

BOOK REVIEWS

Antoine Robin investigates another aspect of the state's control over heraldry: heraldic iconoclasm in sixteenth-century France via a case study of the heraldic *damnatio memoriae* of Charles III Bourbon. As a high-profile case this is unusually well documented, avoiding the common problem (by definition) with this topic of an absence of evidence. Robin shows that the destruction of Bourbon's arms was often partial and very specific; for example only his badge of a flaming sword might be erased, leaving untouched the shield which was so similar to other members of the Bourbon or royal families. Robin argues this suggests the iconoclasm was more about enforcing or projecting royal power rather than dishonouring or removing the memory of Charles.

Richard Cust examines collective displays of heraldry in England in the Tudor period, and takes as his starting point the Green Gallery of Lord Burghley at Theobalds. This comprised one tree for each county decorated with the arms of the principal nobility therefrom. Cust demonstrates how this work was a natural outgrowth of Burghley's interests in pedigrees, connections, and geography. Though multiple examples he shows how this art form flourished in the 1570s to 1590s, due in large part to the increase in genealogical interest, and influx of new members into the gentry, plus a growing sense of local pride. Cust argues such artworks could be read as indicating (collective) membership of a social elite, but also as indicative of the ever-present concern over precedence.

Joseph McMillan examines the decline in use of personal arms in the government sphere in North America from 1775. Spanish possessions are mentioned briefly, but McMillan focusses on the former British colonies. Between 1775 and 1779 official seals with royal symbolism, and personal seals of governors or other officials, were independently replaced with public seals across all thirteen colonies and nascent federal institutions. McMillan identifies several changes in political thought which led to an emerging consensus that private heraldry was not appropriate under the new political regime.

The volume is a wide-ranging *tour de force* of early modern European heraldry (and further afield) which will repay any reader interested in the influence of shifting notions of noble identity on armorial display, heraldry's role in shaping and contesting status, or state regulation of heraldry.

Philip Allfrey

William Shand and Andrew Wallington-Smith, *Heraldry & Stained Glass at Apothecaries' Hall*, London: Bloomsbury/Philip Wilson, 2020. 288pp, colour photographs throughout. Hardcover. ISBN 978-1-78130-106-7. £50.

I am particularly pleased to review this book as the Apothecaries' Hall was the venue for the last talk and presentation (*Treasures of the Livery Halls*) I delivered before the UK went into lockdown in March 2020. The heraldry of other livery halls featured prominently in that presentation but I was not aware at the time of the work being done to record the heraldry on display around me as I gave that talk.

Heraldry & Stained Glass at Apothecaries' Hall is the result of a collaboration between Past Master William Shand and the erstwhile Clerk to the Society of

HERALDRY & STAINED GLASS AT APOTHECARIES' HALL



WILLIAM SHAND
& ANDREW WALLINGTON-SMITH

Apothecaries Andrew Wallington-Smith, ably supported by many Freemen and Liverymen of the Society, and by former Garter King of Arms Sir Thomas Woodcock. This substantial hardback publication explores the various ways in which heraldry has been employed to decorate the Society's hall over the past 350 years.

Although much of the book is dedicated to the hall's stained glass, and most of that features heraldry, the authors explore the use of heraldry in documents, silverware, flags and even membership merchandise. A great deal of attention has been given to documentary research, and the book, while thorough, remains an accessible read, aided by a wealth of colour photography.

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The City of London's livery halls are richly decorated treasure troves of civic, corporate, and personal heraldry, and the Apothecaries' Hall, located on Black Friars Lane, is the oldest among them. Most of the Society's first hall was lost to the great fire of 1666, and rebuilding on the same site began in 1672 incorporating elements of the fabric of the first hall. Shand and Wallington-Smith's book begins its exploration of the Society's heraldry some fifty years earlier with the original grant of arms of 1617, which they point out was not paid for until 1620, coinciding with the time when the Society received its Royal Charter from King James I.

I was surprised to learn that the hall was unscathed by Zeppelin raids during the First World War and experienced only minor damage during the Second World War. The author's research reveals that it was not until April 1943 (two years after the Blitz and before the V1 and V2 rockets) that plans were discussed to relocate the Society's paintings and stained glass to the Foundling Hospital in Berkhamsted, Hertfordshire. These and other treasures were promptly returned to the hall in May of 1945.

The opening chapter provides a thorough and insightful exploration of the Society's armorial achievement, and makes particular note of the Society's motto taken from Ovid's *Metamorphoses* *OPIFERQUE PER ORBEM DICOR* (and I am called throughout the world the bringer of aid). This motto is recorded in the blazon, which is unusual in English heraldry, as are the unicorn supporters – believed to come from those of James I who granted the Society's charter – and the depiction of Durer's Rhinoceros for the crest. Another unusual aspect of the letters patent highlighted in the book is the Society's usage of a peer's helm. The reason for this is unknown, and while not unique among City companies, the authors note that the Corporation's own arms depict a peer's helm without authority.

The Society is rightly proud of its arms and the various ways in which they are depicted in the hall warrant 43 pages of sumptuously illustrated coverage before we get a peek at the many other heraldic delights within and without the hall, such as glazed pottery pill tiles featuring the Society's arms. These working items may be spotted by the eagle eyed from time to time; an example similar to those shown in the book caught your reviewer's attention at Townend, a National Trust property in Cumbria (England) while writing this review on holiday!

The extensive stained glass in Apothecaries' Hall provides the authors with ample materials for colour photos depicting the Royal arms, the arms the City of London, the arms of the Society, and those of numerous past masters (**Figure 1**). An appendix is dedicated to biographies of each of the past masters whose arms are displayed in the great hall, including several granted in the twenty-first century. One chapter is given over to the Bristow panel, arms of past master Dr Uriah Bristow (1803–04) which employs panes of glass believed to date from the sixteenth century, and may have come from the Bristow family's estate at Ayot St Lawrence in Hertfordshire.

The authors note that the practice of past masters adding their arms to the stained glass in the Great Hall is a relatively recent innovation, and one that has not been consistently observed. This is also true of other livery halls – not all masters are interested in becoming armigerous, not all may be able to justify the outlay. That said, the windows in the Great Hall include sufficient blank escutcheons to keep an enterprising herald in business for a few decades.

THE COAT OF ARMS

The book closes with the intriguingly titled chapter ‘Heraldic Strays’ which includes the arms of the Spectacle Makers’ Company, tenants in Apothecaries’ Hall since 1946, and depictions of the Society’s arms in St Andrew-by-the-Wardrobe (the Society’s church), and Chelsea Physic Garden, established by the Society in 1673.

Shand and Wallington-Smith’s masterpiece is an excellent addition to the contemporary feast of books on livery company halls, treasures, and heraldry that have been published in the past five years. It provides an easy-to-read peek into the history of the Society’s hall, its landmark events, and some of its past masters; appreciation of the heraldry is aided by a handy glossary to heraldic terms and conventions.

Paul Jagger



Figure 1: arms of J.H.Jeffcoat, Master of the Apothecaries 1905-6 from p.ii.