

THE BRAMALL HALL ELIZABETHAN HERALDIC CARPET

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Abstract

The Bramall Hall heraldic carpet is a rare survival of a once commonplace object, and a splendid example of the high art of Elizabethan embroidery. Its origins and possible uses in ritual and social display are considered.

Displayed in the Plaster Room at Bramall Hall in Cheshire is a marvelous piece of embroidery –perhaps the pièce-de-résistance of that fine house. This heraldic carpet, which is more than 17 feet long by 7 feet wide, is embroidered around the margins with thirty coats of arms.¹ On three sides there are impalements of Davenport marital arms, while on the fourth side are the coats of families allied to the Davenports. In the centre of a large expanse of intricately woven floral patterned textile are three large coats of arms each encircled by the Order of the Garter. These comprise the royal arms flanked by those of two peers of the realm. The heraldry suggests that this important work was created during the lifetime of Sir William III Davenport (d.1576).

Bramall Hall (**Figure 1**), Bramhall, near Stockport, is one of the finest timber-framed Tudor mansions in the country.² It contains a great deal to interest heraldry enthusiasts. The Great Hall windows include fifteenth-century stained glass armorials; the first-floor Withdrawing Room has a cornice bearing fifteen oval shields carved in relief, probably eighteenth-century work; various rooms have painted heraldic panels.

The manor of Bramhall dates back to the Domesday period when it was the property of the powerful Massey family, the barons of Dunham Massey. Less than two centuries later it became the home of a family who adopted the name of the manor until in the fourteenth century it was acquired by the Davenport family through marriage. Alice, the heiress of her father Geoffrey de Bromhale, passed his estate on to her husband John Davenport, who was the second son of Thomas Davenport of Weltrough, near Withington, Cheshire, himself the second son of Sir Thomas Davenport of Davenport.

The arms of the family, which occur frequently throughout the house, are: *Quarterly – 1 & 4, Argent, a chevron between three crosses crosslet fitchy sable, a crescent of the*

¹ In metric measurement the carpet is 526 x 227cm, so far as can be ascertained given the difficulties of measuring such a large object when it is displayed on a slight tilt within a glass case.

² The name has been spelled in various ways, but the modern convention is that the township is Bramhall, the hall is Bramall and the old family is Bromhale.

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Figure 1: Bramall Hall from Joseph Nash, *The Mansions of England*, 3rd series 1841.

first for difference [Davenport of Bramhall]; 2 & 3, *Sable, a lion rampant or* [Bromhale or Bramall].

The Davenports, who expanded the present house at the end of the sixteenth century, remained lords of the manor for about 500 years before selling the estate of nearly 2,000 acres in 1877. Some parts of the house date back to the fourteenth century, but most is of sixteenth-century date, with nineteenth-century additions. Today the house and grounds are owned by the Stockport Municipal Borough Council and are open to the public as a popular local attraction. The heraldic Elizabethan carpet was purchased from the 1877 sale, which lasted 4 days, by Mr H.A. Christie of Builth Wells for £25.³ It was sold back to the local district council in 1945 for £250 so that it could be displayed in the hall.

Chronology

There is unfortunately no surviving documentary evidence with which the artefact might be dated, and so we have only the heraldry to guide us. The key central shield at the front of the carpet, as it would have been displayed, is that of Sir William Davenport (d.1576) and his second wife Anna Brereton, whom he married in 1560 (**Figure 2**). This was a great period for Davenport family marriages, and a much the same time the eldest son William IV Davenport (d.1585) married Margaret Ashton of Middleton, and Sir William's daughter Katherine married Richard Bulkeley. The impalements for these marriages have

³ Reginald Dean, *The Davenport heraldic tapestry at Bramall Hall* (typescript, 1955).

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Figure 2: Arms of Sir William III Davenport impaling those of his second wife Anna Brereton from the centre front of the border of the carpet, no 21.

All photographs of the carpet by Paul A.Fox

been embroidered, but there is nothing subsequent to this. In particular Sir William's third marriage, probably in the latter years of his life, the 1570s, is not recorded. The 19 shields of Davenport family marriage alliances up to c.1560 are appended to this short paper, together with those of the 11 local gentry. To briefly summarise the Davenport impalements, there are the above mentioned marriages of Sir William III Davenport himself, the one for his son, and one for each of his two daughters. We have the marriages of two of his sisters, four of his aunts, two of his great aunts and all his Davenport ancestors from his parents through to his 3rd great grandparents.⁴

One of the two Garter knights given pride of place on the carpet, Francis Talbot, 5th earl of Shrewsbury, died on 28th September 1560. His connection with Sir William was

⁴ For an account of the family see J.P. Earwaker, *East Cheshire*, 2 vols (London, 1878–80) vol. I pp. 422–455, with pedigree on pp.436–7.

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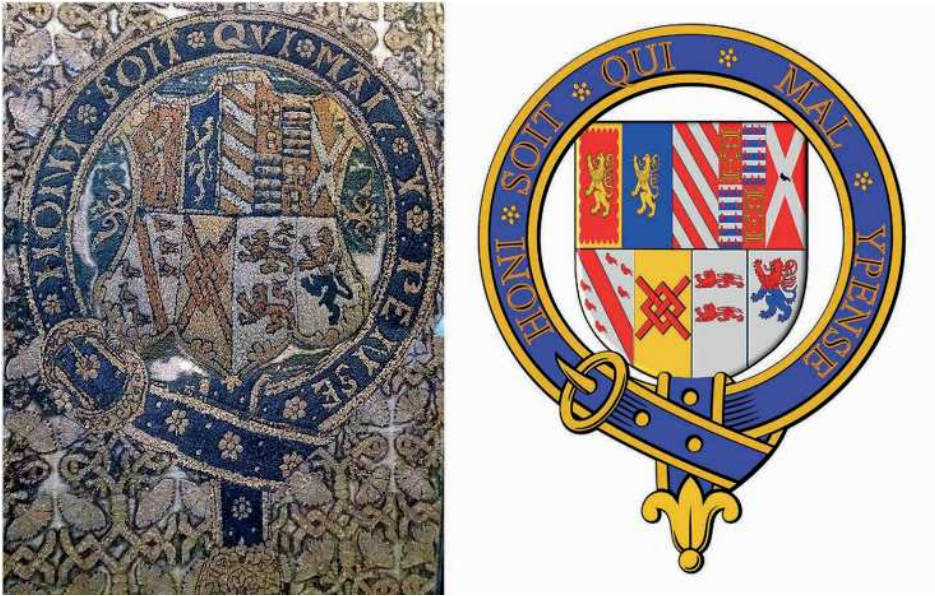


Figure 3: Arms of Francis Talbot, 5th Earl of Shrewsbury, K.G.

Quarterly of nine – 1, *Gules a lion rampant within a bordure engrailed or* [Talbot]; 2, *Azure, a lion rampant or within a bordure argent* [Montgomery]; 3, *Bendy of ten argent and gules* [Talbot ancient]; 4, *Quarterly – i & iv, gules, three garbs or* [Comyn]; ii & iii, *Barry argent and azure, ten martlets in orle gules* [Valence, Earl of Pembroke]; 5, *Gules, on a saltire argent an escallop of the first* [Neville Lord Furnival]; 6, *Argent, a bend between six martlets gules* [Lord Furnival]; 7, *Or, a fret gules* [Verdon]; 8, *Argent, two lions passant in pale gules* [Strange of Blackmere]; 9, *Argent, a lion ramp per fess gules and azure* [Lovetot].

that in 1544 he was in command of an English army campaigning in Scotland. This was the ‘rough wooing’ which took place under Henry VIII after the Scots refused to send the infant Mary, Queen of Scots to England to marry Prince Edward. During this campaign Talbot’s army took Leith near Edinburgh.⁵ Sir William received knighthood at Leith in 1544 from the Earl of Hertford, undoubtedly for some honourable action on this very campaign.⁶ It was for his achievements in Scotland, and perhaps also for his earlier role in suppressing the Pilgrimage of Grace in 1536, that Talbot was nominated as K.G. in 1545. The same quarterings as can be seen on the carpet (**Figure 3**) occur on his Garter Stall Plate in St. George’s Chapel, Windsor.

The second Garter knight is Edward Stanley (d.1572), 3rd earl of Derby (**Figure 4**). The Stanleys were an important family in East Cheshire, and since the time of Richard III had been stewards of Macclesfield Forest, a position which was made hereditary by Henry VII. Throughout the medieval period, the eldest son of the main line of the

⁵ GEC vol. 11 pp.710–12; George Ormerod, *The history of the County Palatine and City of Chester* 2nd ed revised by Thomas Helsby, 3 vols in 6 (London, 1882), vol. 3 pp. 823–829.

⁶ Earwaker, op. cit. vol. 1 p.426.

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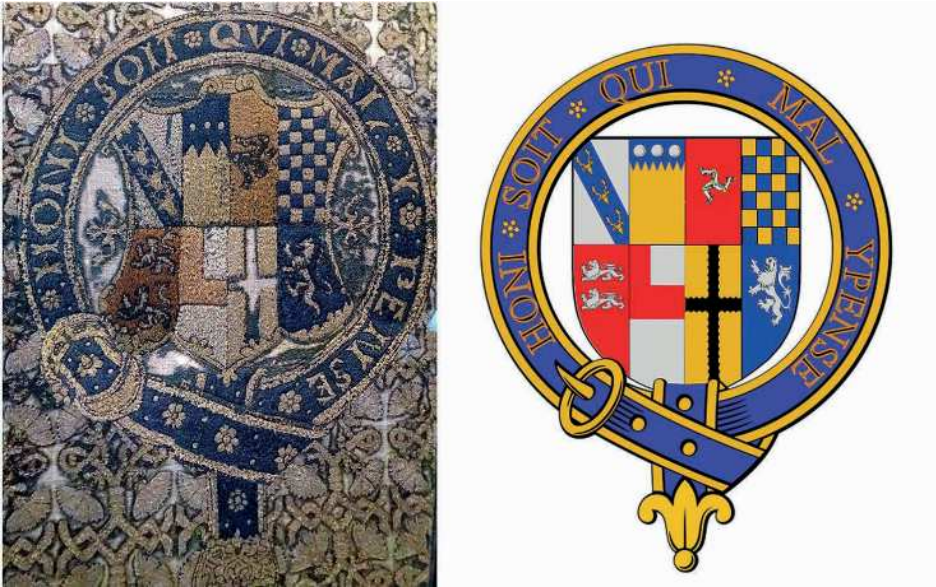


Figure 4: Arms of Edward Stanley, 3rd Earl of Derby, K.G.

Quarterly of eight – 1, *Argent, on a bend azure three stags heads cabossed or* [Stanley]; 2, *Or, on a chief indented azure three plates* [Lathom]; 3, *Gules, three legs conjoined at the thighs and flexed in triangle argent garnished and spurred or* [Isle of Man]; 4, *Checky or and azure* [Warren]; 5 *Argent, two lions passant gules* [Strange of Blackmere]; 6, *Argent, a fess and canton conjoined gules* [Woodville]; 7, *Or, a cross engrailed sable* [Mohun]; 8, *Azure, a lion rampant argent* [Montalt].

Davenport family (those of Davenport) were successively the hereditary sergeants of the peace for the Hundred and Forest of Macclesfield and therefore people of some influence within the county. Their office gave them the power of summary execution of felons caught red-handed and the forfeited goods of other convicted criminals. In other words the Davenports were traditional retainers of the house of Stanley, and according to Ormerod Sir William Davenport's immediate overlord was the earl of Derby.⁷ Stanley was also Chamberlain of the county palatine of Chester in 1559–1565, the likely period of the carpet's production.⁸ He was ostensibly a zealous Catholic under Queen Mary, and became an equally zealous persecutor of Catholics under Queen Elizabeth. Camden said of him when he died that "hospitality in England died with him". He had lived in great state and grandeur.

The Royal Arms (**Figure 5**) are those of Queen Elizabeth I, who as Countess of Chester was Sir William Davenport's ultimate overlord. Sir William Davenport thus held Bramhall with a twentieth part of the manor of Nantwich. The previous monarch, Queen Mary I, impaled the royal arms of England with those of Spain, except for the first year of her reign which was prior to her marriage.

⁷ Ormerod, op. cit. vol. 3 p.825.

⁸ GEC vol. 4 pp.209–11.

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Figure 5: The royal arms of Queen Elizabeth I from the centre of the carpet.

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Family malefactors.

Two female family members commemorated on the carpet subsequently ran into trouble with the law. Sir William's eldest daughter Elizabeth, the wife of Richard Ashton of Middleton (d.1563) was convicted of felony and murder following her husband's death, for which she was, surprisingly, not executed.⁹ William IV Davenport's wife Margaret, who was the sister of the abovementioned Richard Ashton, was a recusant Catholic and with "her family" (who were said to be "greatly infected with popery") she was c.1583 forced to go into hiding in Westmorland. At least one of her sons, Peter Davenport, was trained as a Catholic priest, at the seminary in Valladolid, Spain.¹⁰

Elizabethan carpets

The reign of Elizabeth I (ruled 1558–1603) is considered to have been a high point of English embroidery since, in emulation of the queen herself, the daughters of all the more affluent families were expected to attain high proficiency in this art.¹¹ It became a favourite recreation of the female members of the households of the nobility and gentry alike, who spent countless hours embroidering articles of costume and furnishings for the house. Table carpets were of prime importance, and were of two types: the knotted pile (or 'Turkie') carpet of Turkish origin (or English copies thereof), and the Bramall Hall type, this being canvas or velvet on canvas, embroidered with wool and silk thread using tent or tent and cross stitch, not infrequently employing gold and silver thread. The gold filé was wrapped around yellow silk, and the silver around white silk. Very few examples of the latter type of carpet have survived complete.¹²

Means of manufacture

The Bramall Hall carpet is over 18,000 square inches in size, almost completely embroidered to a high standard. It would not be unusual for such a carpet as this to have 400 stitches per square inch, which translated into the size of this carpet would be more than 7 million stitches.¹³ The work is on a dark blue or black ground which has almost entirely disappeared leaving the strong linen foundation. There were many professional embroiderers who could be commissioned to make such carpets. The London Guild of Broderers was incorporated in 1561. In the centre is a large expanse of repetitive floral motif (**Figure 6**), perhaps intended to represent carnations. Each flower is in a dyad linked by a green stem which is intertwined with a rope-work design created using costly gold thread. Perhaps this central area was a commissioned piece. Indeed the whole carpet could have been made to order, but the working of the coats of arms and the borders in dyed wool would have been an enjoyable piece of work well within the capabilities of the women of the Davenport household and their maids. Although it cannot be determined without closer inspection, there is a suspicion that the arms might

⁹ J.Paul Rylands, *Lancashire Inquisitions, Stuart period part 1*, Rec. Soc. Lancs & Cheshire vol. 3 (1880) pp.75–6.

¹⁰ K.R.Wark, *Elizabethan Recusancy in Cheshire* (Manchester, 1971) pp. 146,179.

¹¹ Mary, Queen of Scots was also a skilled embroiderer.

¹² George Wingfield Digby, *Elizabethan embroidery* (London, 1963) pp. 28, 98–9.

¹³ Digby op. cit. p.32.

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Figure 6: One of the better preserved sections of floral motif showing part of the adjacent heraldic border.

be appliqué work. The shields of the border are linked together with plant stems from which issue small cinquefoils and large pears (**Figure 7**). The pear reminds us of the female form, and as such was linked in the classical texts that were so popular in this Renaissance era to the goddess of love Venus-Aphrodite.¹⁴ Catholics also regarded the pear as being associated with St Catherine of Siena, the mystical bride of Christ.¹⁵ The prominent presence of the pear might support the notion that the border was embroidered by the women of the household.

We know of only two other heraldic carpets which are conceptually very similar to the one from Bramall, and which belong to the same period.¹⁶ These other examples were manufactured for English clients in the Low Countries using similar materials and are of similar size. The first of these is the Lewknor carpet now in the Metropolitan Museum of Art, New York (**Figure 8**). Its dimensions are 16ft 4in x 7ft 6in (4.98 x 2.29m). It has three large central coats of arms, each surrounded with a garland of leaves, and a border of 14 shields with a wide variety of fruits and flowers in between, including

¹⁴ Adelaide S. Hall, *A glossary of important symbols in their Hebrew, pagan and Christian form* (Boston, MA, 1912) p.75.

¹⁵ Clara Erskine Clement, *Saints in art* (London, 1899) p.411.

¹⁶ We are grateful to Dr Mary Brooks of the University of Durham for seeking out these examples.

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Figure 7: The border of plants with large pears with the arms of Southworth, no.2.

pears.¹⁷ Of particular note is that the year of creation is woven into the border—1564. This information is of immense value because the central impalement of arms is for Sir Roger Lewknor (d.1543) of Bodiam Castle, Sussex, and his third wife Elizabeth Messant and on the basis of heraldry alone it would have been supposed that it was made for him. In fact this piece can only have been commemorative. His wife was of ‘Flemish’ origin, likely to be highly significant given that aspects of the carpet’s design match surviving works from Enghien, formerly in Hainault and now part of Belgium.¹⁸ She bore her husband three daughters, the youngest of whom, Constance (d.1634) lived to be 93 and owned the carpet on her death.¹⁹ The carpet was probably made for Constance herself, as it would have been illogical for her mother to have commissioned a carpet for her first husband twenty years into her second marriage to her late husband’s distant kinsman Sir Richard Lewknor of Trotton, for whom she bore many children.²⁰ The heraldry would not be correct for this husband. Constance bequeathed the carpet to cousins who resided at West Dean in Sussex and in the following year, 1635, the carpet was inventoried within the dining room of that house.²¹

The second comparator is the Luttrell Carpet in the Burrell Collection, Glasgow which is 18ft 3in x 6ft 7in (5.56 x 2.0m). Here the ground of the central section is black ornamented with an elaborate geometric pattern in yellow, interlaced with flowers. It has three shields in the centre surrounded by floral wreaths, and 12 shields around the border,

¹⁷ Edith Appleton Standen, *European post-medieval tapestries and related hangings in the Metropolitan Museum of Art*, 2 vols (New York, 1985), vol 1 pp.180–4.

¹⁸ Standen, *op.cit.* p.182.

¹⁹ Fane Lambarde, ‘The Lewknor Carpet’, *Sussex Archaeological Collections (S.A.C)* vol 70 (1929) pp.1–7 (4). Lambarde gives a complete breakdown of the heraldry.

²⁰ William Durrant Cooper, ‘Pedigree of the Lewknor family’, *S.A.C.*, vol. 3 (1850) pp.89–102.

²¹ Standen, *op.cit.* p.182.

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Figure 8: The Lewknor Carpet of 1564, Metropolitan Museum of Art, New York.

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Figure 9: Arrangement of shields at the corners showing shields nos 15 and 16.

interspersed with honeysuckles and sunflowers.²² It belonged to Dame Margaret Luttrell (d.1580) who referred to it in her will as her 'best and largest carpet'. She was the widow of Sir Andrew Luttrell (d.1538) and the central impalement of arms is that of Luttrell with her paternal arms of Wyndham. Maxwell-Lyte supposed the carpet must have been made before Sir Andrew's death 'or at the latest 1543'. Nothing in his description of the heraldry bears out this latter assertion, and there is no reason why it might not also belong to the 1560s. In terms of its quality and on stylistic grounds it is believed to have been made to order in the Spanish Netherlands.²³ Stylistically there is nothing to suggest that the Bramall Hall carpet was of continental manufacture, which makes it potentially unique as a surviving complete example of a carpet of its type of English origin. As such it warrants a more in depth microscopic study of its method of production and of the materials which were used.

Function of the carpet

Given that the purpose of the carpet was to sit on a table, it is important not to confuse such an item with a tablecloth that might also be richly embroidered, but was also

²² Sir H.C. Maxwell-Lyte, *A history of Dunster and of the families of Mohun and Luttrell*, 2 vols (London, 1909), vol.1 p.135, vol.2 pp.547–8.

²³ <http://collections.glasgowmuseums.com>.

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washable. It is very fortunate that Bramall Hall has managed to retain the table for which this carpet was made (or vice versa). This is an advantage not shared by the Lewknor and Luttrell carpets. The table is singularly long and narrow, 13 feet by 2 feet 5in (401 x 76cm), with planking down both sides to support the carpet.²⁴ Such a table is ill suited to comfortable dining. The table is perfectly proportioned to display the carpet to its maximum advantage. The central shields would fit nicely onto the table top, leaving a 75cm overhang along the long sides to show the heraldic border. The overhang on the short sides is very slightly shorter. The two shields at each corner (**Figure 9**) of the border would be perfectly displayed if the corners were folded out in triangle, all of which has been confirmed by the authors with a scale model of the carpet and the table. The table was created entirely for display purposes, and almost certainly not for eating. By the sixteenth century high tables had gone out of fashion and the servants ate in the great hall, while the family dined in the great chamber or a dining parlour.²⁵

Three possible functions can be discerned for this table and this carpet in the context of social display. Firstly, as a table behind which a Justice of the Peace and his colleagues might sit on a dais. The head of the Davenport family had an important role to play in the local administration of justice, and the carpet placed on a table before the judicial bench would have created an appropriate trapping of authority based on lineage, with the royal arms to underscore that all such authority was derived from the crown. Secondly, with silverware and ceramics displayed in between the three Garter roundels, the carpet on its table would have made a most opulent sideboard to impress guests during festivities. Thirdly, on such a table and such a carpet a family member might have rested in state prior to burial. The background colour of dark blue, which is a mourning colour, might have been carefully chosen to permit such an additional usage.

²⁴ To put the size of the table in context, the Great Hall is 27 feet wide, and before it was remodelled in the late sixteenth century its length is believed to have been 60 feet, see Anthony Emery, *Greater Medieval Houses of England and Wales* vol. 2 (Cambridge, 2000) pp.515–6.

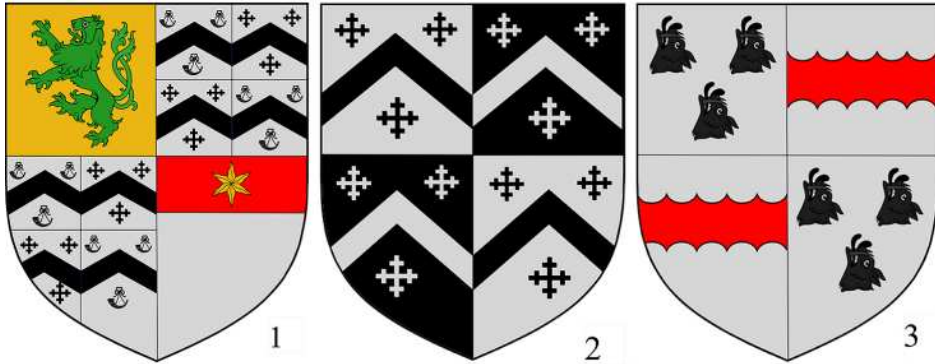
²⁵ Sir Roy Strong, *Feast: a history of grand eating* (London, 2002) p.199.

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APPENDIX: THE BORDER SHIELDS

REAR BORDER, local gentry

See **Figure 11** for complete scheme, which is not to scale. The shields on the border all face outwards. All drawings are by Anthony Bostock. Nos 1–11 are on the ‘back’ of the cloth if displayed on a dais.



1. **Sutton** of Sutton near Macclesfield.

Quarterly 1. *Or a lion queue fourché rampant vert* [Sutton]; 2 & 3. *Quarterly, i & iv, Argent, a chevron between three bugle horns stringed sable* [Sutton Foresters coat]; ii & iii, *Argent, a chevron between three cross crosslets sable* [Sutton ancient]; 4. *Argent, on a fess (chief) gules an estoile or* [Basset of Wales].

At a later date Sir Humphrey Davenport (c.1565–1645), fourth son of William IV Davenport married Marie the Sutton heiress and acquired Sutton Hall.

2. **Southworth** of Salmesbury, Lancashire.

Quarterly 1 & 4, Argent, a chevron between three cross crosslets sable [Southworth]; 2 & 3, *Sable a chevron between three cross crosslets argent* [Dayes].

3. **Barton** of Barton, Lancashire.

Quarterly 1 & 4, Argent, three boars' heads erect and erased sable [Booth]; 2 & 3, *Argent, a fess engrailed gules* [Barton].

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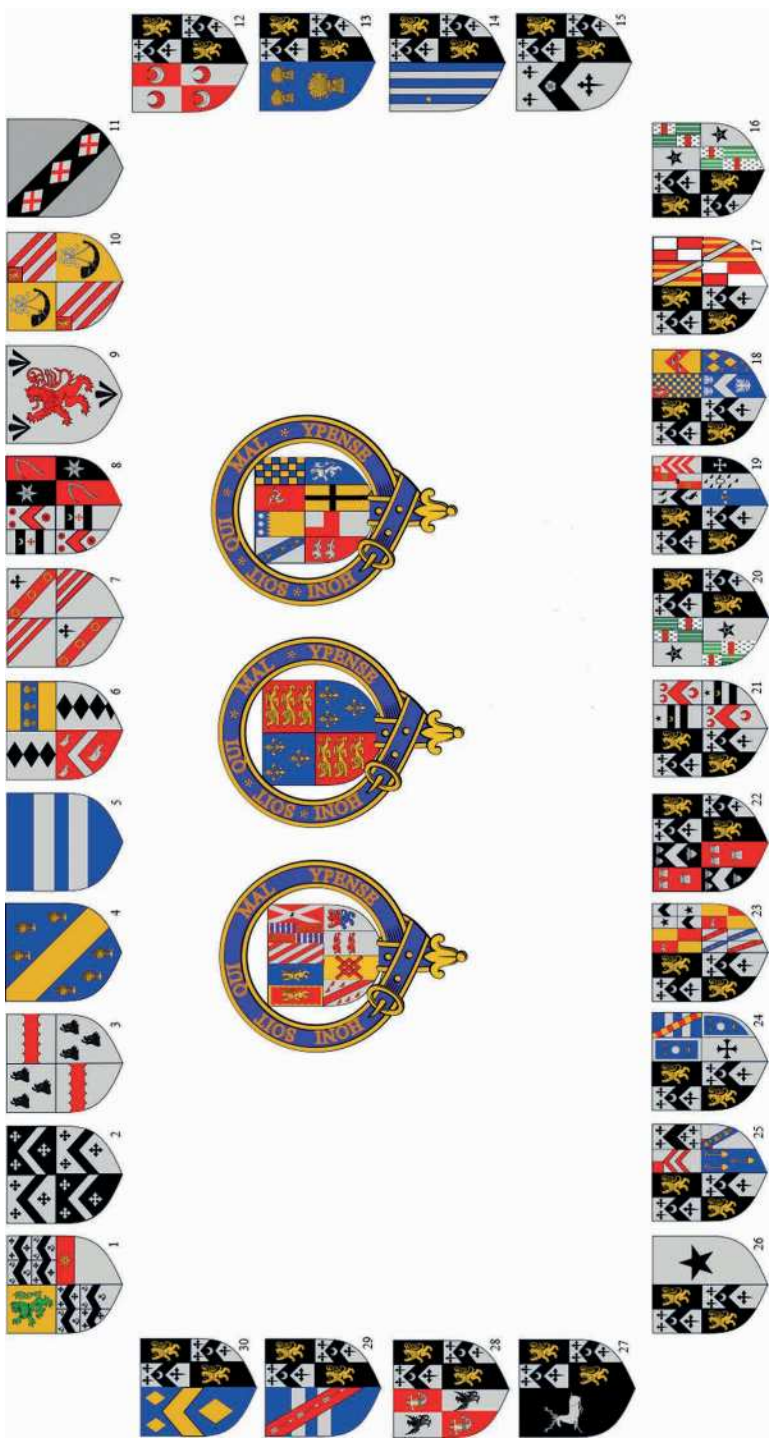
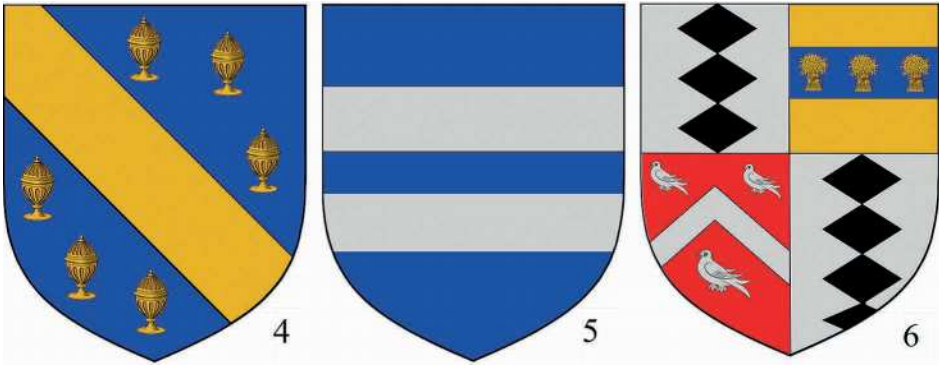


Figure 11: Schematic of shields, not to scale. All border shields face outwards.

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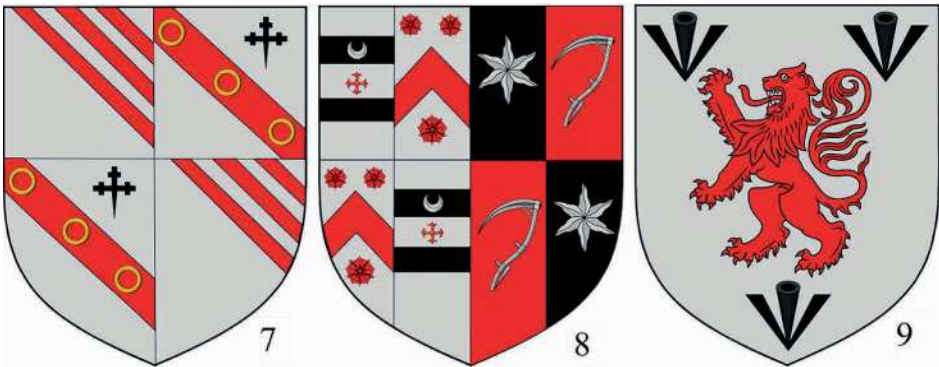


4. **Boteler** of Bewsey, Lancashire: *Azure, a bend between six covered cups or.*

5. **Venables** of Kinderton: *Azure, two bars argent.*

6. **Savage** of Rock Savage, Clifton, near Runcorn

Quarterly 1 & 4, Argent a pale fusilly sable [Savage]; 2, Or, on a fess azure three garbs of the field [Vernon]; 3, Gules, a chevron between three martlets argent [Walkington]



7. **Byron** of Clayton

Quarterly – 1 & 4, Argent, three bendlets enhanced gules [Byron]; 2 & 3, Argent, on a bend azure three annulets or in sinister chief a cross crosslet fitchy of the second [Clayton].

8. **Sir Urian** Brereton of Handforth (d.1577)

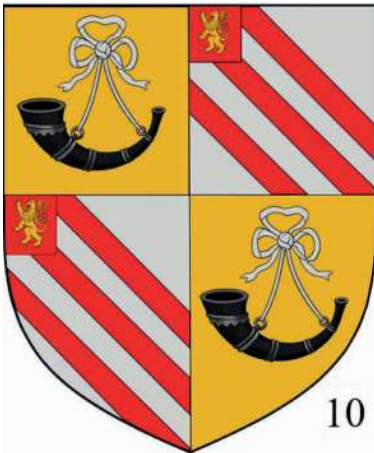
Quarterly – 1 & 4, Argent, two bars sable on the upper one a crescent of the first between the bars a cross flory gules charged with five bezants [Brereton of Handforth]; 2 & 3, Argent, a chevron between three crescents gules [Ipstones] impaling Quarterly – 1 & 4, Sable, an estoile argent [Honford]; 2 & 3, Gules, a scythe argent [Praers].

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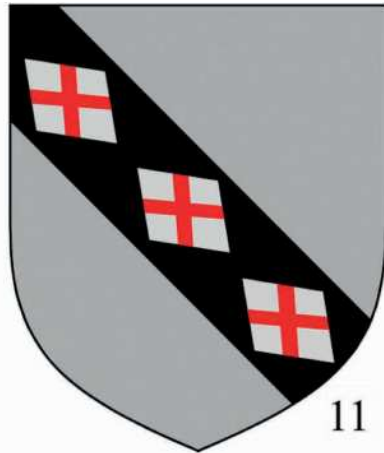
Sir Urian Brereton married Margaret Handforth (d.1547), the heiress of the Handforth family a little before July 1530. By the time of the carpet was made he was married to Alice Trafford, so it is unclear why this version of his arms was used, unless perhaps he had been a comrade in arms of Sir William Davenport in the 1540s.

9. Egerton of Ridley

Argent, a lion rampant gules between three pheons sable.



10



11

10. Bellingham of Burnside

Quarterly 1 & 4, Or; a bugle horn sable garnished argent [Bellingham]; 2 & 3, Argent, three bendlets gules on a canton of the last a lion rampant or [Burnside].

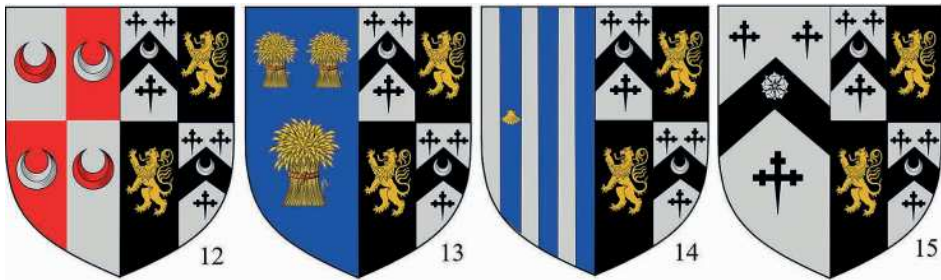
11. Urswick

Argent, on a bend sable three lozenges of the field, each charged with a saltire gules.



Figure 15: Byron arms, no.7.

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RIGHT HAND SIDE BORDER, family arms.

Relationship with William III Davenport indicated in red.

12. Tatton impaling Davenport. Aunt *Quarterly argent and gules, four crescents counterchanged* [Tatton] impaling Davenport.

This marriage, of about 1495, was between William Tatton of Wythenshawe Esq and Matilda, daughter of William I Davenport (d.1528) and aunt to William III.

13. Marbury impaling Davenport. Aunt

Azure, three garbs or [error-Earldom of Chester] impaling Davenport.

Earwaker suggests that this shield represent the marriage c.1500 between Lawrence Marbury, esq of Marbury, and Margaret, daughter of William I Davenport (d.1528). The embroiderer has made a mistake. These are not the arms of Marbury, but belong to the ancient earls of Chester. The ancient coat of arms of the Marbury family was *Or on a fess engrailed azure three garbs or*.

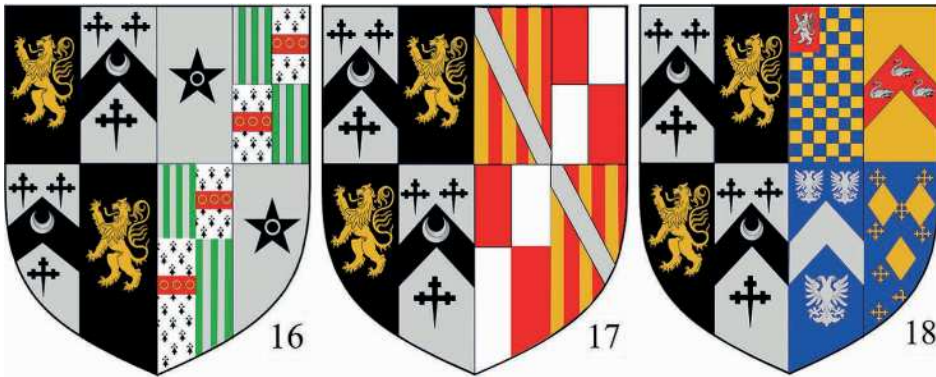
14. Hopwood impaling Davenport. Great aunt

Paly of six argent and vert, on the second pallet an escallop or [Hopwood] impaling Davenport. This marriage was between Thomas Hopwood of Hopwood, esq., and another great aunt of Sir William Davenport, whose first name is not known, in 1460.

15. Davenport impaling Davenport. Great aunt *Argent a chevron between 3 cross crosslets fitchy sable on the chevron a rose or* [Davenport of Woodford] impaling Davenport of Bramall.

This marriage took place in 1460 between Nicholas Davenport of Woodford, esq., and Margaret, daughter of John Davenport (1419–1478) and great aunt of Sir William Davenport.

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DAVENPORT FAMILY ARMS ON THE FRONT BORDER

16. Davenport impaling Ashton. **Son**

Davenport impaling, *Quarterly 1 & 4, Argent, a mullet sable charged with an annulet of the first* [Ashton of Middleton]; *2 & 3, quarterly, i & iv, Paly of six vert and argent* [Middleton]; *ii & iii, Ermine, on a fess gules three annulets or* [Barton].

William IV Davenport (d.1585) married Margaret, daughter of Richard Ashton of Middleton c. 1560. William's sister Elizabeth married Margaret's brother, another Richard Ashton (see also number 20 below for similar arms).

17. Davenport impaling Longford. **Uncle**

Davenport impaling, *Quarterly – 1 & 4, Paly of six or and gules, over all a bend argent* [Longford]; *2 & 3, Quarterly argent and gules* [Solvey].

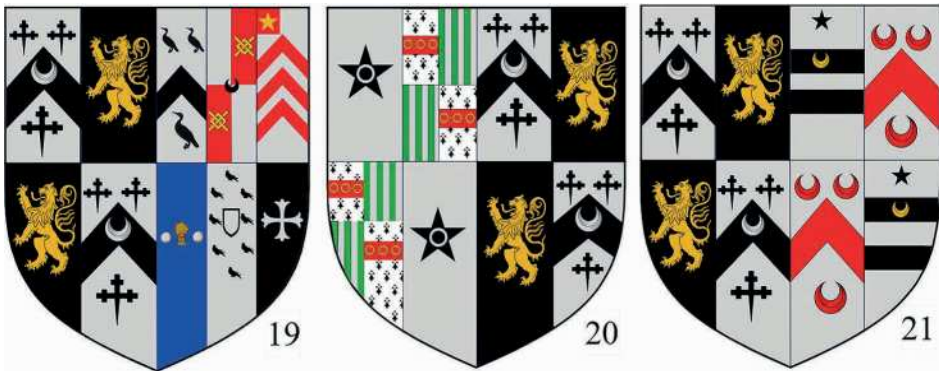
John Davenport, son and heir apparent of William I Davenport, esq, who died before his father c.1523, aged 53, married a member of the Longfords of Longford, Derbyshire

18. Davenport impaling Warren. **Great grandparents**

Davenport impaling quarterly – 1, *Checky or and azure, on a canton gules a lion rampant argent* [Warren]; 2, *Or, on a chevron gules three swans argent* [Stafford of Wickham]; 3, *Azure, a chevron between three double headed eagles displayed argent* [Eton of Stockport]; 4, *Azure, semy of cross crosslets and three lozenges or* [Stockport of Poynton].

This marriage was between John de Davenport (d.1478) and Cicely, daughter of Sir Lawrence Warren of Poynton, about 1435. Technically the Stafford quarter ought to be in the last position.

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19. Davenport impaling Warburton. **Parents**

Davenport impaling *Quarterly of six – 1, Argent a chevron between three cormorants sable [Warburton]; 2, Quarterly argent and gules, in the second and third quarters a fret or; in the first quarter a crescent sable for difference [Dutton]; 3, Argent, three chevrons gules on a canton of the last a mullet or [Warburton ancient]; 4, Azure, a garb or between two plates in fess [Grosvenor]; 5, Argent, an orle surrounded by eight martlets sable [Winnington]; 6, Sable, a cross patonce argent [Pulford].*

This marriage was between William II Davenport (d.1541) and Blanche, daughter of Sir John Warburton of Arley, about 1520. These were the arms of Sir William's parents.

20. Ashton impaling Davenport. **Daughter**

Quarterly – 1 & 4, Argent, a mullet sable charged with an annulet of the first [Ashton of Middleton]; 2 & 3, quarterly, i & iv, Ermine, on a fess gules three annulets or [Barton]; ii & iii, Paly of six vert and argent [Middleton], impaling Davenport of Bramall.

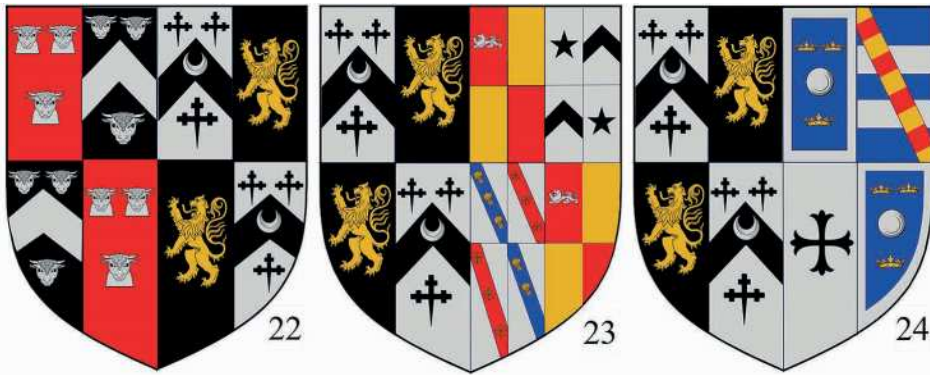
This marriage was between Richard Ashton of Middleton and Elizabeth, daughter of Sir William, 1551: the marriage covenant was made when Richard was fourteen years old (see also number 16 above).

21. Davenport impaling Brereton of Tatton. **Originator's 2nd marriage**

Davenport impaling Quarterly – 1 & 4, Argent, two bars sable on the upper one a crescent of the first and in chief a mullet [Brereton of Tatton]; 2 & 3, Argent, a chevron between three crescents gules [Ipstones].

This commemorates the second marriage of Sir William with Anna, daughter of Sir Richard Brereton of Tatton, c.1560.

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22. **Bulkeley impaling Davenport. Daughter**

Quarterly – 1 & 4, Gules three bulls heads couped at the neck argent [Bulkeley ancient]; 2 & 3, Sable, a chevron between three bulls heads cabossed argent [Bulkeley of Cheadle], impaling Davenport of Bramall.

This commemorates the marriage between Richard Bulkeley, son and heir of Sir Richard Bulkeley and Katherine, daughter of Sir William, c.1560: she died in 1573.

23. **Davenport impaling Booth. Originator's 1st marriage**

Davenport impaling Quarterly – 1 & 4, Quarterly gules and or, in the first a lion pass argent [Mascy]; 2, Quarterly, i & iv, argent a mullet sable [Ashton]; ii and iii, Argent, a chevron engrailed sable [Stayley]; 3, Quarterly – i & iv, Argent, on a bend azure three garbs or [Fitton]; ii & iii, Argent on a bend gules three escarbuncles or [Thornton].

The marriage of Sir William Davenport of Bramall (d.1576) and Margaret, daughter of George Booth of Dunham, esq., which was covenanted in 1538, is here commemorated. This Sir William Davenport, the third to have this first name, who probably commissioned the carpet.

24. **Davenport impaling Legh of Adlington. Grandparents**

Davenport impaling Quarterly – 1 & 4, Azure, a plate between three crowns or all within a bordure argent [Corona]; 2, Azure, two bars argent over all a bend compony or and gules [Legh of Adlington]; 3, Argent, a cross patonce sable [Belgrave].

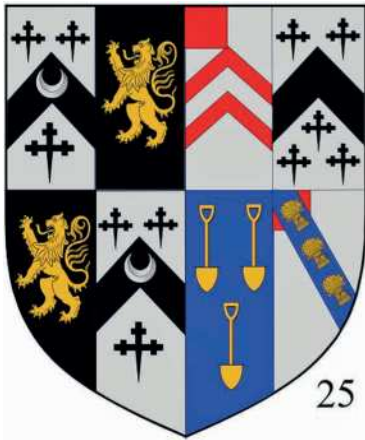
Here the marriage of the first William Davenport of Bramall (d.1528) with Margery, daughter of Robert Legh of Adlington, about 1470, is commemorated.

25. **Davenport impaling Fitton of Gawsworth. Great great grandparents**

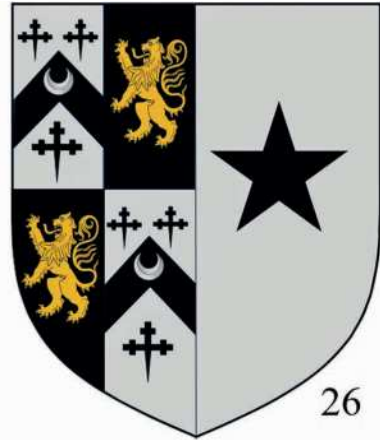
Davenport impaling Quarterly – 1, Argent, two chevronels and a canton gules [Orreby]; 2, Argent, a chevron between two cross crosslets fitchy in chief and three in base sable [Siddington]; 3, Azure, three spades or [Betcheton]; 4, Argent, a canton gules over all a bend azure charged with three garbs or [Fitton].

This celebrates the marriage c. 1418, of Robert Davenport of Bramall with Alice, daughter of Sir Lawrence Fitton of Gawsworth.

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26. **Davenport impaling Ashton** of Ashton-under-Lyne. **Great gt. gt. grandparents** Davenport impaling *Argent, a mullet sable* [Ashton].

This shield commemorates the marriage of Robert Davenport of Bramall with Joan daughter of John de Ashton of Ashton-under-Lyne in 1397.

LEFT HAND SIDE BORDER, family arms.



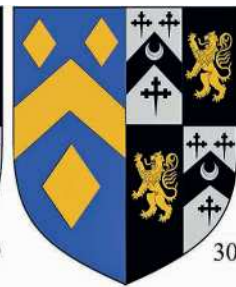
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27. **Downes impaling Davenport.** **Aunt**

Sable, a stag lodged argent [Shrigley] impaling Davenport of Bramall.

This marriage was between Roger Downes of Shrigley, esq., and Ellen, daughter of William I Davenport (d.1528).

28. **Langley impaling Davenport.** **Aunt**

Quarterly – 1 & 4, Argent, a cockatrice wings elevated sable [Langley]; 2 & 3, *Gules, a mermaid body proper tail argent crined or holding in the dexter hand a mirror and in the sinister a comb or* [Prestwick], impaling Davenport of Bramall.

This marriage was between Thomas Langley of Agecroft, Lancashire, esq., and Cicely, daughter of the first William Davenport (d.1528), c.1500.

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29. **Done impaling Davenport. Sister**

Azure, two bars argent on a bend gules three arrows or [Done of Flaxyards] impaling Davenport of Bramall.

This marriage was between Ralph Done, esq., and Ellen, sister to Sir William, about 1548.

30. **Hyde impaling Davenport. Sister**

Azure, a chevron between three lozenges or [Hyde] impaling Davenport of Bramall.

This marriage was between Robert Hyde of Norbury, esq., and Jane, sister to Sir William Davenport c.1550.²⁶



Figure 22: Bramall Hall as it appears today. The carpet is displayed on the first floor.

²⁶ The editor would like to thank Linn Robinson, the Museum Officer and her colleagues for facilitating access to the museum at a difficult time at the beginning of the Covid-19 pandemic.

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The Society was registered in England in 1956 as registered charity no. 241456.

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Printed in Bristol by 4Word Ltd.

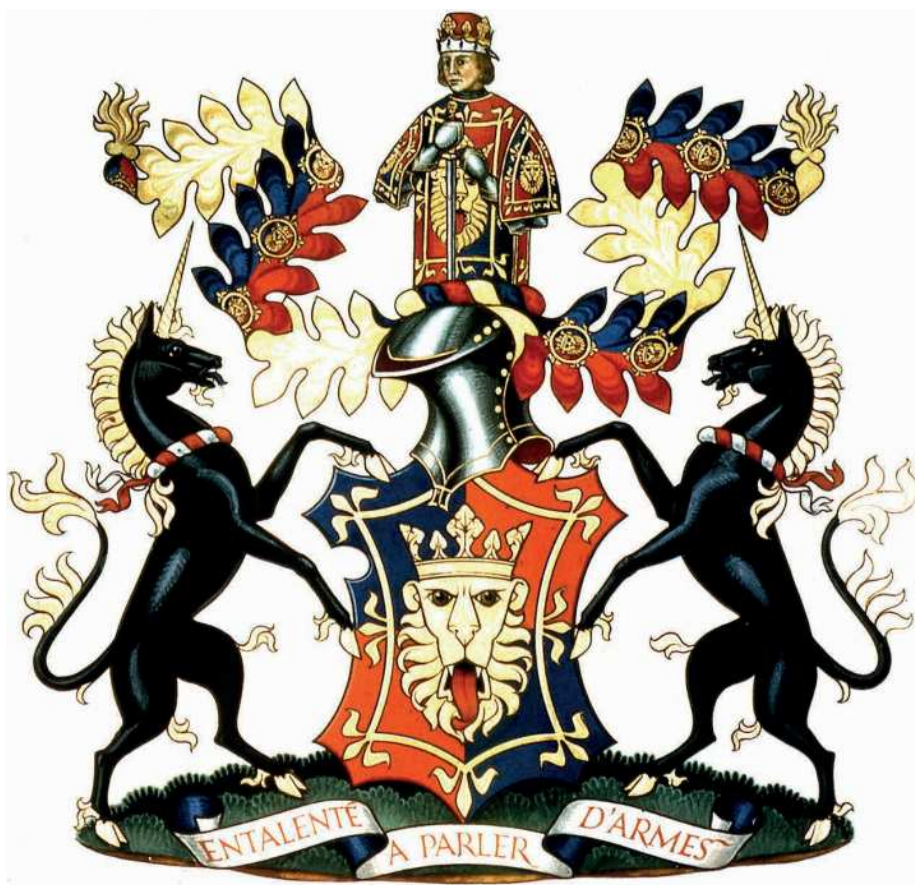
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ISSN 0010-003X

ISSN 2634-1182 Online version

THE COAT OF ARMS

The journal of the Heraldry Society



Fourth Series

Volume III

2020

Number 237 in the original series started in 1952