother, Thomas, his niece Elizabeth and his two sisters (as a compilation) also appear.

'In the great dining room at Apethorpe'

Although unstated, the context suggests that the first four shields were in a single window. The first three coats are simply described as:

'Queen Elizabeth' 'Marquesse of Winchester with quarterings', 'Parre, Marqu: of Northant with quarterings', and no full descriptions are given. The fourth is described and not named, though it can be recognised as the arms of William Fitzalan, 13th earl of Arundel. The three arms not described can be reconstructed with references to other sources.

'Queen Elizabeth': Quarterly,

'*Marquis of Winchester with quarterings*! The quartered arms of Willian Paulet, 1st Marquis of Winchester (1485-1572). These were

Quarterly of nine: (1) sable, three swords in pile conjoined at the points argent, hilted or (for Paulet). (2) gules, three water bougets argent (for Roos). (3) Barry of six or and vert., a bendlet gules and a crescent for difference (for Poynings). (4) or, on a chief gules two mullets pierced argent (for St. John). (5) gules two

lions passant guardant argent (for Delamere). (6) *Barry of six, ermine and gules* (for Hussey). (7) *azure, a fess between three fleurs de lys or* (for Skelton). (8) *argent, a fret and a canton sable* (for Ireby). (9) *or, six martlets sable* (for Delamore).

The arms appear also on a monument at St Mary's church, Old Basing, and in contemporary painted glass at Sutton Place, Guildford¹⁰

'Parre, Marquis of Northants with quarterings': These would have been the quartered arms of William Parr, 1st earl of Northampton (d. 1571), brother of Queen Katherine Parr. His quarterings appear on his Garter stall plate¹¹, and were probably those that appeared here:

Quarterly of ten: (1) *argent, two bars azure within a bordure engrailed sable* (for Parr), (2) *or, three water boudgets sable* (for Roos), (3) *azure, three stags trippant or* (for Greene), (4) *gules, a chevron between three crosses crosslet, in chief a lion passant guardant or* (for Mablethorpe), (5) *azure, three chevronels braced in base, and a chief or* (for Fitzhugh), (6) *vair, a fess gules* (for Marmion), (7) *or, three chevronels gules, a chief vair* (for St Quentyn), (8) *gules, a bend between three crosses crosslet or* (for Forneux), (9) *barry argent and gules, a fleur de lis sable* (for Staveley), (10) *barry or and azure, an eagle displayed gules* (for Garnegan).

Un-named, but with a mention of Arundel referring to one of the quarterings. The description is

Quarterly: (1) *gules, a lion rampant or* (for Fitalan). (2) *barry or and gules* (for Flaal). (3) *argent, a fess and a canton gules* (for Wydvill). (4) *quarterly: (1 and 4) sable, a fret or; (2 and 3) azure, a chief argent* (for Maltravers quartered with Clun).

The arms of William Fitzalan, 13th earl of Arundel. The identical quarterings appear on a depiction of his banner in a Tudor manuscript¹²

'In another window'

Quarterly: (1 and 4) *per pale, gules and azure, three lions rampant or* (for Gates). (2 and 3) *gules a cinquefoil gutty de poix* (described as ermine in the MS) (for Capdow), Impaling *Quarterly:* (1 and 4) *gules bezanty, a cross coupé chequy argent and azure* (for Walsingham). (2) *sable, a bend argent surmounted by a bendlet wavy sable, in sinister point a cross-crosslet fitchy argent.* (for Writtle). (3) *per fess dancetty sable and ermine, and in chief two trefoils slipped, an annulet for difference* (for Bamme).

Impaled arms of Gates and Walsingham. This window commemorates the marriage of Geoffrey Gates¹³ to Elizabeth Walsingham, daughter of William Walsingham and Joyce

Denny and sister of Mary Mildmay. The manuscript identifies the Walsingham quarterings with a shorthand symbol to avoid repetition in description of other impaled coats

'In another window'

'Sherington's quarterings as in the church fol 42 impaling [Walsingham]'. The description of the arms in the church includes the description of a quartered coat of Sherington, so these arms may be reconstructed as follows:

Quarterly: (1 and 4) gules, between two flaunches chequy argent and azure, three crosses formy in pale or (for Sherington). (2) azure, a bend argent (for Laval), (3) per pale indented or and azure, six martlets counterchanged (for Fansham), Impaling Quarterly: (1 and 4) gules bezanty, a cross couped chequy argent and azure (for Walsingham). (2) sable, a bend argent surmounted by a bendlet wavy sable, in sinister point a cross-crosslet fitchy argent. (for Writtle). (3) per fess dancetty sable and ermine, and in chief two trefoils slipped, an annulet for difference (for Bamme).

Impaled arms of Sherington and Walsingham. This window commemorates the marriage of Sir William Sherington of Lacock, Wilts to Eleanor Walsingham, daughter of William Walsingham and Joyce Denny and sister of Mary Mildmay. The Sherington quartered arms in Apethorpe church appear on the tomb of Sir Anthony Mildmay, the son of Sir Walter, and his wife Grace Sherington of the same family

'Another'

Quarterly: (1 and 4) gules bezanty, a cross couped chequy argent and azure (for Walsingham). (2) sable, a bend argent surmounted by a bendlet wavy sable, in sinister point a cross-crosslet fitchy argent. (for Writtle). (3) per fess dancetty sable and ermine, and in chief two trefoils slipped, an annulet for difference (for Bamme). Impaling Quarterly: (1 and 4) Gules, a saltire argent between 12 crosses crosslet or (for Denny). (2) or a fess indented gules, three martlets in chief sable (for Stanmore). (3) Azure, three trout fretted in triangle, a molet in chief, argent (Troutbeck)

Impaled arms of Walsingham and Denny to commemorate the marriage of William Walsingham (d. 1534) to Joyce, dau of Sir Edmund Denny (d. 1559), parents of Mary Mildmay.

'In the windows on the head of the staires before the dining roome'

Quarterly: (1 and 4) Argent, on a bend sable three roses argent (for Carey), (2 and 3) Sable, two bars nebuly argent (for Spencer. The bars should be ermine)¹⁴. Impaling Quarterly: (1 and 4) gules bezanty, a cross couped chequy argent and azure (for Walsingham). (2) sable, a bend argent surmounted by a bendlet wavy

sable, in sinister point a cross-crosslet fitchy argent. (for Writtle). (3) *per fess dancetty sable and ermine, and in chief two trefoils*

Impaled arms of Carey and Walsingham showing the second marriage, in 1536, of Joyce, widow of William Walsingham to Sir John Carey of Plashey, Kent. These were therefore the mother and stepfather of Mary Mildmay.

'Another'

Per fess nebuly argent and sable, three greyhounds heads couped counterchanged (for Mildmay). Impaling *argent, three bars wavy sable each charged with a plate, on a chief gules a culverine between two anchors or* (for Gunson).

The arms of Thomas Mildmay (d. 1566), the older brother of Sir Walter Mildmay, and Thomas' wife Avicia Gunson (d. 1557). The arms appear thus impaled on their tomb in St Mary's church, Chelmsford¹⁵. The undifferenced Mildmay arms are correct for Thomas as the oldest son and his father's heir.

'Another'

The Ms gives 'Walgrave with quarterings impaling Mildmay', suggesting the marriage of a male of the Waldegrave family with a female Mildmay. The Waldegrave pedigree recorded in the 1558 Visitation of Essex and the Mildmay pedigree recorded in the 1612 Visitation of Essex show the marriage of Elizabeth (d. 1581), the niece of Sir Walter of Apethorpe, and the daughter of his older brother, Thomas, to Sir William Waldegrave of Smallbridge, Suffolk¹⁶. Given the marshalling of the arms with Mildmay on the sinister (wife's) side, this must be the alliance recorded in the glass. The arms in the window incorporating the quarterings of Waldegrave of Smallbridge recorded in the 1561 Visitation of Suffolk¹⁷ might be reconstructed thus:

Quarterly: (1 and 4) *per pale argent and gules* (for Waldegrave). (2) quarterly, (i) *barry of 10, argent and azure* (for Montchensy), (ii) *or, a fess vair* (for Vancy), (iii) *gules, an eagle displayed ermine* (for Creke), (iv) *argent, two bars and in chief three molets sable* (for Moyne). (3) *ermine, a fess sable between three bee hives or* (for Fraye). Impaling *Per fess nebuly argent and sable, three greyhounds heads couped counterchanged* (for Mildmay).

Again the undifferenced Mildmay arms would be correct as the arms of Elizabeth's father.

'Another'

Quarterly (1 and 4) *Argent, on a chevron azure, two griffins combatant argent, on a chief azure charged with three cinquefoils or* (for Thomas). (2) *sable, a cross engrailed or, a mullet in dexter point argent* (for Peyton). (3) *azure, a chevron or*

between three martlets argent (for Bouchier). Impaling Per fess nebuly argent and sable, three greyhounds heads couped counterchanged (for Mildmay).

The first and fourth quarters are the arms of William Thomas of Llanthomas. The griffins should be *gorged with two bars, gules* and the *chevron* should be *engrailed*, but these are the only recorded arms like this, and they were granted in 1551¹⁸. William Thomas was clerk of the Privy Council to Edward VI and an Italian scholar. On the accession of Mary he lost his preferments, took an active part in Wyatt's conspiracy (1553-4) and was executed for treason in May 1554¹⁹. Between 1551 and 1553 Thomas married Thomasine Mildmay, sister of Sir Walter and daughter of his oldest brother, Thomas. Thomasine was the widow of Sir Anthony Bouchier of Barnsley, Gloucs (d. 1551)²⁰ whose arms appear in the third quarter. The second quarter, as recognised by the anonymous compiler of the Ms. is the arms of Peyton. Sir Walter Mildmay's other sister, Joanne, married Christopher Peyton of Bury St Edmunds²¹.

There is no family connection between Bouchier, Peyton and Thomas other than their marriage to the Mildmay sisters. The inescapable conclusion is that this represents a compilation of the arms of the husbands of Sir Walter's sisters impaled on the correct side of the shield with the Mildmay arms.

THE HERALDIC SCHEMES OF FRANCIS FANE, 1ST EARL OF WESTMORLAND

On the death of Sir Walter Mildmay in 1589, Apethorpe was inherited by his son Sir Anthony. Anthony Mildmay and his wife Grace Sherington are commemorated in a grand tomb in the church at Apethorpe. Anthony was succeeded by his daughter, Mary Mildmay, who married Francis Fane, first earl of Westmorland (1520-1629) in 1599. Fane acquired the Apethorpe estates through his wife, and his heraldic decoration, particularly in the plaster ceilings of the Royal apartment, built for the entertainment of King James I and VI. These decorations emphasise Fane's descent from many of the great medieval families of England through which he inherited vast estates.

East courtyard: rooms in south range: the Royal Apartment

Plaster ceilings in the Kings Chamber

The ceiling of the room is decorated with the Stuart Royal arms for use in England.

Shield: Quarterly (1 & 4) *quarterly, 1 & 4 [azure], three fleurs de lys [or]* (for France), 2 & 3 *[gules], three lions passant guardant [or]* (for England). (2) *[or], a lion rampant within a double tressure flory counter-flory gules*

(for Scotland). *[azure], a harp [or] stringed [argent]* (for Ireland), The shield encircled with the garter

Crest: *On an imperial crown [proper], a lion statant guardant [or], imperially crowned [proper]*

Supporters: Dexter, *a lion rampant guardant [or] crowned with the imperial crown [proper]*. Sinister, *a unicorn [argent], armed, unglued and crined [or] gorged with an open crown of crosses patee and fleurs de lys and attached theretoo a chain reflexed over the back [or]*

Motto: On a compartment , *Dieu et Mon Droit*.

Genealogical scheme of the plaster ceiling of the Withdrawing Chamber and the Great Chamber

The plaster ceilings of the Withdrawing Chamber and the Great Chamber to its west are decorated with a complex heraldic pattern of crests and impaled shields of arms. These motifs all face westwards, to be legible to those approaching the King's Chamber. This decoration is in keeping with the formal approach to the King's Chamber, as it is a logical sequence. It is in fact²² a genealogical tree depicting the descent of Francis Fane through his mother from the noble medieval families of Beauchamp, Despencer and Nevill.

On entering the room to the west of the Withdrawing Chamber, the visitor was presented with an impaled shield showing the arms of Fane impaling Mildmay. These are the arms of Francis Fane, first earl of Westmorland (1520-1628), the builder of the Royal Apartment, and his wife Mary Mildmay, the daughter and heiress of Sir Anthony Mildmay, through whom Fane acquired Apethorpe Hall. Proceeding through this room and the withdrawing chamber the viewer moved back in time through eight generations until the final shield showing the arms of William Beauchamp, first baron Bergavenny impaled with those of his wife Joan, daughter of Richard earl of Arundel. Each generation is represented by the impaled shields of a husband and wife flanked by the crests of the two families. As is always the case the husbands' arms are represented on the dexter side of the shield (that is the left side to the viewer). The succession of marriages with heiresses represented here resulted in the accumulation by the family of vast estates.

The arms are here described in logical chronological order from earliest to latest, in reverse order to the way in which they would be viewed on the ceiling. The principal sources used to identify the arms are a painted MS by Bonney²³, Fairbairn's *Crests*²⁴, Burke's *General Armory*²⁵, the *Complete Peerage*²⁶, and additional material on the Fane family pedigree published by Fane and Murray²⁷.

Withdrawing chamber

From the eastern end (adjacent to the Kings Chamber) to the western, and reading from south to north there are five shields of impaled arms, each flanked by a pair of crests.

Crest: *Out of a ducal coronet [or], a demi-swan [argent]* (for Beauchamp, Earl of Warwick)

Shield: *[gules], on a fess between six crosses crosslet [or], a crescent [gules]* (for Beauchamp) impaling *[gules], a lion rampant [or]* (for Fitzalan of Arundel)

Crest: *Out of a ducal coronet, a demi Griffin segreant* (for Fitzalan of Arundel)

William Beauchamp was the fourth son of Thomas, earl of Warwick by Katherine, daughter of Roger Mortimer, earl of March, and thus bore the crescent to difference the Beauchamp arms. He succeeded to the castle and Honour of Abergavenny from John Hastings, earl of Pembroke in 1375. He was summoned to Parliament 23 July 1392 for he first time as a Baron, Lord Bergavenny. He married Joan, sister and coheirress (in 1415) of Thomas Fitzalan, earl of Arundel. He died 1411 and his wife, who held Abergavenny Castle in dower until her death in 1435²⁸

Crest: *Out of a coronet gules, a swan's head and neck argent, billed gules* (for Beauchamp)

Shield: *[gules], on a fess between six crosses crosslet [or], a crescent [gules]* (for Beauchamp) impaling *quarterly, 1 & 4, [argent], 2 & 3, [gules], a fret [or], over all a bend [sable]* (for Despencer)

Crest: *Out of a ducal coronet, between two wings a griffins head* (for Despencer)

Richard Beauchamp was son and heir of William, born around 1397, and succeeding to the title Lord Bergavenny at the age of 14 in 1411. In February 1420 he was created earl of Worcester. He married Isabel, sister and sole heiress (in 1414) of Richard le Despencer, lord Burghersh. He died in 1421, having been mortally wounded at the siege of Meaux in France, and was buried at Tewkesbury Abbey. At his death his estates and barony descended to his daughter and heiress Elizabeth, while the earldom of Worcester reverted to the crown²⁹.

Crest: *Out of a ducal coronet a bull's head* (for Nevill)

Shield: *[gules], on a saltire [argent] a rose [gules]* (for Nevill of Abergavenny) impaling *[gules], on a fess between six crosses crosslet [or], a crescent [gules]* (for Beauchamp)

Crest: *Out of a coronet gules, a swan's head and neck argent, billed gules* (for Beauchamp)

Elizabeth Beauchamp, baroness Bergavenny, born 1415 was married as a child to Edward Nevill, 11th and youngest son of Ralph Nevill, first Earl of Westmorland. She died in 1448, aged 32 and was buried at Coventry. A year after her death, her husband, Edward Nevill obtained licence to hold the lands and title of Abergavenny, and on 5h September 1450 was summoned to Parliament for the first time as a baron, lord Bergavenny. He married a second time, to Katherine, daughter of sir Robert Howard, and died 18th October 1476³⁰.

Badge: *Two staples interlaced* (for Nevill). The double staples appear on the armorial banner of George Nevill, lord Bergavenny who died in 1535 (below)³¹

Shield: *[gules], on a saltire [argent] a rose [gules]* (for Nevill of Abergavenny) impaling *[argent], on a fess within a bordure engrailed [azure], three escallops [argent]* (for Fenne).

Crest: *On a torse, a dragon's head erased [azure], collared [or], on the collar three escallops [azure]* (for Fenne)

George Nevill, lord Bergavenny was the oldest surviving son of Elizabeth Beauchamp and Edward Nevill, succeeding to his parents' lands in 1476. In 1439 he had become a coheir through his mother to the attainted barony of le Despencer. He was one of the barons who attended the coronation of Richard III. He married Margaret, daughter and heiress of Sir Hugh Fenne, Treasurer of the Household to Henry VI. She died 28th September 1485, and he married for the second time Elizabeth, widow of John Stokker. He died 20th September 1492 and was buried at Lewes Priory, Sussex³².

Crest: *On a torse, a bull statant [argent pied sable], gorged and chained [or]* (for Nevill.) The pied bull appears on the armorial banner of George Nevill, lord Bergavenny who died in 1535 and to whom the shield also pertain³³

Shield: *[gules], on a saltire [argent] a rose [gules]* (for Nevill of Abergavenny) impaling quarterly (1) *quarterly, 1 & 4 [azure], three fleurs de lis [or]* (France), *2 & 3 gules, three lions passant guardant [or]* (England) (for Woodstock), (2) *[azure], a bend between two cotises [argent] and six lions rampant [or]* (for de Bohun, earl of Hereford), (3) *[azure], a on bend between two cotises [argent] and six lions rampant [or], three molet gules* (for de Bohun, earl of Northampton), (4) *or, a chevron gules* (for Stafford).

Crest: *Out of a ducal coronet [or], a demi-swan [argent]* (for Stafford, duke of Buckingham)

George Nevill lord Bergavenny, son of George Nevill and Margaret Fenne was 16 years of age at his mother's death. He was made Knight of the Bath in 1483, and summoned to parliament from 1496 to 1534. Among other distinctions he was Warden of the Cinque Ports, and chief Larderer at the coronation of Henry VIII, 24th June 1509. Henry VIII granted George the castle and lands of Abergavenny which were thus reunited with the inheritor of the title. The arms impaling Nevill are those of George's third wife, from whom the next generation descended. She was Mary, daughter of Edward Stafford, duke of Buckingham, who he married in 1519. He died in 1535³⁴. His arms appear over the gate of Thornbury Castle Glos, which he built³⁵

Great Chamber

In this room shields and crests are alternated with a decorative motif of a lion's head, however the genealogical scheme is still clear. The lion's head was incorporated to fill space in the room. The splendid armorial fireplace in this room depicting the arms of Sir Walter Mildmay and his wife Mary Walsingham is described above.

Motif: *a lion's head affronté*

Shield: *[gules], on a saltire [argent] a rose [gules]* (for Nevill of Abergavenny) impaling [or], two bars [azure], a chief quarterly, 1 & 4, [azure], two fleurs de lis [or], 2 & 3, [gules], a lion passant guardant [or] (for Manners)

Motif: *a lion's head affronté*

Crest: *On a torse, a bull statant [argent pied sable], gorged and chained [or]* (for Nevill)

Motif: *a lion's head affronté*

Crest: *A peacock in its pride* (for Manners)

The shield and the two crests which appear in two rows of three devices here, represent Henry Nevill, lord Bergavenny, son of George Nevill and Mary Stafford, who was born around 1527. He married Frances, daughter of Thomas Manners, earl of Rutland in 1555. He died in 1586, leaving a daughter and sole heiress, Mary³⁶.

Motif: *a lion's head affronté*

Shield: *[azure], three right hand gauntlets [or]* (for Fane), impaling *[gules], on a saltire [argent] a rose [gules]* (for Nevill of Abergavenny)

Motif: *a lion's head affrontée*

Mary Nevill, sole heiress of Henry Nevill, lord Bergavenny married Sir Thomas Fane of Badsell, Kent in 1574. On her father's death she inherited estates at Mereworth, Kent and elsewhere. In 1586 she began her claim to the barony of Bergavenny, which had been entailed on the next ale heir, her cousin Edward Nevill. A complex legal process followed³⁷, culminating in the decision by the House of Lords to invite the King to enoble 'both parties by way of restitution'. On 25th May 1604 Edward Nevill was summoned to Parliament as lord Abergavenny, and on the same day Mary Fane received letters patent confirming her possession of the barony of le Despencer. This barony had been forfeited in 1400, revived and fell into abeyance in 1461, and the abeyance was terminated in favour of the eldest coheir, Mary Fane, in 1604. Mary died in 1626³⁸.

Crest: *On a torse, in a gauntlet [or], a sword [proper]* (for Fane)³⁹

Motif: *a lion's head affrontée*

Crest: *On a torse a lion rampant [azure]* (for Mildmay). Though the crest of Mildmay associated with the three lions arms is a lion rampant guardant⁴⁰, the lion rampant appears on the tomb of Mary Mildmay's cousin, Henry at Little Baddow, Essex⁴¹

Motif: *a lion's head affrontée*

Shield: *[azure], three right hand gauntlets [or]* (for Fane), impaling *[argent,] three lions rampant [azure]* (for Mildmay).

Motif: *a lion's head affrontée*

The two crests and shield which appear in two rows of three devices here, represent Francis Fane, 1st Earl of Westmorland, and is the culmination of the enealogical scheme. Francis Fane succeeded to the title of lord le Despencer on the death of his mother Mary Fane in 1626. He had previously been created baron Burghersh and earl of Westmorland on 29th December 1624⁴². He married Mary Mildmay, daughter and sole heiress of Sir Anthony Mildmay in 1599.

The coving in this room, which was added in the 1740s⁴³ features a number of crests of related families. These are

A wolf's head erased [gules] (for Manners)⁴⁴.

On a torse, a dragon's head erased, collared, on the collar three escallops (for Fenne)

On a torse, a serpent nowed (for Cavendish)

Out of a ducal coronet[or], a bull's head [argent] pied [sable], on the neck a rose [gules], barbed and seeded [proper] (for Fane, Earl of Westmorland).

The only association of the Cavendish family with Apethorpe is by the marriage of John Fane, 7th earl of Westmorland (1685-1762) to Mary Cavendish. This earl was responsible for the re-modelling of the coving.

East Courtyard, Hall Range

Old dining room

The overmantel of the fireplace in this room sets out the heraldry of Francis Fane and his wife, Mary Mildmay, and features two quartered shields of the same size set side-by-side.

Left: Quarterly, (1) *[azure], three right hand gauntlets [or]* (for Fane). (2) *[gules], on a saltire [argent] a rose [gules]* (for Nevill of Abergavenny). (3) *[or], fretty [gules], on a canton [argent], a galley [sable]* (for Nevill of Bulmer). (4) *quarterly, 1 & 4, [argent], 2 & 3, [gule]s, a fret [or], over all a bend [sable]* (for Despencer). (5) *[gules], on a fess between six crosses crosslet [or], a crescent [gules]* (for Beauchamp). (6) *chequy, [o]r and [azure]* (for Warrene). (7) *[or], three chevronels [gules]* (for Clare). (8) *[gules], a lion rampant [or]* (for Fitzalan of Arundel).

Sir Francis Fane, 1st Earl of Westmorland: The quarterings in this shield show the same concern for the demonstration of Francis' ancient lineage as the genealogical sequence in the Royal Apartment. The quarterings for Fane, Nevill of Abergavenny, Despencer, Beauchamp and Fitzalan of Arundel are all included in that sequence. The ancient arms of Clare and Warrene, and those of Nevill of Bulmer are all quarterings to which Fane would have claimed by right of his mother's Nevill ancestry. Clare and Warrene were two of the coats quartered by George Nevill, lord Bergavenny who died in 1535 (above)⁴⁵. They all appear among the quarterings depicted by Bonney⁴⁶ as those to which the then current earl of Westmorland (John, 10th earl) was entitled, and in a list of the *Honourable coates that are quartered by the Nevills in right of their birth* in a British Museum MS published in full by Rowland⁴⁷.

Right: Quarterly, (1 & 4) *[argent], three lions rampant and a martlet for difference [azure]* (for Mildmay). (2 & 3) *[gules], between two flaunches chequy [argent] and [azure], three crosses formy in pale [or]* (for Sherington)

Mary Mildmay, wife of above, m. 1599, d. 1640. This version of here arms quarter the Mildmay arms restored in 1583 with those of her mother Grace Sherington, daughter of Sir Henry Sherington of Lacock Abbey, Wilts⁴⁸. Mary Mildmay favoured the restored Mildmay arms which were the first quarter of the arms of her father, Sir Anthony Mildmay⁴⁹. The arms quartered arms of Sir Anthony Mildmay appear with the quartered arms of Grace Sherington on his funeral certificate, and the two quartered arms, implaied,

appear on the tomb of Sir Walter Mildmay in the church of St Bartholomew the Great⁵⁰. It is interesting to note that every other representation of the three lions Mildmay arms in the house omits the *martlet* difference. There is little doubt that these arms on the overmantel are correct, the *martlet* having been carried from the *three greyhounds heads* arms to distinguish the descent of this branch of the Mildmay family from Sir Walter Mildmay, a fourth son.

East Courtyard, west entrance to Long Gallery Range

Arms on porch dated 1623

Shield: Quarterly, 1 & 4, [argent], 2 & 3, [gules], a fret [or], over all a bend [sable] (for Despencer) impaling [argent], three lions rampant [azure] (for Mildmay).

Crests: ***Out of a ducal coronet[or], a bull's head [argent] pied [sable], on the neck a rose [gules], barbed and seeded [proper] (for Nevill of Abergavenney)***

Out of a ducal coronet, between two wings a griffins head (for Despencer)

These are a shorthand version of the arms of Sir Francis Fane, first Earl of Westmorland, son of Mary Nevill, Baroness Despencer and his wife Mary, daughter and Heiress of Sir Anthony Mildmay. The arms are intended to stress the Nevill ancestry and the title of lord le Despencer.

East Courtyard, the Duke's Chamber

The central motif on the ceiling and the shield of arms on the east frieze are now undecipherable. Two crests are visible.

South frieze: *Out of a ducal coronet, between two wings a griffins head (for Despencer)*

North frieze: *On a torse, a bull statant [argent pied sable], gorged and chained [or] (for Nevill)*

The ground floor room beneath

This room has a carved fret on the overmantel, for Despencer

LATER HERALDIC DECORATION

East courtyard, North gateway

As well as the Mildmay heraldry noted above, this gateway also features a later cartouche at a higher level, and a single sculpted supporter.

Later cartouche

The cartouche contains the arms of Sir Mildmay Fane, 2nd earl of Westmorland:

Quarterly: (1) [azure], three right hand gauntlets [or] (for Fane). (2) [gules], on a saltire [argent] a rose [gules] (for Nevill of Abergavenny). (3) [gules], on a fess between six crosses crosslet [or], a crescent [gules] (for Beauchamp). (4) [argent], three lions rampant [azure] (for Mildmay). Overall an escutcheon quarterly [gules] and [or], in the first quarter a molet [argent], a crescent for difference (for de Vere)

Mildmay Fane inherited Apethorpe in 1629. He was the son of Francis Fane, 1st Earl of Westmorland and Mary Mildmay. The quarterings used show the his descent from the medieval Beauchamp and Nevill families, as stressed by the genealogical decoration installed by his father in the Royal Apartment. The cartouche can be dated through the escutcheon in the centre of the shield, which shows the arms of Mildmay Fane's second wife, Mary. She was the second **daughter and coheiress of Horatio, Lord Vere of Tilbury, and widow of Sir Roger Townshend of Raynham, Norfolk**. This marriage took place on 21st June 1638. Mildmay Fane died 12th February 1666⁵¹.

Supporter

A griffin sergeant, the sinister leg on a fret (for Despencer)

This supporter, the griffin, and the fret are associated with the arms of Despencer. The supporter must post-date the 1604 grant of the lordship of le Despencer to Mary Nevill, wife of Thomas Fane and mother of Francis Fane, 1st earl of Westmorland. It is probably contemporary with the cartouche of the arms of Mildmay Fane.

Courtyard façade of the south range

This façade was built in Palladian style by John Fane, 7th earl of Westmorland (1685-1762). In the metopes of the frieze are repeated patterns of two crests:

Out of a ducal coronet[or], a bull's head [argent] pied [sable], on the neck a rose [gules], barbed and seeded [proper] (for Fane, Earl of Westmorland).

On a torse, a serpent nowed (for Cavendish)

This represents the marriage of John Fane, 7th earl to Mary Cavendish, the heiress of the late Lord Henry Cavendish, second son of the Duke of Devonshire.

The heraldic glass in the oriel window of the Great Hall

The glass in the oriel window of the Great Hall depicts six quartered coats. The group is dated by the first, that of John Fane, 11th earl of Westmorland. The rest depict members of local gentry and nobility families, but there is no obvious familial connection with the Fane family. There are some errors in the glass.

1 John Fane, 11th earl of Westmorland

Azure, three right hand gauntlets or (for Fane), impaling quarterly, 1 & 4, azure, semy of fleurs de lis argent, a lion rampant azure (for Pole); 2, gules, a cross between in each quarter five plates in saltire argent (for Wellesley); 3, or, a lion rampant gules, ducally gorged or (for Collley).

This is the impaled arms of Fane and Wellesley-Pole, representing the marriage of John Fane, 11th earl of Westmorland (1784-1859) to Priscilla Anne Wellesley-Pole in 1811.

2 Brudenell of Raunds, Northants.

Quarterly of eleven; (1) argent, a chevron gules between three chapeaux azure (for Brudenell). (2) ermine, on a chevron sable three escallops argent (for Atte Grove). (3) gyronny or and sable (for Raan). (4) azure, a bend cotised between six crosses crosslet or (for Blackett). (5) sable, a bucks face argent, attired or, in the mouth fessways an arrow, and between the antlers a cross formy fitchy or (for Bullstrode). (6) Paly argent and azure, on a chief sable two swords crossed in saltire argent, hilted or (for Kniff). (7) gules, a horse-barnacle and a chief argent (for Wyatt). (8) argent, a horse-barnacle gules (for Barnack). (9) argent semy of cinquefoils pierced sable, on a canton sable a molet above a crescent argent. (10) argent, a fess dancetty gules, in chief three leopards faces sable. (for Pulteney). (11) argent, a chevron gules between three squirrels sable (for Shobington).

These quarterings are those recorded for this family at the 1564 Heralds' Visitation of Northamptonshire⁵².

3 Lane of Kettering, Northants

Quarterly; (1 & 4) per pale azure and gules, three saltires couped argent (for Lane). (2) or, three water bougets sable (for Ros) impaling argent, two bars and a bordure

engrailed sable (for Wyville). (3) *gyronny or and sable, on a canton gules a covered cup or* (for Stretley).

These quarters, excepting the second are recorded for Lane of Kettering at the 1564 Herald's Visitation of Northamptonshire⁵³

4 Unidentified

Quarterly, 1 and 4, gules, three popinjays or; 2 and 3, gules, a chief indented argent.

5 Harrington of Ridlington

Quarterly of nine; (1) sable, a fret argent (for Harrington). (2) *argent, a bend engrailed gules* (for Colepepper). (3) *or, a cross engrailed gules, in the first quarter, a martlet vert* (for Hawte). (4) *quarterly argent and gules, a bend or* (for Widdrington). (5) *argent, a cinquefoil pierced azure* (for Moton). (6) *argent, semy of martlets gules, a chevron sable* (for Hardreshull). (7) *azure, a saltire and a chief or* (for Bruce). (8) *argent, a chevron between three billets gules* (for de la Launde). (9) *azure, a cross flory between four martlets argent* (for Plessington).

These quarterings are among the 30 recorded for the branch of this family who were baronets in the 1618 Herald's Visitation of Rutland⁵⁴, except for the Widdrington quarter. The Moton quarter is given correctly in the Visitation as the reverse blazon to that represented on the glass, *as azure, a cinquefoil argent*.

6 Griffin of Braybrook, Northants

Quarterly of eight; (1) sable, a griffin sergeant argent (for Griffin). (2) *or, a bend gules, a bordure sable bezanty* (for Favell). (3) *gules semy of crosses crosslet fitchy argent, a lion rampant or* (for de la Ware). (4) *gules, a cross patonce or* (for Latimer). (5) *argent, seven mascles gules* (for Braybrooke). (6) *gules, semy of crosses crosslet, a fess dancetty gules* (for Ledet). (7) *ermine, three bars nebuly gules* (for Foliot). (8) *azure, a fess dancetty between six garbs or* (for Reyncourt).

These quarterings are among the 14 recorded for this family at the Herald's Visitation of Warwickshire in 1619⁵⁵. See also the pedigree in the Visitation of Northants in 1564 for the origin of the quarters through family alliances⁵⁶.

FRAGMENTARY PAINTED GLASS IN THE MILDMAY CHAPEL, APETHORPE CHURCH

The fragmentary heraldic glass in the church at Apethorpe represents a sequence of heraldic windows depicting the heraldry of the Mildmay and Fane families.

South window Mildmay chapel:

Fragment: *Gules, a fret or* (for Despencer – first or fourth quarter)

Another window

Fragments: *Argent, three lions rampant azure* (for Mildmay).

Gules, between two flaunches chequy argent and azure, three crosses formy in pale or (for Sherington)

Argent, a fess gules and three lozenges sable in chief (for Bluet)

Fragments of the quartered arms of Sir Anthony Mildmay and his wife Grace Sherington. The Bluet quartering is one of the quarters of the arms of Grace Sherington⁵⁷.

Another window

Fragments: *Or, three chevrons gules* (for Clare)

Chequy, or and azure (for Warrene)

Gules, on a saltire argent a rose gules (for Nevill of Abergavenny)

Or, fretty gules, on a canton argent, a galley sable (for Nevill of Bulmer)

Quarterly, 1 & 4, argent, 2 & 3, gules, a fret or, over all a bend sable (for Despencer)

Gules, on a fess between six crosses crosslet or, a crescent gules (for Beauchamp)

Chequy or and azure, a chevron ermine (Newburgh)

Fragments of the quarterings of Francis Fane, 1st earl of Westmorland (see above). The Newburgh quartering pertains to the heraldic heritage of the Beauchamp earls of Warwick, and is one of the quarterings claimed by the Nevills of Abergavenny⁵⁸

Another window

Fragments: *Azure, three right-hand gauntlets or* (for Fane)

Azure, a chief argent, overall a lion rampant or (for de la Leke)

Gules, a cross argent, in the first quarter an escutcheon or, three chevrons gules (for St Owen)

Gules, a bend between six fleurs de lis argent (for Fitzellis)

Quarterly, 1 & 4, paly of six, or and azure, 2 & 3, ermine (for Persall)

Argent, on a fess sable two wolfs heads erased argent (for Stidolf)

Gules, two lions passant (for Petwarden)

This is probably composed of fragments of a window dedicated to Sir Thomas Fane of Basell, Kent, who married Mary Nevill, sole heiress of Henry Nevill, lord Bergavenny in 1574. The arms of Fane of Badsell, including all but the last two of these quarterings were recorded in the 1574 Heralds' Visitation of Kent⁵⁹. With the addition of an eighth quartering for de la Dene, these are the quarters of the arms of Thomas Fane depicted in a portrait dated 1576⁶⁰.

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- ¹⁸ Siddons, M P 1993 *The Development of Welsh Heraldry*, Vol II, (National Museum of Wales: Aberystwyth), 547
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