HERALDRY
AT
EMMANUEL
COLLEGE
CAMBRIDGE

Notes by
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Revised by
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Author’s acknowledgements

Thanks are due to Robert Jones (BA 1967), a graduate of Emmanuel whose enquiry about the motto and arms of the College Founder, Sir Walter Mildmay, prompted a re-appraisal of Dr Frank Stubbings’ unpublished booklet *Heraldry at Emmanuel College*, that ultimately resulted in the issue of this revised edition; Mr Jones also provided some interesting information about the Founder’s motto, considered in Chapter 2. Alexander Coleman created a digitised version of Dr Stubbings’ booklet, and took many of the photographs that now enhance the text of the document. The author would also like to thank the following Emmanuel College officers for their help: Charlotte Humm, Student Billing Administrator, for additional photography including the images of the inaccessible shields on the Tunnel cloister, obtained by ingenious means; Dr Helen Carron, College Librarian, for providing the photographs of the Sancroft bookcase finial and the Founder’s arms in the Library reading-room; also for checking certain manuscripts held in the Library; Clare Chippindale, Library Assistant, for pursuing unidentified coats of arms through the labyrinthine Papworth’s *Ordinary of British Armorials*, and for other assistance; Tom Corder, Emmanuel’s Computer Manager, for formatting the document and appending it to the College website. Dr Sarah Bendall, Emmanuel College’s Development Director and Fellow Archivist, gave the project her support and encouragement.

The photograph of Dr Frank Stubbings reproduced on page 5 was taken by Edward Leigh in 1979.

Mr Harvey Whittam, Chair of the Stoke Poges Society, kindly gave permission to use his photograph of the heraldic glass panel in the Hastings Chapel of Stoke Poges church, showing the arms of Sir Walter Mildmay, reproduced on page 36.

The illustrations on the front and back covers show the coats of arms of early patrons of Emmanuel College, as depicted in the seventeenth-century College Benefactors’ Book.
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Opening page of the College Benefactors’ Book, probably begun in the early seventeenth century. Surrounding a eulogy to the College Founder, Sir Walter Mildmay, is an archway emblazoned with armorial devices. The shield on the apex of the arch bears Sir Walter’s quarterly arms, which he used from 1583 until his death in 1589. The shield on the base of the left-hand column carries the ‘Mildmay of Gloucestershire’ charge that constituted one of the quarterings in Sir Walter’s arms. The shield on the right-hand column displays the Walsingham family arms; Sir Walter married Mary Walsingham, sister of Sir Francis Walsingham, in 1546. The escutcheon between the pedestals of the columns shows the arms of Emmanuel College, granted in 1588. The leopard’s head on the capital of the left-hand pillar is Sir Walter’s crest; the wolf’s head on the other capital may be the crest of the Walsinghams.
Introduction

“You speak thus against the great language of Heraldry?” the Griffin exclaimed, aghast.
“Well, what earthly good is it?” Ralph argued.
The Griffin opened his great golden eyes to their widest and sat down suddenly on his lion’s tail as if he had received a knockdown blow.
“You might as well ask”, he replied impressively, after a breathless pause, “what is the good of history?”

From The Griffin, by E M Channon (1928)

Heraldic devices in various forms, including carvings, inscriptions, paintings and stained glass, have been displayed at Emmanuel College since its earliest days. Many of them possess considerable artistic merit as well as being of historical interest although, perhaps fittingly for a Puritan foundation, Emmanuel’s heraldry has always been of a less ostentatious variety than the colossal coats of arms that can be seen on some of the older Cambridge colleges. A few of Emmanuel’s armorials, indeed, are so modest as to be easily overlooked and one of the aims of this guide is to draw attention to carvings that are hidden away in obscure parts of the College precinct. Emmanuel’s heraldry has a significance beyond mere adornment, however, for its study reveals fascinating insights into the College’s history and the personalities that have shaped it. The principal purpose of heraldry was to provide instantly recognisable distinguishing marks for families, armies and institutions, and the blue lion rampant of Emmanuel’s coat of arms continues to fulfil this function, for it remains the supreme visual embodiment of collegiate identity. It can be seen on ties, blazers, sweatshirts, bags, mugs and a plethora of similar items, and it is used as a logo in all the College’s most important publications and publicity material, as well as on the College website. The flag that flies above the main entrance to the College is emblazoned with the blue lion. Nor, happily, is heraldry entirely a thing of the past so far as Emmanuel’s buildings are concerned, for many windows in the Library extension of 2010 have the device of the lion rampant etched into them. Emmanuel’s heraldry has served an important secondary purpose, too, for the display of coats of arms was an important means of commemorating its benefactors, without whose generosity it could never have thrived and flourished so successfully.

This guide has at its core a typescript booklet entitled Heraldry at Emmanuel College compiled in 1985 by the late Dr Frank Henry Stubbings (1915-2005), graduate, Fellow, and for many years Librarian of Emmanuel College. The booklet comprises writings and notes made by Dr Stubbings over many years, including several articles that appeared in the College’s annual Magazine. Dr Stubbings, a classicist, had a lifelong interest in Emmanuel’s history and was the author of the first College guidebook; he also produced printed guides to College inscriptions, the Chapel, the Chapel’s stained-glass windows, and College portraits, as well as a history of the College Library, an edition and translation of the original Latin College statutes and a volume containing brief biographies of Emmanuel worthies entitled Forty-Nine Lives. Yet his heraldry booklet never progressed beyond a typescript; certainly it would have required some revision before publication but this cannot have been a serious obstacle. It may have been thought that the guide could not justify the cost of publication since it would require copious illustration to make it intelligible. Several ‘working copies’ of the booklet were produced for use in the Library and Archives, and Dr Stubbings embellished his personal, bound, copy with a few hand-coloured sketches and a photographic frontispiece.
In the spring of 2018 an enquiry from a College member about the arms and motto of Sir Walter Mildmay, the Founder of Emmanuel College, led to a re-appraisal of Dr Stubbings’ *Heraldry* guide. It was realised that in a digital age it could be fully illustrated and made available via the College website without incurring any of the publication costs that would have been off-putting in 1985. A digital version of the booklet was created and photographs taken of the many heraldic devices displayed in the College precinct. The text of the guide was then revised and expanded. Dr Stubbings had written for a limited audience already familiar with the history of the College and its most famous members, so his notes were primarily confined to providing blazons of the coats of arms to be seen about the College and, in the case of benefactors so commemorated, recording brief details of their gifts and bequests. This revised version includes a short account of the foundation and early history of Emmanuel College and contains more biographical information about Emmanuel’s early personalities. Supporting material from the College archives has also been included where it adds detail or interest.

![Image of The Emmanuel lion etched into the foyer windows of the Library extension of 2010](image)

The scope of this document has had to be limited almost entirely to those heraldic carvings or stained glass windows that are on open display in College rooms or on the exterior of the buildings, for it was not feasible to include the many armorials to be found in Emmanuel’s collections of archives, books, prints, engravings, paintings and silverware, let alone oddities such as the College’s giant wooden spoon. A very few items which do fall into one or other of these categories have been included because of their obvious heraldic significance, such as the 1588 Grant of Arms and the Founder’s Cup. Illustrations of armorials in the College Benefactors’ Book have also been included. This beautifully illuminated volume was compiled in the first half of the seventeenth century and contains details of the College’s early gifts and bequests, together with coloured drawings of the donors’ coats of arms.

**Amanda Goode, College Archivist. December 2018**

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**A note on heraldic terminology**

It is not possible to give here more than a very brief glossary of heraldic terms, but it may be useful to have a reminder of the principal heraldic colours: Or = gold; Argent = silver; Gules = red; Sable = black; Azure = blue; Vert = green. The first colour given in an armorial description (or blazon) is that of the field, or background of the shield. Impaling refers to the display of two coats of arms, often those of a husband and wife, divided by a vertical line down the centre of a shield. Dexter and sinister indicate the left and right hand sides of a shield, as viewed from the front. Quartering is a system of dividing a shield in order to include more than one coat of arms; some shields, as will be seen, contain a great many quarterings.
1. Arms of Emmanuel College

Un Lyon Azur rampant en Champ D’argent Langué et Armé Gueul, supportant en la patte dextre un Chappeau Triumphant de Laurier, et sort de sa bouche ce Dicton EMMANUEL.

From the Grant of Arms to Emmanuel College, 1588

Emmanuel College, founded in 1584, was authorised to use these arms by Robert Cooke, Clarenceux King of Arms, on 1 January 1588. It has sometimes been assumed that this indicates the year 1589, since before ‘New Style’ dating was adopted in England in 1752 the New Year was considered, for most official purposes, to begin on March 25th; the Grant of Arms is also dated by regnal year, however, in this case the 30th year of Queen Elizabeth’s reign, which confirms the date as 1588.

The heraldic charge chosen - a blue lion rampant - echoed the coat of arms, containing three such lions, that Clarenceux had recently granted to the Founder of Emmanuel College, Sir Walter Mildmay (a senior statesman and prominent Puritan whose career and various coats of arms are described more fully in Chapter 2). The choice of device for Emmanuel College may perhaps have been agreed upon during Sir Walter’s visit to the College in December 1587, when he attended its dedication feast. The addition of the word ‘Emmanuel’ issuing from the lion’s mouth was less an advertisement of the College’s name than a visual declaration of its religious character, for Emmanuel means ‘God is with us’ and was a popular salutation among Puritans at that time. Furthermore the device of a lion may also have been intended to suggest the Lion of Judah, a biblical image for Christ. The laurel wreath, a symbol of victory or honour, is frequently associated with seats of learning.

Interestingly, it was discovered in 1988 that the College of Arms had no record of the grant of arms to Emmanuel, a consequence of the fact that until 1673 the Kings of Arms granted arms on their own authority and recorded them in their personal docket books, not all of which have survived. Following a subsequent inspection of Emmanuel’s grant of arms by Portcullis Pursuivant, the omission was rectified. The identity of the artist who painted the blue lion on the patent is not known; there is evidence that
some Kings of Arms executed their own artwork but Robert Cooke is not thought to have been one of them. The Emmanuel arms are displayed prominently throughout the College. They can be seen on the pediment of the Essex Building of 1775 (over the main entrance in St Andrew’s Street); on the iron gates in the Hall installed in 1762; in the carving over the Founder’s Portrait above High Table in the Hall, perhaps dating from 1694, when the room was re-panelled, or else from the 1760 refurbishment; on the parapet of New Court, erected 1824; above the door to the main reading room in the Library and also on two shields on the Library parapet, one of 1909, the other, an exact replica, of 1930; on panelling in the Old Library, and on the College’s Memorial to the First World War in the Chapel Cloister.

The Emmanuel lion on the pediment of the Essex Building, 1775 (left); on panelling installed in the Old Library in 1930 (centre); on the parapet of the Library, 1930 (right)

Other images of the Emmanuel arms can be seen in North Court and are illustrated in Chapter 7. The lion rampant also features in a stone carving set into the brick façade of No.21 St Andrew’s Street, a property (anciently called ‘The Chalice’) lying on the west side of the street, just north of the College. A tenement has stood there since at least the late thirteenth century although the present building was erected in 1895. The site was bequeathed to Emmanuel in 1585 by Henry Harvey, Master of Trinity Hall. Although he did not share the Puritan beliefs of Emmanuel’s Founder, Harvey may have liked and respected Sir Walter Mildmay on a personal level; at any rate he acted in a legal capacity for him in the complex conveyancing of the Emmanuel College site in 1584. The stone carving on the frontage of No.21 St Andrews’s Street includes a representation of a goblet and the words ‘The Chalice’ below the Emmanuel arms.

Carved stone panel of 1895 on the façade of 21 St Andrew’s Street, also known as ‘The Chalice’ (above left); wooden carving of 1909 over the door to the main Library reading-room (left); gilded carving above High Table in the Hall (right);
2. Arms of the Founder, Sir Walter Mildmay

Quarterly:
1. Argent, three lions rampant azure (Mildmay, of Gloucestershire)
2. Azure, on a canton or a mullet sable (Le Rous)
3. Sable [sometimes shown, less correctly, as Azure], a chevron embattled or between three roses argent barbed and seeded proper (Cornish)
4. Per fesse nebulae argent and sable, three greyhounds' heads couped countercharged collared gules (Mildmay, of Essex)

Crest: a leopard's head erased or gorged with a coronet gules

Sir Walter Mildmay, born about 1521, was the son of a prosperous Chelmsford shopkeeper, Thomas Mildmay, and his wife, Agnes Read. Thomas became acquainted with the infamous Sir Richard Rich in the course of some property dealings and it was probably as a result of this connection that Thomas was able to secure preferment for two of his sons, Thomas and Walter, in the Court of Augmentations, the office that handled (under Rich’s jurisdiction) the ecclesiastical revenues made over to the Crown after the dissolution of the monasteries. Prior to this Walter had spent a year or two at Christ's College, Cambridge, but left without taking a degree. Once established in the Court of Augmentations he received rapid promotion (and a knighthood) under Edward VI and avoided potential trouble during the reign of Mary I by maintaining a discreet silence about his Puritan leanings. He made influential social contacts during these years, marrying in 1546 Mary Walsingham, whose brother Francis was to become Elizabeth I’s famous Secretary and Spymaster; he also formed a close friendship with William Cecil, later Elizabeth I’s chief adviser, whose country seat at Burghley, Northamptonshire, lay only a few miles north of Sir Walter’s estate at Apethorpe, which he purchased in 1551.

Within a few weeks of her accession Elizabeth appointed Sir Walter Chancellor of the Exchequer and he was made a Privy Councillor in 1566. Once it was safe to do so, Sir Walter openly supported the Reformed faith, although he was always a moderate in religious matters. He also promoted education and learning, and on entering old age decided that his legacy to posterity should be the foundation of a new Cambridge college whose primary purpose would be the training of a Puritan ministry. Queen Elizabeth gave him permission to do so in 1584 and a year later granted the new College an annuity of £16 13s 4d, a mark of her esteem for the man who had been her faithful servant for so many years.

Emmanuel College was built on the outskirts of Cambridge, occupying the site of a semi-derelict former Dominican priory. The first students were admitted in November 1584 but it was not until December 1587, when all the necessary building works had been completed, that the College held a dedication ceremony. As the Founder was to be present a considerable effort was made to have the place looking...
spruce for him. There is a reference in the College accounts to dressing all rooms against our founders coming and the Founder’s chamber was whitewashed. Most importantly of all, however, Sir Walter’s portrait and coat of arms were put on display. The earliest entries relating to the arms record: ‘To Plater the Smyth for irmes for our founders armes and for 2 staples: iiis…one book of gould for our founders arms: iis…To Goodman Sanders for the mending and trimming of our founders arms: xs xd…To hym for one book of gould more, blew byse, & white lead: iis iiid’. The arms were mounted above the High Table in the Hall, where they could be seen by all. The earliest College inventory, taken in 1589, records: ‘The Queenes Armes at the upper end of the Hall fayre gylt with our founders Armes underneath’. Inventories continue to record the Founder’s arms in the Hall as late as 1665. The original College Library also contained some heraldry, an inventory of 1621 recording: ‘Another table [i.e. a painted panel] shewing the foundation of the Collledge, the arms and the cheife benefactours’.

The Founder’s arms displayed in the Hall would have been Sir Walter’s quarterly shield, which he used for the last six years of his life. In 1583 Robert Cooke, Clarenceux King of Arms, authorised Sir Walter to use the ancient arms of the Mildmays of Gloucestershire in addition to the ‘Mildmay of Essex’ arms that had been granted to his father, Thomas Mildmay. Sir Walter had been using these paternal arms for many years, but in the autumn of life he had evidently developed a fancy for something grander, as befitting a venerable elder statesman who had held high office for more than 25 years. Sir Walter made his new arms grander still, in fact, by quartering them not just with his paternal arms, but also with those of the Le Rous and Cornish families with whom earlier Mildmays had intermarried. The evidence produced by Sir Walter to show genealogical affinity with the Gloucestershire Mildmays was in fact utterly spurious but Robert Cooke is unlikely to have scrutinised the documentation very rigorously and may even have connived at the deception, for he allegedly granted more than 500 coats of arms during his time in office, many of them to ‘base and unworthy persons for his private gaine only.’

Queen Elizabeth’s arms, as depicted in the College Benefactors’ Book. Sir Walter Mildmay’s loyalty and devotion to his sovereign are attested by the fact that her arms were displayed not only in a carving above High Table, but also in both of the Hall oriel windows and in the large north window of the original Chapel. The Queen’s arms in the Hall oriel were in due course joined by those of James I and the Prince of Wales. All were left untouched during the Commonwealth but appear to have been removed by the 1680s. The royal arms in the Chapel window are not recorded in inventories after 1599.

Mildmay’s quarterly arms on the parapet of the Library (left) and above the door in the main Library reading-room (right), both of 1909; the ‘Mildmay of Gloucestershire’ arms decorating panelling installed in the Old Library in 1930 (centre)
The ‘Mildmay of Essex’ arms, used by Sir Walter until 1583, had been granted to his father by a previous Clarenceux King. At Emmanuel they can be seen in the plaque mounted on the wall above the main Library staircase; this carving, originally displayed over a fireplace in the Founder’s mansion at Apethorpe, comprises an armorial roundel and a tablet containing Latin verses composed by Mildmay’s friend Walter Haddon; it was brought to Emmanuel in 1950. The ‘Mildmay of Essex’ arms are also enamelled on the finial of the Founder’s Cup, a silver-gilt tazza made in Antwerp in 1541/2. In 1583 or soon afterwards Sir Walter had his new quarterly arms enamelled on a print inside the cover of the tazza, which he presented to Emmanuel shortly after the College’s foundation. Although the exact date of Sir Walter’s birth is unknown, documentary evidence indicates that he was the fifth son of Thomas Mildmay; yet many representations of his arms include the bird known in heraldry as a martlet, the cadency mark of a fourth son. The explanation for this is that one of Sir Walter’s elder brothers, Edward, died in 1549, following which event the younger brothers would have changed their cadency marks.

Sir Walter had been granted yet another coat of arms in 1552, consisting of a blue field with a Pegasus sable on a bend gules, but there is no evidence that he ever used it. It has been suggested (The Heraldic Decoration of Apethorpe Hall, Northamptonshire, English Heritage, 2009) that he may have preferred, on reflection, to continue using his paternal arms rather than a newly created device that might mark him out too obviously as nouveau riche.
Sir Walter’s motto *Virtute non vi*, which he used from at least 1553, means ‘By virtue, not by force’, and it seems that he lived up to this maxim, for a minor Elizabethan poet, Henry Roberts, wrote that ‘*Mildmay by name, was milde in all his deedes*’ and other contemporaries said much the same thing. The history of the motto is interesting, though strictly speaking it is not part of Mildmay’s coat of arms. The phrase *Virtute non vi* was later adopted as a motto by several families, but it seems to have been used first by Sir Walter. Cicero was the likely inspiration, for a passage in his *De Officiis*, although not employing the exact wording, expresses very similar sentiments. Mildmay’s earliest known use of the motto accompanies his signature and the year 1553 in a copy of Froissart’s *Chronicles* that had once been owned by Henry Fitzroy, illegitimate son of King Henry VIII. At Apethorpe Sir Walter set up two stone tablets containing Latin verses written by his friend of many years, the Cambridge academic and humanist Walter Haddon. The tablet that later came to Emmanuel is undated but the other, still *in situ*, bears the date 1562 and the verses are entitled *Virtute non vi*. It is impossible to know whether Mildmay or Haddon first coined the phrase, for Haddon’s verses may have been composed earlier than 1553. It seems likely, however, that Mildmay’s motto inspired Haddon’s lines, rather than the reverse.

Many examples of the Founder’s arms can be seen at Emmanuel, for although the original arms put up in 1587 have not survived, they have been succeeded by other versions, the most recent being the painted wooden carving above the fireplace in the Fellows’ Parlour, given to the College in 1952 by the recently retired Master, Dr Thomas Shirley Hele. Older representations of the Mildmay arms, all illustrated in this chapter, are in the Gallery, the Library, the Ante-Chapel, and the Old Library. They are also carved on the exterior of the North Court Porter’s Lodge (illustrated in Chapter 7).
3. Masters of Emmanuel: Laurence Chaderton, William Sancroft, John Breton and Thomas Holbech

Laurence Chaderton: Gules, a cross crosslet and potent or (borne by William Chaderton)

Laurence Chaderton, the first Master of Emmanuel, was a highly-respected theologian and notable preacher, whose most enduring fame, beyond Emmanuel, was as one of the translators of the ‘King James’ Bible of 1611. Disowned by his Roman Catholic family when he espoused the Reformed faith, Chaderton was Master of Emmanuel from 1584 until his resignation in 1622. He lived on within sight of the College until his death at the age of 104 in 1640, when he was interred in the College Chapel (his body was exhumed and re-buried in the new Chapel after its completion in 1677). Chaderton is not known to have used a coat of arms, yet in the Old Library at Emmanuel, ornamenting the panelling, there is a shield bearing the arms of Bishop William Chaderton, a Cambridge University academic and a contemporary of Laurence Chaderton.

The Old Library underwent major restoration and refurbishment in 1930, under the direction of Leonard Stokes and Drysdale, architects (Leonard Stokes, the architect of two major Emmanuel College buildings erected between 1909 and 1914, had in fact died in 1925). The renovations included the installation of panelling, which the College wished to embellish with some heraldic devices. Correspondence between George Drysdale and Emmanuel’s Bursar shows that the original intention was to have a matching pair of carved wooden lions holding up shields bearing the arms of the University of Cambridge and Emmanuel College, but during the summer of 1930 there was a change of plan. The Old Library had been the College Chapel until 1677 and Emmanuel’s Governing Body evidently decided, on reflection, that it would be more fitting to commemorate the two men, Sir Walter Mildmay and Laurence Chaderton, most closely associated with the distinctive religious character of the early College. As Chaderton had no known coat of arms, this presented something of a problem. Drysdale contacted the College of Arms on the College’s behalf and received a reply from Rouge Croix giving details of Bishop Chaderton’s arms. It was evidently decided that Bishop William’s shield would be an acceptable representation of Laurence Chaderton; both men, who were much of an age, came from Lancashire families of some prominence and it is indeed possible that they were related, although this has not been proven.

Although it was decided not to place the College arms on either of the lions’ shields, they do appear on the panelling behind the dais at the northern end of the Old Library. There might have been yet another heraldic device in the room, had not the Governing Body reconsidered its original intention of placing the arms of the Earls of Westmorland above the door leading from the Old Library to the Ante-Room. During the course of the renovations it was decided, instead, to retrieve the late-medieval wooden carving showing God the Father, flanked by angels, from its exposed position on an exterior wall of the Old Library and mount it over the door to the Ante-Room (it has since been moved to the Ante-Room itself). Originally the console of an oriel window in the God’s House hostel in King’s Parade, the carving was salvaged in 1787 by the Master of Emmanuel, Richard Farmer, when the hostel was demolished.
William Sancroft: Azure, an episcopal staff in pale argent ensigned with a cross patty or surmounted by a pall argent edged and fringed or charged with four crosses formy fitchy sable (for the see of Canterbury) impaling: Argent, on a chevron between three crosses patty gules three doves argent (for Sancroft)

John Breton: Azure, a bend between six mullets or

Thomas Holbech: Vert, five escallops in saltire argent impaling: Azure, three crescents argent (for Lawford)

Set above the north door of the Gallery is a lime-wood triptych carving containing the arms of William Sancroft, Master of Emmanuel 1662-65 flanked by those of his immediate successors in that office, John Breton of Leicestershire, Master 1665-75 and Thomas Holbech of Fillongley, Warwickshire, Master 1675-8. The Gallery forms part of the eastern range of Front Court, comprising Chapel, Ante-Chapel, Gallery and Cloisters that was designed, as a piece, by Christopher Wren. All three Masters represented in the triptych, which was set up in about 1680, were associated with the construction of this building; the scheme was conceived and initially planned by Sancroft, set in motion by Breton (although Sancroft continued to play an active role) and finally completed during Holbech’s mastership. All three men also made generous personal contributions to the Chapel building fund.

Emmanuel’s Chapel, Gallery and Cloisters, designed by Sir Christopher Wren, was constructed between 1668 and 1677, although some of the internal fixtures and fittings were not completed for several more years

William Sancroft, of Fressingfield in Suffolk, was admitted to Emmanuel in 1633, graduated BA in 1638 and became a Fellow of the College in 1642. During the Protectorate his royalist sympathies made it expedient for him to live for a while on the Continent but after the Restoration he returned to England and became Master of Emmanuel in 1662. Sancroft was appointed Dean of St Paul’s Cathedral in 1665
and following the Great Fire of London in 1666, in which St Paul’s was damaged beyond repair, he employed Christopher Wren to design its replacement; as a consequence he was able to secure Wren’s services for Emmanuel’s new chapel, begun in 1668 and consecrated in 1677.

Sancroft was appointed Archbishop of Canterbury in 1677 but was deprived of office in 1690, for although he had been one of the ‘Seven Bishops’ imprisoned by James II in 1688, he was not willing to swear allegiance to William III and Mary II, who usurped the throne soon afterwards. Sancroft retired to Fressingfield and shortly before his death in 1693 he presented to Emmanuel College his library of 7,500 books and other printed items. Housed today in the Sancroft Room in the College Library, it is one of the very few personal seventeenth-century libraries to have survived intact. A bust of Sancroft (thought to date from about 1700) with an inscription incorporating his coat of arms, presides over the room that bears his name. The room also contains eight carved finials from the bespoke bookcases that originally housed his gift to Emmanuel. They consist of central cartouches, all bearing Sancroft’s arms as Archbishop, surrounded by baroque scrollwork of very fine quality, featuring exotic foliage and amusing grotesques. All bear mitre crests (for Canterbury) and two have a second crest showing a serpent, which in one case is being pierced in the throat by a cross.
4. Arms of Thomas Fane, 6th Earl of Westmorland and Charles, 6th Baron (later Viscount) Maynard

Thomas Fane, 6th Earl of Westmorland: Azure, three dexter gauntlets backs affronty or. A fine stone carving of the coat of arms of Thomas Fane, 6th Earl of Westmorland, is mounted over the central doorway of the Westmorland Building, erected in the 1720s as a replacement for the ‘Founder’s Range’ on the south side of Front Court. As direct descendants of Sir Walter Mildmay the Fanes were entitled as ‘Founder’s Kin’ to free accommodation at Emmanuel for the duration of their time at Cambridge University. The 6th Earl did not avail himself of this privilege, unlike his brother John, later 7th Earl, who came up in 1704, but they were both most generous benefactors to the College, giving £500 and £100 respectively to the costs of the Westmorland Building. The 6th Earl also selected as architect John Lumley, who had recently designed an orangery for him at Apethorpe. The Westmorland arms also appear in the north oriel window in the Hall and on one of the North Court cloister arches.

Charles, 6th Baron (later Viscount) Maynard: Argent, a chevron sable between three sinister hands couped at the wrist gules (Maynard). Sable, an estoile or between two flaunches ermine (Hobart). These arms appear in cartouches on the iron gates at the lower end of the Hall that were set up in 1762. Charles, Viscount Maynard, whose seat was Easton Lodge, Essex, subscribed £300 towards the construction of the Essex Building at Emmanuel in the 1770s. He matriculated from Christ’s in 1707 and was a generous donor to the Cambridge University Botanic Garden, established in the early 1760s, but he had no known connection with Emmanuel College. Several members of the Norfolk branch of the Hobart family, however, had been admitted to Emmanuel in the seventeenth century, and the Hobart and Maynard families were united by marriage (according to Papworth’s Ordinary of British Armorials the Hobart arms are sometimes quartered with those of Maynard). This may account for Charles, 6th Baron’s generosity towards Emmanuel but the connection is somewhat tenuous and he was in any case descended from a different branch of the Maynard family; it may therefore simply be the case that as an elderly, childless bachelor, he was in a position to contribute to any projects that took his fancy.

These cartouches, showing the arms of Maynard and Hobart, are affixed to the iron gates in the Hall, commissioned by College Order in 1762. The arms are presumably those of the donor(s), although there is no reference to the gates in the College’s lists of benefactions. The Maynard shield (far left), surmounted by a baron’s coronet, must date from before 1766, when the Viscountcy was created.

It is just possible, however, that the Hobart shield represents Henry Hubbard, Fellow and Tutor of Emmanuel, who (although not known to have used a coat of arms) was a very generous benefactor to the College and may have contributed to the cost of the gates. The Hobart arms were used by several branches of the Hubbard family, the names being interchangeable as late as the seventeenth century.
5. Heraldic stained glass I: the Hall

The two oriel windows at the upper end of the College dining Hall contain sixteen panels of heraldic glass, eight to each window. All the stained glass in the north oriel and the four higher panels in the south oriel are of mid-Victorian manufacture but the four large oval panels in the lower lights of the south window are much older, almost certainly late-Elizabethan in date. They were brought to the College from Pishiobury Park, Sawbridgeworth, Hertfordshire, in the late eighteenth century. This house had been built in about 1585 by a Sir Walter Mildmay - not the Founder of Emmanuel, but the son of one of his elder brothers, Sir Thomas Mildmay. In 1611 Sir Thomas Mildmay, junior, who had inherited Pishiobury from his father, the younger Sir Walter, sold the property to Lionel Cranfield, later 1st Earl of Middlesex. A few years later, in 1615, Inigo Jones designed a portico for the house and carried out other alterations. Described as ‘a very neat and fair Pile of building’, an engraving of c.1700 shows Pishiobury Park to have been a typical Elizabethan manor house, with large square windows, tall chimneys and an E-shaped frontage. The house was rebuilt in 1784 in the Gothic Revival style, to designs by James Wyatt. William Bennet, Fellow of Emmanuel 1769-1790, recorded that: ‘When Pishiobury Hall in Hertfordshire (which had long been the seat of one branch of our Founders family) was pulled down in 1784, the then Master (Dr Farmer) obtained leave to remove the following Coats of Arms and put them here as a place of the greatest security, to preserve as much as possible any memorial of Persons to whom we are so much obliged’. ‘Dr Farmer’ was Richard Farmer, Master of Emmanuel 1775-97, a keen antiquarian and collector of relics (other heraldic glass acquired by Farmer is described in Chapter 6).

On arrival at Emmanuel the glass was set into the north window of the Old Library. The four panels show quarterly Mildmay arms impaling those of families with which they had intermarried: Ratcliffe (or Radcliffe), Waldegrave, Walsingham and Gunston (or Gonston). The quarterings on the dexter sides of the shields show Mildmay family arms, quartered thus: 1 and 4: Mildmay of Gloucestershire; 2. Le Rous; 3. Cornish (the ‘Mildmay of Essex’ arms, granted to the Founder’s father, are not included). A strikingly similar glass panel, showing the Founder’s arms, survives in Stoke Poges church (see p.36).

William Bennet, who resigned his fellowship of Emmanuel in 1790 to become Bishop of Cork and Ross (and later Bishop of Cloyne), made sketches and detailed descriptions of the coats of arms in the Pishiobury glass in a volume known as ‘Bennet’s Book’, which contains the extensive notes, memoranda and transcriptions relating to Emmanuel’s history that he compiled during his years as a Fellow. A full transcript of Bennet’s blazons is given below. He was unable to identify many of the arms and even now, with the help afforded by guides such as Papworth’s Ordinary of British Armorials, it has not been possible to establish the ownership of most of these arms with any degree of certainty.
SOUTH ORIEL MILDWAY ARMS (lower panes):

Note: the current arrangement of the heraldic panels does not follow Bennet’s ordering, which presumably reflected their original settings in the Old Library: Ratcliffe, Waldegrave, Walsingham and Gunston. Viewed now, from left to right, the shields are those of Ratcliffe, Gunston, Waldegrave and Walsingham. The transcription of Bennet’s blazons, below, retains his ordering.

First, Mildmay of four coats, impaling Ratcliffe of eight

1st Argent, three Lions rampant Azure, Langued and Armed Gules: for Mildmay
2nd Argent, on a Canton Gules a Mullet Or [Le Rous]
3rd Sable, a Chevron embattled Or between 3 Cinquefoils Argent [Cornish]
4th As the first, for Mildmay
   Impaling
1st Argent a Bend Engrailed Sable for Radcliffe
2nd Or a Fess between two Chevrons Gules for Fitzwalter
3rd Argent a Lion rampant Sable crowned langued and armed Gules all within a border Azure
4th Or a Saltire engrailed Sable
5th Gules, three Lucies hauriant Argent for Lucy
6th Argent, three bars Gules, for de Valines or de Multon
7th Or, semeé with fleurs de Lis Sable
8th Argent, a Cradle Or, containing a child swaddled Gules, an Eagle preying Sable, for Culehatch [Culcheth]

Second, Mildmay of four coats impaling Waldegrave of ten

1st, 2nd, 3rd and 4th as before, quarterings of Mildmay
   Impaling
1st per pale Argent and Gules, for Waldegrave
2nd Argent four bars Azure, for Monte
3rd Gules an Eagle displayed Or, for Lyndsey
4th Tenne a fess Vair, for FitzRalph
5th Argent two bars Sable in chief 3 mullets of the second
6th Ermine, a fess Sable between three beehives Or, for Fray
7th Gules a Chevron between three fleur de Lis Argent, for Raynsford
8th Gules six Eagles displayed Or 3, 2 and 1, for Lyndesey
9th Argent a fess Or
10th Gules a Cross flory Argent

Mildmay arms impaling Ratcliffe (far left) and Waldegrave

Sir Thomas Mildmay, nephew of the Founder, married Frances, only daughter of Henry Ratcliffe, 2nd Earl of Suffolk, in 1566

Sir Walter Mildmay of Pishiobury, Thomas's brother, married Mary, daughter of Sir William Waldegrave of Smallbridge, Suffolk, c. 1565
Third, Mildmay of four coats impaling Walsingham of nine

1st, 2nd, 3rd and 4th as before quarterings of Mildmay Impaling

1st Paly of six Argent and Sable a fess Gules, for Walsingham
2nd Gules bezanteé a Cross couped counter compony Argent and Azure
3rd Sable a Lion rampant Or langued and armed Gules, for Nartoft
4th Ermine on a chief dancetté Sable a trefoil slipped between 2 Annulets Argent
5th Gules within a border Argent a Fess nebulé of the 2d between ten gouettes d’eau 3 2 3 and 2
6th Gules a chevron between three garbes Argent divided by as many Cross crosslets fitcheé Or
7th Sable on a bend Argent a line wavy of the field
8th Argent two bars and a canton Gules debruised by a bendlet Sable
9th Sable on a chevron between 3 rams heads couped Argent a mullet of the field

Fourth, Mildmay of four coats impaling Gonston of four

1st, 2nd, 3rd and 4th as before quarterings of Mildmay Impaling

1st Argent, 3 bars wavy Sable, each charged with as many bezants on a chief Gules, a culverin between two anchors Or, for Gonston
2nd Argent on a fret Gules nine bezants, 1, 2, 3, 2 and 1, within a border Azure
3rd Per Pale, Argent and Sable, a Saltire of the first, surmounted with another wavy of the second, all counterchanged
4th As the first, for Gonston

The remainder of the heraldic glass in the Hall oriel windows is of mid-Victorian date. In 1872 the College consulted the architect Alfred Waterhouse, a leading light in the Gothic Revival movement, with a view to his carrying out alterations to several College buildings. Waterhouse’s suggestions for the Hall, dated 29th February 1872, included the following passage: ‘The two Oriel windows the College might possibly incline to fill with rich stained glass. Heraldic windows would cost about 30/- per square foot, and as these two windows contain 408 superficial feet of glass the cost would be about £612. As an alternative I might suggest these Windows being filled with Ornamental Quarry glazing with one row of Armorial bearings to each window. The cost of this treatment would probably not exceed £150’.

The College did not engage Waterhouse, but in 1877 they invited alternative designs from Arthur Blomfield, another Gothic Revival architect. He advised the Governing Body that the ‘cost of executing the geometric glazing to the windows in strong lead lights with galvanized iron saddle bars would be
£120...any armorial bearings, heads or crests introduced would be extra’. Blomfield’s proposals were accepted and the work was quickly put in hand. In November 1877 the firm of W. M. Pepper & Co (Painted Glass Works of Euston), submitted a bill for £175.6s.5d, Blomfield certifying that ‘Messrs Pepper have executed the glazing in the Hall of Emmanuel College to my satisfaction’. Blomfield’s new glazing scheme for the Hall oriel incorporated the four Pishiobury panels, brought across from the Old Library, and twelve new panels of heraldic glass, all containing the arms of College benefactors. Four of the new panels matched the Pishiobury ones in size but the others were smaller and rounder; four of each type were set into the two oriel. The effect created by the new ‘geometric’ glazing, which incorporated pink edging as well as the heraldic shields, must have been very striking (perhaps even slightly overwhelming), judging by old photographs. Many of the arms depicted in the 1877 panels also appear on stone carvings in North Court, for in 1912, during the construction of that building, drawings were made of the shields of selected College benefactors and sent to the architect as reference material. They included the arms of eight individuals commemorated in the Hall oriel: Leeds, Dixie, Hastings, Walsingham, Fane, Ash, Johnson and Killigrew.

By 1938 the wheel of fashion had turned full-circle and the College decided to replace the patterned glazing and ‘regrettable’ pink edging with a much simpler scheme. Hugh Easton, a stained-glass artist who later designed the Battle of Britain Memorial Window in Westminster Abbey, was asked for his advice; he recommended that the ‘existing glass be removed and plain white glass substituted in order to do away with the pink borders which are exceedingly ugly and which entirely spoil the appearance of all the windows in the hall but especially those of the two oriel. I would suggest that the eight panels of old glass in the north oriel window be removed and added to those in the south oriel window. This would make one complete window of old glass and the general effect would be very fine. The glass is quite exceptional in quality and does not show up at all well at present as there is not enough of it in each window to make an effect. But if it were all placed together the result would be most effective. The Governing Body initially approved of Easton’s suggestions, although they wanted the stained glass to be in the north oriel, not the south, to help to obscure what they rather strangely regarded as ‘the not very attractive architecture’ of New Court. After further discussion it was decided to leave the shields as they were, but to implement Easton’s other recommendations. Before work could begin the outbreak of war brought the scheme to a temporary halt but in 1947 the geometric panes and offensive pink borders were duly removed and replaced with small oblong panes almost identical to those that had been in place before 1877.

As part of the 1947 re-glazing works four more armorial shields were inserted in the south oriel (presumably into the lowest lights). These were panels of ancient heraldic stained glass that had been brought to Emmanuel in 1942 from Molland Farm House near Ash, Kent, a property the College had owned since 1859. That part of Kent was suffering heavy bombing and it was thought that the glass, which dates from the mid-sixteenth century and shows the arms of the Septvans and Harfleet families of Molland impaling those of families with whom they had intermarried, would be safer at Emmanuel. After the War the Governing Body decided to have four of the panels inserted into the Hall oriel and a fifth into one of the Parlour windows, for it was felt that the glass could be better cared for, and would be more accessible to historians, if it remained at Emmanuel rather than being returned to a private dwelling-house. In October 1951, however, following receipt of a formal expression of regret from Molland parish council that the village had lost ‘one of its treasures’, the glass was returned to Molland Farm House, four of the panels being set into the main staircase window and the fifth into a fanlight.
SOUTH ORIEL BENEFACTORS’ SHIELDS (higher panes, l-r):

Edward Leeds: Argent, a fess gules between three eagles displayed sable. Leeds, a former Master of Clare College, was presumably a friend of the Founder, since he gave Emmanuel many gifts, including the property called the Pensionary in Emmanuel Street and 1000 marks towards the new buildings of the College. In his will, made in 1588, he also left bequests to the Founder and the Master of Emmanuel.

Edmund Castell: Azure, on a bend argent three towers triple-towered sable, purplesd or. The Castell arms are those in the first quarter; the third quarter (Argent a bend wavy gules between two horse-shoes) is for Hodson; the other quarters are unidentified. A graduate of Emmanuel and a distinguished semitic scholar, Castell assisted Bishop Brian Walton in editing the famous polyglot Bible, published 1654-57. He went on to produce, in 1669, his Lexicon Heptaglotton, a dictionary of Hebrew, Chaldee, Syriac, Samaritan, Ethiopic, Arabic and Persian. His gift to the College Library is noted in Chapter 8.

William Bedell, Bishop of Kilmore: Argent, a cross gules and in each quarter in saltire five trefoils slipped vert (arms of the See of Kilmore, Ireland), impaling: Sable, on a fess between three saltires argent an escallop between two mullets azure (Bedell). William Bedell, 1571-1642, was one of the first members of Emmanuel. As Bishop in Ireland he won deep respect from Protestants and Catholics alike for his saintly personal character and his singular devotion to his pastoral duties. Bedell gave Emmanuel several books and also bequeathed a valuable thirteenth-century manuscript of the Hebrew Bible.

Edmund English: Ermine, three lions passant sable. English, of Westminster, who bequeathed £1000 to Emmanuel in his will, proved in 1603, had been a colleague of the Founder at the Exchequer.

NORTH ORIEL BENEFACTORS’ SHIELDS (lower panes, l-r):

Sir Wolstan Dixie, Bart: Azure, a lion rampant and a chief or. Master of the Skinners’ Company and Lord Mayor of London, Sir Wolstan bequeathed £600 to Emmanuel in 1594, to endow two fellowships and two scholarships for the study of divinity (one of each to be tied to his projected school at Market Bosworth). This endowment was converted to the foundation of the Dixie Professorship of Ecclesiastical History in 1882. Sir Wolstan may also have given £50 towards the College buildings in his lifetime.
Henry Hastings, 3rd Earl of Huntingdon: Argent, a manche sable, with a martlet gules for difference. In January 1586 Henry Hastings gave the College the advowsons of Loughborough (Leicestershire), Aller and North Cadbury (both Somerset) and Puddletown (Dorset). The inclusion here of a martlet, the cadency mark of a fourth son, is incorrect, for Henry was in fact the eldest son of the 2nd Earl of Huntingdon. One of his younger brothers, Sir Francis Hastings, in June 1585 gave Emmanuel College an annual rent charge of £8 on property in Leicestershire. Both men knew the Founder and shared his Puritan views.

Sir Francis Walsingham: Paly argent and sable, a fess gules. Sir Francis Walsingham, Elizabeth I’s principal secretary and brother-in-law of the Founder, gave the College the advowson of Thurcaston in Leicestershire in January 1585.

Thomas Fane, 6th Earl of Westmorland: Azure, three dexter gauntlets backs affronty or. Thomas Fane’s benefaction, and that of his brother John, the 7th Earl of Westmorland, have been noted in Chapter 4. The Fanes were direct descendants of the Founder of Emmanuel, whose eldest son, Sir Anthony Mildmay, died in 1617 leaving an only child, Mary. She had married Francis Fane, 1st Earl of Westmorland, in 1599 and their eldest son, Mildmay, 2nd Earl of Westmorland, was the great-grandfather of the 5th, 6th and 7th Earls, the brothers Vere, Thomas and John Fane. Vere died in 1698, aged 19, Thomas in 1736, aged 54 and John in 1762, aged 77.

NORTH ORIEL BENEFACTORS’ SHIELDS (higher panes, l-r):

William Sancroft, Archbishop of Canterbury: Azure, an episcopal staff in pale argent ensigned with a cross patty or surmounted by a pall argent edged and fringed or charged with four crosses formy fitchy sable (for Canterbury); impaling: Argent, on a chevron between three crosses patty gules three doves argent (for Sancroft). The Archbishop’s benefactions have been discussed in Chapter 3.

Francis Ash: Argent, two chevrons sable with a martlet or for difference. Ash was a London merchant whose gifts to the College are described in Chapter 8. The inclusion of a martlet in some representations of his arms is considered in Chapter 7; the golden bird depicted in the Hall window is partially obscured by an iron saddle bar that was repositioned when the oriel was re-glazed in 1947.

Robert Johnson, Archdeacon of Leicester: Argent, a chevron and three lions’ heads erased gules crowned or. Johnson, Rector of North Luffenham in Rutland 1574-1625 and a friend of the Founder, was a prominent and wealthy Puritan churchman who in addition to his living held four prebends, a degree of pluralism that attracted some criticism. Johnson used his wealth to found Uppingham and Oakham Schools in 1584 and endow a number of Exhibitions, at Emmanuel and three other Cambridge Colleges, for scholars of those schools. His son Abraham, educated at Emmanuel, married in about 1602 Elizabeth, only child of Laurence Chaderton, Master of Emmanuel. Johnson’s brother in law William Romney, a London merchant, gave Emmanuel the advowson of North Luffenham, in 1591.

Sir Henry Killigrew: Argent, an eagle displayed double-headed sable and a border sable besanty. Killigrew, a Cornishman, diplomat, MP and friend of the Founder, in 1585 gave money for the purchase of the St Nicholas Hostel in St Andrew’s Street, Cambridge, as a residence for Emmanuel’s first Master.
6. Heraldic Stained Glass II: the Parlour

The five roundels or shields of heraldic stained glass in the transom lights of the bay window in the Fellows’ Parlour are of some antiquity. Two were given to the College by old Members in the twentieth century and the other three were acquired by a Master of the College in the late eighteenth century.

William, 2nd Lord Windsor:

Gules, three lions passant guardant argent (Harriard), impaling:
1. Gules crusilly or, a saltire argent (Windsor)
2. Argent, on a bend cotised sable three molets of the field (Andrews)
3. Argent, two wolves sable in a border or charged with saltires gules (Ayala)
4. Or, a tower azure (Sanchez)
5. Azure, a mill cross argent (Moleyns)
6. Argent, on a cross sable five besants (Stratton)
7. Gules, five lions in cross or (Bintworth)
8. Barry nebuly or and sable (Blount)
9. Vair (Beauchamp of Hache)

The stained glass in the central light almost certainly shows the arms of William, 2nd Lord Windsor (son of Sir Andrew, 1st Lord Windsor, of Stanwell, Buckinghamshire, who died in about 1543), impaling those of his second wife. William built the manor house of Bradenham in Buckinghamshire and in about 1542 added a Windsor family chapel to the church there. In a window in that chapel is a stained glass shield of William, 2nd Lord Windsor, which shows quarterings as described above (though in a slightly different order, and including a further quarter for Echingham: azure fretty silver), impaling the arms of his first wife Margaret Samborne. William’s second wife was Elizabeth, daughter and co-heiress of Peter Cowdray of Herriard near Southampton. The arms shown in the sinister half of our shield (three silver lions on a red field) are not those of Cowdray, however, but of the Harriard family of Hampshire. Dr Stubbings raised the possibility that one of William’s three brothers may have married a Harriard, in which case this roundel would represent his arms, but no evidence of such a union has come to light. The shield was given to the College in 1972 by an old Member, Dr William Vellacott (BA 1932), on condition that it was inserted into a window within twelve months. It was set into the Parlour bay window almost exactly a year later.
John of Gaunt: Quarterly, 1st and 4th: Azure, semi-de-lis or (royal arms of France Ancient); 2nd and 3rd: Gules, three lions passant guardant in pale or armed and langued azure (royal arms of England), impaling quarterly: 1st and 4th: Gules, a castle or (Castile); 2nd and 3rd: Argent, a lion rampant purpure (Leon). In the far left-hand light of the bay window is the ‘John of Gaunt’ shield, which was set into the central light of the window in 1947 but moved to make way for the Windsor shield in 1973. It was bequeathed to the College by an old Member, Alfred Skirrow Robinson, M.B., B.Chir., (B.A. 1892). Dr Robinson was killed when the Zetland Club in Redcar (of which he appears to have been a resident) was destroyed by a bomb during an air raid in 1941; this shield, which he described in his will as ‘hanging in the window of my room’ was badly damaged. According to an article in Country Life (29 July 1933) the shield, which contains more than 130 pieces of glass, was rescued in about 1867 from a rubbish heap at Brancepeth church, County Durham. Dr Stubbings thought it likely that the panel had been set into a window of Brancepeth church when its chancel was being restored towards the end of the fourteenth century by John, Lord Neville (the owner of Brancepeth Castle and manor), who had served in Spain as a Captain in John of Gaunt’s army. Gaunt’s connection with Brancepeth church was even stronger, in fact, for he owned the advowson from about 1372 (according to Dugdale’s Baronage) until c.1397, when he was given licence to grant the patronage to Thomas, Archbishop of Canterbury, and others. This fits perfectly with the date of the shield, which must have been made in 1372 or during the decade or so following, as it shows the arms of John of Gaunt, Duke of Lancaster, as King of Castile and Leon in Spain, a title to which Gaunt laid claim in right of his wife, Constance, from 1372 until 1387.

The shields in the other three lights of the Parlour bay window were set there in 1973, at the same time as the Windsor shield. They had formerly been displayed in the staircase window of the old Master’s Lodge, built to Arthur Blomfield’s designs in 1874 but demolished in the early 1960s. They had once belonged to Richard Farmer, Master of Emmanuel 1775-97, who had acquired them from the antiquary William Cole, of Milton. One, of perhaps seventeenth-century manufacture, shows a coat of arms unidentifiable in Papworth’s Ordinary of British Armorials: Argent, a chevron gules and three unicorns’ heads erased sable. The roundels in the other two lights each contain a small shield bearing a merchant’s mark, one of them accompanied by the initials I.S. These shields, probably made in the early sixteenth century, are surrounded by fragments of inscriptions, perhaps earlier in date and eked out with other miscellaneous fragments of old glass, that can be identified as clauses from the Apostles’ Creed: …'[Sanctam] Ecclesiam Catholicam, [san]ctorum Comm[unionem]…and …[descen]dit ad inferna, te[rtia d]ie Resurrexit [a m]ortuis. It is unlikely that these inscriptions were originally associated with the merchants’ marks; probably they came from a series of a known mediaeval type in which each of the Twelve Apostles was represented with that clause of the Creed which, according to tradition, he had contributed to its composition.
7. College benefactors I: North Court

As far as armorial carvings are concerned, North Court is Emmanuel's most heraldry-laden building. This was not, however, the original intention of either the architect, Leonard Stokes, or the College, but the result of a compromise reached only after a battle of wills between the two parties. Stokes was one of the leading architects of his day whose trademark style was a most successful fusion of Arts & Crafts with elements from other periods; in the case of North Court, Tudor and Baroque. Emmanuel College's Governing Body had commissioned him to build the ‘New Lecture Rooms’ (now the College Library) in 1907, and had been so pleased with the result that Stokes was immediately re-engaged to design a new accommodation block, later named North Court. Stokes took great pains over this building, which received universal praise, then and later (Sir Nicholas Pevsner considered North Court to be one of the finest Edwardian buildings in Cambridge) but he could be difficult to deal with and his impressive buildings did not come cheap. North Court ended up costing nearly £45,000, an enormous sum for the time and far more than the College had originally expected. Stokes had a penchant for ornate carving of the highest quality, as attested by the cornice, voussoirs and internal decorations of the ‘New Lecture Rooms’, but needless to say such adornment was expensive and the arguments which ensued over the North Court armorial shields should be seen in this context. On more than one occasion Emmanuel’s Bursar attempted to curb the proposed frolics of masonry by citing the Governing Body’s ‘dread of ornament’, but it seems likely that their aversion was financial, rather than aesthetic. In any case it had no effect on Stokes, who merely replied that if the College did not care for the finished carvings they could be ‘cut off’ afterwards.

It had certainly been agreed that there should be some heraldic ornamentation on the exterior stonework of North Court. The Bursar, James Bennett Peace (whose job it was to keep an eye on the day-to-day progress of the building works and liaise with the architect when necessary), informed Stokes in June 1912 that he thought ‘the Emmanuel Lion will do very well on the archway in the New Court and I have selected two others for the two larger shields in Emmanuel Street and five small coats of arms for the five small shields on the Porter’s Lodge. These shields…are all those of benefactors who have some claim to be commemorated in connection with the present extension of the College’. As far as the seven cloister arches were concerned, however, it came as an unwelcome surprise to the Master, Peter Giles, to discover that Stokes intended to place decorative carvings there, too. He conveyed his feelings to the Bursar: ‘I wish you would tell me who and what the figures are which are being put on the keystones of the Cloister arches in North Court. I don’t mind the heads, though I have no idea of who they are intended to represent, but the extraordinary collections of flowers and fruit from which the heads peep forth seem altogether out of keeping with the rest of the structure and me judice to deteriorate its general effect very much.’ The carvings turned out to be representations of the ‘Seven Ages of Man’ and although Stokes ‘stopped the carver’ immediately he was extremely reluctant to give up the keystones. Rather than criticise the artistic merit of the carvings the Bursar tried the tack of suggesting that they might invite vandalism from the students but a sceptical Stokes ridiculed this ‘nervous fear’. After some six months of indecision the College Buildings Committee recommended in January 1913 that the keystones be entirely plain. Stokes girded his loins and replied: ‘I am strongly of the opinion that the key stones are practically essential to the general effect of the Cloister as designed…I therefore ask your Governing Body most earnestly to let me keep the key stones…’ He
also pointed out that the design work for the ‘Seven Ages’ had already been carried out and would have to be paid for in any case. The College agreed to reconsider, to Stokes’ great relief: ‘I am glad the key stones are reprieved for the moment at any rate, and hope that they may receive a Royal pardon…I trust the [Buildings] Committee will not pluck out the eyes of my design…I can assure you that the design as a whole has been very carefully considered by me’.

The College finally agreed that the keystones could stay but it was evidently on condition that they were decorated only with coats of arms of benefactors, to match the windows in the Porters’ Lodge. Stokes accepted this compromise but more wrangling was to come, for he wanted the carving of College arms above the main doorway of the Porters’ Lodge to be balanced by another carving on the doorway arch itself. The Bursar thought this would be overkill and that one carving would be ‘sufficient adornment’, adding that it would be ‘rather difficult to select a suitable coat of arms for this particular arch as we have already used the Mildmay Arms [he is presumably referring here to the two roses above the arch, actually a detail from the Cornish family arms, described in Chapter 2] and the College crest’. Stokes again stood his ground and pointed out that his sketch of the proposed carving on the archway was for a date stone, rather than a coat of arms. The architect’s will prevailed, for the lower carving was agreed to and in the end it did display an heraldic design: the three lions rampant of the ‘Mildmay of Gloucestershire’ arms.

Two of Stokes’ heraldic carvings from the Porters’ Lodge are now unfortunately lost. In 1968 the eastern stretch of Emmanuel Street was widened to accommodate the increasing bus traffic (the western portion had been widened ten years previously) and this necessitated the demolition of the North Court Porters’ Lodge and its re-erection several yards further back; this in turn meant the sacrifice of the first cloister arch. The original Lodge had five windows decorated with armorial shields: two to the front, one to the rear, and two on the east side of the building, but when the Lodge was rebuilt the two side windows were replaced by a single opening in the Perpendicular style. It is known from an old photograph that the keystones on the original side windows had borne the arms of Sir Wolstan Dixie and (almost certainly) Doctor Edward Leeds, but if they were saved from destruction in 1968 their current location is unknown. The keystone placed above the new, single side window displays the arms of John Barnes. We can be virtually certain that this was the shield from the demolished cloister arch, for it matches the description of it contained in a letter of April 1913 from the Bursar to Stokes: ‘Number 1 [the arch nearest the Lodge] is the only shield which has much detail upon it and I hope it can be worked in as we are anxious to have that particular benefactor represented’. Evidently it was felt in 1968 that the Barnes arms (which are indeed elaborate) should be retained in preference to those of Dixie and Leeds, but the loss of those two shields is still regrettable. Their coats of arms can, however, be seen in stained glass panels in the Hall oriel windows.

James Peace, Emmanuel’s Bursar, who oversaw the construction of North Court, 1911-1914

North Court Cloister before being rebuilt in 1968. The works included the demolition of the left-hand arched entrance, although the heraldic keystone was saved. The adjacent window was made into a new entrance

The opulent five-storey mansion in the background, designed in the 1850s for Alderman Henry Rance by Thomas Jeckyll, was dubbed ‘Rance’s Folly’ by the townspeople.
In addition to the main buildings of North Court, Stokes also designed the Tunnel under Emmanuel Street, which afforded an alternative route into the Court, and a short stretch of cloister covering the Tunnel’s southern entrance. It was the prospect of this cloister being decorated with an armorial shield that had provoked the opening skirmish between Stokes and the College on the subject of heraldry, as shown in the letter written by the Bursar to the architect in September 1911: ‘I notice that you are providing a stone for the cutting out of a shield with I suppose some heraldic device on the Emmanuel Street end of the portion of cloister in the Master’s Garden. I do not think this is likely to be regarded as a suitable place for a coat of arms and the chances are that if the stone is fixed in this way it will be left blank. The feeling of the College has always been against a multiplication of ornaments of this kind and we have more than one stone in College which has been waiting its device for many years’. Stokes readily agreed to omit this particular carving, but in the end three other shields were added to the cloister: one on the entrance arch from New Court, showing the Emmanuel lion, and two on the keystones of the arches on the western side of the cloister (these are the three shields referred to at the beginning of the Bursar’s letter of June 1912, quoted earlier). The shields on the keystones of the cloister arches, bearing the arms of Francis Ash and Henry Killigrew, used to be visible from Emmanuel Street but the triangular piece of land to the west of the cloister has become, by design, an inaccessible ‘Wilderness’; as a consequence it is now almost impossible to see the shields except obliquely from the steps leading down to the Tunnel.

In the following gazeteer the North Court heraldry has been divided, for ease of reference, into three sections:

1. NORTH COURT PORTERS’ LODGE:

   College Arms and Founder’s Arms: above the main doorway of the Porters’ Lodge on Emmanuel Street (no longer in general use) are the arms of Emmanuel College, granted in 1588. To either side is a five-petalled rose, presumably taken from the Cornish family coat of arms with which Sir Walter Mildmay, from 1583, quartered his own arms. Below them, on the arch itself, are the ‘Mildmay of Gloucestershire’ arms, comprising three lions rampant.
Benjamin Whichcote: Ermine, two boars passant gules. On the window arch to the left of the main doorway of the Porters’ Lodge are the arms granted to Jeremy Whichcote in 1660 for services to the exiled King Charles II. His brother, Benjamin Whichcote (1609-1683), a prominent Cambridge Platonist, was a Fellow of Emmanuel, and later Provost of King’s College, Cambridge. In 1670 he transferred to Emmanuel a large sum of money that he had inherited, some of which was used to endow scholarships; he also gave a copy of the *Atlas Major*. The stone nodules on the shield represent the black tips of fur in the ermine field.

Henry Hastings, 3rd Earl of Huntingdon: Argent, a manche sable, with a martlet gules for difference. On the window arch to the right of the main doorway are the Hastings family arms. The inclusion of a martlet was an error copied from the inaccurate depiction of Henry Hastings’ shield in the north oriel window in the Hall. The benefactions of Henry and his brother Sir Francis Hastings have been discussed in Chapter 5.

Sir Francis Walsingham: Paly argent and sable, a fess gules. On the rear window of the Porter’s Lodge are the arms of Sir Francis Walsingham, brother-in-law of the Founder, who married Mary Walsingham in 1546. Sir Francis in 1585 gave the College the advowson of the Rectory of Thurcaston in Leicestershire. His arms also appear in the north oriel window of the Hall.

John Barnes: Quarterly, 1st and 4th: Azure, three leopards’ masks argent; 2nd and 3rd: Argent, a chevron azure and three birds sable. The arms on the west window of the Lodge, facing ‘Z’ staircase, are those of John Barnes, of the parish of St. Martin Outwich, London. In 1588 Barnes bequeathed seven tenements in Threadneedle Street, in the same parish, to a Cambridge or Oxford college to be chosen by his cousin and executor, Walter Dunch. Emmanuel was the lucky recipient of this valuable legacy.
2. NORTH COURT CLOISTER ARCHES’ KEYSTONES, l-r:

Joyce Frankland: Argent, on a bend cotised azure 3 spread eagles argent. Mrs Joyce Frankland, daughter of Robert Trapps, a London goldsmith, was a benefactress of several Cambridge and Oxford colleges. She gave Emmanuel £440, which enabled the College to purchase in 1587 the Hyde Farm Estate at Balham.

John Morley: Barry azure and or, on a chief argent three lions’ heads erased sable. John Morley of Mickleham, Sussex, in 1585 gave the College in a property in Bishopsgate Street, London, adjacent to the ‘Four Swans’ given to Emmanuel at the same time by the Founder, Sir Walter Mildmay.

Thomas Fane, 6th Earl of Westmorland: Azure, three dexter gauntlets backs affronty or. The Earl’s benefaction to Emmanuel has been discussed in Chapter 4.

William Branthwaite: Or, two bends engrailed sable, with a martlet gules for difference. William Branthwaite, one of the earliest Fellows of Emmanuel, was later Master of Gonville and Caius. In his will of 1619 he desired Emmanuel College to be given from his estate a sum sufficient to purchase property yielding £11 6s 8d annually, to endow two scholarships (£200 was the amount necessary to acquire such a property, the College buying a group of tenements called ‘The Unicorn’ in Petty Cury). Branthwaite’s arms are also in the Library.

Robert Johnson, Archdeacon of Leicester: Argent, a chevron between three lions’ heads erased gules crowned or. Robert Johnson’s benefactions have been discussed in Chapter 5.
**Henry Harvey:** Argent, a chevron and two leopards’ masks gules. Henry Harvey, Doctor of Civil Law and Master of Trinity Hall, in 1585 gave the College a tenement in St Andrew’s parish, Cambridge, known as The Chalice, now 21 St Andrew’s Street (as noted in Chapter 1).

3. **NORTH COURT: CLOISTER OVER SOUTHERN TUNNEL ENTRANCE:**

**College Arms:** on the keystone of the entrance arch from New Court the Emmanuel lion can be discerned, although the stone has weathered badly and the word ‘Emmanuel’ is almost completely eroded. To either side are carvings of the five-petalled roses of the Cornish family arms. This was, no doubt, a deliberate echo of the heraldry on the front of the North Court Porters’ Lodge, designed to create a visual link between the two separate parts of the building complex.

**Francis Ash:** Argent, two chevrons sable with a martlet or for difference. The arms on the keystone of the more southerly of the two inaccessible arches of the cloister are those of Francis Ash, a seventeenth-century benefactor whose arms are displayed in the north oriel window of the Hall and in the Library. It was presumably the addition of a martlet to the North Court shield that led Dr Stubbings to describe it as ‘unidentified’ in his Heraldry booklet; the Library contains many books bearing Ash’s arms, and in no instance do they include such a mark. The mid-Victorian Hall window which commemorates Ash *does,* however, show a golden martlet (albeit partly obscured by an iron saddle bar) and since it was the Hall armorials that were copied for Leonard Stokes to use as reference material, the bird’s presence on this keystone is explained.

**Henry Killigrew:** Argent, an eagle displayed double-headed sable and a border sable besanty. The arms on the other arch are those of Henry Killigrew of Arwennack near Falmouth, Cornwall, a friend and colleague of the Founder at the Exchequer. In 1585 he gave £140 toward the purchase of the St Nicholas Hostel in St Andrew’s Street, near Emmanuel, to be a residence for the Master while the College buildings were still under construction. In the event the Master, Laurence Chaderton, preferred the Hostel to the lodgings provided within College, and continued to reside there until his death in 1640. Killigrew’s arms can also be seen in the north oriel window of the Hall.
8. College benefactors II: the Library

In the early 1970s eight wooden carvings were found in the Library loft and on the evidence of a late-nineteenth-century drawing in the College archives, were identified as the finials from the seventeenth-century bookcases that once stood in the Old Library. Although less grand than the Sancroft bookcase finials, it was felt that they merited restoration. This was completed a few years later and in order to ‘add an extra touch of colour and interest’ (as Dr Stubbings put it), the arms of early benefactors to the Library were painted on the blank central cartouches by Peter Rhodes, a well-known Cambridge signwriter. The finials were set up in the main reading-room of the Library in 1979.

SHIELDS MOUNTED ON NORTH WALL OF LIBRARY READING-ROOM, l-r:

John Richardson: Argent, on a chief sable three lions’ heads erased of the first. John Richardson was one of the earliest Fellows of the College, appointed in 1585 by the Founder himself from Clare, where he took his first degree. He was elected Master of Peterhouse in 1609 and of Trinity in 1615. He also served as Vice-Chancellor and was Regius Professor of Divinity for ten years. An excellent Hebraist, he was one of the translators of the 1611 ‘Authorised’ Version of the Bible. He bequeathed to Emmanuel £120 to be spent on books. At least 172 volumes are recorded as of Richardson’s benefaction, forming about 17% of the Library as it stood in the catalogue made in 1626, the year after his death. They were marked with a special printed label, one of the earliest of its kind.

Rachel, Countess of Bath: Argent, a cross engrailed gules between four bougets sable. Rachel was the daughter of Francis Fane, 1st Earl of Westmorland and his wife Mary Mildmay, granddaughter of Emmanuel’s Founder. She married Henry Bourchier, Earl of Bath, in 1638, and died in 1680, having by then been twice widowed. In 1677, when Emmanuel’s former College Chapel was being fitted out as the new Library, Rachel gave £200 to be spent on books. The volumes purchased with her gift are readily identified by an engraved armorial bookplate and an armorial gilt stamp on the covers, both of which show the arms of Bourchier (as seen here) and Fane. The bougets in the blazon are stylised water-skins; there is perhaps a pun on the name Bourchier.

William Branthwaite: Or, two bends engrailed sable in chief a martlet gules for difference. Branthwaite, like John Richardson, was appointed a Fellow of Emmanuel by the Founder in 1585. He too was from Clare College; he too was one of the translators of the 1611 Bible. From 1607 he was Master of Gonville and Caius College and by his will, proved in 1619, he left that college his library of about 1000 volumes. He also bequeathed £20 to Emmanuel, ‘to buy them such bookes as they best like of’. Identical catalogues of the books bequeathed to Caius survive both there and at Emmanuel, for in Branthwaite’s will the Master of Emmanuel was given perpetual joint responsibility, with the Provost of King’s College, for ensuring that Caius neither neglected nor sold the books of Branthwaite’s bequest. At the end of both catalogues is a list of 17 folios (mainly works of the Church Fathers) that are described as having been bequeathed by Branthwaite to Emmanuel, but must, rather, be the volumes that Emmanuel purchased with Branthwaite’s £20 bequest, for his will makes no mention of these folios.
**Edmund Castell:** Azure, on a bend argent three towers triple-towered sable purfled or. Edmund Castell entered Emmanuel in 1621, and was later Professor of Arabic at Cambridge University; his academic achievements have been discussed in Chapter 5. Castell died in 1686, having bequeathed his oriental MSS to the University Library and his printed Hebrew Books to Emmanuel, on condition that his name ‘be written upon every one of them’.

**Richard Culverwell:** Azure, fretty argent on a fess gules three fleurs-de-lys or. Richard Culverwell, Citizen and Mercer of London, was a friend of the Founder and the uncle of Cecily Chaderton, wife of the Master of Emmanuel. He gave the College £200 and ‘a great number of books for the equipment of our Library’. There are in the Library seven folios uniformly bound and blind-stamped with his name or initials and, in one case, the date 1584. Since this hardly constitutes a ‘great number’ of books (two of the folios were in any case acquired some years later, as part of the Branthwaite bequest), the other books of his gift were either not inscribed or have not survived.

**John Breton:** Azure, a bend between six mullets or. John Breton, who entered Emmanuel College as an undergraduate in 1629, succeeded William Sancroft as Master in 1665 and thus had the care of the College during the first phase of the building of the Chapel, as noted in Chapter 3. On his deathbed in March 1676 he bequeathed part of his library to the College in a nuncupative codicil, the wording of which, not surprisingly under the circumstances, was rather confused. Fortunately, though, this ambiguity did not prevent the College from acquiring a good many of his books.

**Francis Ash:** Argent, two chevrons sable. Francis Ash was a wealthy London merchant who made gifts of books to the College (totalling twenty-nine volumes in all), in 1651 and 1653. In 1654 he settled upon the College the manor of Shernborne in Norfolk, to provide from the revenues thereof ten Exhibitions, each of £10 per annum. Ash died in November 1659 and soon afterwards (certainly by 1661) it was decided to apply part of his endowment annually to the purchase of books for the Library. Several volumes so acquired have the Ash shield stamped on the covers; and many more are inscribed as *ex annuo reditu Francisci Ash*.

**Thomas Holbech:** Vert, five escallops in saltire argent. Thomas Holbech’s contribution to the building of Wren’s chapel, which was completed and consecrated during his Mastership, has been noted in Chapter 3. In his will of 1680 he bequeathed books to Emmanuel (and other parties) in a codicil even more opaque than John Breton’s, which may account for the fact that only a small number of volumes in the College Library can be identified with certainty as of his bequest.
9. Monumental & Memorial Inscriptions

The Ante-Chapel and Chapel Cloister contain several memorials and tombstones of Masters, Fellows, graduates and benefactors of Emmanuel College, some of which display armorial devices.

John Whitaker: Sable, a fess between three mascles argent. Crest: a horse statant or. John Whitaker of Ossett, Yorkshire, matriculated from Emmanuel in 1676, graduating MA in 1684 and BD in 1691; he was a Fellow from 1685 until his death in 1710. In his will he left no bequest to Emmanuel but expressed a desire to be buried in the Ante-Chapel, which request the College fulfilled. The family arms (originally granted to Stephen Whitaker of Westbury, Wiltshire, in 1560) are carved in relief at the head of the black marble grave-slab.

Michael Smith: Argent, on a bend azure, between 2 unicorns’ heads erased of the second, maned and armed or, 3 lozenges erminois. Born in Durham, a graduate and Fellow of Peterhouse College, Michael Smith gave £50 towards the construction of Emmanuel’s Essex Building and left the College £700 on his death in 1773. In a recital of Emmanuel College benefactors compiled in the early nineteenth century he is recorded as ‘Doctor in Divinity of this College’. The translation of his Latin memorial inscription reads: ‘…a man courteous, kind and good; who, being adopted into this College, which he had attached to himself by no common benefactions, on account of his affection for it, desired his body to be buried in this cloister’.

Henry Skaife: Azure, a chevron argent. Henry Skaife, of Glatton, Huntingdonshire, a Scholar of Emmanuel, was admitted to the College in 1707 and died in 1711, shortly after having taken his BA. His rather ghoulish memorial stone, with its skull and suggestion of bats’ wings, can be found on a spandrel in the Cloister.
Sir Raymond West: West was for many years a Judge in India. He later taught law at Cambridge University as a Fellow-Commoner at Emmanuel, 1895-1907. His memorial plaque of 1912, in the eastern arcade of the Cloister, does not bear a coat of arms, but does display an eagle crest.

The 1914-1918 College War Memorial: sculpted by Ernest Gillick, this Purbeck marble tablet, displaying the College shield and inscribed with the names of Emmanuel’s Fallen, was commissioned in 1919 but took several years to complete, being mounted on the southern wall of the Chapel Cloister in January 1923. The original intention had been to have a stone altar supporting a recumbent figure of a soldier, but the College later decided that a simple incised slab would be a more dignified and timeless memorial, reporting to its Members that the ‘beauty of the work would lie in the character of the lettering and in its spacing and arrangement’. Gillick made particularly effective (the more so for being sparing) use of ligatures, or joined letters. The coloured depiction of the Emmanuel coat of arms at the head of the inscription relieves the Memorial’s otherwise rather austere appearance.

Harvard Memorial tablet: Gules, three open books proper inscribed VE R I TAS. Motto: Christo et Ecclesiae (for Christ and the Church). Arms of Harvard University. The Emmanuel College arms appear at the foot of the tablet, which was for many years displayed in the Ante-Chapel but is now in the entrance foyer of the Library. John Harvard is one of Emmanuel’s most famous early students, although almost nothing is known of his time here. He entered the College in 1627 and graduated BA and MA in 1632 and 1635. Emigrating to the New World in 1637 to seek freedom of worship, he died just over a year later, leaving his library and half his estate to the college planned for Newtown (later renamed Cambridge), Massachusetts. That college was named Harvard in his honour. Emmanuel and Harvard have maintained strong links over many years and in the ‘Long Vac’ of 1904 a group of visiting Harvard University graduates ‘moved mainly by the active interest of Professor Barrett Wendell, of Harvard University and lately Clark Lecturer at Trinity College’ presented this tablet to Emmanuel. It was moved to the Library in 2011 as this was felt to be a more appropriate location, given the nature of Harvard’s bequest.
James Peace’s intriguing comment that there was more than one stone in College that had been ‘waiting its device for many years’ cannot be accepted unquestioningly, for at the time he made it he was attempting to curtail what he saw as the architect Leonard Stokes’ heraldic excesses in North Court, but assuming there was a kernel of truth in the Bursar’s words, it would be very interesting to know what stones he had in mind. Plain keystones abound, but there are one or two more obvious candidates; the square stone block above the Paddock-side entrance to the late-Victorian Emmanuel House calls out for heraldry, and the Hostel, erected 1886-88 to William Fawcett’s designs, has on either side of the archway of the central entrance a featureless escutcheon that had clearly been provided with a view to armorial decoration, a potential that has never been realised.

The facade of the Chapel – a ‘false’ front, for the Chapel itself lies behind the Cloisters and Gallery – offers another example of a missed heraldic opportunity, in this case an empty cartouche surrounded by scrollwork and festoons of fruit. It is surely unthinkable that a coat of arms could be added now, but the question arises as to why nothing was done in the past. Archbishop William Sancroft certainly had a claim to be commemorated, for the Chapel owed much to his vision, fund-raising and choice of architect. The Founder would not have been a particularly suitable subject – an orthodox east-west orientated chapel would not have appealed to his Puritan sensibilities. Perhaps it was felt that the building had sufficient ornamentation; in any event, the cartouche has remained empty.

With the exception of the blue lion rampant of the College coat of arms, it may be the case that heraldry has largely had its day at Emmanuel. If so, it is impossible not to feel a degree of regret, for heraldic art has added lasting interest and beauty to many of the College buildings and, as this Guide has sought to show, it can enhance our understanding of Emmanuel’s history. It is not only the grander examples of heraldry that perform this function, either, for sometimes even an apparently empty cartouche has a story to tell. Above the doorway to the ‘South Room’ in the College Library, near the foot of the main staircase, is a wooden carving of the same date as, and in a similar style to, the armorial cartouches above either side of the door of the main Library reading-room, that display the arms of the College and its Founder. Why, then, does the ‘South Room’ carving contain no heraldic device? A closer examination of the cartouche reveals, beneath many later layers of wood stain and varnish, the ghostly legend ‘Class Rm No.2’. This carving, then, provides the solitary surviving visual reminder that the Library, completed in 1909 to designs by Leonard Stokes, was originally built as the ‘New Lecture Rooms’, which function it continued to serve until 1930.

Emmanuel’s heraldry has much to offer, if we take the time to notice, interpret and appreciate it.
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Heraldic glass panel in the Hastings Chapel of Stoke Poges church, Buckinghamshire, showing the ‘Mildmay of Gloucestershire’ arms of the Founder of Emmanuel College, Sir Walter Mildmay. This panel bears a remarkable resemblance in size, shape and choice of decorative motifs to the Mildmay armorial panels in the south oriel window of the dining Hall at Emmanuel. Those panels were brought to the College from Pishiobury Park, Hertfordshire, in 1784 (see pp 17-19) but it seems very likely that they and the Stoke Poges panel were manufactured by the same glass-maker. The Manor House at Stoke Poges was a seat of the Hastings family; Henry Hastings, 3rd Earl of Huntingdon, and his brother, Francis, were friends of Sir Walter Mildmay and among the earliest benefactors of Emmanuel College. The Stoke Poges panel contains a fragment of glass bearing the date ‘1643’ but this is evidently a later (and rather clumsy) insertion, for the panels must be late-Elizabethan in date.