

THE SOMERSET DRAGON

THE JOURNAL OF THE SOMERSET HERALDRY SOCIETY

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We do hope that all members are coping during this difficult period. If anyone feels bored through self-isolation and social distancing, why not set fingers to keyboard and produce an article for *The Somerset Dragon*. 750 words or so would be ideal. Feel free to email if you would like some suggestions.

The picture opposite features Bellona (a Roman goddess of war), part of a window dated c.1845 by Thomas Willement for, or possibly in memory of, Captain the Hon. Charles Louis Maximilian Fane De Salis. The crest is one of those used by the de Salis family, who were counts of the Holy Roman Empire.

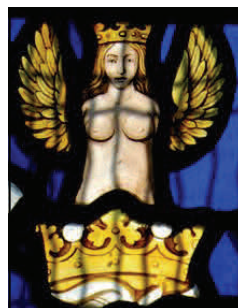


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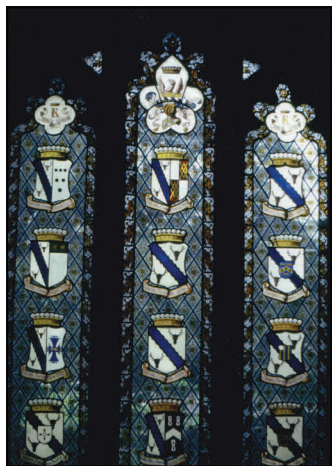
PEW WARS BY STEPHEN SLATER

A couple of years ago my little armorial bookplate collection was augmented by the acquisition of two plates sent by the current Earl Kilmorey - they were happy reminders of a region much loved by me, the borders between Wales and England, notably the counties of Shropshire and Herefordshire.

Some time before my correspondence with Lord Kilmorey, I had chanced on the church at Adderley in Shropshire. It is a curious conceit- one half of the church separated from the other half by a blank wall, the main nave acting as parish church, the east end maintained by the Churches Conservation Trust. The east end of the church tantalised me, I could see on its north side a window containing many shields of arms (Fig. 1). I borrowed the key and let myself in. Thank heavens I did.

In effect the east end of Adderley church is monument to a feud between two local prominent families which erupted not long before the English Civil War, a conflict which saw one family (Needham) siding with the King, and the other, (Corbet), siding with Parliament, but that tragic time was not the reason for this very local and personal war.

While the Corbets of Adderley were patrons to the living, the neighbouring Needhams of Shavington were the wealthier family. The Corbets had the right to having their pew near to the high altar at the church's east end while the Needhams had to be content with a pew in the nave, but the situation did not last for long. In 1637 the Needhams asked Archbishop Laud to allow them to build a pew of their own, opposite that of the Corbets, on the north side of the east end. As Robert Needham had been advanced to the peerage two years earlier as Viscount Kilmorey, the archbishop felt his lordship's case secure.



Needless to say, the Corbets were none too happy and a seething antagonism was advanced, so much so that Sir John Corbet (by that time a baronet) had his Irish footman interred in a grave four feet above Lord Kilmorey's father, in the chancel at Adderley.

Fig. 1

The feuding carried on for 20 years and more and as late as 1642 Lady Corbet obtained the key of the Kilmorey pew and had members of her own family interred therein (the Needhams then being absent). Later servants of the two families set about each other in the church in the most unholy of rows.



Local squabbles were inevitably dwarfed by the Civil War and by the eighteenth century passions had cooled - a situation largely brought about by the extinction of the Corbet line.

Fig. 2.

So it was in the early nineteenth century that the twelfth Viscount Kilmorey installed on the north side of his family pew a window (Fig. 1) which heraldically commemorated all twelve Kilmorey viscounts. Shortly after in 1822, the twelfth viscount was created Earl of Kilmorey and it was Richard, the sixth and present earl, who was the provider of my bookplates.

The first is the bookplate of the present earl himself (Fig. 3). It closely resembles the second, that of the third earl (Fig. 4), both bearing the arms of Needham: *Argent a bend engrailed azure between two buck's heads sable attired or* (Fig. 2). These arms being, so it is thought, a reminder of the Needhams (of Thornsett) origins, as medieval foresters of the Royal Forest of the High Peak, in Derbyshire.



Fig. 3.



Fig. 4.



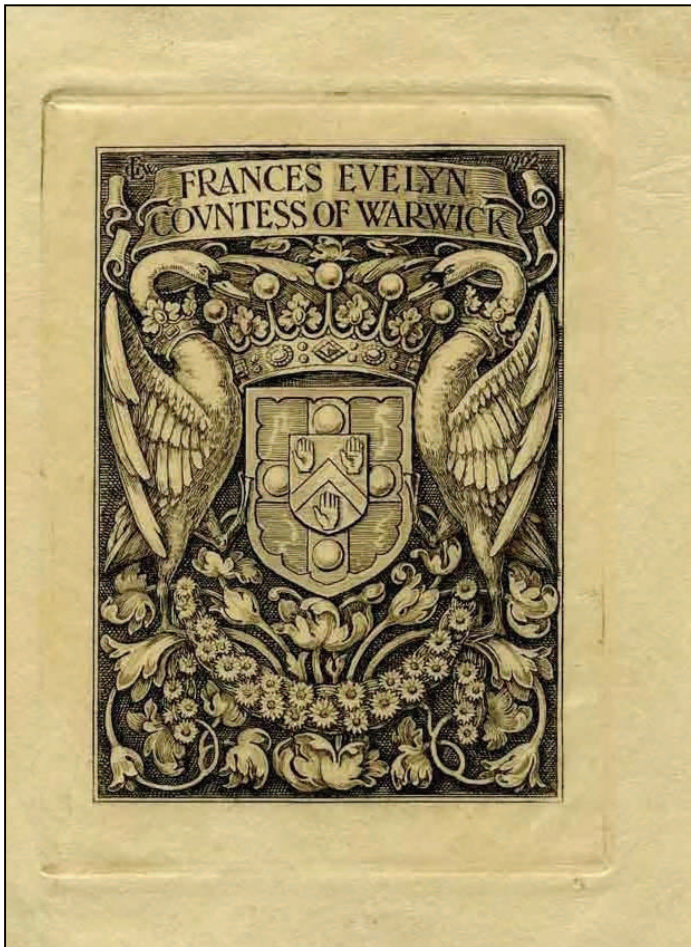
Fig. 5.)

The third earl's grandfather, Francis, second Earl of Kilmorey, better known as 'Black Jack', was perhaps the most colourful member of the family. Although married twice, while in his 50s, he eloped with his ward (then in her 20s) Priscilla Hoste, by whom he had a much loved son, Colonel Charles Needham (died 1934). Black Jack was much effected by Priscilla's death in 1854, so much so that he commissioned a splendid and very expensive mausoleum in the Egyptian style (Fig. 5). Although Jack moved house on several occasions he made sure wherever he was, Priscilla

I think that Jack eventually settled in Twickenham, for that is where the mausoleum now stands - it is said that Jack had a tunnel made between his home and the mausoleum and from time to time he would lie in a coffin on a bier, which his servants would push to his resting place in rehearsal for his final journey, not altogether surprisingly his wives were never allowed into the mausoleum! A plaque therein shows Jack and son, Charlie, mourning the loved mistress and mother.

Once again, my little bookplate collection gets me to some extraordinary folk and their heraldry.

With thanks to Richard, Earl of Kilmorey.



We couldn't resist printing this splendid bookplate belonging to Daisy Warwick, one of King Edward VII's more colourful mistresses. She was the wife of Francis Greville, 5th Earl of Warwick and the daughter of Col. Charles Maynard—the Maynard arms are on the escutcheon of pretence. Note the daisies that appear in the decorative design at the foot of the plate. A nice touch by the designer, G. W. Eve.

HERALDIC QUIZ No. 11 A FOLLOW-UP!

Congratulations to the eagle-eyed reader who noticed that this particular puzzle had already cropped up in Issue No. 36 with the answer in No. 37. Editorial apologies are obviously in order. The arms are those of Sir John Sydenham of Brympton in Somerset impaling those of his wife Mary Herbert, daughter of the Earl of Pembroke. Sir John died in 1696 and his wife ten years earlier. Back in 2017, when the question was first posed, we suspected that the memorial would be found in St Andrew's Church, Brympton. We were quite wrong. It is located in St Peter's Church, Hackness, North Yorkshire. John Sydenham's father had inherited Hackness from his cousin in 1640. Our photo below shows the memorial in its entirety.



HERALDIC QUIZ No 12

Who?

Where?

Identify 18 quarterings!





Some Thoughts on the Elliott Monument By Richard Jones

In the Somerset Dragon number 44 Gail Glynn asked about the heraldry on the Elliott monument at St. Mary and St. Bartholomew, Cranborne, Dorset which was erected to John Elliott the eldest son of John Elliott. There are several interesting facts about this monument. The first is that this is the only Elliot monument I have seen outside of Cornwall and even in Cornwall they are only found in St German's church which is adjacent to Port Eliot, the family home of the Elliot family.

To address the question about colours.

In the visitation of 1874, edited by Vivian and Drake on behalf of the Harleian Society, it gives limited colours to the quarterings. The only source of colouring I have found, so far, is in the third volume of 'Hutchins History of Dorset' but where these colours come from there is no information. The colours given in 1868 do agree with the colours that are visible today. In my opinion the colours do match the attributed names although they are a little faded. Previous to the Chancel being re-built-in 1874 this monument had been in an exalted position in the east wall of the Chancel, unlike now where it is

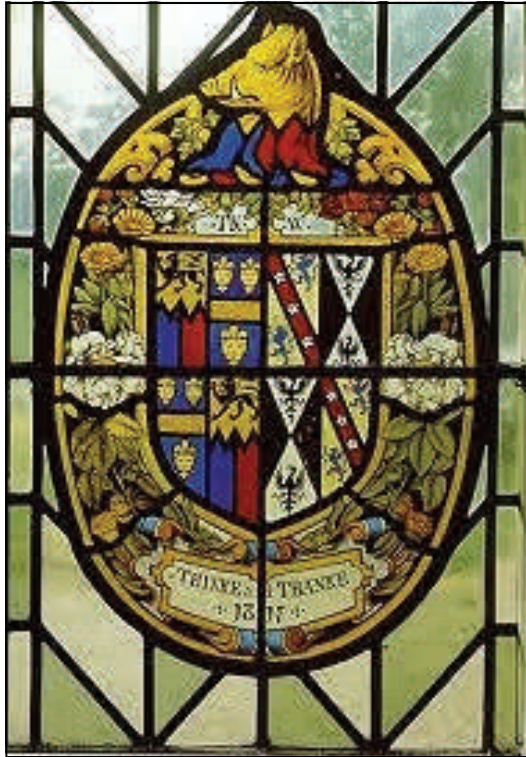
I think the most interesting fact is: are these names on the original manuscript or are they names the Elliot family had traditionally attributed to these quarterings. The names already given in Gail Glen's article, numbers 1,2,6 & 7, can be found on the Family tree in the 1874 Visitation, number 5 according to the Cornish Armory by W H Pascoe, 1979, is attributed to Godrevy. The name given to number 8 is I believe incorrect. Burke's General Armory of 1884 does not give these Arms to Downe and the Devon Harleian Society Visitation of 1620 gives the Arms to Brixton. (Burke's Gen Armory gives Bull's heads to Downe and not Boar's Heads as on the Elliot Achievement).

Number 9 is also given to Brixton (Brixston) according to Hutchins History of Dorset and Burke's General Armory. Number 10 is attributed to Gill in Burke's General Armory. Number 11 is also given to Gill by the Cornish Armory. I can find no reference to the name Prawle or Arms attributed to Prawle.

At present there appears to be no attribution to number 12.

As for the duplicate names on the Achievement, in the past I have found that when families have two Arms the same it can be that one is the original coat or grant and the second is a later grant, or one is their own coat and the second is a family they married early on. A Somerset example would be Heytesbury and Hungerford of Farleigh Hungerford.

**Thomas Willement—Heraldic Artist to the King
by
Stephen Tudsbery-Turner**



Our main picture features the magnificent stained glass window in the belfry of the church tower at Davington Priory in Kent, now the residence of Sir Bob Geldorf but formerly the home of Thomas Willement (1786-1871), 'Heraldic Artist' to George IV and later 'Artist in Stained Glass' to Queen Victoria.

Thomas Willement was born at [St Marylebone](#), London. He started work as a [plumber](#) and [glazier](#), the two jobs being linked because both required the skills of working with lead. In 1811, he produced a window with a [heraldic shield](#). It was from this beginning that he went on to become one of the most successful of England's early 19th century stained glass artists.

In 1812 Willement opened a workshop in London and started designing stained glass windows. He pioneered a return to what he considered to be the true principles of medieval craftsmanship which entailed using lead to emphasise the main outlines of the design as well as to join the pieces of glass together. Moreover he introduced colour into his windows by using glass coloured by metal oxides, thus reducing the need for enamel paints.

After 1839 Willement was able to capitalise in the archaeological direction that his work was taking by the formation of the Cambridge Camden Society, an organisation that promoted the art and design of the medieval period in the structure of new churches and the restoration of old ones. Willement was encouraged by the society and also received the patronage of Augustus Welby Northmore Pugin, the well known ecclesiastical architect and designer of churches. Unfortunately the two men suffered a falling out when Pugin, who was notoriously difficult to work with, accused Willement of being mercenary.

Thomas Willement had as large a practice in the country house field as he had in the ecclesiastical world, he collaborated with many of the leading architects of the period, and among his patrons were several leading antiquaries. The break with Pugin did not set back his success. He was appointed armorial painter to [George IV](#) and became, by Royal Patent, "Artist in Stained Glass" to Queen Victoria, making much armorial glass for St George's Chapel, Windsor, and restoring the ancient windows there. In 1851 he was one of the 25 stained glass artists who exhibited at the Crystal Palace Exhibition.



Note the TW monogram on Willement's bookplate above and also on this stained glass panel from Holy Trinity Church, Carlisle and now in the V&A.

In 1846-1847, Willement made eight stained glass windows with heraldic designs for St Michael and All Angels Church, Badminton. They all feature blue borders and badges in the yellow of the Duke of Beaufort's livery. Other important country house commissions included the glass for the banqueting hall and then the great hall and chapel at Goodrich Court, Herefordshire, the home of Sir Samuel Meyrick, the country's foremost collector of medieval armour (his collection is now in the Wallace Collection). Work started at Goodrich in 1829 and his last glass in the house dates from 1844.

Then in 1833 came Alton Towers, one of the seats of the Earl of Shrewsbury. Willement supplied 'a vaulting of rich stained glass for the ceiling of the corridor' as well as 'a large armorial window for the banqueting hall [and] the whole of the painted decorations throughout the principal apartments.' His last glass at Alton was dated 1840. Both house have since been either destroyed (Goodrich Court) or altered beyond recognition (Alton Towers).

One house that survives and contains perhaps the best examples of Willement's work is Charlecote Park in Oxfordshire, owned by his friend George Lucy. His major contribution here was the repair of the old armorial glass in the bay window of the great hall that portrayed the Lucy genealogy up to 1558. He also continued the genealogical theme round the windows of the hall, the dining room and the library. The panel below comes from the dining room and depicts the arms of King Malcolm III of Scotland and his wife, Margaret.



When it came to royalty, Willement worked in St George's Chapel, Windsor, he supplied heraldic stained glass for the Banqueting Hall at Hampton Court in 1840 and the following year provided armorial glass for Wolsey's Withdrawing Room. He also carried out both painted decoration as well as supplying armorial windows for Windsor Castle, including fifty large windows for the Waterloo

Gallery which he installed in 1863. Finally, when it comes to local interest, in 1845 he worked at Wells Cathedral on the fine centre window of the Lady Chapel as well as decorating the vault.

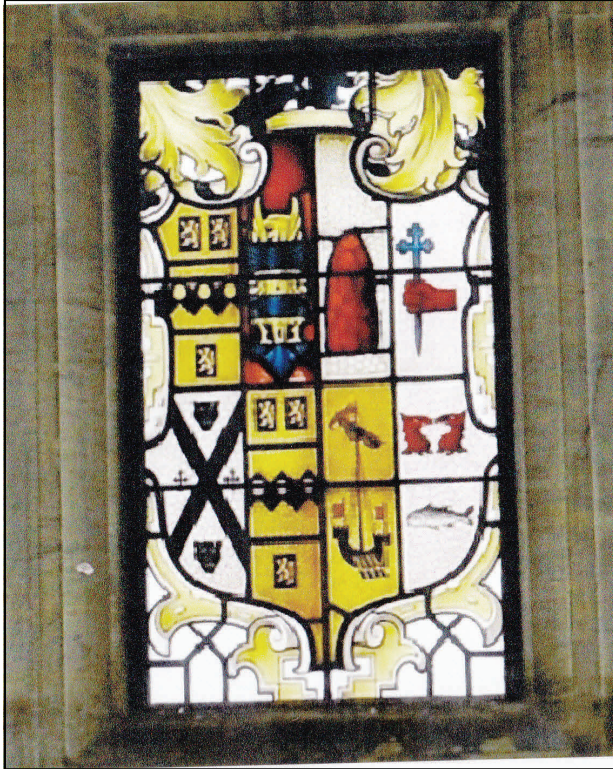
ALAN FENNELY

It is with much sadness that we have to record the death of Alan Fennely, one of our members. Alan was a good friend and a keen heraldist. He was a prominent member of The Heraldry Society and as far as *The Somerset Dragon* was concerned, he kept us well supplied with illustrations for the magazine, many of which we have still to use. One of the last cards we received from him was the splendid French note-card below that shows the arms of the Emperor Napoleon III and the Spanish born Empress Eugénie. It seems appropriate to include it in this issue. Many thanks, Alan, you will be greatly missed.

Napoleon III's imperial eagle requires no explanation but the twenty quarterings on the empress's shield gives one plenty to think about. They are all listed on the back of the card but a previous owner had stuck it into an album and when it was removed much of the text was lost. Never mind! At least we spotted Kirkpatrick.



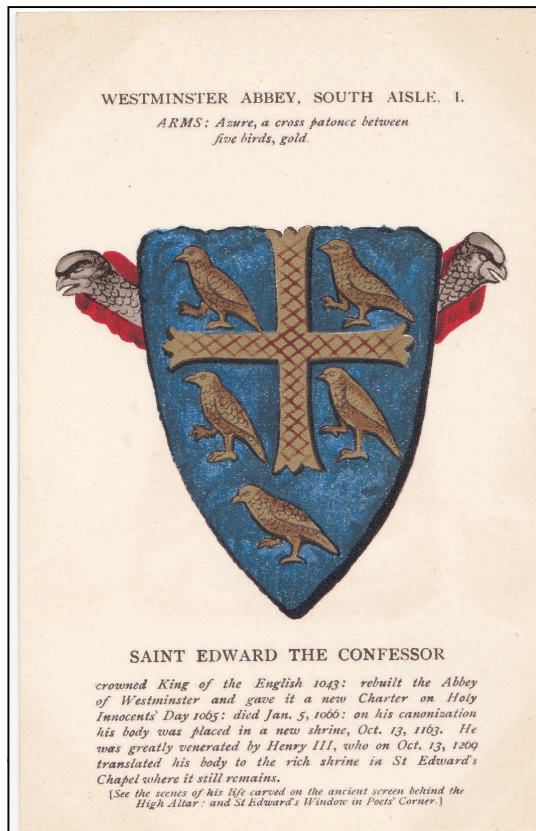
**THE ROLLS FAMILY ARMS
PHOTOGRAPH BY THE LATE TONY RYAN**



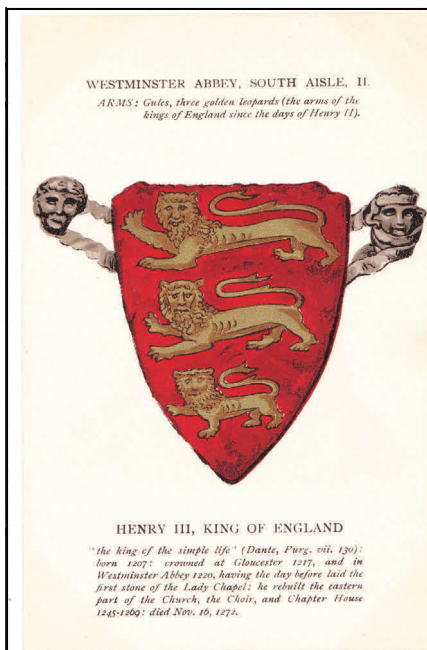
This photograph by Tony Ryan shows the impaled arms of Rolls and Maclean in the library of The Hendre, Monmouth. The arms commemorate the marriage of John Allen Rolls 1st Baron Llangattock with Georgina Marcia, daughter of Col. Sir John Fitzroy Maclean Bt. Their son Charles was one of the founders of Rolls Royce. The house is now the club house of the Monmouth Golf Club.

ANCIENT SHIELDS IN WESTMINSTER ABBEY

When King Henry III started rebuilding Westminster Abbey in 1245 he commissioned a series of sixteen stone shields to be installed in the choir aisles, eight on the south side of the choir and eight on the north. In 1905 or thereabouts the postcard publishers Valentines produced a set of picture postcards depicting these shields and it seemed appropriate to give them an airing in *The Somerset Dragon*. .



We start with the first two shields at the east end of the south aisle. The first is that commemorating King Edward the Confessor, the founder of the abbey. King Edward of course never used armorial bearings as he died long before heraldry as an exact science came into being, and these arms were assigned to him posthumously. C. W. Scott-Giles, who wrote a booklet *Heraldry in Westminster Abbey*, which was published by The Heraldry Society in 1954, pointed out that the arms were based on one of the king's coins that bore a cross between four doves. The fifth dove was included to fill the gap at the foot of the shield.



Next to King Edward we have the shield of King Henry III, in effect the second founder of the abbey. He was the third English monarch to use the three leopards on a red field, the first being King Richard I, who used the three lions on his second royal

THE ARMS OF THE DUKE OF BUCKINGHAMSHIRE



John Sheffield, Marquess of Normanby, was created Duke of Buckingham and Normanby in 1703. His full title was *Duke of the County of Buckingham and of Normanby* but in practice only *Duke of Buckingham and Normanby* was used, and often, as in this case, the duke of was known as Duke of Buckinghamshire.

As far as his title went, he was neatly sandwiched between the last Villiers Duke of Buckingham, who died in 1687, and the first Hobart Earl of Buckinghamshire, who gained his title in 1746. The duke's only son and heir died in 1735 and on his demise the titles became extinct



The duke was a notable Tory politician of the late Stuart period, who served under Queen Anne as Lord Privy Seal and Lord President of the Council. He had succeeded his father as 3rd Earl of Mulgrave in 1658 and been made Marquess of Normanby in 1694. As a young man the duke had a distinguished military career and apart from that was a significant Restoration poet. He had also been credited with being a close friend of the Princess, later Queen, Anne; a connection that would have done his future political career no harm at all.

As far as this particular illustration is concerned, we loved the wild boar supporters and are still working on the fifteen quarterings. On the other hand we do not know which publication was responsible for its production. The duke died in 1721 so it looks as if the date falls between his death and that of his son. Has anyone any thoughts on the matter?

THE SOMERSET HERALDRY SOCIETY

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Contributions welcome

Objects

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

DATES FOR YOUR DIARY

Activities are obviously on hold until further notice but our treasurer (Carol Haines, Soundings, Water Lane, Curry Rivel, Langport, TA10 0HL) would love to hear from you. Subs remain at £10 singles and £15 doubles. It speeds things up if cheques could be sent direct to Carol. Many thanks.