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The Arms of Nelson, New Zealand – see article on p. 15

# The Heraldry Gazette

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## In the next issue.....

In the next issue there will be articles on the Badge of the Prince of Wales upon a Japanese Bonbonniere and Singapore Heraldry, snippets and correspondence.

I look forward to receiving your articles, your heraldic gems from around the country and of course correspondence on heraldic matters.

Editor

## Editorial

I do hope you enjoy reading this issue of *The Heraldry Gazette*.

Members have lots to look forward to during 2024, the highlight being the return of our popular convivial Congress, this time at the University of Kent in Canterbury.

We have a full lecture programme for the rest of the year with a mixture of in person and Zoom online lectures.

We are also planning to have other social events during the year and a day out in the summer to a stately home with lots of heraldry to see. There will be more details sent out shortly.

The Photographic Competition will be running again this year so please keep your camera, or phone camera, at the ready as we all know you can spy heraldry being used in the most unexpected places.

I am always happy to receive your articles, research queries or correspondence by email, post or in person at a lecture or function. I look forward to hearing from you soon.

Jane

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## Society Events

# The Heraldry Society Congress 2024

We are pleased to announce that The Heraldry Society will be holding its popular Congress in 2024.

**Venue: Keynes College, University of Kent**

**Date: Thursday 1 August – Sunday 4 August**

**Theme: Flying Heraldry: Banners, Standards and Guidons**

There will be the usual selection of lectures within the conference theme and we are also planning a visit to Canterbury Cathedral with a special tour of the Great Cloister and a visit to the Institute of Heraldic and Genealogical Studies in Canterbury to see the Heraldry Society Library and the IHGS Heraldry Library.

To Register your interest click on this link and fill out the online form –  
<http://tinyurl.com/HeraldryCongressBooking>

If you would like a paper form contact the Secretary – [secretary@theheraldrysociety.com](mailto:secretary@theheraldrysociety.com) or 07989 976394

## Call for Papers

If you could offer a lecture that falls within our broad theme, do get in touch with the Congress Committee via [secretary@theheraldrysociety.com](mailto:secretary@theheraldrysociety.com)

## SUBSCRIPTIONS

A gentle reminder to members that subscriptions for 2024 were due in January. **If you fail to renew this will be your last issue of *The Heraldry Gazette* and you will be removed from our membership and mailing lists.**

### Subscription rates remain the same for 2024:

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## Arms of the Basilica of Saint Mary in Minneapolis

by Duane L.C.M. Galles

The Archbishop of Saint Paul, Minnesota, John Ireland (1838-1918), attended in 1904 the Saint Louis World Fair and there met the man who was to be his architect in ordinary, Emmanuel Louis Masqueray (1861-1917). From France and educated at the *École des Beaux Arts* in Paris, Masqueray was to build Ireland's own Cathedral of Saint Paul, a huge domed neo-Renaissance Greek cross-shaped pile, perched upon the tallest of the seven hills of the City of St. Paul. The giant cathedral structure, completed in 1915 at the cost of a million dollars, was planned to be 274 feet long and 214 feet wide and to accommodate 2,500 worshippers in the pews with another 1000 able to be accommodated in removable chairs.<sup>1</sup>

Across the Mississippi River in Minneapolis, Masqueray was building another massive neo-Renaissance cathedral-like church, which would become the Basilica of Saint Mary. Opened 31 May 1914 also at the cost of a million dollar, it measures 278 feet in length and 120 feet in width and its twin front towers rise 120 feet above the grade. While the exterior was complete when Fr. James Michael Reardon (1872-1963), a native of Prince Edward Island, arrived in 1921 as pastor, the interior remained unfinished. Over the next two decades Reardon would labour to complete its interior at the cost of a second million—when the average American's annual income in 1920 was but \$1407. It was furnished with an impressive Carrara marble altar under a towering baldachino, stained glass windows from the Gaytee Stained Glass Studios, and a large sacristy. Reardon also built a parish school and commodious three-storey brick rectory, which was grand enough in scale to serve as an episcopal palace.

At first the church was rather improbably called the "Pro-Cathedral of Saint Mary" or "The Pro" for short, which would (incorrectly) indicate that it was serving as a temporary cathedral. But on February 1, 1926, it acquired its present name and became America's first minor basilica; since then has been known as the Basilica of Saint Mary.<sup>2</sup> It was the site of the 1941 National Eucharistic Congress, when it was consecrated and its arms emblazoned on its front portal. In 1966 the Basilica of Saint Mary became as well a co-cathedral, when the Archdiocese of Saint Paul became the Archdiocese of Saint Paul and Minneapolis, and the Basilica of Saint Mary joined its sister church across the Mississippi River, the Cathedral of Saint Paul, as a seat of its bishop.<sup>3</sup> The Basilica and its ancillary buildings are, in fact, Fr. Reardon's monument and he remained pastor there from 1921 until his death on 13 December 1963.<sup>4</sup>



In 1941 Pope Pius XII appointed Fr. Reardon a supernumerary protonotary apostolic with the title of Right Reverend Monsignor and he began to place the postnominal initials "P.A." after his name. This honorary prelacy entitled Monsignor Reardon to wear a violet choir cassock and a violet mantelletta or chimere over a rochet and to place a red pompom atop his black biretta. Armorially he could place a violet prelate's hat over his shield with six red tassels pendent from red cords on either side of the shield.<sup>5</sup>

There is no indication that Mgr. Reardon ever bore personal arms—his personal tastes were very simple—but he did have a coat of arms designed for his basilica and it has remained in use ever since. Catholic parishes are individually incorporated in Minnesota under a special incorporation law enacted in 1879. Under canon 515, §3, of the Code of Canon Law, moreover, parishes are juridical persons or legal entities with most of the rights of natural persons and so *Wapenfähig*, as the Germans would say. The Basilica coat of arms is a handsome coat, which appears to be the work of the noted American heraldist, Pierre LaRose. It has LaRose's typical simplicity and readability.

Since 1783 the popes have conferred on certain architecturally magnificent or historically significant churches the title of minor

basilica and assigned to them certain special privileges. Besides the name, minor basilicas created by the popes enjoyed the use of the red and yellow silk *ombrellone*, a large umbrella carried half open today but once used to protect the pope from inclement weather during processions to the station churches of Rome. They also could use the *tintinnabulum*, a bell mounted on a pole and used formerly to signal the approach of the papal procession. The *ombrellone* might be also used armorially and occasionally one finds the *tintinnabulum* employed in heraldry as well.<sup>6</sup>

The coat of arms of the Basilica of Saint Mary I would blazon “*Azure a fess embattled between in chief a crescent and in base three bars wavy all Argent.*” Its symbols can literally be “read” from top to bottom to say “Basilica of Saint Mary of the City of Minneapolis.” Behind the shield in pale is placed the red and yellow silk *ombrellone* of a minor basilica. The *ombrellone* betokens “basilica.” The crescent is the emblem of Our Lady under her title of Immaculate Conception and it recalls that the parish had been established in 1868 as the Church of the Immaculate Conception. The embattled fess suggests the battlements of a city. The three wavy bars recall that “Minneapolis” is a compound name derived from “*Minne*,” the Dakota word for “water,” and “*polis*,” the Greek word for “city.”<sup>7</sup>

The wavy bars also recall the arms of the Archdiocese of Saint Paul, viz., *Barry wavy of eight Azure and Argent a sword in pale point down the grasp and guard shaped as a cross patonce between two crosses patonce in fess Gules.* The diocese was then called “Saint Paul in Minnesota” and the wavy bars were a cant on the name “Minnesota,” which is derived from Dakota words meaning “land of sky-blue waters” and they recalled that Minnesota is the “Land of 10,000 Lakes” and that the diocese of Saint Paul, erected in 1850, covered the entire Minnesota Territory, which stretched from the Mississippi River to the Missouri River. The sword was, of course, a well-known emblem of Saint Paul. This coat had been designed by La Rose for the Archdiocese in 1920.<sup>8</sup>

This, then, is the story of a Prince Edward Islander, the church he completed as his chief life work and for which he procured the title of “basilica” – the first in the United States – and of the handsome coat of arms which he had designed for it.

### Notes

1. Eric C. Hansen, *The Cathedral of Saint Paul: An Architectural Biography*, Saint Paul, The Cathedral of Saint Paul, 1990, pp. 7, 24, 31.
2. Pius XI, *motu proprio Exstat in civitate Minneapolis* (February 1, 1926), *Acta apostolicae sedis [=AAS]*, 18 (1926), pp. 337-338.
3. Sacred Consistorial Congregation, decree *In archidioeceseos S. Pauli*, AAS 58 (1966), pp. 664-665.
4. James M. Reardon, *The Basilica of St. Mary of Minneapolis: A Historical and Descriptive Sketch*, Saint Paul, 1932, pp. 55, 58, 113; Margaret Guilfoyle, *The Basilica of Saint Mary: Voices from a Landmark*, Minneapolis, 2000, pp. 55, 80, 115. A student of history as well as architecture, in 1930 in front of the church Reardon erected a large memorial to Père Louis Hennepin, a Belgian Franciscan who in the seventeenth century had explored the area which would become Minnesota and on 4 July 1680 had discovered the Falls of Saint Anthony, the falls which two centuries later would provide the waterpower to drive the flour and lumbar mills which were the original source of Minneapolis’ economic prosperity. Count Lantscheere, first secretary of the Belgian Embassy, participated in the dedication of the sesquicentennial Hennepin memorial, and, on behalf of King Leopold III of Belgium, he conferred on Fr. Reardon the decoration of the Order of King Leopold I in the grade of officer.
5. John Abel Nainfa, *Costume of Prelates of the Catholic Church*, Baltimore, John Murphy Co., 1926, pp. 180, 219.
6. Sacred Congregation of Rites, decree *Lucerina* (27 August 1836), *Decreta authentica Congregationis Sacrorum Rituum ex actis eiusdem collectis, Romae, Typographia Polyglotta*, 1898, II, p. 264; Bruno Bernard Heim, *Heraldry in the Catholic Church: Its Origin, Customs and Law*, 2d ed., Gerard Cross, Van Duren, 1981, pp.55, 58.
7. Reardon, *The Basilica of St. Mary of Minneapolis*, pp. 99, 100, 124.
8. Pierre de Chaignon La Rose, “Recent Episcopal Coats of Arms; I Arms of the Archdiocese of Saint Paul,” *American Ecclesiastical Review*, 63 (July, 1920), p. 40.

## Theatrical Heraldry

By Martin Davies

The Ambassadors Theatre in London's West End was designed by W. G. R. Sprague and completed in 1913. It was home for its first 22 years to the famously long-running play *The Mousetrap* now in its 71st year at a neighbouring theatre. Rather unusually for a theatre its auditorium is decorated with eight large plaster panels bearing the shields of Commonwealth countries.

Running from the audience's left the arms are as follows:



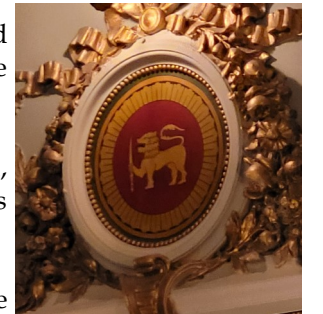
1. **Arms of the Federation of Rhodesia and Nyasaland** - The black and white wavy pallets representing Northern Rhodesia (now Zambia) the red lion for Southern Rhodesia (now Zimbabwe) and the rising sun of Nyasaland (now Malawi) are combined in the shield of the Federation which existed from its foundation in 1953 to its break up in 1963.



2. **Arms of the Republic of South Africa** - The quarterings representing the Cape of Good Hope, Natal, Orange Free State and Transvaal were adopted in 1910 and relinquished in 2000 when the apartheid regime was swept away.



3. **Arms of New Zealand** - These were adopted in 1911 and subject to some minor alterations in 1956 to the design outside the shield have continued in use to this day.



4. **Arms of Canada** - The quarterings for England, Scotland, Ireland and France have green maple leaves in base. The leaves have been shown as red since amendment in 1957.



5. **Arms of the Commonwealth of Australia** - The arms show the combination of the six state arms as adopted in 1912 and retained and in use to this day.



6. **Arms of Ceylon (now Sri Lanka)** - A lion passant Or holding a Sri Lankan sword in its forepaw as used between 1954 and 1972.



7. **Arms of Ghana** - Formerly known as the Gold Coast, Ghana became in 1957 the first British territory in Africa to obtain its independence. The arms show a ceremonial sword and staff, Osu Castle the Presidential Palace, a cocoa tree and a gold mine.



8. **Arms of Pakistan** - The coat of arms was adopted in 1954 and shows the most significant crops of the nation at the time: cotton, tea, wheat and jute in a monochrome green and white, the colours of the national flag.

If all the arms were painted on the same occasion with the correct arms for the period, then the work was probably carried out during or near 1957. It is curious to see that the arms of the United Kingdom do not feature in the design.



## Members Arms

New member, **Barry Theobald-Hicks OSTJ**, has sent in an illustration of his armorial bearings which were granted by H.M College of Arms in 1988. Barry also had a second Grant of a Badge and Standard with additions to the Crest in 2008.



*Arms: Per chevron azure and vert a chevron embattled ermine between in chief two roses argent barbed proper on each other gules barbed and seeded also proper and in base a cinquefoil ermine pierced or on a chief sable surmounting two bars argent a pale gules with a key upward and a sword in saltire all gold.*

*Crest: Within a coronet or jewelled gules and vert a castle with two towers argent. Their battlements gold each tower having a portal also gules the wall between the towers a dexter arm embowed to sinister in armour the hand proper holding a Maltese Cross argent.*

*Motto: Mores Factunt Homines (Manners Maketh Man)*

In addition, Barry's arms were matriculated in Scotland in October 1995.

Barry was Master of the Worshipful Company of Scriveners 2020-2022, unusually serving for 2 years due to the Covid pandemic.. In this role he was also entitled to impale his own arms with that of the office of Master Scrivener.



Barry is also a Freeman of the Worshipful Company of Basketmakers and Lord of the Manor of Danbury and Bretton Co. Essex.

There is a pilot painting prior to a commissioned portrait by artist John Humphries in the Museum of the Order of St John, Clerkenwell showing Barry in the uniform of Superintendent in Charge Southwark Corps of Drums, St John Ambulance Brigade (LDOSJ 1899). Barry was awarded the Service Medal of the Order of St John in 1975 and now has 4 gilt long service clasps.

Barry is a cousin of Sir Thomas Hicks OBE, also known as Tommy Steele.

## The first grant of arms to a Woman: Dame Mary Mathew (1517 - 1602).

By Clive Alexander Hon. FHS

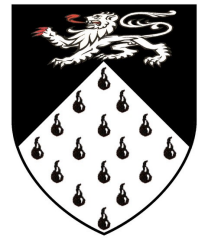
Mary Mathew was the first recorded woman to apply for a grant of arms. They were granted on the 5<sup>th</sup> of October 1558 during the last days of the reign of Mary Tudor. The grant by Clarenceux King of Arms William Hervey, who granted her arms on a shield painted in the margin of the grant.

This matriculation was reported on by Arthur Fox Davis in the 1929 edition of his book *A Complete Guide to Heraldry* from which this article is drawn.

It was very unusual for a woman to apply for a grant of arms. In fact, Fox Davis could not find any other precedent for this in the heralds' records prior to 1558, this being so, there was no alternative at that time other than to exemplify Dame Mary's grant on a shield. At a later meeting of the Heralds (1561) it was decided that women displaying arms should do so on a lozenge to distance women from the connotations of the battlefield. Henceforth grants to women would be upon a lozenge. Today, in these enlightened times, women who matriculate arms are granted their arms upon a shield if they so wish it.

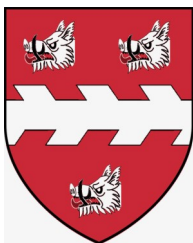
Looking at Mary Mathew's life, it can be seen, that here was a lady who did not need arms, which begs the question, what was her motivation for seeking a grant?

Mary's life is fairly well documented. She was born in Colchester in Essex in 1517, daughter to Thomas Mathew who was a worthy of the town and Skinner by trade, being a member of his guild. He bore arms: *per chevron sable and argent in chief a lion passant of the second (argent) in base to point gutte-de-poix of the first (sable) semé.*



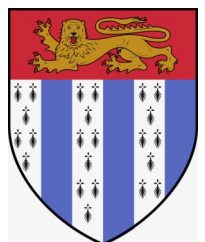
Mary went on to make four marriages and raise nine children as a result of this. She married first, in 1534 Thomas Wolley a Grocer by trade. They had one son Emanuel who eventually became an executor of his mothers will. Thomas bore ancient arms: *Vert a fleur-de-lis or between two woollsacks argent on two flaunches argent two wolves azure therein statant.* Thomas died in 1537. This made for a short marriage, records are scant and the marriage is not always mentioned by historians.

Mary then married Thomas Langton soon after. Thomas was a citizen and skinner of London who became master of the Skinners Guild. The Skinners received a Royal Charter as early as 1327. Thomas Langton (1515 - 1551) bore Arms: *Gules a chevron ermine between three Lyons rampant argent.* Arms were granted to the Skinners Company in 1550. Mary would be very familiar with the significance and purpose of arms.



Mary's third marriage in 1551 brought to her wealth and position. She married Sir Andrew Judde Kt. Sir Andrew was a merchant who became Master of the Skinners company and Lord Mayor of London. Sir Andrew bore: *Gules a fess argent raguly between three boars heads couped argent.* Mary's arms marshalled with Judde are to be seen at St Mary's-at-Latton. along with other family arms. During this marriage Mary became styled Dame Mary Judde, the style which she preferred to keep into her fourth marriage. By the time she remarried she was a very wealthy woman.

Upon the demise of Sir Andrew, in 1558 she married the wealthy Royal servant, a merchant James Altham who held office as Sheriff of London. James Altham bore: *Paily of six ermine and azure on a chief gules a lion passant guardant Or.* Often known as Dame Mary Judde they lived at Mark Hall in the Manor of Latton now consumed by Harlow in Essex. Here, James and Dame Mary entertained Queen Elizabeth I at Mark Hall on three occasions during her royal progress.







A commemorative monument erected in the parish church of St Mary-at-Latton, features not only the arms granted to Mary in her own right but also shows the impalement with the arms of Judde and Altham. A commemorative brass for Emanuel the son of Thomas Wolley bearing his arms are also to be seen.

This brings us back to the original question, what was her motivation in obtaining arms for herself?

By the time of her grant in 1558 it was not about status or social climbing. As a Tudor lady she had a very clear idea of her status in the society of her time and the nature of bearing arms.

If we look wider for an answer, we should consider that in 1530 Henry VIII had ordered his heralds to go into their provinces to record and regulate arms, confirm pedigrees, seek out bogus and illegal arms and remove and destroy same. The 'Visitations' as these investigations are called must have had a sobering effect upon the usage of arms at that time.

A clue comes from the wording by William Hervey in the grant to Dame Mary Judde neé Mathew. Mary was granted: **'the arms belonging to and descending to her from her said ancestors'** described as: *'Per chevron sable and argent a lyon passant in the chief of the second the poynte guttey*

*of the first'* the blazon makes no reference to the tincture of the tongue or claws of the beast. Hervey seems only to have recorded what he could see presented to him for registration.

Given Dame Mary's social standing it is highly likely she had met William Hervey in her position as the wife of the Lord Mayor Judde. Mary probably raised the question of her ancient family arms, her father's arms, with William Hervey. The Visitations as they are known must have given cause for concern, if documentation to authenticate these arms was lacking for some reason. It would cost money for the arms to be researched, regulated and registered. Maybe this was the herald's suggestion that she should petition for arms. Doing so would legalise and secure the arms for all time and possibly be a less costly and more effective way of reaching the same conclusion.

Dame Mary did not petition for a new design for her arms, she wanted to secure her *ancient* family arms, which would also memorialise her father. Neither was this a statement about women's rights. It seems to have been about a very assertive lady who wanted to show that she was of noble decent from an ancient lineage and preserve these arms for posterity. This seems with some, certainty, to have been her only motive.

Her memorial at St Mary's-at-Latton displays the arms of Judde, Altham and her own. Her arms are not on a shield, but on a lozenge which was a statement of the then current *good heraldic practice*.

Dame Mary is certainly the story behind the arms. Granted arms in her own right without any recourse to her husbands, Andrew Judde or James Altham.

Dame Mary is a marker in heraldic history.

© Graphics by Bernard High.

## Notes

Thomas Mathew of Colchester bore the arms of his ancient family. *Per chevron sable and argent in chief a lion passant of the second (argent) in base to point gutte-de-poix of the first sable.*

Thomas Wolley, Grocer, bore *Vert a fleur-de-lis or between two wooolsacks argent with two flaunches argent each charged with a wolf azure statant.* Upon a memorial brass at Latton

Thomas Langton Citizen and Skinner of London (1515 – 1550) bore *Gules a chevron ermine between three Lyons rampant argent.* At Latton the ermine is not visible.

Sir Andrew Judde. Merchant, Master of the Skinners Company and Lord Mayor of London. Died 1558 bore *Gules a fess argent raguly between three boars' heads coupéd of the second (argent).*

James Altham Royal servant, Sheriff of London Merchant and Lord of Mark Hall bore *Paly of six ermine and azure on a chief gules a lion passant guardant or.*

Dame Mary Judde of Mark Hall, bore the arms of her father Thomas Mathew of Colchester. Granted 1558 to Mary. Mary died at Mark hall in 1602.

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## New Heraldry Trefoil Guild

It was sad to read in the December edition of the *Gazette* of the imminent demise of another local heraldry group.

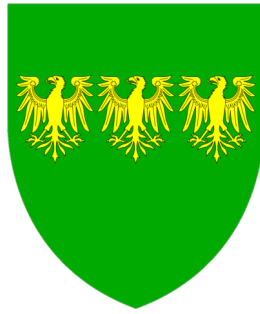
You might be interested to learn that we in Girlguiding Anglia have recently opened a Region Heraldry Trefoil Guild in the east of England. I tend to think of the Trefoil Guild as 'Guiding for Grown-ups' although officially we are Guiding for Adults – open to anyone from 18 upwards. Anglia is one of the six regions of England, covering members from Oxfordshire to Lincolnshire South.

We will meet annually at our activity centre, Hautbois, near Coltishall, where we will have a study week, and two or three times a year on Zoom. We also plan to get out and about to combine our interest in heraldry with church visiting, and seeking out other examples of heraldry in the wild.



Heraldry has always been promoted in Guiding, beginning with the Hon Rachel Kay-Shuttleworth's promotion of our country badge designs and standards for prominent leaders a hundred years ago, to articles and competitions in our periodicals. We in the Heraldry Trefoil Guild will be building on this tradition – learning from each other, and in many cases taking the interest back to the girls. We are also working away at the Region Heraldry Challenge which was developed in conjunction with the Heraldry Society.

Wendy Ingle



## The Prince of Wales' Eagles

By LSgt D G Griffiths 86

*Tywysog Cymru*. That is, the Prince of Wales. It is a title that has attracted intense controversy since its inception many suns and moons ago, and to this day causes a stir of emotions both positive and negative depending on where you are in the Kingdom.

I remember it well. Many sleeps ago. I am in a pub in Caernarfon, in the Welsh heartlands. There's an elderly man slurping a rum and coke through a straw, the waitress is wiping down the bar. The man and I get talking about the castle and about the history of the place. There is a photo of the then-Prince Charles, Prince of Wales, on the wall. The elderly man tells me that Edward of Caernarfon, otherwise known as Edward II, was the first legitimate Prince of Wales in 1301.

"Forget Glyndwr and all the rest of these pretenders," he says, stubbing out his cigarette. "Edward was the original."

Another man, clearly more of a nationalist - or Welsh Nash, as we sometimes refer to them in Gwynedd - tells me that:

"Owain Gwynedd oedd yr yn cyntaf." Owain Gwynedd was the first.

He turned to me properly, shook my hand and introduced himself as Guto Bach - little Guto. He goes on and explains to me, in Welsh, that Owain Gwynedd styled himself Prince of Wales and that, he says, "is good enough for me. A proper Welsh boy, leading his men and women, protecting Churches and Abbeys." What, then, is the truth? The history of the title can be confusing, since before Edward of Caernarfon several Welsh rulers styled themselves with varied titles. Some were King of Wales, others Prince of Aberffraw. But the Prince of Wales, while it may seem subservient to the King, was in past centuries anything but.

It was common in Wales, at the height of its nationalism between the 1960s and the 1990s, to refer to the Prince of Wales as an Englishman, composed entirely of English stock and nothing but.

He has no Welsh in him and doesn't know the difference between Caernarfon and Carmarthen, were amongst the common accusations you'd hear over an ale in a Welsh boozer. What became clear, especially following thorough research by Major Francis Jones, Wales Herald Extraordinary at the time of the current King's investiture as Prince of Wales in 1969, is that the current King, and indeed current Prince of Wales, have the blood in them of the old Princes and Kings, and are descended from the very first of the Gwynedd dynasty<sup>1</sup>. What I aim to do here is simply provide a little background into the title and who, I believe, to be its first proper claimant. In addition, we will explore the heraldry of that fine man's arms which were attributed to him long after his death.



Owain Gwynedd, or Owain ap Gruffydd – to use his birthname – was the son of Gruffydd ap Cynan, the legendary King of Gwynedd who ruled from 1081 to 1137. Renowned for his abilities as a leader and for the longevity of his rule, which lasted 46 years, Gruffydd was also noted as the founder of the First Royal Tribe of Wales, as described by Yorke<sup>2</sup>. Gruffydd died an old man for his time and rank and without the gift of sight, and was succeeded as King of Gwynedd by his son, Owain.

Owain soon came into conflict with Henry II and fought against his first English invasion in 1157. In 1163 Owain was forced to pay homage to the King, but soon quarrelled with him again and had, according to Thomas Becket, Archbishop of Canterbury, greatly “moved and offended”<sup>3</sup> the King by styling himself a Prince, as opposed to King of Gwynedd, his hereditary title. Around this time – an exact date cannot be given but is no doubt around the time of Henry’s invasion in 1165 – Owain wrote three letters to the French court, two to King Louis VII and one to his chancellor, the Bishop of Soissons. In these letters, copies of which are held in the Vatican library, he protested about several things. In the first two, he referred to himself as “king of Wales”. In the last, he was “Owain, prince of Wales”<sup>4</sup>

This is the first mention of a Welsh ruler styling himself Prince of Wales, however we know from Becket’s letter of 1163 to the Pope that Owain was referring to himself as a Prince before he had sent his letters to the French court. He may well have begun to style himself Prince of Wales around 1163 or before, but no letters to his Welsh counterparts survive. It is important here to wonder why Owain had begun to call himself Prince instead of King, princeps instead of rex.

In a land where there were numerous individuals calling themselves King – including himself – by styling himself Prince of all Wales, North and South, he was affirming his own status as ruler of Wales. In his final letter to Louis VII that we know of, Owain referred to himself, crucially, as *Walarium princeps*, literally, Prince of Waleses – North and South<sup>5</sup>. Owain was laying claim to all of Wales for himself and, indeed, most of Wales was behind him.

Though Owain was never recognized as Prince of Wales by an official body or an investiture, we must consider the prominence of his position. He was already King of Gwynedd and was seen by many in Wales as their King. When Henry II invaded in 1165, two years after Becket’s letter protesting that Owain had been referring to himself as a Prince, he marched over the Berwyn Hills and, in a now legendary ending, was met not only by a force made up of Welsh leaders, united behind Owain, but by the great Welsh weather which ultimately ruined his campaign and forced a humiliating and violent English retreat, during which they slaughtered many Welsh prisoners, some of them the family of the so-called Prince of Wales. Owain, at the Battle of Crogen in August 1165, was no doubt already calling himself Prince of Wales, and had the princes of the other Kingdoms behind him on that occasion.



*A painting of Owain from 1909, showing his shield with his arms upon it.*

In conclusion, it is fair to say that Owain Gwynedd was the first Prince of Wales. He was King of Gwynedd already, had already referred to himself as King of Wales, and eventually chose Prince of Wales to position himself perfectly. Owain was an intelligent leader who would have been careful about the titles he assumed. He would not have styled himself King of Wales or Prince of Wales without the support of the other Kingdoms in Wales, especially when offering himself to Louis VII as a vassal.

We turn now to the heraldry of Owain Gwynedd, something that has absorbed my life since youth. I was born in what was once the Kingdom of Gwynedd and the stomping ground of Owain Gwynedd. In the Caernarfon area, it is hard to escape the heraldry that has been attributed to Owain Gwynedd. As we know, many of those Welsh rulers who were operational before the dawn of heraldry and the tournament and the coat of arms, were ascribed arms retrospectively. A descendant of Gruffydd ap Cynan – and by extension Owain Gwynedd – was Sir John Wynn of Gwydir. A Parliamentarian of some controversy, he wrote his own family’s history, and

was known when there were gaps in his knowledge to fill them with tall tales. In the *History of the Gwydir Family* there is included, in the introduction, a letter sent to Sir John's son and eventual heir, Owen, regarding the family pedigree and arms. In it is a rudimentary sketch of three eagles arranged in fess, in black and white, with a three-pointed label atop.<sup>6</sup>

The importance of eagles to Welsh heraldry cannot be overstated. In around 77AD the Romans built Segontium, or Cair Segeint, meaning the strong place, on some high ground in what is now Caernarfon. Many years later a Roman Emperor of the Western Empire, Maccsen Wledig (Magnus Maximus) was killed and, it is believed, his body was found in Caernarfon during the reign of Edward I and the building of the castle and reburied in a local place of worship.

Edward I, and indeed many people during these times, will have been acutely aware of the eagle, and its importance to the Romans who once ruled those lands. The aquila, as the Romans called it, was akin to what today's military would call a standard or a color. It was an item of veneration in a legion, carried by an eagle bearer, as today's colours are carried by ensigns, and protected with as much fervor and strength as colours are today. The Romans spent decades at a time fighting for their lost aquila's and during the Crimean War, the Grenadier, Coldstream and Scots foot guard regiments were noted for having fought to the death to protect their colours from the onslaught of the Russians.

The Eagle Tower of Caernarfon Castle, probably completed during Edward I's reign, was so named and had atop it three turrets in the shape of three great eagles who peered down onto the town. Some time before, Owain Gwynedd became King of Gwynedd, then named himself King of Wales and, finally, Prince of Wales. The arms attributed to Owain, which as we know were attributed retrospectively, long after the dawn of heraldry, were three golden eagles in fess on green – *Vert, three eagles displayed in fess Or*.



These arms have become nothing less than the stuff of legend. The first mention of these arms dates from the 15th C work of Gutun Owain, a poet. However, as detailed by Michael Powell Siddons in his magisterial work *The Development of Welsh Heraldry*, the arms themselves first appear in a memorial to Maredudd ab Ieuan ap Robert, a member of the Welsh gentility who was a descendent of Sir John Wynn of Gwydir. It was Maredudd who first purchased Gwydir. Even before this, the use of the eagle in relation to Owain Gwynedd was mentioned in court poetry during his own lifetime, by his own bards. Michael Drayton, in his 1627 work *The Battaile of Agincourt*, spoke of the Welsh units that fought under Henry V, and praised the Caernarfonshire men who served under the three golden eagles.

“Three golden Eagles in their Ensigne brought,  
Vnder which oft braue Owen Guyneth fought.”

The above almost certainly never happened. We know because of the Glyndwr rebellions which were quartered primarily in North Wales that that area was not used as a recruiting base for the invasion of France, and it is likely that Drayton may well have simply been influenced, like so many, by the court poetry surrounding Owain, and the legend of his arms then borne by his descendants. There is no evidence of the arms *Vert, three eagles displayed on fesse Or* being displayed before the 15th C., and it's fair to say that it was about this time that the ancestors of Sir John Wynn, perhaps even the ancestors of Maredudd ab Ieuan ap Robert, first bore the arms.

Whatever their origin, these three golden eagles have played a prominent role in Caernarfon, and Gwynedd as a whole, for centuries. They are inscribed upon Churches. They form part of the arms of certain bodies. They belong still to the Annwyl's of Tywyn, a family descended from Sir John Wynn's. These three golden eagles upon a green shield are amongst the most legendary in the Welsh canon and deserve more recognition than they receive.

I am proud to say that, while I have no claim to bear these arms, I have served under them for the majority of my adult life. They form the Company Colour of Number 2 Company, 1st Battalion Welsh Guards and were granted by the King in the first half of the twentieth century. I, and many other proud Welshmen, are honoured to have served under Owain's arms in Iraq and Afghanistan.



The arms granted to Caernarfon County Council by the College of Arms in 1949. Upon it are the arms of Llewelyn the Last and Owain Gwynedd.

#### Notes

1. *God Bless the Prince of Wales*, by Francis Jones, Wales Herald Extraordinary (1969)
2. *The Royal Tribes of Wales*, Philip Yorke (1799)
3. Thomas Becket, "To Pope Alexander," *The Correspondence of Thomas Becket, Archbishop of Canterbury 1162-1170*, ed. and trans. By Anne J. Duggan
4. 'Owain Gwynedd and Louis VII: the Franco-Welsh Diplomacy of the First Prince of Wales', Huw Price, *Welsh History Review*, Vol. 19 (1998)
5. Vatican Library, MS Reg lat 179, fo. 233r-v.
6. *The History of the Gwydir Family* by Sir John Wynn (1878)



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## Lord Rutherford of Nelson

Sir Ernest Rutherford OM FRS, later 1st (and only) Baron Rutherford of Nelson, was a New Zealand physicist who pioneered research in both atomic and nuclear physics and was often described as the father of nuclear physics.

He was born in 1871 in Brightwater near Nelson, the oldest established city in South Island, New Zealand. It was named after the great admiral and many of its streets and public places recall his victories, ships and fellow officers (such as Hardy and Collingwood). It was granted arms by the College of Arms in 1958 with a cross flory sable and the motto *Palmam qui meruit ferat* (Let him who has earned it bear the palm) both of which appear in the arms of Horatio Nelson.



The arms can be seen on banners flown around the city and in the stained glass of Christ Church cathedral which stands in Trafalgar Square; the mitre in the chief alludes to the Diocese of Nelson.

Next to the cathedral and just off Rutherford Street is the Rutherford Hotel which marks its links with its namesake with an Atom Café and, perhaps more successfully, with two circular wooden plaques resembling the design of a Nobel medal; Rutherford was awarded the Nobel Prize for Chemistry in 1908.



The first plaque has a portrait of Lord Rutherford with a heraldic badge of a martlet and inescutcheon as appear on his arms with a sunburst release of energy. The second plaque has a heraldic representation of his career showing the arms of the Royal Society (of which he was a Fellow and President) in the centre and, moving in an anti-clockwise direction, Canterbury University, Christchurch, New Zealand, McGill University, Canada, Manchester University and Cambridge University. The lettering includes the motto of the Royal Society *Nullius in Verba* (Take nobody's word for it) which expresses the importance of the rigorous testing and proof of scientific research.



On becoming a peer in 1931 Rutherford was granted arms as follows:

Arms: *Per saltire arched Gules and Or, two inescutcheons voided of the first in fess within each a martlet Sable*

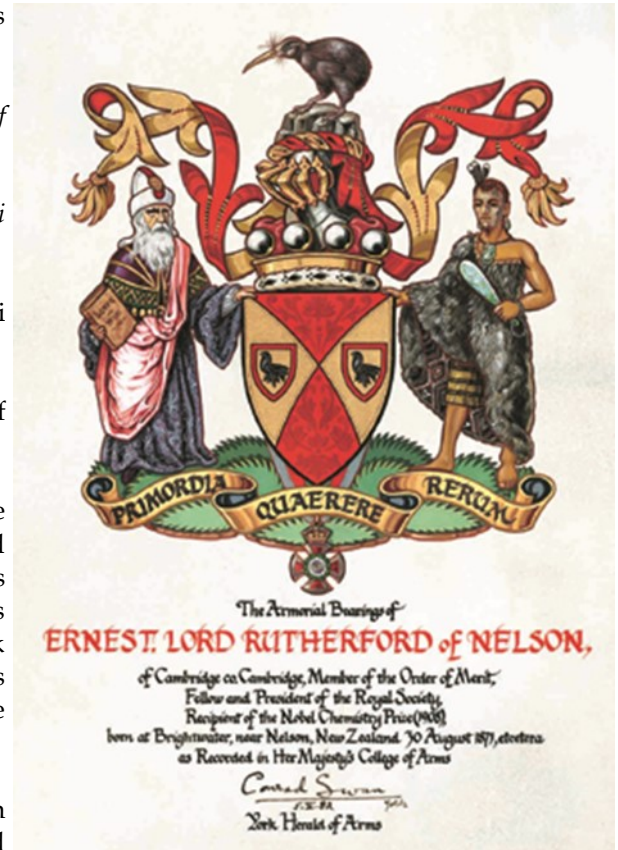
Crest: *a baron's coronet, on a helm wreathed of the colours a kiwi proper*

Supporters: Dexter Hermes Trismegistus, Sinister a Māori warrior.

Motto: *Primordia Quaerere Rerum* - To seek the first principle of things (from Lucretius, the Roman poet and philosopher).

The martlets sable and inescutcheon voided gules are associated with the Rutherford name in Scotland. The arched curves dividing the field represent exponential curves associated with the decay of radioactive nuclei. These lines have since 1992 also appeared on the \$100 New Zealand bank note on which Rutherford is depicted. Hermes Trismegistus is a legendary figure associated with knowledge of both the material and spiritual worlds and with alchemy.

On his death in 1937 Rutherford's ashes were interred in Westminster Abbey close to those of Isaac Newton, Lord Kelvin and Charles Darwin.



Martin Davies

## CRIII Royal Arms at Car Colston, Nottinghamshire

New member Henry Blagg has contacted the Editor to advise of the new Charles III Royal Arms which have been placed in St Mary's Church, Car Colston, Nottinghamshire in the Southwell Diocese and which are to be dedicated by the Bishop of Southwell in late January.

Henry says 'I painted the Arms this summer in Artists' acrylics on 5x6ft 12mm thrice primed both sides and all edges. Between them and the 6" wide frame fitted after the panel was fixed to the wall, is 4" black dampproof membrane. The frame is black household gloss and the "gold" is cadmium yellow streaked irregularly with burnt sienna to avoid bland uniformity.



He believes that these may be the first CRIII R Arms in a church.

They are intended to compliment the magnificent carved oak Charles II Arms of 1684 in St Wilfrid's in Screveton in the same united benefice.

The CIII Arms *in situ*  
at Car Colston →





## An Heraldic Money Saver at Hardwick Hall

By Colin Lafferty Smith

### The Tapestries

Recent visitors to the National Trust's Hardwick Hall in Derbyshire will have noticed the return of the final of the Gideon tapestries following a decades-long conservation project.

The tapestries date from 1578 and consist of thirteen panels, each nearly 20 feet high and over 230 feet in total length, and show the story of Gideon from the Old Testament Book of Judges.

They were woven for Sir Christopher Hatton, Lord Chancellor of England, and after his death in 1591 were bought by one of the most famous names in English history: 'Bess of Hardwick', then the dowager Countess of Shrewsbury following the death of her fourth and final husband.

The cleaning and restoration process – the tapestries were particularly dirty due to years of open coal mining around Hardwick – is fascinating. Those interested in this aspect can read more in a post by the National Trust's Textile Conservation Studio at <https://tinyurl.com/GideonNT> and a wonderful *Financial Times* article at <https://on.ft.com/43Ng8Jw>.

### The heraldry

The heraldic connection is that, originally, each tapestry contained four sets of the arms of Sir Christopher Hatton (Figure 1). The story goes that Bess received a £5 discount because she would need to change the Hatton coat of arms. She still paid £326 15s 9d, equivalent to about £128,000 today. Which she duly did.

Most of the Hatton shields were covered by having the Hardwick shield – *Argent, a saltire engrailed azure on a chief of the second three cinquefoils of the first* – painted on to linsey-woolsey (a coarse woven fabric with a linen warp and a woollen weft) and appliquéd over the top (see figure 2). Some were directly painted over.



Figure 2: The Hardwick shield and crest added to the tapestries. Note the sliver of white fabric – with a hint of two bends sable – at the bottom of the shield indicating the Hatton arms underneath.



Figure 1: The Hatton shield – *Azure a chevron between three garbs or* – plus various quarters are still visible on some of the tapestries.

The relatively minor changes to the crest – the Hatton crest is a female deer whereas the Hardwick version is male – were made by adding antlers and a collar directly to the tapestry.

### The Hatton arms

Unlike the Hatton shield, Sir Christopher's crest – *A hind (or doe) tripart or* – is no longer visible in its original form; all version (that I could see) have the added antlers and collars.

The Hatton crest is indirectly famous beyond the world of heraldry: the Golden Hind galleon captained by Sir Francis Drake in his 1570s circumnavigation of the world, was originally known as Pelican but was renamed mid-voyage, in honour of his patron, Sir Christopher Hatton.



**The Hardwick arms**



Figure 3: A decorative capital, but does it show cinquefoils or roses?



Figure 5: A detail of the Hardwick crest added to the tapestries.

Some sources give the charges in chief on the Hardwick shield as cinquefoils (see figure 3), whereas others state roses. Bess seems to have adopted the rose (see figure 4).

The 1659 Visitation of Derbyshire describes the Hardwick crest as *On a mount vert a stag courant proper attired or, gorged with a chaplet of roses argent and azure*. Bess seems to have used a modified version on the tapestries (see figure 5) and elsewhere, excluding the green mound and occasionally changing the chaplet into a collar.



Figure 4: The Hardwick shield in the entrance hall, showing roses in chief.

**The mystery quarters**

Readers will have noticed that the Hardwick shield in Figure 2 is quartered with another, which appears to be *Argent a fess and in chief three mullets sable* although some colours may have faded or change.

I have not been able to identify these arms. The 1659 Visitation shows Elizabeth's descent from a William Hardwick of Hardwick (died ca. 1453) including marriages to women of the Gowsell, Barley, Bakewell, Pinchbeck and Leeke families. These quartered arms do not appear to belong to any of those families.

Similar arms to those quartered on the tapestries appear on the overmantel of the drawing room (see figure 6), although they appear to be *Gules, a fess sable, four (six?) mullets argent*. I have also not been able to identify these.

If anyone has any information, please let me know .



Figure 6: Hardwick quartered with unidentified arms in drawing room

## Library Acquisitions

All the books, pamphlets and serials are now at the IHGS.

Please contact the Hon. Librarian if you have any queries at: [librarian@theheraldrysociety.com](mailto:librarian@theheraldrysociety.com)

### Books, Pamphlets & Serials:

Fox, Paul A. (ed) *Genealogica & Heraldica XXXV: Reformation Revolution Restoration. Proceedings of the 35th International Congress of Genealogical and Heraldic Sciences, Cambridge 15th - 19th August 2022. The Coat of Arms Supplementary Volume No 3, The Heraldry Society, 2023. [e dono the Editor].*

Luxford, Julian (ed) with contributions from Adrian Ailes and Susan Powell. *The Founders' Book: A Medieval History of Tewkesbury Abbey, a facsimile of Oxford, Bodleian Library MS Top. Glouc. d. 2. Shaun Tyas, 2021*

*Niedersächsische Wappenrolle. Gesamtausgabe Band 2, 2013-2020. Heraldischer Verein, "Zum Kleeblatt", 2023.*

Shinas, George *A Manual of Heraldic Art and Armory: The History, rules and evolution of heraldic insignia from the early middle ages to today. 2023. (in Greek) [e dono the Author].*

### Journals:

*Blazoën*, Negende Jaargang Nr 4, Oktober, November, December 2023

*Flagmaster* 167, Winter 2023

*Genealogists' Magazine*, Vol 34, Number 8, Dec 2023 [Last print edition]

*Gens Nostra*, Jaargang 78, nummer 6, November-December 2023

*Heraldicum Disputationes*, Jaargang 28, Nummer 4 – 2023

*Heraldisk Tidsskrift*, Bind 13, nr 128, Oktober 2023

*Heraldry in Australia*, No 89, March 2022

*Heraldry in Australia*, No 90, July 2022

*Heraldry in Australia*, No 91, November 2022

*Heraldry in Australia*, No 92, March 2023

*Heraldry in Canada*, Volume 57, No 3-4, 2023

*Le Parchemin*, 88<sup>e</sup> annee, No 468, Nobembre-December 2023

*Tak Tent*, Newsletter No 100, Summer 2023

*Tak Tent*, Newsletter No 101, Autumn 2023

*The Somerset Dragon*, No 55, August 2023

*The Somerset Dragon*, No 56, December 2023

## The Heraldry Society Library: How to arrange a visit

The Heraldry Society Library, at either the Society of Antiquaries in London or The Institute of Heraldic and Genealogical Studies in Canterbury can be visited by members for research.

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## Dates for your Diary

### Thursday 14 March

*Suffolk Heraldry Society - Chinese Armorial Porcelain* presented by John Titterton By Zoom. 7.00pm. Contact [suffolkheraldrysociety@gmail.com](mailto:suffolkheraldrysociety@gmail.com) if you would like to join us.

### Saturday 16 March

*City of Bath Heraldic Society - Aspects of Welsh Heraldry* presented by Tony Jones. Manvers Street Baptist Church Hall, Bath. 2:30 p.m.

### Wednesday 20 March

*The Heraldry Society - Heraldry, Fame, and Chivalric Inspiration* presented by Emma-Catherine Wilson. The Hodges Room, The RAF Club, Piccadilly, London. 5.30pm for 6.00pm lecture.

### Saturday 30 March

*The Heraldry Society of Scotland - Heraldry in Chief* presented by Ross McEwen, Esq. Royal Scots Club, Edinburgh - 2.00pm

### Thursday 4 April

*Folkestone and District Family History Society - Armory for genealogists* presented by Jeremy Wilkes at All Souls' Cheriton Church Hall, Somerset Road, Folkestone. 7.30pm

### Wednesday 17 April

*The Heraldry Society - The Scriveners Company Lecture - The Arms of The Scriveners Company* presented by John J. Tunesi of Liongam, The Sovereign's Room, The RAF Club, Piccadilly, London. 6.00pm for 6.30pm lecture.

### Saturday 20 April

*City of Bath Heraldic Society - Heraldry: Symbols of Military Might and Magnificence* presented by Dr Adrian Ailes. Manvers Street Baptist Church Hall, Bath. 2:30 p.m.

### Saturday 25 May

*The Heraldry Society of Scotland - The Enigma of Sir Walter Scott's 'a moor proper' supporter - a symbol of slavery?* Presented by Professor Gillian Black and Sir Crispin Agnew of Lochnaw Bt. LVO, KC Royal Scots Club, Edinburgh - 2.00pm

## Local and Regional Societies and Groups

Members, please support your local heraldry group or society. We realise that not everyone can get to London for meetings, but local and regional societies need new members to continue.

Active groups in the UK can be found in the following locations: City of Bath, Cambridge University Heraldic & Genealogical Society (CUHAGS), Lancashire Family History and Heraldry Society Heraldry Group, Midland Ancestors, Norfolk, Oxford University Heraldic Society, Suffolk, Yorkshire and of course The Heraldry Society of Scotland amongst others.

Lack of new members, or members who are unable to continue post covid, is a repeating theme that John Titterton has encountered when speaking to regional and local Heraldry society members in his role as liaison officer for The Heraldry Society.

If you would like more information about local groups and societies nearer to you please get in touch or check out this link -

[Links | The Heraldry Society](#)



## New Members

A warm welcome to:

24501	Mr Anthony Watson CBE	London
24502	Mr Christopher Huning	CA, USA
24503	Prof. Michael Lewis	London
24504	Mr Christopher Johnson	Warwickshire
24505	Mr Theobald Mortenson	OR, USA
24506	Mr Nathaniel Bendel	ID, USA
24507	Mr Guiseppe Meliti	Italy
24508	Miss Janette Cooper	Cardiff
24509	Ms Kelly Foster	London
24510	Sir Fred Cholmeley	Lincolnshire
24511	Mr Robert Coles	Surrey
24512	Maj. Henry Edwards	N. Yorkshire
24513	Mr Jason Wolfe	London
24514	Mr Matthew Wallace-Gross	MA, USA
24515	Dr David Grummitt	Kent
24516	Mr Daniel Wilkinson-Horsfield	Wiltshire
24517	Mr Andrew Morris	Hampshire
24518	Mr Henry S. Blagg	Nottinghamshire
24519	Mr Joseph Greenwood	NY, USA

## Recently Deceased Members

23473	Tony Sims	Norfolk
23968	Brian Corbett	Surrey

We have also heard of the passing of Mary Pierson, the widow of Les Pierson, at the age of 95.

If you have recently changed your address, telephone or your email please let us know by emailing the Membership Secretary on [membership@theheraldrysociety.com](mailto:membership@theheraldrysociety.com) or by contacting the registered office at 53 Hitchin Street, Baldock, Hertfordshire SG7 6AQ.

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## Photographic Competition 2023

Some more of the entries, for your interest. Heraldry can be found in all sorts of strange places! Keep your phone camera handy at all times and why not enter the competition this year.



*Down the Drain*



*Westminster Abbey – Tomb of King Henry VII and Elizabeth of York © Jane Tunesi*



*Illuminated Symmetry in St Edmundsbury Cathedral*



*A Penguin Plate*



*A King's Beast - the Unicorn of Britain*



## Correspondence

### Royal Arms in Churches

The new Royal Coat of Arms in the church of St John Kensal Green was unveiled last June.



It is placed beneath the two new Rose windows unveiled in 2022 to celebrate the Platinum Jubilee of The Late Queen's reign.

Rev. David Ackerman



Sent in by Bernard Juby.

Has the Editorial Assistant, Meg, got some competition?

### James Bond themed Heraldic Socks

Duncan Sutherland has written in to alert members to some more heraldically themed socks he has discovered available from the 007 store. You may recall Sable Basilisk showing Bond the arms of Sir Thomas Bond in his office at the College of Arms in *On Her Majesty's Secret Service*.



<https://007store.com/products/james-bond-007-heraldry-sock-set-giftbox-by-the-london-sock-exchange>

Introducing The James Bond 007 Heraldry Sock Giftbox - By The London Sock Exchange. Inspired by Bond's mission in *On Her Majesty's Secret Service* (1969), the gift set contains two pairs of socks featuring our first embroidered motifs. Discover The Bond Crest Sock and The De Bleuchamp / Blofeld Crest Sock set here. [007store.com](https://007store.com)

**Free to a good home (but please pay the postage)**

*A Catalogue of English Mediaeval Coats of Arms (Aspilogia I, 1950). Ex-library copy, very good condition, red cloth binding. Note - this is volume 1 only.*

Contact [margaret.joachim@london.anglican.org](mailto:margaret.joachim@london.anglican.org)

Revd Dr Margaret Joachim



## The Heraldry Society

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Tony Willenbruch (Governance)

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On **Reddit** as u/TheHeraldrySociety (active in the r/Heraldry community)

On **Pinterest** as TheHeraldrySociety

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Are you missing issues from your libraries of our publications, *The Coat of Arms* and *The Heraldry Gazette*? We can supply hard copies of individual issues or complete volumes. For both services, contact the Hon. Librarian.

librarian@theheraldrysociety.com



A rather pensive Editorial Assistant ...maybe cogitating about the opposition on p.23!

