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ENGLISH CATHOLIC HERALDRY SINCE TOLERATION, 1778–2010

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Abstract

In the early nineteenth century the persecuted Roman Catholic community in England obtained toleration with the Catholic Relief Acts and the Catholic Emancipation Act, and grew in numbers and influence. As a result, the English Catholic hierarchy was restored in the middle of the nineteenth century, but the heraldry of Catholic dioceses was in an anomalous position with unfortunate results. Meanwhile, the rise of cultural medievalism led to the Gothic Revival in architecture, led by A. W. N. Pugin, who also initiated an heraldic revival by returning heraldry to its medieval roots, a revival that was continued by Pugin's disciples, fostered by their aristocratic patrons.

The Rev S.J. Gosling recalled standing beside Cardinal Francis Bourne (d.1935) as he gazed in silence at the facade of the earl of Shrewsbury's "fantastic palace" at Alton Towers. In answer to his enquiry the cardinal replied "I am meditating on the vanity of human hopes and desires." Alton Towers, in the days before the First World War, provided ample food for such thoughts. "Thousands of people came every weekend from the crowded industrial towns of the Midlands ... and ate their sandwiches and buns and drank their beer or tea in the great banqueting hall, with the sun shining through windows blazoned with the armorial bearings of half the great families of England." Fantastic indeed!¹ (**Figure 1**).

In the late eighteenth and early nineteenth centuries, Roman Catholics advanced towards toleration and emancipation. The Catholic Relief Act of 1778 lifted the ban on Catholic land-ownership. The Second Catholic Relief Act of 1791 permitted Catholic worship. In 1824, as a result of a private member's bill, Bernard Howard (d.1842), duke of Norfolk, though a Catholic, was permitted to officiate as Earl Marshal. In 1829 the Catholic Emancipation Act permitted Catholics, who were otherwise qualified, to vote in parliamentary elections and, with certain exalted exceptions, to exercise public office. The Act also forbade Catholic bishops to assume the titles of Anglican sees, but there were at this time no Catholic dioceses, only districts ruled by

¹ Denis Gwynn, *Lord Shrewsbury, Pugin and the Catholic Revival* (London, 1946), p. xxxvii.

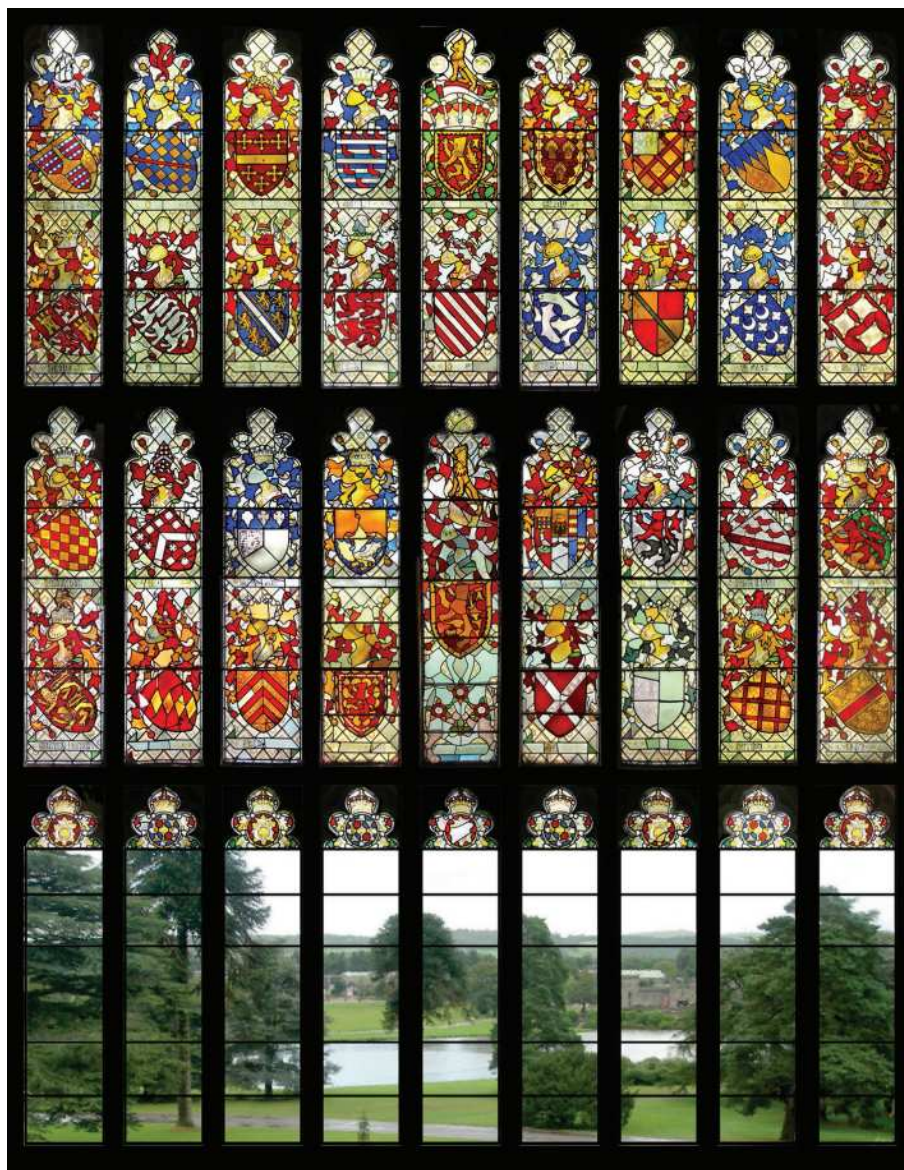


Figure 1: The Banqueting Hall of Alton Towers. (photograph Michael Fisher)

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vicars apostolic, whose nominal sees were *in partibus infidelium*, that is sees that had fallen into disuse in countries no longer overwhelmingly Catholic.²

Emancipation coincided with a fashion for medievalism, fuelled by the novels of Sir Walter Scott. Its Catholic literary exponent was the convert Kenelm Henry Digby (1795/6–1880), the friend of the convert Ambrose Lisle Phillips de Lisle March, who with the Earl of Shrewsbury, became one of the leaders of romantic Catholicism. Digby's long, rambling books exalted chivalry as a Catholic virtue and heraldry as its outward and visible sign: "the heraldic quarterings of houses long forgotten, and still borne on some ancient shields might be effectual to move the soul to a contemplation of the unchangeable duration of the Church's years, and consequently to a recognition of her origin".³

As a result of toleration and emancipation, in 1850 the papacy restored the English Catholic hierarchy, setting up English dioceses. The government responded with the Ecclesiastical Titles Act (1851) which forbade the establishment of non-Anglican sees. The Catholics ignored its provisions, though they avoided the use of the Anglican titles, and in 1871 the Act was amended to remove its penalties.⁴ These acts left the Catholic hierarchy in an anomalous position as regards heraldry. Although the use of ecclesiastical titles by persons other than Anglicans would no longer be a punishable offence, the Act of 1871 explicitly refused to sanction the conferring of such titles. As a result, the College of Arms refused to grant arms to Catholic dioceses, on the grounds that a Catholic bishop was not 'a corporation sole' or 'a body corporate', although these terms are nowhere mentioned in the relevant acts. The position is even more anomalous in that the College has for nearly two centuries been presided over by the leading Catholic layman, the Duke of Norfolk as Earl Marshal. There have been suggested solutions to this anomaly: including Luc Duerloo's suggestion that Catholic bishops might apply for 'arms of office', and Colin Forrester's suggestion of combining personal arms with a chief, canton, inescutcheon, or quarters for the diocese.⁵ None of these suggestions has been taken up, possibly because Catholic bishops read neither *The Coat of Arms* nor *The Heraldry Gazette*. The papacy might have been expected to regulate the heraldry of the clergy, but it did nothing until Pope Benedict XV (1914–22) set up the Heraldic Commission of the Pontifical

² E. I. Watkin, *Roman Catholicism in England from the Reformation to 1950* (London, 1957), pp. 127, 168; Edward Norman, *The English Catholic Church in the Nineteenth Century* (Oxford, 1985), pp. 29–68; Mark Bence-Jones, *The Catholic Families* (London, 1992), p. 128.

³ Michael Alexander, *Medievalism: the Middle Ages in Modern England* (London, 2007); Margaret Pawley, *Kenelm Henry Digby (1795/5–1880)* New DNB; Kenelm Henry Digby, *Compitum, or, the Meeting of the Ways of the Catholic Church* (7 vols, London, 1848–54), I, p. 255.

⁴ Watkin, pp. 186–87; Norman, pp. 69–200.

⁵ Mark Turnham Elvins, *Cardinals and Heraldry* (London, 1988), pp. 45–46, 146–49; Elvins, 'The Delicate Matter of a Coat of Arms', *HG* new series vol. 32 (June 1989), p. 3; Robert Milton, 'The Delicate Matter of a Coat of Arms', *HG*, new series vol. 34 (Dec. 1989), p.6; Colin D. I. Forrester, 'The Law of Arms: The Position of the Roman Catholic Bishops' *CoA*, no. 70) (April 1967), pp. 215–17; Luc Duerloo, Letter, *HG*, n. s. vol. 3 (Nov. 1981); James M. Cassidy, 'The Granting of Arms by the Vatican', *CoA*, no.98 (1976), pp. 44–45.

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Court. Even then it did not regulate English diocesan heraldry, and it vanished in the mid-twentieth century.

As a consequence diocesan heraldry is unregulated, with unfortunate results. Fox-Davies remarked in *The Catholic Encyclopedia* that in the armorial display made by ecclesiastics there is a far greater amount of bogus and incorrect heraldry than is to be met with elsewhere. His contemporary, G. Ambrose Lee, Norroy King of Arms, complained of Catholic clerics using ‘the Arms of distinguished families to whom the users thereof [are] entirely unrelated ...’. Some bishops had personal arms granted by the College of Arms, some assumed personal arms, others assumed diocesan arms, apparently unaware of the difference.⁶

The Archdiocese of Westminster demonstrates this state of affairs. Taking the first seven archbishops, all of whom became cardinals. The first, Nicholas Wiseman (1850–65), claimed descent from the Wisemans of Cranfield Hall, Essex, and bore their arms undifferenced (**Figure 2**). The second, Henry Manning (1865–92), bore arms similar to those of the various armigerous Manning families. The third, Herbert Vaughan (1892–1903), was armigerous. The fourth, Francis Bourne (1903–35), and the fifth, Arthur Hinsley (1935–43) assumed personal arms. The sixth, Bernard Griffin (1943–56), assumed canting personal arms: *Gules issuant from a bar enhanced a Sweet William plant supported by a St Bernard dog dexter and a griffin sinister; all or*, charges that have baffled at least one armorist. While still Archbishop of Liverpool, the seventh Archbishop of Westminster, William Godfrey (1958–63) obtained a personal grant from the College of Arms. Thereafter it became customary for archbishops of Westminster who were not armigerous to obtain personal grants.⁷

Vaughan consulted Alban Buckler, Surrey Herald Extraordinary, about arms for his archdiocese. Buckler modified the ancient arms of the see of Canterbury (*azure an episcopal staff in pale or surmounted with a pallium argent charged with four crosses formee-fitchee sable edged and fringed or*) changing the azure field to gules to symbolize the blood of the English Catholic martyrs. Vaughan applied to the Vatican for a grant of these arms, which he received, though it was followed by a letter explaining that it was subject to English law (which forbade them). Although it has been suggested that the College of Arms could recognise this papal grant, with or without this letter, the grant was *ultra vires* in English law. Nevertheless, Vaughan and subsequent archbishops impaled them with their own. During the archiepiscopate of Hume (1976–99), however, Archbishop Bruno Heim, the heraldist and papal diplomat, changed the pastoral staff on the arms of Westminster to a fleur de lys (**Figure 3**). Under Cormac Murphy-O’Connor (1999–2009), the fleur de lys disappeared, but the pastoral staff did not re-appear. Cardinal Vincent Nichols (2009–) has continued to use these arms (**Figure 4**). The other Catholic diocesan bishops did not apply for papal grants.

Archbishop Godfrey’s grant of arms showed the shield ensigned with an archbishop’s green hat of twenty tassels (ten on each side) and behind the shield an

⁶ Arthur Charles Fox-Davies, *Heraldry*, in *The Catholic Encyclopedia* (15 vols, New York, 1907–14), VII, pp. 243–48; Elvins, *Cardinals and Heraldry*, p. 148.

⁷ Elvins, pp. 1131–13, 118–20; Burke, *GA*, pp. 166, 112–5;

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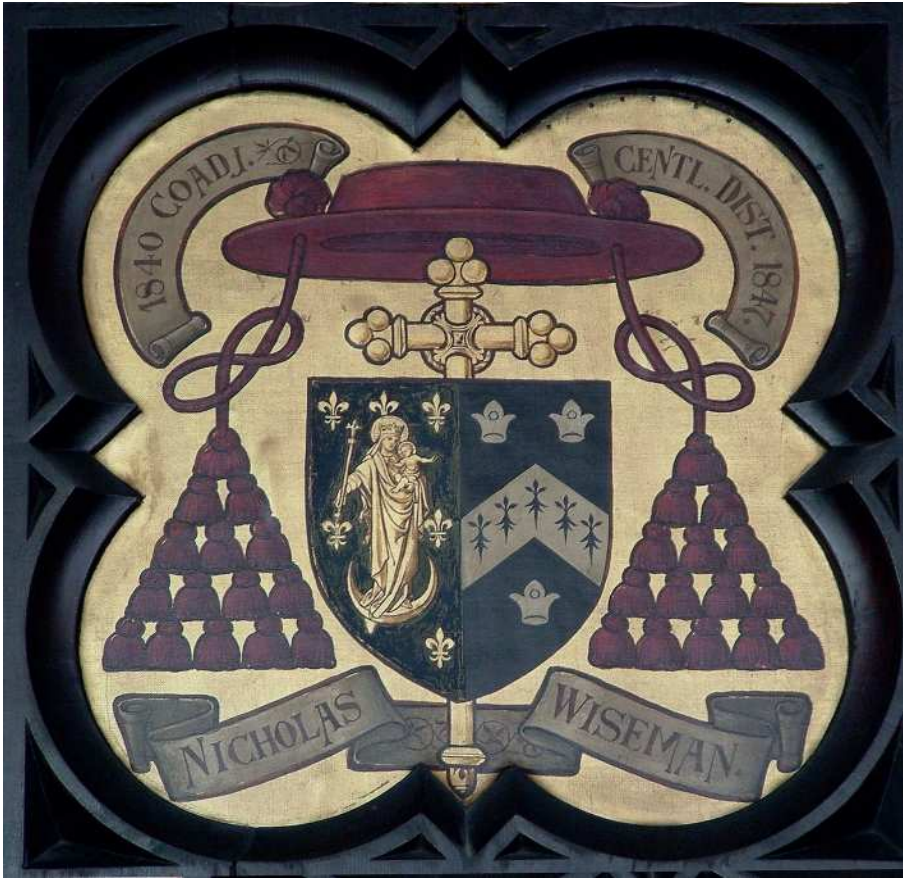


Figure 2: Arms of Cardinal Wiseman. (Heraldry Society Archive)

archiepiscopal double traversed cross, but these insignia were not included in the blazon from the College of Arms. Subsequently, the Kings of Arms consulted the Catholic authorities, and drew up an Earl Marshal's warrant containing appropriate insignia, as laid down by the Holy See, which was approved by Cardinal Heenan, then Archbishop of Westminster.⁸

Heraldic design in England owes much to the Roman Catholic convert Augustus Welby Northmore Pugin (1812–52), who believed that Gothic architecture was the only truly Christian architecture, and that it would be instrumental in the re-conversion of England. Pugin had his own arms, which he believed he had inherited from his Swiss ancestors – *Gules on a bend or a martlet sable* – to which he added his own motto: *En Avant* (Forward). He used these throughout the house, which he built for himself at Ramsgate, and called The Grange. They are omnipresent, from the floor

⁸ Elvins, pp. 125, 140–42.

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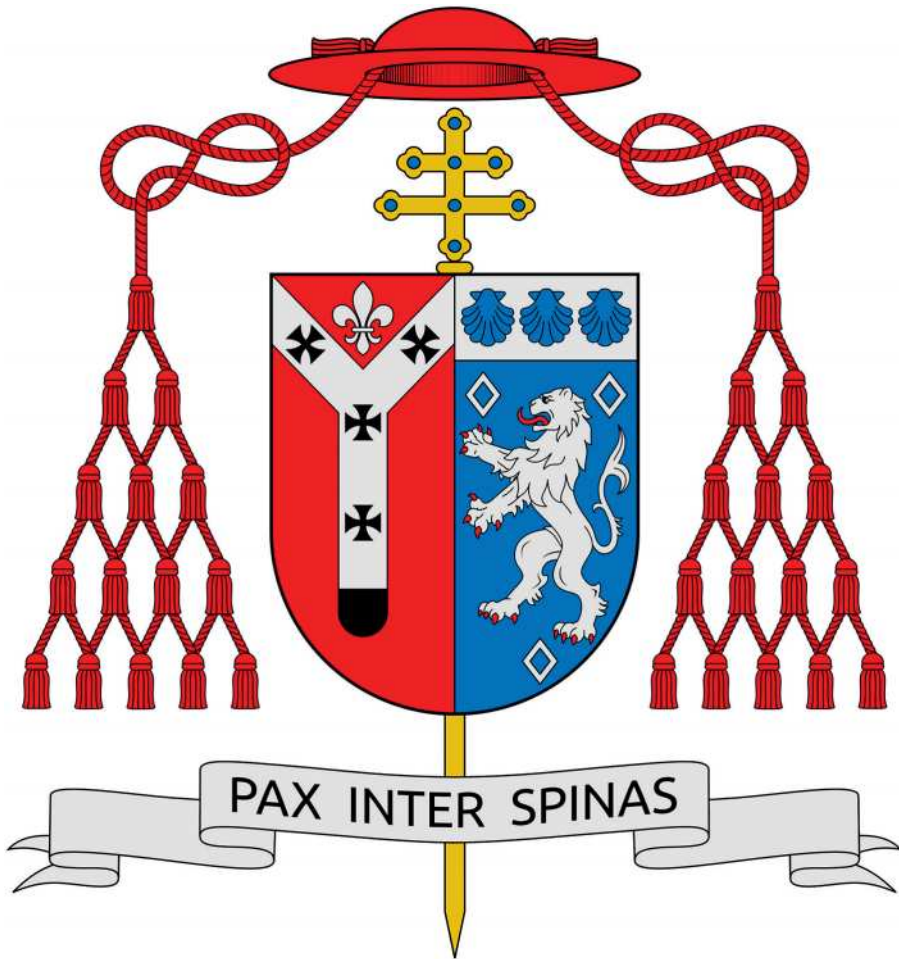


Figure 3: Arms of Basil, Cardinal Hume. (Wikimedia)

tiles on the ground floor, through the wallpaper, furniture, and stained glass, to the banner flying on the tower (**Figure 5**).⁹ When he married his third wife, Jane Knill, whose family claimed the arms of the Knills of Knill, Herefordshire, he impaled her arms with his.¹⁰ Pugin's work at the re-built Palace of Westminster not only brought

⁹ Hill, p. 291; 'Pugin's Heraldry', *HG*, n. s. 113, p. 9; Julia Webster, 'A. W. N. Pugin's Grange at Ramsgate: the Moral Catholic House', *True Principles*, IV (2) (2010), p. 191; A. W. N. Pugin, *Contrasts or a parallel between the architecture of the 15th and 19th centuries* (London, 1841) p. 105.

¹⁰ Benjamin Ferrey, *Recollections of A. N. Welby Pugin and his father, Augustus Pugin* (London, 1861), illustration between pp. 230 and 231; J. A. Hilton, 'Pugin's Heraldic Revival', *True Principles: The journal of the Pugin society*, 4 (4) (2014), pp. 324–30, reprinted with amendments in *The Heraldic Craftsman*, no. 94 (2017), pp. 1–5.

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Figure 4A: Vincent Nichols as Archbishop of Birmingham. (Heraldry Soc Archive)

his heraldic design to the notice of the public, but also placed his heraldry at the heart of national life. Pugin was answerable to Barry as the architect of the Palace, and both were answerable for heraldic references to the Select Committee on the Fine Arts, chaired by Prince Albert. Nevertheless, the heraldry of the Palace was largely Pugin's work. As Hill writes, he 'rifled his library for emblems suitable for every corner of the building', and he also studied the Tudor heraldry close at hand in Westminster Abbey. Woodcock and Robinson observed that 'Pugin's heraldic display in the Houses of Parliament is exemplary, and would have won the approval of Henry III himself. It set the standard for much of the Victorian revival of architectural heraldic decoration, which soon outdid the fourteenth century in scale and prolixity'.¹¹

¹¹ Victor Simon, 'The baptism of British government: A. W. N. Pugin's Catholic hand in the new Houses of Parliament'. *True Principles*, IV (2) (2010), p. 182; Hill, p. 455; G. W. Eve, *Heraldry as Art: An Account of its development and practice chiefly in England* (London, 1907), p. 226; Thomas Woodcock and John Martin Robinson, *The Oxford Guide to Heraldry* (Oxford, 1988), p. 182.

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Figure 4B: Vincent Nichols as Cardinal Archbishop of Westminster (Wikimedia)

Pugin's principal patron was John Talbot, 16th Earl of Shrewsbury and 16th Earl of Waterford (1791–1852), one of the leaders of Romantic Catholicism and the Gothic Revival. Pugin rebuilt Shrewsbury's seat as the neo-Gothic Alton Towers, replete with heraldry. The banqueting hall had heraldic stained glass made by Hardman, and chimneypieces carved with the Shrewsbury arms. The Talbot gallery had armorial stone chimneypieces and a hand-painted heraldic paper frieze, the work of Thomas Willement, a pioneer of the heraldic revival who had worked on Windsor Castle. The Doria rooms had the Talbot arms impaled by Doria, as Shrewsbury's younger daughter, Mary, married the Roman Prince Doria-Pamphilij. The chapel's cornice was decorated with the strawberry leaves and balls of an earl's coronet, and the on either side of the reredos the Earl and Countess were represented, the former in an

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Figure 5A: Pugin floor tiles at The Grange, Ramsgate. (Paul A Fox)

heraldic tabard. When the Earl died soon after A. W. N. Pugin, the heraldic catafalque for his funeral was built by the latter's son E. W. Pugin. As Hill puts it, 'it was the last great pageant at Alton, the funeral, to all intents and purposes of the English Catholic romance'. The Shrewsbury estates and titles passed to the Earl's Protestant cousin, and Alton Towers was abandoned and allowed to fall into ruin, though parts have been restored.¹²

A.W. N. Pugin's achievement was greater than his buildings and the restoration of the Gothic style. He had founded a dynasty of architects, and created a tradition of craftsmanship amongst such firms as Hardman, Minton, and Crace. The dynasty and the tradition were represented at Scarisbrick Hall, Lancashire. A. W. N. Pugin began work re-modelling the Hall in the Gothic style for Charles Scarisbrick in the

¹² Hill, p. 495; Fisher, *Alton Towers: A Gothic Wonderland* (Stafford, 1999); Eve, *Decorative Heraldry*, pp. 217–18.

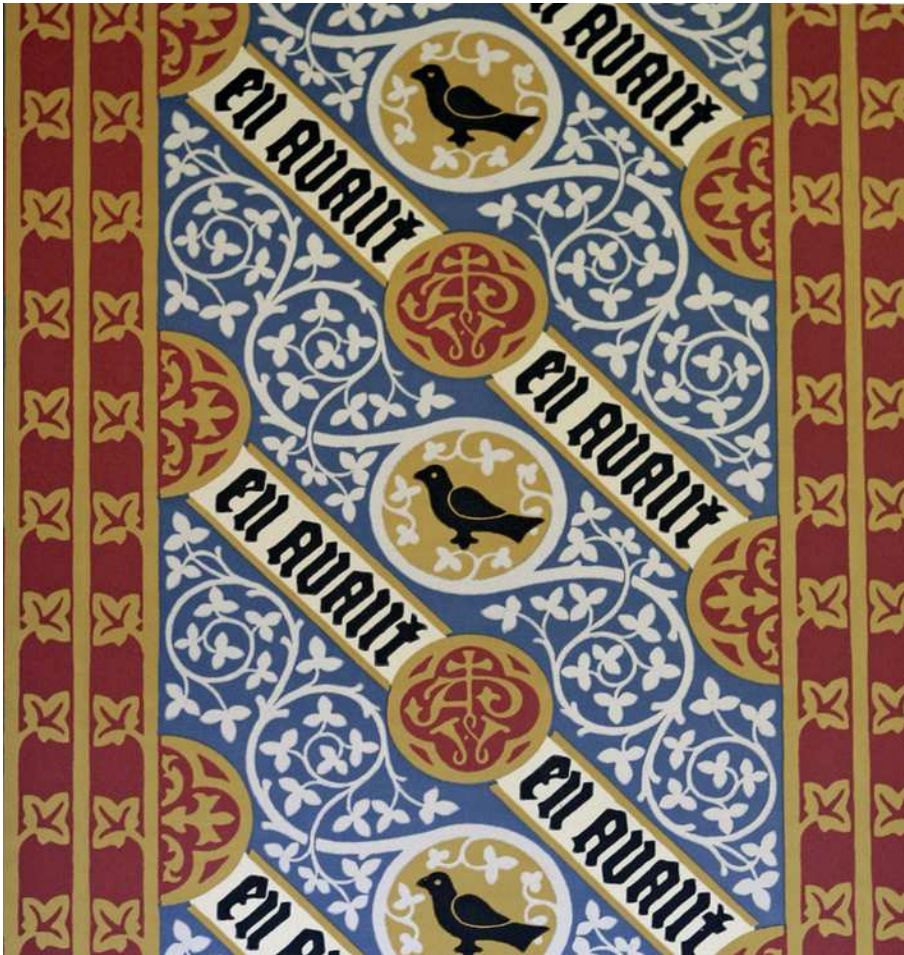


Figure 5B: Pugin wallpaper at The Grange, Ramsgate. (Paul A Fox)

1830s. He designed a fireplace for the south library or red drawing room using tiles with Scarisbrick's arms and initials. When Charles Scarisbrick died in 1860, he was succeeded by his widowed sister Dame Ann Hunloke, who changed her name to Scarisbrick. She commissioned Edward Welby Pugin to continue his father's work. In the great hall a fireplace by A. W. N. Pugin was given an heraldic overmantel by E. W. Pugin. A fireplace in the blue drawing room has Lady Ann's arms and initials by John Hardman Powell. The younger Pugin designed an heraldic stained glass window for the great hall. Lady Ann's daughter, Eliza Margaret, married the Franco-Spanish Marquis of Casteja, so the stained glass in the south porch, designed by Pugin and Pugin and supplied by Hardman, has the arms of Scarisbrick and Casteja. By royal warrant, the Marquis was allowed to assume the name and arms of Scarisbrick, differenced with in middle chief a cross crosslet or. After Eliza Margaret's death

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the Marquis commissioned Pugin and Pugin to build St Elizabeth's church nearby at Bescar. Built in 1888–89, it is filled with the heraldry of Scarisbrick and Casteja, including an armorial tablet dedicating the church 'for the use of especially of the Catholic tenantry of the Scarisbrick estate'.¹³

In the last quarter of the nineteenth century Catholics continued to play significant parts in the heraldic revival. In the 1870s, at the peak of the heraldic establishment Henry Fitzalan-Howard (d.1917), duke of Norfolk, commissioned Charles Alban Buckler (1824–1905) to re-build Arundel Castle. Buckler was a convert, a member of the Order of Malta, an architect, and a student of heraldry, who in 1880 was appointed Surrey Herald Extraordinary. For Arundel Castle, Buckler's designs were the result of his research in the College of Arms. The castle is alive with heraldry, even down to keyholes, embellished with the Hastings maunch, and door hinges with Fitzalan acorns and oak leaves.¹⁴

William Baker (1833–85) continued and developed the Pugin heraldic tradition. He was trained in drawing, painting, and designing stained glass at the Hardman studio. In 1857, he joined the Cistercian monks of Mount St Bernard's Abbey, Leicestershire, where he took the name of Anselm, and became known as 'the Herald Monk'. He produced a magnificent *Liber Vitae* of the arms of the benefactors of Mount St Bernard, and drew the arms of the English Cardinals, later published by Elvins (**Figure 6**). His Arms of the Cistercian Houses of Catholic England are as yet still unpublished. Brother Anselm's obituary in *The Tablet* claimed that as a heraldic artist he was unequalled. He produced the woodcuts (signed 'FA' for 'Frater Anselmus'; he was a lay-brother not a priest) for Joseph Foster's *Peerage, Baronetage, and Knightage* (1881).¹⁵

This revival continued into the twentieth century at Stonyhurst College. Stained glass windows were made containing the arms of people connected with the college, such as St Ignatius, Cardinal Vaughan, and Cardinal Weld. The majority of the arms, however, were personal arms commissioned by alumni, among their number not only of English gentry, such as the Welds, but also of continental aristocrats, such as the Count de los Andes, and European royalty, such as the Archduke Franz Karl of Austria.

¹³ O'Donnell ; Brian Doolan, *The Pugins and the Hardmans* (Birmingham, 2004); Rachel Hasted, *Scarisbrick Hall: A Guide* (Preston, 1087) ; Claire Hartwell and Nikolaus Pevsner, *The Buildings of England: Lancashire: North* (London, pp. 597–606; William Farrer and J. Brownbill (eds), *The Victoria History of the County of Lancaster* (8 vols, London, 1906), III, pp. 256–76; *London Gazette*, 14 Feb. 1873.

¹⁴ Woodcock and Robinson, *Oxford Guide to Heraldry*, p. 182; Robinson, *Arundel Castle* (Arundel, no date); Robinson, *Arundel Castle: A Seat of the Duke of Norfolk : A short history and guide* (Chichester, 1994).

¹⁵ Eve, *Decorative Heraldry*, pp. 5, 21; 'Dom Anselm Baker, O. C.', *The Tablet*, 21 Feb. 1885, p. 301; William Baker, *DNB*, III, p. 422; Elvins, *Cardinals and Heraldry*, pp. 13–14; Anon., 'Anselm Baker OCSO (1832–1885', *Greater Manchester Heraldry Society Newsletter* (Dec 2009); Joseph Foster, *The Peerage, Baronetage and Knightage of the British Empire for 1881* (2 vols, Westminster, 1881) ; Anthony Wood, *The Art in Heraldry in John Campbell Kease, Tribute to an Armorer* (London, 2000), p. 82; Hilton, 'At an angle to the rules or the case of the disappearing heraldic artist: Anselm Baker and his collaboration with John Forbes Nixon', *The Heraldic Craftsman*, no. 85 (2014), pp. 4–6.



Figure 6: Henry, Cardinal Beaufort by Dom Anselm Baker. (Heraldry Soc Archive)

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Much of this heraldic glass was the work of Paul Woodroffe (1875–1954), and includes his own arms (**Figure 7**). As a boy his family lived in Pugin's Alton Castle, where he absorbed a love of the Gothic. He was educated at Stonyhurst and the Slade Institute of Art. Woodroffe was a member of the Art Workers' Guild, taught at Ashbee's Campden School of Arts and Crafts, and became a leading figure in the Arts and Crafts movement. He began as a book illustrator, but around 1900 turned his hand to stained glass. His motto was 'Cor ac manus concordant' [the heart and hand harmonize]. He used slab glass in rich colours. In 1901 he began producing heraldic stained glass for Stonyhurst under the guidance of Charles Alban Buckler, whose arms are represented, and he continued producing work into the 1920s. An anonymous writer in the *Stonyhurst Magazine* remarked: '... the skill of his workmanship, the luster [*sic*] and depth of colouring of all his windows are unmistakeable'.¹⁶

As the structure of English Catholicism changed from rural to urban, from agrarian to industrial, from seignorial to clerical, from aristocratic to hierarchical, and from country house to college, the gentry and aristocracy continued to play leading roles into the twentieth century. As the Prince Regent declared, Catholicism was 'the religion for a gentleman'. Indeed, the Catholic peerage was expanded by noble converts, of whom there were seventy-six in the last half of the nineteenth century.

Catholic emancipation resulted in a revival in the fortunes of some ancient Catholic families such as the Throckmortons, who celebrated their new affluence with the restoration of their manor of Coughton Court in Warwickshire (**Figure 8**). Sixteenth century armorial stained glass from elsewhere was installed by Sir Charles Throckmorton (died 1840). His heir, Sir Robert George Throckmorton (died 1862) and his wife, Elizabeth Acton, were also interested in heraldry. In the 1820s and 1830s Lady Throckmorton and her mother, Lady Acton executed extensive heraldic needlework throughout the house, including cushions, chair covers, firescreens and curtain pelmets. In the nearby Catholic church of St Paul and St Elizabeth, built by Sir Robert George Throckmorton, there are heraldic needlework prie-dieux, together with heraldic stained glass by Hardman.¹⁷

From nearby Baddesley Clinton, Rebecca Dulcibella Chatterton, wife of the owner, Marmion Edward Ferrers, her aunt, Georgiana, Lady Chatterton, and her husband Edward Heneage Dering were received into the Catholic church by the Blessed John Henry (later cardinal) Newman. After the deaths of Ferrers and Georgiana, Dering married Rebecca Dulcibella in 1885, and the couple added much heraldic decoration to the house (**Figure 9**). Rebecca Dulcibella painted a wall with Dering heraldry, and she had heraldic stained glass installed. A flower bed was also laid out planted with the seven Ferrers mascles in yellow and red.¹⁸

¹⁶ *Stonyhurst Magazine*, no. 150, pp. 165–66. no. 393, pp. 436–37; Peter D. Cormack, *Paul Woodroffe 1875–1954: Illustrator, Book Designer, Stained Glass Artist* (London, 1982), p. 3; Hilton, 'Paul Woodroffe: Master of Catholic heraldry in stained glass', *Heraldic Craftsman*, no. 82 (2013), pp. 2–4.

¹⁷ Woodcock and Robinson, *Heraldry in National Trust Houses* (London, 2000), p. 73; Robinson, *Heraldry at Coughton Court* (Coughton Court, no date), pp. 3, 26.

¹⁸ Woodcock and Robinson, *Heraldry in N. T. Houses*, pp. 39–40; Clare Norman, *Baddesley Clinton* (Swinton, 1998).



Figure 7: Paul Woodroffe, Stonyhurst College.

Evelyn Waugh, writing in 1965 looked back on this era of country house Catholicism with nostalgia, and considered that in his various writings he had written an obituary for the Roman Catholic Church in England as it had existed for many centuries.¹⁹ The end of the era of the great country house has not been without its benefit to those who wish to enjoy their heraldic treasures, and the interest in Catholic heraldry has remained strong in these islands. We have benefitted from

¹⁹ Evelyn Waugh, *Brideshead Revisited* (Harmondsworth, 1951), pp. 133–34; *Unconditional Surrender* (Harmondsworth, 1964), pp. 50–60; Preface to *The Sword of Honour* trilogy (London, 1965); Richard Griffiths, *The Pen and the Cross: Catholicism and English Literature 1850–2000* (London, 2010), p. 192.

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Figure 8A: Throckmorton arms Coughton Court.

the presence among us of Archbishop Bruno Heim (d.2003), as apostolic delegate from 1973, and as the first Apostolic Nuncio to the United Kingdom since the Reformation from 1982–85 (**Figure 10**). As the unofficial heraldic adviser to the Holy See he has been responsible for a great deal of good heraldic design, and some have credited to him a Renaissance of interest in matters heraldic within the Catholic Church.²⁰ Among his lesser known creations was a suggested new coat of arms for the Beda College in Rome. The Beda was founded in 1852 for late vocations, and named after the Venerable Bede. It adopted as its device the

²⁰ Alan Fennely, 'Ecclesiastical heraldry', *CoA* no. 114 (1980), pp. 278–79; 'Ecclesiastical Heraldry: An Historical Bibliography', *North West Catholic History*, XXXVI, 2010, pp. 54–56; Peter van Duren, *The renaissance of Catholic heraldry 1945–1980*, *CoA* no. 112 (1979), pp. 205–13; 'Bruno Heim', *HG*, new series no. 137 (July 2003); Michael P. Hornsby-Smith (ed.), *Catholics in England 1950–2000: Historical and Sociological Perspectives* (London 1999).

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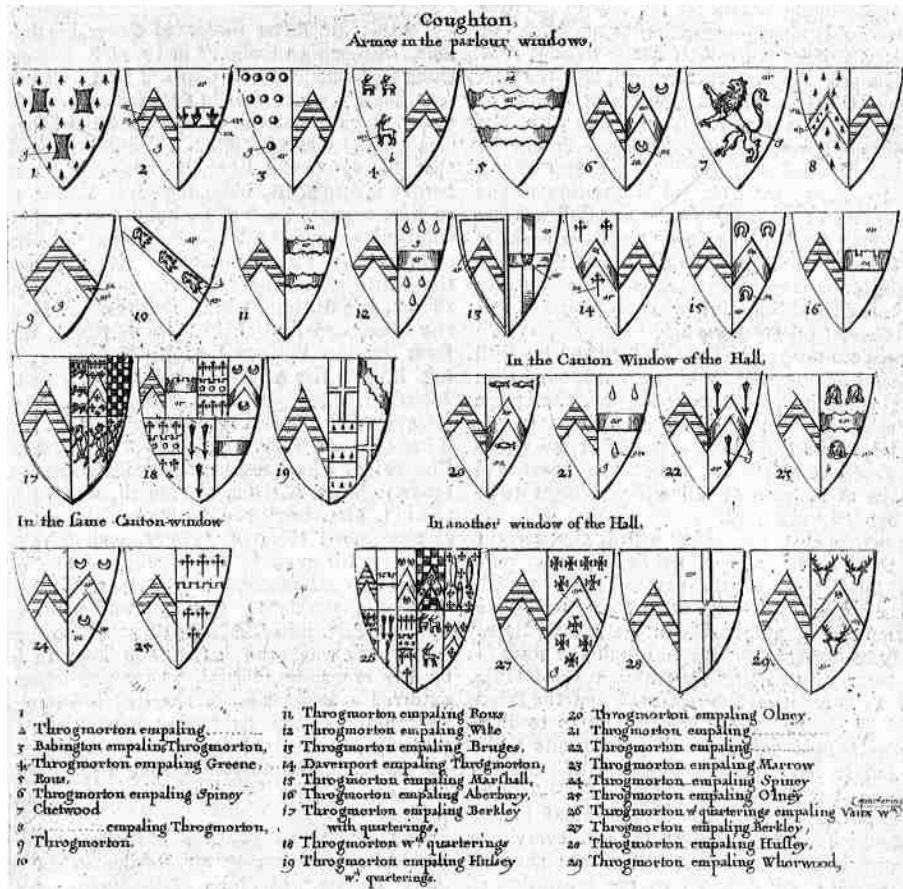


Figure 8B: Coughton Court as recorded in Dugdale's *Antiquities of Warwickshire*.
(London 1656) p.561.

arms of three Popes: Pius IX, Leo XIII, and Pius XII on top of each other in pale between six roundels (**Figure 11**). Heim's new design was *argent five books in cross bound gules and furnished or* (to represent the five book of Bede's Ecclesiastical History), *between four fountains* (**Figure 12**). The College was originally located at the Quattro Fontane. It was never adopted, perhaps in part because he made the proposal well into his retirement, in 1997. The original device was no doubt incorrectly perceived as being by papal authority.²¹

The much older "Venerable" English College in Rome received its arms more formally, by Papal rescript, in 1951. It was founded as a seminary by Cardinal William Allen in 1578, and the primary charge on the arms, *gules a demi-dragon or*, was taken from the arms of Pope Gregory XIII, under whose pontificate the College

²¹ Cecil R. Humphery-Smith, 'The Venerable Bede College', *HG* n.s. 63 (March 1997) p. 2.

THE COAT OF ARMS

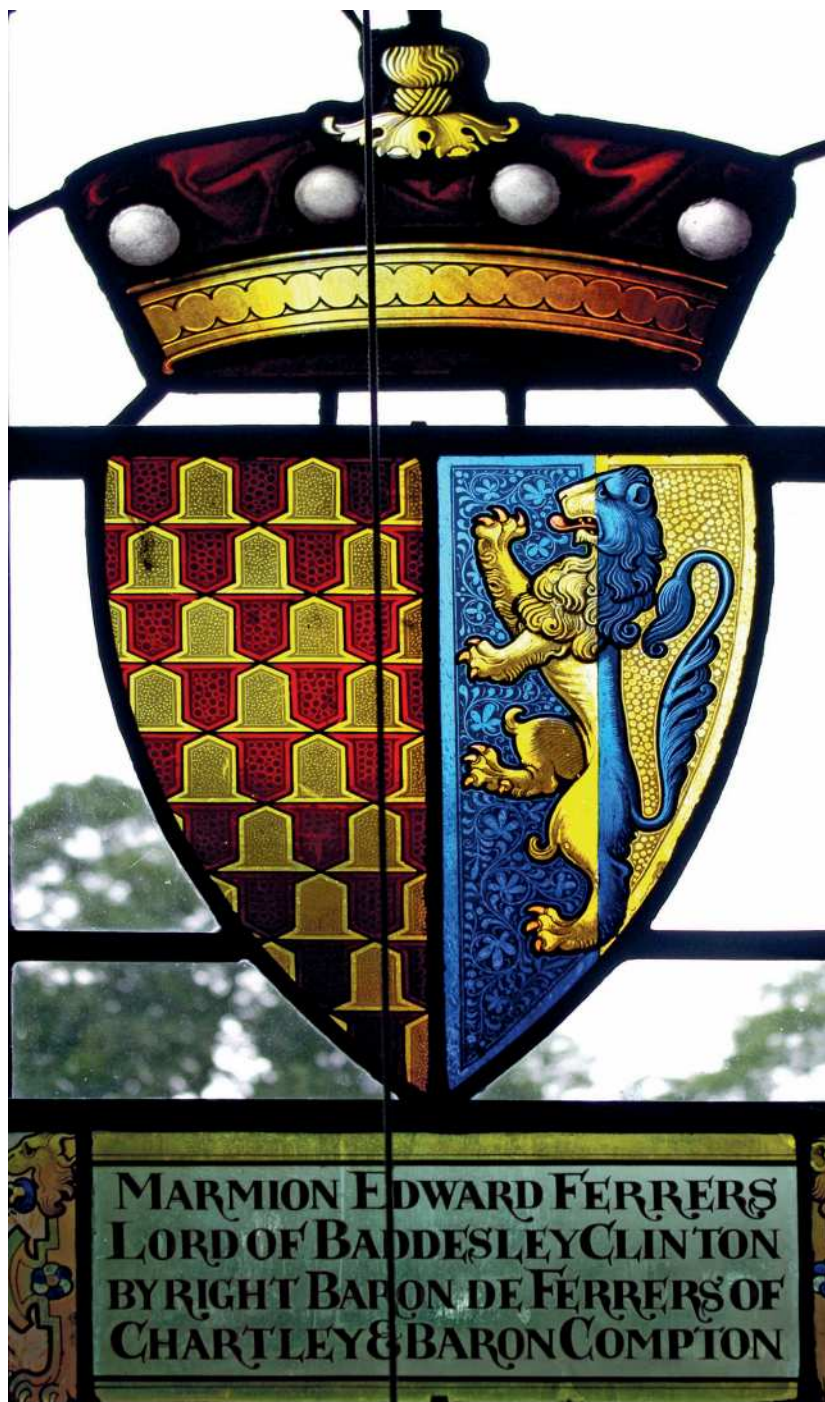


Figure 9A: Ferrers impaling Chatterton from Baddesley Clinton.



Figure 9B: Dering impaling Chatterton from Baddesley Clinton.

THE COAT OF ARMS



Figure 10: Archbishop Bruno Bernard Heim.

was founded. Above this is an escutcheon of the arms of Cardinal Allen, *argent three conies sable* (Figure 13).²²

Evidence that the flame of interest good Catholic heraldry has been maintained following the retirement of Bruno Heim is provided by the example of St Edmund's College Ware, Hertfordshire. This school is the lineal successor of the English College at Douay (Douai), which was founded in France by Cardinal William Allen in 1568, and was driven back to England as a consequence the French Revolution, in 1793. In 1895, Everard Green, Rouge Dragon Pursuivant and an Old Edmundian, drew the principal's attention to the arms attributed to St Edmund of Canterbury, *azure three suns in splendour or, each charged with an annelet gules*, and the College assumed these arms. In 1994, however, the College obtained a grant of arms, which placed this

²² John A. Goodall, 'The Arms of the Venerable English College at Rome', *CoA* no 23 (1955), pp. 258–59.



Figure 11: Arms of the Beda College as used today.

THE COAT OF ARMS

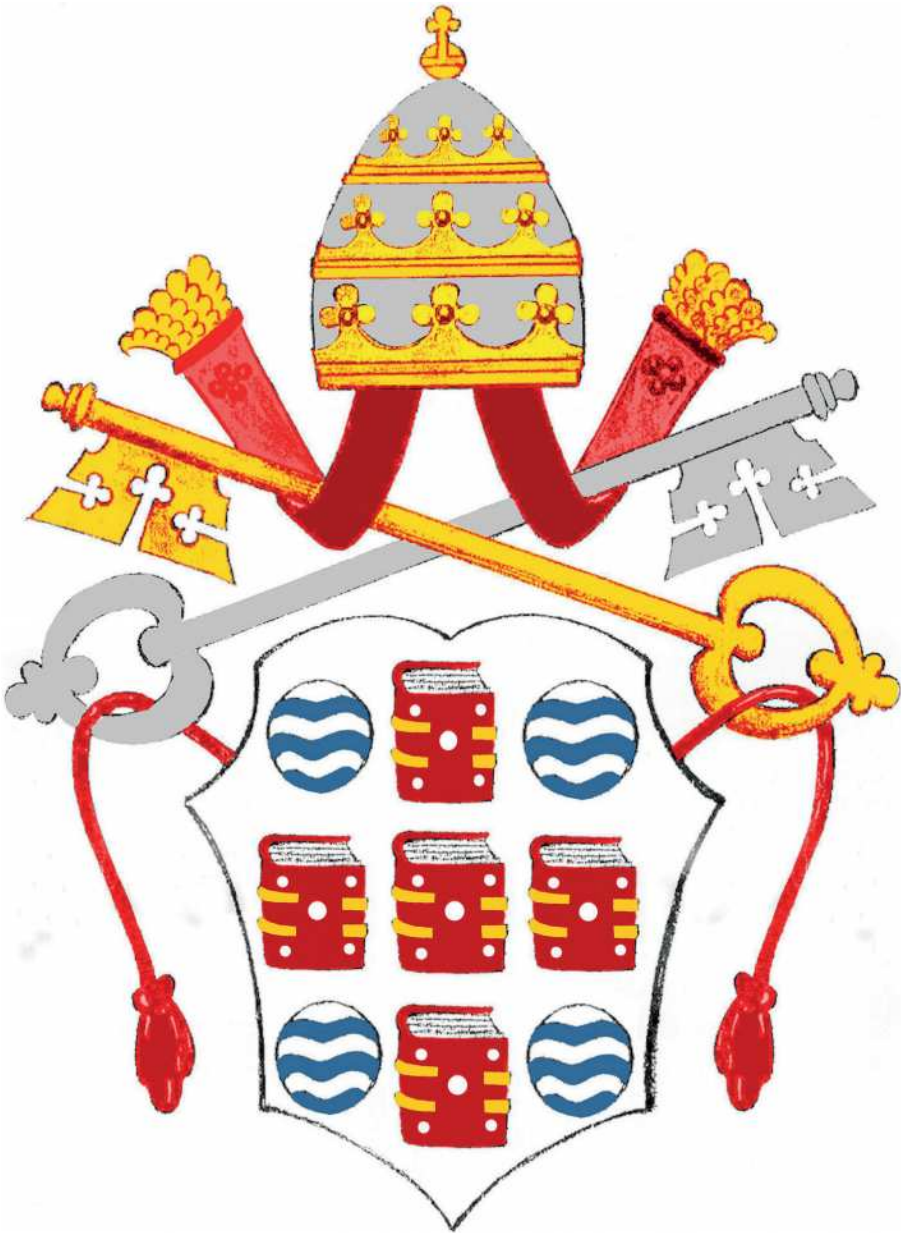


Figure 12: Beda College, sketch proposal by Bruno Heim. (*Heraldry Gazette*)

CATHOLIC HERALDRY

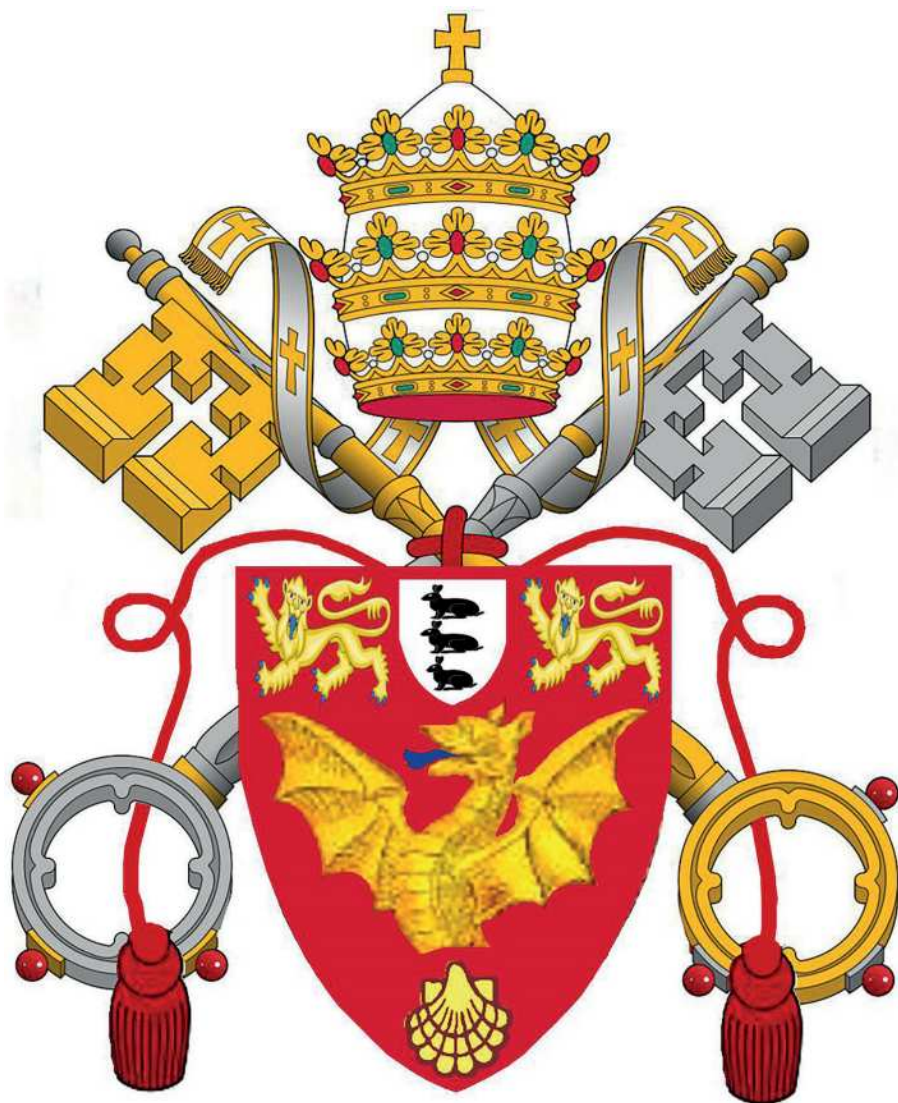


Figure 13: The Venerable English College in Rome.

THE COAT OF ARMS

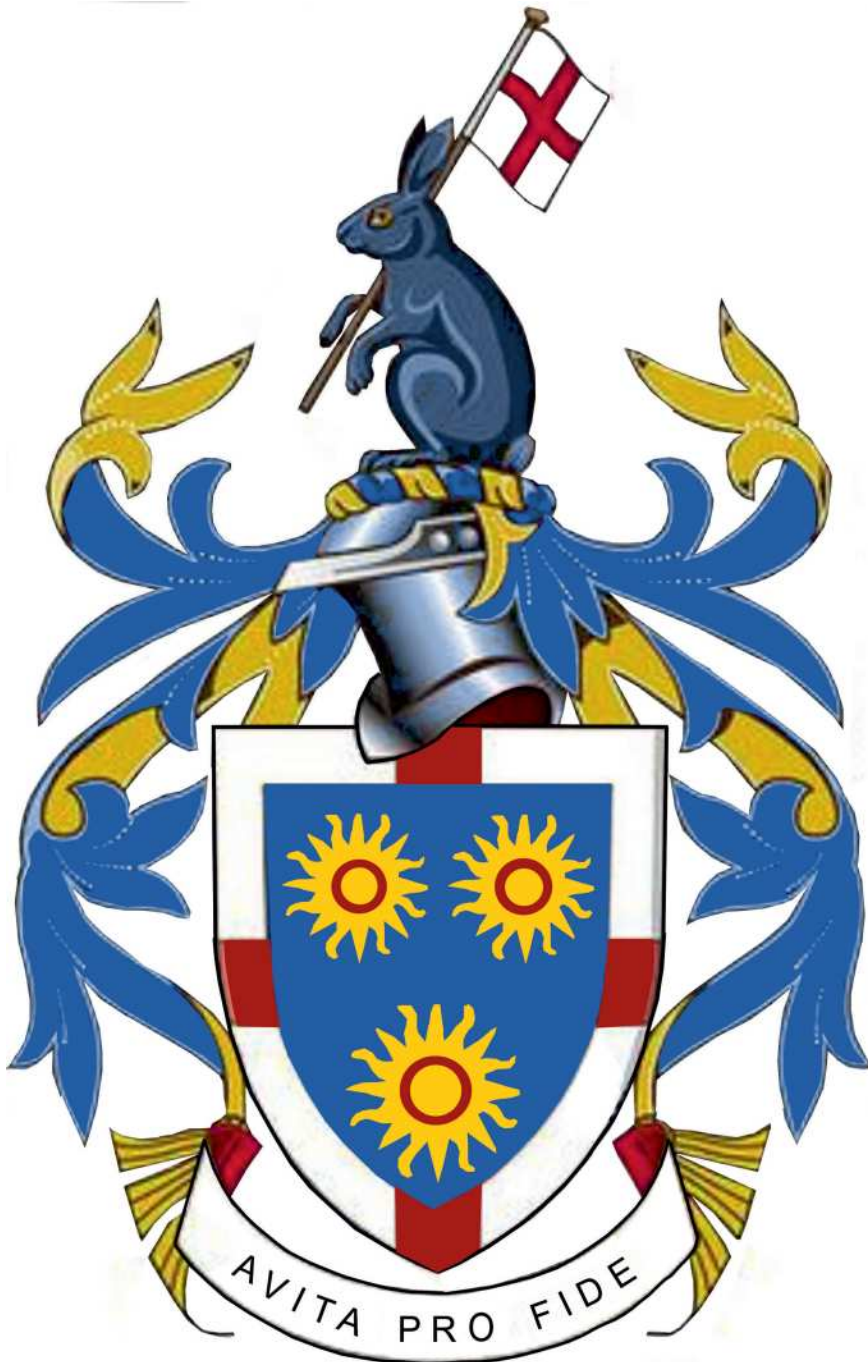


Figure 14: St Edmund's College, Ware.

CATHOLIC HERALDRY

shield over the arms used at Douai, *argent a cross gules* (**Figure 14**). The crest of a coney was taken from the personal arms of Cardinal Allen.²³

²³ Catherine Turner, 'St Edmund's College, Ware', *HG*, n. s. 53 (September 1994). This article is a sequel to my 'English Catholic heraldry under penalty, 1559–1778', *CoA* no.232 (2016) pp. 89–102; it is derived from the second part of my dissertation for the advanced examination of the Heraldry Society. I am grateful for their help to Miss Angela Cunningham, the Rev. Michael Dolan, former librarian of the Talbot Library, Mr Alan Fennely, Mrs Bernie Fife-Schaw of the Catholic National Library, the Rev. Michael Fisher, Dr Leo Gooch, Mr David Knight of the Stonyhurst College Library, Prof. Michael Mullett, and Mrs Margaret Panikkar.