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Greetings Card



Dear Friends and Members,

Festive Greetings from all the CUHAGS committee.

The start of this academic year was preceded by our trip to Arundel Castle at the kind invitation of the Duke of Norfolk, our Patron, celebrating the 65th anniversary of the society's formation. We hope to do more tours of a similar nature in future.

Personally, I did not expect to be serving another year as President, but it is a great privilege to be doing so. Michaelmas Term went by rather quickly. We have had several dinners at the Hawks Club and exciting lectures from Elizabeth Roads LVO (Secretary of the Order of the Thistle), Jim Terzian CStJ (Genealogist of the Venerable Order of St John, USA) and yours truly. We were also honoured to be joined by historian, author and TV presenter, Professor Kate Williams, for a lecture and dinner at Bucks in London. The term was also punctuated by the death of Queen Elizabeth II. Amongst the sadness, it was joy to witness Officers of Arms across the commonwealth realms (many of whom are members of this society or Alumni of Cambridge) giving proclamations or taking part in the state funeral. A letter of condolence was sent to His Majesty The King (Trinity 1967-70) from CUHAGS. We received a letter and card from His Majesty with his thanks a few weeks ago.

As 2022 draws to a close, we have not forgotten that it has also been fifteen years since the society had its arms grant of arms from the College of Arms - the first university society to be granted such an honour (we think). To mark this landmark, some cloth badges (for blazers etc) are being made and will be available for purchase very soon - at probably £10 each. (Image attached). More details of how to purchase a badge will be announced in 2023.

Congratulations to all the new officers elected to the CUHAGS committee this term and my thanks to them and to long standing committee members for all their help.

In the society, we look forward to the coronation on 6 May 2023 which is currently being planned by our Patron, the Earl Marshal, and by our Honourary Vice President, Garter King of Arms, David White. Next Term (Lent), we look forward to *two* lectures on the Cavendish family, (given by David Broomfield), Maltese Heraldry (given by the Chief Herald of Malta), and Canadian Heraldry (given by the Deputy-Chief Herald of Canada). Dates to be confirmed. We also hope to host an heraldic artwork talk/workshop next term. We look forward to seeing you in Lent Term.

Happy Christmas and best wishes for a prosperous and peaceful 2023.

Yours in Pean,

Edward Hilary Davis
President

Edward Hilary Davis

President, CUHAGS

The Place of Heraldry in Sacred Liturgy

Calder Claydon



Fig. 1: The Coat of Arms of Pope St. John XXIII Displayed on a Cope Worn by Pope Emeritus Benedict

Heraldry plays an interesting role within the Catholic Church. From the Orders of the Church to the Pope, Cardinals, and Bishops, to the Holy See herself, most institutions, prelates, etc. have some form of heraldic expression.

Much of this Heraldry, whether the Personal Coat of Arms of a Prelate, or the Coat of Arms of a Religious Brother's respective order, finds itself in the Sacred Liturgy. This is evidenced commonly, but, arguably, most often at Pontifical High Masses, when the Bishop Celebrant has a throne on which he sits, with his coat of arms displayed at the top, or that of his Diocese.

Pope Emeritus Benedict XVI, often referred to as the "Pope of Aesthetics", throughout his pontificate frequently wore vestments displaying a coat of arms, not only of himself, but also that of his predecessors.

The usage of Heraldry in the Sacred Liturgy can too be found embroidered on the Vestments of Priests belonging to Religious Orders.

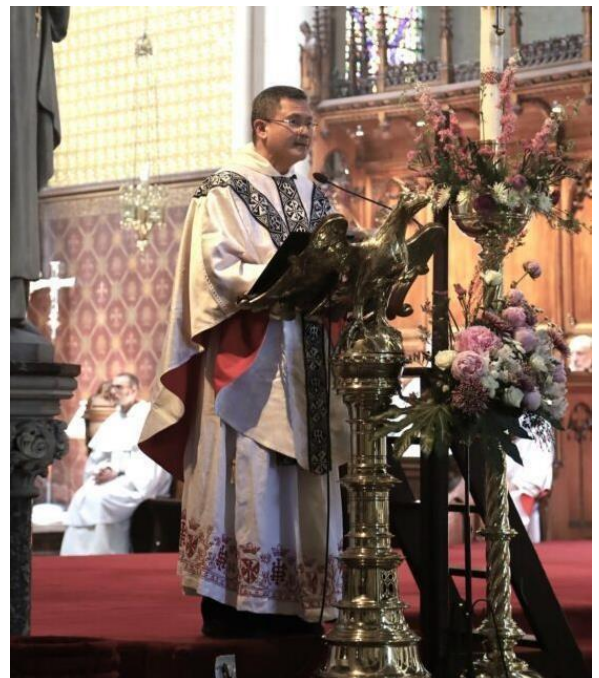


Fig 2: The Very Reverend Gerard Timoner III, the 88th and Current Master of the Order of Preachers, Preaching at Saint Dominic's Priory, London, wearing Vestments with the Dominican Coat of

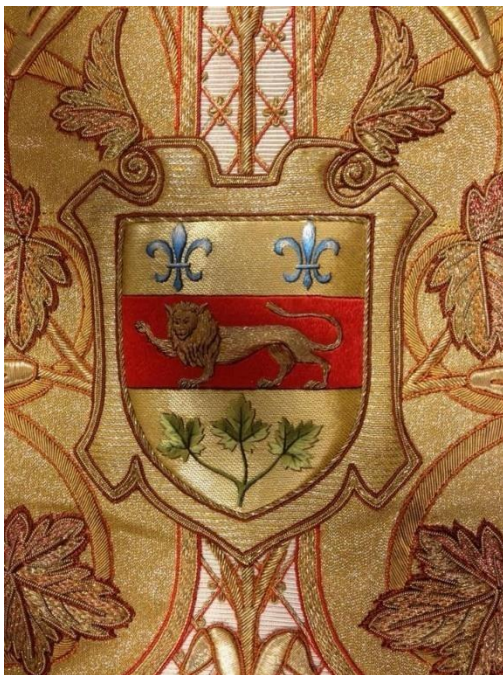
Though less common, one can find examples of Diocesan (or Personal Ordinariate) Coat of Arms being used on vestments during Sacred Liturgy, for example, the below image,



showing two acolytes, serving a Liturgy according to the Ordinariate Use, wearing a vimpae with the coat of arms of the Personal Ordinariate of Our Lady of Walsingham.

Typically, in the case of the Vimpae worn at a Pontifical High Mass, the server will wear one decorated with the personal Coat of Arms of the Bishop Celebrant, rather than the Diocese of which he is the Bishop, Auxiliary Bishop, etc.

Fig. 3: Two Servers Wear the Vimpae with the Coat of Arms of the Personal Ordinariate of Our Lady of Walsingham.



Certain vestments often also have a connection to a ecclesiastical event of significance, or geographic location, for example, during the 1910 Eucharistic Congress in Montréal, Quebec, a beautiful gold causable was especially commissioned, with the Coat of Arms of the City of Quebec embroidered on the back.

Fig. 4: Vestment with the Coat of Arms of Quebec.

Credit: Rev. Fr. Albert P. Marcello.

As well as the vestment spoken about previously, the below vestment also can be found in Cathedral in Montréal, depicting the union of Church and State in the City of Québec (and Canada in general).

The Coat on the Vestment, beneath Our Lord, is very similar to that of the pre-1907 Coat of Arms of Canada.

This idea of Union between Church and State is also read in the phrase “Quod Deus conjunxit homo non separet” on the vestment...“What God has joined, man must not separate”.

The Chasuble, alongside its accompanying Dalmatics, is still used from time to time in the Catholic Cathedral of Montréal.

Heraldry on Vestments is not always strictly affiliated to the Church also; some vestments can, though not as common anymore, be related to one’s ancestry House. Priests, who belonged to Noble Families, for example, often wore vestments with the Coat of Arms belonging to one’s family, such as the one below.

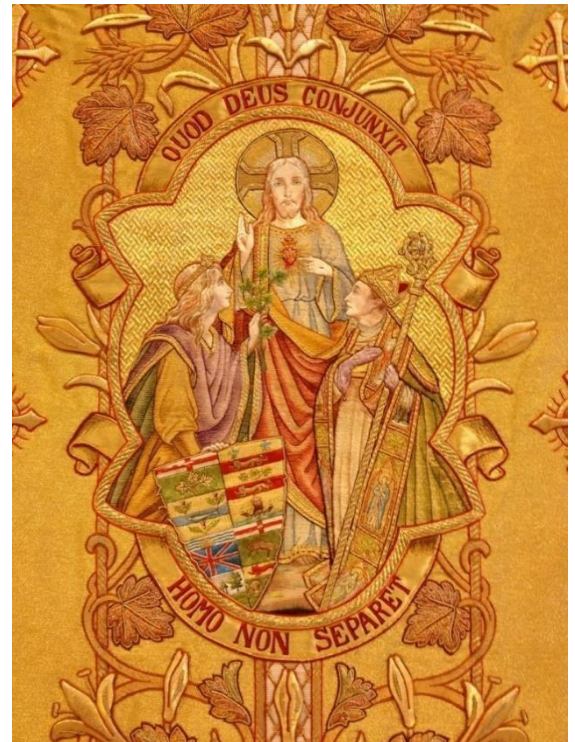


Fig 5: Vestment with the (old) Coat of Arms of Canada.

Credit: Rev. Fr. Albert P. Marcello, III



Fig 6: A Chasuble with the Coat of Arms of the House of Barberini on the Back, the House which Pope Urban VIII was born into.

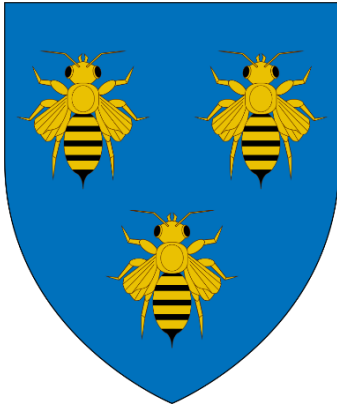


Fig 7: (Computerized) Coat of Arms of the House of Barberini.

The Coat of Arms of specific Saints of significance, rather than whole families, to play an important role. The Ancient Arms of Saints of the British Isles are often made use of also, for example, at the State Funeral of Her Late Majesty Queen Elizabeth II, the Dean of Westminster wore a black cope displaying the historical Coat of Arms of Saint Edmund of Canterbury, who was canonised in 1246.



Fig 8: The Dean of Westminster greeting the Queen Consort.

Educational establishments too make use of heraldry in regard to the Sacred Liturgy. In Figure 9, we see the altar of the Chapel of the Immaculate Conception in Chavagnes-en-Paillers, Vendee, France, on the property of the Chavagnes International College, used for Holy Mass, Vespers, etc with the College's Coat of Arms on the sides of the altar cloth.



Figure 10: The Coat of Arms of the Chavagnes International College embroidered on an Altar Cloth

To conclude, though it may not be obvious to all, ecclesiastical, and even secular, heraldry plays an important, aesthetical role in the Sacred Liturgy of the Church. Almost all cogs in the liturgical machine of the Church somehow, in one way or another, have some relation to Sacred Liturgy.

References and Credits:

Figure One: Liturgical Arts Journal: <https://www.liturgicalartsjournal.com/2018/06/the-rich-tradition-of-ecclesiastical.html>

Figure Two: <https://www.english.op.org/latest-news/masters-visit-brings-jubilee-year-to-a-close/>

Figure Three: Two servers wear the Vimpae.

Figure Four: Rev. Fr. Albert P. Marcello III, Diocese of Providence Figure Five: Rev. Fr. Albert P. Marcello III, Diocese of Providence

Figure Six: Liturgical Arts Journal: <https://www.liturgicalartsjournal.com/2021/02/heraldry-stemma-arms-on-vestments.html>

Figure Seven: Wikimedia:

https://commons.wikimedia.org/wiki/File:Coat_of_arms_of_the_House_of_Barberini_2.svg

Figure Eight: AFP via Getty Images Figure 9: Photo Taken by Author Figure 10: Photo Taken by Author

Printer's Marks and Examples, 15th & 16th century

T. M. Trelawny Gower

'Shorn of all the romance and glamour which seem inevitably to surround every early phase of typographic art, a Printer's Device may be described as nothing more than a trade mark. It is usually a sufficient proof that the book in which it occurs is the work of a particular craftsman. Its origin is essentially unromantic, and its employment, in the earlier stages of its history at all events, was merely an attempt to prevent the inevitable pirate from reaping where he had not sown. At one time a copy, or more correctly a forgery, of a Printer's Mark could be detected with comparative ease, even if the body of the book had all the appearance of genuineness' ('Printers Marks', Wm. Roberts, London 1893).

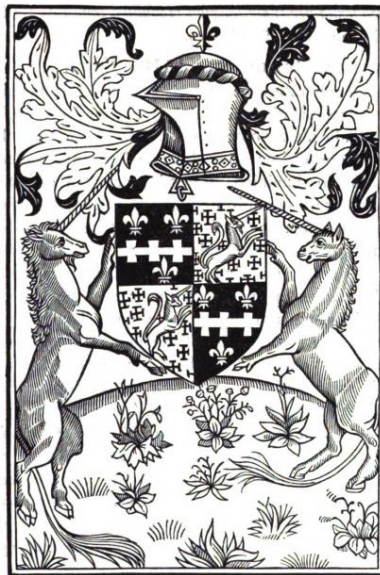


Fig1. Mark of the Book Merchant and Financier, William Bretton

This was believed to be a rather ornate printer's mark belonging to one Henry Pepwell (?-1540) who was a printer, wholesale bookseller (selling books for merchants), and an importer of volumes from Europe. He had quite a good import business and his volume of sales suggested that he made the right choices in his book selections. His premises were at the Sign of the Trinity in St. Paul's Churchyard. Pepwell was a printer and stationer of London and employed Michael Loble¹, a printer. Pepwell was a Catholic and described as 'a useful man for John Stokesby' (1475-1539), Bishop of London² who had succeeded Cuthbert Tunstall (1474-1559), Bishop of Durham.³ He was important enough for Johan Harrison, in 1542⁴, to make a reference to him in his *'Yet a course at the Romish Fox'*, where he makes a note of Pepwell's dealings with the Antwerp printing house of Michael Hillenius (?-1540)⁵.

Contemporary with, and also a client of Pepwell, was another merchant of London, one William Bretton (1485-1526) (MA Cantab. 1494), who was at the forefront of encouraging the printing of books in Europe and their subsequent import in to England. This encouragement enhanced his standing, and of course, his profits. Bretton had a number of books printed at his expense. If he did not himself live at the sign of the Trinity as Maittaire (1668-1747)⁶ suggests, his factor or publisher, appears to have done so. However, it is not

absolutely confirmed at this time that publisher was in fact Pepwell, as his name does not appear as being resident there until 1520. Herbert states '*as we know not of any other person living there within the time, and are not sure but it might be him, I shall take into this account all such books as are said to have been printed at the said Mr. Bretton's expense*'. The arms appear to the back of a Psalterium et Hymni (1506) printed at Paris for the merchant Gwilhelmi Bretton. The arms are confirmed as those of Bretton .

¹. Michael Lobley was one of the original members of the Stationers' company; he was a printer, stationer and bookseller who resided at the sign of St. Michael, in St. Paul's Churchyard. Ames in his *Topographical Antiquities 1746**, states that Lobley had been a servant to Henry Pepwell. Lobley '*appears to have been inimical to popery*', since in 1531 he was questioned for speaking against images, purgatory and for buying inhibited books at Antwerp. His membership of the stationers' company at times appeared not a little vexed, as he was fined on three occasions, once for his late attendance on a court day; another time for his non-attendance on the lord mayor on Christmas day and, thirdly, for his keeping open shop on St. Luke's day. In 1588, when Elizabeth confirmed the charter of the stationer's company, Michael Lobley was upper warden, which office he again served in 1562; at the end of each ward-ship he gave the customary gift of '*a spoynne all gylte, with his name at the ende of yt*'. In his later years, Lobley's circumstances were much reduced, and he became indebted to the Stationer's Company for the sum of £7, of which he returned half, and '*the rest was forgiven him by the whole table*'.

²John Stokesby, 1475-1539, Bishop of London in reign of Henry VIII. He supported the divorce of Henry, and with Cuthbert Tunstall, Bishop of Durham, wrote a treatise against Henry's kinsman Cardinal Pole. He spent his later years locked in dispute with Archbishop Cranmer.

³Cuthbert Tunstall 1474-1559. Bishop of Durham. The arms of Tunstall, Sable, three combs argent, were perhaps due to the fact that the first Tunstall in England was a barber to William the Conqueror.



⁴John Harryson, Citizen and Stationer (1564-1693) who also wrote under the name of John Bale. He was the son of Harry Bale, and on that account perhaps assumed the name of Harryson or Harrison.

⁵Michael Hillenius, (Michiel Hillen van Hoochstraten). Active 1514-1536 at Antwerp. He was registered in 1506 as a bookbinder, subsequently becoming a printer, publisher and bookseller. In 1531 he printed an anti-protestant work for Henry Pepwell, as Pepwell could not find a London printer with to courage to do so.

⁶Michael Maittaire 1668-1747. Compiler of *Annalium Typographicorum*, 1741, Canoneer, Christ Church Oxford in 1688, incorporated Cambridge MA 1798.

**Note. The Topographical Antiquities was first introduced in 1749 by Joseph Ames (1689-1759), with a later edition 'considerably augmented' by William Herbert in 1785 -1790. In 1810-1819 it was reprinted with additions by Reverend Thomas Dibdin (1776-1847)*

William Bretton 1485-1526. He was the son of Thomas Bretton, Ironmonger of London. The family made a fortune in the wool trade mainly through his mother who operated one of the most successful merchant shipping companies out of London. Bretton's partners in the publishing business were Henry Jacobi and Joyce Pelgrim (Stationers in partnership), and with only one exception, all his books were printed by Wolfgang Hopyl of Paris¹. The imports into England were handled by Henry Pepwell. The coat of arms referred to earlier, is Bretton impaling Don. Bretton's publishing career ended on the death in 1514 of his partner, Jacobi. In spite of his earlier successes, Bretton died a poor man.



Fig 2: Printers Mark of Wolfgang Hopyl (?-1523)

¹Wolfgang Hopyl was a printer based in Paris (active from 1489 to 1522), renowned for the high quality of his books and for the design and introduction of a number of typefaces, including Textura. His woodblock images are deemed to be some of the finest of the period. He was a prolific printer and publisher of books, many of which were exported to England.



3: Some examples of his typefaces

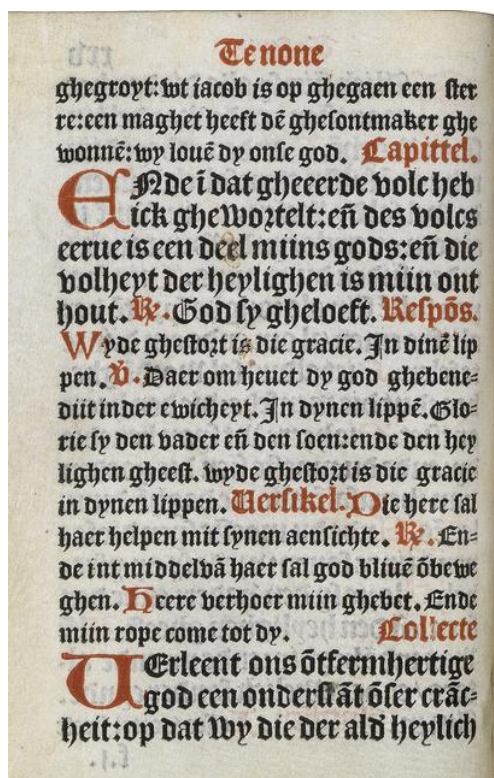


Figs 4-7. Wood- block initials showing the high quality of Hopyl's work. These were designed for William Bretton.

Fig 8: Beautifully illustrated page from Hopyl's Book of Hours. 1500.



Fig 9: An example of Hopyl's clear typeface from Book of Hours



Figs 10 & 11: Two pages from the Antiphonale. Hypol 1519-1520

The *Antiphonale ad Usam Ecclesie Sarum* was a compendium of chant for the Province of Canterbury and comprised almost the entire plainsong repertory needed to perform the daily cycle of Offices throughout the year. Considered a reliable source for liturgiologists and for

performers of Tudor polyphony. The book was printed in Paris by Wolfgang Hopyl a leading printer of liturgical chant, and was marketed in London by Franz Birckman¹. It was a very large book, in two volumes.

¹Franz Birckman. Little appears to be known about Franz Birckman (Obit 1530); he was active in Antwerp 1510-1530. There was also a publisher and book exporter called Arnold Birckman (active 1532-1540), referred to as either son or brother to Franz. The Birckman genealogy is somewhat confused, and a number of individuals of similar name were extant in the European publishing fraternity during the 16th century. The mark showing the *Pinguis Gallina* is probably a play on the name, as Birkhuhn is a brooding hen.



Fig 12: Franz Birckman. Antwerp. 1510-30



Fig13 :Arnold Birckman. Active 1532-40.



Fig14: Printers Mark of John Higman & Partner, Wolfgang Hoyp

In 1496 Wolfgang Hoyp had entered into a partnership with John Higman; a German from Meissen, who had established a business producing and marketing books on Theology, Philosophy and Mathematics. The two did not share premises, with Higman located at the

sign of the Two Lions in the Clos Bruneau, and Hoypl at the sign of St.Barbara (Areas of Paris).

A Few Examples from the 15th and 16th Centuries, some with notations:



Fig15 Thielman Kerver. Paris. Active 1500.



Fig16. Walter Chapman. 1508*

*Edinburgh. He was in partnership with Andrew Myllor.



Fig 17 Sebastian Gryph. 1492



Fig 18 Mark Petrie. 1569



Fig19. Mathias van der Goes.
Antwerp 1482-1494



Fig 20. Jehan de Pre. 15th cent



Fig 21. Philippe Picouchet. 1497

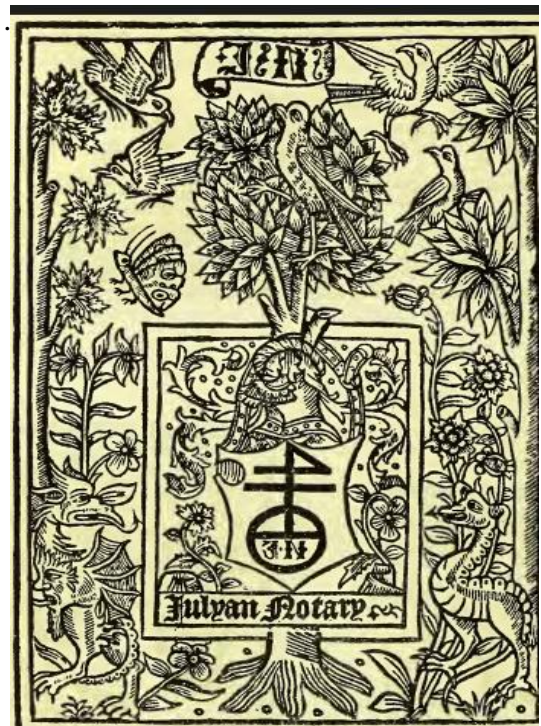


Fig 22 Julyan Notary. Active 1496-1520



Figs 22 & 23 Device of Speranza. 1544-1588.

The Venetian printer Giovanni della Speranza was active from 1544-88 based firstly in Santa Maria Formosa and then in San Giuliano. Books from this press are almost always in pocket format and usually bear the woodcut device depicting Hope, as shown here, surrounded by, but turning away from, the temptation of material goods; the motto surrounding the woodcut advises the reader not to put their faith in material values. Figure 23 shows a later development of this device.



Fig 24 Antionium Paduanium. 1579



Fig25 Comin Ventura.1594

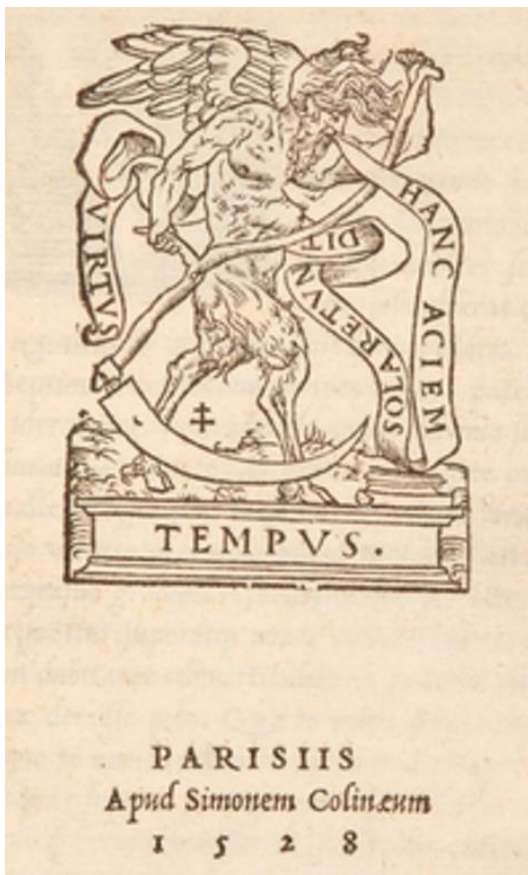


Fig 26 Simonem Colineum. 1528.

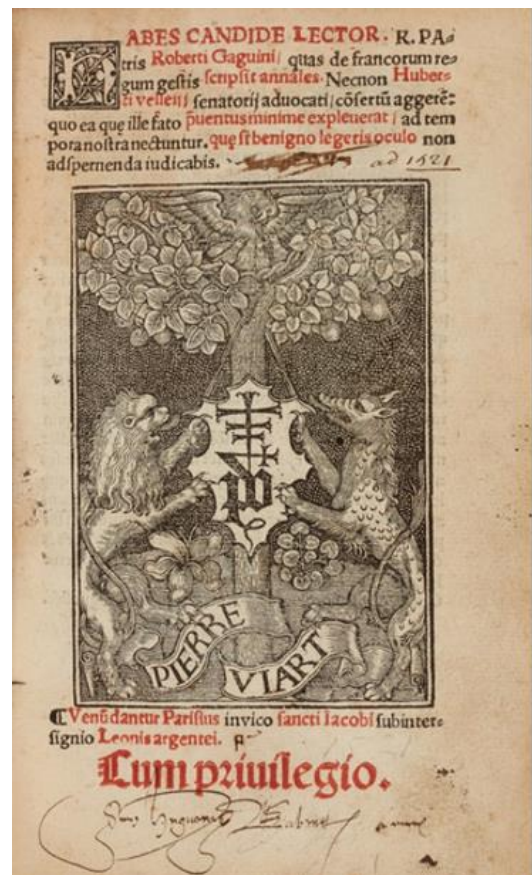


Fig 27 Jacobi. 1421,



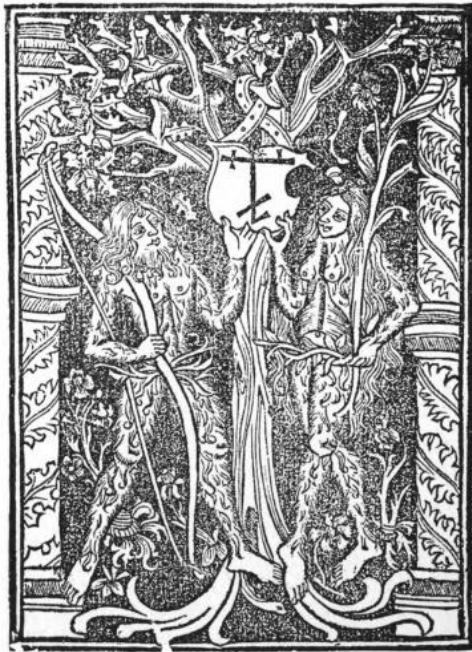
Fig 28 Device of Denis Janot (one of my favourites)

Denis Janot, Parisian Printer and Bookseller, with premises near to the Notre Dames de Paris. He was active 1529-1544. He was described as ‘the prime example of a vernacular printer, espousing the highest standards of French Renaissance printing’. He was instrumental in the adoption of Roman type and a key figure in the development of book illustration’.



Fig 29 Printers Device of Gualtiero Scoto. 1554.

This elegant device is on the title page of a work printed for Niccolo Bevilacqua (Nicolaum Tridentinum); this mark also appears on Francesco Marcolini's edition of Doni's *La Seconda Libaria* of 1551. It depicts Hermes, the winged messenger, embracing Athena; in his right hand, Hermes carries the Caduceus, symbol of (among other things) peace. His left arm is around Athena's neck whilst she holds aloft a shield with her right hand and holds two spears and a flowing robe with her left. Each stands with one foot on a die, symbolising fortune, and the other on a closed book, symbolising knowledge. They are surrounded by an ornate border, with winged angels, cornucopia, two cherubs and the lion of Venice at its base.

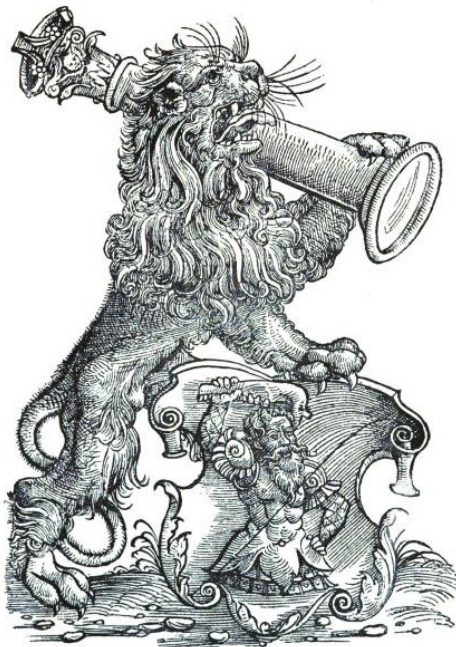


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A. ARBUTHNOT.

Fig 30. Herman Bumgart. late 15th century. Fig 31. Alexander Arbuthnot. (? - 1585)



Hofibus haud tergo, sed forti pectore notus.

Fig 32 Craft Muller 1



Ni purges & molas non comedes.

Fig 33 Craft Muller 2

(Crato Mykius, Active 1536-62. The Ceres was used only in his first book *Auslegung oder Postilla des Heil* of 1536.)



Fig 33. Johannes Rastell, London 1528



C. SNELLAERT.

Fig 34. Christian Snellaert. Delft 1495-97¹

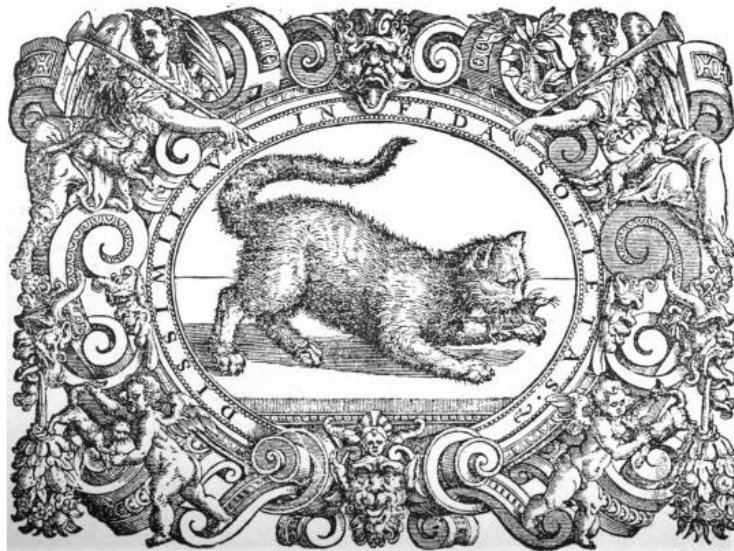


Fig 35. Mark of the Sessa Family whose works span from 1501–1588.

1. Fig 34. This mark was also used by Henri Eckert van Hombergh. Antwerp 1500-19. Arms of Snellaert are missing.



Fig 36. Mark of Peter Trevisis.
Active 1522-1532.

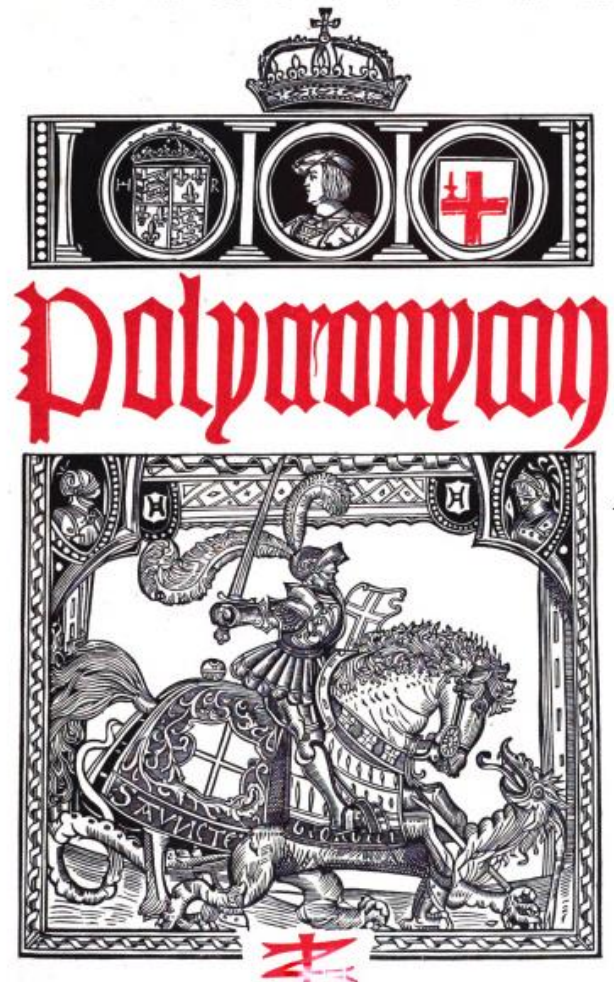


Fig 37. Title page of *Polychronicon* 1527

The *Polychronicon*¹ was described by Herbert ‘as perhaps the most magnificent title page of which the early annals of English printing can boast’.

¹About the year 1300, the Benedictine Monk Roger of the Monastery of the St. Werberg in Chester, compiled a long narrative from earlier chronicles. Beginning in 1330, another monk at the monastery, Ranulph Higden, enlarged and extended the work, entitling it *The Polychronicon* – the ‘universal history’. The book begins with a description of the world and chronicles events from the creation, through the ancient world to medieval Britain. John Trevisa (1342-1402), vicar of Berkley, Gloucestershire, translated the *Polychronicon* into English in 1387 at the command of his patron, Thomas, 5th Baron Berkeley (1352-1417). Trevisa’s translation of *Polychronicon* was very popular in 14th and 15th centuries and apparently many manuscripts of it still survive. Caxton appreciated that a printing of *Polychronicon* would appeal to readers, but found that the language had changed considerably since Trevisa’s day; in his own words, ‘somewhat changed the rude and old English’. He also added a ‘liber ultimus’ that extended the chronicle to 1461. (The third and last early edition of *Polychronicon* was printed in 1527 by Peter Treveris, which succeeded the editions of Caxton (1482) and Wynkyn de Worde (1495). (Treveris also printed the *Grete Herball* in 1516 and again in 1527; his only other major work). (A copy of this edition of *Polychronicon* sold for \$30,000 in 2001).

Late 15th Century

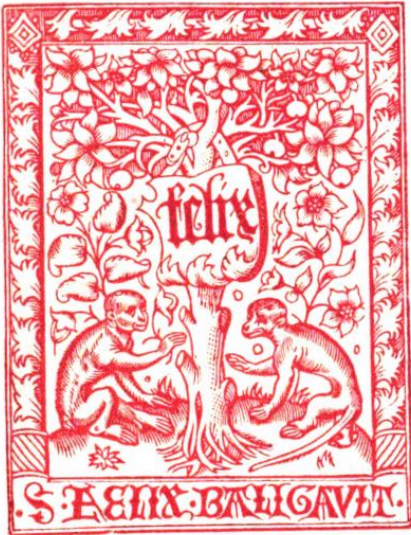


Fig 38 Felix Baligault. Paris 1493



Fig39 Mark of Calliergus, Venice 1499



Fig 40. Simon Bevilaqua. Vincenza 1487 then Venice until 1506. (Also known as Gabi).

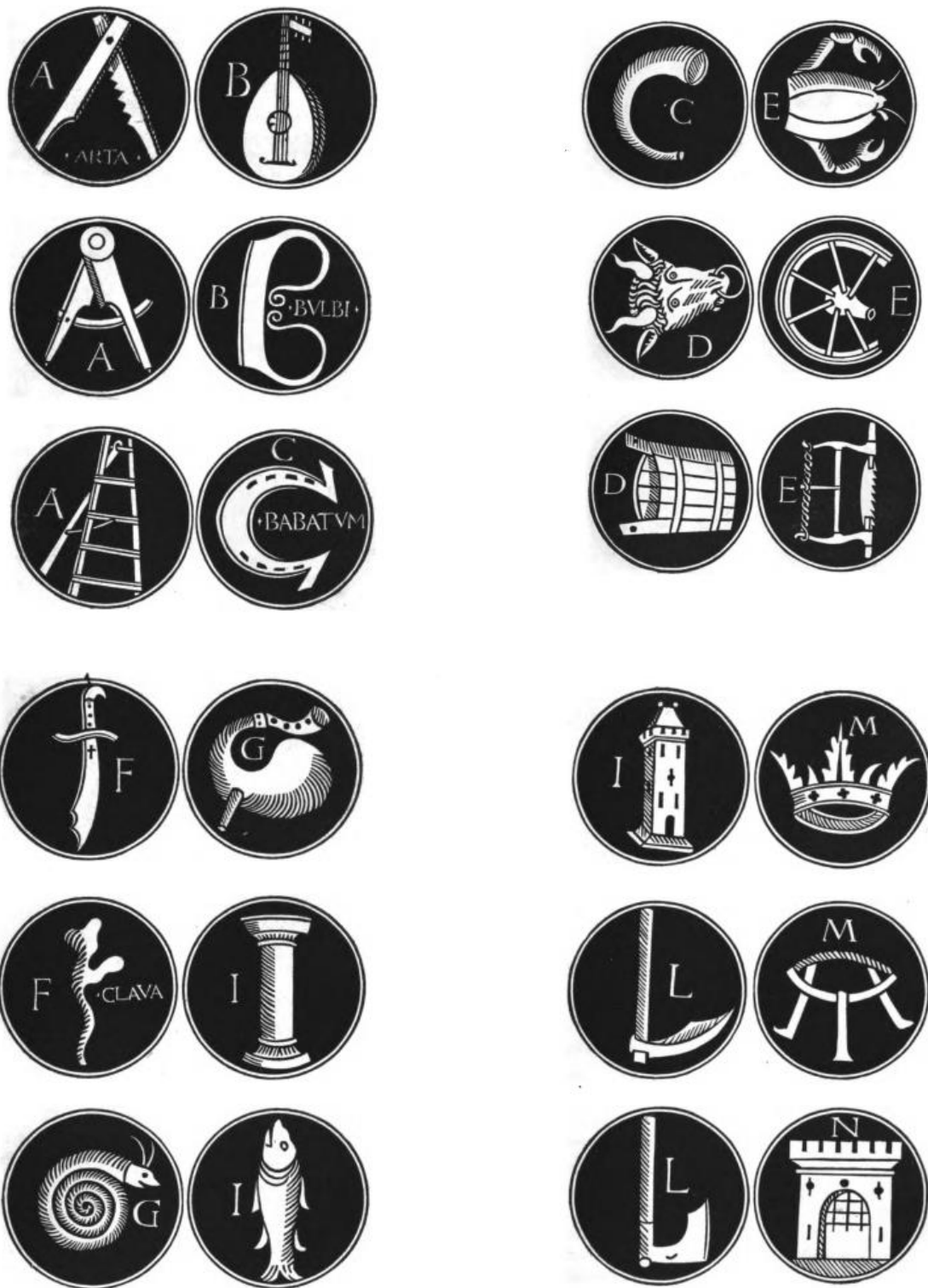
Fig 41. Showing two examples of Ornamental Printing. These grotesques are of a type taken from some curious old black-letter French ballads or poetical tracts. First described in 1794, but believed to have been printed c1500 by Antoine Verard (1442-1528). (Active 1485-1512)¹.

These are the capital L. (¹ They may have been printed by Michel Tople in 1490 ?).



Fig 42. Three Counts of the Empire from Nuremberg Chronicles. Koberger 1493.

Fig43. Examples of Woodblock Initials (1485) by Erhard Ratdolt (1442-1528). He was from Augsburg; although active in Venice 1475-1486. He later returned to Augsburg.



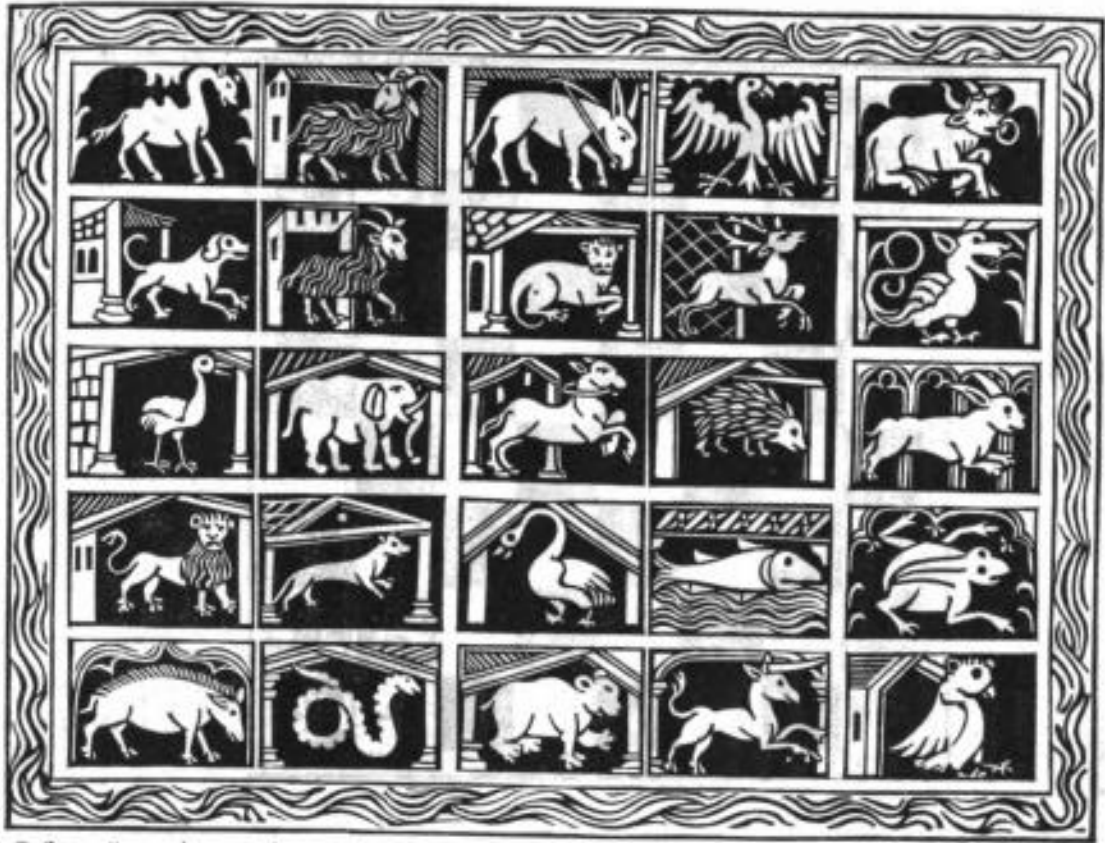


Fig 44 Woodblock Print by Erhard Ratdolt. Believed to be a calendar.



Fig 45 Unknown Printer's Mark 16th century.

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¹ Thomas Frognall Dibdin . *Bibliotheca Spenceriana, vols: 3 & 4, 1814*

¹This is the catalogue of the library of George John, 2nd Earl Spencer (1758-1834) at Althorp. The library was considered to be the largest private library in Europe. The cataloguing was carried out by Thomas Frognall Dibdin (1776-1847), who was appointed by the earl as 'librarian for life'. (From 1789 to 1818 Spencer's librarian had been Thomaso d'Ocheda.)

The cataloguing was carried out between 1814 and 1822, and comprised of six volumes. There were also printed in 1822, three volumes of a supplement to the catalogue – *Aedes Althorpianae*. Many of Spencer's early tomes came from the period of Napoleon's process of secularising the religious houses of Southern Germany. He used as an agent, a Benedictine monk, who acquired many very rare books and manuscripts for his library. (One of the problems with Dibdin's work is that there are many errors due to the fact that he was not able to read the characters in which many of the books were written.



William Dakyns, a Purveyor of Arms and Pedigrees (Or ears a thing)

'Herevex'

William Dakyns (Dawkins) the notorious and prolific purveyor of bogus pedigrees and grants of arms was in c1577 convicted of producing these false pedigrees, and sentenced to the stocks in areas where he had been active, plus losing an ear. Other reports say both ears and having his nose slit. So lucrative was his business that undeterred by his disfigurement he continued his trade until his arrest in 1597 on the orders of the Earl of Essex, Earl Marshal. He confessed to producing these bogus pedigrees and 'grants of arms'. It is not known what his ultimate fate was after his trial in 1598. He was quite prolific in production of these fantasies during the mid to late 16th century (Essex, Hertfordshire and Cambridgeshire). The sentence is not recorded, and from that point he seems to disappear from history. (Perhaps he was executed?).

As he is alleged to have produced a hundred or more false pedigrees and arms, I was trying to determine if there were, in an archive somewhere, a list of the recipients of these fantasies, and details of any extant families who were using these to claim 'ancient' arms and pedigrees. Anthony Wagner briefly refers to him in *Heralds of England*, in a footnote, Vincent MS 430 pp 1-9. Unfortunately there does not appear to be any record of the blazons to these arms. A warrant was also issued for the arrest of Christopher Dakyns, his son, who had allegedly followed his father into the family business. There are no details of his apprehension or trial. Interestingly, Dakyns did not appear to have assumed arms or pedigree for himself.

William Dakyns confession list (1597) of Bogus Pedigrees created c1570-1597 allegedly used when petitioning for arms 1570-1597, transcribed from the Vincent MS held by the College of Arms.

| | |
|---|---|
| <p>Goodall of Hollywell John Haddon of –Rutland Richard Busby of Barleythorpe Edward Harbottle of Eglaton Rutland Dimock Ouraton of Morecroft Rutland?</p> <p>Tooke of Sth Luffenham Rutland Noah Tooke of Nth Luffenham Rutland</p> <p>Pedigrees for:- Whittington Ormsley Witherwick Hillesly Swithill Pepper</p> <p>2 for Balgye Mr L Hesbery of Stanby Lincs Lydyard of Anilby Wyvell of Burton</p> | <p>Lacy of Holton Salwyn of Newbegin Borner of Blitner Edward Hastings of Beverley All of which are confessed to be false in the greatest part.</p> <p>Associates of Dakyns who assisted him in compiling bogus pedigrees and arms.</p> <p>Richard Hazelwood of Lincoln Thomas Wallens (Walleis) of Lincoln Henry Hage of Gainsborough John Matthews of York Nathan Lusson of York. <i>'Edward Waterhouse that taketh upon him to be Mr Clarenceaux, his man, and of late made a pedigree for Mr Chester and gathereth fees as a herald'.</i> John Scott, servant to one Hurte a Scryvenor in Cambridge who hath divers books and</p> |
|---|---|

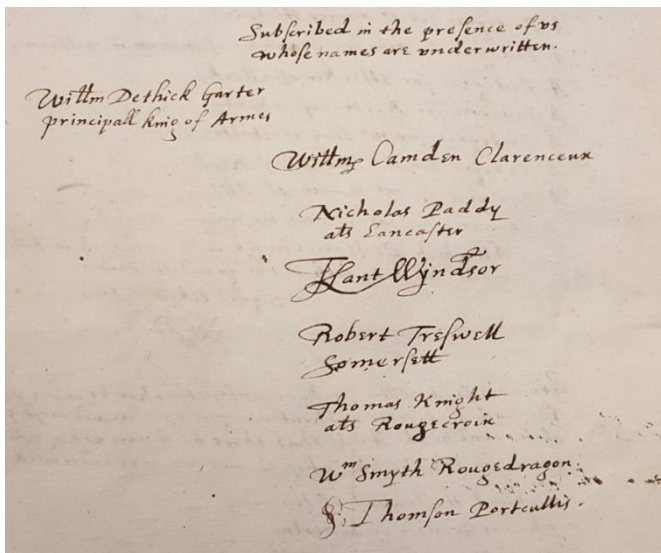
| | |
|--|--|
| <p>Fodringham of Holderness Ellerker of Ellerker Mons Magiskton of Heddam (for claim to heralds) Mr Barton of West Lenby</p> <p>More false Pedigrees:- Chomsley of Rokeson Elerker of Risby Daulton of Hull Ligat of Auleby Boynton of Barneston Sir Thomas Danby, Knight Wentworth of Elmshall Wortley of Wortley A pedigree for one who married the Viscountess Bindon – Mr Stanstead Woombwell of Woombwell Benercotes of Selby Sanderson of ye Bishoprick of Duresme (Durham?) Sir William Hilton, Knight</p> <p>Gray of Northumberland Stockton of Greenhamerton Crathorne of Crathorne Conyers of Sackborne Gryom (Grimm?) of Smeton Yorks Saltmarsh of Saltmarsh Worselsy of Deeping Stanton of Stanton Hussey of Lincoln Sauell of The Forrest Sutton of Aram (Notts) Cooper of Thurgurton Notts Sachererell of Morley Lowe of Denby Powdrell of Leighs Barley of Baries</p> <p><i>Divers pedigrees entered unto the office of arms which the said Dakyns confesseth to be of his making (Interrogation 1597)</i></p> <p>A crest passed under seal for Francis Heldesley of Lemington Pedigrees for: Barde of North Kelsey Pedigree and Patent for Anthony Dowty of Lincolnshire</p> <p><i>Divers other Pedigrees and Arms which the said William Dakyns confesseth to have made in like manner for divers grants in sundrie shires where he travelled.</i></p> | <p><i>pedigrees of arms.</i> (It is not recorded if these individuals were tried alongside Dakyns)</p> <p>Robinson of London Alsopp of London</p> <p>Archer (?).(All which pedigrees were made in the gatehouse during his imprisonment -Dakyns or Archer?)</p> <p>Pedigrees: Mr. Caldecott of Ketton Rutland Clement Tooky Bassett of North Lougham, Rutland A coat armour and Banner for Sir Andrew Nowells</p> <p>More pedigrees, all of which were made at Lamas 12 months [previously]</p> <p>Henry Caue (Cave) of Leicester Hartopp of Melton Mowbray Hunt of near-by Loseby Leics Richard Conney of Whisanden Rutland Sir Edward Dymock, Knight, Lincs Carre, Esq Gates of Gosbertowne Ogle of Pinchbeck Disney of Norton-Disney Bushey Touthsby Bowles Skipwith of Scotter Bellingham of Branby Clifford of Scotter Tirrett Manby of Elsam Cathorne of Hole Pistor of Metheringham Morrison of Catsby Sir Thomas Henage Knt Misenden of Helys Stanton of Stanton Sir William Belhouse, Knt Metham of Wigenthorpe <i>Divers Pedigrees and armes under seal and otherwise made by William Dakyns as he voluntarily confesseth to since his last commitment by the Lord Treasurer, taken this day 23rd January 1597</i></p> |
|--|--|

| | |
|---|---|
| <p>Pedigrees: Mr Myrrway Dr. Bancroft (Now Bishop of London)</p> <p>Pedigrees:- Bagshott – 4 miles from Cuddycutt Sir John Brockett, Knight Howe Esq Tirowick Esq Bristowe Repyent Powlter <i>All of which pedigrees were made at Mr Edward Brocketts house in Hertfordshire, and as he sayeth at his special request</i> Rockley of Rockley Richard Frank Esq Barsfoote Cliffe 2 x pedigrees for Manie, Esq Mr Langmore and Mr Frank ? (His brother in law) Seven Escutcheons for Mr Gibb of Bishop Stortford Goodall of Hollywell</p> <p><i>All of which pedigrees he confesseth to be false in the greatest part of them</i></p> <p><i>Divers pedigrees and armes under seal and otherwise made by William Dakyns as the Pedigrees for:-</i> Pistor of Metheringham Sir Arthur Capell Knt A pedigree for John Lenenthorpe (Made in Bishop Stortford, Christmas last, 1596 Goodhall of Hollywell John Haddon of Rutland Gray of Northumberland Stockton of Greenhamerton Crathorne of Crathorne Conyers of Sackborne Gryom (Grimm?) of Smeton Yorks Saltmarsh of Saltmarsh Worselsy of Deeping Stanton of Stanton Hussey of Lincoln Sauell of The Forrest Sutton of Aram (Notts) Cooper of Thurgurton Notts Sachererell of Morley Lowe of Denby Powdrell of Leighs Barley of Varies</p> | <p>Mr Chomsley of Rokeston Elerker of Risby Esq</p> <p>Pedigrees: Carre, Esq Metham of Wigenthorpe John Haddon of Rutland</p> <p><i>Knights who purchased pedigrees or arms:</i></p> <p><i>Sir Edward Dymok Knt</i> <i>Sir Thomas Heneage Knt</i> <i>Sir William Belhouse Knt</i> <i>Sir John Brockett Knt</i> <i>Sir Christopher Hillyard</i> <i>Sir Thomas Danby Knt</i> <i>Sir Arthur Capell Knt</i> <i>(Stanstead married Viscountess Bindon)</i> <i>Sir Andrew Nowills father</i> <i>Bancroft –Bishop of London 1597)</i> <i>Archbishop of Canterbury 1604</i> It may be that the knights did not obtain complete false pedigrees, but used Dakyns to compile an ‘embellished’ genealogical profile that may have had some degree of truth woven in to it.</p> |
|---|---|

It is not recorded how many of these pedigrees were used in petitions for arms. However, if it were not the intention to do so, why create a pedigree?

These names would need to be correlated with Visitations of identified counties to determine if grants of arms were made using a Dakyns pedigree.

Essex, Earl Marshal, issued instructions that any person having obtained these false genealogies or arms, should present them to the Heralds. There was a suggestion that an 'accommodation' could be reached in some cases. I wonder who took advantage of this generous offer?



Heralds witnessing Dakyns confession in 1597. (From Vincent MS held at College of Arms.)

Editor's Tale-Piece

Great Seals: Catherine Parr and Mary d'Este

Fig1. The Great Seal of Catherine Parr (1512-1548) 6th Wife of Henry VIII (r 1509-1547), as presented in a lecture to the Society of Antiquarians read on May 25th 1777 from a letter of Mr. Brooke of the Heralds' College.



Dear Sir,

'The extreme elegance of the sculpture of the royal seal, the impression of which you favoured me with a sight of, joined to the circumstance of its being as yet unpublished has induced me to cause a drawing to be made of it, which, with the following description, you may probably think it worth communicating to the Society of Antiquaries. It belonged to Queen Katherine Parr, the sixth and last wife of Henry VIII, and is thus inscribed MAGNUM SIGILLUM DNE KATHERINE REGIAE AGLIAE FRANCIAE et HERBINIAE; and represents only the armorial ensigns of that lady, with supporters, and surmounted with the imperial diadem. She has been described by our historians as a woman of great beauty, adorned with many excellent virtues, especially humility, the beauty of all others, and although twice a widow¹, retained so many charms as captivated the fickle Henry.

¹Firstly to Edward Borough (c1508-c1533), eldest son and heir apparent of Thomas, Lord Borough and secondly to John Nevile (1493-1543), Lord Latimer.

Regarding the quarterings; On the baron² side of the escutcheon are the arms of Henry VIII. France quartering England, and the royal supporter, the lion guardant crowned; on the femme³ side, the arms of Catherine Parr, quarterly of six, the augmentation granted by Henry to Catherine; Argent on a pale between six red roses, three others white. (Brooke makes the comment that '*Henry was exceedingly kind in giving arms to his wives, though he deprived them of their heads*'. The second quartering of two bars and a border engrailed is the paternal coat of *Parr*. The third, three water-bougets is *Ross* of Kendal, the fourth is *Marmion*, the fifth is Fitz-Hugh, the sixth, three bucks at gaze, is *Green*. With regard to the supporters; Mr. Brooke makes the following observation; '*As for the sinister supporter, I must profess myself absolutely at a loss either to discover what animal it is designed for, or how it comes to be used there. It does not appear to have been any of the royal badges, or the beast (for so supporters were anciently called) of the Parr family; William, Marquis of Northampton, brother of Queen Catherine, for his supporters used on the dexter side a buck, on the sinister a wyvern, both extremely different from this animal. It may probably afford amusement to such members of the Society as are skilled in Zoology to discover it.*

^{2&3} Baron and Femme positions apply when the coat of arms of a man and his wife are borne per pale in the same escutcheon; when the wife is not an heiress, her arms occupy the sinister side and the husband the dexter. If she is an heiress, the husband bears her arms on an escutcheon of pretence.

(Note. This seal was in the collection of Gustavus Brander. F.R. and A.S.S.)

Description of The Great Seal of Mary d'Este 1658-1718, 2nd Wife of James II (r1685-1688), as presented in a lecture to the Society of Antiquarians on May 28th 1778; from a letter of Mr. Brooke, of the Heralds' College.



Great Seal of 2. Mary d'Este 2nd Wife of James II.

Fig 2. Great Seal of Mary d'Este.

'The seal, of which you favoured me with the impression, belonged to Mary d'Este, the second wife of James II (r1685-1688), and being so extremely well preserved, and as yet unpublished, a view of it may probably give entertainment to the Society of Antiquaries. The legend runs thus; MAG. SIGIL. MARIAE DIE GRA. MAG. BRITANNIAE FRA. ET HIBERNAE REGINAE; and it contains the arms of James II, impaling her arms, with supporters, and surmounted with an imperial diadem. On the baron side of the escutcheon, quarterly of four, 1 and 4, France and England quartered, 2. Scotland; 3. Ireland. On the femme side, quarterly of four. 1 and 2, an eagle displayed and crowned, for the paternal arms of Este; 2 and 3 three fleurs de lis within a bordure indented, for the Duchy of Ferrara.

This princess was descended from the ancient house of Este in Italy, being the daughter of Alphonso d' Este, the third of that name, Duke of Moderna by Laura Martinessi, his wife. She was born on September 25th 1658, and married to James, when Duke of York, by proxy, at Moderna in 1673, being then only 15 years of age. (Louis XIV of France had adopted her for his daughter). The events which this union produced in her husband's affairs are too much the subject of general history to need repeating. A later writer gives this character of her: 'The graces of her person and behaviour gained her all that popularity, which usually attends beauty in the most elevated station, but her haughtiness, her bigotry, her bullying and intriguing spirit, sunk her greatly in the popular esteem, after she became queen. When she fled into France, she was kindly received by Louis, who treated her with a generosity that did him much honour. She died at St. Germain on the 26th April 1718.

Note; This seal was in the collection of Mr. Benjamin Bartlet F.S.A.



Equality of Arms: An Open Letter, November 2022

Most legal impediments to equality of the sexes in the UK have now been abolished. Women may now practice any profession, obtain any qualification, and receive any decoration on an equal basis with men, as well as serve in the Great Offices of State and Armed Forces. With regard to Coats of Arms, however, women have fewer rights than their male counterparts, specifically: 1. Inheritance: A woman may not pass her arms to her children unless they are 'quartered' with her husband's arms, and only then in very limited circumstances. 2. Display: A woman is generally required to indicate her marital status in her arms, and must display her arms on a lozenge if unmarried or a peer; and 3. Entitlement: A woman may not be granted a helm(et), crest, or mantling as part of her Coat of Arms. No such restrictions apply to men. Although these restrictions are all a consequence of heraldry's historic nature, they do not take account of its continuing relevance in national life. Retention of these inequalities therefore results in unfair and illogical outcomes for modern armigerous women. In addition, and despite its omnipresence, heraldry remains a specialist subject. As the heraldic regulatory body for most of the UK and some of the Commonwealth Realms, the College of Arms is charged with enforcing these rules. Although it provides limited guidance on its website, many people who petition the College for a grant of arms are not specifically informed of these inequalities and so remain unaware of them. Clearly, this position poses a risk to the future of English heraldry and perhaps the College of Arms itself. We, Equality of Arms, are a group of like-minded friends of heraldry and of the College, seeking urgent and necessary reform for the purpose of achieving equality of the sexes. The group comprises a core campaign team, and a community of supporters - eminent men and women drawn from the professions, many of whom are current or prospective armigers. Since 2018, we have encouraged the College of Arms to lead the efforts in this reform, supporting the Heralds with arguments in favour, suggestions as to progress, and proposals on alternative systems of heraldic inheritance. To date, however, the College has provided no substantive response to these efforts, nor proposed any reform of its own.

Although the College may not be moving, the times are, and so too must heraldry. Inequality in heraldic convention finds its origins in a time when women had no rights, were property, could not vote, could not be awarded a degree, could not enter the professions, and could not be elected to parliament or hold civic office. This is the past - heraldic convention must meet the needs of today and embrace the 21st century. We have therefore decided to move our campaign into the public sphere. We now need your help to grow our community of supporters, to bring this issue to the attention of leaders in the professions, in civic life, in the Church, the Armed Forces, the Orders of Chivalry, and beyond. Most people who have been awarded a degree, a professional qualification, have served in public office, held a commission in the Armed Forces, are leaders in their profession, or have a track record of charitable works are eligible to petition for a Coat of Arms - that's millions of His Majesty's subjects in the UK and Commonwealth Realms, you are likely among them! It is time to reform heraldic convention to achieve equality of the sexes and enable a proud tradition to flourish and grow in the 21st century and beyond. (Join us by contacting equalityofarms@virginmedia.com)

Advertisements

The British Bonapartes by Edward Hilary Davis

The book does indeed touch upon heraldry, particularly the garter stall plate of Napoleon III in St George's Chapel. A rendition of his arms and circlet is on the cover as well as inside the book painted by Alison Hill, one of the heraldic artists at the College of Arms. As the Bonapartes are a broad and complex family, each chapter has a different family tree to help explain connections. In some cases, these show how the Bonapartes are connected to many famous and noble British families from Pepys to Montagu, Stewart to Wellesley, and even descended from King George II.



THE BRITISH BONAPARTES

NAPOLEON'S FAMILY IN BRITAIN

by Edward Hilary Davis
with a Foreword by H.I.H. Prince Napoleon
Published in the UK and launched at Versailles
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THE BRITISH BONAPARTES

A hitherto unexamined history of the wider Bonaparte family, presented in a new way shedding fresh light on their eventful lives in Britain. From duels on Wimbledon Common and attempted suicides in Hyde Park, to public brawls and arrests in Shropshire, and the sexual adventures of a princess who rescued Freud from the Nazis and brought him to Britain, this book exposes the curious events surrounding the family's exploits in England, Scotland and Ireland. Originally an island family themselves, the Bonapartes have had a surprisingly good relationship with the British Isles. In just two generations, the Bonapartes when from being Britain's worst enemies to one of Queen Victoria's closest of friends. Far from another mere history of Napoleon Bonaparte, this book is divided into different branches of the Bonaparte dynast, detailing – in an anecdotal way – their rather scandalous lives in Britain.

For example, few will know that Napoleon III was once a volunteer constable in London and arrested a drunk woman; or that Princess Marie Bonaparte sponsored Prince Philip's education as well as conducted her own scientific research into the clitoris in her quest to achieve an orgasm; or that Napoleon IV fought for the British army and was killed by the Zulus; or that one Bonaparte was even made a High Sheriff in a British town. Today, the head of the family is London-based and works in finance. The Bonapartes are known to most as the enemies of Britain, but the truth is quite the opposite and far more entertaining.

Sold out on Amazon.com in its first week of publication

"A fascinating exploration of this most celebrated family in Britain, told with wit and verve."
– PROFESSOR KATE WILLIAMS

"A new book on the often-scandalous lives of the Bonapartes has revealed details of the episode that nearly led to the death on English soil of one of France's most noted leaders."
– THE TIMES

EDWARD HILARY DAVIS is a historical consultant and special advisor. He began his career as a researcher at *Her Majesty's College of Arms*, London, later becoming a medals specialist at *Spink & Son*, and has independently advised royal families, governments and embassies on protocol, ceremony and medals as well as been a historical advisor for film and TV productions. He has worked in architectural heritage consultancy for *Purcell* as well as interviewed and worked with other historians such as Professor Kate Williams.

Educated at Lancing, Royal Holloway and Cambridge, he is President of the Cambridge University Heraldic and Genealogical Society, Councillor of the Huguenot Society of Great Britain and Ireland, and co-organiser of the Royal Versailles Ball 2022.

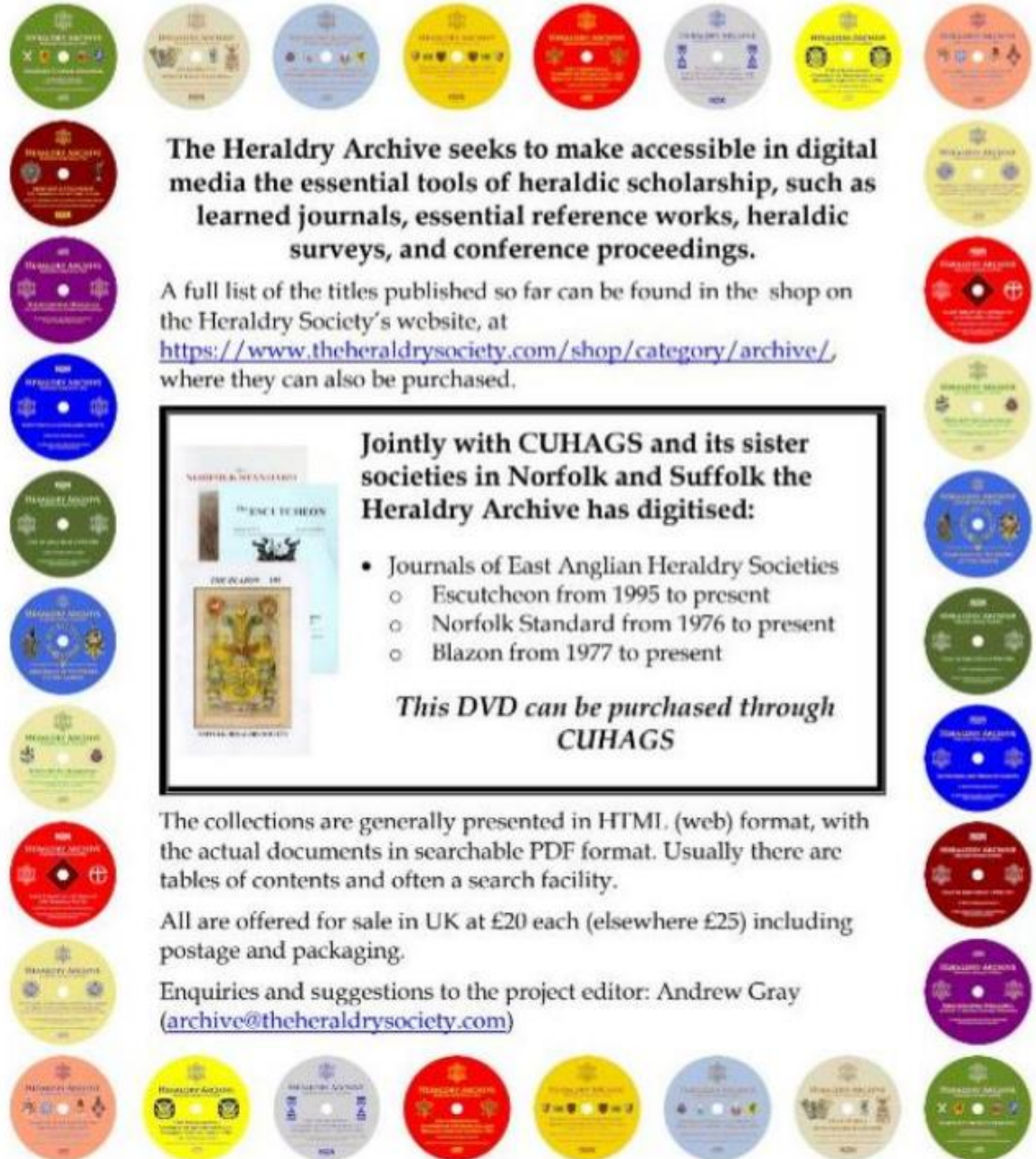


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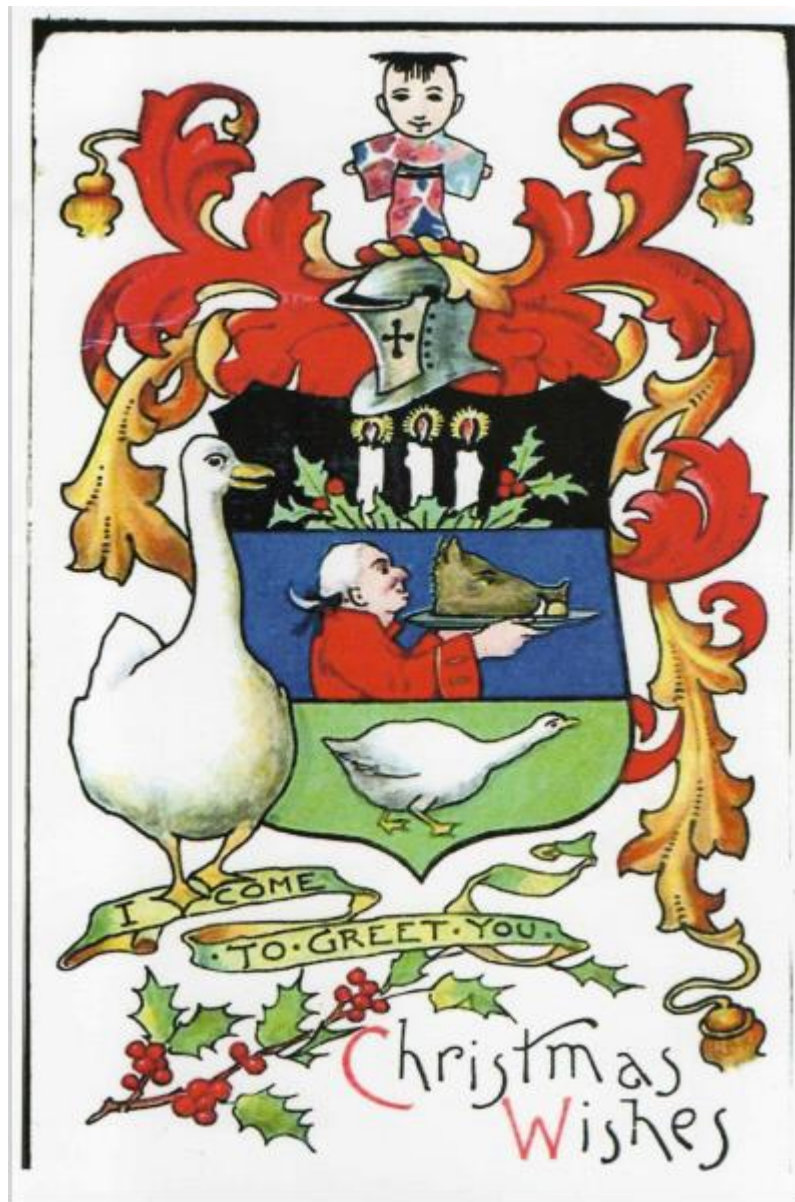
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Enquiries and suggestions to the project editor: Andrew Gray (archive@theheraldrysociety.com)



Happy Festive Season to all Cuhagians