The Coat of Arms

Annual Journal of the Heraldry Society

Series 4 Volume 7 Number 241 2024

The Heraldry Society is an educational charity. Its purpose is to promote greater understanding and appreciation of heraldry and its related subjects. The society organises lectures, study days, congresses, dinners and other social activities. It offers a course in heraldry leading to examination for a diploma. It publishes a range of source material at modest cost. Members receive the *Coat of Arms* and the quarterly *Heraldry Gazette*.

Help to support our work and participate in our social activities by joining today via our website www.theheraldrysociety.com

Registered office
53 Hitchin Street, Baldock, Hertfordshire SG7 6AQ
The Society was registered in England in 1956 as registered charity no. 241456.

coatofarms@theheraldrysociety.com

Printed in Bristol by 4Word Ltd.

ISSN 0010-003X

Cover illustration: The Philipot Pedigree Roll, see pp. 16-40

THE COAT OF ARMS

The journal of the Heraldry Society

Fourth Series
Volume VII

2024

Number 241 in the original series started in 1952

Guidance for authors will be found online at
www.theheraldrysociety.com

CONTENTS

ARTICLES

BOOK REVIEWS

A PAINTING OF ARMS ENSUANT FROM THE 1664 VISITATION OF NORFOLK

STEVEN ASHLEY, F.H.S. AND PAUL A. FOX, F.H.S.

Abstract

The head of the Wall family of Aldeby in Norfolk commissioned a painting of his arms in eight quarterings from John Withie, the herald-painter who rode on the Visitation of that county in 1664. The arms painted are at variance with the official record, as is also the pedigree which William Wall appended to it. The object raises questions concerning the process of finalising Visitations.

The Manuscript

A manuscript comprising the arms and pedigree of the family of Wall was discovered by the first author in an antique shop in Surrey in the mid-1990s. The painting of the arms of Wall, which is of good quality, appears to be the principal object of the manuscript, as indicated by the frame painted around it[1] – in what would later be called a library painting. It has a narrative pedigree appended written in three different hands. This is unlike a pedigree roll of the usual type which would be formally set out with lines, decorated with many impaled shields, and where the achievement is placed at the foot to illustrate the pedigree. Here the pedigree seems to have been added to explain the quarterings in the initial painted achievement.

The seventeenth-century pedigree was copied by Alfred William Morant in 1869 when it belonged to Mr. Baker of Bungay, and was later published by Walter Rye in his *Norfolk Families*.[2] Rye reserved judgement regarding the unseen original pedigree - 'as to the authenticity of which I offer no opinion.'[3] The provenance of the manuscript prior to Mr. Baker's ownership and its subsequent history in the intervening period before its most recent acquisition is unknown.

The parchment pedigree is now folded in half widthways and displayed in a nineteenth-century frame that is glazed on front and back, so that most of its face can be seen (**Figures 1** and **5**). It was removed from its frame recently for examination, and comprises a sheet of parchment 556 mm long and of variable width- 217mm at the upper end, 213mm at the fold and 215mm at the lower end. The pedigree had been folded and glued to a board before framing and had partly split along the fold. The verso is somewhat obscured by adhering paper and glue but appears to be blank. The upper part of the face is occupied by a painted achievement of arms to which the pedigree on the remainder of the parchment refers, following the order of the quarterings. The numbering of each quartering is indicated by dots for the first four, and then by numbers 5, 6 and 7 (twice). Number 8 is absent as the identification of this coat was unknown to the compiler. There are later additions in two different hands at the end of the pedigree.

[1] Although it doesn't have a bottom edge.

[2] Alfred William Morant's *Pedigrees of Norfolk Families* (1870), Norfolk Record Office RYE Ms. 24, p. 357; Walter Rye *Norfolk Families*, 2 vols (Norwich, 1911-1913), vol. 2, pp. 973-4.

[3] Rye ibid.

Figure 1: the upper part of the Wall pedigree with its painting executed by John Withie. Photograph by Steven Ashley.

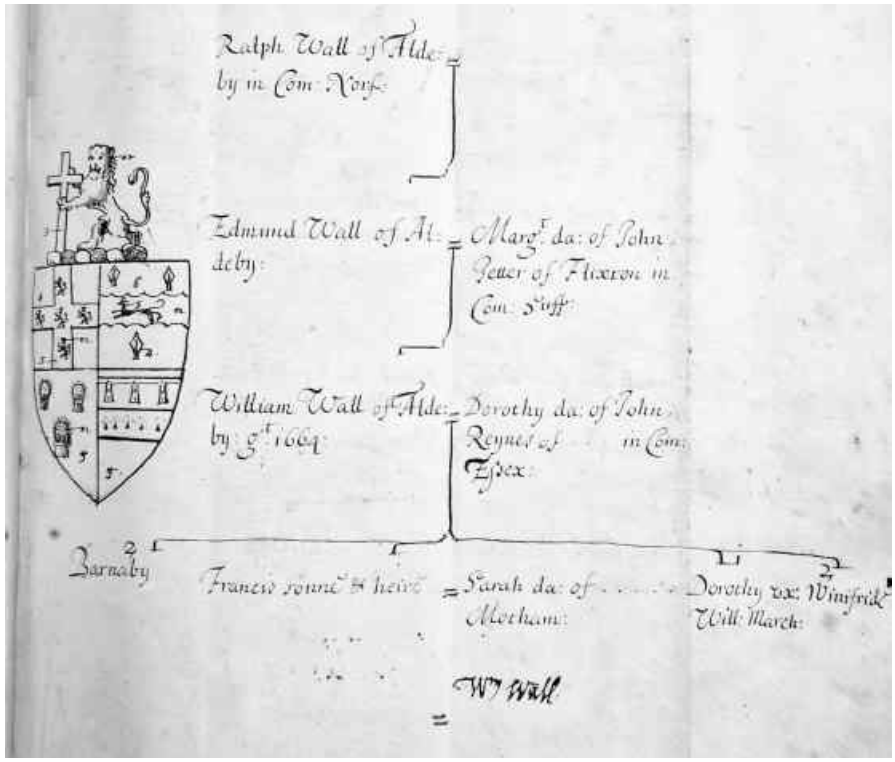

Figure 2: the Wall of Aldeby page in the office copy of the 1664 Visitation of Norfolk, CA Ms. D20 f. 30. The drawing of arms by John Withie, the writing in an uncertain hand. Photo by Paul A. Fox. Courtesy of the Kings, Heralds and Pursuivants of Arms.

The Family

William Wall, esquire (d. 1666) was no run-of-the-mill country gentleman–his family led unusual and often perilous lives because of their adherence to Catholicism, and had been forced to quit Norfolk for Lancashire in around 1620 as a result of persecution by their neighbours. Their baptisms and marriages are not to be found in the Anglican parish registers, only their burials. It is likely that most of their children were born in Lancashire, and certainly their two older sons. The eldest, John (c. 1620-1679), was sent to the English seminary at Douai (in Flanders) before completing his studies at the English College in Rome between 1641 and 1645, when he was ordained priest.[4] He returned to England under the alias of Francis Johnson in 1648 before leaving for the safety of Douai in 1651, and becoming a Franciscan. In 1656 he commenced 21 years of service as a priest in Worcestershire, necessarily under conditions of great secrecy. The second son William Wall, born in around 1625, was also educated at Douai and the English College in Rome before returning to England as a Catholic priest in 1651. The

[4] Thomas Byrnand Trappes-Lomax, 'The parentage and family of the martyr Blessed John Wall O.F.M.', *Recusant History*, vol. 6 (1961-2), pp. 195-200.

eldest daughter Dorothy (c. 1618-1684), said to have been born at Richmond in Surrey, entered the novitiate as a Franciscan nun at the Poor Sisters of St Clare of Nieuport (now in Belgium) in 1641, but did not to take final vows and returned home to be married.

The family probably returned to Norfolk when the monarchy was restored in 1660 and Puritans were no longer in the ascendant. Thus it was while residing at Aldeby that the family recorded its arms and pedigree before Sir Edward Bysshe, Clarenceux, in 1664. In the same year two of the family's sons were still following the dangerous calling of priesthood in England, while in 1665 Barnaby and Winefride, the two youngest offspring of William Wall and his wife Dorothy Reynes, were convicted of Recusancy while residing at Aldeby.[5]

Bysshe allowed only half of the eight quarterings which William Wall claimed (**Figure 2**), and the first two generations of the pedigree as recorded by William himself were also not given official sanction. The family might well have found it difficult to provide the necessary evidence as a consequence of their religious affiliation. These difficulties acted as a powerful motivation for the commissioning of the heraldic artwork which could be utilised to privately set the record straight.

There is no mention of the pedigree in the 1666 probate inventory of the possessions of William Wall, unless it was classed as one of the six pictures which hung on the walls, three in the parlour and three in the hall.[6] Luckily for William and Dorothy they both died before their two priestly sons were apprehended. John was taken prisoner near Bromsgrove in 1678 and sent to London to be interrogated by Titus Oates. Refusing to swear the Oath of Supremacy that made Charles II the head of the English Church, he was tried on 25 April 1679 and having been convicted of high treason he was hanged, drawn, and quartered at Worcester on 22 August. Ironically the monarch on whose behalf John was sacrificed to maintain the security of Protestantism himself became a deathbed Catholic less than six years later. John is now Saint John Wall, having been canonised by Paul VI in 1970. It was also in 1679 that John's brother William was taken, and tried at the Old Bailey. He was spared the death sentence and later professed as a Benedictine monk, dying overseas at Lambspringe Abbey in Germany.

The artist: John Withie (1593-1677)

The pedigree, although unsigned, is almost certainly the work of the herald-painter John Withie who was 71 years old when he rode out with Sir Edward Bysshe on his Visitation of Norfolk. It is well established that Withie rode for Bysshe on his Visitation of Suffolk of the same year, as his rough working notes have survived.[7] His age on undertaking these exertions was more remarkable then than it would be today. He came from long-lived stock, his own father and namesake having lived into his eighties, although not to the age of a hundred years ascribed to him in additions to the 1620 Visitation of Devon.[8] The father bequeathed to his local church a copy of Foxe's *Book of Martyrs*, evidence

[5] Ibid.

[6] Norfolk Archive Office, DN/INV/55A/13.William owned a modest collect of books to the value of 20 shillings which were found in the study together with lumber of diverse sorts.

[7] BL Harl. Ms. 1085; W. Harry Rylands (ed.), *A Visitation of the County of Suffolk 1664-1668 by Sir Edward Bysshe,* Harl. Soc., vol. 61 (1910), preface p. v.

[8] J.L.Vivian, *Visitations of the County of Devon*, 2 vols (Exeter, 1895), vol. 2, p. 814. Local legend is not always to be trusted. The painter's grandparents John Withie and Joan Juell married at Berrynarbor in Devon on 24 September 1548, their son John being buried at Wootton Bassett in Wiltshire on 25th January 1632/3.

Figure 3: painting by John Withie for an exemplification of the arms of Peter Faringdon alias Farnden of Sedlescombe in Sussex granted by Richard St George, Clarenceux on 28 February 1634/5, and witnessed by John Withie together with his son Augustine. Note the distinctive faces of the lions. Harleian MS. 1470, f. 3. ©British Library. Photograph by Paul A. Fox.

that the herald painter would have received a staunch Protestant upbringing.[9] There being such enormous prejudice against Catholics in late-seventeenth-century England, the Wall family doubtless concealed their beliefs, but could not evade local gossip. If Withie

[9] Will of John Withie, clerk, of Wootton Bassett, Wiltshire, 1633, TNA PROB 11/163/565.

picked up on this it did not preclude him from treating the family with courtesy, which gained him a commission.

By 1613 the young John Withie was starting to collect heraldic material, presumably while still training as a herald painter, and in 1616 he made a collection of the arms of the aldermen who had held Aldersgate ward in London since 1451/2.[10] It is a reasonable assumption that he had acted as an intermediary in the grant of arms to his father in 1612, to which a crest was added by Camden in 1615, and which was subsequently confirmed to the painter stainer by Sir Richard St George as Clarenceux (after 1623).[11]

By 1621 John Withie had his own establishment at Holborn in London, being married to his first wife Rose Tilcock.[12] The couple's eldest child, Alice (d.1637), was born on 7th October 1622. Rose was to bear five more children: two of the sons assisted their father in his work: Augustine, born in 1624, and Jewell, born in 1632 who was given as his Christian name the surname of his father's grandmother Joan Juell.[13] Most of the children were baptised at St Andrew's Holborn, a church which survived the Great Fire, but had come very close to being destroyed. Augustine is last attested as working with his father in 1655, and Jewell in 1647.[14]

John worked closely with a number of the kings of arms with whom he rode on their visitations. While travelling he took the opportunity to make church notes, for instance at Arundel church in 1634 while accompanying John Philipot on a visitation of Sussex.[15] He was associated with Richard St George, Clarenceux (d. 1635) in the early 1630s, and following the Restoration with Sir Edward Bysshe, then downgraded to Clarenceux, having earlier been parliament's intruded Garter. He was lending large sums of money to Bysshe in the period 1660-63, but their business relationship ultimately turned sour, with Bysshe going to law in 1676 for money that Withie owed him.[16] In between these two, in the later 1640s Withie was working with William Ryley, the Parliamentary intruded Norroy, for whom he purchased paper for the printing of a book on the nobility in 1651.[17]

Withie's large home in Holborn had 11 hearths in the 1666 Hearth Tax. He lived in this district for his whole adult life, including throughout the Civil War and Commonwealth periods, and was one of three herald painters commissioned to undertake the extensive painting that was required for the Lord Protector Oliver Cromwell's funeral on 1st November 1658.[18] At some stage he lost his first wife and remarried Margaret Salmon, the widow of Samuel Bailey, a London grocer. Margaret predeceased him, and there is a mention of her church monument in the list which was made before the Great Fire of 1666, but its location is not known.[19] John was warden of the Painter-Stainers' Company in 1646 and 1652, and Master in 1657. The company has some fine examples of his work on public display, one of which is given in **Figure 4**. His will mentions none of his children, and it is probable that they all predeceased him, perhaps during the Great

[10] BL Harley Ms. 909.
[11] Vivian, op. cit.
[12] *Boyd's London Families* no. 10271; *Miscellanea Genealogica et Heraldica*, NS vol. 3 (1880), p. 361.
[13] Jewell was apprenticed to a London vintner on 4 May 1652.
[14] BL Harl Mss 1372 and 1470.
[15] BL Harl. Ms. 1076, f. 224.
[16] BL Harl. Ms. 1372 is Withie's record book; the suit with Bysshe is TNA C7/552/29.
[17] BL Harl. Ms. 1372.
[18] BL Harl. Ms. 1372, f. 48; Harl. Ms. 1099.
[19] Major Payne Fisher and G. Blacker Morgan, *Catalogue of the tombs in the churches of the city of London AD 1666* (London, 1668, reprinted 1885), p. 93.

Figure 4: painting of the arms of the Painter-Stainers Company made by John Withie in 1649, now on display in the Painter-Stainers Hall. Note the triple lines around the margins. Photograph by Paul A. Fox

Plague of 1665. He took his last apprentice, Charles Chandler, on 29 September 1676. When he was laid to rest in St Andrew's Holborn on 20 August 1677 he was described in the register as "an antient man, a Harrold painter."[20] His primary bequests comprised £100 to the poor of St Andrew's Holborn, £100 to the Bridewell Hospital, £50 to St Bartholomew's Hospital and £100 to his nephew Nicholas Hicks.

Withie kept a large private collection of heraldic and genealogical material, from which his distinctive handwriting and artistic style can be discerned.[21] His portrayal of lions was particularly distinctive, and the lions of his autograph manuscripts (for example **Figure 3**) match those of the Wall manuscript. The rendering of the Wall arms in the College of Arms's office copy of the 1664 Norfolk Visitation (Ms. D20) is also a stylistic match to the Wall pedigree. It was the work of the herald-painter who rode out on a Visitation to produce the final record copy.[22] The calligraphy in the Norfolk Visitation does not, however, match Withie's informal hand. Either the College's Wall pedigree was entered by a herald, or Withie might have utilised a different fine hand in such cases. The late Norfolk armorist Ron Fiske found the following literary reference to this manuscript, the source of which we have been unable to trace: "These are the arms given to the herald painter John Withie by William Wall of Aldeby at the 1664 Visitation."

A matter of signatures

The College pedigree was signed by William Wall, and the question arises, where did that traditional signing off take place? It is unclear whether the finalised volume was routinely taken back to the county by an agent, or whether the head of each family visited the College of Arms, or Withie's house in Holborn. Perhaps it was a mixture of both. A third possibility favoured by Adrian Ailes is that these were facsimile signatures, just as the enrolled copy of William Wall's will of 3 March 1665 in the Norwich Archives is a facsimile.[23] Wall, having commissioned private artwork, would have needed to visit London to check and collect it, but his case might not be typical. When Withie copied a grant of arms he would often sign to verify authenticity, and it is worthy of note that the Wall 'library painting' is unsigned. Withie would not have been prepared to validate an unofficial rendition with his signature, of which his employer Sir Edward Bysshe would have taken a dim view.

In due course William's younger son and heir Francis (d.1677) entered himself and his wives onto the manuscript, as Francis's own eldest son William (d. 1685) in his own time. On the monument of William the grandson in Aldeby church are the simple arms of Wall impaling those of his wife Sybill Davy.[24]

[20] Edward Town, *Biographical Dictionary of London Painters 1547-1625*, Walpole Society, vol. 76 (2014).

[21] For his known surviving manuscripts see Historical Manuscripts Commission, *Papers of British Antiquaries and Historians* (London, 2003), p. 225.

[22] For the work of the herald-painter on a visitation, with specific reference to John Withie, see Adrian Ailes, 'Artists and artwork of the heraldic Visitations 1530-1687', *CoA* no. 228 (2014), pp. 69-82.

[23] Interestingly the facsimile signature of William Wall on the archival copy of his 1666 will (Norfolk Record Office, NCC wills Stockdell 274) is fairly close to the Visitation signature.

[24] Edmund Farrer, *The Church Heraldry of Norfolk*, vol. 1 (Norwich, 1885), p. 97. The arms of Davy are *Sable a chevron engrailed ermine between three annulets argent*. William died without issue, his heirs being his two brothers who were then still minors. His will is Norwich Archive Office, NCC wills Register Calthorpe 168.

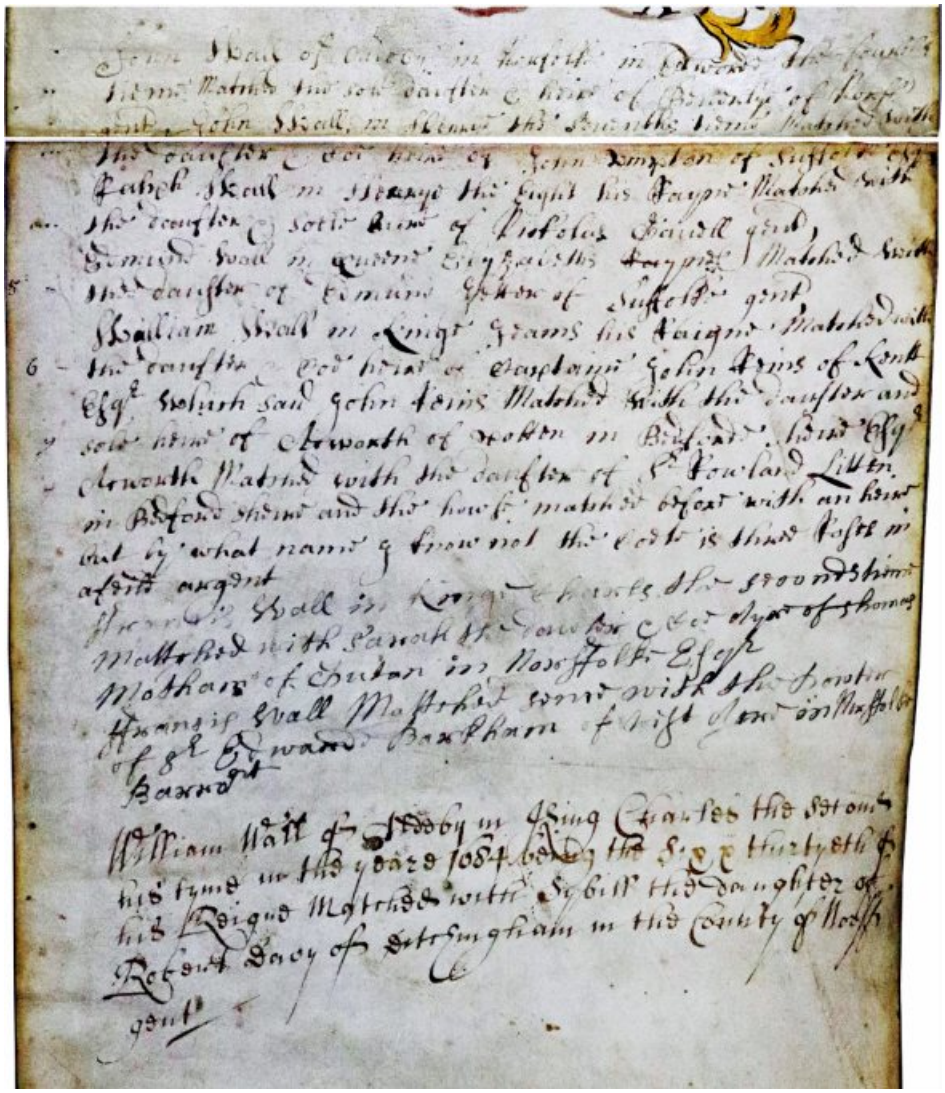

Figure 5: the lower or pedigree parts of the Wall pedigree above and below the fold in its three different hands. Photograph by Steven Ashley.

Transcription

With key names in bold and surnames linked to quarterings underlined

•	**John <u>Wall</u>** of Aldby in Norffolk in Edward the fourths	
••	raine Matched the sole daugter & heir of **<u>Beverley</u>** of Norff gent.	
•••	**John Wall** in Henry the sevenths raine Matched with the daughter & co heir of John Umpton [**<u>Unton</u>**] of Suffolk gent	
••••	**Ralph Wall** in Henrye the Eight his Rayne Matched with the daughter & soile heir Nicholas **<u>Gavell</u>** gent	
5	**Edmund Wall** in Queene Elizabeths Rayne Matched with the daughter of Edmund **Jetter** of [Flixton in] Suffolk gent	
6	**William Wall** in King Jiams his Raiyne Matched with the daugter & co heir of captain John **<u>Reins</u>** of Kent [Essex]	
7	Esqr which said John Reins Matched with the daughter and sole heir of **<u>Acworth</u>** of Polton in Bedford shire Esq^{r}	
7	Acworth Matched with the daughter of S^{r} Rowland Litten in Bedford shire and the howse matched before with an heir but by what name I know not the coat is three Roses in afield argent	viii
[change of hand]	**Francis Wall** in King Charles the seconds reigne Matched with sarah the daughter & co Ayer of Thomas **Motham** of Guton [Gayton] in Norffolk Esq^{r}	ix
	Francis Wall Matched second with [Lucy?] the daughter Of S^{r} Edward **Barkham** of West Acre in Norffolk Baron^{et}	x
[change of hand]	**William Wall of Aldeby** [later of Ringsted, Suffolk] in King Charles the second His tyme in the yeare 1684 being the six & thirtieth of His Reign Matched with Sybil the daughter of Robert **Davy** of Ditchingham in the County of Norff gent	xi

The eight quarterings are:
1, Wall, *Argent on a cross sable five lions rampant or*;
2, Beverley, *Gules three bars ermine*;
3, Unton, *Azure on a fess engrailed or between three spearheads argent a greyhound courant sable*;
4, Gavell, *Gules three garbs or*;
5, [Wasle[25]], *Gules a fess and a label of three points ermine*;
6, Raynes, *Checky gules and or on a bend azure a griffin's head erased between two eagles close or, a canton ermine*;
7, Ackworth, *Ermine a griffin segreant per fess or and gules armed gules and vert*[26];
8, [too many possibilities], *Argent three roses gules slipped and seeded proper*.
The crest comprises *A lion rampant guardant or supporting with both paws a long* (or *Latin*) *cross sable*.
The motto reads: LE PORTE ET SUPPORTE LE RAY [he bears it and supports the King][27]

[25] Papworth p. 715.
[26] A family of this name with similar arms was based in Suffolk, Corder, p. 405.
[27] Ray here standing for Roi. The crest takes the cross and the lion from the family arms.