

SOMERSET HERALDRY SOCIETY

Journal No 11 May 2007

GLOUCESTER CATHEDRAL AND ELMORE COURT VISIT



Blackleech impaling Elton

The SHS can successfully claim that self-selection is the most satisfactory way to form a group. On Wed 25th April a small but select group journeyed to Gloucestershire to visit the Cathedral and in the afternoon Elmore, just 4 or 5 miles south of the city. We were sad that a number of members were not able to come for different reasons.

Gloucester Cathedral was founded in 678/9 by Osric King of Mercia as a double monastery, for both men and women. Kyneburga, sister of the King, was the first Abbess of the house. By the time of the Conquest it would seem that the house was in need of revitalizing. However Gloucester

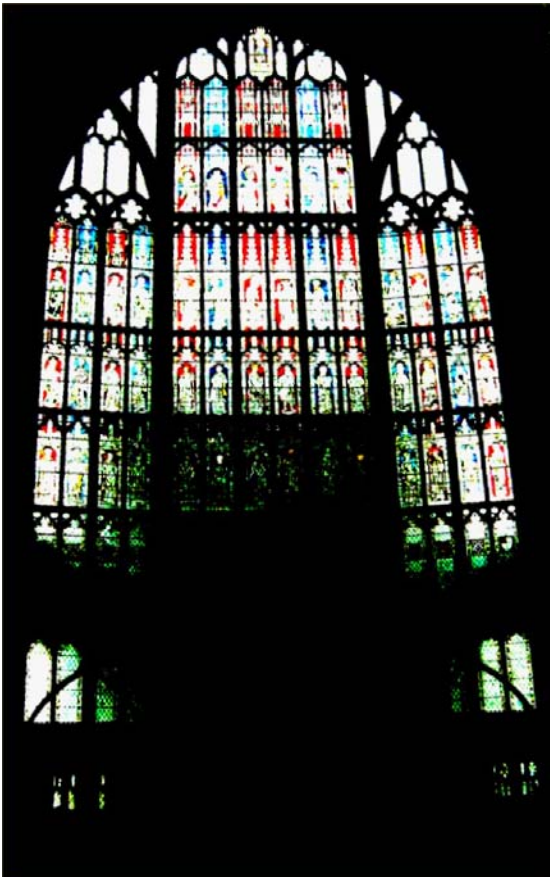
was one of the stopping points of the royal Court and in the time of King William the Abbey was rebuilt, the foundation stone being laid in 1089. It was in a pure, but not severe Norman style. The cloister is unusually on the north side of the church, and the town grew up on the south side. This is because the water is to the north. This now has the advantage that it is quieter and one could almost imagine away the city. The choir was rebuilt in the perpendicular style in 1331 although the ambulatory around the choir is of the original Norman build. The fine early east window has the outside panels slightly angled as it stands on the foundations of the original semi-circular apse, so characteristic of Saxon Romanesque. The Abbey was dissolved by Henry VIII in 1540 and in the following year it was re-established as a Cathedral.

We were blessed with the most perfect weather and so at 10.30 foregathered at the south door with our guide Richard Cann. Richard has just completed a survey and complete description of the stained glass in the Cathedral's windows and is thus excellently qualified as an heraldic guide. After coffee, we walked around the Cathedral anti-clockwise from the South Door, looking at the Davy window first. David Vaudrey, who could not be with us, has written a note on Gen Sir William Davy and his memorial and hatchment at Doynton; he supplied us with copies which were very helpful. As we moved east, we noted a Guise window and a number of Guise memorials. The south transept is filled with many tablets and tombs, where we saw tombs with the Elton arms (later of Clevedon and Whitestaunton) and even a

tablet to a Michell of Huish Episcopi. The small chapel of St Anthony off the transept is a perfect example of the high Victorian style of mural decoration by Thomas Gambier Parry. We also passed a recumbent figure representing Robert Curthose the Conqueror's eldest son.



The chancel has the inner side of the Norman arches cut back and replaced with half columns with perpendicular mouldings, and a wonderful west window, the full width and height of the chancel. The arms of benefactors are shown at the bottom in two rows, above which are successive rows of angels until at the top we ascend to Our Lord himself. The lectern is of brass, made of an eagle with a small dragon firmly grasped in its talons. The Director of the College of Dracology was pleased to see the dragon, perhaps less so by its treatment. The misericords in the choir stalls were also interesting, almost a mediaeval bestiary.



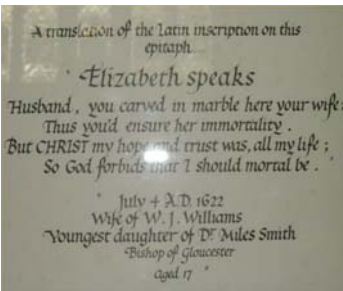
The Lady Chapel was completely re-cast in 1470 and now contains interesting tombs and fine glass dating from late 1890s. The tomb of Elizabeth Speaks is particularly fine.

We then walked around the cloister, not crowded with tablets as at Wells, but still with many of



interest, and looked into the Chapter House and made acquaintance with the note 'C' which was apparently the subject of an exhibition in various pitches and tones, said to sooth the soul, but in our experience achieving the opposite effect.

We re-entered the nave by the north door and looked at some wonderful monuments, full of movement and delight, real works of



art in marble. Here we also found the memorial to Sir Ralph Bigland, Garter King of Arms 1780-84.

The arms of Ralph Bigland as Garter, see next page





Lunch was had at the Comfy Pew, to be recommended as both near and friendly, and as feeding the inner man very satisfactorily. We then followed Richard to Elmore Church, and I for one was glad to be led, for a housing estate had engulfed the old road and signage was not good.

The church is a simple but reasonably large building with two aisles about the same size, one being the nave and the chancel, the other a north aisle which houses at the east a small chapel, now an office, and between that and the main part of the aisle, the organ. The structure appears to be all of one build, perhaps of 17th or early 18th century. Again there were monuments here to the Guise family and three hatchments. There were even a couple of armorial tablets for other families. Elmore Court has been in the Guise family since one of them married a relative of Hubert de Burgh, Earl of Kent in 1262. The Guise arms are now *Gules seven lozenges conjoined vair on a canton Or a pierced mullet Sable*. They were most probably original lozengy *Gules and vair*, the de Burgh coat, differenced by the canton. The

reduction to seven lozenges must surely represent the transfer of the lozengy coat onto a shield of heater shape and the subsequent change of the shield to a straight sided renaissance style, together with an ignorance



of the original design.

At Elmore Court Lady Guise greeted us warmly and showed us the hall, the dining room, with portraits of all the baronets, the drawing room with two letters patent, one as a confirmation of the crest, a swan arising from within a crest coronet and a later one, most unusually of a grant of supporters to Sir John Guise in 1863 when he was personally entitled to them as a Knight Grand Cross of the Bath, but by warrant of Queen Victoria allowed them to his heirs male in perpetuity. The swan as a crest is reminiscent of the Luttrell arms, with two swans as supporters, as descendants of the Swan Knight (see Journal No 2, Summer 2003.) It would seem likely that the Guises were, through the Earls of Kent, also descendants of the Swan Knight.



Close-up of the fireplace in the Hall, below

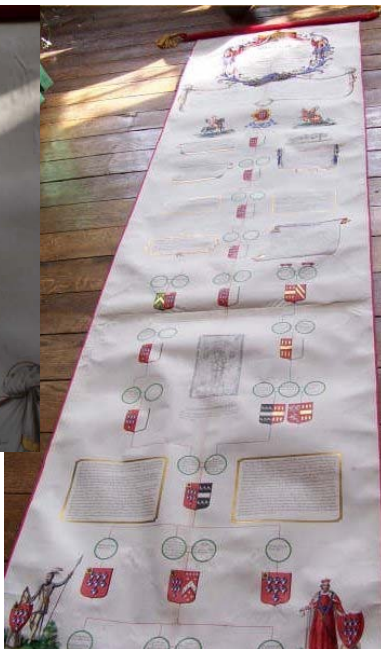


The drawing room is part of the old mediaeval house most of which was destroyed by fire and rebuilt in Georgian style. We also saw the two rooms above the drawing room and noted the fireplaces and the views from the windows.

Returning to the Great Hall, we again admired the great oriel window completed in about 1880 with a vast shield of quarterings, surrounded by many of those important

coats, each thankfully with its name beneath it. We were also shown a confirmation by Bluemantle of the quarterings, not exactly those in the window, which was interesting.

Lady Guise let slip that she had an illuminated pedigree and was persuaded to bring this out. On vellum about two feet wide it traced the main line from 1262 to late Victorian times and when we got there, another of quite recent work, also illuminated, was brought out to bring us up to date. Although Sir John Guise has no children, we were pleased to see that his brother has a son, so the family will continue to flourish.



That should be no surprise, on the basis of the most excellent tea which we enjoyed sitting outside in the sun on the garden seats near the front door. This was altogether a wonderful day for this small party and we are most grateful to Richard Cann and to Lady Guise for it. AJMF



REVIEW OF EVENTS

This year we have enjoyed mainly indoor meetings,. In January Colonel Iain Swinnerton gave a talk on the way in which military badges are often derived from the civic armory of the area from which they originated, not of course necessarily where they are now raised. This was a fascinating look at a curious aspect of heraldry, for military badges are not strictly heraldic, although they are generally of an heraldic style.

In February after a notably quiet AGM Alex Maxwell Findlater showed the film of the book, that is to say gave an illustrated talk on Scottish Rolls of Arms, the subject of his book published last year. These first two talks were done using a computer linked to a Powerpoint projector, the first time we have used this technology. After a certain amount of experimentation with Iain's computer we managed to reconcile these two self-opinionated pieces of technology. It was easier to sort out for Alex's talk and then Tom Mayberry, our third speaker, in March, brought his own laptop and showed how easy it was to do if you knew how.

Tom talked to us about the life and adventures of the explorer John Hanning Speke. He gave us a fascinating talk about this slightly shadowy figure. Tony Wood had invited Mr and Mrs Peter Speke, great- or more than great-nephew and representer of the explorer, who had no children. Peter brought with him two Grants of Arms, one for the augmentation which Speke received and another for supporters, granted after his death to his brother, but only for life. The April meeting was the visit to Gloucester, already described in greater detail.

ROMANIAN FIND



I went for the inside of a week to Romania at the beginning of May, and found there very little heraldry. However, I did find a book about heraldry, written in Romanian, but with international illustrations. Knowing our Society's interest in the ghoulsh, I am happy to show you this little illustration of the arms of Vlad

Dracul from 1457. The arms are in reverse, as it is a seal. I have also copied the arms of Tarii Romanesti from 1693 so that you can discern the detail more easily and see how these arms were later used.

AJMF



Heraldic achievement of Crown Prince Frederik and Crown Princess Mary of Denmark (married 14 May 2004)

This article was written for the *Heraldisk Tidsskrift* by Peter Kurrild-Klitgaard and Ronny Andersen.

Crown Prince Frederick of Denmark's marriage to Miss Mary Donaldson of Hobart, Tasmania was shortly preceded by the award of the Order of the Elephant to Miss Donaldson and the Grand Cross of the Order of the Dannebrog to her father Professor John Donaldson. In accordance with the statutes of the Danish Royal Orders, these



a w a r d s necessitated the design of new coats of arms for them for display in the Chapel of the Royal Orders at Frederiksborg Castle.

The Donaldson family is Australian of recent Scottish origin and it was decided to design the arms as closely as possible to Scottish heraldic tradition, while including symbols of a personal nature and references to Australia. Professor Peter Kurrild-Klitgaard undertook the research into the Scottish background, and based upon this he made several suggestions for

the design of the arms. Ronny Andersen, Kongelig våbenmaler (Royal Shield Painter), then made suggestions to The Crown Princess and Professor Donaldson and their personal preferences were also taken into account.

The basic design was the MacDonald eagle and boat for the Scottish ancestry and, in the chief, two seven pointed Federation Stars from the Crest of the Australian arms for Australia. More personal symbols were incorporated into the chief with Professor Donaldson choosing the infinity symbol as representative of his career as a mathematician (it corresponds with his motto as well) and with The Crown Princess choosing the rose as her personal symbol. The red lion in Professor Donaldson's crest



Arms of Professor John Dalglish Donaldson

is derived from the Scottish red lion and also the red lion in the arms of Tasmania and Hobart.

The coats of arms were approved in 2006 and painted on shields for the Chapel of the Royal Orders in 2007.

Designers: Peter Kurrild-Klitgaard and Ronny Andersen

Emblazonment: Ronny Andersen

Acknowledgement: *Heraldisk Tidsskrift*, Vol 10, No 95, (March 2007), pp 201-212

I should just comment that in Denmark there is no formal granting procedure, even for Royal arms.

In discussion Peter Kurrild-Klitgaard has added: "These two drawings are the versions that serve as the basis for the renderings of the coats-of-arms in the "stall plates" for the Chapel of the Royal Orders and in the corresponding armorials of the two orders. For that reason these particular drawings need to follow the practice that has generally evolved over the centuries; this is particularly the case with regard to HRH's coat-of-arms, which strictly follows the traditions used for how to display the coats-of-arms of wives of Danish dynasts within the heraldic practice of the Order of the Elephant. So while there may be other artistic formulations that one could or would wish for in other respects (say, in an *ex libris*) or that are used elsewhere, these are, and were, not really options here and not the artist's choice.

"While it is in a sense is logical to see the sinister of the two shields as those of the Crown Princess (and it certainly is the Scottish/Donaldson part), it really is the whole combination--i.e. the two shields together, under the princely crown, which is the Crown Princess' arms (in Denmark), not merely the sinister, and the two shields together should not be seen as those of the Crown Prince and the Crown Princess combined in the sense that these could somehow be separated.

"Let me also mention that while it of course would be perfectly natural for a Scots lady in Scotland to use a lozenge, this is almost unheard of in Scandinavia, or at least extremely rare. I also do think that this rendering makes clear why, albeit indirectly, namely by pushing the rose upwards so that it and the two stars are placed 1:2 rather than next to each other. If anything an oval shield is more typically used in Scandinavia rather than a lozenge, especially in Sweden. But even that is relatively rare. In Denmark ladies have generally always used the same type of shields as those used by their contemporary gentlemen."

And Ronny Andersen has added: "Of course I will have to mention Peter Kurrild-Klitgaard first and foremost; without his research and vast knowledge of Scottish heraldry the arms would have looked quite different, I am sure. The basic design of the arms were suggested by Peter.

“As Peter has mentioned in an earlier posting, these two paintings were prepared as the basis for the painting of the arms on the ‘stall plates’ for Frederiksborg Castle. They are not very well suited for print or web, but they appeared in the article mentioned above, as we wanted to present the arms as soon as possible, and not wait for additional photographs to be taken. The new photographs are by myself on my digital camera, but they are not great either; it is especially hard to photograph the areas with gold.

“I have never been that keen on bold outlines, I think that it can kill beautifully painted armorial artwork. On the other hand, no outline can make the artwork weak and unclear. It is an aspect I am constantly working on, but I do believe in letting the contrast between colour and metal (whether it is real metal or colour) shape the figures and then work with highlights and shadow.

“As for the infinity symbol, it is perhaps a little small, but I’ve always liked slim and elegant heraldic figures; perhaps it comes from not being that slim myself ! The picture of HRH The Crown Princess’s arms was leant against my sloping drawing table for the photograph, so it might also be a little out of balance.

“It was my own suggestion to make the sails on the lymphad Argent, simply in order to have a little more contrast in all the Gules and Sable. I am quite pleased with the lion in the crest for the Professor; as for the teeth and claws being Azure, and the tongue Gules, this is how I understand the term ‘armed’. I am not sure that there is a definitive Danish understanding on this issue, as the finer points of blazoning never have been widely appreciated in Denmark.

“The drawing of HRH The Crown Princess’s arms measures 27 cm from the top of the crown to the bottom of the shields, and 23 cm from shield to shield, and the arms of the Professor is approx. the same size. So it is a reasonable size. But still, the heads of the lions in the royal coat-of-arms are approx. 4 mm x 4 mm.

“The rose was chosen by HRH herself, and I actually don’t know the allusion, except that is a common symbol of beauty and femininity.

“As for the shape of the shields in HRH The Crown Princess’ arms, it was chosen to accommodate all the charges in the royal Danish arms; it can be quite tricky to squeeze in all three lions in the fourth quarter, especially if the third one must have a decent size. The same goes for the ram of the Faroe Islands in the third quarter.”

ADVERTISEMENT

Adrian Webb has an odd volume of Fox-Davies *Armorial Families*, 7th edition, 1930, volume 2 only, to dispose of for only £40. It is a bit worn but complete. Tel: 01823 282267 email: aj.webb@virgin.net

A NOTE ON CHIEFS AS USED IN SCOTLAND



I notice that another clan Donald member, Dr Duncan Donald Macdonald, has a chief Azure. I am curious as to whether the blue chief is significant in these arms and in those of Professor Donaldson. Is it just a co-incidence?

It seems that adding a chief has developed in Scotland as a way to difference the "plain undifferenced arms". There are certainly merits in this for the plain arms can remain unchanged, and all the differences be put on the chief.

On the other hand traditionally the chief was used for augmentations of honour and earlier for the arms of an allied family before the rules of quartering had developed. Moreover some of Scotland's most ancient families' arms are based on the chief, Menzies, Keith, Airth, Douglas, Graham and a few lesser names as well.

As an illustration of this there are many strange marshallings of arms in monumental and architectural heraldry., for example in the Sinclair Earl of Orkney coat, in Roslyn Chapel, founded in 1484 (see below.)

The chief has always had a slightly curious place among the ordinaries. It is the only one which does not have to obey the tincture rule, because of the doctrine of the *chief cousu*, where *cousu* means *sewn* (looking back to the days when most heraldry was on flags), ie the chief is not a charge on the shield but a division line.

It is probably for this reason also, that the rule of blazon has developed that the chief and its contents should be dealt with after the rest of the shield has been blazoned. This rule sometimes has unfortunate effects as when there are charges on the field of eg a Keith coat of arms and the blazon is *Argent a cinquefoil Gules a chief paly of six Or and Gules* for Keith of Canterland (Hague Roll). This coat would be indexed under "cinquefoil", not under "chief" which is where we would expect to find it. This makes a nonsense of heraldry, for here the cinquefoil is a minor difference mark, which can

always be removed or changed, according to circumstances, and yet the blazon makes it appear to be the defining characteristic of the arms. It happens with the black Douglas *man's heart Gules* as well, but at least that is an augmentation, and so of some significance.

Often in Scottish rolls of arms from the C16 and C17 one finds that the chief is much deeper than it is shown today, often a full half of the shield, whereas now we tend to limit it to about one fifth of the shield or at the most one third.

William Sinclair, Earl of Orkney **Armorial Tablet 1420-50, Roslyn Chapel, near Edinburgh**

This earl, 3rd of Orkney, exchanged that title for the earldom of Caithness in 1455. He was Admiral of Scotland and as such took the Princess Margaret to France for her marriage to the Dauphin in 1436. In 1454-58 he was Chancellor of Scotland, at that time the greatest office of state.

He was married first to Elizabeth Douglas daughter of Archibald 4th Earl of Douglas and Duke of Touraine, widow of John Stewart Earl of Buchan, who was Constable of France and died in 1421. Her mother was Princess Margaret daughter of Robert III.



Photograph: John A. Duncan of Sketraw

The arms are not marshalled in the modern manner. The two Sinclair coats are one above the other, firstly *Azure a lymphad sails furred within a Royal tressure Or* for the earldom of Orkney, and secondly *Argent a cross engrailed Sable* for Sinclair of Roslyn. The wife's half of the shield is confused. It must be a compilation of the Douglas coat *Argent on a chief Azure three stars of the field in base a man's heart Gules* and the augmentation given to Archibald Douglas as Duke of Touraine, which is the arms of France modern, *Azure three fleurs-de-lys Or*.

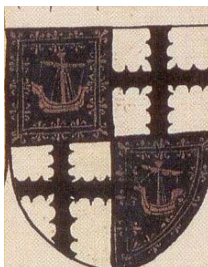
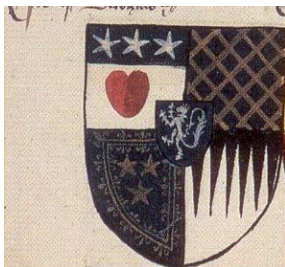


Above: Toison d'Or



Below: Scots Roll

These coats are shown in the contemporary Armorial de la Toison d'Or (ca 1430), the Douglas as 1 Touraine, 2 Douglas 3 Galloway 4 Annandale, while the Sinclair coat has 1 Orkney, with a field Vert rather than Azure 2 Sinclair. The slightly later Scots Roll (ca 1455) does not show the Earl of Douglas as Duke of Touraine, which had been lost by then (it descended only to heirs male of the body), but Orkney is shown with the (correct) field Azure quartering Sinclair.



The earl's first wife, Elizabeth Douglas, died perhaps about 1450 and he then married before November 1456 Marjory daughter Alexander Sutherland, of Dunbeath. In addition to a number of daughters, by Elizabeth he had William Lord Sinclair and by

Marjory both William who succeeded as 2nd Earl of Caithness and Sir Oliver Sinclair of Roslyn. William Lord Sinclair was disinherited as being an imbecile, but this may not have been the case, for he managed to retain or regain the Sinclair title.

This shield as for the first marriage would seem to date from before at the latest 1456 and therefore would probably predate the construction of Roslyn Chapel. In fact it does not sit very comfortably on the boss and we might conjecture that it was brought here when the Castle of Roslyn fell into disrepair.

AJMF

SOMERSET HERALDRY SOCIETY

Officers

Chairman	Ronald Gadd, MBE, RD
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Hon Treasurer	Anthony Bruce
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Co-opted Member	Peter Giles

Objects

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

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Annual Subscription

for ordinary members £10 pa
for family members £15 pa

PROGRAMME OF EVENTS Summer 2007

Sat 9th June home	2.30 pm	St Mary's Church & Nettlecombe Court , of the Trevelyans. Meet and park in front of the house, £4 each, booking essential. The Notley Arms is good for lunch, so we might meet there at 12.30.
Sat 28th July	11.00 am	St Decuman's Church and Watchet Meet at St Decuman's Church and Holy Well; then Watchet, including the Museum and the Harbour Chapel, founded as a chantry chapel by Reginald FitzUrse, the Beckett murderer. At an appropriate point, lunch in a local pub; the Vicar recommends the Star.
Sat 15th September	11.30 am	St Lawrence's East Harptree & St Mary's Yatton , with Nicholas Deas. Meet at Yatton Church, lunch in a local pub.
Wed 17th October		Annual Dinner at the Bishop's Palace, Wells Guest of Honour Anthony Wood
	5.45 pm	Drinks before the talk
	6.30 pm	Talk by Tony Wood on the Development of 20th Century Heraldic Art
	7.30 pm	Dinner. Cost is expected to be about £25
Wed 7th November	7.30 pm	Armorial Table Carpets by Keith Lovell , with particular reference to the Luttrell carpet. Keith is a Fellow of the Heraldry Society and an expert on vestments and similar items. The Grammar House, meet at the Langport Arms for supper beforehand 6.00 to 6.30 pm

DIRECTIONS: THE GRAMMAR HOUSE, THE HILL, LANGPORT

Coming from Taunton: after the town square, when the road does a sharp left turn, go straight ahead up the Hill.

Coming from the East or the North: come into Langport and after Tesco, LOOK OUT. At a sharp right-hand corner, turn left round the Post Office, up the Hill;

Both: Park; walk back down until you come to the first house on the left (coming down) on the incline of the hill. Go down the alley next to the house and knock!

THE ARMORIAL OF HAITI

by Clive Cheesman



Comte de Limonade

bayoneting nine days later. The Queen made her way to England and it is possible that this Armorial came with her and was sold to defray her husband's debts.

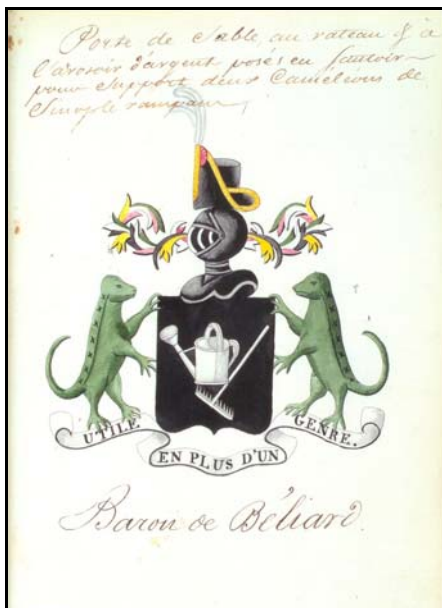
A full peerage was created in 1811 and these are the arms which were devised for them. The arms are delightfully simple and elegant, with none of the fussiness of European arms of that period. The two illustrated are characteristic, the supporters idiosyncratic and the arms uncluttered.

Altogether a feast for the eye, with good introductory essays and six appendices, with index.

AJMF

Crown quarto, viii + 216 pages including 91 full page plates. £45 from College of Arms, Queen Victoria St, London EC4V 4BT

Clive Cheesman has produced a fine book, including facsimiles of the pages of the Armorial which is in the College of Arms in London. Henry Christophe was born a slave but served in the Comte d'Estaing's *chasseurs volontaires* during the American War of Independence. Both independence and war seemed to suit him for he fought for the emancipation of slaves in Haiti and in 1811 was created King in the North of Haiti. He set up a Court modelled on both the French and British Courts and reigned until 1820, when he collapsed in Church at Limonade. He had become a tyrant and the Duc de Marmelade raised a rebellion. Henry Christophe, unable to bear the mockery and abandonment by his soldiers and his own incapacity, shot himself through the heart at his palace at San-Souci. His son was executed by



Baron de Béliard