

# The ESCUTCHEON

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Michaelmas Term 2019

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## A Message from the Vice-President

Dear CUHAGIANS,

I trust this finds you and yours well in these trying times. To those of you who were graduating this year I wish you well in all future endeavours. It is a pity that we could not say goodbye at the Accession Feast. Perhaps you might like to come to the St Nicholas Feast in Michaelmas Term to make up for it. On the subject of Feasts, a few people still owe money for the Annual Dinner. Please check your accounts and if you have not paid then please do so.

A memorial service was held for Dr Antti Matikkala at Trinity College Chapel on January 12<sup>th</sup> 2020. The service was attended by members of CUHAGS. Antti was President of CUHAGS 2005-2006.

Memorial service for Dr Antti Matikkala, Past President of the Society, at Trinity College Chapel - the assembled group



Finally, just think of self-isolation as a wonderful opportunity to learn more about heraldry!

Best wishes,

David

# **Livery Companies in the City of London**

*Paul Jagger*

Fellow members of CUH&GS may have picked up on my passing interest in matters pertaining to the great and famous City of London and its several ancient and modern Livery Companies. This field of study affords many connections with heraldry, and some historians argue that all grants of corporate arms trace their origins back to The Master, Wardens, Brethren and Sisters of the Guild or Fraternity of the Blessed Mary the Virgin of the Mystery of Drapers of the City of London. The Drapers' Company is third in order of precedence among the City's 110 Livery Companies, but it in April 1439 it became the first corporation to be granted arms.

The arms of the Drapers' Company feature in a brooch worn by HM The Queen whenever she visits the hall. The Company is one three organisation of which Her Majesty is a fully paid up member rather than Patron; the others are the Church of Scotland and the Sandringham branch of the WI. In May 2015, and after careful consideration of her suitability for promotion within the Company, the Court was pleased to vote in favour of Her Majesty being elected a Court Assistant, taking position, place and precedence before all other Court Assistants, but after the Master and Wardens. Whether this creates a sovereign realm within a realm we shall leave to the conspiracy theorists to discuss.

But what of the arms of the other companies, numerous and omnipresent as they are in the City, as these remain largely unknown beyond the ranks of those Liverymen who suffer from what my wife describes as a 'medieval midlife crisis'.

Enter the roll of arms of the Livery, a labour of love that encompasses all the City's 110 Livery Companies and the two Companies without Livery. The legal fiction known as the man on the Clapham omnibus might reasonably assume that with 110 Companies there are 110 lawful coats of arms all arrayed in order of precedence. While the no. 35 bus does go from Clapham to the City, the man on the omnibus disembarked on the south side of London Bridge, and never set foot in the City. Consequently, he can be forgiven for not knowing that two of the Companies alternate position in the order of precedence, and another uses arms by assumption that have not been recorded at the College of Arms. Complicating matters further, there are three Companies without Livery, one of which has no arms, another is a creature of Parliament and hence alien to the City, and the third has every right to progress to the Livery but chooses not to do so. One Company has used two variants of its arms since ancient times, and recent enquiries to the College have sought to

resolve the issue of which of these is correct, the decision - neither! Another Company has two grants for entirely different arms! These are just a few of the challenges one faces when trying to record the City's arms.

Opinions differ as to the merits of the recently produced roll of arms of the Livery. While the Girdlers' Company was so delighted with its copy it decided to despatch it to the framing shop within hours of arrival, Mrs Jagger was less enamoured with her observation of 'Now your medieval midlife crisis has an infographic!'



Order yours from [cityandlivery.etsy.com](http://cityandlivery.etsy.com) £7.50 excl P&P.

# The Grant of Augmentation of Arms of 1634 to William 1<sup>st</sup> Earl of Stirling

*David Broomfield*

The Sovereign, by their special grace and favour, may confer on an individual an addition to their coat of arms that then becomes an integral part of that coat of arms and may be passed down to their heirs. This Grant of Augmentation has taken many forms over the centuries. It might be a quartering, as in this instance, it might be a chief, a canton or an escutcheon. In some cases it is an object such as a flag or a lion incorporated into the arms. Sometimes a crest of augmentation is granted too. They have often been granted for singular acts of bravery or achieving a great victory.

Grants of Augmentation were once thought to date back to the Battle of Poitiers but the Pelham augmentation is more likely a retrospective Tudor grant. King Henry V certainly seems to have made grants after Agincourt. King Henry VIII was rather fond of augmentations, the most famous being that granted to the 2<sup>nd</sup> Duke of Norfolk for his victory at Flodden in 1513. Queen Elizabeth was more sparing, Drake and Hawkins being rare beneficiaries. King Charles I and King Charles II granted a number in connection with the Civil War and the latter's escape after the Battle of Worcester. Augmentations have been popular with impecunious monarchs, although the honour conferred is great, the expense to the Crown is small. Augmentations reached their pinnacle during the Napoleonic Wars, Wellington and Nelson being the most famous recipients. Queen Victoria liked to give them to her doctors. Lord Kitchener received two, one from Queen Victoria the second from King Edward VII.

This brings us to the Grant to William Alexander; it predates the Civil War and so is rare for its period. It is also distinguished as it became a famous piece of art in its own right, painted by one of the most remarkable heralds of his, or any, time (fig. 1).

Fig 1 The Grant



The Augmentation consists of the 1<sup>st</sup> and 4<sup>th</sup> quarters being the arms of Nova Scotia. These arms were granted to Nova Scotia by King Charles I in 1625 and consist of a blue saltire on white, the reverse of the Scottish flag, with an escutcheon of the Royal Arms of Scotland. Supporters were also granted, the dexter being the unicorn from the Scottish Royal arms and the sinister a “savage”, more accurately a native of Nova Scotia, a member of the Mi’kmaq tribe (fig. 2).

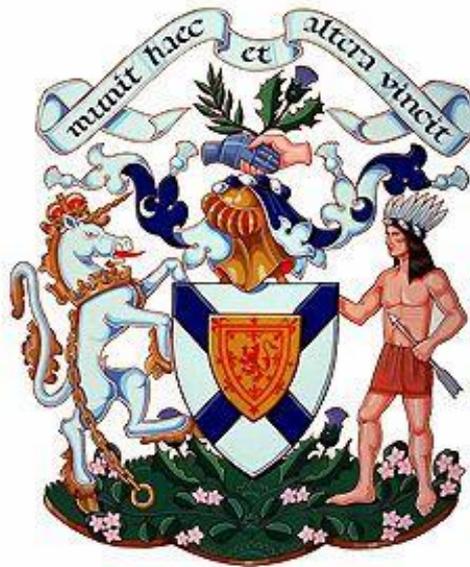


Fig 2 Nova Scotia

The second quarter is the paternal arms of the grantee, Alexander. Per pale argent and sable a chevron and in base a crescent all counterchanged. The Alexanders traced their descent from the McDonalds and these arms appear in the third quarter. The Dexter supporter is taken from the arms of Nova Scotia whilst the sinister is a mermaid. Mermaids, thought deadly to sailors, were notoriously vain. Should you be pursued by one, throw her a mirror, she will be entranced by her own beauty and give up the chase. The compartment is split to reflect the supporters' native habitats, land to the dexter, sea to the sinister. The motto; “Per Mare per Terras” neatly counterchanges this just like the arms of Alexander. Above the shield is an earl’s coronet and the mantling flowing from the peer’s helm is gules doubled ermine, the usual appurtenance for a nobleman at the time. The crest is a beaver (fig. 3)



Fig. 3

In the large initial letter “C” of Carolus, the recipient, William Alexander, can be seen. He kneels before King Charles who sits enthroned with his crown on his head and his sceptre in his right hand, above him is a canopy of state. Alexander kneels on one knee to receive the Grant, complete with seal, from the king. Alexander is wearing the coronation robes of an earl, as indicated by the three rows of ermine tails on his cape. Hanging around his neck is the sword with which the king would have girt him the year before when he was created Earl of Stirling. His earl’s coronet with the cap of maintenance inside it sits on one of the steps leading up to the throne. The initial is decorated with the quartered arms of France and England, Scotland and Ireland. At the top of the grant is a map of Nova Scotia with a large seal hanging from it, on the seal is a facsimile of the king’s signature. The king’s real signature is just below this (fig. 4).

Fig. 4



Who was William Alexander and why all the references to Nova Scotia? He was born in 1567 at Menstrie, Clackmannanshire. He was educated at Stirling Grammar School and Glasgow University before accompanying his kinsman the Earl of Argyll on a tour of the Continent. The earl would provide introductions to the Scottish court. William became tutor to the young Prince Charles and gained a reputation as a writer of poetical tragedies on classical themes. In 1601 he married Janet, daughter of Sir William Erskine, they would have seven sons and three daughters. Royal grants, favours and appointments followed, he was knighted in 1609. He became gentleman usher to Prince Charles, whilst King James chose him to help translate the Psalms of King David. In 1614 he became Master of Requests in Scotland and a Privy Councillor of Scotland.

William was convinced that Scotland was missing out on the opportunities that the New World presented. France had New France and England New England, why not a New Scotland? The king agreed, and in 1621 granted Sir William jurisdiction over Nova Scotia; this stretched from New Foundland in the North down to Maine in the South, overlooking for the moment that the French laid claim to tracts of the new province. In 1623 he equipped a ship and sent it out, followed in 1624 by another to find out what had happened to the first. In 1624 he published a pamphlet extolling the virtues of Nova Scotia and included a map with rivers called the Tweed and the Clyde. He also pointed out that the creation of Baronets of England, founded in 1611, and of Ireland, founded in 1619, had been successful in raising money and planting colonists. The king thought this an excellent idea and agreed to confer the title of Baronet of Nova Scotia on any Scottish gentleman willing to send settlers and provisions to their new estates in America. The total cost was to be 3,000 merks\*, 1,000 of which would go to Sir William for releasing his interest in the land. There were no takers. The king changed the deal, 3,000 merks got you the title and Sir William was to spend 2,000 of it on the ships and colonists. Although King James died four days later, his son confirmed the arrangement and eight new baronets were created. However, by 1626 only 28 baronetcies had been sold. In total William would have received £4,666 assuming all the new baronets paid up. Bearing in mind his first expedition had cost him £6,000 of his own money William was considerably down on the deal.

In order to stimulate more interest in the new “order” of Nova Scotia baronets in 1629 a special badge was designed to be worn around the neck (fig. 5). This was to be a matter of

considerable annoyance to all the other baronets who had to wait until 1929 before they one of their own. Between 1625 and 1637 a total of 110 titles had been bought/bestowed.

Fig. 5



Sir William sent his eldest son, also Sir William, on an expedition to Nova Scotia with a view to establishing a new colony; but by now the Alexanders were not the only ones in the area. The Kirke brothers had captured the French outpost of Quebec and brought important Frenchmen back as prisoners. On his son's return to Canada he found that 30 of his 70 colonists were dead. As if that was not bad enough, the French were offering to pay the balance of Queen Henrietta Maria's dowry if the Scots withdrew from Quebec. By 1632 the last of the colonists were withdrawn, and though he was promised £10,000 to cover his losses the king's dire financial straits meant he had little or no prospect of getting his money. His services were rewarded in 1630 by being made Viscount Stirling, three years later he was given the titles of Earl of Stirling and, surely one of the best titles ever granted to a British subject, Viscount Canada. The Grant of Augmentation of arms seems to have been one last attempt by the king to pay off the moral, if not the financial, debt he owed Alexander. In 1639, a year before he died, Alexander was given the title Earl of Dovan.

His eldest son having predeceased him, he was succeeded by his grandson who died at the age of 8, having been earl for 8 months. The little earl was succeeded by his uncle Henry as 3<sup>rd</sup> Earl. The titles became extinct in 1739 with the death of the 5<sup>th</sup> Earl. Or did they? In 1759 an American, William Stirling claimed the titles by virtue of his collateral descent from the 1<sup>st</sup> earl's grandfather. This was initially upheld by a Scottish court but was

overturned by the House of Lords in 1762. This did not stop William from calling himself Lord Stirling nor from commissioning a splendid Chinese armorial dinner service emblazoned with the quartered arms of Alexander and MacDonald. Not being descended from the 1<sup>st</sup> earl he did not use the augmentation, and substituted a “wild man” for the Mi’kmaq Indian (fig. 6). During the American Revolution he fought for the rebels, commanding a regiment and rising to the rank of major-general. He fought many battles and died in 1783 weeks before the Treaty of Paris brought the war to an end.



Fig. 6

All of this is very interesting from the point of view of heraldry and Canadian history but there is yet another layer that makes this rare document even more worthy of study. The artist who made it was Edward Norgate. He was born in 1581 the son of Robert Norgate who became Master of Corpus Christi College, Cambridge in 1573. In 1584 Robert became Vice-chancellor of the University but he died in 1587 when Edward was only seven. His father had died deeply in debt, so his mother, Elizabeth Baker, remarried another Cambridge academic Nicholas Felton who would become Master of Pembroke College and Bishop of Ely.

Edward followed the traditional path expected of him by entering Corpus. However, he soon determined on a different life and with his stepfather’s blessing left Cambridge without taking a degree and moved to London to try his fortune. In 1611 he was appointed tuner and later keeper of the king’s virginal, organs and other instruments. His fame as an organist spread to the Continent and he seems to have travelled to the Netherlands. At about the

same time he gained a reputation for writing and illustrating the king's official letters to foreign princes. In 1626 he wrote his own instruction manual on the art of calligraphy and limning called "Miniatura". It was not published until 1919. His connections to the Court were strengthened when, in 1613, he married Judith Lanier the sister of Nicholas Lanier who would later negotiate the purchase of the Gonzaga collection for King Charles I. He may have learnt the art of miniature painting from Peter Oliver. In 1613 he was made Bluemantle Pursuivant by the Earl of Arundel who employed him to teach heraldry to his sons.

In 1625 he became Clerk of the Signet and had a monopoly of writing letters to the Tsar of Russia, the Shah of Persia and Far Eastern potentates. He was appointed Windsor Herald in 1633 by his patron the Earl of Arundel who was Earl Marshal. He wrote and illustrated his own Grants, the Stirling Augmentation being the finest. His trips to the Netherlands brought him into contact with Rubens and Van Dyke, the latter would lodge with him when he first came to England. He was inspired to imitate the new style of sea and landscape painting. One of the earliest examples of this art, hitherto unknown in England, can be seen in the Grant. Across the top is a fleet arriving on the shores of Nova Scotia. The borders to left and right show Nova Scotia as a rich and verdant land fit to entice prospective investors. Men and women are shown feasting al fresco, others hunt stags, bear and beavers, they fish, shoot birds, and they also have hawks. This is also a land of industry as trees are felled and iron smelted into cannon. Each scene being exquisitely rendered, and no bigger than your palm.

Norgate joined the king at Oxford during the Civil War, going into exile in the Netherlands in 1646. He returned to England in 1648 when parliament confirmed him as Windsor Herald. He died in the College of Arms in 1650 and was buried in St Benet's Church across the road in Paul's Wharf. In his will he left his books to his son Thomas but disinherited another, Arthur, for his "manie disorders".

Norgate was the friend, possibly the relative, of Sir Balthazar Gerbier and Thomas Fuller. Fuller, who attended him at his deathbed, wrote about Norgate in his "Worthies of England". In it he describes him as being "the best illumine and limner of his age". Norgate's finest works were reckoned to be the letter he wrote to the Shah of Persia, for which he received £10, and the Grant of Augmentation of Arms to the Earl of Stirling which was sometimes attributed to Van Dyck, albeit that Van Dyck never painted such miniatures. It was probably this antiquarian interest which led Richard Neville-Griffin, 3<sup>rd</sup> Lord

Braybrooke to purchase the Grant, probably in the 1830's, and hang it at Audley End, his great country house in Essex which he had restored to its Jacobean appearance.

Pictures of the Grant courtesy of a private collection.

(\*Merk: Scottish silver coin)

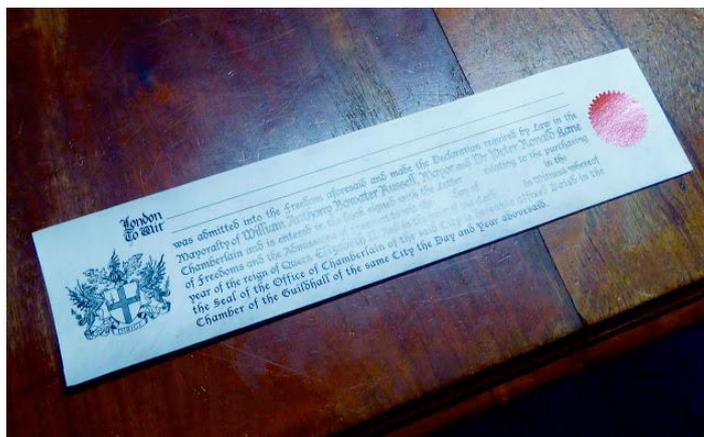
## Vote for Vellum! The 'roll' [sic] of parchment and vellum in preserving history and heritage

*From:* Discovering the great and famous City of London and its diverse Livery Companies

*Paul Jagger*

Every Freeman of the City of London receives a small certificate as the physical token of admission into the Freedom. In times past this document was carried in a wooden tube and had to be available for inspection, something akin to a license to trade.

Most Freemen choose to have their Copy of Freedom (as it is described) framed by the Chamberlain's Court before they leave Guildhall. Because of this the Freemen rarely, if ever, handle the document to feel its texture, perhaps they assume it's just a piece of paper.



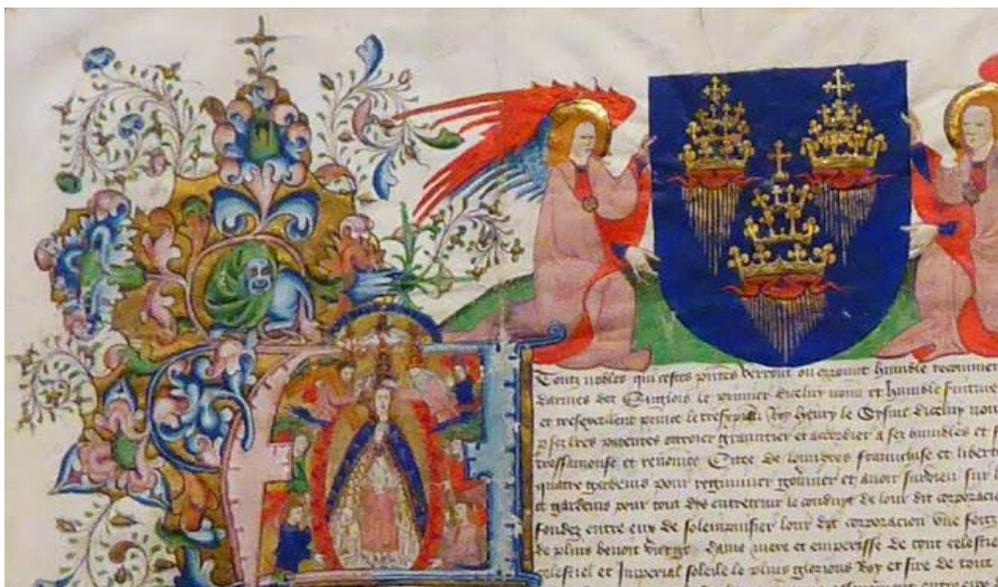
A copy of Freedom of the City of London, ready for the final calligraphy work by the Chamberlain's Court in the City of London. This one prepared for a Freedom admission during the year of the 692nd Lord Mayor of London, William Russell

Every Copy of Freedom is written on fine quality parchment rather than paper. The parchment is made from the skin of a sheep and is produced in the UK by William Cowley of Newport Pagnell, Buckinghamshire (a family owned business founded in 1850).

William Cowley is thought to be the last commercial parchment (sheep) and vellum (calf or goat skin) maker in the world, and still crafts with traditional tools and techniques to produce the highest quality materials for writing, drawing, painting and upholstery.

William Cowley's products are used by governments, universities, archive bodies, painters, calligraphers, book binders, interior designers and others who produce documents, paintings, illustrations and anything that might otherwise be represented and stored on paper. If you want to ensure a written document is around in 1,000 years - vellum or parchment is the best and perhaps only choice.

The City of London's connection with parchment and vellum is also evident in the numerous Royal Charters granted to the Livery Companies, the Letters Patent granting arms to individual Liverymen and to their respective Livery Company, and in the Royal Warrants that appoint the City's Sheriffs (on display in the Old Bailey).



Detail from the Letters Patent granting arms to the Drapers' Company, dating from the mid-15th century

The College of Arms in the City of London is another major user of vellum and has been for centuries. Grants of arms are still presented on vellum today and are richly illustrated, making a treasure that will, like a coat of arms, be unique and perpetual. Likewise the Court of Lord Lyon in Edinburgh and the Canadian Heraldic Authority make use of William Cowley's products.

**So why do we still use parchment and vellum in the 21st century?**

Parchment and vellum are exceptionally strong, hard wearing, long-lasting and stable products that will last for many centuries, even millennia, under normal storage conditions. They are sustainable, organic products that are environmentally friendly and exceptionally versatile.

If you are in any doubt about the qualities of animal skin as superior product to paper, ask yourself this question: Why don't we make shoes out of paper? Mudlarks are still finding Roman era leather shoes on the banks of the Thames at low tide anywhere up to 2,000 years after the Roman's arrived in London. Think about that for a moment: Those shoes have survived a 2,000 year immersion in river water!

Parchment and vellum provide a superior product for all manner of documents that will have a lifespan of many centuries. They do not require any special storage requirements and may be displayed or stored in the home or workplace.

### **How important is parchment and vellum in the history of written communication?**

No copy of Magna Carta would exist today had that document been written on paper. Tony Hancock would never have said those immortal words '*Does Magna Carta mean nothing to you, did she die in vain?*'

The *Liber Albus* or White Book of the City of London, the oldest book on Common Law, would not exist had it been written on paper. The *Domesday Book* would be unknown to us had it been a paper manuscript. The various *\*Mappa Mundi* would be unknown to us although I'm sure Sir Terry Pratchett's *Discworld* makes for a suitable 21st century alternative.

\*With the exception of stone carving, our written knowledge of early history, the development of religion, government, law, politics and other pivotal events in the growth of civilisation would be entirely gone. Events leading to, and following the Norman Conquest, would be known only by a large embroidery (erroneously described as a tapestry) in Bayeux; and so on throughout history.

The importance of parchment and vellum to the development of civilisation cannot be over-emphasised. Simply put, without it, our history would not be recorded.

### **Surely paper can replace animal skins?**

Modern paper manufacturing processes rely on wood pulp which becomes acidic over time even if Ph neutral or alkaline at the time of manufacture. This causes it to break down in as little as a week after manufacture in normal conditions. Paper also suffers from photo-degradation, does not get on well with water, and burns rather enthusiastically.

Archiving of written records on paper requires specialist paper designed to counteract the development of acids, specialist inks and careful handling (our hands transfer oils to the paper which accelerate the degeneration), and lastly, specialist storage conditions. In short, if you plan to archive on paper you have to manage the inevitable degradation from which paper suffers.

From the perspective of animal welfare, not a single calf, sheep or goat would be saved or have a longer life by ceasing to use parchment or vellum as supply far outstrips demand. Most animal carcasses go to landfill, and parchment and vellum making takes a minuscule proportion of the world's existing trade in animal products, taking only what would otherwise be destroyed.

Conversely, paper is a manmade product that comes from wood pulp, not always from sustainable sources, and often forested from mono-crop forestry plantations that have their own environmental challenges. A 2018 report into the state of the global paper industry by the Environmental Paper Network states that 'Paper consumption is at unsustainable levels and globally demand is steadily increasing... the industry has substantial climate change impacts'.

Despite all the hopes of a paperless office resulting from the advent of computers, global paper consumption continues to increase to an average of 55kg per person per year with attendant issues of water pollution, consumption of fossil fuels, greenhouse gas emissions and a consequential growth in government regulation of the industry. Who among us does not have a recycling bin for paper as a result of legislation to lessen the environmental impact?

Animal skins are a natural product and nature creates no waste. That said, intensive farming methods of livestock also brings environmental challenges, but overall parchment and vellum are environmentally superior to paper in every respect.

Another benefit of parchment and vellum is that it is reusable. Manuscripts can be cleaned and smoothed down with pumice stone to produce a fine surface that may be written on

again. With the use of UV technology it is possible to read the original text. Manuscripts of this type are called palimpsests.

## **Making of parchment and vellum**

In November 2019, I had the privilege of visiting William Cowley to see, smell, hear and feel the process of parchment and vellum making. I'm indebted to Paul Wright, General Manager of William Cowley for allowing me to visit, as the firm is not normally open to visitors.

The process starts with selecting animal skins from an abattoir, and this needs to be done before they begin to rot. A tiny proportion of animal skins are selected and while 500 may be examined in a day, perhaps only 60 are taken. The end to end process takes about six weeks, so the total number of skins taken by William Cowley is impossibly small to measure against the scale of the meat industry world-wide.

Since skins are organic products, the concepts of industrialisation and uniformity of production are alien to parchment and vellum making. Just as no two humans are the same, no two animals are the same. Factors such as species, age, diet, season, exposure to the elements, pigmentation and even whether the animal died naturally or was slaughtered, will all affect the skin.

The skins are stored 'salted' (another natural substance) until they are ready to be washed in lime over several days, which aids the removal of hair. Eventually the skins are clean enough to be dried and stretched on a frame called a hearse. Drying is achieved through the natural circulation of air in a warm room, no direct heat is applied and the skins dry quickly as they would if the animal were still alive.



The skin is now 'pegged out', and the frame on which it is held under tension while drying, is aptly named a hearse.

Once the skins are dried they are held under tension and scraped with a tool named a lunar or lunarium, which is a curved blade with a double handle. The skin is scraped with a punching motion which removes any remaining hair and pigmentation on the upper side, and the sinews of fat on the underside. I had a go at using the lunar and found that it wasn't necessary to apply any great pressure to work the surface of the skin, but my parchment making career was very short; so if you want to see the Master and Apprentice in action, [watch this short video](#).



Cleaning a sheep skin to make parchment. The curved blade, called a lunar(ium) acts somewhat like a razor to achieve a smooth surface.

When the parchment or vellum has been reduced to the required thickness it is marked with the maker's mark and is then ready for cutting, dying (if required) and storage. The highest quality vellum is covered with a glue made of the off-cuts of the skin to give it an even smoother surface. This particular style of vellum is known as *kelmscott* and is used for the very finest illustrations that can achieve a precision and level of detail that is impossible to deliver on paper.



Every finished skin is marked with the maker's personal mark for quality control and traceability

Some goatskin vellum is dyed for use in the production of interior furnishings. A wide range of colours are possible and the pattern achieved will be unique to each skin as the oil in the skin will cause the dye to be absorbed in differing strengths.

Another characteristic of the unique nature of parchment and vellum is that it contains DNA. This enables the artist to keep a small section of the material for future testing against any suspected fake or forgery. While it is possible to copy brush and pen strokes, to age canvas, to use 3D printing and other techniques to defeat the art dealer and specialist, DNA cannot be forged. Using vellum or parchment as the medium for painting and illustration allows the artist, the dealer, the auctioneer and the owner to prove beyond all doubt, the provenance of the work.



Dyed vellum is used in the luxury furniture trade and is exceptionally hard wearing.



Every piece of dyed vellum will exhibit a differing pattern which results in every piece of furniture that uses vellum being a unique artefact which is special to the owner.

### **A vote for vellum!**

Since parliamentary records began in the UK they have been recorded on animal skins. It's for this reason that the events of great importance in our national history are so well recorded. The entry of Charles I into the House of Commons is recorded up to the point that he ordered the scribe to stop writing... just a few years later the scribe had plenty to write during Charles's trial, and subsequent execution. A blow to the craft occurred in 2016 when, after considerable debate, a motion to do away with vellum as a means of recording laws in the UK was debated in the House of Commons. The motion was motivated by short-sighted penny pinching. Thankfully, the House of Commons voted it down, however the House of Lords decided to change to using paper none-the-less. In the end, the cabinet office stumped up the funds to achieve a partial retention of animal skin in recording our laws by providing a cover piece in vellum, while the content is printed on archive quality paper. The saving to the tax payer was in the order of £10,000-£20,000 per annum, a saving that was immediately wiped out by the cost of maintaining paper in special conditions to slow its inevitable deterioration. Meanwhile the annual catering and retail service bill for the House of Lords for the year 2017-2018 was £1,346,000.

### **What's the future for parchment and vellum making?**

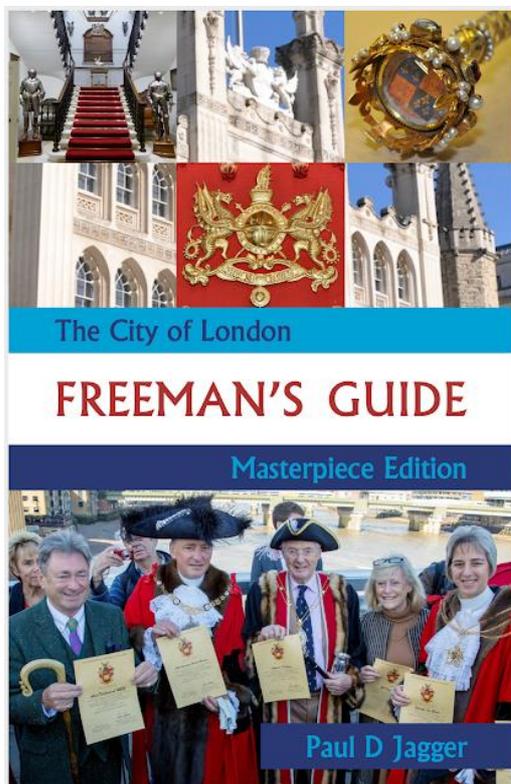
William Cowley is the only commercial maker of parchment and vellum. The business has a Master and an Apprentice in training along with two other members of staff. The skills take

at least seven years to learn in order to become proficient and many more to become a master craftsman. Many of the skills cannot be recorded and transferred in written form, as they involve the senses of smell, touch, sound and sight. Above all, the craft is one that relies on practical experience, and it is therefore vital that the skills are retained by putting them in to practice.

Here I see a role for the Livery Companies, long custodians of ancient crafts, and several have connections with the trade. If the Skinners' Company was on the lookout to re-establish an occupational link, and sponsor an apprentice, what better than sustaining and developing the skills and promoting the work of the vellum and parchment maker?

### **Want to learn more about the Livery Companies?**

The City of London Freeman's Guide is the definitive concise guide to the City of London and its ancient and modern Livery Companies, their customs, traditions, officers, events and landmarks. Available in full colour hardback and eBook formats and now in its fourth, or Masterpiece edition. The guide is available online from [Apple](#) (as an eBook), [Amazon](#) (in hardback or eBook) [Payhip](#) (in ePub format) or [Etsy](#) (in hardback or hardback with the author's seal attached). Also available from all major City of London tourist outlets and bookstores.



The City of London Freeman's Guide is available in all major City retail outlets and online

I welcome polite feedback and constructive comment on all my blog articles. If you spot an error or omission, please do let me know (please illustrate with verifiable facts linked to an authoritative source where appropriate).

I ask that all persons who wish to comment take the time to register, as I receive copious spam and postings from crackpot conspiracy nuts which would otherwise overwhelm my blog with rubbish and nonsense.



This blog article is based upon an earlier comparison of the similarities and differences that exist between the Livery Companies and Freemasonry which previously appeared on my website ([www.cityandlivery.co.uk](http://www.cityandlivery.co.uk)). This article has been updated several times based upon more recent discoveries and a deeper understanding of the role of Freemasonry, and how its relationship with the Livery came about.

### **Two organisations separated by a common ethos?**

To the casual observer it may appear that the City of London ‘Livery Companies’ are a branch or offshoot of Freemasonry since they have a passion for dressing up in unusual outfits, for participating in arcane ceremonies and they use similar titles for many of their officers, to wit: Master, Past Master, Warden, Steward, Almoner, Chaplain, etc. However some of these titles are also used by many other organisations, including the ancient universities. They are reflective of the social structures and officials who were commonplace at the time when earl...

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### **Charity, the North Star of the Livery Companies**

[March 03, 2019](#)



The City's 110 livery companies are a diverse bunch of organisations and it is fair to say that there is not likely to be much in the way of occupational or professional overlap between the Air Pilots and the Wax Chandlers, but there is one aspect of the life of the livery that is shared by every company, and that is their ethos of charitable giving.

Charity is the North Star of the livery and every company is involved in philanthropic activity to a lesser or greater extent as its corporate means, and the means of its membership permits. A popular internet encyclopaedia describes several of the livery companies as having lost their connection with trade and transformed in to charitable bodies. This suggests that the livery companies have belatedly become involved with charity, whereas the charitable aspect of their activities has been evident since the earliest times. Moreover, most livery companies are still intimately connected with their trade.

[Read more](#)

## **The role of the Beadle**

[May 23, 2017](#)

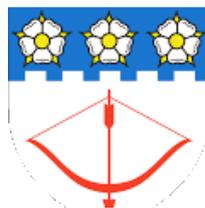


The City of London has many civic and ceremonial officers that are unknown to the civic apparatus of other towns and cities throughout the United Kingdom.

Ancient offices such as that of the Ale Conners, the Bridge Masters, the Chief Commoner, the Clerk to the Chamberlain's Court, and the Secondary and Under-sheriff are just a few among the panoply of sceptre, mace and sword bearing custodians of the City's traditions.

The Beadle is the one office holder which is common to both the City of London and to its many Livery Companies, yet in typical City style the role is not the same in every Company, and certainly not between the Companies and the City. Such is the way of the City that delights in creating myriad exceptions to, and variations on, a common theme!

There are other Beadles (sometimes 'Esquire Bedell') to be found in some of the ancient universities in the UK and the Commonwealth, and these are ceremonial officers who keep alive the customs and traditions of the universities.



## A Curious Seal Ring (and curiouser and curiouser) (In the possession of Sir Richard Worsley 1775)

Terence Trelawny-Gower

This seal ring, (In the possession of Sir Richard Worsley (1672-1756), of gold and of 'exquisite workmanship' is said to have been held by the Worsley family since the time of Henry VIII (1509-1547), to whom, it is alleged, the ring originally belonged. The story of the acquisition is not unusual as monarchs were known to engage in spontaneous rewards for favours shown. It is claimed that Henry removed the ring from his finger and presented it to Sir James Worsley (obit 1538) his keeper of the wardrobe, and governor of the Isle of Wight (1520-1538). Worsley was obviously a favourite of Henry as he was given several valuable grants of land on the Island. Henry is said to have visited the Island to indulge in hunting.

The story told, there the matter might neatly lie in perpetuity. However, there is the inevitable inquisitor of perceived historical truths, and what is believed. In 1775, the Rev. Dr Milles, FSA, Dean of Exeter, in a paper submitted to the Society of Antiquaries, expressed an opinion that the story involving Henry VIII was not the case, and that the history attached to this seal bore no relation to Henry VIII, or to the house of Tudor, but appeared to be specific to the family of Steward/Stuart. The device shows a warrior completely armed from head to foot, and covered with a vest or surcoat.



Fig 1. Seal ring

His helmet is flat at the top, and strapped under his chin, in the same form as those worn in France around the middle of the 13<sup>th</sup> century during the reign of St. Louis (1214-1270). The scabbard of his sword hangs by his sinister side, but the sword itself lies broken in two pieces at his feet. His uplifted arms grasp a ragged or knotted staff with which he is in the act of attacking the lion rampant standing opposite to him. His shield, which hangs before him by a belt passing over his left shoulder, bears the coat-armour of the Steward/Stuart family: Or, a fess chequy Azure and Argent.

Over the lion's head, near the upper end of the seal appears an arm in mail holding a shield with the arms of Steward/Stuart, and on an escutcheon of pretence a lion rampant, the arms of Scotland and of Bruce. The sleeve of the drapery, which falls loosely from his arm, is ornamented on the border with three fleur de lis; and the whole is enclosed within a double tressure flory counter flory gules, which, together with the lion rampant, form the arms of Scotland. From this observation there cannot be the least doubt therefore as to the kingdom

and persons to whom this relates, and the descent of it 'may be' traced from the Stewards/Stuarts into the Worsley family.

The warrior represented on the seal ring, it is suggested, is that of Walter Stewart, (1293-1327); he was 6<sup>th</sup> hereditary lord high steward of Scotland. He married Margery, daughter of Robert Bruce, and sister to David Bruce, King of Scotland. David died without male issue, Margery became an heiress, and her arms, as an escutcheon of pretence, were placed on those of her husband, Walter Stewart. From this alliance of Walter Stewart and Margery Bruce the royal family of the Stewarts/Stuarts are descended. The device on the seal ring appears in some degree to be confirmed by the account given of Sir Simeon-Henry Stuart's (1790-1868) family in the *Baronetage of England*, which states that Sir Alexander Stuart (a descendant from the younger son of the lord high stewards), and an ancestor of Sir Simeon's family, had an honourable addition made to his arms by Charles VI, king of France (1368-1422), viz. Argent, the lion of Scotland debriused with a ragged staff bend-wise Or, which coat is now born in the 1<sup>st</sup> and 4<sup>th</sup> quarters, with the ancient arms of Steward/Stuart in the 2<sup>nd</sup> and 3<sup>rd</sup> quarters, by the present baronets of that family.



Fig. 2. John Balliol (Toom tabard)

According to Milles, the augmentation in question was probably granted to Sir Alexander on account of some martial achievement performed either by him or his ancestors, but the story of the acquisition of the seal maintains that it was granted to Walter Stewart, husband of Margery Bruce; indeed it is not more than fifty years between his death and the accession of Charles VI to the crown of France in 1380, by whom this augmentation was granted. Whether the combat was with a real lion (not generally abounding in Scotland or France), or whether the beast emblematically represents the contest for the crown of Scotland between the families of Bruce and Balliol (John, King of Scotland 1292-1286), is not clear. The contest at least appears to have been 'very violent': because the hero's sword is broken at his feet, and he is obliged to have recourse to another weapon for subduing his enemy.

Possibly the private memorials of Sir Simeon Stuart's family may lead to a discovery of the facts here alluded to. It would seem however that this seal was cut by some member of the Stuart family to do themselves honour and to record this particular fact; and as Sir James Worsley, ancestor to Sir Richard, married Mary, eldest daughter of Sir Nicholas Stuart of Hartley Maudit in Hampshire, what can be more probable than that the ring descended to the family of the Worsleys by this alliance? The history, and persons being so far identified, the question remains as to when and by whom the seal was made. If it is supposed to be contemporary with the person and coat armour described, it cannot have a later date than the beginning of the 14<sup>th</sup> century, for Walter Stewart died in 1327, the year of the accession of Edward III to the throne of England. By whom should this alliance and history be so

properly recorded as by him who was the subject of it, or at least by his immediate descendant? But another question is raised, is the exquisite workmanship of this seal *'irreconcilable with the 'barbarous and uncouth engraving of that era'*? Although the view of the poor quality of engraving in England at this period may be generally true, the conclusion does not seem absolutely to follow, as there is in every age proof that some artists exceeded the accepted abilities of the day.

It is suggested that the addition of the ragged staff to the arms of the Stewarts brings this device down to the time of Charles VI, who became king of France in 1370, but it might also be considered that this is a difference of about 50 years and that the seal is of a later date; for although the ragged staff appears in Walter Stewart's hands it does not form part of the coat-armour on his shield. It may therefore be reasonably inferred that the honourable addition made by Charles VI to Sir Alexander Stewart, was not for his achievement, but that of Walter his ancestor.

If the workmanship of this Seal cannot be thought more ancient than the 16<sup>th</sup> century, how shall we account for the sculptor representing the warrior's surcoat and flat helmet on this Seal, as it bears a significant resemblance to some of the figures which lie in the Temple church, which are indisputably of the 13<sup>th</sup> century, as well as to the contemporary French military figures represented by Bernard Montfaucon (1655-1741) in his second volume of the *Monarchie Francoise* (1730). This form of helmet appears to have commenced during the reign of Philip Augustus (1165-1223), and to have continued during the reign of St. Louis (1214-1270), almost to the latter half of the 13<sup>th</sup> century. Philip Earl of Boulogne (1200-1235), son of king Philip Augustus, is represented with an helmet of this kind: and Montfaucon particularly remarks on this figure, that the helmet is quite flat, *'as are all the helmets represented during the time of St. Louis'*.



Fig.3 Armour 13<sup>th</sup> C



Fig 4. Armour 1320.



Fig 5. armour 1405

Monfaucon repeats the same observation more than once, and has given several representations of them in the figures of St Louis, Ferdinand III of Castille, Peter de Dreux, Peter Courtney, Amauri de Montfort and Simon de Montfort (vol ii, plate 163, 167 and 168), all of which are taken from the painted glass windows in the church of Notre Dame de Chalons<sup>1</sup>.

Besides these figures, which might have been depicted since the time in which those persons lived, there are more authentic proofs of this form of helmet in the seal of Thibaut, earl of Blois in 1212, and on the monument of Hugh, Vidam de Chalons, who died in 1279. Monuments in English churches may no doubt also confirm the style of helmet popular during this period (13<sup>th</sup> century), which is very useful, as prior to this, the helmets are general shown as round or conical, sometimes with a pointed top. Philip de Valois and Edward I depicted in the Montfaucon, again confirm the helmet style of the period. Although the similarity of helmet style is apparent, they cannot be considered coeval with the style shown on the seal, as Walter Steward (1296-1327) lived almost half a century later than St. Louis, which might suggest that the sculptor deliberately choose the ancient form of helmet to give an impression of age to the seal.

As Charles VI was an ally of the Scots during this period, it is possible that the seal was cut in France where the quality of engraving was considered more advanced. However, if it were executed for a descendant of Walter Steward around the time of Henry VII (1485-1509) or Henry VIII (1509-1547), it would have coincided with the reign of James III (1460-1488) or James IV (1488-1513) of Scotland; it is however, considered unlikely that they would have recorded the alleged valour and alliance of their ancestor after such a long period.

So, in the opinion of the Rev.Dr.Milles there the matter lay, albeit, now rather inconclusive. However, John Charles Brooke (1748-1794) of the Heralds College (Somerset Herald 1773-1778), after reading Milles paper, offered his *Conjectures on Sir Richard Worsley's Seal* in a letter to the Rev. Dr Milles, subsequently read at a meeting of the Society of Antiquarians on July 6<sup>th</sup> 1775. He states; *'There can be no doubt that you are right in your ingenious suppositions that the ring came from the Stewarts to the Worsleys, and that the device alludes to the origin of the arms of the family. As to the antiquity of the ring, I must confess myself no judge of it, but must observe that the sculpture seems of a much more modern date than the workmanship of the gold; and that in heraldry we seldom meet with lions so elegantly shaped as that which there appears before the 16<sup>th</sup> century'*.



The family [according to Brooke] of the Stewards/Stuarts of Hartley-Mauduit in the county of Southampton, are descended from a younger branch of an ancient family of that name, who have resided for some centuries in the Isle of Ely, as appears in their pedigree, which was

entered by Henry St George, Richmond Herald (1581-1623) at his visitation of the county of Cambridge; as deputy to William Camden (1551-1623) (Clarenceux 1597 to 1623). He recorded that:

*'Charles VI. king of France granted a patent to this Alexander, of an augmentation to his coat, for service done by Andrew Steward, his father, to the said Charles, and to the king of the Scots, and also to John the French king, grand-father to Charles VI.*

'The arms allegedly given to this Alexander are shown and the seal evidently alludes to this event. An armed knight in the seal is represented as fighting with a lion, and, having broken his sword, which lies in fragments at his feet, has snatched up a rude club with which he is fighting the beast. In some books on the subject, the following crest is given to the family, which, before this ring was produced, could never be accounted for, that is, a sword broken in two, the pieces placed on a wreath, and surmounting a ragged staff erect, Or; to show the advantage the latter weapon was in defeating the lion when the other weapon had failed. The figure has on his arm a shield with the plain paternal arms of Stewart, Or, a Fess chequy; but in reward of this action an arm is engraved issuing from the clouds and presenting him with a shield with the same arms with the augmentation added, which was given by Charles VI of France; in an escutcheon Argent, a Lion Rampant Gules, debruised with a bend raguly, Or, which bend, by an accurate observer may be discovered on the lion, though the minuteness of the shield has rendered it rather indistinct. This royal grant is elegantly and significantly represented by bordering the maunch of the arm with the fleurs de lis of France.'

The whole group are contained within the double tressure fleury counter-fleury of Scotland, which in some measure proves that the seal is of much more modern than the date of the royal augmentation. No mention of such a charge is found in the abstract of the French king's patent which has been quoted before, nor indeed at the time that the event happened, which gave occasion to the device, had the family any right to it. One suggestion is that the augmentation was granted to Alexander for the services performed by his father, who was the son of Alexander, great grandfather of Robert Stewart, the first of that family to become king of Scotland and therefore lived prior to his accession to the throne, and consequently had no right to the royal tressure. Alexander Nisbet (1657-1725) in his *'System of Heraldry'*, informs us that the style of tressure fleury counter fleury was a distinction chiefly assumed by such Scottish families who had married daughters of the blood-royal, so that the families displaying this device in modern times, from their near connexion with royalty, might think themselves entitled to add a tressure around the seal *by way of ornament*, though not as part of the arms.



Milles continues, *'I do not pretend to determine whether the device on the ring is allegorically designed, or that the combat represented actually took place; the latter is not improbable considering that at the time of the Crusades, soldiers were often sent on marauding parties in the Asiatic deserts, and might meet with these fierce animals, of which we have in the arms of many of our ancient families'*. (Only one Stewart (Alan), whose arms were Gules, a fess chequy azure and argent is found at the first crusades (1096-1100).

Fig. 6 Arms of Alan Stewart

The seal which has been described, rather makes for the latter, for though we might suppose that the lion was designed to represent the English nation (no regard to the tinctures of the arms), and that he (the lion), was thus fought to show the alliance that the Stuarts might afford the kings of France in their wars with Edward III, yet the broken sword and staff being used as a badge appeared not to explain the tale and seems to denote that they were used simply as decoration or as an assumed crest. But be this as it may, we may venture to affirm that it was never designed for the lion of Scotland, as was alleged'.

Several of our great families who have been celebrated for their valiant exploits against the Scots bore the royal lion of that country in their arms, diminished in various forms. The noble house of Howard had an addition to their arms granted by Henry VIII, because Thomas earl of Surrey commanded the army which overcame James IV King of the Scots at Flodden Field, viz. an escutcheon of the royal arms of Scotland placed on the bend in their paternal arms, but the lion dimidiated and pierced through the mouth with an arrow. Sir Thomas Wharton, the first lord Wharton, ancestor of the late duke of that name, had an augmentation granted to his arms of a bordure Or charged with the legs of the lion of Scotland, erased and placed in saltire, and for one of his supporters the Scottish lion fretty; this alluded to the celebrated ambush contrived by him and Sir William Musgrave, whereby with 300 men they put to flight the whole Scottish army consisting of 15,000 men. A family called Monhaut in Yorkshire bore three bars gemells and a lion rampant gules, said to have been assumed by an ancestor who was involved in the capture of William I, king of the Scots (1143-1214), and for accompanying the captive William to Henry who was based at Falaise in Normandy. Brooke also queries why the kings of France, the sovereigns of which country have ever been celebrated for affection to the Scottish nation, 'should have disgraced the beloved signum of their kings by debruising it'<sup>2</sup>: especially when there appears no reason for doing so, as the authority cited expressly says that this honourable augmentation was given by Charles VI to Alexander Stewart for the good service done by his father to the said Charles'.

Brooke continues; *'the arms given to the Stewarts of Hartley-Maudit in all the baronetages are wrong; which shows what little dependence is to be had on such vague publications. In all the entries of this branch of the family in the Heralds office, whose records are of*

*indubitable authority in these matters, their arms are the same as those granted to Alexander Stewart by the French king, and as represented on the seal. Nor are the Stewarts of Hartley-Maudit descended from the marriage of Walter Stewart with Margery Bruce; Alexander, their ancestor being cousin to Walter, could therefore have no pretensions to her coat. I must conclude with observing that the Stewarts of the Isle of Ely who are the elder branch of the family, are yet existing in the neighbourhood, though in a low degree (18<sup>th</sup> century) and that William Stewart of Ely a younger son of the family, had a daughter Elizabeth married to Robert Cromwell of Huntingdon, the mother of Oliver, Lord Protector.'*

So with this second opinion one would think that the matter was concluded. Not to be the case; as in the late 19<sup>th</sup> century, the arch debunkers of bogus pedigrees and armorial claims, John Horace Round and Walter Rye took a sharp interest in the matter. Walter Rye in his learned article '*The Stewart Genealogy and Cromwell's Royal Descent*', quotes Micael from his *Les Ecosaise en France* '*that the claim to the pedigree and arms is spurious and that Sir Alexander, 'the Fierce' who allegedly, in 1385, killed the lion with a club in the presence of Charles VI and subsequently was granted an augmentation to his arms, was according to the genealogist J Bain, FSA Scotland, in 1875, 'an entirely fictitious person*'. If this is so, it would therefore follow that the descendants credited in the genealogy of the family could not have been the case.

It is posited that the Norfolk family of Styward fabricated the pedigree claiming that they were actually Stewarts (they had already assumed the Stewart arms Or, a fess chequy azure and argent); their own name was Styward, they were of obscure Norfolk origin and the arms they bore (Or, a lion rampant gules a bend sinister) were different from those of the house of Stewart. Rye alleges that the story and bogus pedigree were concocted by one Augustine Steward (Styward) in 1567, and that fact and fiction were interwoven in order to support the claim. Round goes further, and suggests that the concoctor of the allegedly spurious genealogy, as early as 1522, was one Robert Welles, alias Styward/Steward, last Prior and first Dean of Ely, and that the alleged deception was subsequently embellished by Augustine Steward (The Vagabond) in 1567; this was further compounded by William Stewart, who in 1574 had a window made showing the alleged arms and augmentation (see footnote). Round dissected the claimed pedigree with typical vigour and precision to which a précis would not do justice, however he is adamant in his view that '*The point one has to insist on is that here is a Norfolk family, probably of illegitimate descent, and certainly of no credit or renown, are duly authorised by the heralds themselves to bear, with 'honourable augmentation' the arms of the Royal Stuarts, with whom they were in no way connected. He continues, 'it will not avail to plead that the arms were merely an imitation granted, as such, to a family bearing a similar name. Round declares that 'It was the heralds themselves who centuries ago provided the Stywards with spurious pedigrees without the shadow of a possibility of establishing the descent; it was they who authorised the Norfolk Stywards, on the strength of a 'bogus' grant, to bear the coat of the royal Stuarts with an augmentation of honour. In this, 'the public is deceived into the belief that such a connection exists*'. In conclusion he states '*let the pirating of arms, by all means be*

*denounced as strongly as it deserves; but let it at least be denounced by those [the Heralds] who have not shown the way’.*

‘With regard to the Styward arms, it would appear that Thomas Styward in 1432 bore a lion rampant with a bend sinister, and when the Norfolk Stywards sought to link themselves to the Scottish Stewarts they adopted the Scottish fess chequy in the first quarter, and taking their rampant lion, turned his bend round the other way, *‘and invented the cock and bull story to account for it being there at all’.*

Jeremiah Bain FSA (Scot) the genealogist, in 1878, comments on the alleged charter granting the *‘strange coat of arms to Alexander Stewart by Charles VI of France in 5<sup>th</sup> year of his reign, on account of the merits of his father Andrew’.* The grant states that that Andrew Stuart (Stewart) had *‘by force of baton and sword driven out of the double tressure of Scotland the false and filthy usurper and coward line of Balliol, and restored the Scottish crown to the true owner’.* Michel had previously commented that *‘it is enough to cast the eye on these pretended letters of concession, to recognise the patois of an Englishman little familiar with the language spoken at Paris at the end of the 14<sup>th</sup> century, and to doubt the fact asserted by the writer’.* The alleged original grant was one of many transcripts held by one Augustin Steward of Lakenheath, Suffolk, taken from *‘Sondry old Charters remayninge in my possession – 1568.* Apparently some of these documents are *‘very curious’* and questions are raised as to how he came by them.

It is recorded that this Augustin in 1564, concocted or discovered the French king’s grant, and based on this and *‘some old writings’* procured from William Harvey<sup>3</sup>, Clarenceux (1510-1567), a confirmation of the debruised lion. In 1572 he presented an *‘Auncyent Instrument or Charter made by Charles the French Kinge’* to the then Clarenceux, Robert Cooke<sup>4</sup>(1535-1592) which officer, *dazzled by its magniloquence’*, conferred the combatant knight and lion on Augustine Steward as an honourable augmentation; the herald adding *‘that the manifestacione of trewth is a virtuous and laudable thyng’.* It is suggested that at that time, the seal style had been ‘borrowed’ from that of Roger de Quincy, Earl of Winchester, Constable of Scotland (1196-1264).

Fig. 8 Seal of Roger de Quincy



*Footnote:* On May 5<sup>th</sup> 1878 at a meeting of the Society of Antiquaries, a Mr Hartshorne exhibited a section of painted glass dated 1574 that had been in his family for some years. The glass showed the previously described Steward seal in the centre and a border charged with the arms of warriors. The centre section of the glass is 9” x 6” with a border of 3”.

Bain describes this in detail and accepts that the glass was given to Mr Hartshorne's grandfather by the Revd. Robert Masters (historian, and author of *Master's History of Corpus Christi, Cambridge*), who possessed the glass in 1786 having obtained it from a descendant of the Stewards, who said that it came from an ancient seat of the family at Stuntley, Cambridgeshire, (Thomas Steward was in residence there in 1684), which had been demolished in the early 18<sup>th</sup> century.<sup>5</sup> The Revd. Masters had presented a paper on the subject to the society on December 7<sup>th</sup> 1786 in which he posited the opinion that the glass had been executed for one William Steward, extant at Ely at that period. Apparently, the glass was a favourite of Oliver Cromwell (alias Williams), who was related to the Stewards of Ely. William Steward lived in this manor house in the late 16<sup>th</sup> century and on his death the house was inherited by Thomas who died in 1636, when the house was inherited by Cromwell. Cromwell never lived at the house.

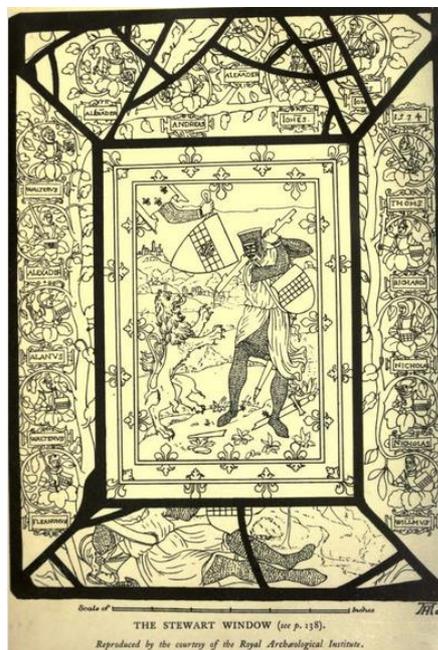


Fig. 8 Window from Stuntley Hall - 1574

So, after 450 years it is simply a question of what is believed, for where fact and fiction are so allegedly interwoven it is extremely difficult to separate the truth from the deception. To quote Robert Cooke - '*that the manifestacione of trewth is a virtuous and laudable thyng*'.

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1. It is not known if the stained windows are still extant at Notre Dame des Chalons.
2. Milles had suggested that debruising was a mark of disgrace. [It is not generally considered to be so.]
3. William Harvey was Clarenceaux from 1557 to 1567
4. Robert Cooke was Clarenceux 1567– 1592 and his tenure was mired in controversy.
5. I can find no confirmation that the house at Stuntley was demolished.

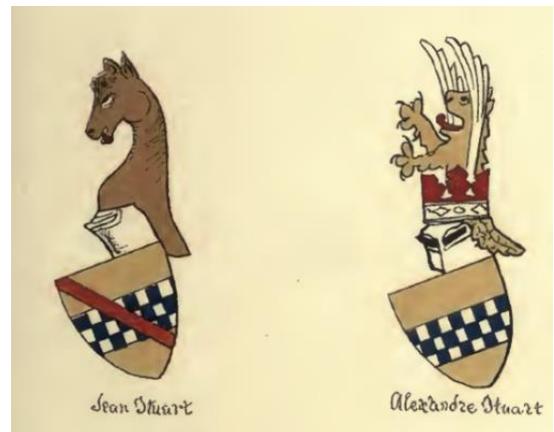
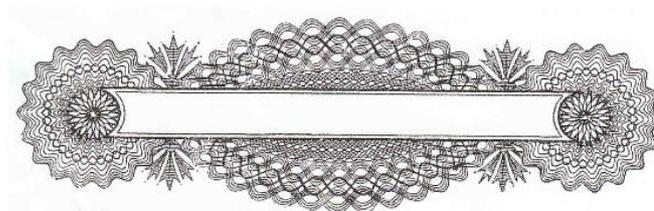


Fig. 9 Stuart arms

NB. The names Steward, Stewart and Stuart appear interchangeable during the period described. Stuart appeared as a result of Mary Queen of Scots concession to the French language that did not have the letter W, and therefore pronunciation of Stewart was deemed difficult. The name Styward appears to be extinct.



## Society Accounts 2018-2019

Cambridge University Heraldic & Genealogical Society Income & Expenditure Account for the year ended 30th September 2019					Cambridge University Heraldic & Genealogical Society Balance Sheet as at 30th September 2019						
		2019		2018				2019		2018	
		£	£	£	£			£	£	£	£
<b>Income</b>						<b>Assets</b>					
Subscriptions		800		761		Cash at bank		9,555		9,481	
Donations		131		320		Stock of ties and scarves		218		294	
Transfer from Dining Fund		0		523		Payments in advance:					
Income from Sales		160		86				0		0	
								0		0	
				1,091				9,773		9,775	
<b>Expenditure</b>						Deduct: Stock		0		0	
Costs of Social Events (net)		905		1,386		Subs received in advance		0		0	
FFHS Ins & Annual Sub		38		38				9,773		9,775	
Printing Escutcheon		0		146		Sundry Debtors		0		0	
PPS		0		-				0		0	
Hatchment for A Mattikala		150		120		<b>Total Assets</b>		<u>£9,773</u>		<u>£9,775</u>	
				1,093		<b>Represented by:</b>					
				-£ 2		<b>General Fund as at 1st Oct</b>		5,431		5,431	
				<u>£ -</u>				5,431		5,431	
Revd Dr Keith Ejeons Senior Treasurer						Surplus for the year		-2		0	
						Balance as at 30th Sept 2018		5,429		5,431	
						<b>Dining Fund</b>					
Julian Torres H.Bonilla Junior Treasurer						Balance as at 30th Sept 2018		3,284		3,284	
						<b>Eve Logan Fund</b>					
						Balance as at 30th Sept 2018		131		131	
						<b>Publications Fund</b>					
						Balance as at 30th Sept 2018		929		929	
								<u>£9,773</u>		<u>£9,775</u>	

## EDITOR'S TALEPIECE

### **'An estate by the curtesy and a lassed coat-armour'**

Ancient common law of England allowed to a husband, for his lifetime, in his wife's fee simple or free tail estates, provided issue of the marriage had been born alive. Such estate was called in full, 'an estate by the curtesy of England,' and shortly, by lawyers as in the title. Tenancy by the curtesy continued as part of common law until 1926, when it was abolished by the introduction of the Administration of Estates Act 1925.

Similarly it would seem that the ancient law of arms, which, in great measure was framed upon the model of the common law, allowed a non-armigerous husband to bear his wife's arms for his life by the curtesy of the law of arms provided that the wife had a 'livelihood' but a son of the marriage might not bear the arms unless the wife were heir to the coat armour. Further, if the wife were of the royal blood the arms descended direct to her heir unaffected by the curtesy.

A lassed coat-armour was so named presumably because it came into a non-armigerous family through a lass and might even go from that family, in default of male issue, into another non-armigerous family, through a lass, which would not be inappropriate, for '*what comes with the spindle should go with the spindle.*'

The *Boke of St. Albans*, printed at St. Albans in 1486 defines a lassed coat-armour as follows: A lassed coat-armour is on the mother's side.

A lassed coat-armour is called the coat of a gentle-woman having a livelihood being wedded to a man having no coat-armour. His son may wear his coat-armour with a difference of arms during (*the life of his father who may bear her coat-armour during*) his life by the curtesy of the law of arms. Children of his son shall not bear arms unless the gentlewoman is heir to arms or by birth of the royal blood.

(Extrapolated from same title of Arthur F. Rowe. *The Genealogists' Magazine*, March 1935)

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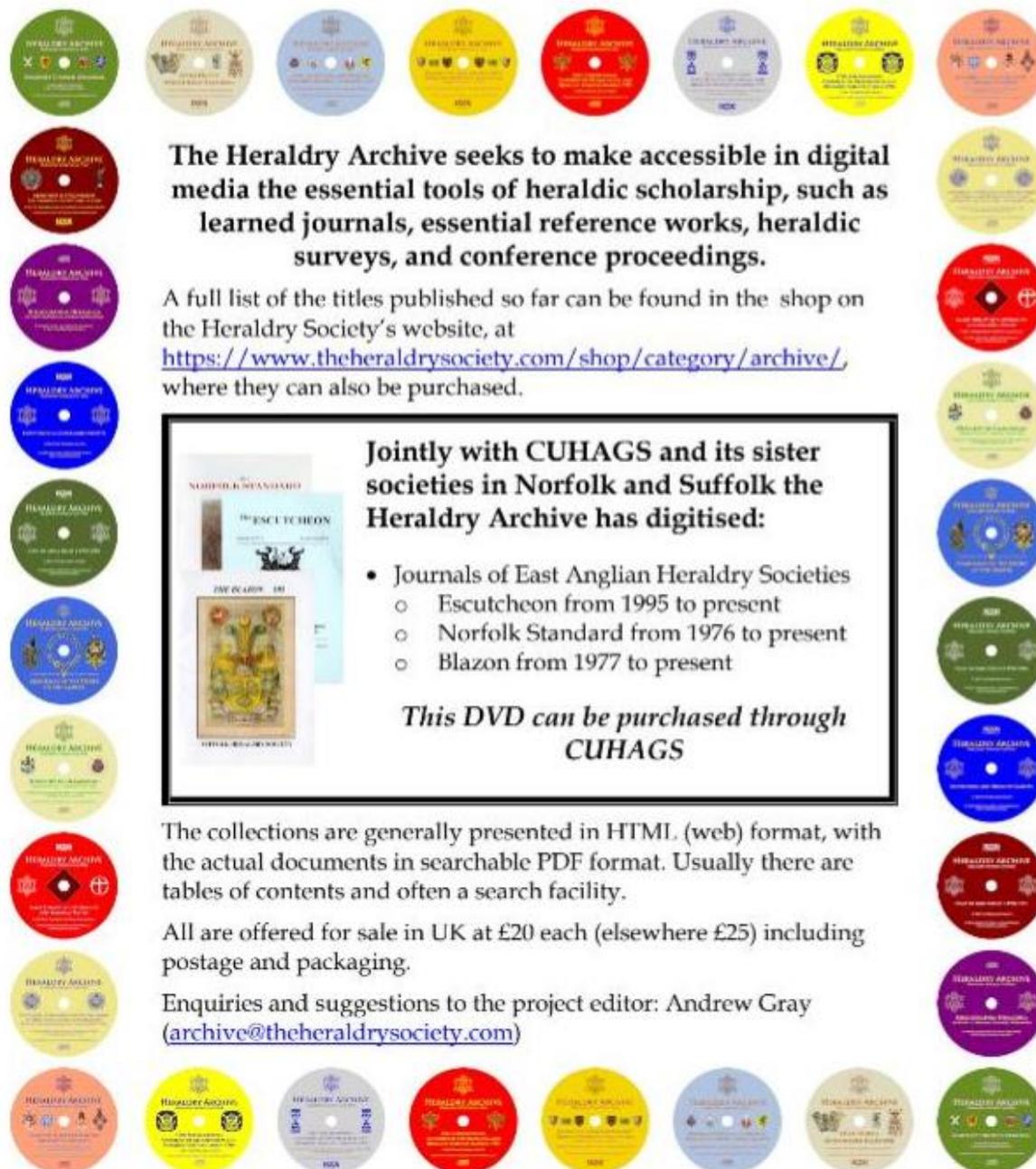


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