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PLATE 6



Pieter Jansz Sanredam, 1646, Cathedral of Saint John at 's-Hertogenbosch. Oil on panel, National Gallery of Art, Washington, D.C. Samuel H. Kress Collection 1961.9.33.

See page 139.

SHORTER NOTES

Richard III's standard bearer. *Robert W. Jones writes:* In my piece on the boar badge found at Bosworth, in the last number of this journal, I named the standard bearer of Richard III as Sir James Harrington. I would like to thank a reader of the article for noting that this was an error. The only source to name Richard's standard bearer is the 'Ballad of Bosworth Field', a sixteenth-century copy of something that appears to have been written by an eyewitness of the battle, probably in the retinue of the Stanleys. It tells us that it was Sir Percival Thirwell who rode alongside Richard and, in the course of the engagement against Henry's bodyguard lost both his legs:

Sir Perciuall Thriball, the other hight,
& noble Knight, & in his hart was true;
King Richards standard hee kept vpriht
vntill both his leggs were hewen him froe;

to the ground he wold neuer lett itt goe,
whilest the breath his brest ws within;
yett men pray ffor the Knights
that euer was soe true to their King.

I quote from 'The Ballad of Bosworth Field', lines 625-32, edited by J. W. Hales and F. J. Furnivall, *Bishop Percy's Folio Manuscript. Ballads and Romances* vol. 3 (London 1868), pp. 233-59 at 258.

It is David Hipshon, in his book *Richard III and the Death of Chivalry* (Stroud 2009), who suggests that Harrington may have carried Richard's standard. He offers no contemporary evidence for this; but the sole basis for his claim is the fact that the Harringtons were close confidants of the king, that a large proportion of Richard's Knights of the Body were friends and relations of Sir James and that Sir James' grandfather had carried Henry V's banner at Agincourt.

I would like to apologise for any confusion caused, and again thank my attentive reader for pointing out the error.

A Hapsburg archducal chronogram on a lost monument. *Norman Hammond writes:* In 1646 the Dutch artist Pieter Jansz Sanredam (1597-1665) painted a view of the choir of St. John's Cathedral in 's-Hertogenbosch, using sketches he had made fourteen years earlier, in July 1632. The oil-on-panel, some 130 by 87 cm, is now in the National Gallery of Art in Washington, DC (Samuel H. Kress Collection, 1961.9.33), and shows the choir looking east, also identified by Sanredam's dated inscription at lower left (**Plate 6**). The light-filled interior characteristic of his work is centred on the baroque black-and-white stone reredos behind the high altar, framing a painting by Abraham Bloemaerts of the Adoration of the Shepherds that never,

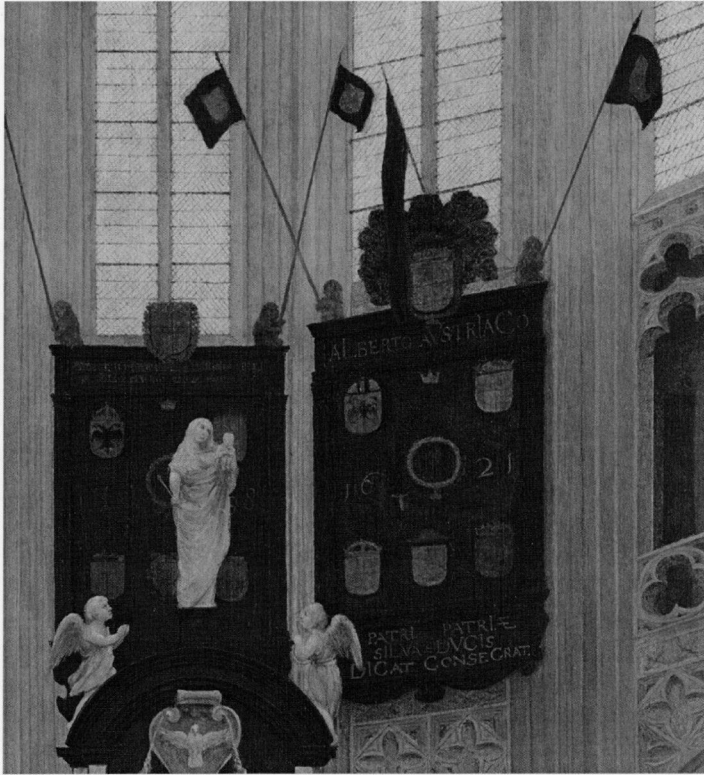


Figure 1: Pieter Jansz Sanredam, 1646, Cathedral of Saint John at 's-Hertogenbosch: detail showing the two funeral Mass memorials for Philip II (left) and Albrecht VII. Oil on panel, National Gallery of Art, Washington, D.C. Samuel H. Kress Collection 1961.9.33.

in reality, stood in the cathedral; the proportions of the architecture have also been modified somewhat.

Although the choir as shown still has Catholic furnishings, the city had in fact fallen to the Protestant forces of the United Provinces in 1629, and the cathedral had been stripped of its Catholic materials including the stained-glass windows. Sanredam shows the new clear glass, and it is surmised that the retention of other Catholic items in the 1646 painting – including the tomb of the former bishop Gisbertus Masius with its kneeling effigy, under the arcade north of the high altar – was at the behest of a Catholic patron.

All this is well-known, as is the identity of the two elaborate armorial panels mounted high up behind the altar, on the triforium arcade just below the clerestory: from Sanredam's sketches it would seem that they still remained in place in 1632, although later removed (**Figure 1**). They are more likely to have been of painted wood than canvas, and were clearly intended to be more than ephemeral memorials, given that one of them had been in place for more than three decades when Sanredam drew them.

Figure 2: Archduke Albrecht VII von Habsburg. From Emanuel van Meteren, Historien der Nederlanden, en haar naburen oorlogen tot het jaar 1612 ('s-Graven-Haghe 1614).



They are painted black and in the form of a classical *tabula* flanked by Corinthian pilasters, with an inscription in the frieze. The base of at least the right-hand panel (the left is obscured by the reredos) has an elaborate curvilinear form like swags of drapery and bears a further text. Above the cornices are two demi-figures facing outwards and bearing bannerets, flanking a central armorial which on the right-hand panel is enveloped in dark mantling. The *tabula* in each case has five armorials (that at upper left the Habsburg double-headed eagle) grouped around a central *tondo* with a portrait enclosed by the collar of the Hapsburg Order of the Golden Fleece, flanked by a date. Between the two upper armorials is an open crown, perhaps that of heavenly life rather than earthly dominion since the closed Habsburg imperial crown caps several of the armorials on the *tabula*.

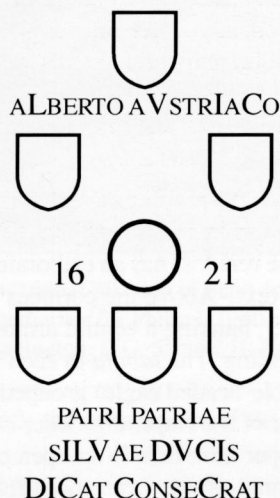
The panel on the axis of the choir is the less clearly painted, but bears the date 1598, and commemorates the funeral Mass sung in the cathedral on the death of King Philip II, the Hapsburg ruler of much of Europe, including the Netherlands, as well as the New World. Parts of the portrait and three armorials, as well as any lower inscription, are obscured by the statue of the Virgin and Child atop the reredos, and the upper inscription cannot be read.

The second panel, to the south, is of almost identical design and similarly marks a funeral Mass, in this case of the Archduke Albrecht VII (1559-1621), ruler of the Spanish Netherlands from 1598 until his death (**Figure 2**). The armorial at lower centre is surmounted by a cardinal's red hat, commemorating Albrecht's early cardinalate (which he resigned by Papal permission in 1598 on his marriage to the Infanta Isabella, daughter of Philip II of Spain).

THE COAT OF ARMS

Albrecht von Habsburg (b. Wiener Neustadt 13 Nov. 1559; d. Brussels 13 July 1621) was the fifth son of the Holy Roman Emperor Maximilian II, grandson through his mother of the Emperor Charles V, and nephew of Philip II, at whose court he grew up. He was made a cardinal in 1577, but was never ordained priest. Made Viceroy of Portugal (1583-1593), he succeeded his elder brother Ernst (d. 1595) as Governor of the Spanish Netherlands and ruled there for the rest of his life (and for a few months in 1519 was also ruling Archduke of Austria). His military and political careers mixed failure with success, but the Twelve Years' Truce of 1609 brought much-needed peace to his realm, its end coinciding with his death. He is remembered as a patron of the arts, notably of Rubens as his court painter and the Scherpenheuvel pilgrimage complex east of Brussels. He was buried in the Cathedral of St Michael and St Gudula in Brussels, close to the archducal palace on the Koudenberg. His death was marked by requiems across the Spanish Netherlands, of which the painted memorial at 's-Hertogenbosch is a rare memento.

The texts on this are clearly legible, and the subject of the remainder of this note. In this diagram the circle stands for the *tondo* and Order of the Golden Fleece encircling Albrecht's portrait:



Translated, the text reads: 'Albert of Austria, 1621, father of his country. [The city of] 's-Hertogenbosch ordered and consecrated [this]'. A chronogram giving 1621, the year of Albrecht's death and funeral Mass, is created by selective capitalisation of letters as Roman numerals. Such chronograms are not uncommon on private monuments of the early seventeenth century across the Habsburg empire from Germany to Transylvania, and on public ones such as building dedications; a coin of Gustavus II Adolphus of Sweden, struck in 1627, has *ChrIstVs DuX ergo trIVMphVs* ('Christ the Leader, therefore triumphant'), thus gives *MDCXVVII*, and is an unusual royal usage. This example on a royal requiem Mass commemorative may be in its solemn context even more unexpected.