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Ecclesiastical Heraldry

Dr Charles A. Gauci
Chief Herald of Arms of Malta

Ecclesiastical heraldry deals with the heraldry used by Christian denominations most notably the Roman **Catholic, Anglican, and Orthodox churches.** It operates to identify the clergy within their hierarchy together with their various religious institutions. This account deals solely with the heraldry of the Roman Catholic Church. **(1)**

My interest in ecclesiastical heraldry was triggered by a detailed study of the memorial tablets at the Metropolitan Cathedral of St. Paul, situated in Mdina, the old capital of Malta**. (fig. 1)** This magnificent church, built between 1696 and 1705, replaced a 12th-century Norman cathedral which was destroyed by the massive 1693 Sicily earthquake, which also hit the Maltese islands. This study will be the central theme of a forthcoming book. **(2)** There are, therefore, a number of references to the (Roman Catholic) Church in the Maltese islands.

Ecclesiastical Heraldry

Fig 1: Metropolitan Cathedral of St. Paul, Mdina, Malta– nave with memorial tablets

Although heraldry entered the church at the same time as it entered other fields of society, the coats of arms of (Roman Catholic) priests differ in several ways from those of lay persons. Medieval European canon law dictated that a priest could not be a soldier and vice versa. Priests were allowed on the battlefield as chaplains but could only, in theory at least, defend themselves with clubs. There have been, of course, several instances of Catholic warrior priests, throughout the ages **(3).** Since (at least officially) priests could not also be warriors they would have had no need for total body armour and therefore, were not, and indeed are still not, entitled to display features such as helms, mantling, crests and torses in their armorial bearings. Supporters and coronets were, on occasions, used by prelates who were also members of the high nobility.
The helm and its mantling together with the torse and crest, all standard components of

"secular" coats of Arms, were replaced by ecclesiastical hats *(galeros)* of various colours, adorned with cords and tassels *(fiocchi)*, varying in number and colour according to the rank of the holder. These are discussed in more detail, below. Other elements in Roman Catholic ecclesiastical Arms, depend on the rank of the holder. Special exclusive features include the archiepiscopal and episcopal crosses, pallium, mitre and crozier. Mantles are not a normal feature in the Arms of Roman Catholic clerics, but in the past were used in the Arms of very high-ranking Prince-Prelates. The use of mantles is normally limited to priests in Orthodox churches. A motto may or may not be present. In the Arms of some prelates of noble descent displayed on their memorial tablets at the Mdina Cathedral, crests are used, despite tradition! In the Roman Catholic Church the formal system of the achievement around the shield was regulated by the letter of H.H. Pope Pius X, *Inter multiplices curas* of 21 February 1905. The Heraldic Commission of the Roman Curia regulated ecclesiastical heraldry until Pope John XXIII abolished the body in 1960. The *Annuario Pontificio* ceased to publish the arms of cardinals and previous popes after 1969. Rome still gives advice, when requested by a particular cleric. Inevitably, since the abolition of the Heraldic Commission, some prelates and churches assumed, and indeed still assume, their own armorial bearings without advice from the Vatican, leading to some confusion.

There are certain understandings as to which charges are permitted for the clergy within the existing hierarchy. It is of course quite acceptable for a cleric to make use of his inherited family Arms, within the framework of his spiritual calling, provided that the Arms are not in any way offensive to his religious state. However the creation of new Arms which include war-like charges, such as swords, crossbows, maces, bows, arrows and spears are not really compatible with the priesthood. Indeed, if ancient family Arms include such charges, which they very well might, the cleric should really ask him-self whether a display of these symbols in his Arms is appropriate. **(4)** At the Cathedral of St. Paul in Mdina, we see several memorial tablets of prelates displaying war-like charges. **(5)** Observance of the strict rules of heraldry, ecclesiastical or otherwise, has never been a strongpoint in Malta. Our Office is striving to change that.

Main Symbols in Ecclesiastical Heraldry

- **Fig 2: The Papal Triple Tiara**

Papal Triple Tiara and crossed keys

The Papal triple tiara *(triregno),***(fig. 2)** denotes the Supreme Pontiff and is the most senior charge in Roman Catholic ecclesiastical heraldry. Pope Paul VI was the last Pontiff to actually wear a tiara. This was at his coronation in 1963. He and his successors, never wore one again. As regards papal heraldry, in recent times, the triple tiara has often been replaced by a mitre and pallium.
The first diadem of the triple tiara represents the Pope's universal episcopate, the second, his jurisdictional supremacy and the third his temporal power. In Roman Catholic ecclesiastical heraldry, apart from its obvious use in the Vatican City, the triple tiara is, sometimes, also displayed in the Arms of various Basilicas and Churches.

- **The Crossed Keys**

The symbolic keys to the Kingdom of Heaven are borne during the lifetime of a reigning Pope, but on his death, pass to the Cardinal-Camerlengo. The keys, together with the *ombrellino (see below),* are added to the Cardinal-Camerlengo's personal Arms. These form the heraldic achievement of the *Sede Vacante,* in the interregnum between Popes, **(fig. 2)**
The crossed keys, when used, are placed in *Saltire,* below the triple tiara and behind the Papal shield. One key is Or the other is Argent. Both keys are depicted with their bows below and their wards above. The gold key crosses from sinister to dexter, while the silver key crosses in the opposite direction from dexter to sinister. The two keys are often joined by a Gules/scarlet cord with tassels.

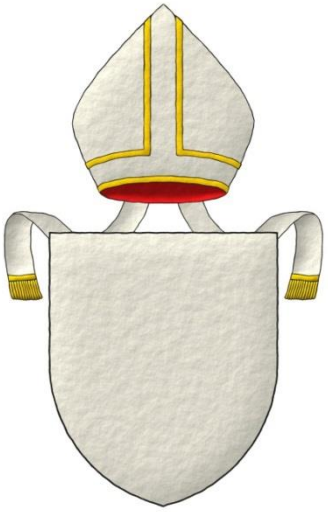
Basilicas, both major and minor, are permitted to display the crossed keys as part of their heraldic achievement. **(fig. 3)**. In Roman Catholic heraldry the crossed keys, along with the *ombrellino* (see below) and the *tintinnabulum* (a depiction of bells), are distinctive symbols of a basilica, signifying its special connection to the Pope. The *tintinnabulum*, when displayed, is normally placed behind the shield in a basilica's coat of arms. In some cases, bells are displayed on the shield itself. Arms of Major and Minor Basilicas are, in general, quite similar.

Fig 3*: Arms of National Shrine (Basilica) of the Blessed Virgin Mary of Ta' Pinu, Gozo, Malta*

- The Ombrellino (*Conopaeum*)

The *Ombrellino or conopaeum* **(fig. 3)** is to be found in the Arms of Basilicas. **(6)** It is heraldically depicted as a half-umbrella or parasol, composed of a variable number of alternating vertical stripes of Or/gold and Gules/scarlet, the flaps of each stripe taking the alternating colour. The staff of the *ombrellino*, is always Or. The *ombrellino* may also carry additional ornaments in the case of a major basilica. It sometimes appears on the shield of families which have provided a Pope.

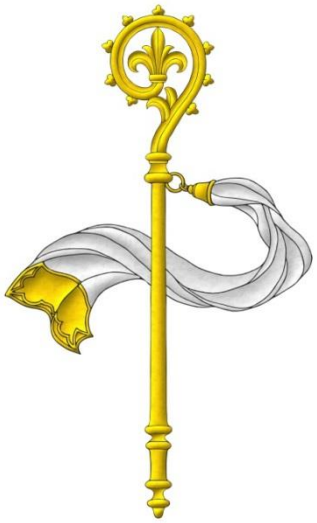
- **Fig 4: The Mitre**



The Mitre

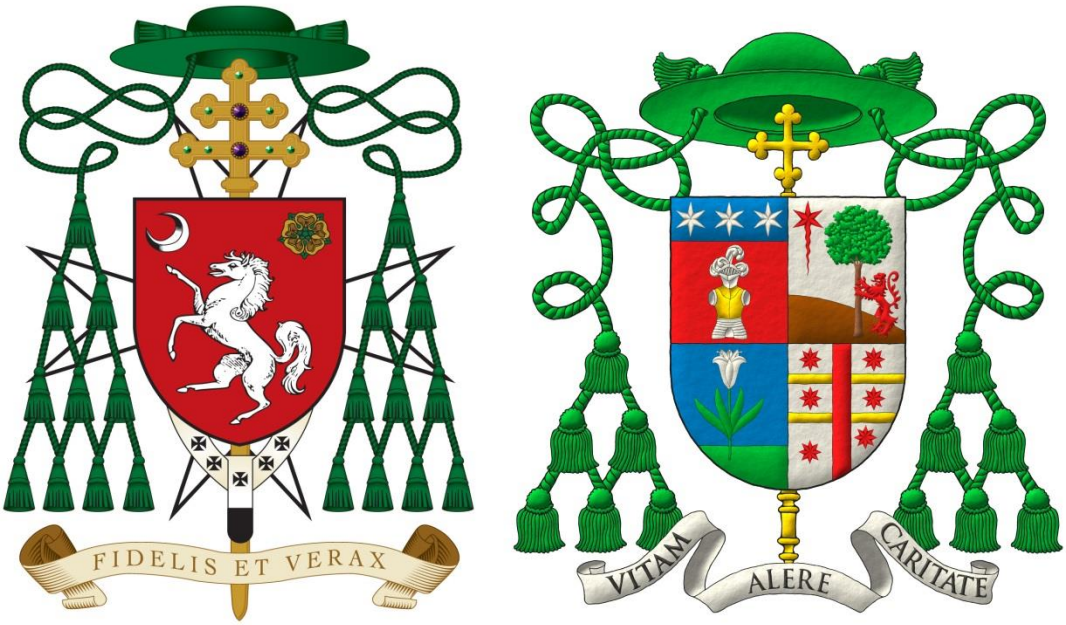
In 1969, Pope Paul VI, abolished the use of the mitre **(fig. 4)** in the individual Arms of prelates. This symbol is now only used in the Arms of a Diocese, Archdiocese, Abbey or in those of a *Prelature nullius.* **(7).** The mitre is normally shown in white with two ribbons (lappets *or infulae*). There are, however, numerous variations on this theme with richly decorated, coloured Mitres and lappets.

- **Fig 5: The Crozier** **Fig 5a: The veiled Crozier**



The Crozier **(fig. 5)** is a staff of authority, based on the shepherd's crook and ceremonially carried by senior prelates. It is not (supposed to be) used in the Arms of Cardinals, Archbishops and Bishops, but it is used in the Arms of Dioceses and Archdioceses. It is also sometimes used in the Arms of abbeys, abbots, provosts, abbots nullius and prelates nullius, when it is usually shown as veiled. **(fig 5a).**

- **Figs 6 & 7 Archiepiscopal and Episcopal Crosses**



(Left) Arms of His Grace Archbishop Mgr. Charles J. Scicluna, Metropolitan Archbishop of Malta; (right) Arms of His Lordship Mgr. Dr. Joseph Galea Curmi, Auxiliary Bishop in the Metropolitan Archdiocese of Malta, Titular Bishop of Cebarades and Vicar General of the Archdiocese of Malta

Archbishops display an Archiepiscopal cross behid the shield. This is a double-barred cross often illustrated as jewel-encrusted **(fig. 6).** Bishops display an Episcopal cross, also known as a Processional Cross. This form of Cross is single-barred and may or may not be jewel-encrusted. **(fig. 7)**

- **The Pallium**

The pallium represents jurisdictional authority. It is worn by the Pope and by Metropolitan Archbishops, symbolizing their office and connection to the See of Rome. When displayed on a coat of Arms, it is now often shown at the bottom of the shield, crossing the base of the Cross staff. **(fig. 6)**

- **The Motto**

The Motto, unless it is specifically an old family motto, usually represents the armiger's personal philosophy of life. In the case of clerical Arms the motto is often a biblical phrase. It can be in Latin or indeed in any language of the armiger's choosing. It should, of course, be appropriate to the clerical state.

- **Fig: 8. The Galero & Tassels**

Ecclesiastical heraldry developed significantly in the 17th century when a system for ecclesiastical hats (*galeros*), attributed to Pierre Palliot, a French printer and genealogist, came into use. The *galero* is probably the most common charge seen in ecclesiastical coats of Arms.

It was originally a pilgrim's hat, first granted in red to cardinals by Pope Innocent IV at the First Council of Lyon in the 13th century.

The hat sits above the shield, comes in different colours and is accompanied by a variable number of tassels *(fiocchi)* attached to cords which descend on either side of the shield, usually to the level of its point.

The colour of the cord and tassels and the number of tassels, depend on the rank of the person concerned.

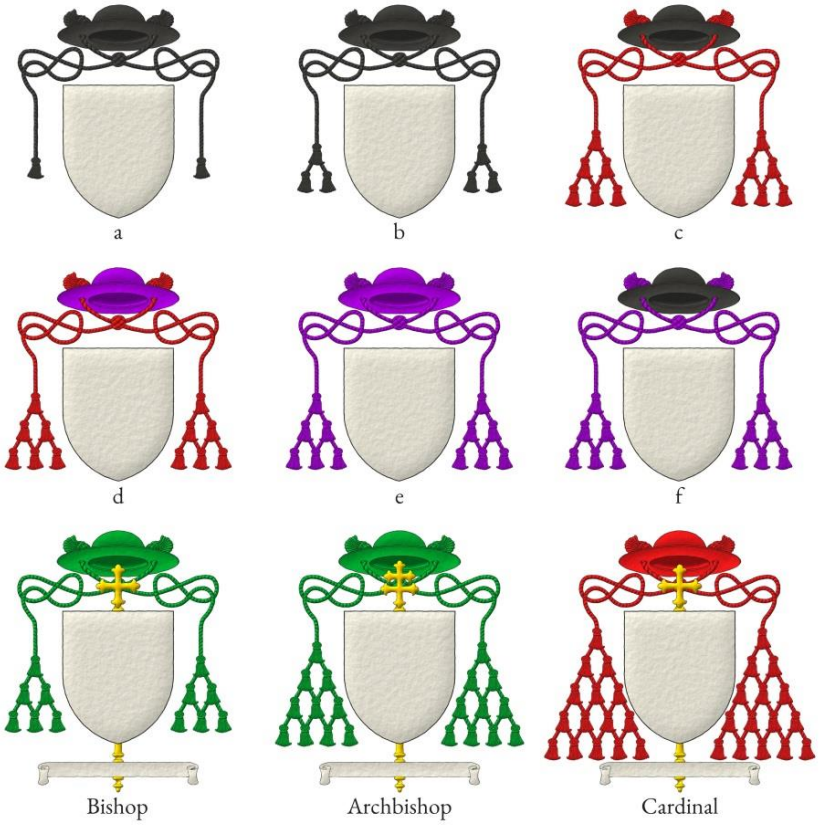


Fig 8: The *Galero*

- **Priest**

A priest normally displays a black *galero* with one Sable tassel hanging on a Sable cord each side of the shield **(fig.8-a).** Since the role of a parish priest/arch priest is not a personal life-time honour but rather one tied to the status of the parish itself, for a variable duration and at the pleasure of the (Arch) Bishop, the display of the *personal* Arms of the incumbent in such cases, does not differ from those of an 'ordinary' priest.

- **Canon**

Canons are priests with special responsibilies and privileges within a Collegiate Church, Basilica or Cathedral Chapter. They display a Sable galero with Sable cords and three Sable tassels on either side of the shield. The tassels are arranged in rows of one and two. (**fig. 8-b**).

Some priests, usually Canons, are also created Monsignors by the Pope. Monsignors can be Effective, Co-adjutors or Honorary. These prelates**,** usually display a black *galero* in their Arms in addition to Gules/scarlet cords on each side, bearing six Gules/scarlet tassels arranged in rows of one, two and three. **(fig. 8-c)**

All (Effective) Monsignors of the Metropolitan Chapter of Malta are also *ipso facto* Apostolic Pronotaries Supernumerary and are, therefore, entitled to a violet *galero* instead of the black *galero* as borne by other Monsignors, together with a Gules/scarlet cord on either side of the shield bearing six Gules/scarlet tassels arranged in rows of one, two and three **(Fig. 8-d)**.

Heraldic Achievements of Senior Ranks within the Roman Catholic Church

- **Bishop**

Bishops, using their personal shields, display a Vert *galero* with cords and tassels of similar tinctures. The number of tassels on each side of the shield is six, consisting of rows of one, two and three. Behind the shield is placed a (sometimes jewelled) Episcopal Cross *(see above)*. The motto is placed below the shield. **(figs. 7 & 8)**

- **Archbishop**

Archbishops, using their personal shields, make use of a Vert *galero,* cords and tassels. The number of tassels on each side of the shield is ten, consisting of rows of one, two, three and four Behind the shield is placed a (sometimes jewelled) Archiepiscopal Cross *(see above*) and below the shield is placed the motto. A pallium, if awarded by the Pope may also be displayed. **(figs. 6 & 8).**

During the Rule of the Order of St. John in Malta, it was also customary for Bishops to include heraldic insignia associated with that Order in their Arms. These often related to the reigning Grandmaster. Coronets were also sometimes used, with reference to the Realm of Malta.

Arms of His Eminence Cardinal Mario Grech, former Bishop of Gozo

- **Fig 9: Cardinal**

The heraldic achievements of a Cardinal comprise his personal shield, a Gules/scarlet *galero*, suspended from which on Gules/scarlet cords are fifteen Gules/scarlet tassels on each side, arranged in rows of one, two, three, four and five. Behind the shield is the symbol of the individual Cardinal's episcopal rank. If he were an Archbishop at the time of his elevation to the Sacred College of Cardinals, a (sometimes jewelled) Archiepiscopal cross *(see above)* is placed behind the shield. If he were a Bishop or "simple" priest at the time of his elevation, a (sometimes jewelled) Episcopal Cross is used.

Prior to being appointed a Cardinal, unless special dispensation has been granted by the Pope, the priest must first be consecrated Bishop, if he were not already so consecrated. **(Figs. 8 & 9)**

Honours

The only Orders whose insignia may be suspended from the shield in the Arms of members of the clergy are:

- The Equestrian Order of the Holy Sepulchre of Jerusalem
- The Sovereign Military Order of Malta
- The Teutonic Order.

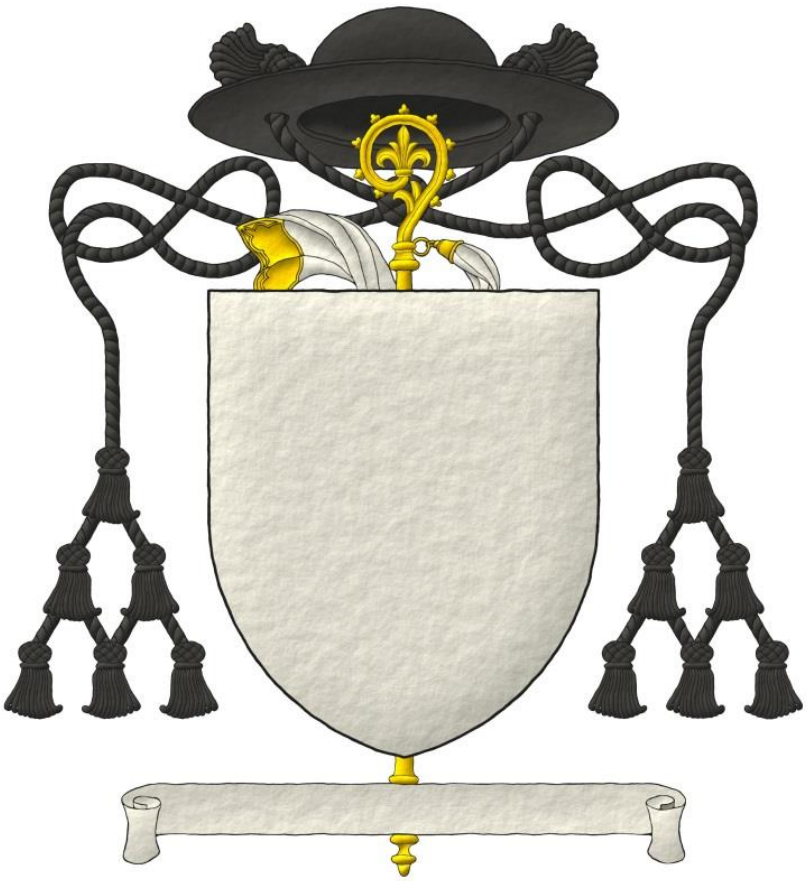
Priests and prelates who have been granted Papal, Dynastic, Royal or National awards may not display them in their armorial bearings.

Other ranks

There are several other ranks within the heirarchy of the Roman Catholic Church, each bearing their own form of heraldic achievements. They include:

- **Patriarchs;** those patriarchs who are not Cardinals**,** have heraldic achievements identical to those of the latter, but in their Arms, the *galero*, cord and tassels are Vert instead of Gules/scarlet. The Vert tincture is usually different from the Vert of other ranks in the hierarchy in that it is artistically depicted as having intertwined gold threads.
- **Prelates of Honour to His Holiness The Pope** *(*formerly known as *Domestic Prelates)* bear a violet *galero* with six violet tassels (1,2,3) on a violet cord, on each side. **(Fig. 8e)**
- **Chaplains of His Holiness The Pope**: bear a black *galero* with six violet tassels (1,2,3) on a violet cord on each side. **(Fig. 8f)**
- **Abbots** (heads of monasteries) and **Provosts** (heads of cathedral or collegiate churches) bear Arms similar to those of a Bishop, however, a veiled crozier (**Fig. 5a)** rather than an Episcopal Cross, is placed behind the shield. The *galero*, cords and six tassels (1,2,3) on either side are black. (**Fig. 10)**.

Fig 10: Arms of an Abbot



- **Abbots Nullius and Prelates Nullius** (priests with additional territorial responsibilities) bear Arms similar to those of a Bishop, however a veiled crozier **(Fig. 5a)** rather than the Episcopal Cross is placed behind the shield. The *galero,* cords and six tassels (1,2,3) are Vert.
- **Deans, Vicars Forane, Vicars Episcopal and Minor Superiors** display a Sable *galero* with Sable cords bearing two Sable tassels on either side; these may be displayed one above the other or side by side.
- **Generals of Orders**: display a Sable *galero* with black cords bearing six Sable tassels on each side. This resembles the style of Abbots, Provosts and Priors but with the absence of a (veiled) crozier. Different religious Orders may have their own particular heraldic arrangements

Concluding note

Fig 11: Arms of the Metropolitan Cathedral Chapter of St. Paul, Mdina, Malta

Individual Cathedrals, Basilicas, Abbeys and Canonical Chapters can, and do, display various heraldic attributes (**Fig. 11)** but parishes as such (should) usually keep things simple and display the Arms of the Diocese/Archdiocese to which they belong. Individual priests belonging to such institutions can of course display their own personal Arms in the manner described above.

Female religious

It is interesting to note the Arms traditionally used by Abbesses and Prioresses, the female superiors of a community of nuns in an abbey or priory. Either can be referred to as a "Mother Superior" although this is a general term used for a senior nun in charge of other nuns. Their Arms are borne on either an oval or a lozenge; abbesses use a veiled crozier and prioresses a pilgrims stick. Very senior abbesses may use a cordelier (knotted rope) instead of a rosary; this represents the knotted girdle of a nun and stands for the three vows of poverty, chastity and obedience.

Figs.12 & 12a Arms of an Abbess and of a Prioress

Footnotes

(1) For a detailed account of this subject, see *Heraldry in the Catholic Church: Its Origins, Customs and Laws* by Archbishop Bruno Bernard Heim, New Jersey: Humanities Press. (1978). I also found *The Church Visible* by James Charles Noonan Jr. Viking Penguin (1996) very helpful in writing this short account.

Fig. 2 is from Wikipedia (courtesy of Alekjds), Figs. 4, 5, 5a,7, 8 10,12 & 12a were prepared by Dr. Antonio Salmeron.

(2) For the system of heraldry in Malta, *see The Way Forward* by Dr. Charles A. Gauci, Heritage Malta Publishing (2023).

(3) There were a number Catholic warrior priests in the early middle ages, before the introduction of heraldry, an example being William the Conqueror's brother, Odo of Bayeux (died 1097). In later years (XII century onwards), we find the crusader-clerics Bishop Rudolf of Zähringen (1135–1191), Archbishop Absalon (1128–1201), Archbishop Joscius (d. 1202), Bishop Reginald of Bar (fl. 1182–1216), Archbishop Aubrey of Reims (fl. 1207–18) and Abbott Arnaud Amalric (d. 1225).

Pope Julius II (Giuliano della Rovere, reigned 1503-1513), certainly did a lot of fierce fighting. Indeed he was known as the "Warrior Pope"!

Pope Clement VII (Giulio de'Medici, reigned 1523-1534), led numerous armed conflicts as a Cardinal.

In later years, we find Bernardino de Escalante (1537 – after 1605), Luka Ibrišimović (1620–1698), Marko Mesić (c. 1640 – 1713) John Murphy (1753 – c. 2 July 1798), Jerónimo Merino (1769–1844), José María Morelos (1765–1815, Antanas Mackevičius (1828–1863), Stanisław Brzóska (1832–1865), Georges Thierry d'Argenlieu (1889–1964), Camilo Torres Restrepo (1929–1966), and Gaspar García Laviana (1941–1978).

(4) James Charles Noonan *op. cit.* p. 188

(5) These include the Arms of the Canons/Monsignori *Z*ammit, Bon(n)ici, Spiteri, Agius (swords/daggers), Barbara (arrows) and Panzavecchia (cannon).

(6) For the role of the *ombrellino* in the Arms of the Cardinal-Camerlengo *see under* "*Crossed Keys*", above.

(7) A *praelature nullius refers to* territory which is not part of any diocese, but is under the jurisdiction of a prelate, (not a local Bishop), under the direct authority of the Holy See; the incumbent is officially referred to as a *praelatus nullius*.

■

Three attractive designs from the catalogue of Wilkinson Heywood & Clark. '*Monograms and Heraldic Designs – 1910*

TM Trelawny Gower

The company was established in 1796, and was at that time a prominent British manufacturer of specialist paints, varnishes and colours. The London firm grew to supply materials globally, before being absorbed by Pinchin Johnson and Co in 1923.They were known for the production, of now, highly collectable, vintage advertising. The firm advertised paints and varnishes to coach builders, decorators & ship builders. Also colours, dry ground and in pulp, were widely used by heraldic artists and coach painters.

Fig 1: Arms of King Edward VII

Fig 2: Arms of Queen Alexandra

Fig 3: Departmental Arms

■

The Cornish Chough in Early Heraldry

TM Trelawny Gower

The Cornish Cough is by no means confined in Heraldry to Cornish families, though of course it occurs more frequently in their emblazonments than those in other counties; in these latter, the Cornish Cough may be used as an indication of their Cornish descent, by way of difference; or it may be simply a 'canting' usage, as is in the arms of Cornwallis, Co. Worcester, which were, 'Sable, guttee d'eau, on a fess argent three Cornish Choughs proper'. In some cases no reason is now assignable.

Fig: 1 Tregonwell.

Though the emblem is by no means exclusively Cornish, a glance at the achievements of Cornish families will show how greatly the bird was held in esteem as a device, for it is, or was, displayed by no less than thirty five Cornish families.

The chough is found as a crest, and in the shield, but not generally as a supporter of the shield.

The Cornish Chough generally occurs 'proper' *i.e.,* in its natural colours, and as a complete bird, though in some cases with 'head erased' (*i.e.* cut off). In many cases appendages are added to the bill, as in the family of Tom of St. Petroc Minor, where the crest is a Cornish chough proper holding in its bill an escallop. The Cornish chough is generally depicted standing, although we have an instance to the contrary in the case of St. Aubyn of the Mount, where it is represented as 'rising,' or with 'wings expanded,' as was borne by Humphrey of Truro; or, as Trewinnard, 'three Cornish choughs proper, two in chief pecking and one rising.

Although Choughs were generally borne 'proper' there are some remarkable instances to the contrary. Rashleigh of Menabilly has a Cornish chough argent, almost a contradiction in terms, though not in Heraldry. It is also 'legged and beaked gules' which would be 'proper.' The Cornish choughs of Stone are 'or and 'vert', and Tolcarne of Tolcarne uses 'three Cornish choughs regardant, azure'. It would be very difficult to give a description of the bird in Mayow's arms, which is described as 'Ermine', if it were not for the written account which tells us that it is a Cornish chough.

Fig 2: Wyclyfe**.**

1. Tregonwell: Argent, a chevron sable between three Cornish choughs proper.
2. Wyclyfe arms: Argent, five fusils conjoined in fess azure, between three Cornish Choughs proper.

Thomas Becket (Choughs-Attributed Arms)

No doubt it had long been asserted that Thomas Becket (1120- 1170) was a Cornishman due to the inclusion of three Cornish choughs in his attributed arms. He was of course not of a Cornish family but was born in London, the offspring of a Londoner, and a Saracenic woman, an account of whose romantic union is given by Johannes Brompton.* Gilbert Beck, as his father was called, was born in London in the reign of Henry I, and his master changed his name to Becket. There seems to be nothing to connect Thomas in his lifetime with Cornwall; the fact that a Cornish Becket bore the same arms as the Archbishop does not convey any substantial evidence to support a claim of Cornish ancestry.

In the 14th century Canterbury officially adopted Becket's attributed arms. The earliest references are presumed to have been c1380. The Royal lion (in chief) was added, and the arms were formally registered with the College of Arms in 1619.

Fig: 4. The Arms of Canterbury

*Johannes Brompton, English chronicler and Benedictine monk (1584-1654). Abbot of Jervaulx Abbey, North Yorks.

■

Threes Charges in Arms

Fig 1.

Fig 2.

Fig 3.

Fig 4.

A Miscellany of Arms from the Tudor period

Fig 5.

Fig 6.

Fig 7.

Fig 8.

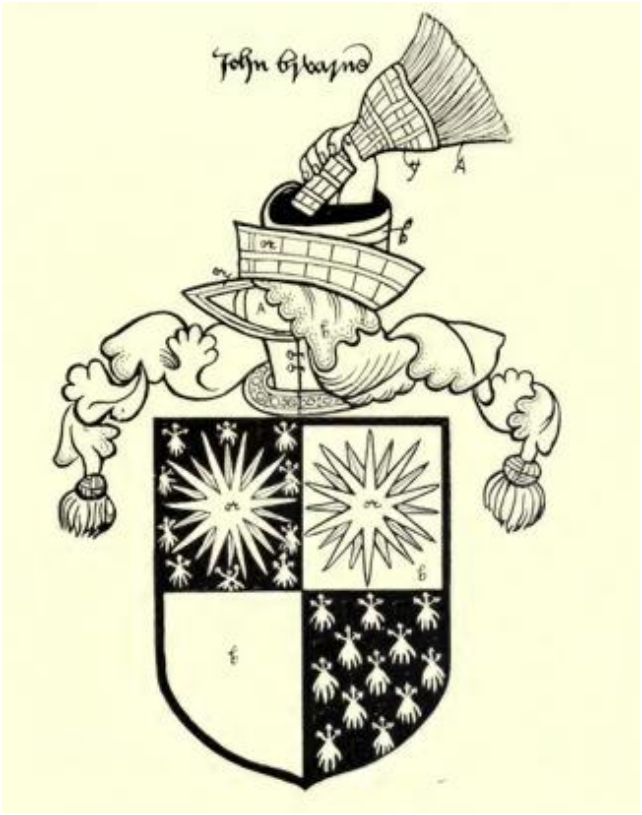


Fig 9.

Fig10.

Fig 1: Wylly. Argent, three gryphons passant in pale sable, semee of trefoyles slipped vert.
Fig 2: Thomas Chambers. Sable, three goats courant in pale within a bordure engrailed, all argent.
Fig 3: Thomas Wyse. Argent, three wisemen's heads, 2 and 1 sable, wreathed or, With the ends flotant.
Fig 4: The Baron of Carrew. Or, three lions passant sable.
Fig 5: Fayreford. Argent, guttee de sang, three lions couchant tails cowed sable, crowned gules, charges with six plates 3.2.1.
Fig 6: Thomas Cosyn. Azure, a lion rampant queue fourché knotted or, guttee de sang, crowned argent.
Fig 7: Simon Eyre (1395-1450). Gules, a porcupine salient argent, quills barry of the second and sable, collar ring and chain or. (Lord Mayor of London 1445)
Fig 8: Sir William Capell (Lord Mayor of London 1503-04, and 2nd term 1510-11) Sable, crusily fitchee and a lyon rampant or. Crest: A demi-lion rampant.
Fig 9: John Bruarne. (Of Lincolnshire). Quarterly ermines and azure, in the first and second a star radiated or. Crest. A hand argent cuffed azure, holding a fan-brush argent, handle gules.
Fig 10: Sir Richard Nanfan. Sable, a chevron ermine, between three wings argent, quarterly with argent,three wolves passant two and one azure. Crest. A Talbot statant argent.

Source: Two Books of Tudor Arms . Harleian MSS 2169/6163. Tricked by Robert Cooke,and blazoned by Joseph Foster. Foster made the comment that 'in the British Museum catalogue of the Harleian MSS., Number 2169 is erroneously described as an old heraldic book in small folio done in the time of King Henry VI., a description too often adopted by the unwary. It is self-evident that Harleian MS. 2169, is a copy crudely tricked of a manuscript temp Henry VI . As to MS, 6163, its identity has long been a matter of common knowledge and was probably tricked by Sir Edward Brudnell of Dyne (Obit 1584-5). It is now at the College of Arms., distinguished by the press mark L.8. ■

On Cornish Heraldry (Favouring Bezants)

An examination of the armorial bearings of families connected with the county of Cornwall

T M Trelawny Gower

1. The arms of the county of Cornwall are sable, fifteen bezants Or– 5.4.3.2.1., with two lions as supporters, and the motto 'One and All'. This coat is believed to be derived from Cadoc, or Cradock, earl or duke of Cornwall in the fifth century.
2. The families of Moreton and De Dunstanville, successive earls of Cornwall after the Norman conquest, bore personal arms totally different from these: yet on the marriage of Roger Valetorte with Joan, daughter of Reginald De Dunstanville, he surrounded his paternal arms (argent, three bendlets gules,) with a bordure sable bezantee, whence he is presumed to be a cadet of Valetorte.
3. Whalesborough of Cornwall, temp. Henry III, bore the same arms, with the bordure sable bezantee, whence he is presumed to have been a cadet of Valetorte.
4. Henry, and John, on coming to the throne, gave it to his second son, Richard, afterwards king of the Romans and the earl of Poitiers 'Richard, second son of king John, in the 9th year of Henry III, his brother being crowned king of the Romans, styled himself *Semper Augustus,* and had his arms carved on the breast of the Roman eagle. He bore argent, a lion rampant gules, crowned Or within a bordure sable bezantee.' He had, says Nisbet, 'nothing of his father's royal ensigns [his arms being] composed of his two noble Feus, viz. Argent, a lion rampant gules crowned Or (the arms of Poitiers), surrounded with a bordure sable bezantee, or, (the arms of Cornwall,) and which were on his seal of arms appended to instruments in 1266.'
5. Edmund, his son and successor, bore the same arms, only omitting the imperial supporter.
6. The same arms are borne as the ensigns of the Borough of Grampound; Boroughs usually took the arms of their over-lords.
7. Walter de Cornwall, knight of the shire in 1311, an illegitimate descendant of one of the earls of Cornwall, bore the same arms.
8. Sir Geoffrey Cornwall having taken prisoner the duke of Brittany, received in reward the nobleman's arms, viz. Ermine, which he made the field of his own, retaining the lion gules. The descendants of the bastard offshoot of the earls of Cornwall became widely scattered, and, according to the practice of ancient times, varied their arms in every house.
9. For example: De Cornewall, and Cornwall of Oxfordshire, bore the lion gules of Poitiers, debruised by a bend sable, charged with three bezants.
10. Cornwall of Devon omitted all traces of Poitiers but retained the characteristics of Cornwall, viz., on a cross patee sable five bezants.
11. Cornwall of Essex bore the red lion of Poitiers, the ermine of Burgundy, and the sable bordure bezantee of Cornwall.
12. Cornwall of Salop bore the same, except that he made his lion regardant. His descent from the princely stock of Cornwall is hinted at as in his crest, which is a Cornish Chough.

In Glover's Ordinary are these two:

13. Cornwayle, Argent, on a fesse sable, three bezants.
14. Cornwall, Argent, on a cross-patonce sable, five bezants.

    Many other coats borne by this name are given in various works of reference. Nearly the whole of them retain one or the other of the charges and tinctures of the coat from which they were primarily borrowed. Similar arms are also borne by other names connected with the county.

15. Chamberlayne, M.P. for Liskeard, temp. Edward III, bore, Argent on a bend sable, five bezants. It seems very probable that this gentleman, or one of his ancestors, held the office (*unde nomen*) of Chamberlain to the earls of Cornwall, who paid him for his services with a few of their bezants.
16. Killegrew of Cornwall bore, Argent, an eagle displayed with two heads sable, within a bordure sable bezantee. Crest being a demi-lion rampant, gules, charged on the flank with two bezants. I cannot trace any connexion between this family (which was of great antiquity) and the earls of Cornwall: but the similarity between these bearings and those of the king of the Romans is too striking to admit a doubt of some connexion.
17. Cole of Cornwall bears, inter alia, a bordure sable, charged alternately with bezants and annulets.
18. Carlyon of Cornwall bore sable, between three towers a bezant. Did the founder of this family hold the office of castellan to the earls of Cornwall?

Many Cornish families bear double-headed eagles, and the number bearing bezants is really astonishing. In the forgoing enumeration I have confined myself to such of the latter as are borne upon sable.

It is probable that if the arms of other districts were examined they would produce a similar result; and I doubt not that, carrying out a large series of such investigations, the majority of our armorial bearings might be traced to a comparatively small number of ancient baronial coats.

Seal of the Borough of West Looe, Cornwall

■

For the Vexillologists among us:

New Standards of the German Monarchs 1870- 1

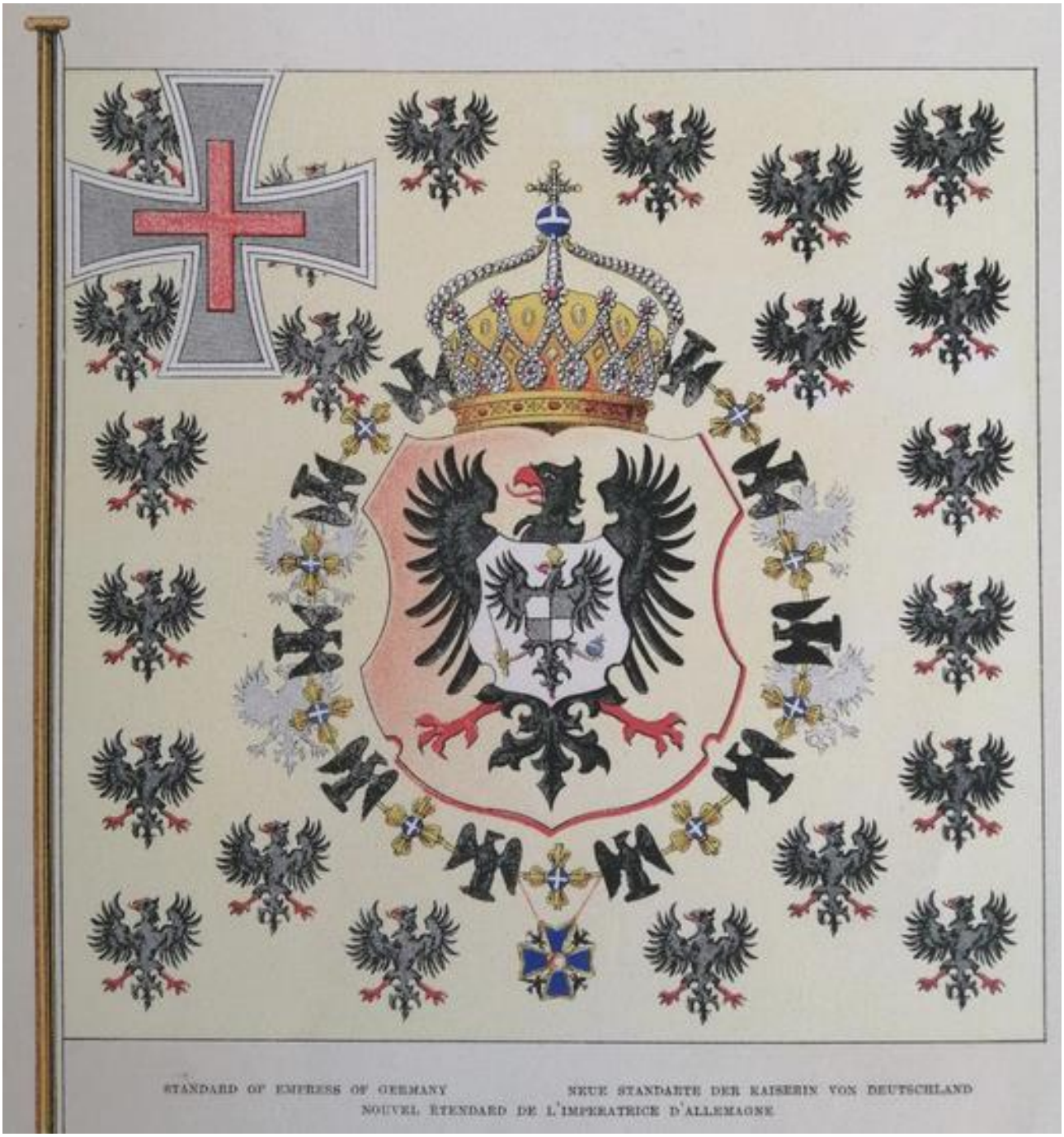


Fig: 1. New Standard of the Empress of Germany – 1870-71.
Wife of Wilhelm I, Augusta of Saxe-Weimar -Eisenach (1811-1890). First Empress of Germany from 1871 to 1888 and Queen of Prussia 1861 to 1888.

Fig 2: New Standard of the Emperor of Germany 1870-1
Wilhelm I (House of Hohenzollern) (1797-1888). Emperor of Germany from 1871, until his death in 1888; and King of Prussia 1861 to 1888.

Fig 3: New flag of his Imperial Highness the Crown Prince of Prussia, Frederick Wilhelm (1831-1888). The son of Wilhelm I of Germany, he married Victoria, daughter of Queen Victoria of England. He succeeded his father in 1888 but ruled as Emperor for only 99 days. ■

Encaustic Paving Tiles

Notice of some Encaustic Paving Tiles discovered in Derby.

Described by Llewellyn Jones in the *Reliquary*, vol. III 1862-3 (Part 1)

‘By the kind permission of Mrs. Mozley, who has placed them in my hands for the purpose, I am enabled to lay before my readers a notice of the discovery of a very interesting series of Encaustic Paving Tiles, recently dug up in the course of some extensive alterations in the grounds attached to her residence, the Friary, Derby. With the exception of one fragment, which is too indistinct to decipher with any degree of certainty, the whole of the patterns found are shown on the accompanying plates, which I have carefully drawn from the tiles themselves. The armorial tiles, on Plate XI., are highly interesting, and of extremely good character. The shields are all placed diagonally on the tiles, so that they may be arranged in sets of four or used as borders. When placed in sets of four, as I have shown with the Royal Arms in the centre of the plate, they form a beautiful quatrefoil pattern, which, when surrounded on the pavement with plain red or black quarries, has a rich and striking effect. Figure 1 has a shield bearing a cross bottonee, the corners of the tile being trefoiled. The cross bottonee was borne by the De Clares, and was the badge of the order of St. Maurice. It is a bearing that I do not previously recollect to have met on tiles. Figure 2 is the Royal Arms, three leopards passant guardant, and although this bearing is tolerably common on tiles, I have not met with this particular type. Figure 3 bears the arms of Quincy, seven mascles, three, three and one. Two of the corners are foliated, and the centre one bears a quarter of a circle, so that when placed four together the circle is completed in the centre of the armorial trefoil.

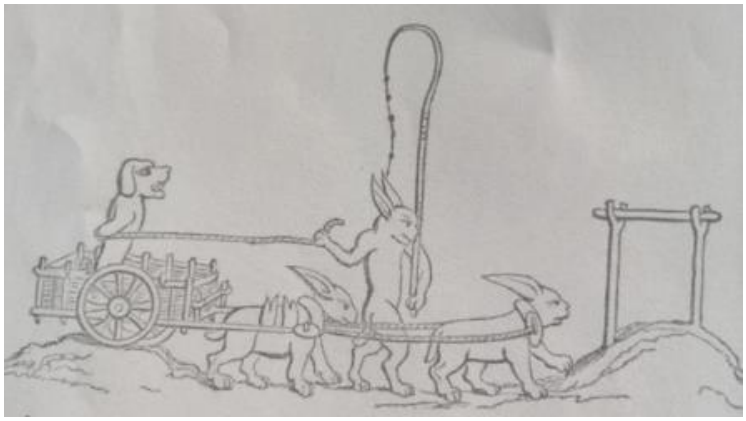
A similar tile, evidently pressed in the same mould, occurs at Thurgarton Priory, Nottinghamshire. The field in this has been partially cut away between the upper mascles in the forming of the wood block for impressing the clay, but has been left standing in the lower part of the shield. The De Quincy’s were connected with the family of Ferrars, Earls of Derby by marriage of a co-heiress with William, fourth Earl.

The devices on Plate XII, are all four tile patterns, one or more of which are, I believe, unique. It will be seen that they each form, when complete, a circle extending over the four tiles. Figures one and two are fragmentary – so much so, indeed, that I have been unable to complete them with certainty, and so have left the corners plain – but the patterns are remarkably good. Figure 4 foliated, and of extremely good character. Figure 3 calls for more specialist notice than any of the series.

It is, so far as my experience goes, quite unique in the device which it bears – a hare, mounted on the back of a hound and blowing a horn.

This tile, when placed four together, as I have shown on the plate, forms a quatrefoil within a circle, the outer corners bearing a grotesque head, and the hare and hound , which is depicted running at full speed, within each cusp of the quatrefoil. Devices of this ludicrous and sarcastic nature are not at all uncommon in the illuminations and sculptures of the middle ages, where they may be found introduced in a variety of ways. They belong to that class of caricatures which were called in French and Anglo-Norman, *Monde Bestorne* – the world turned upside down- in which each oppressed class of animated beings became the lords and master over its former oppressor, and, on the principle of doing to others as you had been done by, treated him with the same kind of cruelty, or administered punishment or death as might be deemed best.

Thus in our tile the poor hunted hare has turned the tables on his oppressor the hound, and has mounted his back, taken possession of the hunter's horn, and is galloping away with all the ardour and excitement which the chase inspires. The figure is remarkably well drawn, and one cannot but admire the independent and confident manner in which the 'puss' sits 'bolt upright' astride his late oppressor, blowing his horn and hurrying on at full cry. An excellent example of an analogous character occurs in a XIV century MSS. in the British Museum, and this has been figured in Wright's *Domestic Manners and Sentiments (1862).* This I produce in the following engraving. It shows the criminal hound, who has been taken prisoner by the hares whom he has hunted, and has perhaps been tried and condemned to death- for supposed trials among the lower orders of animals are often 'reported' in ancient ballards, being led to execution in the hangman's wattled cart. This is a remarkably interesting illustration, and is valuable for the representation it affords of an executioner's cart in the fourteenth century, for the harness employed at that period, and for the form of the gallows – two forked poles, with a cross pole lying in the forks. The poor hound is depicted sitting up in the cart, his forelegs bound behind his back, while the hangman marches beside, whip in hand, holding the rope which is destined to hang him. The poor dog looks the very picture of misery, and is evidently howling in fear, while the two hares yoked to the cart drag him '*with a will'* to the foot of the gallows; the executioner, with a smile of malicious satisfaction on his face, holds tight the rope. Among the subjects of the kind I am alluding to, which occur to me at the moment, are the Geese hanging a fox, sculptured on a stall in Sherborne Church; a mouse chasing a cat, in an illumination; and a horse driving a cart, the carter, of course, being obliged to get into the shaft.



The Hares Revenge

The Priory on whose site the tiles I have just described were discovered, was founded about the year 1292, and was dedicated to the Virgin Mary. It belonged to the Dominican, or Black Friars (or Friars Preachers), and from it the street called *Friar Gate* takes its name. In the 21st Edward I., a meadow containing four roods (c1Acre) in Darby, was granted to this convent, and in the 12th Edward II, they had acquired ten acres of land for the purpose of enlarging the priory. In the 15th Edward III., eight acres of land, besides a meadow and a croft, and nine cottages, all situated in the parish of St. Werburgh, belonged to this establishment, which had become very extensive. The situation of the Priory was at the back of the house now occupied by Mrs. Mozley, but no portion of the building remains. The building was demolished in 1760. The tiles previously described in this article were discovered during road building and construction work soon after the site was cleared.

Of the process observed in the manufacture of encaustic tiles, it is only necessary to remark that the red clay being prepared of the proper consistency, and placed in a hollow square mould, a stamp of wood, bearing the device in relief, was pressed upon its surface, and the pattern thus became indented in the clay, A thin layer of white clay was next laid into the hollow thus formed, and the tile baked – a yellow glaze being spread over the whole surface and burnt in.

That this was the mode of manufacture, may easily be seen by examining old pavements where the glaze has been, by long use, worn away from the surface, and has left the white clay in the interstices, not infrequently in a loose state. Instances occur of tiles being left simply impressed with the pattern without filling in, and then glazed over. One remarkably elegant example of this I recollect finding at Shrewsbury, where the vine leaf and grape were exquisitely indented.

Encaustic Tiles 1 and 2 (as described in preceding article)

1 to 4 Plate XI

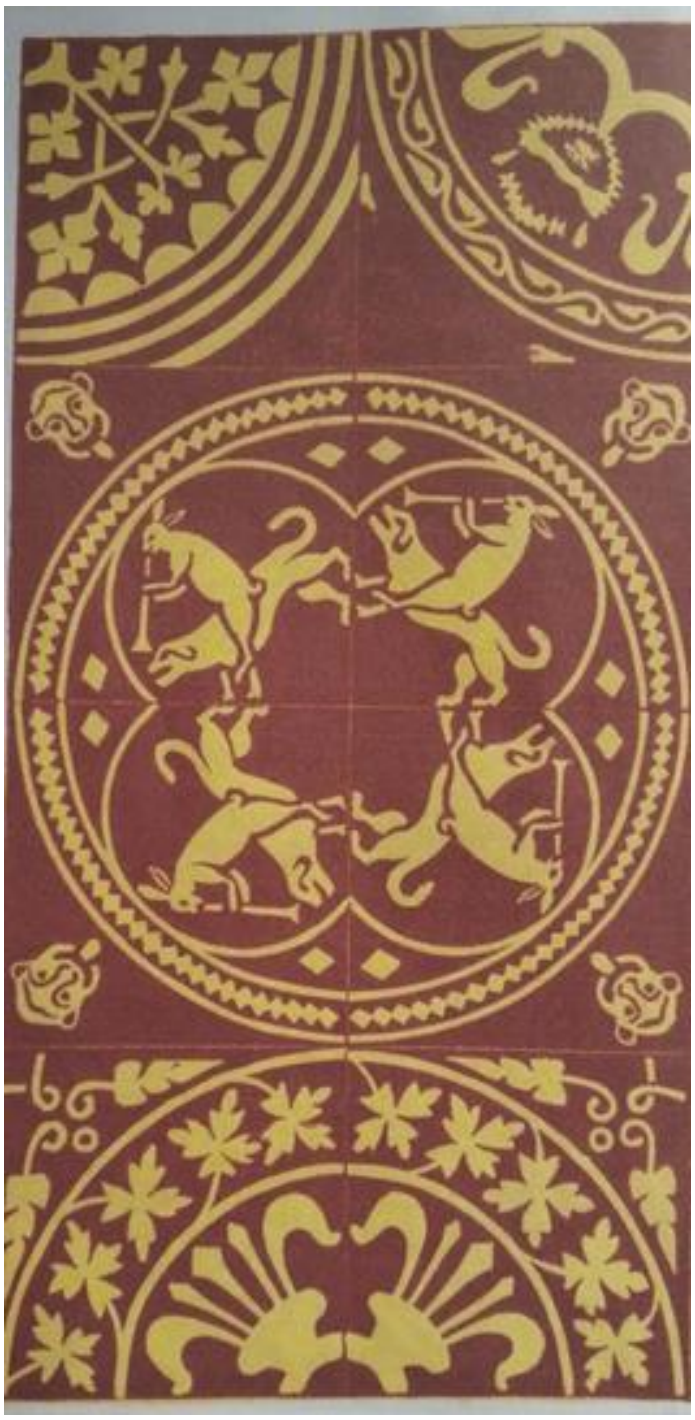
1

2

3

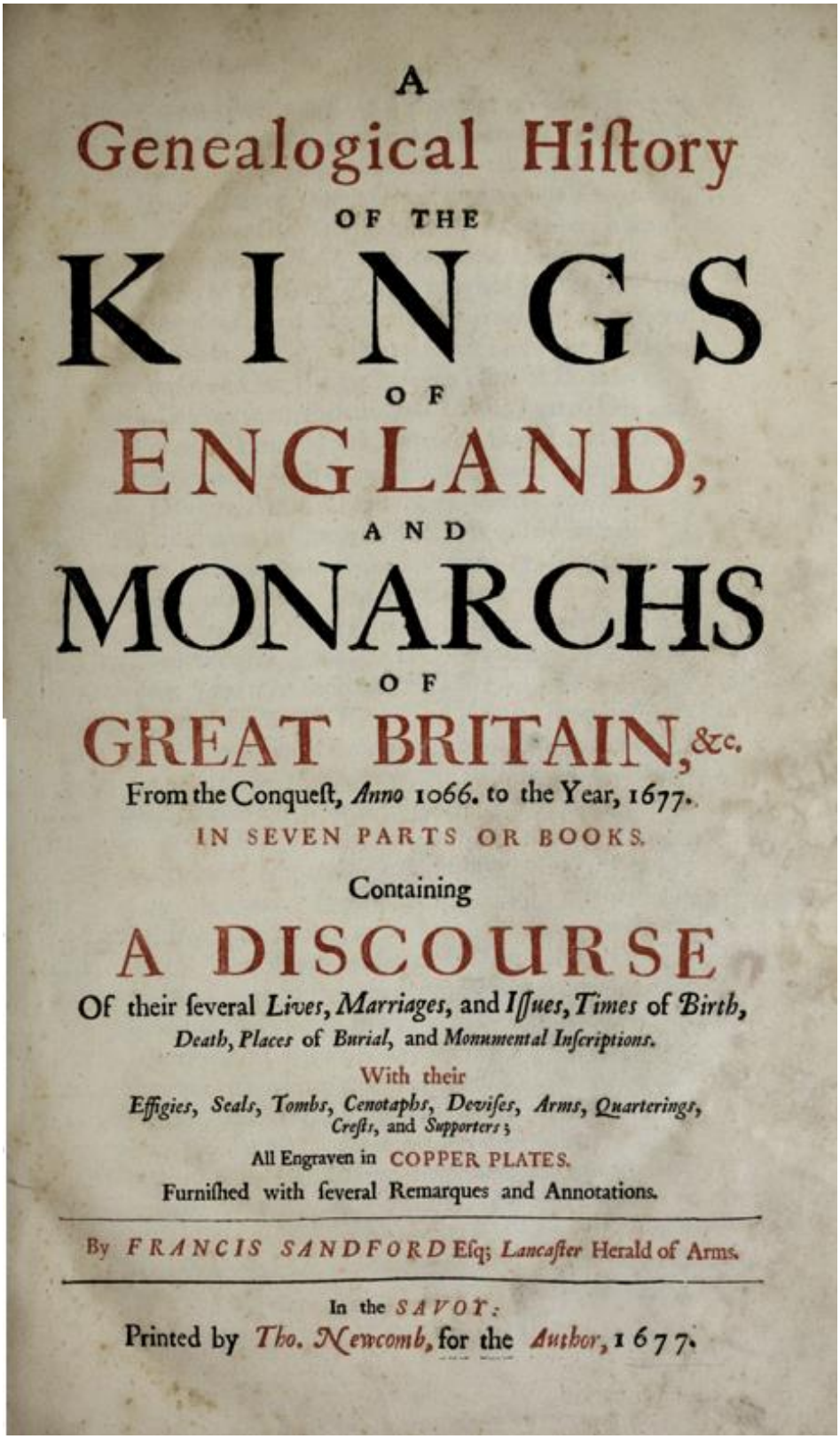
4

1 to 4 Plate XII



■

Six Examples of the Great Seals of British Monarchs



A

Genealogical Hiſtory

OF THE

KINGS

OF

ENGLAND,

AND

MONARCHS

OF

GREAT BRITAIN, &c.

From the Conqueſt, *Anno* 1066. to the Year, 1677.

IN SEVEN PARTS OR BOOKS.

Containing

A DISCOURSE

Of their ſeveral *Lives*, *Marriages*, and *Iſſues*, *Times* of *Birth*, *Death*, *Places* of *Burial*, and *Monumental Inſcriptions*.

With their

Effigies, *Seals*, *Tombs*, *Cenotaphs*, *Deviſes*, *Arms*, *Quarterings*, *Creſts*, and *Supporters*;

All Engraven in COPPER PLATES.

Furniſhed with ſeveral Remarques and Annotations.

By *FRANCIS SANDFORD* Eſq; *Lancaſter* Herald of Arms.

In the *SAVOY*:

Printed by *Tho. Newcomb*, for the *Author*, 1677.

Great Seal of Edward VII

Great Seal of Charles II - 1653

Great Seal of Charles I -1640

Great Seal of Henry VIII

Great Seal of James 1

Great Seal of Elizabeth I

Tomb of Elizabeth 1 and Mary I in the Lady Chapel, Westminster Abbey, (North aisle)

Elizabeth was originally interred 1603 in the vault of her grandfather Henry VII. In 1606 James I ordered her coffin to be moved to Mary I's vault and placed directly on top of her half-sister. James I later erected an elaborate tomb above the vault. The sole effigy is that of Elizabeth 1.

Tomb of Mary Queen of Scots, in the Lady Chapel, Westminster Abbey, (South aisle)

Originally Mary was interred in Peterborough Cathedral in 1587. In 1612, on instructions of James I, her remains were interred in a magnificent marble tomb that James had created for her.

The tomb is opposite that of Mary and Elizabeth. ■

TM Trelawny Gower

Editor's Tale Pieces

OBSEQUITY

Dedication to Sir Walter Raleigh Kt., from Richard Carew (*Survey of Cornwall 1602.)*

'This mine ill-husband Survey, long since begun, a great while discontinued, lately reviewed, and now hastily finished, appealeth to your Lordship's direction, whether it should pass: to your correction, if it do pass; and to your protection, when it is passed. Neither unduly; for the same intreateth of the province, and persons, over whose bodies and estates a large, both martial and civil command, by your authority; but in whose hearts and loves you possess a far greater interest, by your kindness. Your ears and mouth have ever been open to hear and deliver our grievances; and your feet and hands ready to go and work their redress, and that, not only, always, as a magistrate, of yourself, but also, very often, as a suitor and solicitor to others, of the highest place. Wherefore I, as one of the common beholden, present this token of my private gratitude. It is duty, and not presumption, that hath drawn me to the offering; and it must be favour, and not desert, that shall move your Lordship to the acceptance. And I take humble leave, resting, no less willing to serve you, than under you.'

Your Lordship's poor kinsman
Richard Carew (of Antonie)

(Raleigh was Lord Warden of the Stannaries*
and Lieutenant General of Cornwall)

*A Stannary was an administrative division established by Royal Charter-King John 1201, and confirmed by Edward I in 1305. Probably the oldest law incorporated into the English legal system.
Established under Stannary law in the English counties of Cornwall and Devon to manage the collection of tin coinage. The Stannary Towns in Cornwall were:- Lostwithiel, Bodmin, Liskeard, Truro and Helston.

■

SNIPPITANEA

The Wooden Spoon – Cambridge Records of the Cambridge triposes

The Spoon, in the words of Lord Byron's Don Juan,
'……..The name by which we Cantab please,
To dub the last of honours in degrees,'

Is the annual subject for University mirth, and if not the *fountain*, is certainly the very *foundation* Of Cambridge University honours: without the *spoon*, not a man in the Tripos would have a *leg to stand upon:* in fact, it would be a top without a bottom, *minus* the spoon. Yet 'this luckless wight,' says the compiler of the Cambridge Tart*, is annually a universal butt and laughing stock of the whole Senate House. He is the last of those men who take *honours* of his year, and is called *a 'junior optime,*'and not withstanding his being superior to them all, the lowest of the Gregarious Undistinguished Bachelors, think themselves entitled to shoot their pointless arrows against the 'wooden spoon,' and to reiterate the perennial remark, that '*wranglers*' are born with *golden* spoons in their mouths; *'senior optimes' with silver* spoons; *'junior optimes'* with *wooden spoons,'* and the poll with *leaden* spoons in their mouths. It may be here, however, observed, that it is unjust toward the *undistinguished bachelors* to say that 'he (the spoon) is superior to them all.' He is generally a man who has read hard. *Id est., has done his best,* whilst the undistinguished bachelors, it is well known, include many men of considerable, even superior talents, but having no taste for mathematics, have merely read sufficient to get a degree; consequently *have not done their best.*

THE LAST WOODEN SPOON
ACHIEVED BY CLARE
E. H. D. Darby (1899–1901)

One learned Cantab in that situation felt so assured of his fate, when it might have been more honourable, had he been gifted with prudence and perseverance, that on the morning when it is customary to give out the honours in the Senate House, *in their order of merit*, he provided himself with a large *wooden spoon* ,and when there was a call from the gallery for *'the spoon' (*for then the Undergraduates were allowed to express their likes and dislikes

publically, a custom now suppressed), he turned the shafts of ridicule aside by thrusting the emblem of his honours up high over his head, - an act that gave him no slight applause. Another Cantab, of precisely the same grade as to talent, who was second in the *classical tripos* of his year, gave a supper on the occasion of the spoon being awarded to him, which commenced with soup, each man being furnished with a ponderous *wooden spoon* to lap it with. Another, now a fellow of Trinity College, who more than once bore off the Porson prize**, being in this place of honour, a wag nailed a large wooden spoon to his door. Hundreds of other tricks have been put upon the *spoon*.

The last Wooden Spoon was awarded in 1909 to Cuthbert Lempriere Holthouse.-image: University of Cambridge

**Porson Prize: Richard Porson (1759-1808). Porson entered Trinity in1778 as a student of Richard Bently and Richard Dawes; he became a scholar in1780, won the Craven university scholarship in 1781, and took his BA in 1782, as third senior prime, obtaining soon afterwards the first Chancellor's Medal for classical studies. The same year he was elected as a fellow of Trinity, before receiving his MA in 1785.In 1792 he was elected Regis Professor of Greek. The Porson prize was first awarded in 1815 for the best translation into classical Greek verse. A Porson scholarship was established in1855. In 1806 he had been appointed principal librarian of the newly-founded London Institution.

**Cambridge Tart:* An 1823 satirical anthology written by Cambridge students, featuring poetry, epigrams and anecdotes.

Cambridge Tart- An enriched spiced custard tart popular in the Cambridge area late 19th century; also called *The Duke of Cambridge Tart.* [Out of favour for many years, but is making a come-back apparently. Ed.]

> Grant that, kind fate, when e're I dine,
> An Oxford Sausage may be mine;
> Nor let me want, as a dessert,
> A sizing[1] of the Cambridge Tart!
> Possessing both, I then should be
> So blest, the Gods might envy me.

'THE WISH' by Epicurus. Extemporaneous lines after perusing the MSS. of the *Cambridge Tart.*

[1]Sizing. Tarts, pies etc., are not usually placed on the tables in the hall, where students dine, at Cambridge; but each man may order a plate of what he pleases, which is called a *sizing*.

Picture top right of page: The last Wooden Spoon awarded at Cambridge was to Cuthbert Lempriere Holthouse (1887-1967) of St. John's – 1909. He was Oarsman of Lady Margaret Boat Club. The Spoon is now in the staircase of Selwyn College Library.

(Source: Nuts to Crack (Quips, Quirks & Anecdotes; Cambridge & Oxford 1834).(Note: 'Quips, Quirks, and Anecdotes' for Oxford and Cambridge primarily refers to the classic 19th century [1834], *Nuts to Crack; or Quips, Quirks, Anecdote and Facetiae of Oxford and Cambridge Scholars*, by Richard Gooch, a collection of humorous tales about academic life, traditions, and eccentric scholars, offering a glimpse into university history, filled with witty observations on exams, lectures, and famous characters from Newton to everyday students.

■

Entertainments

CUHAGS elects a new President

Humour

Conclusions:

James Gilray.(1756-1815) English Caricaturist. Anon. St.George slays Dragon saves maiden.

Members and guest writers are encouraged to contribute articles on the primary subjects, but also papers loosely connected with same, such as flags, medals, seals, awards, illuminated manuscripts, academical dress; or if not related, interesting and stimulating papers.

Contact: **tmtregower@aol.com** **and** **ttrelawnygower@yahoo.com**

[The illustrations shown here are not significant other than as an *eye-catcher*.]

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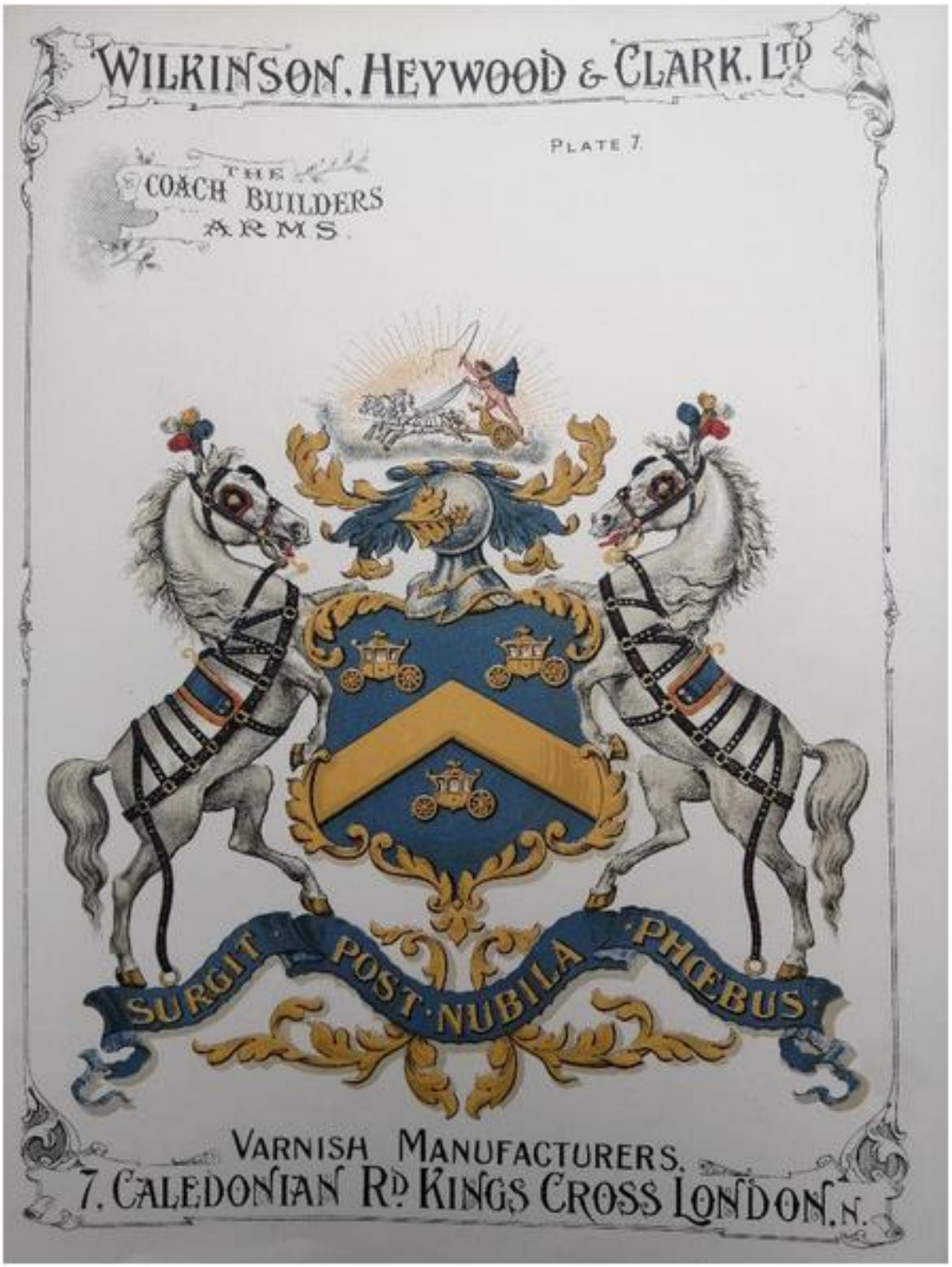
The Go-to Company should your coach regalia require to be up-graded.



CUHAGS REGALIA

Pean Silk Ties £24.00

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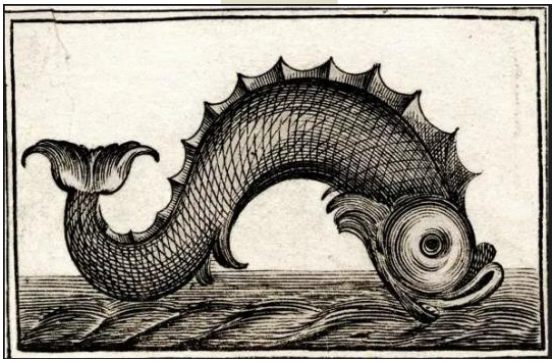
For details on Life Members (Lifers) Erminois Silk Ties, please contact the President or Membership Secretary. Keeper of the ties is Dr. Paul Coxon.



THE HERALDRY SOCIETY

THE HERALDRY ARCHIVE

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The Heraldry Archive seeks to make accessible in digital media the essential tools of heraldic scholarship, such as learned journals, essential reference works, heraldic surveys, and conference proceedings.

A full list of the titles published so far can be found in the shop on the Heraldry Society's website, at https://www.theheraldrysociety.com/shop/category/archive/, where they can also be purchased.

Jointly with CUHAGS and its sister societies in Norfolk and Suffolk the Heraldry Archive has digitised:

- Journals of East Anglian Heraldry Societies
  - Escutcheon from 1995 to present
  - Norfolk Standard from 1976 to present
  - Blazon from 1977 to present

This DVD can be purchased through CUHAGS

The collections are generally presented in HTMI. (web) format, with the actual documents in searchable PDF format. Usually there are tables of contents and often a search facility.

All are offered for sale in UK at £20 each (elsewhere £25) including postage and packaging.

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

Dear Equality of Arms Campaign supporters,

Since last we wrote to you in the Autumn of 2025 there have been several developments in our campaign to achieve sex equality in the law of arms.

1. Garter Principal King of Arms, David Vines White, has announced his retirement. The officers of arms are required to offer their retirement to the Earl Marshal at age 70. In the past they have been granted an extension of anywhere between 3 and 18 months to clear the backlog of casework and remove their personal library and archives from the College. Garter will be 65 this October but we understand he intends to retire after the Garter Day ceremony this summer and move to Australia. No official reason has, we understand, been given.

   A successor to the office of Garter Principal King of Arms will be announced later this year in the London Gazette; officers of arms are appointed by His Majesty, all of the officers of arms are eligible to apply for the role.

2. A female probationary officer of arms has joined the College of Arms and subject to successful probation will be appointed to one of two vacancies among the thirteen officers of arms later in the summer. Assuming His Majesty appoints her she will become the first substantive, fee-earning female member of the College's chapter (governing board) in the history of the College of Arms.
3. The campaign's followership on LinkedIn has now passed the 800 mark. Our periodic postings are gaining traction, driving engagement and attracting new followers. We encourage you all to like, comment and repost; most especially to invite your colleagues to follow the campaign. You may be certain that the officers of arms are watching, reading and thinking about the public perception and impact on business of continuing to uphold indefensible discrimination.

At the end of this parliamentary term the Earl Marshal will lose his ex-officio seat in the House of Lords. As you will be aware the office of Earl Marshal is hereditary in the family of the Duke of Norfolk. A consequence of his removal from the House of Lords is that HM Government will place outside Parliament a legislative, judicial and executive authority with the power to govern all matters touching arms, chivalry and ensigns of nobility. Perversely those powers will govern the ensigns of nobility for those life peers remaining in Parliament. If you wish to raise this matter with your MP please do email us for further details.

https://www.linkedin.com/company/equality-of-arms.

4. Note: The Earl Marshal will retain his parliamentary pass to conduct ceremonies duties

The campaign continues to identify and contact institutional stakeholders, especially those who have organised tours of the College of Arms. Please do let us know of any organisation planning a tour to the College of Arms so we can brief them on the equality issue.

The campaign team would like to thank all supporters who have offered to help in various ways. All offers of introduction to relevant stakeholders in the Royal Household, HM Government, the Church, the Armed Forces, the livery, and the professions are most welcome.

We welcome all offers of help; please do share this message with your contacts. Our collective email address is: **equalityofarmscampaign@gmail.com**

(Re-posted 16th June 2026 in Escutcheon)