

The Seaxe



Robin

Newsletter of the Middlesex Heraldry Society

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Congratulations

Our patron, Mr David Hubert Boothby Chesshyre, Chester Herald and Secretary of the Most Noble Order of the Garter, is to be Norroy and Ulster King of Arms.

All members of the Middlesex Heraldry Society offer him their sincere congratulations on his being appointed to one of the most senior offices in the College of Arms.

summa cum laude



Militaria No.4 - The King's Own Royal Regiment (Lancaster)

The regiment was raised in 1680 as **The 2nd Tangier Regiment** by the **Earl of Peterborough** (you will remember that the West Surreys were **The 1st Tangier Regiment**). The usual name changes then came about - **The Duchess of York and Albany's Regiment** in 1684, **The Queen's Own Regiment of Foot** the following year - in 1688, **The Queen Consort's Regiment** - in 1703, **The Royal Regiment of Marines** but not until 1715 did they acquire the title conferred by **George I of The King's Own Regiment of Foot**. In 1747 their seniority was acknowledged and they were known as the **4th (or The King's Own) Regiment of Foot** until 1759 when they became the **4th (The King's Own) Regiment of Foot**. There was no further change of title for over a hundred years until 1881 when the



The King's Own Royal Border Regiment

regiment was given the new name of **The King's Own (Royal Lancaster Regiment)**. In 1921 the name was changed yet again to **The King's Own Royal Regiment (Lancaster)**. And so it remained until 1959 when, along with many other famous old regiments, it lost its identity and merged with **The Border**

Regiment to form The King's Own Royal Border Regiment.

The original regiment took part in the War of American Independence, the Peninsular War, the Crimean War, the Indian Mutiny and the Boer War - among its many battle honours are Marne, Ypres, Somme, Arras and Messines from World War I and Dunkirk, Tobruk, and Chindits from World War II. Nine members of the regiment have been awarded the **Victoria Cross**.

The lion on the badge is, of course, the lion of England and was granted to the Regiment by the Prince of Orange, when he landed at Torbay in 1688, because they were the first regiment to join him.

Nicknames were, **The Lions**, for obvious reasons, and **Barrell's Blues** after William Barrell, its Commanding Officer in 1740 and the blue uniform facings.

The regimental motto was that of the Garter - *Honi Soit Qui Mal y Pense*.

The Regimental HQ is that of **The King's Own Royal Border Regiment**. - The Castle, Carlisle, Cumbria and its recruitment area is Cumbria and North Lancashire.



Middlesex Heraldry Society Constitution

Proposed Amendment to Item 11

At a Meeting on Monday, 1st May 1995 your Committee decided that a change to the Constitution is necessary and propose that the following amendment be made subject to the approval of the members.

In the event of the winding-up of the Society, the Officers and Committee at that time shall dispose of the assets, financial and other, as they deem fit. At their discretion they may offer the contents of the Society's Library and the equipment to the members for purchase. Also at their discretion they may apply the balance of the funds of the Society to any purpose, but preferably in the field of heraldry.

The amendment will be put to the vote at the - AGM on Thursday, 21st September 1995.

Kings of Arms

In the very near future, following the recent confused situation at the College of Arms, the position regarding the Kings of Arms will be:-

Barter - P. L. Gwynn-Jones

Clarenceux - J. P. B. Brooke-Little, CVO, FSA.

Porro and Ulster - D.H.B. Chesshyre, LVO, FSA



Corrigendum II to -

The Chester Mystery Plays

Angela Dickson returns to the fray and writes *Of course Pete Taylor is absolutely right The Waterleaders and Drawers of Dee did not have a 'fess Argent'. My only excuse is that I did not have the photos with me when writing the blazon and failed to check before handing the article over to the Editors [who should themselves have checked - Eds] There were a few alternatives left to the non-heraldic banner maker's discretion - the fess had been agreed but she must have thought 'the bars wavy' a better design.*

I accept that 'semé' is probably the better term - thanks for putting me right, Pete! But I wish you hadn't asked your last question - What is an ammunition cap, anyway? As there was a mediaeval Cappers Guild, there must have been something around to 'cap'. This led me to investigate the fire-arms of the 12th and 13th centuries but, unfortunately, the text books to which I referred only started about the 17th century. I found a picture of a siege in the time of Charles the Bold [1437-77] which clearly shows a fire-arm on the castle wall.

Doug and I went to the National Army Museum where I was given the 'phone number of their senior arms expert. Unfortunately, he couldn't help me but gave me the name of the Librarian in the Tower of London armoury. To date she has been unavailable and I have had laryngitis but I hope to contact her shortly.

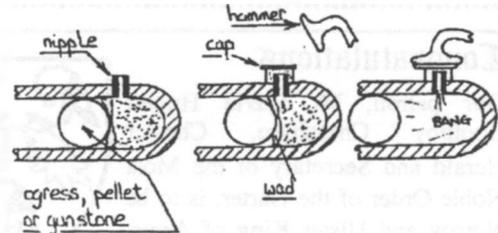
You will all be kept informed of my efforts and their results!



In the meantime Angela has given us some diary dates - Monday, 4th to Friday, 8th December, 1995 - *The Wakefield Mystery Plays* - twice nightly, 6.30pm and 8.30pm, at Holy Trinity Church, Sloane Square. Admission free but a collection on the way out! More details nearer the date.

More on The Chester Mystery Plays

We quote below from a letter, with beautifully drawn illustrations, recently received from Roger Matthews in which he suggests what an "ammunition cap" may be. *Although the Guild is of mediaeval origin the arms are not. An ammunition cap, or percussion cap, is a small soft-metal capsule made of copper or brass which contains the primer used to ignite the main charge in the barrel or pistol/revolver chamber. It is set off by a sharp blow.*



I would also like to point out that the word 'ammunition' originally meant military stores generally. The term is still very much alive today in terms such as 'ammunition boots'. Arguably the term 'ammunition cap' could be used to describe a cap, pot or a helmet supplied from stores.



Visit to the Museum of Garden History and Lambeth Palace on 4th June, 1995 - from Margaret Young.

The Museum - The Church of St Mary at Lambeth was due to be demolished in 1977, when the Tradescant Trust stepped in and took it over to house the Museum of Garden History. The name related to the two Tradescants, father and son, who were, respectively, gardeners to Charles I and Charles II and who were the first people to bring to England exotic plants which they found on their travels abroad. The younger Tradescant was a member of the Worshipful Company of Gardeners and support from this Society helped to create the Tradescant Garden. In the Museum there were pictures of the two Tradescants and other important people such as John Banks, 1743-1820, who made gardening a profession; Francis Mason, 1741-1805, who was a gardener at Kew and was sent abroad from there to look for plants so far unknown in



Gardeners Company

this country and several other horticulturalists. There were pictures of many of the plants brought back to England such as the *Tulip Tree*, the *Smoke Bush* and the *Locust Bush*. Also on display were many gardening tools used from these early days onwards.

The churchyard has been made into a lovely 17th century garden. The centre is a beautifully designed knot garden, full of plants known to have been grown by the Tradescants, or at that time. The borders round the walls are equally beautiful and, amongst other plants, there are several varieties of species roses - in particular *Rosa Alba*, one of which was trained up a wall about twenty feet high. There is a Tradescant tomb in the garden which was interesting for the carving - on one end were the Tradescant arms and on the other an unusual Hydra whose seven heads appeared to be those of geese - very ferocious geese with webbed feet. On one side was a landscape showing buried treasure and on the other a seascape with shells, sea creatures and fossils.



The Church itself was interesting - there were wall memorials with arms above the Museum screening and a hatchment with a red background on which were the Tradescant arms - *Or on a bend wavy Azure three fleurs de lys of the first*. Above the door was a most unusual window, in the centre part of which were two huge circles, showing a map of the world with people on the land and aquatic creatures in the sea. Underneath were the words "Go ye, into the world and preach the Gospel to every creature."

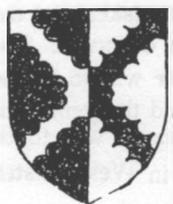


Hubert Walter

The Palace- After lunch we went "next door" to Lambeth Palace and were met by a diminutive person in nun's habit who was to be our guide. Sister Renata proved to be most knowledgeable with a keen sense of humour and had a lively way of making everything full of interest. The site of

the Palace was a stopping place for clerics from Canterbury and in 1197 became the home of the Archbishop, Hubert Walter.

In the Great Hall was a very fine carved wooden ceiling and the walls were lined with hundreds of leather bound books. There were many prints of the Palace in earlier times which show it to have been much nearer to the River Thames than it is now - only a walkway between!



Reginald Pole

The Picture Gallery contained portraits of a large number of Archbishops and the vestments of Archbishop Reginald Pole who was the last Archbishop of Canterbury to be



Matthew Parker

consecrated in Rome; Matthew Parker, Queen Elizabeth's Archbishop and the first to be consecrated in England is said to have caused everybody entering the Palace to have their pockets searched (for fear of Popish intervention!) and for this became known as "Nosey Parker".

In the entrance to the beautiful Chapel there was a small portable metal font, the plinth of which was supported by three male griffons. The centre lights of four of the windows had heraldic birds at the top - a Phoenix, a Pelican in her piety, a double headed Eagle and a Peacock. The borders were filled with flowers and lots of small birds - robins and possibly, thrushes. No doubt they could have all been identified if we had had sufficient time. We were told that Archbishop Robert Runcie wanted more colour in the Chapel and so the ceiling had been brightly painted with religious scenes. Lovely little enamel plaques round the walls represented various countries who were members of the Anglican Church.



The Dining Room also possessed a beautifully carved ceiling and, in the Sitting Room, were portraits of Charles I, as a prince and his brother, Henry. The arms of the diocese were

over the fireplace. Throughout the tour we saw many arms of the Archbishops usually impaled with the arms of the See of Canterbury.

We came to the end of our tour of the Palace having had considerably more than the scheduled seventy minutes and we parted from Sister Renata with many thanks for a delightful afternoon.



The End of the Lozenge?



We learn from the press that the College of Arms has embraced the cause of feminism by re-writing the rules of heraldry to allow women to bear arms in their own right. It appears that married women now have several options - they may still elect to adopt the arms of their husbands, or they may bear their maiden arms or they may now apply for a grant of their own arms - as indeed may those who are unmarried. Families which once bore arms which have fallen into disuse may now be able to display them again. There is, however, one anomaly remaining - a woman bearing arms may pass those arms down but only through the male line! We can see some hair-raising difficulties arising from the new ruling.

The Most Honourable Order of the Bath

or *Nan on the Bath* from a talk given by Nan Taylor on 20th April, 1995.



O.C.B. MILITARY (STAR)

The origin of the Order of the Knights of the Bath dates back to a centuries old custom when, before the sovereign left the Tower of London for his coronation, he created a number of knights to attend him.

They bathed him, (a symbol of purity), donned hermits' weeds and kept vigil in the church for the night. Next morning they put on magnificent apparel, received sword and spurs and were created knights - and it was these knights, created in times of peace, who became known as Knights of the Bath. The earliest known description of this creation is in a work by Nicholaus Upton in the 15th century reign of Henry VI. This work was edited and illustrated by Edward Bysshe, Garter King of Arms, in the 17th century. In *Heralds of England* by Sir Anthony Wagner he states that John Anstis, an 18th century herald suggested, in 1725, that these illustrations may have been connected with the knighthood of Edward,



Stapleton

Prince of Wales, in 1475 since the tester over the bed displays the arms of Sir Bryan Stapleton who was knighted on that occasion and whose arms are - *Argent a lion rampant Sable*.

The various stages in the ceremony of knighthood up to the times of Charles I in

1661 are -

1. Esquire goes to court and is received by officers of the court who appoint two squires as 'governors' to guide him through the ceremonies.
2. If he arrives before dinner he serves the king with water or a dish from the first course.
3. He is led to his chamber where a bath is prepared, draped with clean white linen and covered with carpets. A barber shaves him and cuts his hair and he is then placed in the bath.
4. He is put to bed to be dried and dressed in warm clothes over which he wears a black cape with long sleeves and a hood (rather like the habit of a hermit).
5. He is led into the chapel by his governors minstrels heralds and trumpeters.
6. Offerings of wine and spices are made to them and he is given a taper to hold at Mass the next morning. He spends the night in prayer.
7. During Mass, the next morning, at the elevation of the Host, his hood is removed from his head and he offers up the taper and a gift of one penny. He then returns to his chamber to rest until full daylight.
8. Later, he is led on horseback, with the officers of arms in attendance, to the king's presence.
9. When he dismounts the Marshal of England has for his fee either the horse or a hundred shillings in lieu.
10. The king calls for the sword and spurs and the esquire is dubbed knight.



11. He returns to the chapel where he offers his sword at the altar.

12. On leaving the chapel the

Master cook takes off the knight's spurs as his fee. This is to remind the knight that if ever he dishonours his knighthood the cook is authorised to smite off his spurs with the great kitchen knife and they then become the the cook's fee.

13. The knight attends a banquet given in his honour by the king.
14. He returns to his chamber, takes off the raiment worn for the ceremony and gives it to either the kings of arms or to the heralds depending on who is present. The kings of arms and heralds also receive twenty shillings for each duke, earl, baron or bachelor for crying their honours, titles, etc, in the king's presence.
15. The knight is then dressed in a blue robe with straight sleeves and hanging on the left shoulder is a white silk ribbon called a lace which he keeps over his outer clothes from then until he becomes known for his deeds of valour.
16. He takes leave of the king and if, subsequently, any deeds of valour are reported a noble lady can remove the lace and replace it with one of her favours.
17. The governors finally take leave of the new knight.

For sixty years after the coronation of Charles II nothing was heard of any new creations so, in effect, what was termed the mediæval history of the Knights of the Bath came to an end.

The revived Order was established by George I by letters patent dated 11th May 1725 and today it is the premier meritorious order of the Crown. It is awarded principally to serving officers in the armed forces together with a limited number of civilian servants of the Crown who are not members of the Foreign Office.

In 1718 John Anstis was created Garter King of Arms, at a time when Prime Minister Walpole was short of socially valuable favours and Anstis suggested the creation of a new order based on the mediæval **Knighthoods of the Bath**. Walpole readily agreed in that the bestowal of up to thirty-six decorations was a device of rare ingenuity and Anstis was instructed to draft statutes having researched the mediæval practices of knighthood. In 1725 these statutes specified the manner and form of the bath to be taken and the night long vigil to be observed. The Dean of Westminster was to be the Dean of the Order and the venue for the installation ceremony was to be Henry VII's chapel in Westminster Abbey as it is today.



KCB (Military)

In 1815 the Order was reorganised and, instead of a single grade of



KCB (Civil)

Knights Companion (KB), three grades were created.

- (a) Knights Grand Cross (GCB)
- (b) Knights Commander (KCB)
- (c) Companions (CB)

with a further splitting into Military and Civil divisions - all grades for the Military but Grand Crosses only for the Civil division. However in 1874 the other two grades were added to the Civil division.

In 1847 **Prince Albert** was Great Master and new letters patent were issued - the title becoming The Most Honourable Order of the Bath and an 'honorary division' was added for foreigners.

Further reorganisations took place in 1859, 1925 and 1972 and the Order now comprises:-

- The Sovereign
- The Great Master
- 115 Knights (and Dames) Grand Cross
- 328 Knights (and Dames) Commander
- 1815 Companions (men and women)
- 6 Officers - Dean, Bath King of Arms, Secretary & Registrar, Genealogist, Gentleman Usher of Scarlet Rod and Deputy Secretary.

All six are, by virtue of office, if not already so, members of the Royal Household.

The badges of some of the officers are:-

- Bath King of Arms - *Royal arms*
- Secretary & Registrar - *crossed quills*
- Genealogist - a "G"

The arms of the Order are *Azure three arched Imperial crowns one & two Or.*

The three crown motif appears on much of the insignia. The mantles are of silk *murrey* (the mulberry colour of the Order) lined with white and held at the neck by a long cord terminating in gold and silver tassels. A representation of the star of a Grand Cross is embroidered on the upper left side. The mantle has a split up the right hand side through which the wearer's arm may protrude. The collar of the Order is worn over the mantle and held in place at the shoulders by white ribbons - called "lace". Since 1913 no hat has been worn.

At investitures the officers (except the Dean) wear similar mantles but with the colours reversed, - white outside and *murrey* inside - each with his appropriate badge. From 1725 until 1812 installations took place fairly regularly but from then until 1913 each KGB received dispensation or was otherwise excused from compliance with the ceremony.

After a review by **George V** in 1913 installations take place every four years. The present Great Master, the **Prince of Wales**, is present at every installation whilst the **Queen** attends every other ceremony.

The waiting time between being appointed GCB and installation can be several years as there are only thirty four stalls available. In 1955 **Field Marshal Sir Gerald Templar** and **Admiral of the Fleet Earl**

Mountbatten were both appointed but were not installed until 1972.

The basic acts performed at a present day installation are essentially the same as those of 1725 - the Oath, Installation, Offering and Presentation of the Sword.

Nan showed slides of the Bath chapel, banners, stall plates, esquires' plates - showing the arms of many famous people including **Fisher, Jellicoe, Compton, Stamfordham** and the **Duke of Gloucester** - plus more arms, supporters and mottoes of interest not to mention the lesson in blazoning!



The Victorian World of Heraldry

from a talk given by **David Lee** on 19th May, 1994.

David Lee began by saying that many people learn about heraldry from 19th century books so that his talk would include some comments on the publishing of heraldry books; also on heraldic research, class snobbery and private ancestry and the ubiquitous use of heraldry in the cause of Gothic revival.



Typical Victorian Bookplate

The Victorians brought heraldry into every aspect of their family life if it was gentle or noble. They were surrounded by arms on houses, decorations on plate, cufflinks, signet rings, book-plates and bindings and, of course, stained glass. Many Victorian wives and daughters embroidered it on fire-

screens, cushion covers and the like.

In 1887 **James King** said that "true heraldry was an expression of valour and worth". Many people felt it was important, not only to be respectable, but to be of a decent family and the century produced some amazing displays of family pride. **David Lee** said that, in fact, his introduction to heraldry was at a house in Yorkshire where an almost unknown local family, by the name of **Busfield Ferens**, had a staggering array of heraldry. There were, of course, many cases of assumption of arms and bucket shops existed even then. The latter were helped by the publication of **Burke's General Armory** in 1842. Non-armigerous families liked decorative monograms and these were not always accurate whilst many people went to great lengths to ascertain whether they were entitled to bear arms.

Research in the 19th century tended to specialise - e.g. into Rolls of Arms and visitations and it was only at this time that heraldic publishing got under way. Between 1837 and 1901 names such as **Fox-Davies, Foster, Oswald Brown, Boutell** and **Phillimore** appear. **Joseph Foster** was keen on reformed art and had **Armorial Families** published in 1895.

Stall Plates of the Knights of the Order of the Garter by W. H. St. John Hope did much to introduce the public to heraldic design and many Victorian designs have lasted well into the 20th century - up to the 1970s.

The Royal arms were commonly displayed and, as a result of the great achievements of this country in the 18th and 19th centuries, history became a respectable study at universities and with it came the display of civic heraldry which was almost an invention of the 19th century. No town hall was complete without its arms in glass and stone and often the arms of local boroughs and families. Funeral hatchments were also used extensively in the 19th century.

If it was felt that the use of heraldry was blinkered and snobbish there were also virtues and values - people had the ability to tackle large projects and to see a future in what they did. Some marvellous journals - e.g. *The Ancestor* were founded. They had the courage of their convictions (not always correct) - in fact in the *General Armoury* the words **BAR SINISTER!!** are actually printed in all seriousness whilst errors in place names abound.

In conclusion David Lee mentioned Papworth's *An Alphabetical Dictionary of Coats of Arms of Families in Great Britain & Ireland* published in 1874 which came out in parts and had to be finished by relatives. It was the product of hard work and minds willing to tackle problems and it was in this way that the Victorians excelled and the reason why they were so successful. He felt that they were much maligned and deserved our praise as well as our sneers.



Floral Splendour

from Kay Holmes

Members will recall that the Society was asked to take part in the Flower Festival at St. Martin of Tours Parish Church at Ruislip. This was one feature of a weekend - 30th June to 2nd July - Celebration of Ruislip from *Domesday to Phœnix* to raise funds for the restoration of the Church Hall damaged by fire some time ago. Almost forty different arrangements displayed a great variety of themes from the history and the community of Ruislip. On our behalf, Jill Holmes, with a friend, Lilian



Sharkey, worked on the theme of the *Abbey of Bec*. Margaret Young created a splendid shield of the Abbey - *Gules semy of Fleurs-de-lys Argent*. The flowers, white against foliage and with a few red roses, all against rich red

velvet drapery, stood alongside the shield, each grandly complementing the other.

The Flower Festival made a glorious setting for the other events in the Church; a Service of Thanksgiving, a Jazz Concert, a Festival Mass, a talk on *Ruislip Past*, and

the concluding Festival Serenade. Alas flowers fade all too quickly and on the Monday morning everything had to be dismantled. For those who were unable to visit the Festival, all that remain are Margaret's shield and some photographs, which it is hoped members will be able to see.



Editors' Lament

Getting out a magazine is no picnic.
If we print jokes people say we are silly.
If we don't they say we are too serious.
If we clip things from other magazines,
We are too lazy to write them ourselves.
If we don't we are stuck with our own stuff.
If we don't print every word of all contributions we don't appreciate genius.
If we do print them the columns are filled with junk.
If we make a change to the other fellow's write-up we are too critical.
If we don't we are blamed for poor editing.
Now, like as not, some guy will say
We swiped this from some other sheet.
We did!

With apologies to Pete Taylor, Editor of the *Heraldry Gazette*, from where we swiped it!



Change of Address

Ron Edwards has asked us to inform his fellow members that his address and telephone number are now:-

46, Deane Croft Road, Eastcote, Pinner,
Middlesex HA5 1SR.

☎ 0181 866 1474



Next Meetings

On Thursday, 17th August, we shall have our *Members Evening* and look forward to seeing all your latest heraldic slides and Thursday, 21st September is, of course the Annual General Meeting.

