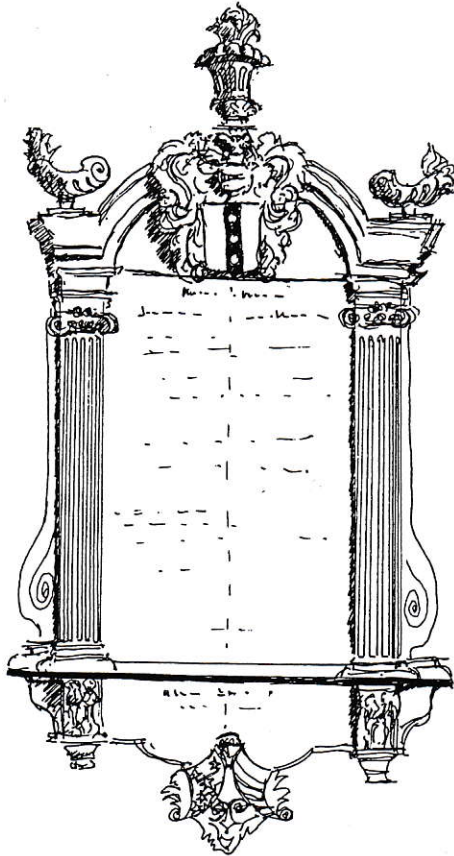


DISCOVER THE SECRETS HIDDEN IN THE HERALDRY OF  
ST. ANDREW'S CHURCH, SHRIVENHAM.



BY  
ARLINE FISHER

21

What is heraldry? To people who have never taken a great deal of interest in it, coats of arms would appear to be nothing more than coloured pictures; painted patterns of no importance; the stylised artwork of a long dead age. Wrong! Heraldry is knowledge and information in coded form and if one makes an effort to break that code, one can be rewarded with shafts of insight into the lives and actions of countless people over most of the last millenium.

Did you approach the church from the High Street? If so, and if you are observant, you will already have seen the arms of the Barrington family swinging from the wall of the public house across the road. If you had never heard of Shrivenham before today, that sign has already given you some information about the place. It has already told you that, at some point, the Barrington family were resident and important here. Go a few miles to Coleshill and you will find the arms of the Earl of Radnor performing the same service for the thirsty traveller there too.

So here, in the church, let's become heraldic detectives and see what we can learn from the copious clues we find all around us.

Go first towards the altar and look carefully at the large and imposing marble memorials on either side. They tell us a most extraordinary story. Concentrate for now on the one on your right. It has the armorial achievement reverse painted on a glass panel - a most unusual piece of work and one which has allowed the artwork to remain in a marvellous condition. But we will work up to that in a moment. Let's start at the bottom of the memorial because the two highly stylised and painted shields of arms tell us exactly who the memorial is to. Even if the wording had been completely obliterated, it would be possible, from these two shields to name the man and woman concerned.

Why can we be so specific? Because the rules of heraldry, although complicated and often broken, are quite logical. On the left you will see a quartered shield. The families represented on it are Barrington and Shute. The first and fourth quarters are Barrington (Argent three chevronels gules in chief a label of three points azure). The second and third quarters are Shute (Per chevron sable and Or, in chief two eagles displayed of the last.) The man here commemorated was the first to quarter the arms of the two families. So why must it be him and not his son, grandson or great grandson? Well, this is where his wife comes in. The shield on the right is that of the family Daines (Sable a serpent entwined and erect argent). When Mr. Shute married Miss Anne Daines she was an armorial heiress - not simply the daughter of an armigerous family. This means she had no brothers to carry the Daines arms down the generations. It also means that her children had the right to quarter the Daines arms with their father's (not a right allowed to the children of women whose brothers and their heirs inherit their family arms). This custom was simply to allow coats of arms to remain in use and not die out for lack of a male heir. But, as we will see when we move around the

church, the children did not choose to keep their mother's arms. One can only assume that, as they became grander, the Daines family connection became an irrelevance. As the memorial says she was "co-heiress" she must have had at least one sister with the same rights. A common misconception these days is that the word "heiress" on a memorial means the woman was the recipient of vast wealth from her father, whereas it actually means she was eligible to inherit the family arms and could just as easily have been financially impecunious.

Now, let's go back to that beautifully painted coat of arms at the top of the memorial. To understand this we need to know the history of the man immortalised here - although, as I've already mentioned, we could have started with the arms and discovered the man from them.

From a financial point of view John Shute, first Viscount Barrington has to have been one of the luckiest men of his generation - or of most generations, for that matter. Two men chose to leave their estates to him - it was rather like someone winning the lottery twice!

He was born in 1678, the third son of Mr. Benjamin Shute, a London merchant. He trained as a lawyer, became a prominent Protestant writer and activist and took a keen interest in politics. His religious writing recommended him to George I and in the first two Parliaments of that King's reign, Shute represented Berwick-on-Tweed. In 1720 he was created Baron Barrington of Newcastle in the county of Dublin and Viscount Barrington of Ardglass in the county of Down. Unfortunately his connection with one of the Bubble speculations of the time got him expelled from Parliament in 1723. This was commonly considered to be an excessive punishment exacted by Sir Robert Walpole who he had opposed; especially as the Prince of Wales was far more heavily involved and Shute had entered it rather unwillingly at the express wish of the King. His friends and supporters considered him to have been made a royal scapegoat.

So, how did young John Shute become so grand and die here in Shrivenham? That is where his benefactors come in. The first inheritance he received was that of Mr. Francis Barrington of Tofts in Essex who had married Shute's first cousin. The Barrington family was one of great antiquity in Essex and the inheritance came with the proviso that Shute assumed the name and arms of Barrington. So John Shute, whose arms had been simply the rather attractive one in gold and black with the eagles that look as though they have hit someone's windscreen, had to be quartered with the arms of Barrington. Why quartered and not, like some that can be seen around, simply stuck side by side? Because when two family coats of arms are side by side they denote a man and wife. In assuming the arms of Barrington and not wishing to lose the arms of Shute there was no other way to do it. It couldn't be done with the arms in the alternative order as the arms of Barrington were considered to be more important than the arms of Shute and the most important quatering is the one in dexter chief (or, as you stand and look at it, top left).

As you go round the church you will see that later

Viscounts keep this relatively simple coat of Barrington and Shute but up on this grand memorial someone (his widow or son?) wanted us to know just how grand the Barringtons were and show off a royal connection and so this coat of arms has twelve quarterings. Coats of arms can have many more than four quarters!

We number them one to twelve starting from dexter chief (or the top left as you view it) and they are 1,6,7,12, Barrington: 2,5,8,11, Shute: 3,9, Pole (Or and sable a cross saltire engrailed per pale counterchanged) and in 4 and 10 the Royal Arms, (France modern and England with a label of three points). In the centre is what is termed an escutcheon of pretence for Daines. This relates again to Anne Daines being an heiress. If she had not been an heiress her father's arms would (in her lifetime) have been impaled with those of her husband - that means placed side by side on one shield - but because she was an heiress her husband was obliged to display her arms in this different way.

But where did Pole come from and how did the Royal arms of the Plantagenets get up there? The Barringtons traced their lineage down from Margaret Countess of Salisbury (known as The Blessed Princess Margaret, last of the Plantagenets) who was beheaded on Tower Hill in 1541 and this lady was married to Sir Reginald Pole. So that little mystery is solved.

Now look above the coat of arms and you will see the helm - in heraldry always helm and not helmet - (silver decorated with gold for a Viscount) and above this the crest of the Barringtons, (a hermit's bust in profile vested with a cowl paly Or and gules). This means that you should see the head of a man facing sideways and draped in a hooded garment striped gold and red. It is not easy to make out because of its height but it is depicted here (and in most of the other family memorials in the church) without a hood over the head.

The shield of arms is shown with its supporters (Two griffins, wings elevated Or each gorged with a label of three points azure) and, on a scroll, the family motto HONESTA QUAM SPLENDIDA. I came across four differently worded translations of this motto in the various reference books I consulted. They are:- (a) Honour Before Splendour. (b) Honest things rather than splendid. (c) How illustrious are honourable deeds. (d) How splendid are things honourably obtained.

So, all that explains who John Shute was and what he became but it does not explain why he is buried here in Shrivvenham. That extraordinary explanation involves one of the men commemorated on the large marble memorial to the left of the altar (this is the one depicted on the front cover). It is very similar in design to the one we have been concentrating on but it has been divided down the centre to commemorate two people, both Sir John Wildman and his son, Mr. John Wildman.

Sir John is by far the most interesting character of the two but we will start with his son because he is the man who, with no children to inherit his estate, decided to leave it to that magnet for money, John Shute. The will, leaving everything to Shute, was written in 1706 when Shute was only

twenty eight years old. He succeeded to the estate on the death of his benefactor in 1710. Shute and Wildman were not related to one another in any way whatsoever, that fact is made very plain on this memorial (erected by Shute three years after Wildman's death) but their religious views were in line and that was a point which mattered to Wildman. One source I came across stated that Wildman decided to leave his estate to Shute "after one fortnight's acquaintance". Would that we could all make such an impression on wealthy strangers!

The reason John Wildman had no heirs is a sad one. He married Elianor Choute when she was only eighteen and a year later she was dead (perhaps in childbirth, I don't know). One thing we do know is that Wildman did not marry again but finally died, childless, thirty three years after his young bride.

It wasn't simply money that he left to Shute, it was the ancient estate of Beckett. A manor so important in early times that King John is said to have spent time there. By the mid 17th century it was occupied by Henry Marten, known as "The Regicide" because he was one of the judges who signed his name to the death warrant of Charles I. Marten was a man who chose to live his life on a knife edge, openly parading a mistress in a fiercely puritanical age and spending in such a profligate way that he was outlawed for debt. Sir John Wildman knew Marten and shared his political views. When Marten's finances were such that he could no longer afford to live at Beckett, Wildman bought it. On the restoration of the monarchy Marten surrendered voluntarily and defended himself with such humour and courage that he escaped the death penalty but spent the rest of his life in jail.

Please forgive the digression into the history of someone who is not buried or commemorated here but it does show what a prestigious estate Mr. John Wildman left to the young, and at that time unmarried, John Shute. Today, of course, Beckett (totally rebuilt since the era we are discussing) is the library for the Royal Military College of Science.

And so let's look at the heraldry on the Wildman memorial and discover what it has to tell us. The complete achievement of arms of the Wildman family can be found at the top (Or on a pale azure three bezants, the helm sideways and gold visored. Crest: Out of a mural crown Or a demi lion issuant proper holding a battle axe Or headed also argent.) The head of the battle axe seems to be missing.

Strictly speaking, there is something wrong here - the helm should not be gold vizored, that is reserved for peers of the realm. The helm for Sir John Wildman should be shown "affrontee" with vizor raised while the helm for a non titled gentleman should be of steel, turned sideways. vizor down. As the memorial is for both a knight and a gentleman, the sideways helm was no doubt the best choice and the gold paint makes it look more attractive so we will have to forgive them that. If you find the ledger stone in the floor behind you marking the burial place of Sir John you will note that the helm is affrontee vizor raised, as it should be.

At the bottom of the memorial we find again two very stylised shields - mirroring the design of the Barrington memorial. These two, though, relate to wives. The one on the left bears the arms of the Choute (sometimes spelt Chute) family (Gules semee of mullets Or three swords barways proper the middlemost encountering the other two, a canton per fess argent and vert, thereon a lion passant.) If you look down to the floor you will see by your feet the ledger stone under which they buried poor young Elianor (or as her name was carved on the marble memorial, Eleanor) This bears the arms of Wildman impaling Choute showing that Elianor came from an armigerous family but was not an heiress. Her father was, in fact, Edward Choute of Kent. There is something extra on Elianor's father's coat of arms that is not on the arms of all branches of the Choute or Chute family and that is the canton in dexter chief - the small square in the top left as you look at it. This is what is known as an augmentation, i.e. a badge of honour added to the arms for some service or honourable deed. It shows that she is of the Surrenden, Kent branch of the family which traced its descent from Philip Chute of Appledore, Standard Bearer to Henry VIII. The King rewarded Chute for his gallant service at the siege of Boulogne with this augmentation to his arms. The better known branch of the Chute family, of The Vyne in Hampshire, do not have this canton on the Chute arms.

And now what about Sir John Wildman, knighted - only eight months before his death and two months before his wife's death - by William III. He was another political and religious activist who enjoyed life on a knife edge in those dangerous days of the Civil War. The wording on this memorial says little that Sir John did not say of himself. The major part of the text is apparently quoted from his will, the strange marks at the beginning of each line being quotation marks. He wished it stated that ".....there lived a man who spent the best part of his days in prisons, without crimes, being conscious of no offence towards man, for that he so loved his God that he could serve no man's will and wished the liberty and happiness of his country and all mankind....."

Macauley was less flattering to him in his "History of England" - "With Wildman's fanaticism (against monarchy) was joined a tender care for his own safety. He had a wonderful skill in grazing the edge of treason. Such was his cunning that though always plotting, though always known to be plotting, and though long malignantly watched by a vindictive government, he eluded every danger, and died in his bed, after having seen two generations of his accomplices die on the gallows."

One can only assume that the truth fell somewhere between these two extremes!

He married twice. His first wife - for whom there is no trace of heraldry whatsoever in this church - was Frances, daughter of Christopher, fourth Lord Teynham. His second wife is listed only as Dame Lucy in all the reference books I have seen but the heraldry leads me to believe that she must have

\* see back  
cover

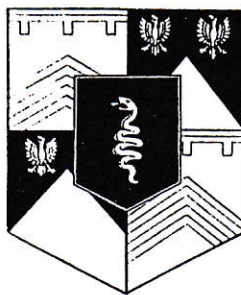
been a Richmond. Look again at the ledger stone under which were buried Sir John and Dame Lucy. The Wildman arms are impaled with the arms granted to Richard de Richmond (.....on a bend engrailed three crosses crosslet fitchy.....) I can only assume that these are very ancient Richmond arms as even the reference book in which I found them did not give the tinctures (colours). Now look back at the wall slab. The small stylised shield on the right which is placed there for Dame Lucy also carries arms of a Richmond family (Gules 2 bars gemel and a chief Or) but these arms (traceable to descendants today) were granted to Roald de Richmond.

She would have been eligible to impale her father's arms with those of her husband but she would not have been eligible to use both of these arms. I am of the belief that the ledger stone carries the correct arms for Dame Lucy (just as it bears the correct helm for Sir John) because this must have been engraved close to the time of her death, whilst the wall memorial was put up in 1713, twenty one years later, by a grateful Viscount Barrington. Perhaps the stone mason never actually visited the church - could this be the reason that he did not know of the arms on the ledger stone, nor of the spelling of the name Elianor on the other ledger stone which had, by 1713, lain in the floor for thirty six years?

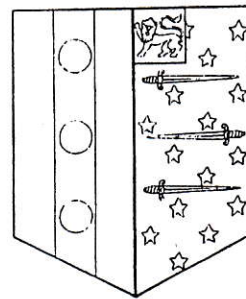
Just a word here about coats of arms for women - as a general rule, women were not granted arms in their own right although in these days of politically appointed life peeresses the rules have been altered (which is why the novelist, Ruth Rendell, now created a Baroness, has had a coat of arms granted to her). But, up until modern times a woman was eligible to use the arms of her father but to display them on a lozenge shape not a shield shape and then, on marriage, to have them impaled (placed on the sinister side of the shield) with her husband's arms. If her husband was not armigerous (in possession of a grant of arms) then, once married, she was unable to display her family's coat of arms at all. I have already explained the difference in display if she was an heiress which Dame Lucy obviously was not.

If you look again at the ledger stones close to the communion rail you will see one to Anne, relict (widow) of the first Viscount. Without checking any dates, one glance at this will tell you that, by the time she died she was a widow. Why? because the arms are shown on a lozenge shape. You will also notice that her name is spelt with an E whilst it is spelt without on the memorial. Close by, the ledger stone for her husband eschews the twelve quarterings of the memorial and carries the Barrington/Shute arms in their simpler, and more aesthetically pleasing form.

Now, as we are in the chancel, let's look at the stained glass in the East window before noting other memorials. We have three coats of arms here and, in a small way, they show the descent of the Rectory manor from ownership by the Abbey of Cirencester to the ownership of the second Earl of Radnor who appears to have introduced them to the church for that purpose. So let's begin at the top. The depiction of an abbot with

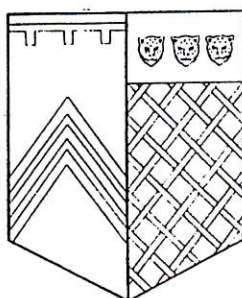


A.

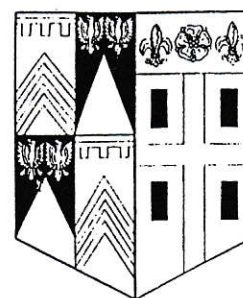


B.

(A) The quartered arms of Barrington and Shute with an escutcheon in pretence for Daines. These are the arms that would have been used by the 1st Viscount Barrington once he had inherited the Barrington estate and married the Daines heiress. (B) The arms of Wildman impaling Choute. These are the arms that would have been used for Mr. and Mrs. John Wildman during their short marriage. Once his wife had died, John Wildman would have reverted to the Wildman arms only.



C

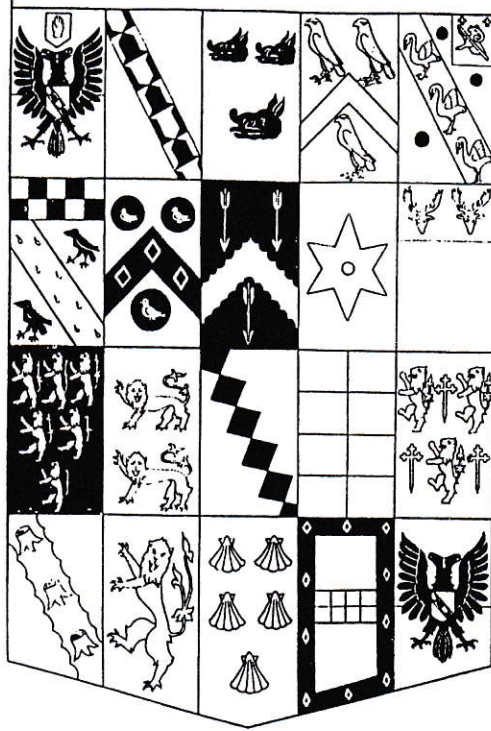


D

(C) The arms of Barrington impaling Liddell. These are the arms that would have been used by William Keppel Barrington, the 6th Viscount, during his marriage to the Hon. Jane Elizabeth Liddell

(D) The quartered arms of Barrington and Shute impaling the arms of Morritt. These are the arms that would have been used by the 7th Viscount and his wife prior to the death of her father. The brass plaque in the south aisle shows the Morritt arms in pretence, telling us that, by the time it was executed, her father had died. A woman cannot become an armorial heiress while her father or a brother still live, no matter how ancient and decrepit such people might be. Heraldry always hopes for a male heir.





The twenty quarterings of the shield executed in stained glass and placed in the East window by the 2nd Earl of Radnor to show the many armigerous ancestors to be found in the far reaches of his family tree.

crossier and a scroll saying "Jesu Mercy" has no heraldic significance as such, although the glazier has placed it directly over the shield of arms almost as though it were a crest - it is not a crest.

The arms are the ancient arms of the Abbey of Cirencester (Argent on a chevron gules three rams heads caboshed of the field horned Or) impaling the personal arms of Abbot John Hawkborne (Argent a cross moline sable between four acorns proper on a chief azure a mitre between two birds Or) Beneath it are Hawkborne's initials and the date 1505 which was the year he was installed. If you go into Cirencester Abbey today you will see that the modern arms have the tinctures transposed.

Eventually the manor and lands were separated from the church and fell into the ownership of the Pleydell family so look now at the centre coat of arms. This is Pleydell (Argent a bend gules gouttee d'eau between two ravens sable a chief chequy Or and of the third) impaling Ashcombe (Or a lion rampant queue-fourche gules a chief azure). These are the arms of John Pleydell of Shrivenham and even if he had not given us a convenient date (1607) beneath, we would know they were his and not those of any other Pleydell because they are impaled with the arms of his wife, Anne Ashcombe (sometimes spelt Ayshcombe) The date is probably the year they married.

And now the very impressive one on the bottom - the shield of arms for Jacob, the 2nd Earl of Radnor who was in possession of the manor in 1793 when he decided to make sure everyone would know the fact!

We have no helm or crest here but we have the correct heraldic depiction of an Earl's coronet - a coronet showing five silver balls on stalks alternating with four small gold strawberry leaves. Jacob Pleydell-Bouverie was the great great great great (yes, 4 greats) grandson of the above John Pleydell. His mother was Harriet Pleydell and his father was William Bouverie, first Earl of Radnor. His great great grandfather, Thomas Pleydell, had married Mary, the only daughter of Sir George Pratt of Coleshill and as she eventually became sole heir of her brother, Sir Henry Pratt, the manor and lands of Coleshill came down to Jacob as well as the lands around Shrivenham.

The technicalities of the shield are:-quarterly of twenty:

1. Bouverie ( Per fess Or and argent a double-headed eagle displayed sable, on the breast an escutcheon gules charged with a bend vair. The badge of Ulster.
2. De Bouverie ( Gules a bend vair)
3. De La Forterie (Argent three boars heads couped sable two and one)
4. Urry (Gules (here looking like Or) a chevron between three falcons argent.
5. Clarke (Argent on a bend gules between three pellets as many swans of the field, a sinister canton azure charged with a demi ram mounting argent armed Or between in chief two fleurs-de-lys of the first and a baton gules.
6. Pleydell.

7. Pratt (Argent on a chevron sable between three pellets each charged with a martlet of the field as many mascles Or (here shown of the field)).
8. Forster (Sable a chevron engrailed between three arrows points downwards argent).
9. Harpenden (Gules a mullet of six points pierced Or).
10. Popham (Argent on a chief gules two bucks' heads caboshed Or).
11. St. Martin (Sable six lions three two and one rampant Or).
12. Delamere (Gules two lions passant guardant argent).
13. Achard (Or a bend lozengy sable).
14. Barrett (Barry of four argent and gules per pale counterchanged).
15. Belhouse (Argent three lions rampant armed and langued azure between as many cross crosslets fitchy gules).
16. Foxcot (Argent on a bend engrailed azure three stumps of trees eradicated and coupé of the field).
17. Stokes (Gules a lion rampant guardant queue-fourche argent)
18. Brimpton (Gules five escallops two, two and one argent (here appearing Or)).
19. Stewart (Or a fess chequy azure and argent within a bordure sable charged with ten mascles of the third).
20. Bouverie (as 1. but minus badge of Ulster)

This coat of arms was designed to show the many armigerous families that it would be possible to find in a vastly extended family tree that culminated in Jacob Pleydell-Bouverie, 2nd Earl of Radnor.

This is unlikely to be the coat of arms he would have had on his writing paper or the side of his carriage. That would probably have been quarterly, 1 and 4 Bouverie, 2 and 3 Pleydell. He married his stepmother's daughter who was the heiress of Lord Feversham, Baron of Downton and so, during the lifetimes of both of them, I would expect to have seen the arms of Lord Feversham displayed on an escutcheon in pretence on the arms of Pleydell-Bouverie. I wonder if people found it odd that his stepmother was also his mother-in-law. The lady in question was not only his father's third wife but had also been the third wife of Lord Feversham. Sometimes genealogy gets complicated!

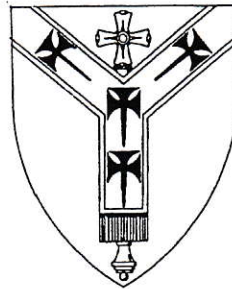
There is one more coat of arms on this window but unless you are eight feet tall you are not likely to be able to see it. It is a small, painted panel in the bottom right hand corner of the centre section and it is the arms of the Worshipful Company of Glaziers of the City of London (Argent two glazing irons in saltire between four closing nails sable, on a chief gules a demi lion passant guardant Or. Crest: on a wreath of the colours, a lion's head coupé Or between two wings azure. Supporters: on either side a boy proper holding in the exterior hand a torch Or inflamed also proper. Motto: LUCEM TUAM DA NOBIS DEUS). It was placed in the window when they renovated the glass.

And now, to ease your aching neck, look downwards to the communion rail kneelers. There are two coats of arms here. On the right are the arms of the Archbishopric of Canterbury

(Azure an archiepiscopal staff in pale argent ensigned with a cross patee Or surmounted by a pall of the second fringed Or and charged with four crosses patee fitchee sable) and on the left are the arms of the Bishopric of Oxford (Sable a fess argent in chief three demi ladies coupes at the waist heads affrontee proper ducally crowned Or arrayed and veiled of the second, in base an ox also argent horned and hooped Or passing a ford barry wavy of six argent and azure).

Depicting coats of arms through needlework is extremely difficult and these have been beautifully done. Unfortunately the Canterbury arms are not quite correct as blue should have been used for the background in that top upside down triangle shape caused by the pall. In building up the colour scheme it is necessary to imagine the shield as though it and all its charges were there in reality. The plain shield is blue and then upon that we place the staff upright in the middle, its gold cross at the top. We then place over that the fringed pall with its pattern of crosses, making sure that it lies over the staff while leaving the cross of the staff showing at the top. If you think of it like that you will realise why the colouring is incorrect.

The Arms of  
the See of  
Canterbury.



Before leaving the chancel look at the large memorial mounted in the corner on your left as you look back down the church towards the entrance. Mrs. Elizabeth Hale was the granddaughter of the John and Anne Pleydell who's arms are in the middle of the window. Her memorial is embellished with the Pleydell coat of arms although, as most of the paint has come off, it would be difficult for anyone to distinguish them if there had been no other examples in the church.

Now go through the small Lady chapel (to your right if you face the altar) into the south aisle where, on your left, you will see a brass plaque in memory of Benjamin Disraeli. His full achievement of arms is finely engraved and enamelled at the top of it (Per saltire gules and argent a castle triple towered in chief of the last, two lions rampant in fess sable and an eagle displayed in base Or. The shield encircled with the Garter. An Earl's crest coronet, upon a wreath of the colours, the crest, a castle triple towered argent encircled at the base by an oak wreath proper. Supporters: dexter, an eagle with wings addorsed, sinister, a lion rampant both collared and

bearing an escutcheon gules a castle triple towered argent. Motto: FORTI NIHIL DIFFICILE.)

Disraeli is not buried here, of course. He is buried in Hughenden churchyard, in Buckinghamshire. There was talk of burying him in Westminster Abbey but his own wish was to lie next to his wife who had predeceased him.

Now look at the other side of the aisle and you will see another brass plaque, this one to William Keppel Barrington, the 6th Viscount. The arms on this one - in a very stylised, sharp pointed shield shape, are Barrington (note simply Barrington and not quartered with Shute) impaling Liddell (Argent fretty gules, on a chief of the last three leopards' faces Or). This Viscount married the Hon. Jane Elizabeth Liddell, the fourth daughter of Thomas Henry Liddell first Baron Ravensworth and was responsible for building the present Beckett House. Lady Barrington was a Lady of the bedchamber to the dowager Queen Adelaide. The amusing thing on this coat of arms is that the engraver has made the crest - that hermit we heard of earlier - look just like William Shakespeare.

A little farther down on the right you will find a brass plaque to their son, George William 7th Viscount Barrington. Six years before this Viscount's death he was created Baron Shute of Beckett with the stipulation that, failing a male heir, the barony should pass to his brother, the Hon. Percy Barrington and then on to Percy's male heir and this it did.

Now, again, we have the arms of Barrington quartered with Shute and, as his wife was the armorial heiress of John Morritt of Rokeby Park in Yorkshire, the Morritt arms (Argent a cross azure between four billets sable on a chief of the second a rose of the first barbed Or between two fleurs-de-lys of the last) are displayed on an escutcheon in pretence. The engraver of this coat of arms did give that hermit the cowl he is supposed to wear. Even though there is no colouring on this plaque, it is possible to know the exact tinctures of the arms because they are hatched. Hatching - engraving lines and dots in different ways to denote different colours - was invented so that arms would be fully readable when engraved on metal.

A little farther down the aisle, on your left, you will see the plain stone plaque to Major General E.H.W. Cobb CB CBE who was Commandant of the Royal Military College of Science. This bears the arms of the College (Azure a cross Or surmounted by another gules charged with an open book argent, in the first quarter three cannons in pale of the last) and the badge of the Royal Engineers.

And now to the sad memorial in the south west corner. This is to Mary, wife of the second Viscount Barrington and their two children - Rothesia Ann who died aged 4 years and 7 months and William who died in infancy. The coat of arms is in such a poor condition that, again, one would not be able to identify it easily if one hadn't seen the others but it clearly started off as Barrington quartered with Shute with an escutcheon in pretence. Mary was the daughter and heir of Henry Lovell, son of Sir Salathiel Lovell so the escutcheon would have carried the arms of Lovell but they have long gone.

On the west wall (to the right of the door) we come to Walter Bulkely 9th Viscount Barrington and 3rd Baron Shute (nephew of the 1st Baron Shute). These arms are brightly painted and stand out well and the Viscount has now gained a second crest (quite unusual). We now have the arms of Barrington quartered with Shute. A viscount's coronet and on a wreath of the colours on the dexter side the crest of the Barringtons (this hermit looks like a real villain) while, on the sinister side, the crest of the Shutes (a griffin segant Or pierced in the breast with a broken sword blade Or vulned gules. The supporters of the Barrington family and copious mantling). I haven't mentioned mantling so far and the addition of it to a coat of arms depends entirely on the way the artist or engraver wishes to depict it. It is meant to represent the cloth worn by crusaders around their helmets to protect them from the sun of the Holy Land. It cannot be shown without a helm, of course - and therefore doesn't figure in ecclesiastical heraldry - but it is not necessary to add it to the helm if the artist would prefer not to. If painted (as here) it should be painted with the principle metal and colour of the arms (colour outside, metal as lining) but, on the rare occasions when there are two crests and a quartered coat the mantling on the dexter side should take the colouring from the first quarter while that on the sinister side should take its colouring from the quarter to which the second crest relates. Here all the mantling appears to be painted gules lined with ermine.

In the vestry floor are three ledger stones for the Blagrave family - who, I have to admit, I know nothing about. The centre one is to Thomas and Mary Blagrave and their children, also Thomas and Mary. The Blagrave arms (Or on a bend sable three legs in armour coupé at the thigh and erased at the ankle) stand alone so Mary came from a non armigerous family. The one on the left (under the chest) is Blagrave impaling Hussey (Sable three bears' heads erased argent muzzled Or) Although these arms are impaled and not displayed in pretence, the wife, Anne Hussey, must have become an armorial heiress because their son, Thomas, (see stone on the right) has quartered her arms with his father's and impaled them with his own wife's arms from the family Garrard. (Azure a chevron engrailed ermine). All three coats of arms carry the helm, crest of Blagrave (a falcon proper) and mantling. A woman can become an heiress at any time in her life and even after her death (when she would be termed 'an heiress at issue') if her brother or brothers die without issue allowing the family's arms to pass to the children of the deceased heiress.

There is one more ledger stone showing Hinton (Per fess indented argent and sable six fleurs-de-lys counterchanged) impaling Polly (Argent on a bend gules three cross crosslets Or) but this is under carpet and not viewable.

I hope I have managed to show that coats of arms do have a point. All the people commemorated here wanted us to know a little more about them than their names, and the coats of arms are the keys that can open the doors to that knowledge.

## GLOSSARY

Metals: Or - gold Argent - silver

### Furs:

Ermine - Black "tails" on white  
Ermines - White "tails" on black  
Vair - alternate white and blue pieces.

### Colours:

Azure - blue  
Gules - red  
Sable - black  
Vert - green

Per pale - divided by a vertical line down the centre.  
Per fess - divided by a horizontal line across the centre.  
Quarterly - divided into four quarters.  
Quarterly by ..... - divided into equal sections depending on the number quoted.

Since heraldry began there have been a number of simple shapes placed on shields and known as the "ordinaries", below are some of the ones most often found.



The chief



The fess



The pale



The bend



The chevron



The pile



The pall



The saltire

Dexter is right and sinister is left but these terms are used as though the shield is being held in front of a person's body. If a person was standing in front of you, looking at you, and you pointed to that person's left hand, you would be pointing right - think of the shields in that way.

\* I have since discovered that  
Dame Lucy Wildman was one  
of 8 children of Anthony  
Richmond of Idstone.

THE ILLUSTRATION ON THE FRONT COVER IS BY MARY WITHEROW AND IS  
OF THE MEMORIAL TO BOTH SIR JOHN WILDMAN AND MR. JOHN WILDMAN.