

The ESCUTCHEON

Volume 24 No. 3

Easter Term 2019



**The Journal of the Cambridge University
Heraldic and Genealogical Society**

CAMBRIDGE

MMXIX

ISSN 2516-2187

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A message from the President

Dear friends,

“Inclusive, good-quality education is a foundation for dynamic and equitable societies.” So said Desmond Tutu, sometime Anglican Archbishop of Cape Town. How appropriate then, that the class of degree your outgoing President shall take is named after Archbishop Tutu. I have always found CUHAGS to be a dynamic and equitable Society, and what screams “inclusive” more than a 2:ii, the infamous “Desmond”?

In all seriousness, I shall miss Cambridge. But I can leave Cambridge and CUHAGS behind, knowing that at least the latter is in good hands. For, at the AGM before the very jolly Accession Banquet this year, Mr Edward Herbert (Selwyn & Trinity) was elected unopposed as my successor. I know he will do a wonderful job.

What would a 2018-19 CUHAGS Term be, however, without some sad news? It was my duty once again to inform you of the passing of one of our members, Ms Sarah Tasker. Her sister wrote, “she loved bell ringing” and mentions other groups such as CUHAGS “that she was involved with... The family thank you all for the support, teaching and friendship you gave Sarah.”

Likewise, I must thank all of you for the great kindness you have shown me, and in particular I must thank my Committee, our hosts for Feasts, Revd Professor Allen Brent, Professor Sir John Baker, and Revd Dr Keith Eyeons, and all of our excellent speakers. I am at least rather pleased with myself that the costs of Feasts came down significantly for student members during my year. I hope I did a half-decent job, all-in-all. Our Vice-President certainly seemed to think so, when he wrote to thank me recently:

“On a personal note I would like to thank you for all the work you have done. It wasn't an easy year to be President. You faced it all with charm and cheerfulness.”

If any of this is half-true, then I am a very happy ex-President.

Kindest,

Keir Martland

President (2018-19)

Heraldry in Chawton House, Alton, Hampshire

Based on a talk given to CUHAGS on 17th January 2019

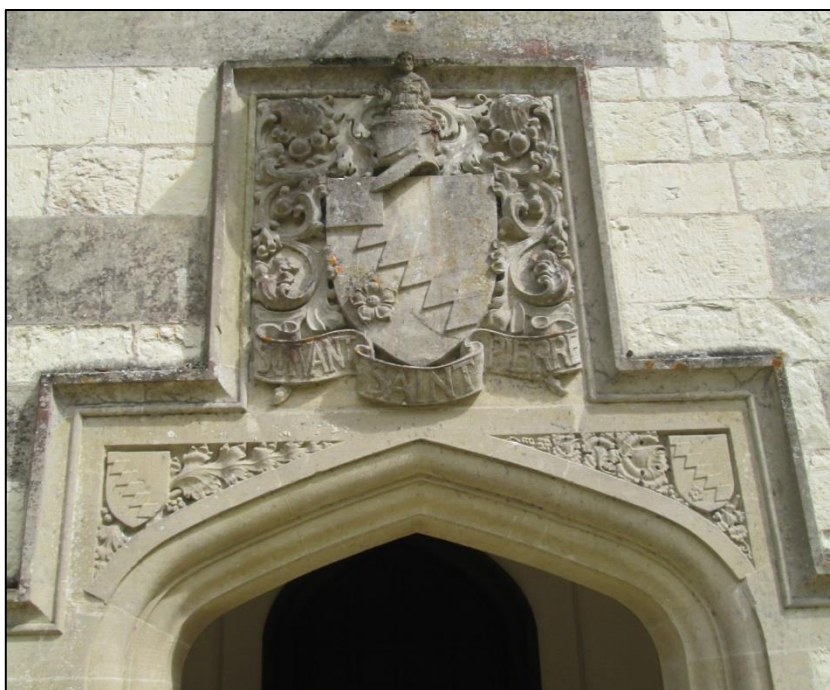
Edward Hepper



The late-Tudor house started by John Knight in 1583

Synopsis

Most of the Heraldry in the house refers to the owners from the Norman Conquest to Montagu Knight who died in 1914; the windows on the Great Staircase contain mid-Tudor glass of other families. In addition, there are examples throughout the house in stained glass, carved and painted wood, and in metal fire-backs.



The Knight Arms over the front door: bottom left the original Knight arms; and right between 1738 and 1813; above, the arms from 1813.

There is also heraldry in St Nicholas' Church at the end of the drive, both from the Knight and other families.

Simplified family trees show the family relationships between the different owners of the house whose coats of arms are displayed.

2. Historical Background¹

The Manor dates back to the Saxon thane, Oda (or Odo) of Wincestre, from whom it was confiscated by William the Conqueror and given to Hugh de Port. It remained in his family for five hundred years although Hugh's great great grandson, William, took the name and arms of his St John heiress mother. In 1355, Edmund, the St John heir, died a minor and Chawton passed to his sister, Margaret, wife of John de St Philibert. This was the first of five inheritances through the female line, in each case involving a change of name and arms, through St Philibert, Poynings, Bonville, Fulford and West. But throughout, the de Port bloodline, sometimes female, continued. The Wests sold the estate to the Arundels, the first sale outside the de Port family for five hundred years. The Arundels then sold it to the Knights, who had been tenant farmers for at least one hundred years. Nicholas' son John Knight inherited and, in 1583, started to modernise and enlarge the old Manor, turning it into the present late-Tudor house. It has remained in the Knight family ever since, though three times passing laterally or through the female line: to the Martins, Brodnaxes and Austens. A long lease was sold in 1993 to a new charity founded by Sandy Lerner and, in 2003, the house reopened as the Chawton House Library. Although in 2018 it dropped 'Library' from

¹ Chawton House Library Guide and Victorian County History (*VCH*) – Hampshire, 1901

its name, it still houses the specialist library of eighteenth century women authors, which is linked to the University of Southampton and can be accessed for research purposes. .

3. Origin of the Knight Arms

The Knight arms of a bend of gold lozenges seem to have been adopted between 1570 and 1630. Neither they nor the Knights of Chawton appear in the Visitations of Hampshire. However they do appear for Knight in the Visitation of London, 1634, but with different genealogical details. An Edmund Knight is recorded as using the same arms but again with different genealogy; he was Norroy King of Arms and died in 1596. Both he and the Chawton Knights since 1630 quartered their arms with Knight of Calais although there is no evidence of a connection between the two families. A doodle on the flyleaf of a book of John Knight's published in 1619 shows the Knight lozenges but in different colours, silver on black. Four enamelled plates in St Nicholas Church show the arms of four Knights who died in 1620, 1627, 1636 and 1641, the last two with the Calais quartering. Sir Richard's memorial does not include Calais although he had used the quartering as late as 1666.

Two of the enamelled plates in St Nicholas' Church



Stephen Knight, ob. 1627



Richard Knight, ob. 1641

The crest of the demi gray-friar with a lantern is recorded in the London 1634 Visitation and is shown on the coloured plates and Sir Richard's memorial. When the Brodnaxes inherited, the crest was altered to replace the lantern with a slipped cinquefoil,

4. Great Gallery

In the Great Gallery, there are three windows commissioned by Montagu Knight from the London firm Powell, of Whitefriars, and installed between 1910 and 1913. The first window, furthest from the Great Staircase, shows the families of the freeholders from the 11th century over the next five hundred years. They were all descendants from the de Ports, to whom

William the Conqueror granted the estate, although sometimes the lack of a male heir meant that Chawton passed through the female line with a change of name and coat of arms. Leonard West, the last of this family, sold Chawton to the Arundels.



The first window: St John, successors to the de Ports; St Philibert, Poynings, Bonville, Fulford, West.
(NB the punning 'W')

Within a few years, the Arundels sold to Nicholas Knight, whose son John, started to build the present house in 1583. The Knight family have held the freehold ever since – over 400 years, although it has three times passed to distant collateral relations, whilst retaining the Knight name and – albeit differenced – Knight arms.

The Knight succession is shown in the next two windows. In the second, the Knights continue to Sir Richard, who died in 1679 without male heir. The estate passed to his aunt's grandson, Richard Martin and then to his brother and sister.



The second window: John Knight & Mary Neale; Stephen & Richard Knight; Sir Richard Knight & Priscilla Reynolds; Richard (firstly Martin), his brother Christopher (NB punning Martins, and Lewknor and Martin quarterings); and their sister Elizabeth Knight & William Woodward; Elizabeth Knight & Bulstrode Peachey.



Sir Richard Knight



Sir Richard Knight's Memorial in Chawton Church



William Woodward



Elizabeth (Martin) Knight



Bulstrode Peachey

Elizabeth (Martin) Knight and her two husbands

The third window takes the story on from the Martins to the Brodnaxes and Austens. The Lewknor and Martin quarterings were replaced first by Brodnax and May, and then, by Austen and Leigh.



The third window: Thomas Knight (snr) & Jane Monk; Thomas Knight (jnr) & Catharine Knatchbull; Edward Knight (snr) & Elizabeth Bridges; Edward Knight (jnr) & Mary Dorothea Knatchbull (1st wife); Edward Knight (jnr) & Adela Portal (2nd wife); Montagu Knight and Florence Hardy.



Thomas (Brodnax) Knight
(snr)



Jane Monk, wife of
Thomas Knight (snr)



Thomas Knight (jnr)

Thomas (Brodnax) Knight (snr) married Jane Monk, distant cousin and heiress of George Monk, Duke of Albemarle. The Monk armorial pedigree, held in the house, shows her descent from the Le Moynes of North Devon c 1066 and the Monk connection to the Royal Family through King John and Fulke of Anjou.

The family Patent or Grant of Arms, dated 1738, records Thomas' name change from Brodnax to Knight through an Act of Parliament and his differenced arms as allowed by the College of Arms.



1738 patent to Thomas (Brodnax) Knight



1813 patent to Edward (Austen) Knight

Thomas Knight (jnr) married Catharine, the granddaughter of Sir Edward Knatchbull, 4th Bt, of whom more later. They were childless and so 'adopted' their kinsman Edward Austen, Jane Austen's brother, as their heir. A poignant picture shows the 12-year old Edward being brought by his father to meet his 'adoptive' parents, Thomas and Catharine Knight.



The young Edward meeting his 'adoptive' parents. l to r Rev George Austen, young Edward, Catharine (née Knatchbull) Knight, Thomas' sister Jane Knight, and Thomas Knight.

In due course, Edward had to change his name to Knight by the same procedure as his 'adoptive' grandfather, as recorded in the Patent of 1813 – a similar but less elaborate document than that of 1738 but this was now an age of austerity at the close of the Peninsula War.

Sir Edward Knatchbull 9th Bt married, as his younger second wife, Fanny Knight, niece of Edward Knight (snr) and sister of Edward Knight (jnr). She would have been about the same age as Sir Edward's daughter by his first marriage, Mary Dorothea, with whom her brother Edward (jnr) fell in love. When they asked for her father's blessing on their marriage, Sir

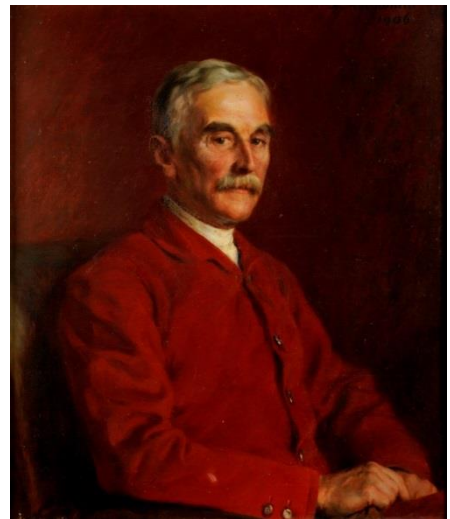
Edward refused and they eloped to Gretna Green. Sir Edward was estranged from his daughter for ten years, only being reconciled a year before her death in childbirth.



Edward (Austen) Knight Snr



Edward Knight (jnr)



Montagu Knight

Edward Knight (jnr) married secondly Adela Portal and had an heir, Montagu Knight, who introduced the heraldry into the house. Although Montagu had no son, his brother did, and the estate passed to Montagu's nephew and continued down the line to the present owner, Richard Knight, who has a son and grandsons. So the succession seems assured.

5. Great Staircase

The windows on the stairs and in the hall were modified by Sir Edwin Lutyens to display a collection of mid-Tudor heraldry, probably from the Manor of Neatham, on the other side of Alton. Neatham, which came into the Knight family in the 18th century, had been owned by Anthony Browne, 1st Viscount Montagu², and the heraldry fits with his prominent Roman Catholic sympathies – he was an Executor of Queen Mary's will.

² He was a leading Roman Catholic courtier, and supporter of Queen Mary.



The landing window (above): Queen Elizabeth 1st; Edward Manners, 3rd Earl of Rutland; King Henry 2nd of France; Anthony Browne, 1st Viscount Montagu.

That at the foot of the stairs (below) also displays RC sympathies but the centre light shows the arms of Edward Knight (jnr), Montagu Knight's father, and so is Victorian, some three hundred years later. It is surrounded by a ribbon bearing the Knight family motto – this is not the Garter as the other two but harmonises with their design.



The window at the foot of the stairs King Philip 2nd of Spain (NB the punning arms of Leon, Castille and Grenada); Edward Knight (jnr) & Adela Portal; Queen Mary 1st.

6. St Nicholas' Church

There is much Knight heraldry in stained glass, brasses, enamels, stone plaques, and memorials as well as the magnificent 17th century sculptured memorial to Sir Richard Knight. Some is for the Bradford branch of the family. In addition, other distinguished residents of the village are commemorated.



(16) Col Sir Edward RC Bradford Bt



(18) Montagu Edward Bradford

On the north wall of the aisle, near to the west end, there is a painted stone memorial to Col Sir Edward Ridley Colborne Bradford 1st Bart, GCB, GCVO, KCSI, JP (1836-1911). His career included the years 1853-87 in India and from then in London as Political Secretary in the India Office until 1890, and then Commissioner of the Metropolitan Police until 1903. He had married Elizabeth Adela, Montagu Knight's sister, in 1866. The arms are "**Bradford** including the Baronet's badge, and with the stag Bradford crest above it all and the family motto below, *Humani Nihil Alienum*

On the back of the screen, beside the prayer desk on the north side of the choir, there is an uncoloured brass plate bearing the original simpler version of the **Bradford** arms³, without Sir Edward's embattling or the mural crowns. This is for Montagu Edward Bradford (*ob. in India 1890, aet 23*), eldest son of Col Sir Edward Ridley Colborne Bradford 1st Bart, and Adela, his wife.

³ This Montagu Bradford was dead before his father was created a Baronet in 1902, when he might have been granted the more elaborate version of the arms, including the mural crowns, borne since by his descendants.

Appendix 1. Family Pedigrees

Early Chawton Owners

Pedigree 1 Chawton Manor, early owners

Oda (or Odo) of Wincestre, from whom confiscated by William 1 and given to Hugh de Port

Hugh, Henry, John and Adam de Port. Adam married Mabel de Aureval, heiress of the St John family and his son, William, took the St John name.

William (de Port), and Robert, John, John, Hugh (*ob* 1337), Edmund (*dsp* 1355) **St John**.

Edmund's sister, Margaret **de St John** married John **de St Philibert** but their son, John, died without an heir. and her sister, Isabella de St John inherited in 1361 and married Luke **de Poynings**.

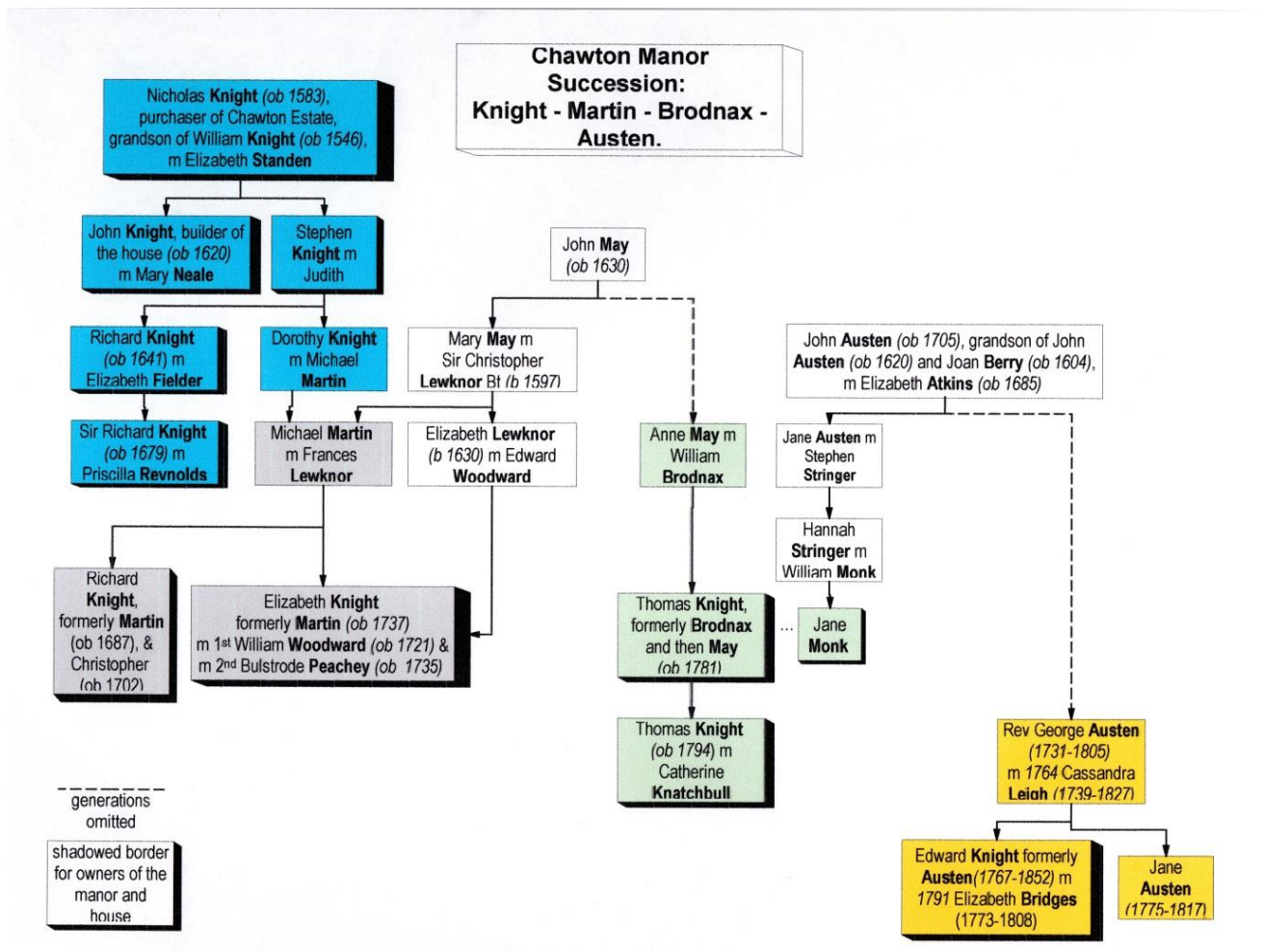
Their great grand-daughter, Joan **Poynings**, married Sir Thomas **Bonville** (*ob* 1467)

Their grand-daughter, Florence **Bonville**, inherited and married Sir Humphrey **Fulford** but they had no heir. Her sister married Sir Thomas **West, Lord de la Warr** and they again had no heir and the direct descent ended in 1554.

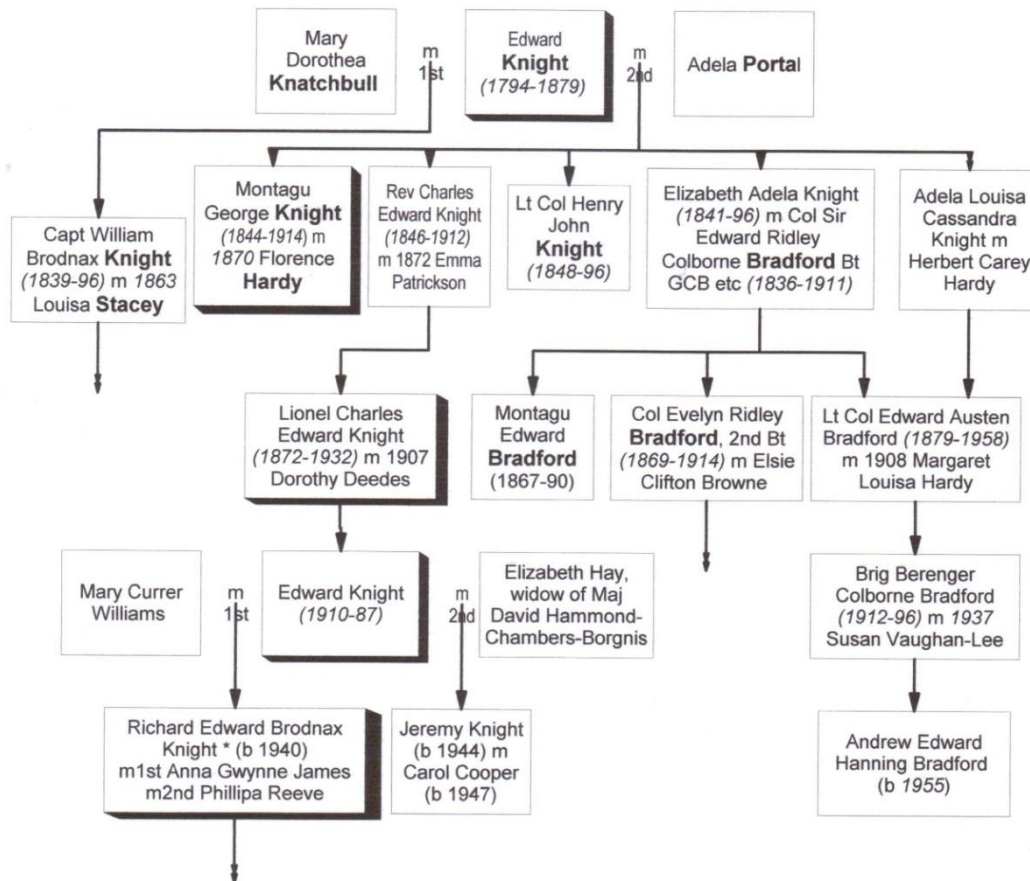
shadowed border
for owners of the
manor and house

name in **bold**
means arms
displayed in house
or church or cottage

Succession from Knights to Martins, Brodnaxes and Austens



**Pedigree 4, Knights,
19th to 20th centuries**



shaded border for
owners of the manor
and house

name in **bold**
means arms
displayed in house
or church or cottage

* Richard Knight leased Chawton House to a charity "Chawton House Library" on a 99 year lease.

Appendix 2. Acknowledgements and References

I am indebted to the 2005 (?) paper by Victor Franco de Baux, *The Heraldic Stained Glass at Chawton House (CHL06C23)*⁴, the old guide book, *Chawton House Library*, Jarrold, 2005, the new guide book, *Chawton House Library*, Scala Arts and Heritage, 2016 and the “*Knight Family Pedigree Book*” (*Genealogy of Brodnax of Godmersham*), compiled by Rev Samuel Pegge in the 18th century but with later (up to 1932) additions. .

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My thanks are also due to:

Richard and Jeremy Knight, descendants of the Edward Knight, Jane Austen's brother; Chawton House Library staff Jane Hurst, Alton, all of whom have given great help with leads, pictures and reminiscences.■

⁴ The date of this paper is uncertain but probably around 2005.

The Reverend Edmund Farrer,
author of *The Church Heraldry of Norfolk*

Tim Cockerill

Anyone researching heraldry in Norfolk will soon find that the above mentioned book is essential, although it was published as long ago as 1889. Today an original copy is difficult to find and expensive. But all is not lost as a digital copy by Microsoft can be bought for a fraction of the price.

We have recently started to visit the 30-odd churches which are in Norfolk but in the diocese of Ely with a view to bringing Farrer up to date. I then began to wonder who Edmund Farrer was and began to trace his origins and life.

Luckily we have a good heraldic and genealogical library, which I prefer to use rather than a computer. The pleasure of looking up information from books never ceases to pall and within a few minutes I consulted Venn, Rugby School Register, the Return of Owners of Land 1873, *White's Directory of Norfolk 1845*, Kelly, Crockfords and *Who's Who in Suffolk 1935*, all of which yielded results.

Edmund Farrer was baptised on the 15th March 1848 at Sporle, near Swaffham in Norfolk, son of Edmund Farrer described by Venn as "Gent." *White's Norfolk Directory of 1845* describes the villages of Sporle-with-Palgrave as "the former a long village of detached houses and the latter a small hamlet," about 2 miles north-east of Swaffham, forming one parish of 773 inhabitants.

Edmund senior lived at Petygards Hall, Sporle and was listed in White as a farmer (owner). *The Return of Owners of Land 1873*, which purported to list every landowner in England and Wales owning one acre upwards, reveals that he owned 1,104 acres with a gross estimated rental of £1,381 p.a. (about £65,000 p.a. in 2007) so that he was clearly a man of some substance. In fact the 1871 Census credits him with 1,200 acres and states that he employed 45 men and 24 boys. The Census adds that Mr Farrer was born at Sporle in 1821, was married to Charlotte aged 45, born at Massingham, Norfolk in 1826 and that they were the parents of our Edmund, aged 23, farmer's son, together with six other younger children, three sons and three daughters, all born between 1849 and 1868. The household, referred to as Pettrygate Farm, comprised nine members of the Farrer family with six living-in servants namely a nurse, under-nurse, cook, two housemaids and an under-groom.

Young Edmund was educated at Rugby School (headmaster William Temple, a future Archbishop of Canterbury) between 1863-5 and then admitted pensioner at Caius College, Cambridge on the 9th October 1866. He was at Cambridge for 3 years but left without taking a degree and it was not for another 9 years that he was ordained deacon at St Albans in 1878 and a priest in 1880.

Thereafter, for the next 18 years he was a curate at Kelvedon, Essex, then Bressingham, Norfolk, and finally at Rickinghall Inferior, Suffolk (1890-96), and in 1885 was Chaplain at Luton-Hoo, Beds. to M. de Falbe, the Danish Ambassador to the Court of St James's.

At last, in 1896, at the age of 48, he was appointed Rector of Hinderclay near Botesdale, Suffolk, a parish of 324 souls with a stipend of £408 p.a. (about £26,500 in 2007). The Wilson family of Redgrave were the patrons.

The 1911 Census shows the Revd. Edmund Farrer at The Rectory, Hinderclay, aged 63, unmarried, looked after by Mary Ann Carr, his 48 year old housekeeper and Florence Mabel Driver, a 16 year old General Servant.

Rather surprisingly the 65 year old bachelor Rector married a 23 year old spinster at the Register Office in the district of Stow, Suffolk on the 18th May 1914. She was Florence Emily Calton, daughter of Thomas Calton of Hinderclay, farmer and they were married by licence by the Registrar of the Stow Union and not in a church.

Farrer remained at Hinderclay until 1915, a period of almost 20 years, before retiring at the age of 67 during the middle of the First World War. In the same year the happy couple produced a son, Edmund Farrer.

After his retirement the Revd and Mrs Farrer lived in Botesdale but by the time *Who's Who in Suffolk* was published in 1935 they were living at The Four Elms, Stonham Parva, near Stowmarket, Suffolk.

In *Who's Who*, Farrer gives his recreations as "formerly Hunting and Shooting", adding that he had "devoted the last sixty years of his life to archaeology and Fine Arts and publishing: Editor of various Historical Works". Venn states that Farrer was the author of *Church Heraldry of Norfolk* (3 volumes), lists of Norfolk and Suffolk brasses and Portraits in Suffolk Houses, and I imagine he probably wrote or contributed much else besides. He was an F.S.A.

He died on the 8th April 1935 according to Venn but his papers at the Suffolk Record Office in Bury St Edmunds give his dates as 1848-1945. These papers comprise 1,609 files (ref. NRA 6966 Farrer), but I have not seen them.

Any further information about this Suffolk parson who did so much to record Norfolk heraldry would surely be of interest. For example has he left descendants and was he armigerous?

tjcockerill@btinternet.com

Scott-Giles, Fitzalan Pursuivant Extraordinary

Tim Cockerill

When Wilfred Scott-Giles died in 1982 the Heraldry Gazette carried a two-column obituary by John Brooke-Little claiming that Scott-Giles “did more than any other man in this century to popularise heraldry”.

This was a large claim and not one that some of the heralds would necessarily have agreed with, but the point that Brooke-Little was making was that Scott-Giles had a scholarly approach to his subject which yet appealed to his lay readers and was far removed from the stuffy and largely unreadable books and snobbish lectures churned out by the acknowledged experts of the day. Also he was not lacking in wit and humour, always a tonic in such potentially dry subjects such as heraldry and genealogy.

Here are some of his achievements.

He wrote *The Romance of Heraldry* in 1929, “which combined learning lightly worn with an attractive presentation of the subject to the lay reader”- Brooke-Little), *Shakespeare's Heraldry* and, in 1933, *Civic Heraldry in England*, which was revised and produced in a better edition in 1953.

He was also a competent artist and illustrated his books himself.

He also had a whimsical side to his character as shown in his book of verses, *Motley Heraldry*, and his diverting correspondence with Dorothy I. Sayers which produced *The Wimsey Family* in 1977.

As his obituary in *The Times* of 12 March 1982 recounts “...the importance of his services to the popularisation of heraldry was recognized in 1957 when he was appointed Fitzalan Pursuivant Extraordinary,” a recognition which meant more to him than all the riches and honours that the world could bestow.

Actually heraldry was just a hobby for him. His day job was as the distinguished and long-serving Secretary of the Institute of Municipal Engineers for which he was awarded the O.B.E.

On his retirement he lived at 14 Worts Causeway, Cambridge and I was recently given some of his letters, written with a fountain pen in flowing sentences, and a coloured photograph of the great man, taken by Eaden Lilley, resplendent in his tabard, proudly holding his white wand of office and signed beneath with the appropriate flourish,

C.W. SCOTT-GILES

Fitzalan

As we only joined CUHAGS in about 1980 I cannot now recall if he attended our meetings, but he was certainly a Fellow-Commoner of his old College, Sidney Sussex, an F.S.A. from 1968 and an influential member of the Heraldry Society for many years, so I cannot believe that, at least spiritually, he was not “one of us”.

The Union Flag (Right or Wrong?)

Terence Trelawny-Gower

In his *Flags - Their History and Uses* (1881), Andrew MacGeorge posits the argument that the Union flag of 1801, with regard to its *dimensions and design*, has not been used correctly. The development of the Union Flag is generally well known. In 1603, with the union of England and Scotland, the first union flag was comprised of the St. George cross and the saltire of Scotland, and this flag appeared to be solely for use on ships. The king had ordered the design and use of this flag ‘*in consequence of certain differences between his subjects of North and South Britain regarding the bearing of their flags*’.

In 1606, King James decreed that ‘*from henceforth all our subjects shall bear in the maintop the red cross commonly called the St George cross, and the white cross commonly called the St Andrew cross, joined together according to a form made by our heralds*’. The Scots ‘*sensitively jealous*’ of England, insisted on using their own national flag as well as that of the union. This seemed to have worked reasonably well with the flag positions on board ship being adjusted to affect a compromise.

On the death of James I, the Commonwealth Parliament, claiming to be the Parliament of England and Ireland alone, removed the Scottish flag. The union flag was replaced by a ‘*command*’ flag, described in an order of 1649 as, ‘*the arms of England and Ireland in two escutcheons on a red flag within a compartment or*’. On the restoration in 1660 the union flag was re-introduced, and when England and Scotland became constitutionally united in 1707, this was confirmed with an order that it should be used ‘*in all flags and banners, standards and ensigns, both at sea and on land*’. The order in council stated that ‘*the flags be according to the draft marked C, wherein the crosses of St George and St Andrew are conjoined*. Unfortunately, no copy of the *draft C* survives, and MacGeorge quotes the verbal blazon, viz. azure, a saltire argent surmounted by a cross gules fimbriated of the second – that is, the St George cross with a narrow white border.

On the union with Ireland in 1801, the Irish saltire was introduced. This produced a significant dilemma for the Heralds as there was no patron saint of Ireland and no specific identifying flag. (The generally used flag of Ireland showed a harp with a St George cross in the canton). This was overcome by the simple expediency of creating a saint from a Christian missionary, and effectively appropriating the arms of the powerful FitzGerald family. How complicit the church and the Fitzgeralds were in this matter is not recorded. This became the St Patrick saltire. On the new union flag, the St George cross remained as it was, but the saltires of Scotland and Ireland were placed side by side, but counter-changed; that is, in the first and third divisions or quarters, the white, as senior, is uppermost, and in the second and fourth the red is uppermost. MacGeorge comments, *The ‘verbal blazon’ is very distinct, but in making the flag, or rather in showing pictorially how it was to be represented, a singular and very absurd error occurred, which, in the manufacture of our flags, has been continued to the present day, and which may be interesting to explain.*’ The verbal blazon is contained in an

order issued on January 1st 1801. This states; the flag is to be blue, with the three crosses, or rather, the one cross and the two saltires combined.

In order to observe the heraldic rule that colour is not placed on colour, or metal on metal, it was directed that where the red crosses of England and Ireland come into contact with the blue ground of the flag, they are to be fimbriated; that is, separated from the blue by a very narrow border of one of the metals – in this case silver or white. Of heraldic necessity, this border of both the red crosses was of the same breadth. The written blazon states that the St George cross is to be *'fimbriated as the saltire'*. *'This is unambiguous and the merest tyro in heraldry could not fail to understand it'*.

MacGeorge also makes the comment that 'it is a universal rule in heraldry that the verbal blazon, when such exists, is alone, the authority. Different artists may, from ignorance or

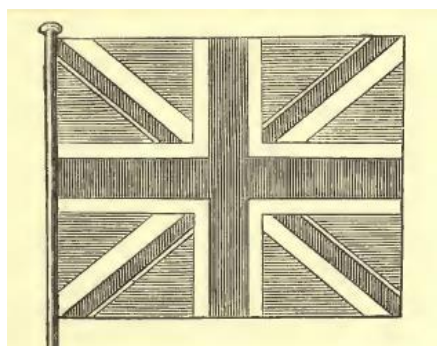


Fig. 1. Flag from the 1801 order.

carelessness, express the drawing differently from the directions before them, and this occurs every day; but no one is or can be misled by that if he has the verbal blazon to refer to'. The problem appears to have arisen when the un-named artist was instructed to make a drawing of the flag in the margin of the king's order in council. MacGeorge refers, as a personal opinion, to the artist as *'careless, ignorant or stupid, and probably all three'*.

Fig. 1 shows the flag as depicted in the margin of the 1801 order.

The hatchings are conventional with the horizontal as blue and the perpendicular red, the rest is obviously white. It will be observed that the red saltire of Ireland is fimbriated white, according to the instructions; and this is done with perfect accuracy, by the narrowest possible border. The St. George cross, instead of being fimbriated in the same way – which the written blazon expressly says it shall be – is not fimbriated at all! The cross is placed on a ground of white so broad that it ceases to be a border. The practical effect of this, and its only heraldic meaning, is that the centre of the flag, instead of being solely occupied by the St George cross, is occupied by two crosses, a white one with a red one super induced on it.

MacGeorge quotes one Mr Laughton, a lecturer on naval history at the Royal Naval College, who in a lecture suggested that this is perhaps what was intended. 'A fimbriation, he said, is a narrow border to prevent the displeasing effect of metal on metal or colour on colour. It should be as narrow as possible to mark the contrast.' Obviously, the white border of our St George cross, is not, strictly speaking, a fimbriation at all. It is a white cross of one third the width of the flag surmounted of a red cross. Laughton's hypothesis is that this may have been intended to commemorate a tradition of the combination of the red cross of England with the white cross of France.



The suggestion is considered ‘ingenious and interesting, but clearly has no foundation’.

Of course, it has been suggested that modifications could be made to the Union Flag to bring the representation up to date. The FitzGerald cross could be removed completely; this is supported by the fact that Ireland has been a republic since 1949 (although the Ireland Act of 1949 specifically states that Ireland ‘is not a foreign country’) and is no longer part of the union. It is unlikely that the Republic would have an interest in the matter. The counter-change, if remaining, could be adjusted to a more symmetrical position (thus avoiding the oft seen inverted position), and the correct fimbriation applied.

Fig. 2 (Top) The first Union flag; (middle); The present Union flag as used; (bottom) the Union flag as it ought to be made.

Colourful, spectacular and erudite – funerary art

Simon Heffer

To unravel the history of any old settlement in Britain, start at the church. Apparently, Norman walls may have Saxon long-and-short work in them, betraying a pre-Conquest foundation; there might even be fragments of Roman tiles and bricks. Stained glass, if Victorian or later, often commemorates local families. Monumental brasses from the 13th century usually honoured local crusader knights, then later magnates and their families. Most striking of all are the funerary monuments. Oddly enough, these are almost the only aspect of church interiors to become more ornate after the Reformation, which otherwise rendered churches plainer. Many English churches of the 14th century or older have simple alabaster knights recumbent in recesses (though some from 1320s and 1330s have wooden knights because of alabaster shortages). The school of English medieval sculpture, otherwise familiar from gargoyles and tracery, became adept at recreating the human form. One of the finest pre-Reformation tombs, to be found in Ely Cathedral, is that of Bishop Kilkenny, who died in 1257, but whose memorial looks remarkably more contemporary.

An Italian influence reached England after 1507, when Henry VIII – as yet Roman Catholic – asked the Florentine sculptor Pietro Torrigiani to design his father's tomb. This started a fashion, mimicked by the landed classes, for the ornate tomb-chest, which developed to show either recumbent or kneeling effigies of a man and his wife on top, often under a canopy, with kneeling representations of their often numerous children, either below or behind them. To understand what such tombs can tell us, it helps to have a pocket guide to heraldry to hand. The same devices that decorate such tomb-chests can often be seen painted on hatchments – lozenge-shaped wooden boards-hanging high on the walls of the church. These used to be hung over the doors of grand houses when someone died, and after the funeral were moved to the church



Tomb of Sir Christopher Hatton in Old St Paul's Cathedral, 1656

The Elizabethan and Jacobean periods were the zenith of funerary art. Even the smallest churches house grand monuments: typically a man and his wife, in sumptuous robes with elaborate ruffs, lie next to each other on their tomb-chest in an attitude of prayer. Some have grand, exotic canopies: at Kirtling, in south-east Cambridgeshire, the tomb of the second Lord North lies beneath a massive six-poster canopy, topped with the most colourful roof and statuary. North died in 1600 and his tomb dates from the decade afterwards, its components showing the transition from medieval to renaissance art. By 1630, inscriptions – depending on the locale – are in English rather than Latin. The use of the vernacular in the liturgy post-Reformation starts to be apparent by 1600, and within 30 years English is almost universal. (Latin returns with the self-conscious classicism of the late 18th and 19th centuries.) The Civil War mostly ends those great, often colourful, bedlike monuments, with the 18th century and later relying on understated statues or busts, stone wall panels and cartouches, often with elaborate inscriptions. One learns much from the prolix epitaphs of the Georgians and Victorians – but it is their forebears’ imagination that makes their funerary art the glory of our churches.■

February 2019 (With kind permission of Telegraph newspapers)

The Minutes of the Annual General Meeting

The Minutes of the Annual General Meeting of the Cambridge University Heraldic and Genealogical Society held in the grounds of Downing College, Cambridge in the presence of the Senior Treasurer Rev. Dr Keith Eyeons and a Multitude thereunto Assembled on the 8th day of June 2019 at 7.15pm. The Chair was taken by Keir Martland (Selwyn).

Item 1: Election of Officers. The following Officers were elected by ACCLAMATION. President; Edward Herbert (Selwyn and Trinity), Junior Treasurer; Julian A Torres H-Bonilla (Downing), Secretary; David Pearce (Clare), Secretary; Krzysztof Herka (Clare). It was RESOLVED that the new President may, at a time of his choosing, co-opt members to the Committee as his fancy takes him.

Item 2: Adoption of the Accounts for the year ended 30th September 2018. The Vice-President, David Broomfield, presented the accounts to the Assembled Multitude and despite the singular lack of interest that this fascinating document evinced they were adopted by ACCLAMATION.

There being no other business the Meeting was concluded at 7.25pm. The new President was, to general approbation, vested with the ceremonial Sash and Opera Cloak befitting his rank and station.

The Assembled Multitude then FEASTED and joy was unconfined.■



[Are pink bibs an idiosyncratic requirement when dining at Downing? Ed.]

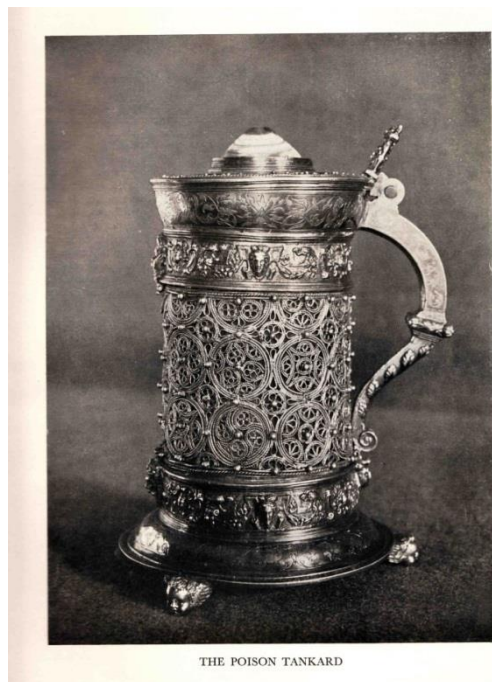
Editor's Talepiece

The Clare 'Poison Tankard'

The 'Poison' tankard, of the second half of the 16th century, is so named from a tradition that the glass body and the polished crystal in the cover of such drinking vessels would instantly be discoloured by any poison that might have been put into the wine with the intention of destroying the consumer. A dread of poisoning, or rather of being poisoned, was common in royal and princely courts, and drinking vessels of serpentine, jasper, agate and the horn of the Narwhal were regarded as especially efficacious as antidotes, although an expert opinion informs the writer that no poison is known to possess the properties of acting in this manner.

The glass drum of the Clare tankard is enclosed in a delicate worked silver frame of filigree, Italian in origin, and more suitable for jewellery than for hard usage that was the lot of a tankard destined for wine or beer in the convivial days of old. Such ornamental tankards are confined to Germany and were unknown to, or at least not made by, contemporary goldsmiths in England. This tankard is one of about ten specimens preserved in private collections, differing in certain decorative features, of which number four are in the old Imperial collection of Russia and one in the possession of the Teutonic Order in Vienna. Two of these were made at Ulm.

The 'Poison Tankard', has parcel gilt mounts and the drum is of glass enclosed in a silver filigree frame of two rows of large semi-circles, with small circles between, originally set with pearls (beads of silver, resembling seed pearls, that point the filigree). Above and below this filigree frame is a narrow band, decorated with flat strap-work, masks, festoons and birds in relief.



THE POISON TANKARD

In front of these bands is a large mask in high relief, to which the filigree frame is joined. Conventional foliated scrolls are engraved on the lip and base, which rests on three cherubs' heads. Inserted in the cover is a polished conical crystal, surrounded by a band of filigree. The upper part of the handle is square and engraved with arabesques, while the lower part, separated by a bead and strap ornament, is treated with foliage, applied; below the handle is a mask in relief. The thumb-piece is in the form of a demi-figure with outstretched wings.

Height: 7ins (180mm). Date: German circa 1580

Donated to Clare College by the will of Dr William Butler (1535-1618)■

(Reference: Clare College 1326-1926, volume II – The College Plate.)



Articles and other correspondence may be sent to the Editor: Terence Trelawny-Gower at heravexeditor@gmail.com.

Word format, and illustrations located at positions where required please.

My thanks to Brenda Gower for her help in producing the Escutcheon Journal.



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