



THE HERALDRY IN THE COLLEGIATE CHURCH OF ST PETER AND ST PAUL

The Parish Church of Lingfield in the County of Surrey

The Collegiate Church of St Peter and St Paul is rich in heraldry. The building as seen today dates principally from the 1360s and was considerably enlarged by Sir Reginald Cobham of Starborough in 1432. Much has been written about the Cobham tombs and memorials but little has been recorded about the other families who have memorials in the church, particularly the Howards of Effingham, the Turtons of Starborough and Felcourt, and the Farindons of Batnors. The church also has a splendid example of the Royal Arms of Queen Anne. The heraldry in the parish church in Lingfield provides a fascinating insight into the history of England and ranges from the Medieval to the Victorians. The people involved were from some of the most famous families in the land.

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INTRODUCTION

Heraldry as we know it today started in the twelfth century. Since earliest times devices have been used to rally troops or mark the allegiance of particular groups. The Egyptians, Israelites and Romans used banners and badges. The Bayeux Tapestry shows the invading Normans holding banners with distinctive markings. The crusading knights would have individual motifs on their banners, shields and cloaks which distinguished one from another. By the Age of Chivalry heraldry had really taken off across Europe so much so as to necessitate the entering of blazons (the technical description of heraldic insignia) on rolls of parchment for reference purposes. One of the oldest, the Dering Roll, dates from 1280.

A feature of early heraldry is its simplicity both in the designs or ordinaries on the shields borne by knights and the colours used. Shields could be divided into two plain colours by a line drawn down the centre or across the middle, or quartered by the use of cross lines. Others were painted with bands, stripes or chevrons of alternate colours or checkerwise (Figs 1-10).

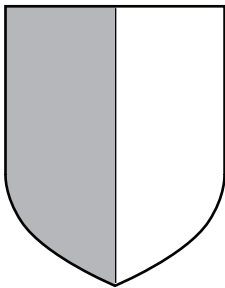


Fig. 1. PARTY

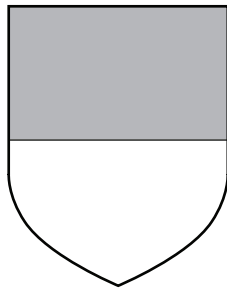


Fig. 2. PARTY FESSEWISE

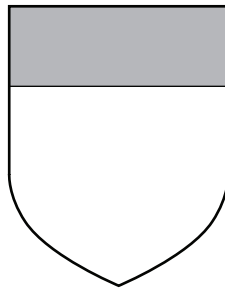


Fig. 3. CHIEF

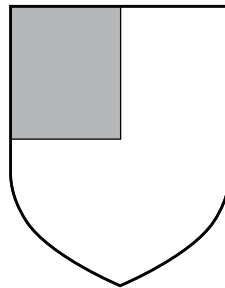


Fig. 4. QUARTER

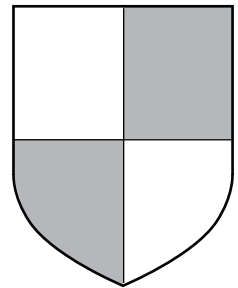


Fig. 5. QUARTERLY

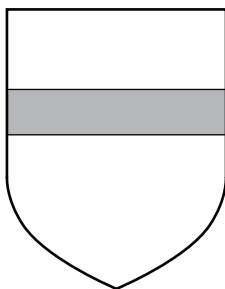


Fig. 6. FESSE

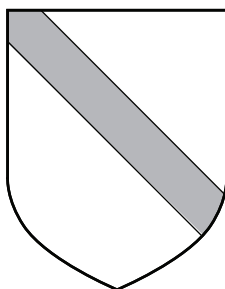


Fig. 7. BEND

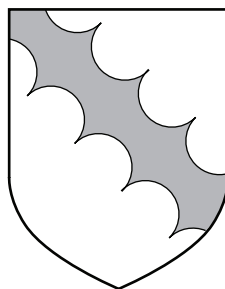


Fig. 8. BEND ENGRAILED

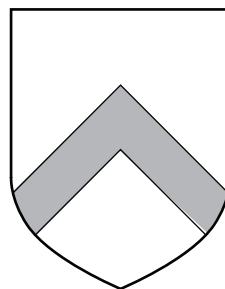


Fig. 9. CHEVRON

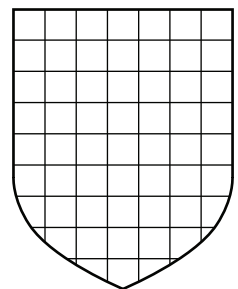


Fig. 10. CHECKY

It is only when distinguishing between family members and individual families that things got complicated. Devices known as charges were added to the shields in order that the heraldry was not duplicated and that every coat of arms was unique. Whereas the basic designs or ordinaries on shields are relatively few, the number of charges used is legion. Every conceivable creature or object was drawn upon: birds, beasts, fish or parts of them such as heads, limbs, wings; crosses, scallops, trees, flowers, fruits, weapons, a variety of celestial bodies, i.e. any device to ensure that a blazon was unique.

Many charges were stylized such as trefoils, a plant with three leaves and a stalk like a clover leaf (Fig. 11) or fleur de lis, lilies (Fig. 12), as used by the kings of France.

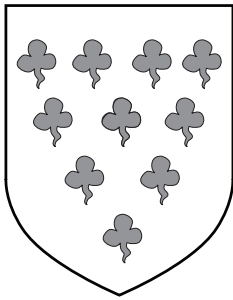


Fig. 11. TREFOILS

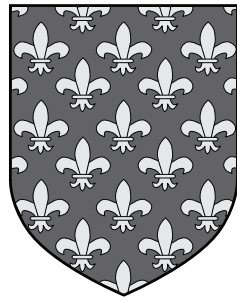


Fig. 12. FLEUR DE LIS

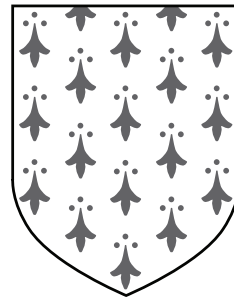


Fig. 13. ERMINE

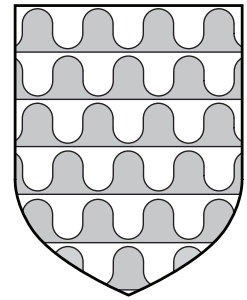


Fig. 14. VAIR

In the sixteenth century the Crown sought to regulate the bearing of arms and a system of visitations by the heralds of the College of Arms was put in place. The heralds would record the devices and pedigrees of those who claimed *armigerous* status i.e. the right to a coat of arms. This included members of the peerage and their younger sons such as ‘esquires’ and ‘gentlemen’. Bogue claimants would be named, shamed and fined. The heralds’ visitations notebooks, including those ‘disclaimed’, are held by the College of Arms and are a vital source for research.

The language of heraldry is a mixture of Old French and English. The colours used are known as *tinctures* and are divided into ‘metals’, ‘colours’ and ‘furs’ viz:

Metals:	<i>Or</i>	gold, depicted as yellow
	<i>Argent (Arg)</i>	silver, depicted as white
Colours:	<i>Gules (Gu)</i>	red
	<i>Azure (Az)</i>	blue
	<i>Sable (Sa)</i>	black
	<i>Vert (Vt)</i>	green
	<i>Purple (Purp)</i>	purple
	<i>Murrey (Mu)</i>	mulberry
Furs:	<i>Ermine (Erm)</i>	white with black tails (Fig. 13)
	<i>Vair</i>	white and blue pelts (Fig. 14)

Blazons should be written in unambiguous terminology and are the equivalent of legal documents. They are therefore unpunctuated. When executing a *blazon* the artist has an element of discretion in how he or she draws the shape of the shield and the styles of the charges. The crucial point is that the *blazon* should be technically correct and readily identifiable.

THE COBHAMS OF STERBOROUGH (STARBOROUGH)

The Sterborough *blazon* (Fig. 15) is simple and uncomplicated and as such is an excellent example of early heraldry. It can be seen in a number of places in the church.

When describing a shield the background or *field* is stated first and then the *ordinaries* and then the *charges*. Thus the Sterborough Cobham’s shield has a red background with a gold chevron on which

are three black stars of six points with wavy lines. In heraldic terms this is expressed as *Gules on a chevron Or three estoiles Sable*. The Sterboroughs were a junior or 'cadet' branch of the Cobham family of Cobham of north east Kent. The senior branch's *blazon* was the red shield with the gold chevron charged with three *black fleur de lis* (Fig. 16). By 1270 Sir John the Younger was using three *lions rampant*. The Gatwick branch of the Cobhams used three *cross-crosslets fitchy* (Fig. 17). A crosslet fitchy is a cross, pointed at the foot which would allow it to be stuck in the ground.



Fig. 15. COBHAM OF STERBOROUGH



Fig. 16. COBHAM OF COBHAM



Fig. 17. COBHAM OF GATWICK

Animals can be depicted in a variety of ways. *Rampant* means a beast, typically a lion, in an upright position with its left hind foot on the ground (Fig. 18). *Passant* has the beast walking with the right fore leg raised (Fig. 19). *Statant* is having all four feet on the ground (Fig. 20) and *sejant* is seated (Fig. 21).



Fig. 18. RAMPANT



Fig. 19. PASSANT



Fig. 20. STATANT



Fig. 21. SEJANT

The Cobham *blazon* can be seen on the tomb chest of the 1st Lord Cobham and on his *jupon* or the sleeveless coat on his effigy, the head of which rests on a tilting helmet with the crest of a moor's head. The use by several members of the Cobham family of moors' heads and soldans, an example of which is at the foot of the tomb chest, suggests an ancestral link with the Crusades but so far nothing has been found in the record to suggest that the Cobhams supported a crusading knight and his retainers, which would have been a very expensive business.

When an armiger married a lady from an amorial family it was customary to divide his shield down the middle and *impale* or add his wife's arms to his own. The arms of the husband would be displayed on the *dexter* side of the *blazon*, i.e. the right hand side of the shield from the standpoint of the man behind it and his wife's on the left or *sinister* side. The 1st Lord Cobham married Lady Joan Berkeley whose arms were: *Gules a chevron between ten crosses formy 6 in chief 4 in base Argent* (Fig. 22), the arms of her father, Thomas, Lord Berkeley. The term *crosses formy 6 in chief and 4 in base* mean that 6 crosses are above the chevron at the top of the shield, or the chief, and 4 below at the bottom of the shield, the base. The impaled arms are shown below (Fig. 23).

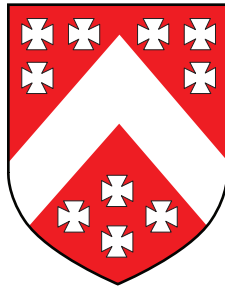


Fig. 22. BERKELEY

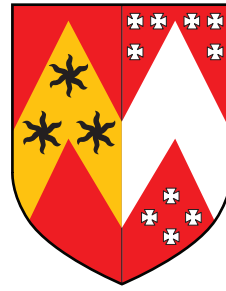


Fig. 23. COBHAM IMPALING BERKELEY

The *blazons* on the sides of the 1st Lord's tomb chest are of great interest. It was common practice to emblazon tomb chests with the arms of people associated with the deceased and as such these represent an insight into their associates during their lifetimes. The Cobham *blazons*, apart from the family arms represent the comradeship of Cobham's fellow brothers-in-arms in the campaigns of Edward III (reigned 1327–1377). They represent a wide range of English elite society. However the *blazons* were restored in the 19th century following years of neglect. Professor Nigel Saul says that there is some doubt as to how faithful the restoration was to the original *blazons* and he discusses this point in Chapter 7 of his book, *Death, Art and Memory in Medieval England*.

What you see today at the head of the tomb is, facing west:

1st Lord Cobham of Sterborough, KG (Knight of the Garter). (Fig. 15)

Thomas, Lord Berkeley. (Fig. 22)

Berkeley was 'Marshal of the Army in France'. Cobham fought alongside him at Crecy (1346) and Poitiers (1356). He died in the same year as his son-in-law, 1361.

On the north, from the west:

Cobham impaling Berkeley (Fig. 23)

Lord Badlesmere: *Or a fesse between four gemelles Gules*. (Fig. 24)
Gemelles are narrow horizontal bars.

The Badlesmere's had extensive holdings in Kent and Surrey. Lord Badlesmere died at 24 and did not participate in the wars with France. Nigel Saul suggests that the reason for including the Badlesmere blazon on the tomb was that there was both a tenurial connection with the Cobhams and that Badlesmere had ties of kinship with other figures represented on the tomb.

William Lord Ros of Hamlake: *Gules three water bougets Argent*. (Fig. 25)

A bouget is a stylized yoke supporting two water bags.

However there is a suggestion that the field should have been blue and not red.

Ros was with Cobham at Crecy

Sir Walter Pavely, KG: *Azure a cross fleury with a martlet in the first quarter Or*. (Fig. 26)

A martlet is akin to a swallow or a swift. It is always depicted without feet or claws. It was believed to live its life permanently on the wing. The authenticity of including the martlet is questionable as I have found no evidence that the Pavelys used it as a mark of difference.

Pavely was a near neighbour of the Cobhams and fought in the early campaigns of the wars with France.

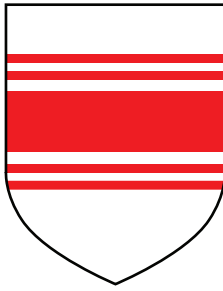


Fig. 24. GILES, LORD BADLESMERE

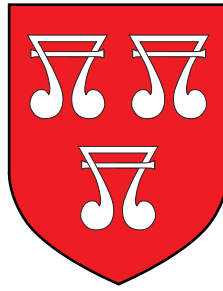


Fig. 25. WILLIAM, LORD ROS OF HAMLAKE

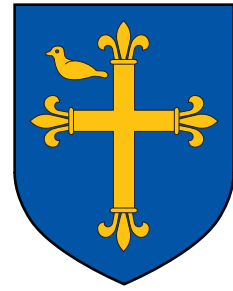


Fig. 26. SIR WALTER PAVELY, KG

On the south, from the west:

Roger Mortimer, 2nd Earl of March, KG: *Barry Or three bars Azure on a chief three pallets between two gyrons Azure (Or of the second) overall an escutcheon Argent.* (Fig. 27)

Barry is a multiple series of horizontal bars. Pallets are vertical bars.

Gyrons are the triangular parts of a quarter.

The 1st Earl of March was Lady Cobham's maternal grandfather, but the 2nd Earl distinguished himself in the wars in France and fought with Cobham at Crecy.

Humphrey de Bohun, Earl of Hereford: *Azure a bend Argent cotised and six lions rampant Or.* (Fig. 28)

There is a suggestion that the Victorian restorers got this *blazon* wrong. Humphrey de Bohun although from an ancient and distinguished family was not militarily active after the Scottish wars of the 1330's whereas his brother William, Earl of Northampton KG, was with Cobham in the campaigns in France until his death in 1360. Northampton's Arms are similar to his elder brother's being differenced with three *mullets Gules*. A *mullet* was originally a spur-rowel but is more simply described as a five pointed star.

John de Vere, Earl of Oxford: *Quarterly Gules and Or in the first quarter a mullet Argent.* (Fig. 29)

De Vere's career mirrored Cobham's from the Scottish wars of the 1330's to the peace settlement at Bretigny in 1359.



Fig. 27. ROGER MORTIMER,
EARL OF MARCH

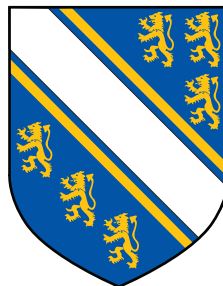


Fig. 28. HUMPHREY DE BOHUN,
EARL OF HEREFORD

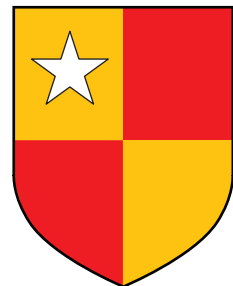


Fig. 29. JOHN DE VERE,
7TH EARL OF OXFORD

Bartholomew, Lord Burghersh KG: *Gules a lion rampant tailed-forked Or.* (Fig. 30)

Burghersh was another contemporary of Cobham's whose careers overlapped.

On the east:

Sir Stephen de Cossington: *Azure three roses Or.* (Fig. 31)

A trusted neighbour and associate of Cobham in both war and peace who went on to serve the Black Prince, Edward III's eldest son, after Cobham's death.

Sir Waresius de Valognes: *Paly wavy Or and Gules in a bordure Ermine.* (Fig. 32)

A paly wavy is a series of wavy vertical bars

He served as Admiral of the Cinq Ports before joining Cobham in 1338 in Flanders. He died in 1346.

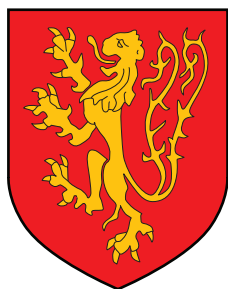


Fig. 30. BARTHOLOMEW,
LORD BURGHESH

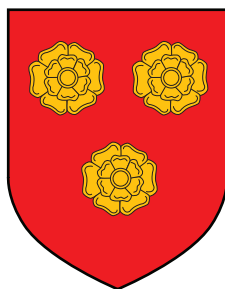


Fig. 31. SIR STEPHEN DE COSSINGTON



Fig. 32. SIR WARESIUS DE VALOGNES

Note should be taken of the blue garter below the left knee of the effigy of the 1st Lord. The Order of the Garter was created by Edward III in 1348 and originally consisted of 24 knights plus the monarch and his eldest son, the Black Prince. That number could provide equal teams at jousting tournaments on which Edward was very keen and which provided an opportunity for heraldic displays amongst the competing knights. The 1st Lord was elected the 29th member of the order.

The 2nd Lord Cobham took the Cobham arms as his own on the death of his father in 1361. These are shown on the left side of the monumental brass on top of his tomb chest against the north wall of the lady chapel. On the right side is Cobham impaled with those of his second wife, Eleanor, Baroness Maltravers (*Sable a fret Or*) (Fig. 33). A *fret* is an interwoven saltair with a diamond making a form of trellis (Fig. 34). There is provision around the tomb chest for arms to be depicted like those of his father's associates but these have been lost over time.



Fig. 33. COBHAM IMPALING
MALTRAVERS AS DEPICTED



Fig. 34. FRET

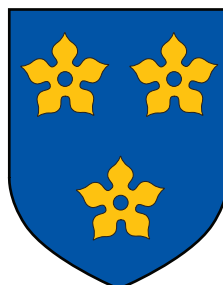


Fig. 35. BARDOLF



Fig. 36. COBHAM IMPALING
BARDOLF

Sir Reginald Cobham succeeded his father, the 2nd Lord, in 1403. He was not called to parliament and therefore could not style himself the 3rd Lord. Reginald's first wife was Eleanor daughter of Sir Thomas Culpepper. She predeceased her husband in 1420. Her arms, untinctured, are shown on her brass in the Lady Chapel, *Argent on a bend engrailed Gules* (Fig. 8).

Eleanor's brass is unusual in that a banner is shown above the canopy. The church guide suggests that although Reginald was a banneret – a very superior knight, he was fearful that the exalted rank his grandfather and father had achieved for the family was slipping away through his lack of preferment at court. His subsequent action in founding an chantry college and his ostentatious tomb chest placed in front of the high altar are examples of his attempts to retain status in the eyes of society.

Sir Reginald's second wife was Anne, daughter of William Phelip, Lord Bardolf, whose arms were *Azure three cinquefoils pierced Or* (Fig. 35). A *cinquefoil pierced* is a stylised flower with five petals and a hole in the centre. The couple's arms are depicted both individually and impaled (Fig. 36) around the tomb chest together with heraldic beasts. Anne's *cinquefoils* are also depicted on her widow's mantle and pillow. Their individual arms also feature in the south window of the chancel. The window consists of medieval glass fragments which were found in the crypt by Charles Foster Hayward, who owned Guest House now the library, and mounted by him in 1899.

In the middle of that window are the royal arms used by Henry IV (1399-1413) (Fig. 39). The three leopards or lions of England, first used by Richard I (1189-1199) are depicted *passant* and *guardant* i.e. looking toward the spectator (Fig. 37). These are quartered with three *fleur de lis*, the arms of France, representing the Crown's claim to the throne of France. It was Edward III who first added the *fleur de lis* to the royal arms of England (Fig. 38). Edward claimed the throne of France as the grandson of Philip IV through his mother Isabella, who was known as 'Heiress of France'. The rejection of his claim and the attempted confiscation of English territories in France by Philip VI (1328-1350) led to the Hundred Years War.

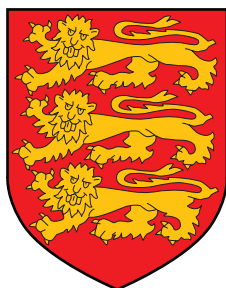


Fig. 37. RICHARD I

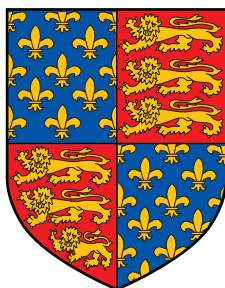


Fig. 38. EDWARD III



Fig. 39. HENRY IV

However the quartering of the arms is round the wrong way. The French arms should be placed in the top *dexter* quarter with English lions in the top *sinister* quarter.

The same error has occurred on the 16th century carving of the royal arms on the back of the bench seat on the north side of the choir stalls. The carving also has the only example in the church of the Tudor Rose, an heraldic device combining the red rose of Lancaster with the white rose of York introduced by Edward VII (1485-1509) at the end of the Wars of the Roses. It is interesting to speculate on the identity of the figures on either side of the royal arms. I think they might be Queen Mary (1553-1558) on the sinister side and her husband, the King Consort, Phillip II of Spain whom she married following her accession. Certainly his helmet is typical of the Spanish style. And the figure on his right is probably Queen Catherine of Aragon, Mary's mother: the pomegranate motif is the giveaway.

A ranking system exists when quartering coats of arms (Fig. 40). The top dexter quarter is numbered 1 and is first in rank. The bottom sinister quarter is numbered 4 but is second in rank. The top sinister quarter is 2 but third in rank, and the bottom dexter quarter is 3 but fourth in rank.

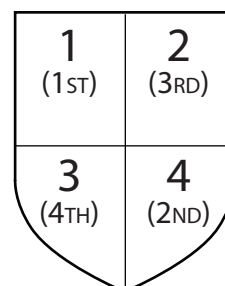


Fig. 40. QUARTERS' RANKING

Sir Reginald was succeeded by his son Thomas whose tomb is in the Lady Chapel. It too has provision for heraldry around the tomb chest but none has been preserved. Sir Thomas had no legitimate male heir. His daughter Anne married Sir Edward Burgh of Gainsford in Lincolnshire and with that marriage the Cobhams' connection with Lingfield ceased. Nevertheless the college continued its intercessory duties until it was surrendered to the King's Commissioners on 26th April 1544 as part of the Dissolution of the Monasteries by Henry VIII (1509-1547) and his Suppression of the Chantry Colleges. The Lingfield college with most of its endowments and the church were granted to Sir Thomas Cawarden, Henry's Master of the Tents and Revels, who held the manor of Bletchingley and who is buried in Bletchingley church.

John Hadresham, Esquire

Before we leave the medieval period, the arms on the brass of John Hadresham who died in 1417 are of interest. Unfortunately there are no tinctures. Hadresham came from an old Surrey family and owned property in and around Lingfield. His means were ample. In 1412 he was said to be worth at least £40pa. He had a connection with Puttenham where his arms appear on a fireplace in the manor house. He was a justice of the peace and sat in parliament on one occasion. The blazon is *a fess between three leopards' faces in chief and three fishes haurient in base* (Fig. 41). Fish which are *haurient* are depicted as swimming upwards as if to breathe.

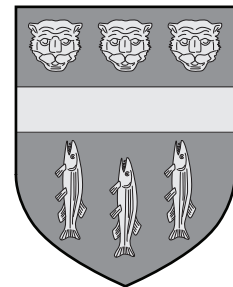


Fig. 41. HADRESHAM

Fish could also be depicted *naissant* or swimming horizontally or *urinant*, diving. In this period only two types of fish were used, *lucies* or pike and the barble. The fish on the blazon would seem to be pike.

THE HOWARDS OF EFFINGHAM

The Baroque cartouches on the south side of the chancel commemorate the lives of the 5th Baron Howard of Effingham, his wife Philadelphia, nee Pelham and his daughter-in-law, Lady Mary Howard, nee Wentworth. The arms displayed on the two cartouches are of great antiquity. Howard is the family name of the Dukes of Norfolk.

Through creations and family connections the Howard family arms comprise four sets of arms *blazoned* on a quartered *field* (Fig. 42). The 1st quarter, the Howard arms, *Gules on a bend between six cross-crosslets fitchy Argent an escutcheon Or charged with a demi-lion rampant pierced through the mouth by an arrow within a double tressure flory counterflory* (Fig. 43). The *escutcheon*, the small shield on the *bend* on the Howard arms, is a device called 'an augmentation of honour'. These were awarded by the sovereign in recognition of a signal service to the Crown. In this case John Howard was the commander of the English army at the Battle of Flodden on 9th September 1513 where the Scots suffered an overwhelming defeat. The augmentation is a modified version of the royal coat of arms of Scotland with an arrow through the lion's mouth (Fig. 44). The shield has a *double tressure* or double border decorated with reversed *fleur de lis* or *flory counter flory*. A *demi-lion* is the upper half of a rampant lion.

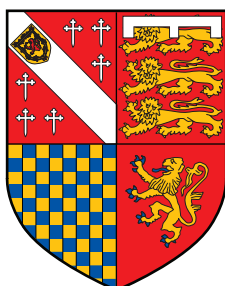


Fig. 42. HOWARD FAMILY

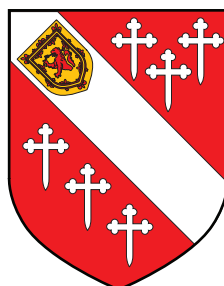


Fig. 43. HOWARD

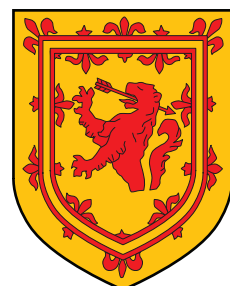


Fig. 44. HOWARD AUGMENTATION

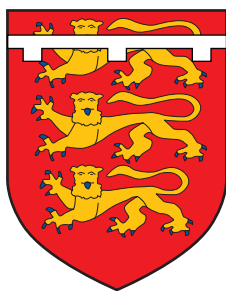


Fig. 45. THOMAS BROTHERTON

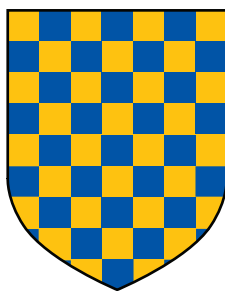


Fig. 46. WARENNE



Fig. 47. FITZALAN

The 2nd quarter comprises the arms of Thomas of Brotherton, the 1st Earl of Norfolk (1300–1338), eldest son of Edward I (1272–1307) by his second marriage: *Gules three lions passant guardant in pale Or in chief a label Argent* (Fig. 45). The *label* is a cadency mark. Cadency marks were used to ensure that the individual arms of the younger members of a family were different. The *label* has three points and denotes that Thomas was the eldest son. The three lions then were Edward's royal arms.

The 3rd quarter has the arms of William de Warenne of Surrey, a close companion of William the Conqueror, *checky Or and Azure* (Fig. 46). The Earldom of Surrey was revived for Thomas Howard in 1483 who later became Duke of Norfolk. The de Warenne *checky* is a shield divided into gold and blue chequers rather like a chess board.

The 4th quarter has the arms of William d'Aubigny of Normandy: *Gules a lion rampant Or armed and langued Azure* (Fig. 47). These were adopted by the Breton FitzAlan family who became Earls of Arundel and owners of Arundel Castle, the home of the Dukes of Norfolk. The FitzAlan lion, *armed and langued Azure*, is one with blue claws and a blue tongue. Unfortunately the blazoner of the Howard cartouches has incorrectly tinctured the lion in silver not gold.

The question might well be asked why a family with such a distinguished pedigree should erect memorials in the parish church of an obscure village at the far end of Surrey. The answer is that the Howard family had a number of cadet branches, the Howards of Effingham being one of them. Unlike their illustrious Catholic namesakes they were Anglican and not particularly wealthy. However in 1560 William, 1st Baron Howard of Effingham bought Lingfield college and its estates including the manor of Billeshurst and the advowson of the church from the Carwardens. They remained in the Effingham family until 1776.

William's younger son, also William, styled himself Sir William Howard of Lingfield. His great grandson was Sir Francis Howard of Lingfield (1643–1695) who married Philadelphia Pelham in 1673. Francis unexpectedly inherited the barony of Effingham in 1681. The title provided him with influence at court and led to his appointment as governor of Virginia. He arrived in America on 10th February 1684. Although dogged with ill health he proved to be a success despite the early loss of his beloved wife. Her body was returned to England and buried in the church. Francis returned to England and on his death was buried near Philadelphia's body.

The cartouche over the vestry door has Francis' arms impaling those of Pelham: *Azure three pelicans vulning Or* (Fig. 48). The pelican is a symbol of charity, love and piety. Traditionally the pelican is devoted to her young. Here they are depicted *vulning*, piercing themselves in the breast, to provide succour for their chicks.



Fig. 48. PELHAM

Sir Thomas Pelham of Laughton in Sussex was created a baronet in 1611. His son, also Thomas, the 2nd baronet, was Philadelphia's father. He was briefly MP for East Grinstead and for many years an MP for Sussex. He died in 1654.

Francis' arms are surmounted by the Howard crest, a helmet or *helm* with a closed visor *dexter* facing, some mantling and a baron's coronet on which stands a lion. Mantling originated in the crusades as a cloth covering a knight's helmet and armour to provide some protection from the sun. The greater the shredding the more battle-hardened the knight. It was used in later times for decorative purposes and has no heraldic significance. The two 'supporters' of the shield are lions. The motto reads *virtus annecto innocenti* - virtue joined with innocence. A translation of the Latin text is at Annex A.

The adjacent cartouche depicts the arms of Lady Mary Howard, the wife of Thomas, Lord Howard, 6th Baron of Effingham. Mary was the only child of Rushia or Rushe Wentworth, Esquire, of Sarre in Kent. Sarre is a village on the eastern shore of the old Wantsum Channel which isolated Thanet from mainland Kent. In 1668 Sarre was named as a member of the Cinq Ports Confederation as being a limb of Sandwich.

Mary was an heraldic heiress; i.e. she had no surviving brothers or surviving nephews or nieces from deceased brothers. She could trace her pedigree back to Sir Thomas Wentworth, the 1st Earl of Strafford (1593–1641), a major figure in the period leading up to the Civil War until he was executed in the Tower. The Wentworth arms are *Azure a chevron Or with three leopards' faces Or* (Fig. 49). The coronet over the arms is a baron's coronet. As an heraldic heiress Mary's arms would, on marriage, be *impaled* with those of her husband. On her father's death they would be displayed as an *escutcheon of pretence* in the centre of her husband's arms.



Fig. 49. WENTWORTH

THE TURTON FAMILY

The south chapel in the church is known as the Turton Chapel on account of the number of memorials to the Turton family, sometime owners of Starborough Castle but later of New Felcourt Mansion. The east window was erected in memory of Thomas Edward Michell Turton, the wayward son of Sir Thomas Turton, Bart. At the window's centre can be seen Sir Thomas' arms (Fig. 50) which on his death in 1844 were inherited by his son, the 2nd baronet.

The Turton arms were granted by Norroy, King of Arms, in 1660 to the Turton family, who then resided in the Midlands. The arms were blazoned *Or ten trefoils slipped Vert four three two one* (Fig. 51). *Slipped* means there are four *trefoils* at the top, a second line of three, then two and then one. As a diminutive ordinary Sir Thomas added a *canton Gules*, a red square less than a quarter of the shield.

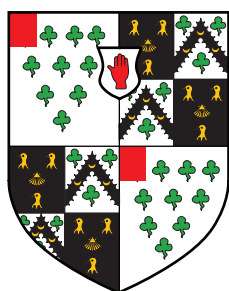


Fig. 50. SIR THOMAS TURTON

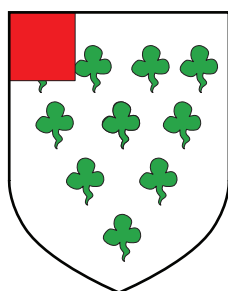


Fig. 51. TURTON

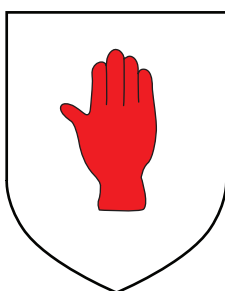


Fig. 52. BARONET'S BADGE



Fig. 53. MICHELL



Fig. 54. WILLIAMSON

He was also entitled to display a baronet's badge on his arms (Fig. 52). The badge is a white escutcheon, on which is depicted a red upright left hand, open toward the spectator, cut at the wrist: *a sinister hand appaume coupé at the wrist and erect Gules*. The badge should not be confused with the Red Hand of Ulster which is a right hand cut at the wrist. The rank of baronet is hereditary and has precedence over other knights. It was created by James I (1603-1625) in 1611 to raise money to support his troops in Ireland.

Sir Thomas' arms are quartered with those of his wife, Mary, daughter and heraldic heiress of the Reverend John Michell, BD FRS, rector of the Parish Church of St Michael and All Angels, Thornhill in Yorkshire. The Michell arms first appear in the 1620 Visitation of Cornwall as a seven generation pedigree of Michell of St Collomb. These are blazoned *Sable an escallop between three birds' heads erased Or* (Fig. 53). An *escallop* is a stylized shell and *erased* means torn off horizontally leaving a ragged edge. The Turton pedigree further stated that John Michell married Sarah, heraldic heiress of Luke Williamson of Rolleston. The arms for Williamson were confirmed in the 1664 Visitation of Norfolk to Thomas Williamson, gentleman, of North Lopham. These are blazoned *Argent on a chevron engrailed Azure between three trefoils slipped Sable as many crescents Or* (Fig. 54). This means there are two *trefoils* above the *chevron* and one below with three gold *crescents* on the *chevron*, although in the window the black and blue tinctures have been transposed. Nevertheless Mary Michell was thus a double heraldic heiress.

The Turton arms have two crests, one for Turton on the *dexter* side, and the other for Williamson.

The Turton crest is described as: *Out of a mural coronet Argent a cubit arm, erect, vested Vert, cuff of the first, holding in the hand proper a banner, per pale, Argent and of the second, fringed Or, staff also of the first, headed Or* (Fig. 55). In other words an erect arm, cut off below the elbow, with a green sleeve and white cuff emerging from a coronet, masoned as if it were made of blocks, holding a white and green banner with a gold fringe and a gold top. (I have found nothing in my researches to indicate the significance of the crest.)

The Williamson crest is *a demi pegasus Or winged Azure charged on the shoulder with a rose Gules barbed and seeded proper dimidiating per fess a sunburst Argent* (Fig. 56).

Again in other words the upper half of a golden pegasus with blue wings, having on its shoulder a charge depicting the upper half of a red rose and the lower half of a sunburst depicting rays of the sun shining downwards from behind a cloud (Fig. 57). It is difficult to see the detail of the charge as depicted in the window. The term *dimidiation* means using part of a shield or charge when depicting armorial devices in a coat of arms. A *sunburst* depicts the sun's rays issuing from behind a stylized cloud. In the window the demi pegasus is incorrectly blazoned silver.



Fig. 55. TURTON CREST



Fig. 56. WILLIAMSON CREST

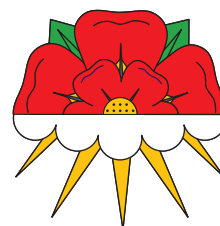


Fig. 57. WILLIAMSON CREST DETAIL

Mr William Hunt, Windsor Herald of Arms, who provided me with the detail of the Turton arms, could find no evidence of the Michell and Williamson arms being made an indivisible coat by Royal Licence and therefore no reason for the way the arms are displayed in the window. He would have expected that the Turton arms would be in the 1st and 4th quarters with Michell in the 2nd and Williamson in the 3rd. Moreover he could find no evidence for the Turtons having a right to the crest of Michell as well as Turton.

As an aside the Reverend John Michell was both a caring priest and a distinguished academic. He was a Fellow of Queen's College, Cambridge, Woodwardian Professor of Geology and a Fellow of the Royal Society. He was the first person to put forward an explanation of why earthquakes occur. He designed an apparatus to determine the mass of the earth and was the first to predict the existence of what we call 'black holes'. The Thornhill church records record the death of his wife, Ann in 1818, which suggests that Sarah Williamson predeceased him. The Thornhill local history group is researching this point. The medieval Michell family lived in the Truro area of Cornwall. The pedigree states that Peter Michell, a sea captain accompanied Sir Francis Drake on his voyage round the world from 1577 to 1580. The Cornish pronunciation of Michell is as it were with a 't'. Hence the frequent misspellings of his name.

The problem with the Turton Arms is that it is difficult to see the detail from the ground. The window was erected by the 1st baronet's "beloved daughter" Sarah, sister of the 2nd baronet. Sarah left a charitable foundation for the benefit of the poor of Lingfield, now part of the United Charities. Another of the 1st baronet's daughters, Susannah, married James Patteson St Clair. The St Clairs and Sarah Turton took care of their brother's affairs in this country and assisted all of his ten children, paying the costs of his three sons' education.

The 2nd baronet died in Mauritius in 1854, while en route home from India. Earlier he had caused a scandal by being divorced by his wife Louisa Turton nee Browne for having a "criminal conversation" with her sister, Adeline Browne. Subsequently they lived openly as man and wife in Calcutta, where he practised law. He became bankrupt. It is thought that Sarah paid for the memorial window in order to restore the prestige of the family. The baronetcy became extinct on Sir Thomas' death since according to the terms of the divorce settlement of 1831 his children were declared illegitimate. The settlement also ordered that "it shall not be lawful for the said T. E. M Turton at any time hereafter to contract matrimony with the said Adeline Browne". How times have changed!

The chapel has a number wall tablets to the Turton family. Sir Thomas who died in 1860, and his wife Mary (1837) and two of their daughters, Mary who died aged 16 and Lucy aged 23 are recorded on one. Their 3rd daughter, the 'beloved' Sarah who died in 1860 on another and the three sons of the 2nd baronet, all of whom had military careers, on a third. Susannah Turton's husband, Col. James Patteson St Clair is remembered on a tablet on the south wall of the Turton Chapel.

THE FARINDON FAMILY

On the north wall of the Lady Chapel are wall tablets to six generations of the Farindon family together with a hatchment. The Farindons bought Batnors (sometimes Batners) Hall and the associated tannery and lands in 1684. The hall has been integrated into Notre Dame School. The Farindons were numerous in the Middle Ages. The Batnor Farindons were descended from Sir Richard Farindon of Chichester whose arms are: *Argent a chevron Gules with three leopards' heads*, i.e. a silver shield with a red chevron with three leopards' heads, two above the chevron and one below (Fig. 58). The heads are depicted as *Sable*. The arms can be seen on the wall tablet to Anthony Farindon who died in 1730 and his wife Elizabeth, who died in 1732. Her arms are impaled with her husband's but are somewhat

disfigured. However it is possible to make out a chevron *Gules* with three what appear to be maple leaves. Another wall tablet has the arms of Elizabeth Farindon who died in 1743 (Fig. 59). She was the wife of Anthony Farindon's son, also Anthony. They lived in the Grange, Felcourt. The arms are the Farindon leopard heads with an escutcheon of pretence: *dexter a lymphad* or galley in full sail, and *sinister a hart trippant*, the arms of Elizabeth's father, James Parker of 'Ryegate' (Fig. 60).



Fig. 58. FARINDON



Fig. 59. ELIZABETH FARINDON



Fig. 60. PARKER OF RYEGATE

Harts are mature stags and are often described as *trippant* i.e. having one foreleg raised, usually the left one, which should not be confused with *passant* (Fig. 17).

The Farindon Hatchment is of great interest (Fig. 61). A hatchment is a diamond shaped memorial board on which were painted an amorial person's arms. From the 17th century they were frequently used as funeral devices which would be displayed at the family home for a time and then placed in church in the family chapel or near the family vault. The deceased's arms would be painted against a black background. If the deceased was married the surviving spouse's arms would be painted on a white background. The hatchment in church was painted for the funeral of Louisa Lane, nee Farindon who died in 1832. She was the last of the Batnor Farindons. She was married to Thomas Lane, a London solicitor who died in 1859, who too was an armiger. They lived in Farindons in Dormansland which he built in about 1820.

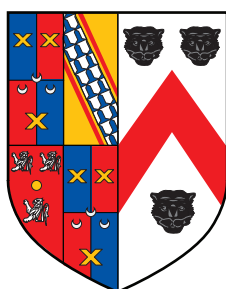


Fig. 61. FARINDON
HATCHMENT

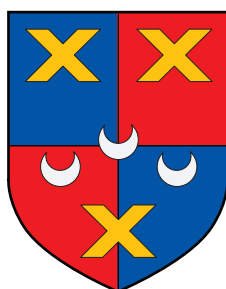


Fig. 62. LANE

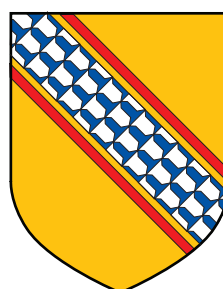


Fig. 63. BOWYER



Fig. 64. BENNETT

The hatchment shows the Lane arms impaling Farindon. The Lane arms are quarterly 1st and 4th *Azure and Gules three crescents one in centre and two in base Argent between three saltaires coupes two and one Or* (Fig. 62). A *coupes saltaire* is one where the arms of the saltaire are cut short. The 2nd quarter *Or a bend Vair cotised Gules*, for Bowyer (Fig. 63). A *bend cotised* means that the bend has a *closet* or diminutive of the bend on either side of it. The 3rd quarter *Gules a bezant between three demi-lions rampant Argent*, for Bennett (Fig. 64). A *bezant* is a gold roundel.

The Lane family had many branches but somewhere down the line they had married girls from the Bowyer and Bennett families, both ancient and distinguished in their own right. The motto is CEDE DEO (Yield to God). The hatchment was discovered in the crypt and restored in 1922.

THE ROYAL ARMS OF QUEEN ANNE

These are displayed on the south wall above the belfry door. Royal arms were erected in churches as tokens of loyalty to the crown, the more so when Henry VIII assumed the title of ‘Supreme Head on Earth of the Church of England’. Most royal arms were removed during the reign of the Catholic Queen Mary I but the practice was resumed by her successor, Elizabeth I (1558–1603).

I have referred to the royal arms in the chancel window earlier. Edward III used France Ancient, as many *fleur de lis* as could be fitted into the space available (Fig. 38). Henry IV adopted France Modern (i.e. just three *fleur de lis*) quartered with the three lions of England (Fig. 39). Henry IV’s arms were used until 1603 when James VI of Scotland succeeded to the English throne. The arms of Scotland (*Or a lion rampant within a double tressure flory counter flory*) and those of Ireland (*Azure a harp Or stringed Argent*), a gold harp with silver strings on a blue shield, were added as the 2nd and 3rd quarters respectively with those of France and England (Fig. 65). These were used subsequently by the Stuarts. In 1707 with the Act of Union the Stuart Arms were changed so that the English and Scottish coats were impaled in the 1st and 4th quarterings, with those of France and Ireland respectively occupying the 2nd and 3rd quarters (Fig. 66). In 1801 George III (1760–1820) dropped the pretence that England had any claim to the throne of France and did away with the *fleur de lis*. In her turn Victoria (1837–1901) dropped the Hanoverian escutcheon used by the Georges III and IV (1820–1830), and William IV (1830–1837). Victoria’s arms have been used subsequently by the House of Windsor (Fig. 67).

The royal arms displayed in Lingfield are the Stuart Arms and would have been painted between 1702 and 1707, and bear the letters A and R — Anne Regina. The motto ‘SEMPER EADEM’ (Always the same).



Fig. 65. STUARTS



Fig. 66. POST 1707 ACT OF UNION



Fig. 67. VICTORIA AND SUBSEQUENT

The quartered shield is surrounded by the Garter with the motto ‘HONI SOIR QUI MAL Y PENSE’, Old French for ‘Shame on him who evil thinks’. This refers back to when Edward III allegedly retrieved a lady’s garter which had slipped to ground and tied it to his left leg below the knee. Garters were not worn exclusively by ladies at that time and as a badge of honour could be displayed conveniently below the knee both at court and when on horseback.

The crest is *a lion statant guardant crowned Or*, i.e. a gold crowned lion standing on all four feet with the head turned facing the observer. Over the years several beasts have been used as ‘supporters’ on either side of the royal arms including lions, white harts, greyhounds, boars and dragons, but since 1603 the lion and the unicorn have remained constant and are used today.

OTHER EXAMPLES OF HERALDRY TO BE SEEN IN THE CHURCH

The above describes the principal heraldry to be seen in the church but there are four other examples which for completeness deserve a mention.

The Gridley Memorial Window

This window is otherwise known as the Transfiguration Window and is in the south wall by the organ. It was erected in memory of Henry Amelius Adams Gridley who died in 1884 aged 29. He was the eldest son of Henry Gillet Gridley. The Gridley arms are shown on a panel at the base of the window. The arms are *blazoned* quarterly 1st and 4th: *Gules three bendlets enhanced Or*. *Enhanced* means that the three narrow bends or *bendlets* are raised above their customary position on the shield. The heraldic significance of the black hatching against the Gules is not clear. It is certainly unusual. The 2nd and 3rd quarters are: *Ermine three tigers statant guardant proper Or* (Figs. 68-70). The word *proper* means that the colouring of the *charge*, the three tigers, is in their natural tawny with black stripes. *In chief overall* we again see the three pointed cadency *label Argent* denoting that the deceased was the eldest son. The crest is out of a ducal coronet, a *demi-lion rampant Azure langued Argent holding between its forepaws a pleon Argent* (Fig. 71). A *pleon* is an arrow head. A ducal coronet despite its name has no nobiliary significance.



Fig. 68. GRIDLEY



Fig. 69. GRIDLEY

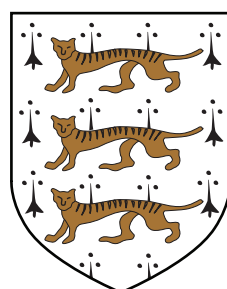


Fig. 70. GRIDLEY



Fig. 71. GRIDLEY CREST

The problem with Gridley memorial window is that I have been unable to find out why it was erected in Lingfield or why Henry Amelius Adams was buried in the church yard not far from the south door, given that the family held no property in the parish. Henry Gridley, according to his will of 1890, lived in Kensington, was a member of the Inner Temple, had been an MP and was a Deputy Lieutenant of the Tower of London. By rights he should have had country house but there is no mention of one in his will. He died in 1891 aged 70 and left most of his estate to his wife, Elizabeth nee Adams formerly from Edgbaston, Warwickshire. His executors were his son Reginald C M G Gridley and his nephew Alfred Robert Margary of Chartham Park, Felcourt. Alfred's mother, Georgina nee Adams was Elizabeth Gridley's sister and Alfred and Henry were cousins and of much the same age. The Magary's purchased Chartham Park in 1850 and many of the family are buried in Lingfield. The extent to which the Gridley's used Chartham Park as their country 'retreat' is not known but there is no doubt that the window is of especial quality and the church benefits accordingly.

The George V Coronation Window

This window is in the north wall and was given by Hans Henry Konig to celebrate the coronation of George V which took place in 1911. The window was unveiled by Princess Marie Louise, a granddaughter of Queen Victoria. It is very detailed but does include two shields, one shows a reproduction of the west

front of Westminster Abbey and the other has a horizontal black panel at the top with a yellow lion's head either side of which are the letters X. On the lower half of the shield is a yellow foliated tree with a black trunk and branches on a yellow background (Fig 72). At the base of the eastern light an angel is depicted holding a black pennant vertically on which the detail on the shield is repeated. The heraldic significance of this is unclear. König was a wealthy European émigré who with his brother was a merchant banker in the City of London. He built Ardenrun Hall between 1906 and 1909. It is suggested that he commissioned the window to make his mark locally as a true compatriot although this did not save him from being interned at the outbreak of the Second World War.

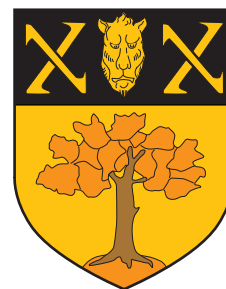


Fig. 72. KÖNIG

Widnell Floor Slab in the Chancel Floor

The slab is dedicated to Guilielmus Widnellus (William Widnell) who died in 1662. The Latin inscription warns against treading on so sacred a tomb. A translation is at Annex B. The slab has the Widnell coat of arms. The family has a Lincolnshire pedigree. One William Widnell was master of the Merchant Taylors Company in 1586. He was married to a Mary Taylor from London and Tandridge. His will of 1601 indicates he was a wealthy man with estates in Surrey, Yorkshire and Lincolnshire. He left his furniture from his house, Shawes, in Tandridge Parish, together with his 'armour and weapons and furniture for warre', to his eldest son, also William, to whom the slab is dedicated. The furniture for war presumably would be armour for a war horse. The Widnell pedigree blazons the arms: *Azure on a chevron Or between three ostriches (or turkey cocks) argent as many mullets gules*. The Widnell arms are impaling, possibly, Taylor: *in chief a lion passant three cinquefoils below* (Fig. 73).

It will be noticed that there are no tinctures on the slab. The Taylor *blazons* always included a lion *passant*. There is mantling and a crest bearing a bird with elevated and displayed wings. The motto reads: VANA SALUS HOMINUS: 'Vain is the safety of man'.

William Widnell is named as one of the Surrey landowners who petitioned the Lord Chancellor in 1610 against a proposal to divert water from the River Wandle to supply the City of London. The river then powered some twenty four water mills which ground most of the corn for both the Court and the capital. Over the years the protection of the precarious water supply has always been a contentious issue. The petition succeeded and the dire economic consequences claimed by the Surrey wheat farmers and the market towns of Reigate and Dorking were avoided.

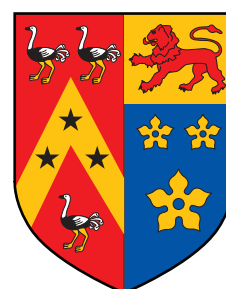


Fig. 73. WIDNELL

Shawes was held by the manor of Felcourt and was in that part of Tandridge Parish which straddled the Newchapple Road. Tandridge Parish runs north/south, is very narrow and is no more than two fields wide at its southern end. Shawes is shown on the Sellers map of 1690. Later maps show Shawes Farm occupying the site. The Shawlands complex occupies the site now. Although not William's parish church, St Peter's, Lingfield was much nearer to the Widnell home than St Peter's Tandridge.

Wall Tablet to Sir James Burrow

Sir James Burrow was one time owner of Starborough Castle whose memorial tablet displays his coat of arms blazoned: *Azure three fleur de lis Or between the two upper a mullet Argent* (Fig. 74).

Sir James was born in 1701, called to the bar in 1725, was treasurer of the Inner Temple in 1763, knighted in 1773, was a distinguished Fellow of the Antiquarian Society and twice president of the Royal Society. He died at Starborough on 5th November 1782. His memorial records that:

*Few have passed through life better contented with their lot,
or have enjoyed it with more satisfaction and thankfulness.*

An epitaph to be the envy of us all.

Michael Poffley B Sc Econ
RH7 History Group
June 2015

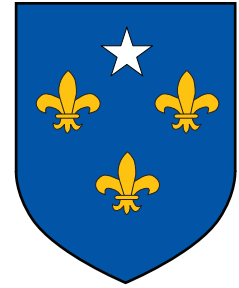
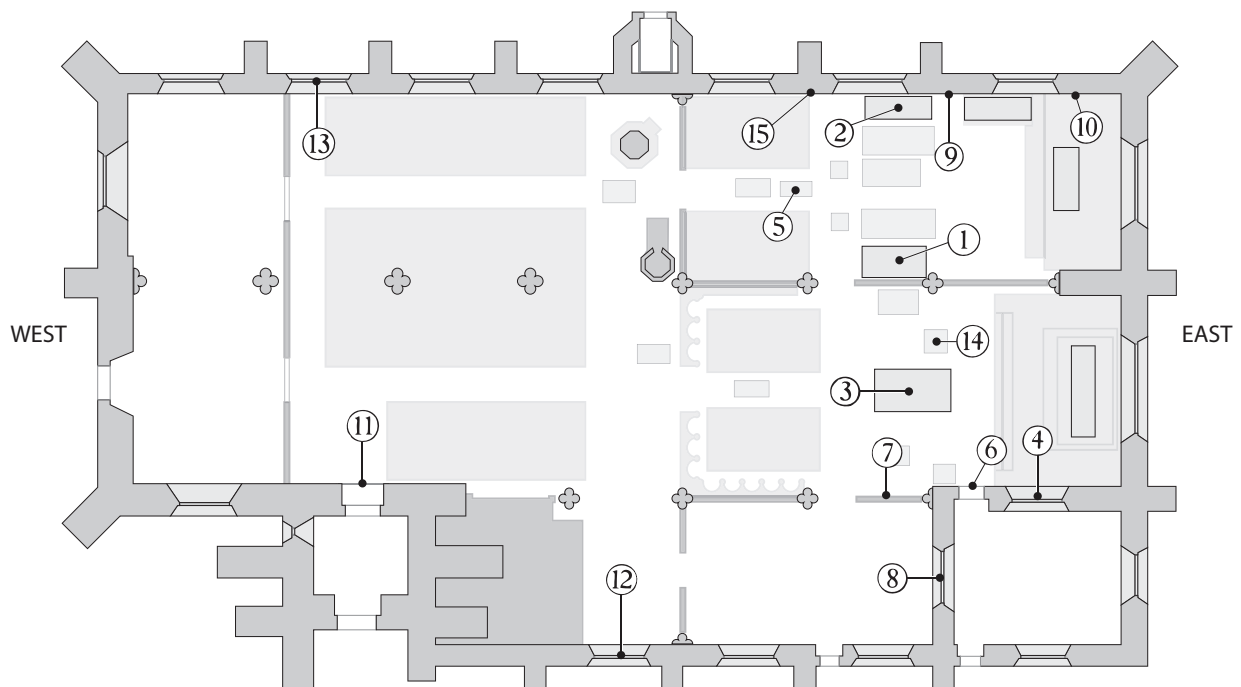


Fig. 74. BURROW

Locating Church Heraldry



- | | | | |
|-------|----------------------------------|-----|----------------------------|
| 1. | 1st Lord Cobham's Tomb Chest | 9. | Farindon Memorials |
| 2. | 2nd Lord Cobham's Tomb Chest | 10. | Farindon Hatchment |
| 3. | Sir Reginald Cobham's Tomb Chest | 11. | Royal Arms of Queen Anne |
| 4. | South Window with Royal Arms | 12. | Gridley Memorial Window |
| 5. | John Hadesham | 13. | George V Coronation Window |
| 6, 7. | Howard Family | 14. | Widnell Floor Slab |
| 8. | Sir Thomas Turton | 15. | Sir John Burrow Memorial |

ANNEXES

Annex A

The Effingham Cartouche

M S (most sacred to the Memory) of the most noble and honourable / Francis Lord Howard / Baron of Effingham / much beloved Viceroy of Virginia / in the West Indies / under his serene Highness / the illustrious Charles II / King of the British Isles / to his subject a lion of justice / firmest and finest of friends / conspicuous in generosity to his inferiors / and in the affording a noble / example of affection for his dearest / wife Philadelphia / next whose ashes / he wished when he died his own to be placed / so that an embrace which death itself / was scarce able to sever / might at length be renewed in a happy / Resurrection / until which time / let this tomb be disturbed / by no profane hand / He died on the 30th of March 1695

M S / here beneath / with her own kin in her dear native land / at length at rest the well-beloved / Philadelphia / daughter of Thomas Pelham Baronet of / Laughton in the county of Sussex; / the dearest deeply regretted wife / of Francis Lord Howard Baron of Effingham / by favour of his serene Majesty / Charles II, Governor General of Virginia / Lo astonished reader! / You are treading on wondrous things! / Heavenly dust / A woman endowed with all the virtues. / Of piety towards God from her youth / Of ceaseless charity towards the needy / Towards the husband of her choice. / Of the strictest conjugal affection; / Of ineffable sweetness of manner towards all, / Rarely to be equaled. / In a well timed search for perfection, / You may chance at last somewhere to find / her peer / Certainly no where her superior / She breathed out her saintly shriven soul / Ripe for heaven in Virginia / Exiled thither of her own free will at the / Call of duty and affection / August 13 1685 Aged 31

Translation in the Parish Magazine of July 1902. Article by Rev W A Bryan.

Annex B

The Guiliemus Widnellus Floor Slab

Vain is the safety of man. Stay thy step traveller, and mark this tomb sacred to piety and him whom it has now begun to hold, William Widnellus, here he lies in death, sprung from noble stock. A spectacle of humility, and also (now) a poor representation of virtue within. His nobility of birth was excelled by his gifts of sincerity and honour. And on the eighteenth day of November he was carried off by untimely death.

Translation by Rev W A Bryan 1903.

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SOURCES

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