

THE COAT OF ARMS

in the bibliography are also referred to the rest of the book, and the index to the book is placed, as expected, at the end. The tables of shields at least serve as a table of contents to the section that follows, comprising the bulk of the book – 600 of its 700 pages.

It is this section which will perhaps prove most useful as a work of reference. For each coat of arms in the cloister (and there are many coats which appear more than once) Fox provides either a biography of the individual who was a donor to the cathedral, where this is reasonably obvious, and/or a history of the family leading to the family member most likely responsible for the inclusion of the arms in the Cloister. Where relevant, a pedigree chart is also included. Each section is illustrated with a colour image of the arms. It appears, though it is not stated, that these are photographs of the arms as they currently appear in the Cloister.

With 365 unique coats of arms to research, it is clear that a mammoth amount of work has been involved. A side effect, however, of such a long period immersed in the subject, is that there are occasions where what is obvious to the author is not necessarily obvious to the reader. For example, following Chapter 5 is a list of more than twenty ‘lost shields’, complete with bay numbers and ascriptions of ownership. Earlier in the text we are told that of the 856 coats of arms present in 1414 ‘only three ... are irretrievably lost, while for another three the form is known but not the colours’ (p. 29). It is not immediately clear how to reconcile these facts – are the arms lost if we know what they were? And which are the three irretrievably lost? The answer seems to lie in the numerical list of shields on pp. 66–73; there were 30 shields recorded as lost in Willement’s nineteenth-century account of the cloister. Most of these have been apparently identified by Fox with the help of earlier written sources, though in half a dozen cases, only ‘intrusive’ arms, not the original, can be identified. The three coats which have been completely lost (numbers 20/27, 25/27, and 28/33) are not in fact recorded in the list of lost shields. A short paragraph would have sufficed to clarify this for readers. There are also a few places where the non-specialist may lack context, e.g. the difference between Archbishop’s knights, King’s knights and King’s esquires.

Minor infelicities of capitalisation and spacing can occasionally be found, the latter resulting in a hyperlink being created in the digital version of the book. The few typos which I spotted were by the genius of Titivillus located in the introduction. The abbreviations used are sometimes opaque – for example ‘Nland’, is not immediately recognisable as Northumberland, until one reads a reference like ‘Percy of Nland’. Column headings on the tables of shields, particularly for the numerical identifiers, would enhance their utility, but these are minor quibbles. Despite the large volume of information, this work is eminently readable, with the author’s wit showing through in phrases like ‘a long and unbroken series of Richards’ (p.74). This book will prove a valuable reference for those interested in the Cloister.

Philip Alfrey

Peter Kurrild-Klitgaard, *Nordiske Heraldiske Exlibris*. Copenhagen: Heraldiske Studier 7, 2019. 97 pp, 85 figures. ISBN 87-88313-08-5. Paperback. Price 80 DKK (11 €) for members of the Scandinavian Heraldry Society and 100 DKK (14 €) for non-members, plus postage.

BOOK REVIEWS

This small, neat and attractive volume has been published to celebrate the 60th anniversary of the Scandinavian Heraldry Society. As one would expect, the book conforms to the usual high production standards of the Society, as can be seen in the pages of their

NORDISKE HERALDISKE EXLIBRIS Peter Kurrild-Klitgaard



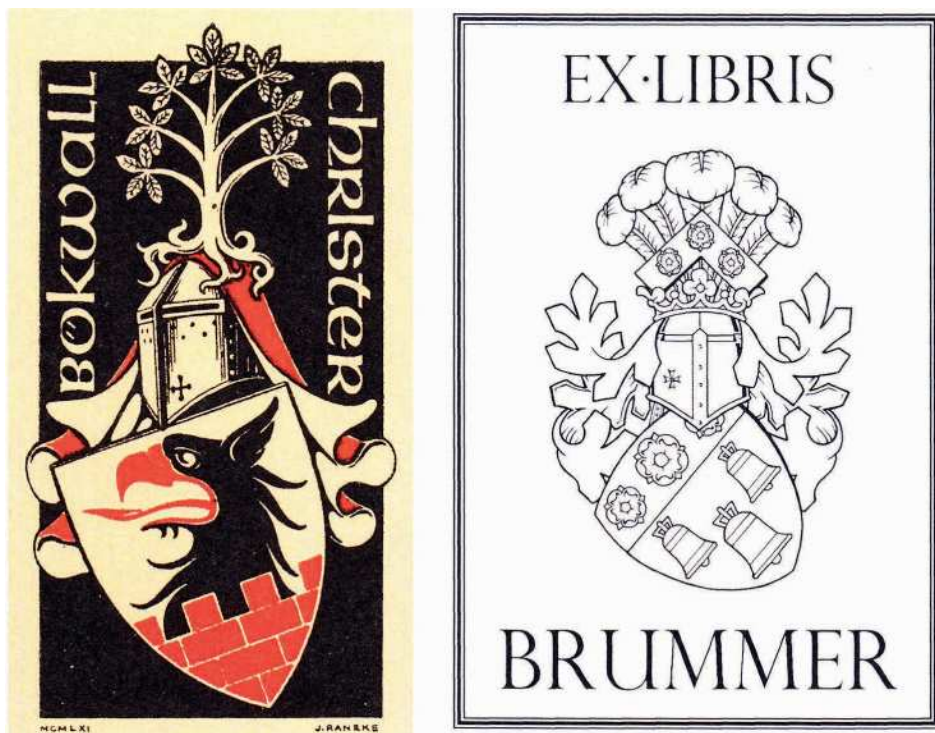
journal, *Heraldiske Tidsskrift*. The book illustrates 85 bookplates belonging to members of the Society (with nine more on the front cover). These are arranged alphabetically, each occupying a page with a catalogue entry below listing details of owner, artist, date of production, inscription on plate, and date and details of the grant or assumption of arms.

The greatest artistic contribution contained herein comes from Jan Raneke, both in number (16 examples) and quality of design and execution, with his own bookplate providing an example of those characteristics of boldness, simplicity and, in this case, playfulness which make his bookplates immediately recognisable. Other notable examples of his work include plates for Christer Bökwall (**Figure 1**) and Ernst Verwohlt. Ronny Andersen comes a close second in terms of the number of illustrated plates (11), and shares some of those attributes which make Raneke's work so striking, such as his mastery of line (**Figure 2**). Conversely, the absence of (out)line in an example of his colour illustration displaying the arms of Camilla Collet and Peter Kurrild-Klitgaard, is

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I think, particularly successful, and reminiscent of a similar approach employed in the work of Jiří Louda.

Another well-known artist (one of a few non-Scandinavian contributors) included herein is Marco Foppoli, whose elaborate, mannered style is demonstrated nicely in the colourful arms of Sunil Saigal. Elsewhere this flamboyance is toned down in



Left: Figure 1, by Jen Raneke. Right: Figure 2, by Ronny Andersen.

a monochrome depiction of the arms of Audun Lem, where the flanking figure of an axe-holding king calls to mind the imagery of the chivalric fairy-tale world of the great Scandinavian illustrator Kay Nielson.

Other contrasting highlights include the self-penned and very elegant calligraphic rendering of the arms of Olof Eriksson, and the stylised dark blue and white block printing of the achievement of Einar Du Rietz. A lack of Danish is no impediment to the enjoyment of this book, as the formulaic catalogue entries are easily deciphered. However, the joy of the volume lies in the variety of ways in which arms have been rendered attractively within the constraints of the format. It provides a fitting and elegant tribute to a great heraldry society and its members.

Steven Ashley

The Heraldry Society is an educational charity. Its purpose is to promote greater understanding and appreciation of heraldry and its related subjects. The society organises lectures, study days, congresses, dinners and other social activities. It offers a course in heraldry leading to examination for a diploma. It publishes a range of source material at modest cost. Members receive the *Coat of Arms* and the quarterly *Heraldry Gazette*.

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