

The ESCUTCHEON

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A Message from the President

Dear Friends,

CUHAGS is 65 years old. Much of the world has changed since 1957, and the society has, in its own way, moved with the times. 2022 has been a prestigious year, and there is even more to follow.

The last two academic years have been two of the most difficult to traverse in most members' memories. In 2020-21 we successfully moved our lecture series online to Microsoft Teams and managed to sustain a high turnout of attendance despite not being able to meet up in person or have dinners. The only in-person event held during the year was a garden party in the summer. Members were rightly optimistic about the new upcoming year and the possibility of returning to live lectures and dinners and the usual CUHAGS way of doing things. We now know that this was indeed over optimistic.

2021-22 has been a challenging year. Owing to colleges needlessly hiking prices, their shortages of staff, and their avoidance of student societies using their facilities, it has been a real challenge through all three terms to find venues for lectures and dinners. One college tried to charge the Society more than six hundred pounds for a classroom, some water, and a few bottles of wine! As with many other societies, CUHAGS has had to adapt quickly to the changing times and use other venues, such as the Hawks Club, and the Purcell offices. That said, a return to 'normalcy' appeared last month in the form of the Mountbatten Commemorative Lecture and dinner in the Old Kitchen at Trinity College. I am grateful to Tharpa Huebner for his assistance at Trinity.

During my time as General Secretary and as President of CUHAGS, we have had an array of interesting guest speakers including, Lord Lyon King of Arms, Liam Devlin Rothesay Herald, The Most Hon. The Marquess of Reading, The Hon. Philip Sidney, The Hon. Richard Cubitt, Gregory Copley AM, Graham Bartram (Chief Vexillologist), Balthazar Bourbon of Bhopal, HE Kristof Szalay-Bobrovniczky (former Hungarian Ambassador to the UK now the Hungarian Minister of Defence), HE Sophie Katsarava MBE (the Georgian Ambassador), HIH Prince Ermias of Ethiopia, HRH Prince Idris of Libya, and HRH Prince and Princess Juan Bagration-Mukhrani of Georgia. It is important to remember that heraldry is not just a British phenomenon; it is used by many peoples in many different countries throughout the world. Heraldry is international. That said, coats of arms are often personal and specific to certain families. It has been a delight to hear from individuals from well-known historic families, discussing their own views on their own families, not just from the United Kingdom or Commonwealth, but the wider world.

With an international theme in mind, I must remind you all that this year CUHAGS will be hosting the International Congress of Genealogical and Heraldic Sciences here in Cambridge from 15th -19th August 2022. The events and lectures will be attended by Officers of Arms from a variety of countries as well as Heraldry and Genealogy enthusiasts and academics from around the world. To sign up please go to: <https://www.congresscambridge2022.com/>.

The congress will start with a procession through town commencing at the Union. The series of events will end with a large dinner at Kings College on the Friday evening. Discounts are available for CUHAGS members/students. Further discounts may be available for those CUHAGS members who volunteer as guides during the congress. Please contact Dr Paul Fox (secretary general of the congress) for more information: congresscambridge@btinternet.com

My sincere thanks to the excellent Treasurer, David Broomfield, for helping us navigate through the storm of the Pandemic, Post-Pandemic and College difficulties this year, (and for his excellent lectures).

Enjoy the summer weather. We look forward to seeing you in August.

Yours in Pean,

Edward Hilary Davis
President
CUHAGS

The Feudal Earldom of Gowran

Stephen Jolly



Effigy of James Butler, 3rd Earl of Ormond, commonly known as the 'earl of Gowran', Jerpoint Abbey, Thomastown, County Kilkenny

Is Gowran Ireland's sole surviving feudal earldom, an audacious scam by titles brokers or something stranger still? Stephen Jolly explores the murky world of Irish feudal titles.

Feudal Earldom or Customary Right?

In August 2002, the 'Earldom Lordship or Honour or Seignory of Gowran' was sold by the 17th Lord Mountgarret, an Irish peer, to a wealthy South African buyer. The broker for the deal was London-based titles broker, Manorial Auctioneers. In 2005, the 'Earldom' was sold on to a British businessman for £65,000, with Manorial Auctioneers again acting as broker.

In reality, there was never a feudal Earldom of Gowran, only a sobriquet ('earl of Gowran') used by James Butler, 3rd Earl of Ormond (1st creation) between 1385-1405. This sobriquet reflected the Earl's short-lived occupation of the castle he built at Gowran in County Kilkenny during the late fourteenth century.

Gowran was neither a barony by tenure nor a barony by writ. It was merely a sobriquet used to describe the *Earl* of Ormond who lived at *Gowran*. The principal residence of the Earls of Ormond shifted to Kilkenny Castle in the early 1390s. As a result, 'earl of Gowran' fell into disuse after the death of the 3rd Earl in 1405.

Plainly, an ancient sobriquet does not constitute a feudal earldom but could it represent a customary right, albeit a defunct one?

PEERAGE TITLES

There has been a number of peerage titles created for Gowran.

There was an *Earldom of Gowran* created for a younger son of the 1st Duke of Ormonde in 1676. This became extinct in 1677. However, this was not a feudal title and as such, was *ex-commercio*. It is not to be confused with a feudal title, an ancient sobriquet or a customary right.

In 1690, Lieutenant-Colonel John Cutts, one of the companions of William III during the Glorious Revolution, was created *Baron Cutts of Gowran*. Commonly known as the 'Baron of Gowran', he died in 1707 without issue.

In 1715, naval hero and Irish parliamentarian Richard FitzPatrick was created *1st Baron of Gowran*; his eldest son John became *2nd Baron* in 1727. John was elevated to the *Earldom of Upper Ossory* in 1751. In turn, his son also John — 'Lord Gowran' by courtesy between 1751-58 — became *2nd Earl*. The *2nd Earl* died without issue in 1818.

In 1776, James Agar was created *Baron Clifden of Gowran*. This barony became extinct in 1974; its territorial designation having been originally created to reflect the Agar family's ownership of the Gowran Castle estate during the eighteenth century.

The Relationship between Barony and Earldom

In technical terms, a feudal earldom is a barony by degree. This is substantiated — perhaps inadvertently — by the 2002 conveyance between the 17th Viscount Mountgarret and his South African buyer which references the ‘lordship’ of the ‘Earldom of Gowran’.

What the buyer almost certainly wasn’t told in 2002 was that the underlying feudal barony (‘lordship’) of Gowran had been sold by the 17th Viscount Mountgarret to an Irish buyer eight years earlier.

This meant that it was impossible at that time for the feudal barony to be conferred as the ‘lordship’ of the ‘Earldom of Gowran’. It was simply not owned by the 17th Viscount Mountgarret but by another party who had bought the feudal barony in 1994.

Furthermore, statutory declarations notwithstanding, the basis for 17th Viscount Mountgarret’s claims to ownership of either the feudal barony of Gowran or the feudal ‘Earldom of Gowran’ must have always been in serious doubt.

In 1994, the 7th and last Marquess of Ormonde/25th Earl of Ormonde, the inheritor of the Butler family titles, was still alive. Lord Mountgarret could have had no rightful claim on the property of his distant kinsman at this date.

In 1997, on the death of the 7th Marquess, the marquessate became extinct and its subsidiary earldom became dormant. Yet, by 2002, Lord Mountgarret had not (and his successor, the 18th Viscount, still has not) proven a claim to the earldom.

As such, it may be argued convincingly that the 17th Lord Mountgarret had no grounds either in 1994 or 2002 to make a rightful claim on the barony, the sobriquet ‘earl of Gowran’, a customary right to style himself ‘earl of Gowran’, let alone a feudal ‘Earldom of Gowran’ that has never existed.

In late 2019, Manorial Auctioneers re-advertised the sale of the ‘Lordship to the Earldom of Gowran’ – in short, the barony of Gowran – following the death of its Irish owner. When these inconsistencies were drawn to the attention of the company, the barony was swiftly withdrawn from its sale catalogue. Manorial Auctioneers was officially wound up in December 2020.

Where does this leave the Feudal Earldom Of Gowran?

The British businessman who currently owns the feudal ‘Earldom of Gowran’ was relieved of £65,000 for a non-existent dignity. In addition, without owning the underlying barony (‘lordship’), it is evident he can have no claim on or customary right to use the sobriquet ‘earl of Gowran’.

Ironically, the owner of the barony may find himself in a somewhat stronger

position. Section 9 (3) (b) of Ireland's Land and Conveyancing Law Reform Act 2009 allows an exemption for the retention of a customary right despite the Republic's final and absolute abolition of the feudal system as affirmed by the Act.

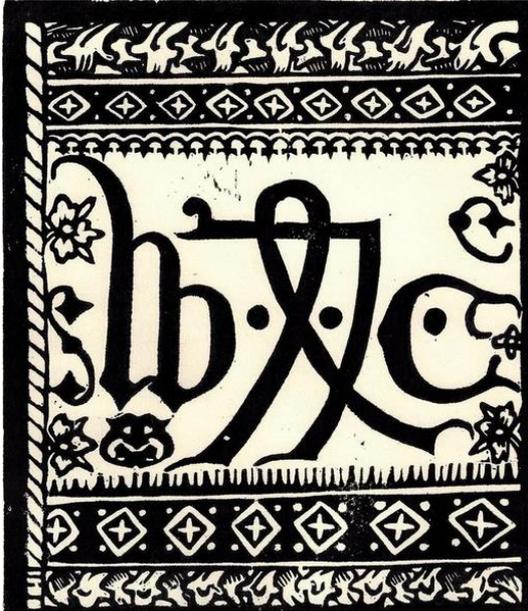
With a fair wind, it might just be conceivable that a test case could be brought in the Irish courts to establish a claim. This claim could argue that the owner of the barony of Gowran has a customary right to style himself 'earl of Gowran', even if that right has gone unexercised since 1405.

That said, don't hold your breath. It is likely we will wait a very long time indeed for such a case to be brought ...

Stephen Jolly is a Fellow Commoner of St Edmund's College, University of Cambridge.

Early Printers' Marks or Devices

Terence Trelawny Gower



Figs: 1 & 2
Caxton's
Mark and
Portrait.



William Caxton (c1415-1492 or 1422-1492) was born in Kent and served his Mercer apprenticeship to Robert Large (obit 1444) an eminent Mercer in St. Olave's parish. Large was chosen as Lord Mayor of London in 1439. In his will he left Caxton thirty four marks, '*in respect to him for his capacity and fidelity*'. In 1446 Caxton was styled a citizen and Mercer of London and on the death of his master he travelled for some years in the Low Countries as an agent or merchant. In 1450 he was working in Bruges, and in 1453 he returned to London accompanied by Richard Burch and Edmund Redeknape, when all three were admitted to the Livery of the Mercer's Company. From 1463 to 1465 Caxton was a Governor of 'The English Nation to the Low Countries'. He was part of the commission, along with Richard Whetehill (1419-1485), who was a Comptroller of Calais; that established a treaty of trade and commerce between England and the duke of Burgundy. The duke, Charles the Bold (1433-1477) in 1468 married Lady Margaret, sister to Edward IV; she became Caxton's great friend and patron. In 1468 he began the translation of the '*favourite romance of that age*', *Le Recueil des Histoires de Troye*¹. He claimed that he did this '*to avoid sloth and idleness*'.

By March 1471 Caxton was in the service of the Duchess of Burgundy (Margaret) and in receipt of an annual fee. Quite what his role was is not clear; however by September 1471 his translation of the romance was completed and he subsequently offered it to the Duchess. She accepted, and Caxton was '*well rewarded for his trouble*'. The presentation of the manuscript to the Duchess was apparently a turning point in Caxton's life, as the demand for his work exceeded the ability to supply, and so Caxton entered the world of printing. He studied the art of printing in Bruges, being taught by Colard Mansion* (<1440-1484>) and John Brito* * (1455-1483) before returning to London in 1476, complete with printing presses, thereby becoming England's first printer. He established his presses at Westminster, and his first book was a reprint of '*The Game and Playe of the Chesse*' – Jacobus de Cessolis (1250-1322).

¹The Romance was the first book printed in English.

*Colard Mansion was a Flemish scribe and painter and the first printer of a book with copper engravings.

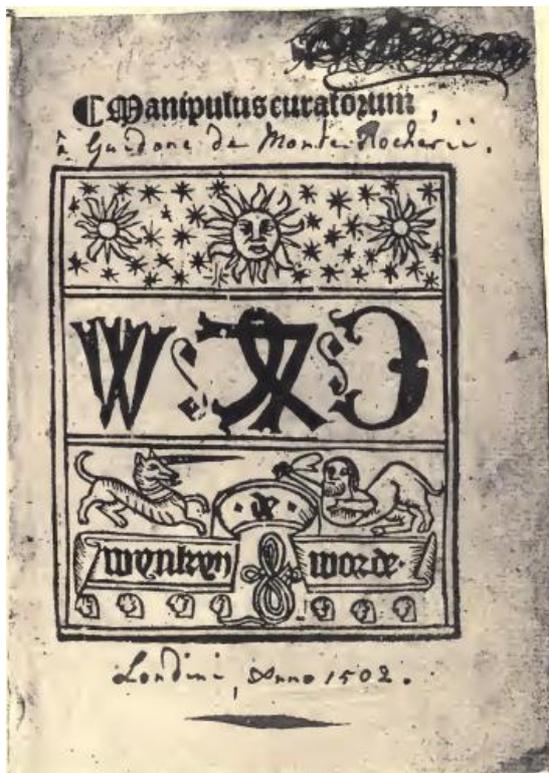
**Jean Brito (or Jan Bruelon) was a Breton printer in the Burgundian Netherlands, and in the 1470's he was engaged in printing at Bruges where he met Caxton and Mansion. Mansion and Brito, originally artistic book-writers, were the first to introduce the art of printing into the city of Bruges.

Wynkyn de Worde



Figs 3 &4: Wynkyn de Worde, Portrait & Early Device

Wynkyn de Worde (1493-1535) was born in the dukedom of Lorraine. He probably met Caxton in Bruges when Caxton offered him an apprenticeship in London. He worked with Caxton for some 15 years at his printing house at Westminster; until Caxton died in 1491. Worde continued printing at the Westminster press for some time, printing more than one hundred books there before the end of the 15th century. He later moved to a shop in Fleet Street in St. Bride's parish, at the sign of the Sun. (The sun appears on his device). Wynkyn de Worde styled himself a Citizen and Stationer of London, and was recognised as England's second printer, described as 'by far the most important and prolific of all the early English printers'. Worde was responsible for the production of more than eight hundred publications, including romances, histories, children's books, medicines and instructions for pilgrims. He also had a book seller's shop in St. Paul's churchyard at the sign of Our Lady of Pity. De Worde died in 1535, and his press was taken over by two of his assistants, John Byddell and James Gaver, who continued to print there.



Figs: 4, 5, 6 & 7. Examples of Worde's Marks. (He is believed to have used up to fifteen different marks)

Richard Grafton

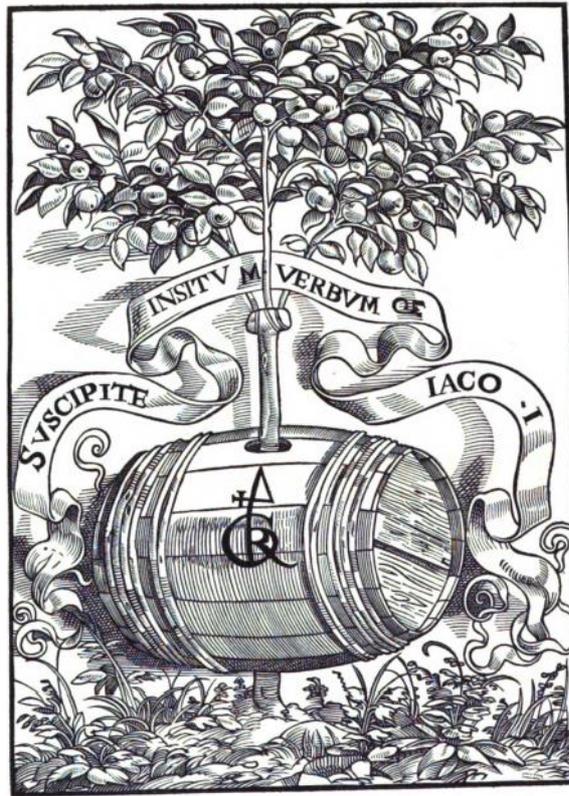


Fig: 8. Richard Grafton, King's Printer

Richard Grafton (1507-1572) was born in Shrewsbury where the Graftons had been prominent since the end of the 14th century. Apprenticed in 1526 to John Blagge (1512-1551), a grocer in Cheapside, Grafton completed his apprenticeship 1534. His exchange of the grocer's trade for printing may have owed something to the lawyer and historian Edward Hall (1496-1547), who had as a colleague in the office of the under- sheriff of London, a relative of Grafton, one John Onley (1463-1538.) Grafton's first venture was the publication of the Bible in English, the so-called *Matthew Bible*, a version of Myles Coverdale's (1488-1569) and William Tyndale's (1491-1536) translations. (Coverdale was a bible translator and Tyndale a biblical scholar). This bible was probably printed in Antwerp for distribution in England in 1537.

The *New Matthew Bible* was entrusted to Coverdale for correction as it was thought that no English press could produce the new version, Coverdale and Grafton went to Paris to supervise the printing under the French King's licence. Grafton was the King's printer under Henry VIII and Edward VI. Thomas Cromwell was an associate of his. Grafton was jailed briefly by Queen Mary for printing the proclamation of Queen Jane, and his reputation was significantly damaged. He was apparently jailed on a number of occasions for printing '*some mutual invective*' and books forbidden by proclamation. His mark, is a play on his name, and is a barrel similar to the barrels used to transport books, and the '*tree of knowledge*' is grafted into the barrel. (Barrel = Tun). Grafton set up his printing presses in 1539, with his printing house within the precinct of the late Grey Friars at Newgate. (The Caxtons of Norwich used a similar punning mark of three cakes and a Tun)

Richard Pynson



Fig: 9. Pynson' Mark

Richard Pynson (obit 1530) was a native of Normandy and probably learned his trade from Guillaume Le Talleur of Rouen (obit 1494), whose device he later adopted. It is not known when he came to England but he was there in 1482, when he was described as a Glover. His first dated book was the *Doctrinale* of Alexander Grammaticus (1492), but this may have been preceded by various undated books. Pynson continued to work in the parish of St. Clement Dane's, just outside Temple Bar, from his arrival in England until the end of the fifteenth century, during which time he printed over 100 items. In 1500 he was appointed King's printer in succession to William Faques (obit 1511), who was the first to hold that position. This appointment carried with it a salary of £2 a year (raised to £4 in 1515), and the right to use the title of Esquire.

In the following year he introduced Roman type into England, first using it to print a speech by the Papal Nuncio, Petrus Gryphus. He also combined Roman and black letter (a type of Gothic script) in a folio edition of *The Ship of Fools* (Sebastian Brant, 1494 as *Das Narrenschiff.*) According to A.F. Johnson, the Roman type which he used came from Paris. Up to the end of the fifteenth century more than half of Pynson's output consisted of religious works but in later years he devoted his attention mainly to legal works, and he published more of these than any other printer before 1557. He also published chronicles, encyclopedias, poems, travel books, and scholastic manuals; he also printed over seventy editions of the Year Books (These were Law reports of Medieval England - 1st 1268- continued until 1535). It seems probable too that he had for at least eighteen years the profitable contract for printing the forms of admission to the Guild of St. Mary at Boston (A guild founded by a group of merchants in 1260). Pynson's work was superior to that of contemporary English printers, both in letterpress and in illustrations. He died in 1530 when his press was taken over by Robert Redman.



Marks used by Richard Pynson
Fig: 10.



Fig 11.



Fig 12.

John Reynes



Fig: 13. Ornate Device used by John Reynes.

John Reynes (obit 1544), was in many ways one of the best known of the early stationers, he was a native of Wageningen in Gueldres and took out letters of English naturalisation in 1510. He was described in official rolls as a stationer but he appears to have undertaken other forms of business, as in 1524 he is recorded as supplying cloth and cotton at the funeral of Sir Thomas Lovell. In 1527 he began his business as a publisher when he issued a magnificent edition of Higden's *'Polycronicon'*, printed for him at Southwark by Peter Treveris (obit 1530). It was considered remarkable for the excellence of the illustrations. Fortunately his mark is engraved at the foot of the title-page which is the only clue by which his large series of stamped bindings may be identified and attributed. Soon after, Reynes, in partnership with Wynkyn de Worde and Ludovicus Suethon (Sutton), commissioned a magnificent edition of the *Sarum Gradual*, which was printed for them at Paris by Nicolas Prevost. In 1540 he issued an *'Introduction for to learn to reade Frenche'*, written by Giles Duwes (obit 1535), sometime librarian to Henry VIII, and tutor of french to Princess Mary.

Reynes is probably best remembered as a binder, and examples of this type of work are found on many English books of the period. The most common of these are ornamented with a broad roll

containing his mark and figures of a hound, a falcon and a bee, with sprays of foliage and flowers. He also produced several series of panels, and one of these is a 'spirited' picture of St. George and the dragon fighting within an enclosure, around which run various animals and huntsmen. A more ambitious pair of panels contains what is called the '*Arma Redemptoris Mundi*' where the emblems of the Passion are displayed heraldically upon a escutcheon with two unicorns as supporters, and two smaller shields with Reyne's mark and initials. The companion panel is divided in to two parts, one containing an escutcheon with the arms of England and France supported by an eagle and a greyhound, the other, a Tudor rose with the scrolls bearing the usual verses, and supported by angels. These panels contain, besides Reyne's initials and mark, a shield with the arms of the City of London, suggesting that he was probably a Freeman. Reynes died in 1544 and in his will he specified that his apprentices, Thomas Holwarde and Edward Sutton should be given ten pounds worth of books on condition that they worked for Lucy Reynes, his widow. Money was left to the poor, and for a breakfast to the stationers attending the funeral. (Lucy Reynes died in 1549.)

John Legate



Figs 14 & 15. Marks used by Legate as Printer to the University and later in London. Fig 14 is a rather crude example; with Fig 15 being more elegantly drawn. Fig 15 was used by Legate's son in 1631 and 1637.

John Legate or Legatt (obit 1620) is believed to have been a native of Hornchurch in Essex. He was apprenticed to Christopher Barker (1529-1599) (Barker was a member of the Drapers Company who became Printer to Elizabeth I, with an exclusive patent to print bibles) by whom he was presented for his freedom on 11 April 1586. He was appointed printer to the University of Cambridge in 1588. In 1606 his former apprentice, Cantrell Legge, was also appointed University printer. In 1609 Legate moved to London, but still called himself 'Printer to the University' and continued to use the Cambridge Printers device that he had introduced in 1600; this caused some confusion as it was assumed that the device was his. Apparently he claimed that he was justified in doing so as he is named in a document of 1617 issued by the University, giving him authority to do so as one of the University printers along with Cantrell Legge and Thomas Buck. Legate became Master of the Stationers Company in 1604. He died in 1620. The first known use of the term *Alma Mater* to refer to an English University dates from 1600 when it was used in the printer's mark of Legate as printer to the University. The mark has undergone some changes with

the breasts no longer expressing, the original background being changed and supporters added. At what specific period in history these changes were made is not confirmed. (See footnotes 2)

Appendix 1

The printers of the 15th century, especially in Holland and Flanders, very frequently used armorial bearings for their trade-marks, the shield being represented as hanging from the branch of a tree. The broad red band (pale gules or in some cases, sable,) vertically in the centre of the shield was doubtless the sign used by Caxton to designate his house in Bruges. The printers of Delft used a pale sable for their marks.



Fig 16: Heraldic shield used by Printers in the Netherlands

Plate V.

Caxton's Type No. 2.*

Taken from "Fratris Laur. Gul. de Saona," c. 1479.

Explicet liber tercius: et opus rhetorice facultatis p̄ fr̄
 trē laurentiū Guikelmī de Saona ordinis minorū sacre pa
 gine p̄fessorē ex dictis testimonijsq; sacratissimaz scripturaz,
 doctozq; p̄batissimoz compilatū & ḡfirmatū: quibus
 ex causis censuit appellandū fore Margaritam eloquentie
 castigate ad eloquendū diuina acomodatam
 Compilatū aut̄ fuit hoc opus in alma uniuersitate Can
 tabrigie + Anno Dñi + 1478 + die et + 6 + Julij, quo die
 festum Sancte Marthe recolit̄ + Sub protectione S̄missi
 mi regis anglorum Eduardi quarti

Fig 17: Example of Caxton's Type Number 2. 1479.



Fig 18: Woodcut from Caxton's reprint of de Cessolis book on chess.

Paper Water-marks

Water-marks are of much less value in bibliography than some writers have imagined. In but few cases can a limit of time be fixed for their use; and as the marks might be repeated, or the paper itself may have been kept for a considerable time and imported to any place. They cannot be used as definitive evidence either of the date when, or the place where, a book was printed.

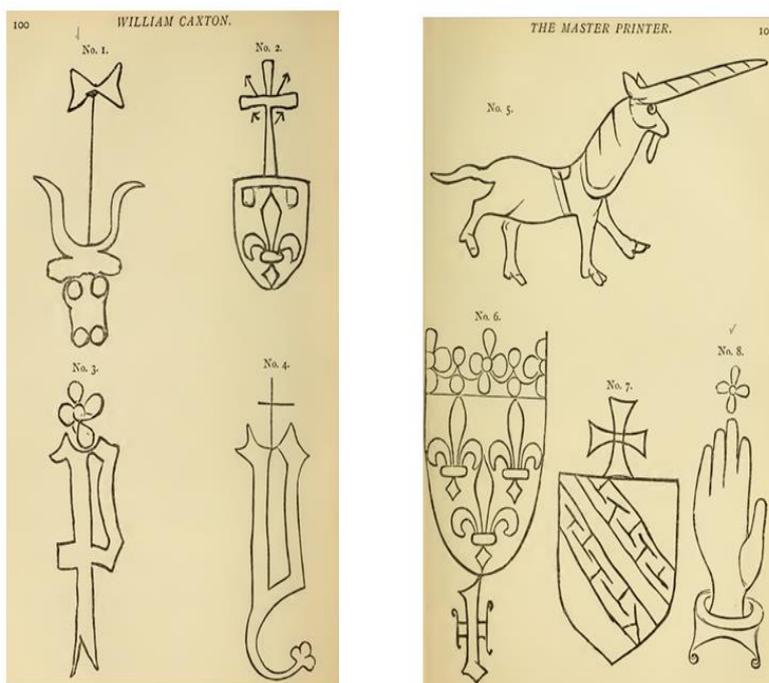


Fig 19: Paper Water-Marks used by Caxton and others, 15th century. (Low Countries)

1. The Bull's Head. This appears in some of the earliest specimens of paper known, and was a favourite symbol with paper-makers of the 14th and 15th centuries. There are numerous varieties.
2. The arms of John the Fearless (1371-1419), son of Philip the Hardy. As eldest son the field is charged with a label: the superimposed cross referring to his crusade in 1395.
3. The letter P is common in Caxton's books, and is perhaps the initial of Philip the Good (1396-1467); although paper bearing a P had also been made in the reign of Philip the Hardy. There are numerous varieties.
4. The letter Y is thought to be the initial of Ysabel (1397-1471), third wife of Philip the Good.
5. The Unicorn. A symbol of power adopted by Philip the Good, who chose two Unicorns as supporters for his arms. The same figure was apparently used extensively as an ornament in his palace and on his furniture.
6. The Arms of France. These were frequently used by paper-makers in the Low Countries, probably in reference to the direct descent of the House of Burgundy from the Kings of France.
7. The Arms of Champagne. This province was ceded to the Duke of Burgundy in 1430 by the King of France.
8. The Hand, over which there is a single fleur-de-lis, the badge of the House of Burgundy.

In Caxton's books the P is most common among the watermarks, the order of frequency among the others being: The Hand or Glove' the Arms of Champagne, the Bull's Head, the Arms of France, the Greyhound, the Arms of John the Fearless, Shears, a Pot, an Anchor, a Unicorn, a Bull, a Cross, Grapes and a Pelican. (The list is not exhaustive). It would have been unusual during that period of printing to find the same water-mark running through a complete volume: and apparently in a copy of the first edition of 'Canterbury Tales', there were no less than fifteen distinct water-marks.

Scheme of Caxton's Type Case.

A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	V	
ā	ḃ	ċ	ḍ	ē	fa	g	h	J	k	la	m	n	ō	p	q	r	sa	ta	v	
āō	ba	ca	ḍ	ee	fe	g	ha	ī	j	le	m̄	n̄	œ	p̄	q̄	r	se	te	ū	
1	be	cc	da	ei	fi	ffl	he	ū	ij	ū	mi	n̄	or	p̄	q̄	r	se	th	o	
2	bo	ce	de	en	fl	ffo	ho	in	in	ll	lo	ni	o	p̄	q̄	ri	sh	ti	va	
3	br	ci	do	en	fo	ffu		in	in	tt	lu	nu	,	p̄	q̄	re	si	to	ve	
4		co	dr	er	fr		b	c	d	e	i	f	s	:	pa	q̄	ri	sl	tr	wo
5		cr	W	et	fu										pe	un	ro	so	tu	ff
6	Y	ct	w	cu	ff		m	n	y	o	a	h	f	/	po	un	rr	su	ff	ffā
7	X	cu	wa	ex	ffa										pp		ru	ffu	ffo	ffe
8	x	Z	we	ez	ffe		u	r	t	l	<i>En Quads and Spaces.</i>			.	ŷ ^e	&	⦿	<i>Em Quads.</i>		
9	o	z	wo	e	ffi										ŷ ^t	ŷ ^u	=			

Fig 20:
Caxton's Type
Case

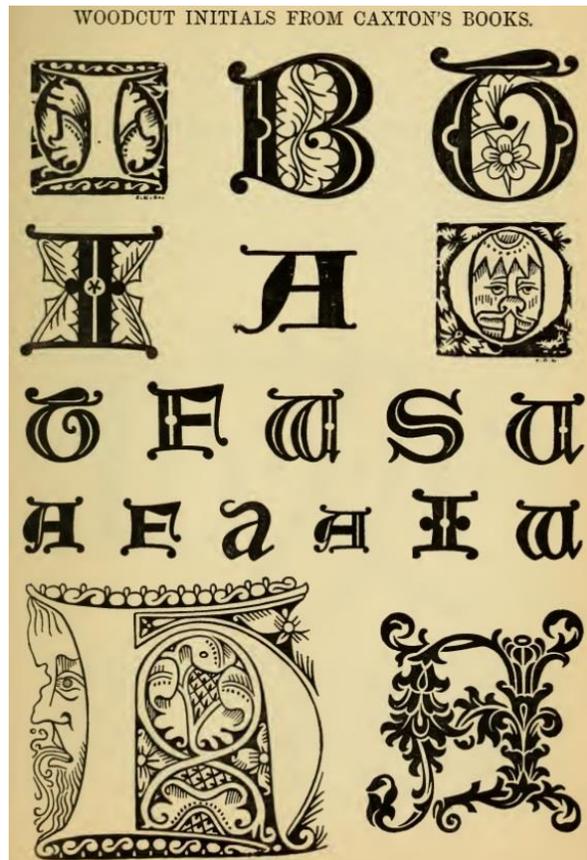


Fig 21: Woodcut Initials from Caxton's Books

Footnotes:

1. Joseph Ames (1639-1759) in the preface to his 'Topographical Antiquities'(1749), makes the following observation on the value of books:

'Whereas it appears from reason and ancient history, those in most early stages of the world, mankind had industriously invented other means of communication their ideas, than merely by the voice, not only that they might with freedom converse at a distance, but also to enable them to preserve and transmit to their posterity the most valuable deeds, and most useful discoveries made in the world; they esteemed books, those curious repositories of the sentiments and actions of men, as a real treasure, and the happy possessors, who well understood the subjects they contained, were caressed by the wise, and favoured by the great, and consequently were the only truly learned. Books being thus useful and curious, the learned thought it worthy the chief labour of their lives, either to compile or collect these valuable tracts, and imagined themselves distinguished from mankind more or less, as they excelled in the bulk or goodness of their libraries.'

John Legate. In H.P. Stokes 'The Emblem, the Arms and Motto of the University of Cambridge': notes on their use by University Printers (1928) C.U.P., he blazons the Legate device as follows:- *From behind the pedestal rises a nude female figure, three-quarter length with flowing hair, crowned with a mural crown rising out of a wreath. In her left hand she holds a cup or chalice, receiving drops from the cloud; in her right hand she holds a sun radiated. On each side of the pedestal stands an olive tree; while in the background there is a river, with a sail boat on one side and a rowing boat on the other. Beyond under the sun is a castle, or a church; and under the chalice a town with spires and towers.* No mention is made of the breasts expressing, which were later air-brushed out.

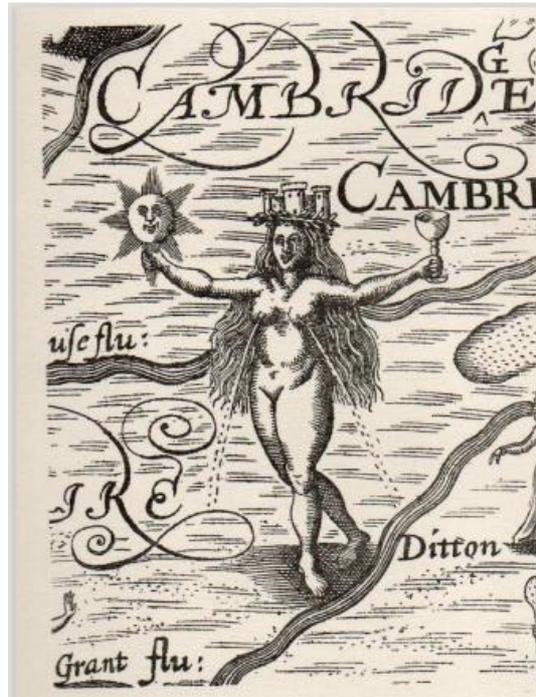


Fig 24: Section from Drayton's Cambridge Map of 1622.



Fig 25: 'A modern interpretation of the Emblem by H. Cooke 1923. A robed and crowned female figure, upon whom the sun shines, while she bears a cup in one hand, the other resting upon a book on a pedestal. A scroll bears the legend *Alma Mater Cantabrigia*, supported by two Angels. Below is a representation of the University and Town of Cambridge; a figure of Father Cam reclines by the river. The artist's name, 'H. Cooke,' appears in the left hand corner'. (Stokes, 1928).



Fig 26: Emblem with full motto.



Fig 27: University Arms with full motto¹.

¹*Hinc Lucem Haurire Est Et Pocula Sacra Replere. The abbreviated phrase being Hinc Lucem Et Pocula Sacra.*



Fig 28: Device of Christopher Barker (1599). (To whom John Legate was apprenticed.)

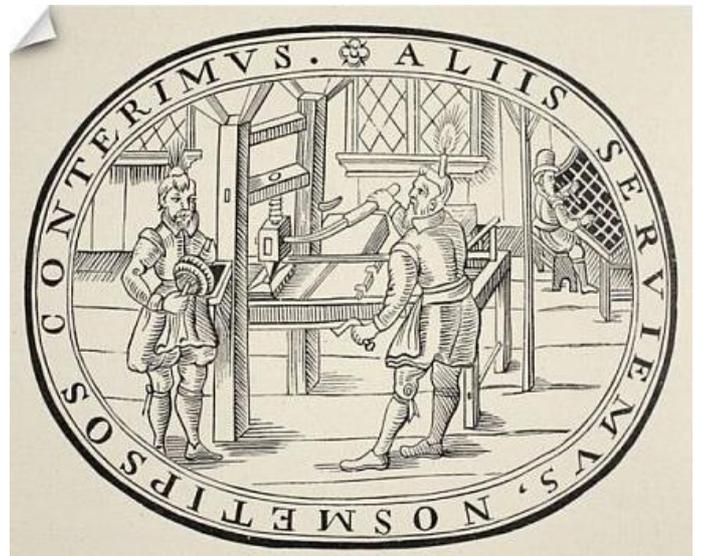


Fig 29: An English Printing Office 1619.

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Female loss of identity in genealogical research

'Herevex'

The most familiar change of name is that which daily takes place on marriage, when the newly-married wife wholly discards her maiden name and assumes that of her husband. So complete is this change in England, so completely is the wife's individuality absorbed by the husband's family, that in genealogical inquiries it frequently proves to be a matter of extreme difficulty, often an impossibility, to identify the wives in a pedigree. The obliteration of the wife's identity is the natural outcome of the old theory in English law that her personality by marriage became absorbed or merged in that of her husband. The inconvenience of this obliteration of the woman's maiden name has become very evident in modern times [19th century], especially with women who have become authors or engage in business or professional life.

Literary women have sought to obviate the inconvenience in a variety of ways. One is that of adopting the husband's surname as an addition, a useful innovation to which the only objection is that it is not always clear that the second name may not be merely a baptismal or given name. This difficulty, however, might be and often is obviated to some extent by the use of a hyphen. Feminine authors retain for literary purposes their maiden name on a title page, adding their married description in brackets or smaller type below. By others the process is reversed. They appear on the title as Mrs. John Smith, while the maiden name follows in brackets. On the stage the reverse is the case and the actress as a rule, even though married, prefers to retain her original or adopted name in preference to using that of her husband. Both actors and actresses as a rule, it may be said, adopt a stage name, a custom arising doubtless from the disrepute long attaching to the occupation of the play actor.

The obliteration of the maiden name has the great inconvenience in genealogical inquiries of rendering it almost impossible to trace for any long period ancestry in the female line. Logically, it would seem reasonable in working out a pedigree to trace not merely the paternal line, i.e., the father's father or grandfather, and so on, but also the maternal line, i.e., the mother, grandmother, and so on in the female line. What, however, a man usually means when he states that he has worked out his wife's pedigree or his mother's, is that he has traced their paternal ancestry in the male line, and indeed the obstacles to tracing out a true maternal line are in England almost insurmountable, as obviously the surname must change with each generation that the pedigree is carried back.

This difficulty is not felt to the same degree in Scotland, where, owing to the reasonable practice of women retaining for all legal purposes their own original name but adding that of their husbands as an *alias*, the history of the wife's family may be traced back with a fullness which is rarely feasible in England. Miss Jean MacNabb on the marriage to Donald Douglas becomes for legal purposes Mrs. Jean McNabb or Douglas, though socially, as in England, she is addressed as Mrs. Douglas. On her tombstone she will be described as 'Jean McNabb spouse of Donald Douglas.' It cannot be doubted that in the way of dealing with the surnames of women the Scottish practice is better than that which obtains in England.

In Ireland the practice as to women's surnames after marriage varies or has varied from both the English and Scottish practice. Thus a post-nuptial settlement of 1751, relating to a Wicklow

family, describes the lady as Catherine Finnemore, *alias* Ussher, the last being her maiden name. Though this practice is clearer than the English style, it must be regarded as inferior to the method followed in Scotland. It is akin to the custom at one time observed in the Prerogative Court of Canterbury, which, in its calendars of wills, adds a women's maiden name as an *alias* to her married style.

It is a matter of surprise that this question does not appear to have been touched on by those who have interested themselves in removing the various artificial disabilities to which women have been, and still are, in many respects, subjected.

That the identity of the wife should disappear so completely as it does in England must be regarded not merely as a petty grievance but as a serious inconvenience, as it would be no small advantage were the right of women to retain their own name through life for all legal purposes definitely recognised and established. Such a practice would not interfere with the convenient social practice by which a married woman is address by her husband's name. That name she would adopt, as a matter of course, during the continuance of the marriage bond and also during widowhood as an addition or suffix to her own. Thus Miss Mary Brown on her marriage to Mr. John Smith would become formally, Mrs. Mrs Brown-Smith, though she would be colloquially addressed as Mrs. Smith.

It would be a further advantageous reform, though it may be to some, seem a most revolutionary proposal, if it became customary for the daughters of a family to use their mother's maiden name as their own principal surname, which they could differentiate by prefixing to it their father's surname. Thus the daughter of Mrs. Brown-Smith would be styled Miss Jane Smith-Brown, just as the son might be styled Mr. Thomas Brown-Smith. On her marriage to Mr. John Jones, Miss Smith-Brown would become Mrs. Brown-Jones, thus dropping her paternal surname and emphasizing, as it is suitable for a woman, the female line instead of, as at present, absolutely ignoring her mother's family.

Whether a hyphen should be used or the alternative *of alias* is obviously a point of minor importance. By a system of conjoined names the identity of individuals and families would be preserved and without the slightest difficulty it would be possible to trace maternal ancestry.

At the present time, as we have seen, owing to the imperfection of our system of nomenclature this, save in very rare cases, unfortunately cannot be done. The female ancestry is as full of interest and as worthy of investigation as is the paternal line, which unfortunately, as a rule, alone attracts the attention of the genealogist.

But to the rule that women change their name on marriage or re-marriage there appears to be one exception, which if it does not receive formal acknowledgement is tacitly acquiesced in by 'society,' when the exception is claimed by the lady making it. The exception occurs in the case when a lady has acquired a title by marriage and subsequently makes a second marriage with a commoner. Legally, of course, she loses the precedent obtained from her first husband and logically, she should discard the title and name from him.

Too frequently a foolish feminine vanity prevents the adoption of a course which every consideration of propriety and commonsense would dictate, and she prefers to retain a style to which she is no longer entitled and which in some cases should be even distasteful to her. This

subject underwent considerable discussion in the Cowley case in 1901. Earl Cowley had been divorced on the petition of his wife who, after she had obtained dissolution of the marriage, continued to style herself Countess Cowley. It is difficult to understand the state of mind of any lady who would wish to continue a style derived from a guilty husband whom she had divorced, but in the uncertainty that attached to the status and style of a divorced lady its use by her might be excused. But on her re-marriage such an excuse no longer exists, as she is by custom entitled to her new husband's name. Nevertheless the ex-Countess Cowley insisted upon the retention of that title and continued so to describe herself after she had re-married and become the wife of a commoner. Thereupon her former husband, Earl Cowley, gave notice of motion to restrain her from using the style or title of 'Countess Cowley.' This motion was made on the Probate Divorce and Admiralty Division and purported to be in the Divorce proceedings, but it was treated, at the suggestion of the judge (Barnes, J.) as a motion in the action in the High Court to restrain the respondent from the use of the title. The application was granted by the judge. Countess Cowley then appealed and the Court of Appeal reversed that decision; Earl Cowley thereupon appealed to the House of Lords, sitting as Court of Appeal, the Lords present being the Lord Chancellor, Lord Mac Naughton, Lord James of Hereford, Lord Brampton and Lord Lindley. Considered judgments were delivered by four of those peers.

The substance of these judgments was that being a matter of dignity it was not a case for a court of law but for a committee of privileges of the House of Lords, and that the divorce Court had no jurisdiction to deal with it. Lord Lindley pointed out the controversy between the parties was reduced to a dispute about the use of a name as distinguished from dignity, and he laid down the proposition that 'speaking generally the law of this country allows any person to assume and use any name, provided its use is not calculated to deceive and to inflict pecuniary loss'.

In the result the House of Lords dismissed the appeal, thus confirming the view of the Court of Appeal which had reversed the decision of Barnes, J. The judgments appear to have admitted that the lady, at any rate after her marriage to a commoner, lost any right she had in that title, though it would seem that till that event she retained all of the peculiar rights and privileges attaching to the wife of a peer. The headnote of the case runs thus; 'When the marriage of a peer has been dissolved by decree at the instance of the wife, and she afterwards on marrying a commoner, continues to use the title she acquired by her first marriage, she does not thereby, though having no legal right to the user, commit such a legal wrong against her former husband, or so affect his enjoyment of the incorporeal hereditaments he possesses in the title, as to entitle him in the absence of malice to an injunction to restrain her use of the title. Only the House of Lords can try questions of right in matters of peerage or questions concerned therewith'.

But it must be noted that these judgments make it quite clear that the lady has no legal right to the style of Countess Cowley after her re-marriage.

(Reprinted from a section in 'A Index to Changes of Name' – 1760-1901. W. P. Phillimore and E. A. Fry. London 1905.)

Editor's Talepiece

Sepulchral Brasses (1)

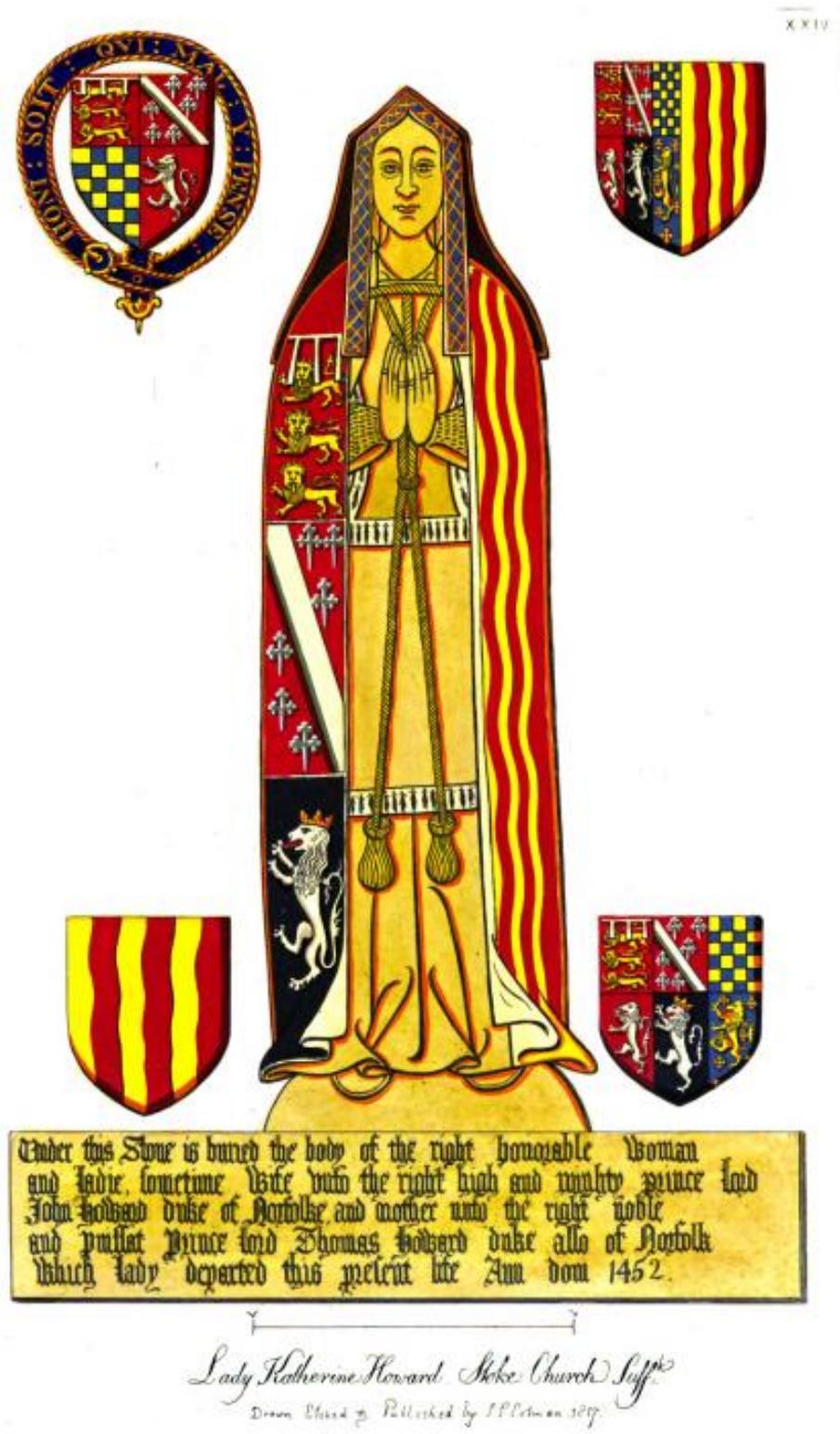


Fig 1: Lady Katharine Howard (1424-1465) Stoke by Nayland Church, Suffolk -1513

Katharine died in 1465 (although the inscription suggests 1452); however the stone was not placed in the church until some thirty years after her death. Her husband, Sir John Howard K.G.(1425-1485) was not created Duke of Norfolk until 28th June 1483; and as her son Thomas (1443- 1524) is mentioned therein as the duke, the brass cannot be earlier than 1485, after her husband's death, and maybe as late as 1513 when her son was restored to the dukedom. The latter is most likely to be correct. John Howard was created 1st Duke of Norfolk of the 3rd creation in 1483 and became Earl Marshal in the same year. He was killed at the Battle of Bosworth alongside King Richard III.

Katharine was the only daughter of William Lord Moleyns (Molines), 5th Baron who died in 1424, and sister of William Lord Moleyns, 6th Baron and last of that name, who was killed at the siege of Orleans in 1428. She had only one son, Thomas, who was created Earl of Surrey, (1 Richard III); who for his great services against the Scots, was in 4 Henry VIII restored to the dukedom of Norfolk. She also had four daughters. The stone on which this brass is fixed lies in the south aisle to the chancel, on the floor. In 1828, of the four shields of arms represented on the plate, only one was remaining; viz. that on the sinister side below.

Sepulchral Brasses 2.

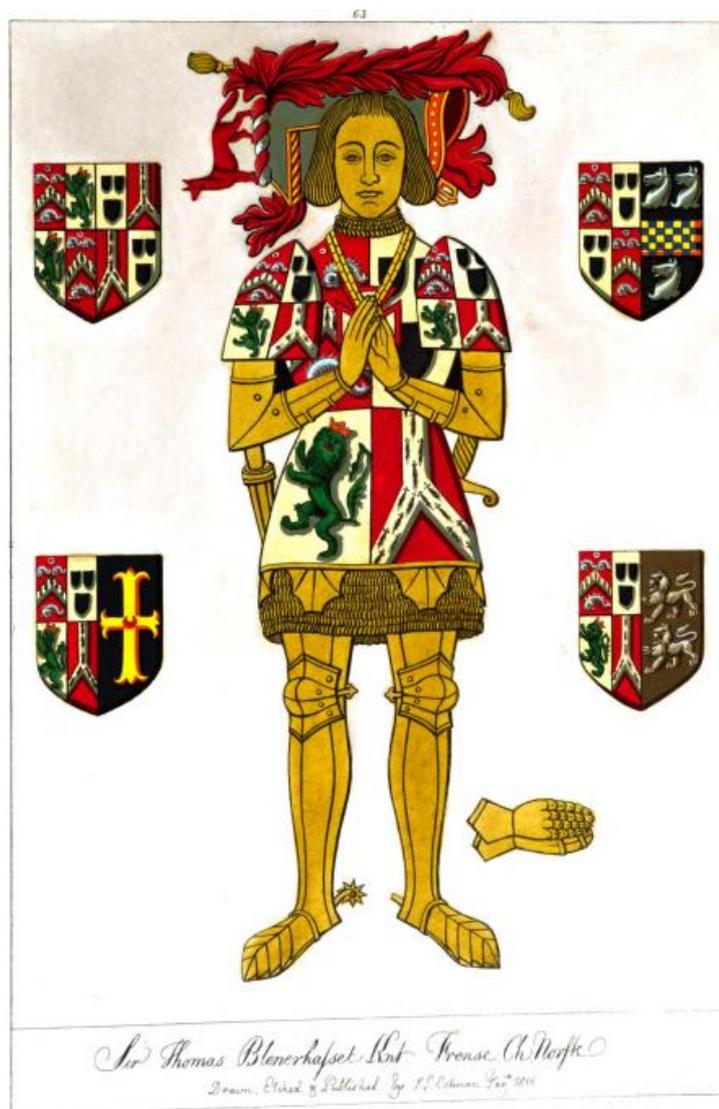


Fig 2: Sir Thomas Blenerhasset, at Frene Church, Norfolk – 1531

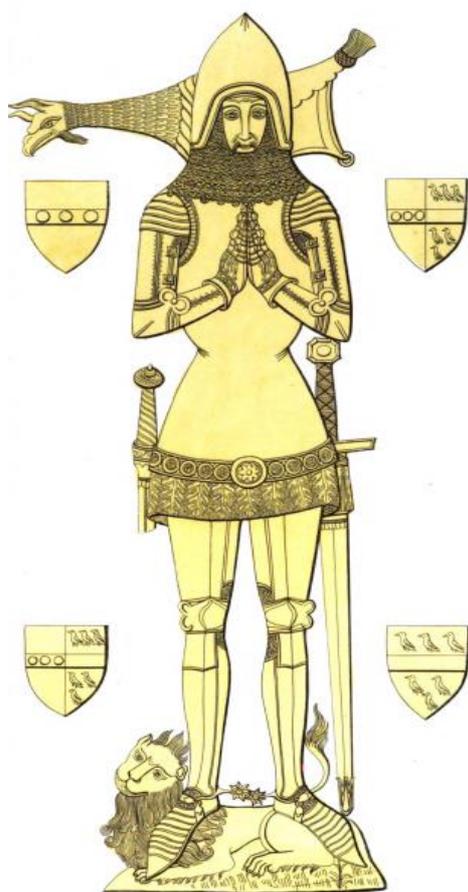
Sir Thomas (1461-1531) has on his surcoat Blenerhasset quartering Lowdham, Orton and Keldon; and the same shield at the lower dextral corner, impales Braham, Sable, a cross flory or; and in the opposite corner, impales two lions passant: at the upper sinister corner, Blenerhasset and Lowdham, quarterly impale Heigham, Sable, a fess checque´ or and azure, between three horse's heads erased argent. Upon his breast he wears a cross patee, perhaps the cross of St. Mary of Italy. His gauntlets are represented as lying on the stone at his feet, and conveniently show us the back and method of jointing the fingers by riveting little plates of steel to buff leather. His pointed toes and sharp heels were uncommon at this time, when round shoes were generally worn.

Under the crest (not shown) which was on a wreath argent and gules, a fox sejant gules, is a lozenge, containing; 1. Blenerhasset, Gules, a chevron ermine between three dolphins embowed argent. 2. Lowdham, Argent, three escutcheons sable. 3. Keldon, Gules, a pall reversed ermine. 4. Orton, Argent, a lion rampant gardant verte, crowned or. 5. Skelton, Azure, on a fess between three fleur de Lys or, a crescent sable. 6. Duke, Azure, a fess ermine, between three martlets argent. 7. (?) Three pelicans vulning themselves. 8. (?) Fretty. 9. Lowthe, Sable, a lion rampant or, armed gules. At the upper dexter corner of the stone, Culpeper, Argent, a bend engrailed gules, quartering a chevron between eleven martlets. 3, 2,1,2,3, impales the middle shield; and at the sinister corner.

(Some chroniclers give the name as Blennerhasset).

*(Illustrations and description are from *Engravings of Sepulchral Brasses in Norfolk and Suffolk*. John Sell Cotman – 1839.)*

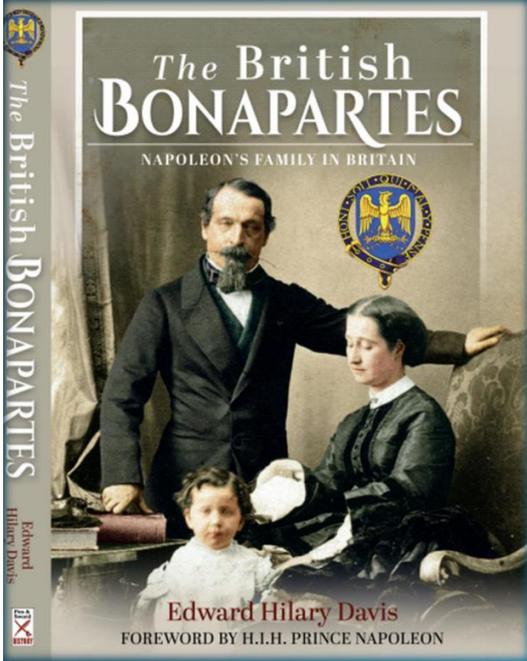
Sepulchral Brasses 3.



Sir Nicholas Dagworth, Blicking Church, Norfolk, 1402.

The British Bonapartes by Edward Hilary Davis

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



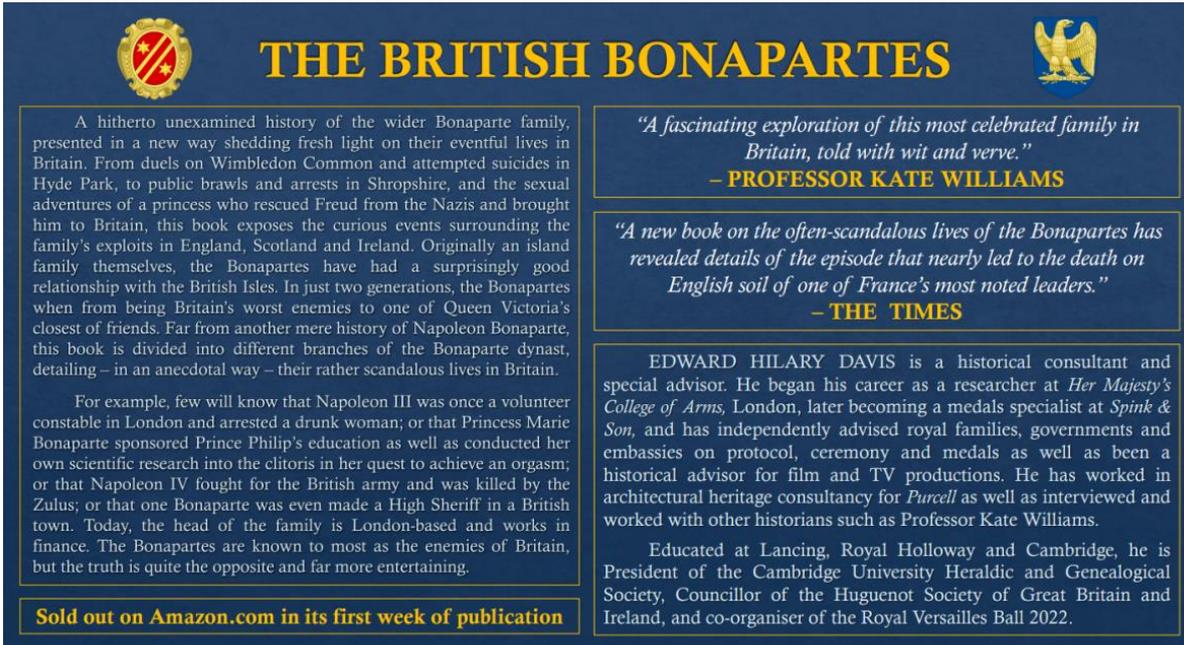
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EDWARD HILARY DAVIS is a historical consultant and special advisor. He began his career as a researcher at *Her Majesty's College of Arms*, London, later becoming a medals specialist at *Spink & Son*, and has independently advised royal families, governments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

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

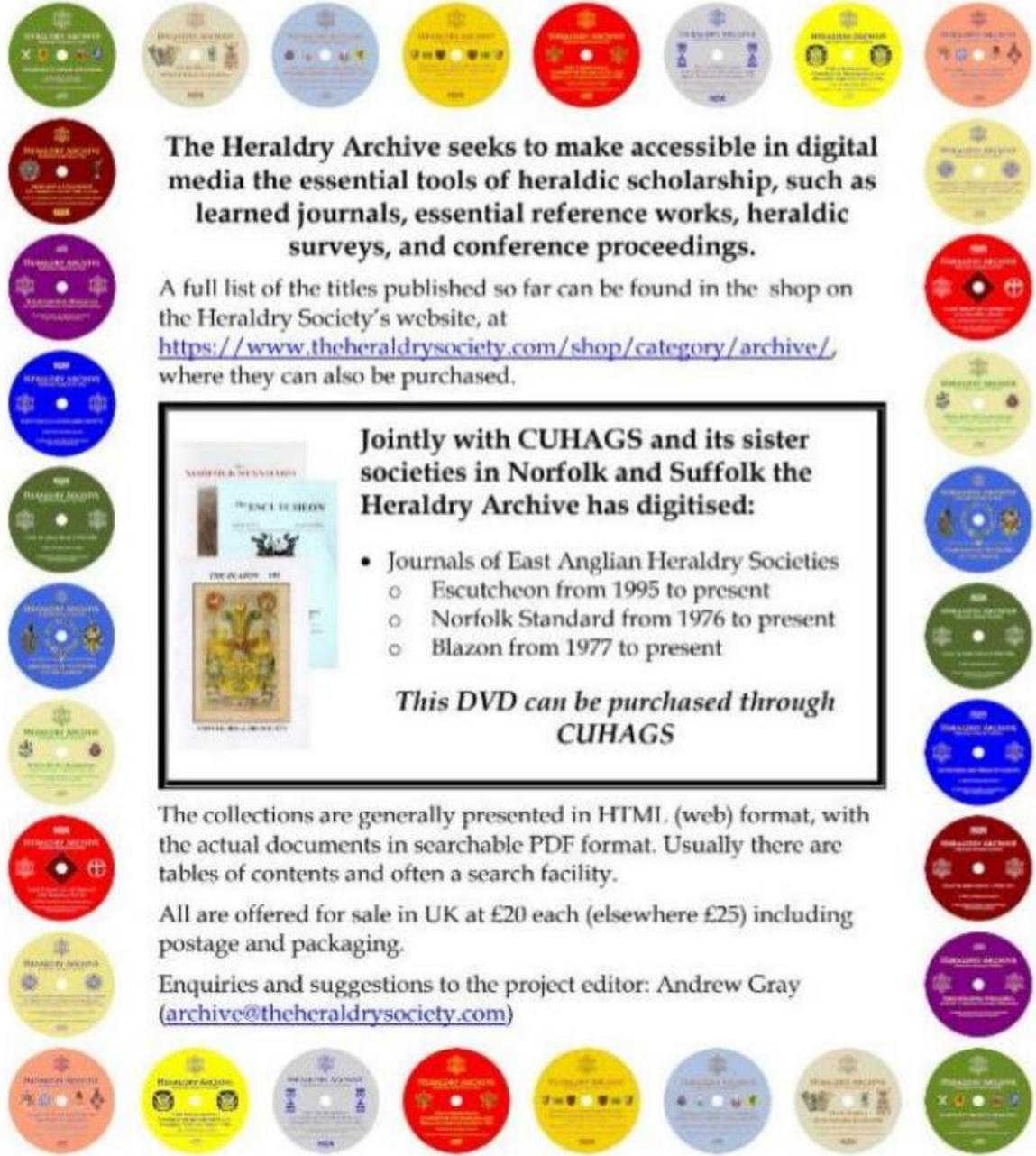


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