

SOMERSET HERALDRY SOCIETY

Journal No 6 May 2005

SHERBORNE CONFERENCE

A cornucopia of fun was enjoyed by eighty keen heraldists at Sherborne in the first weekend in April. The conference was organised by Stephen Friar, together with Iain Swinnerton and was supported by the Heraldry Society and the Society of Heraldic Arts. As may be seen from the photographs, many old friends were there as well as many from far afield. The subject was Heraldic Art and Design. We were treated to six talks by noted heraldists, a conducted tour of Sherborne Abbey, which dates from before the Norman Conquest, and two excellent dinners, not to forget the lunches and breakfasts, full cooked breakfasts, for those who had the figure (before).

We were welcomed on Friday evening with a talk by Anthony Wood, the doyen of British heraldic artists, on the development of heraldic art from books of hours and other calligraphic artworks. He showed how the calligraphy and

Table banner of Anthony Wood at the Dinner

illustration were a complete unity, and suggested that when this unity broke down was when heraldic art was in danger of losing its way. He took us through to the twentieth century and talked about the course at Reigate Art College, which he taught and how it had to be restarted by popular demand. He showed some modern work, particularly his own and his students', many of whom are now well-known.

The talks on the second day were by John Hayward, who was



Robert Harrison sports his coat of arms and his flag of the same



Below

Stephen Friar holds Hattie Findlater's attention at the Dinner



Clive Alexander's table banner

David Vaudrey is intrigued by a new acquaintance

responsible for two of the windows in the Abbey, at which we had looked in the morning. He explained how he put together the windows, and the sources of his inspiration. Having the memory of them in our minds, this was most illuminating. Adrian Ailes then gave us a wonderfully panoramic view of heraldic illustration in the English Visitations, discussed the relationship between the heralds and the herald painters and how this see-sawed through the 150 years when the Visitations were conducted. Almost all illustration is in trick, but that does not detract from some wonderful art.

The Dinner on Saturday evening was excellent, everyone knew each other by this stage and a tremendous atmosphere had developed, so that the guest of honour, Admiral Gwynn Pritchard, had no difficulty in entertaining us with a splendidly naval speech, full of rumbustious humour.

Sunday was no anti-climax, with a Heraldry, in which he waxed censorious as befitted the castigation and discussed the major this period in fine architecture, Pugin, whom fairly take to be one showing how heraldic these. He argued that became divorced from the art generally, was when it tended Stephen Slater, another well-known on continental military badges, ranging very heraldic ones from Spain and of an oft-ignored related field. And thus we departed on our various ways after another good lunch.



talk by Keith Lovell on Victorian alternately lyrical and subtitle, "Admiration, prognostication". He influences during art and particularly one might of his heroes, art related to when heraldic art current of contemporary to degenerate. Finally, writer on heraldry, gave a talk from those of the Stasi to some Portugal, a most comprehensive tour



1 Ralph Brocklebank and Mary Rose Rogers. 2 Roland Symons and Stephen Slater 3 a good joke 4 Joan Jordan in earnest conversation with Raymond Crawford 5 Keith Lovell's house flag, held by himself, Roland Symons, David Vaudrey and Raymond Crawford

INVITATION FROM THE CHAIRMAN

Ron Gadd Chairman of The Somerset Heraldry Society
invites all members and spouses/partners to a Reception
from 5 till 8 o'clock on the 16th July 2005 at
20 Priestley Way, Burnham on Sea TAS 1QX .

RSVP 01278 773954

PROGRAMME OF EVENTS Rest of 2005

Sat 14th May	2.30 pm	Visit to Holcombe Rogus Church and Hall, with Bluett and associated heraldry, including the Chichester arms (in the first newsletter); lunch at Prince of Wales at 12.30 pm, perhaps
Sat 18th June	2.30 pm	Visit to Crowcombe Church to see hatchments of the Carew family, plus probably another church; meet for lunch at the Carew Arms at 12.30 pm, if you like
Sat 16th July	5.00 pm	Chairman's Reception, see above
Wed 14th September	6.30 pm	Visit to St Mary's Church, Hammet Street, Taunton. The church of the borough, filled with armory and also very beautiful. Supper afterwards, if you wish at the Mason's Arms, next to the church.
Wed 26th October	4.00 pm	Visit to St Cuthbert's Church, Wells, the parish church, often overlooked, but a wonderful building, with good heraldry
	5.45 pm	Drinks before Dinner, again in the Bishop's Palace
	6.30 pm	Talk by the Guest of Honour, Robert Noel, Lancaster Herald, subject not yet known
	7.30 pm	Annual Dinner. Price for the whole day £22
Sat 12th November	2.30 pm	Visit to North Cadbury Church and Court. Wonderful glass in the house and pews in the church. Lunch at 12.30 pm at the Catash Inn, if you like

IN THE TIME OF QUEEN DICK

CUNNINGHAME OF CUNNINGHAME

On the run from assassins in the pay of the cruel usurper MacBeth, poor Malcolm Ceannmór was hidden from pursuit by one Friskin McFriskin, who, when the rightful king burst from the woods into the clearing where his bothy stood, was busy with his man piling hay.

Leaping intuitively to the right conclusion Friskin immediately pointed to the heap. When his liege lord had wriggled into it as best he could, Friskin swiftly forked more hay on top of him. “Ower, forrrk ower!” he was encouraging his man, more slow on the uptake, when the armed mercenaries ran into the clearing.

“Ye mun see frae the size o’ the heap” he said, “that we’ve been here a guid half ’oo-errr. Naebod’y’s passed in that time, ye ken”, he expanded, truthfully. And away the soldiers went.

When, in 1058, he came into his own, a grateful Malcolm created Friskin Thane of Cunninghame, and suggested that both arms and motto were ready made. And thus it is that the Cunninghames of Cunninghame (disdaining both their quick-witted ancestor’s humble name and his worse accent) adopted *Over, Fork Over!* for their motto, and bear *argent, a shakefork sable*, to this very day.

FITZGERALD OF KILDARE

“*Crom a boo!*” shouted John, fourth Earl of Kildare, brandishing his sword and rushing upon the foe on that fateful day in 1261; and “*Crom a boo!*” yelled his son Maurice, at his side. But dreadful though these cries were in the ears of Clan McCarthy, the hereditary enemy, the battle went against the FitzGerald, and both John and Maurice were slain.

When the news reached Kildare Thomas, Maurice’s son and now the fifth Earl, was no more than a babe in arms; and the arms were not human. The manner of it was thus:

When the household glimpsed afar the weary company of survivors returning from the battle, mothers, fathers, sisters and wives ran out to meet them. Among the anxious women searching for loved faces and begging news of the missing were the nurses charged with the care of the infant Earl, who lay deserted in his cradle.

But he was not long alone.

Prompted by curiosity a great monkey, much valued by the late Earl for its cheerful antics and affectionate ways, but regarded by the Earl’s simple retainers with deep suspicion, pushed open the nursery door, always till now firmly shut against it. In their hurry and distress this precaution had been quite neglected by the new Earl’s attendants; and the monkey, drawn by the small noises and gentle movements, crossed the floor and peered into the cradle.

Meanwhile, in the ante-room, another drama was toward. A candle, lit to help the

nursery maid set tiny stitches in an embroidered shawl, had in the flurry been knocked, all unregarded, into a kist of baby linen; and soon the flames began to spread.

The first the household knew of any of this was when they turned at last for home, only to see tendrils of smoke wreathing the windows of the nursery floor. Great was the lamentation when it was found that the fire forbade all access to the baby's room. Some ran for water, though it was obvious they could never douse the flames before the nursery was gutted; some for ladders, though they knew no ladder on the estate was long enough to reach the window.

"*Crom a boo, crom a boo!*" wailed the women; for the equivocal cry of the FitzGeralds, though intended as a warning to their enemies that they would lay them waste, means *I will burn!* Having betrayed father and grandfather by proving false, it seemed like now to betray the son by proving only too true.

Then movement at the nursery window drew the attention of all. A hand, but no human hand, was pushing at the panes; a wrinkled, grey visage was peering down; and the swaddled form of the fifth Earl appeared, held helpless above the terrible drop.

The crowd watched the next act in the drama of Kildare in terrified silence, broken only by frightened gasps. The monkey, clutching its tiny master tight in the crook of one arm, paused on the sill, while the fire roared at its back and the heat rose across the face of the grey stones, till the very battlements shimmered. Once more it looked down; then turned and began to climb.

Slantwise it climbed, away from the great heat pulsing from the window, clinging to cracks and crevices invisible from the ground. The distance was not great; but it seemed to the watchers that an age passed before, hampered by its burden, it gained the safety of the roof. It swung itself up, still cradling the infant, crossed the leads in an awkward, three-legged run to the shelter of the great chimneys, and crouched there, chattering and chiding; but still holding fast to the orphaned Earl.

"Sure, an' 'tis a Christian beast, after all", cried the women.

The fire, bereft of nourishment once the nursery suite had been consumed, was soon quenched. The great trapdoor to the roof was opened and the monkey coaxed down; though it would not surrender its trust till it was allowed to lay the child, smiling at its adventure, in the great bed of the Earls of Kildare.

And when Earl Thomas was old enough to understand, he rewarded his playmate and constant companion by adopting the motto *Non Immemor Beneficii*, Not Unmindful of Kindness; and by placing a likeness of his friend upon his helm. And in recognition of the selfless act that saved their line from extinction, that motto and crest are borne by the FitzGeralds of Kildare and their descendants, the Dukes of Leinster, to this very day.

LLEWELLYN AP YNYR

Henry II, determined that the Welsh should acknowledge the overlordship of the King of England, spent much of the period 1157 to 1165 persuading them to his point of

view. The Welsh spent this same time resisting his persuasions; and it was in the latter year that they won a hard victory at Crogan, near Cefn-Mawr. So fierce was the fighting that for centuries afterwards Englishmen used *a crogan* to mean a desperate battle, or a fighter of desperate courage. And amongst the courageous fighters on that day one stood above the rest, drawing to himself the attention of his Prince, Owain, Lord of Gwynedd.

During a pause in the action Owain summoned him.

“You do well this day, Llewellyn. I offer my thanks; and to make them of some worth, the Lordship of Yale beside.”

“Your thanks and your gift, sir, I accept gladly. But, look you”, and proudly he touched his fingers to the bright steel of his sword, “I fight not for gifts, but for my honour and the honour of Gwynedd.”

“I doubt it not.” Owain glanced down. Where Llewellyn’s fingers had lain four red streaks marked his blade. “Your own blood?” Owain asked. “Or the enemy’s? Either way they witness to your honour. Bear them for answer should any question why you fight.”

And the Lords of Yale, proud sons of Llewellyn ap Ynyr, bear *paly of eight argent and gules* to this very day.

Many thanks to Cynthi for permission to publish. © C. M. E. Lydiard Cannings 2004

GARTER STALL PLATES by W H St JOHN HOPE

There is a new CD available of this wonderful book. In second-hand hardback it goes apparently for about £500, so if anyone is interested in a CD version, it has been produced by Patrick Cracroft-Brennan and is available for £25 from his website, <http://www.heraldicmedia.com/> The full title is The Stall Plates of the Knights of the Garter 1348-1485.

SOMERSET HERALDRY SOCIETY

Officers

Chairman	Ronald Gadd, MBE, RD
Hon Secy	Alex Maxwell Findlater
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Committee Member	David Hawkings

Objects

The aims shall be to promote and encourage the study of heraldry especially in the historic county of Somerset.

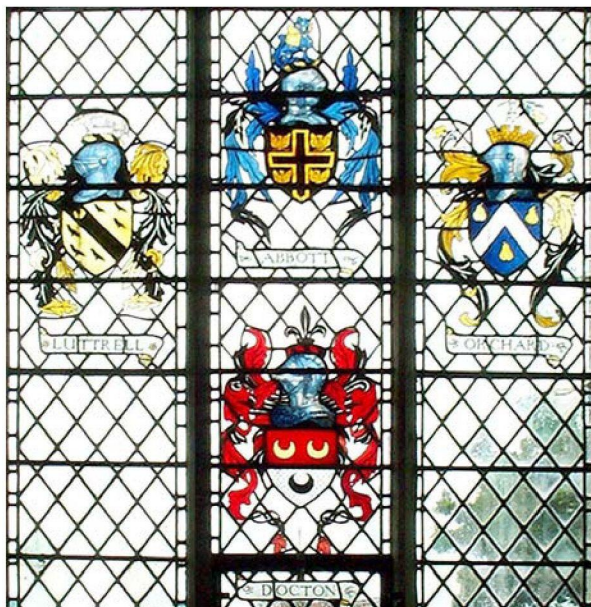
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SURVEY OF ACTIVITIES



Luttrell, Abbott, Orchard and Docton. The helm and crest of Abbott are disrespectfully looking away from the altar.

In January we had a teach-in on blazon and any other things on demand, which was helpful to those who had queries which are often difficult to raise in the midst of a visit or talk. In February, we had a visit to the Hanging Chapel in Langport, which is now home to the Portcullis Lodge of Freemasons. Robert Webb, a past Master, showed us the building, and explained the meaning of the various symbols used by the Masons. After tea, we held an uneventful AGM and then Ron Gadd, our Chairman, gave a talk on Arms and Esquires, covering this contentious and difficult subject with clarity and elegance.



Tablet to Anne Millington, widow of William Abbott, showing her arms

In March we did not hold a meeting of our own, in view of the Heraldic Conference at Sherborne. In April, we visited the most remote and westerly site to which we have yet been, Hartland. We went first to St Nectan's Church, where there was some interesting and some curious heraldry. We



In the house, arms of Stucley with in pretence O'Bryen of Thomond



Detail from the Drawing Room mantelpiece

were shown around by John Cass, whom we met again after lunch at the Abbey, now a private house, completely rebuilt in the 18th century by Paul Orchard. This he did with his first wife's money and then left it to his second wife's son, whose descendant is the present owner Sir Hugh Stucley. The Abbott family held it from the reformation, and it passed from them to a branch of the Luttrell family, which ended in the heiress Mary, who carried the house



A few of the intrepid explorers, having enjoyed a good tea

and her fortune to the Orchard family, as she had no issue. The house was further substantially remodelled in the 1850, including some work by Giles Gilbert Scott. There is a wealth of family-related armory: each shield has its story and as there are many shields, so are there many stories to be remembered. Bravo the guides; and bravo the tea!



Window in the church showing Countess Gytha, who founded the church, between the arms of Dynham and of the Abbey

SOMERSET HERALDRY in R.N. Ships' Badges

A sailor's immediate first loyalty is to his ship, as a soldier's is to his regiment, and the prime identifier of a ship is its name. Some ships' names have been used over and over again since Tudor times, and each new ship immediately assumes all the battle honours won by those earlier ships bearing the same name, which leads to a tendency to re-use historic names whenever possible rather than finding new ones. Early in the last century, and particularly during the First World War, when the Royal Navy was at its biggest ever, many names were enhanced with unofficial badges to decorate the ship's bridge, its boats, wardroom crockery and stationery, Christmas cards and the like. While many of these badges were well designed, a lot were frivolous or inappropriate in other ways, so in 1919 it was decided that all ships' badges should be approved by an Admiralty committee. All these approval sketches have now been gathered together in a two-volume work, from which we have taken the present illustrations (1). Each sketch would be given to a master carver to make a low relief model for the finished badge, from which a mould would yield casts that would be hand-painted in the correct colours for use on the ship. Various naval museums have collections of these actual badges, and one book at least has life-like photographs of a selection of them (2).



If a ship's name was of an object that could be illustrated, this would always be the first choice. Thus HMS Dragon showed an heraldic dragon, but it was gold on a red field, so cannot be claimed as a Somerset beast. It was also decided that no actual portraits or pictures of towns would be used, so ships named after people or places would normally be illustrated with reference to their armorial ensigns, using either the design on the shield, or the crest, or a supporter, or one or more charges from the arms, or even a new composition based on several of these elements, and it is from this category that our present

selection is taken.

HMS Somerset was a surprising choice for one of the Type 23 frigates, for though there had been three 3rd rates with this name in the eighteenth century, there had been none since. During the twentieth century there were three separate “County” classes of warships, but Somerset was never chosen for any of them, perhaps because it has no major seaport on its coast. But the Type 23 class are the “Dukes” and this badge displays the golden wings conjoined in lure from the arms of the Seymour family, the Dukes of Somerset, who do not even live in Somerset, but just over the Wiltshire border in Maiden Bradley (I remember attending a

children’s party there as a young boy). The Seymour wings also turn up in the badge of HMS Amethyst, from the arms of a Captain Seymour who distinguished himself whilst in command of an earlier ship of this name – an example of an indirect allusion, the last resort when choosing the subject of a badge.

Another Type 23 frigate which has Somerset connexions is HMS Iron Duke, if Wellington did in fact take his title from this Somerset town and not just because it went well with the family name of Wellesley. A glance at the badge of the pre-war sloop HMS Wellington with its dolphin and mural crown, reveals that it is named after the city in New Zealand and not the town in Somerset (although the city was itself named after the Duke). The badge of HMS Iron Duke is the crest of the Duke of Wellington, and at one time its use was disputed by the army regiment bearing his name, who used it as their cap badge and claimed exclusive rights in it. As a result, an alternative badge was approved for the old battleship called Iron Duke, showing a cast iron plaque of the Duke’s head, rather a neat play on words, but this was then deemed to be a form of portrait and thus ineligible. The regiment’s claims were dismissed, and the current frigate has used the distinctive crest badge from the off.

The only other Somerset name currently serving in the Royal Navy belongs to the Mine Counter-Measures Ship HMS Dulverton. Its badge was designed in 1941 for the “Hunt” class destroyer, and includes charges from the arms of Sir Gilbert Wills, later





Lord Dulverton, who was Master of the hunt, whose territory straddles the Devon and Somerset border, from 1908 to 1920, together with a whip and an annulus in the hunt livery colours. Other former "Hunt" class ships with Somerset names include Exmoor and Quantock, whose badges have no heraldic content, but there is a fine punning reference in the 1941 badge of HMS Blackmore, whose five-barred gate, placed over the hunt livery colours, is taken from the arms of the Rev. Harry Farr Yeatman who was the founding Master of the Blackmore Vale Hunt from 1831 – the name Yeatman being an early form of the word "gateman." And the blue rose in the badge of the 1940 "Hunt" class destroyer HMS Mendip is taken from the arms of the Tudway family of Wells, who held the

Mastership of this hunt for nearly a hundred years from 1760.

A few Somerset towns have had ships named after them, with some wry results. HMS Bridgewater, a sloop of 1928, used the spelling that had been traditional in the Royal Navy since the seventeenth century. Its badge is based on an ancient town seal but when the Mayor was invited to the launching, he objected to the "mis-spelling" and would have nothing to do with the ship thereafter, which survived until 1947 but never had a patron. A similar sloop of 1931 was originally named HMS Weston-Super-Mare, but with reference to Dame Agnes Weston, who had founded the popular sailors' charity, it became known on



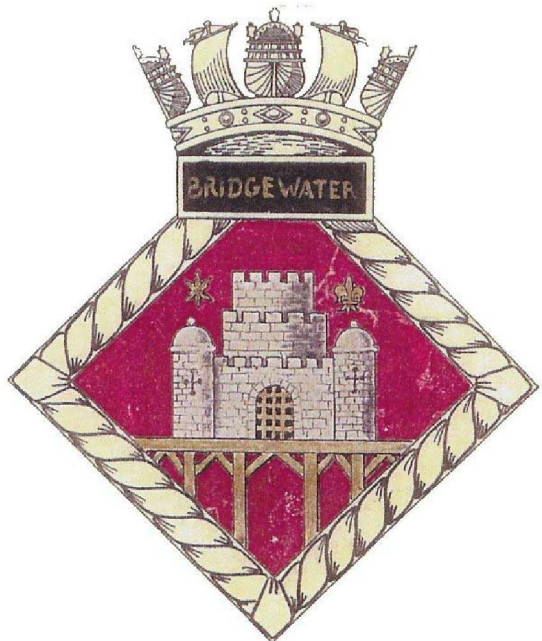


the lower deck as the “Aggie-on-Orseback” and so it was no surprise when the name was officially changed to HMS Weston (and after all, a ship is meant to be “super mare”). Its badge was based on the arms that had been assumed by the town council.

During the Second World War some fifty obsolete destroyers were transferred to the Royal Navy from the United States Navy, and it was decided that these should all have names of towns in Britain that were also used for towns in America. If all these names are placed in alphabetical order, they stretch from Bath to Wells, a nice touch. Alas, HMS Bath was sunk before a badge had been assigned, but HMS Wells, which

survived the war, was given a badge said to have been derived from the arms of the City, with the addition of a star on a blue disc to indicate its American provenance. Another ship of this class, HMS Burnham, was adopted by Burnham-on-Sea, but its badge of three torches was a play on the name and was not heraldic.

Turning back from places to people, there were, apart from Dukes, a number of Admirals whose families were from Somerset. The 1919 badge of HMS Hood was one of the first to be approved, and shows the Cornish chough holding an anchor, the crest of Admiral Samuel, Viscount Hood. This sketch includes the date “1859” which





was when the name Hood was first used in the Navy, but this practice was soon discontinued and the date was omitted from the badge actually used by the famous battle-cruiser. The badge for the cruiser HMS Blake was approved in 1946, though the ship was not completed until 1961 and then served to 1982. It shows the martlet from Robert Blake's arms surrounded by the gold chain presented to him by Parliament for his services as General-at-Sea against the Dutch in 1663. No doubt there are many other Admirals and Captains with Somerset connexions who have had Royal Navy ships named after them, with badges to match, and there are some other indirect

associations with the county, for instance, the frigate HMS Porlock Bay had a badge in 1953 partly based on the arms of the Fitzroger family who had assisted with the building of Porlock's 13th century parish church, while the badge of the 1919 destroyer HMS Vimiera, named after one of Wellington's victories, used a lion supporter from the Duke's arms. Finally, the badge of HMS Zealous, a destroyer of 1944, has a bee (a zealous creature) upon a fret taken from the arms of Sir Samuel Hood (later the Viscount) who commanded a ship called Zealous at the Battle of the Nile in 1798.





It should be stated that, although some ships' badges derive their content from specific heraldic usage, all Royal Navy badges together constitute a minor branch of heraldry, and the position of Admiralty Adviser on Heraldry has often been held by an Officer of Arms, the current one being Thomas Woodcock, Norroy and Ulster King of Arms, although, because of the dearth of new ships and the preference given to choosing old names which usually have a badge attached already, he has had little opportunity to devise new badges, usually having to be content with recommending new art-work.

I should like to record my indebtedness to Derek Taylor, whose books (3) are an invaluable

and reliable source of reference, and who is always ready to provide help and advice on anything to do with Royal Naval Ships' Badges.

Ralph Brocklebank

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- 2 Smith, Peter C., *Royal Navy Ships' Badges* (Balfour, St Ives, Huntingdon, 1974)
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NEW ARMS FOR POPE BENEDICT XVI

As Bishop of Munich, Joseph Ratzinger bore arms as to left, which, if you cannot quite read them are 1&4 a moor's head, 2 a bear carrying panniers Argent banded Sable and 3 an escallop. The moor's head is the arms of the see of Munich. Rather than make it up, I shall quote from Fr Guy Sylvester on the Scots Heraldry Website,

"When he was appointed archbishop of Munich-Freising, Ratzinger added two new symbols to the episcopal coat of arms, both of which were intended to underscore his unworthiness. The first symbol was a shell; according to legend, St Augustine was one day walking along a beach, grappling with the mystery of the Trinity, when he came across a child who was playfully pouring seawater into a shell. That, Augustine instantly realized, was precisely his problem: the human mind could no more comprehend the mystery of God than the shell could hold the waters of the sea. Ratzinger thought the account pertinent to his own theological work, which always acknowledged "the greatness of the mystery that extends farther than all our knowledge." The other symbol that he added to the coat of arms was a bear. It comes from a legend told of St Corbinian, the founding bishop of Freising. While Corbinian was travelling to Rome, his horse was set upon and torn to shreds by a bear. Corbinian rebuked the bear, and ordered it to carry his pack to Rome. The repentant bear did as he was told. And therein Benedict saw something of himself: he too was to be a beast of burden, called to the service of the Lord."

The Pope's new arms will incorporate all these elements, but in a new marshalling, viz: Tierce cape ployé reversed: 1 Or a blackamoor's head couped at the neck Sable, crowned and collared Gules, with an ear-ring Gules (Munchen-Friesing), 2 Or, a bear rampant Azure, bearing on its back a pack Argent, bound Sable, 3 Gules an escallop Or. The tinctures are changed to make an harmonious and balanced composition. Tierced in cape ployé is a continental expression, unknown in British heraldry and is most easily understood, by being seen.

Pope Benedict XVI has dispensed with the image of the three-tiered tiara that traditionally appeared at the top of each pope's coat of arms and replaced it with the pointed mitre. The pope also has added the pallium, the woollen stole symbolizing a bishop's authority, to the elements surrounding the shield. The details of the new papal blazon were published in the April 28th edition of the Vatican newspaper, L'Osservatore Romano. A picture was released to journalists with the comment, "Benedict XVI has chosen a coat of arms that is rich in symbolism and meaning, so as to put his personality and his papacy in the hands of history," by the Italian Archbishop Andrea Cordero Lanza di Montezemolo, an expert on heraldry and creator of Benedict XVI's new insignia.

