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HAPPY FESTIVE SEASON

TO ALL CUHAGIANS

Order of the Croissant

T M Trelawny Gower

The Order of the Croissant was a chivalric order founded in 1268 by Charles I of Naples and Sicily (1226-1285) and extinguished on his death. It was revived by Rene d'Anjou (1409-1480) in 1448 (or 1464). (The title of the order, as commented on by M.J. Reynolds (Journal of Medieval History 1993 – 'generates images of breakfast rolls to the modern observer, but to Rene, the French word for crescent held other connotations'). The literal meaning of Croissant – increasing/growing, offered Rene the opportunity to call upon members of the order to seek honour through advancing Angevin1 territorial claims. It was also intended to rival the English Order of the Garter. The Order was neo-Arthurian in character.

The order's motto was *Los en Croissant,* which could be understood as '*Honour the Croissant'* calling upon members of the order to increase their honour through allegiance to the Croissant. One article of the order's statutes calls for the good deeds of the members to be recorded in the order's chronicles. (Presumably these attainments/achievements would be pronounced at meetings in order to enhance the prestige of the member).

The order was dedicated to St. Maurice, with the Croissant's membership being limited to fifty knights and esquires, who would wear, on their robes, under the right arm, a gold croissant emblazoned with the order's device which was *Los en Croissant*. In addition to vassals of Rene, members included nobles from Brittany, the Holy Roman Empire and Italy. Membership was restricted to dukes, princes, marquises, counts, viscounts and knights who could demonstrate four generations of noble lineage. (Edward IV of England was a member).

The Feast of St. Maurice required elaborate cloaks and robes to be worn by all members. The princes and knights to wear crimson velvet cloaks; but the prince's had ermine fur while knights had *letice or menue vair.* Esquires would wear crimson satin cloaks with *letice/menue vair fur*[2]. To complement the attire, members would wear black velvet hats with gold borders for knights, and a silver border for esquires.

The difference between the velvet of the knight's cloak and the satin of the esquire's cloak was simply that of the relative value of the material; the knight's cloak of velvet was worth twice as much as the esquire's satin cloak.

The Order ceased to exist on the death of Rene in 1480.

1.Footnote: Angevin Empire:

The territories, extending in the latter part of the 12th century from Scotland to the Pyrenees that were ruled by the English king Henry ll and his immediate successors. They were called Angevin kings because Henry's father was count of Anjou. The empire seems to have existed for the sole purpose of squabbling and perpetrating territorial wars; gains and losses resulting in subsequent country divisions. The break- up of the empire and the subsequent outbreak of the Hundred Years' War in 1377 resulted in the loss, in 1558, of Calais, England's final territorial asset in France.

2. *Letice or Menu vair: Menu-vair* is used by French heralds when there are more than four rows, the term being considered implying a diminutive vair. It is borne much by Flemish families, possibly in connection with trade associations. The *menu-vair*, or as we call it, *minever*, was a term used in the Middle Ages for

the fur lining of robes of state.

Beffroi, or gros vair, is used when there are fewer than four rows. The name is evidently derived from the bell-like shape of the *vair*, the word *beffroi* being anciently used in the sense of the alarm bell of a town. It is the case that when French heralds use the term *vair* only, that four rows exactly are intended.

Heraldic writers also speak of *vary* as meaning one of the pieces of which the *vair* is composed; they also used the terms *vairy cuppy* and *vairy tassy* for potent counter potent, perhaps from early drawings that in some instances resembled cups; and that in some cases, actually meant cups. It may be said that all these variations of the ancient *vair* arise from mere accident (generally bad drawing) supplemented by the over refinement on the part of heraldic writers who have described them.

Gowns worn by Members of the Order

Armorials: Members of the Order of the Croissant.


Messe Anthome clarembault Seigneur
du plessys clarembault.


Sans.
depreur.
Chaudebeaugau. Seneschal.
dangou.


Mon. Joy.

Armes de René d'Anjou

1420-1434. 1434-1443. 1443-1453. 1453-1470. 1470-1480.

Vassals paying homage to Rene d'Anjou

Badge of the Order of the Croissant

The First Lord Fairhaven of Anglesey Abbey and his Peerage

Tim Cockerill (2024)

The Broughton family, according to Burke's Peerage, lived in small villages in Leicestershire from the 16th Century until the 19th Century when they moved first to Leeds and then to Fernall Heath, near Worcester, where John Broughton, the future Lord Fairhaven's grandfather, was described as a railway manager.

The father of Lord Fairhaven was Urban Broughton (1857-1929), who was a civil engineer specialising in railway, dock, mining and sewage projects throughout the United Kingdom until, between 1887 and 1912, he lived and worked in the USA, becoming a director of various railway and mining companies. In 1895 he married Cara Leland, a daughter of Henry Huttleston Rogers of New York, Vice- President of Standard Oil Company (later Esso) and one of the richest men in America. When Rogers died in 1909 his immense wealth was shared equally by his children.

By 1912 the Broughtons, with their two sons, Urban Huttleston Rogers Broughton (b.1896) and Henry Rogers Broughton (b. 1900), decided to live in England and bought two palatial mansions, 37, Park Street, Mayfair in London and, in 1918, Park Close, Englefield Green, adjoining Windsor Great Park. The latter included the largest country house laundry ever built.

Urban Broughton decided that he wanted to become a Conservative MP and in 1915 was elected for Preston unopposed. He found being an MP tedious and did not stand in the 1918 General Election.
Meanwhile his sons Huttleston and Henry were sent to school at Harrow. The elder boy was there between 1912 and 1916 and his younger brother entered the school in 1914 and left in 1918. Both then went to Sandhurst, and were then officers in the Household Cavalry.

Their father Urban Broughton, continued to support the Conservative party, to which he gave large donations. He also bought Ashridge Park in Hertfordshire in memory of the former Prime Minister Andrew Bonar Law and presented it to the Conservative party (a gift then worth some £300,000/£400,000). He died in London on 30 January 1929, and in his memory the family bought Runnymede, the place where King John signed the Magna Carta; and in danger of being built over; with its 182 acres, and gave it to the National Trust.

In the New Year’s Honours List for 1929, the last of Stanley Baldwin's second premiership, it was announced that a barony had been awarded to Urban Huttleston Rogers Broughton ' in consideration of the public, political and philanthropic services of his father,' who had since died, and that his mother could call herself Lady Fairhaven.

The title he took was unusual because Fairhaven was the town in Massachusetts where he was born in 1896. Normally a peer either retained his surname in the title or took a British place name with which he had an association. Before he was allowed to use 'Fairhaven' the College of Arms insisted that the written permission of the then President of the USA was obtained, and this was readily granted.

This barony had the usual remainder to him 'and the heirs male of his body.' By 1960 it was clear that Lord Fairhaven, a confirmed bachelor, was not going to marry and produce a male

heir, so the family petitioned for another barony that would pass to his brother Henry. This was duly granted on 25th July 1961 as Baron Fairhaven of Anglesey Abbey (the 1929 barony was as 'of Lode') so that on the 1st Lord Fairhaven's death in 1966, his brother Henry became the second Baron. When Henry died in 1973 the title passed to his only son, Ailwyn (b.1936), the 3rd and present Baron of Kirtling Tower, Kirtling, near Newmarket. As this is a hereditary title, it will eventually be inherited by his eldest son.

Fairhaven Achievement

A Tapestry of wool, silk and metal thread, 7 warps per cm, The Arms of Huttleston Rogers Broughton, 1st Lord Fairhaven; Cambridge Tapestry Company, 1939. A large coat of arms fills the centre of the tapestry, supported by pink ribbons held by two putti who hover among swags of fruit at the top of the tapestry. The arms are surmounted by a Baron's coronet and a bannaret with a motto, set on a decorative surround imitating metalwork with bunches of fruit at each side. Either side of the arms are figures of Mars and Minerva, standing on grassy hillocks at the bottom of the tapestry. Colourful flowers grow along the lower edge, and below the arms there is a view of Anglesey Abbey. The tapestry is signed with the 'CT' monogram of the Cambridge Tapestry Company and dated 1939 at the bottom of the right hand galloon, and inscribed 'ANGLESEY ABBEY · CAMBRIDGESHIRE' with another signature on the lower galloon.

More Information on the tapestry

The design of 'The Arms of Lord Fairhaven' is inspired by a seventeenth-century tapestry in the collection at Anglesey Abbey, a 'Portière with the Arms of Don Luis de Benavides, Marqués de Caracena', woven in around 1660 (no.516754). The structure of the earlier tapestry has been followed closely, the only major changes being to the coat of arms, the addition of a view of Anglesey Abbey (which replaces a view of an unidentified town in the earlier tapestry), and the omission of the narrow border. A story is attached to the tapestry that the faces of the two putti supporting the coat of arms represent two of the young women who wove the tapestry. Clifford Barber, who designed the 'Arms of Lord Fairhaven' as well as the earlier 'Anglesey Abbey' tapestry', enrolled at the Cambridge Tapestry Works as a young man, having trained at the Cambridge School of Art. He was the first locally-trained designer to join the workshop's drawing office, which would eventually house up to 40 men.

Mr. Urban Hanlon Broughton MP died 30 Jan 1929, before his intended elevation to the peerage. The King was, by Royal Warrant dated 2nd May 1929, graciously pleased to declare that Cara Leland Broughton should enjoy the same style and title as if her husband, the late Urban Hanlon Broughton, had survived and received the title and dignity of Baron Fairhaven, but without conferring upon her any of the rights and privileges or the precedence belonging by Statute to a widow of a peer of the realm, and that Henry Rogers Broughton, the second and youngest son of Urban Hanlon Broughton, should have hold and enjoy the rank, title, and precedence as the younger son of a baron. On his death, the Barony of Fairhaven, created in 1929, became extinct.

Meet the Fuggers (An ancient Bavarian family)

T M Trelawny Gower

The Fuggers were a family that originated in the Bavarian city of Augsburg. Although the family is recorded as being present in the city as early as the 13th century, the figure who became a merchant-banker, merchant ,entrepreneur and major landowner (including mining interests), was Jakob Fugger (1451-1525), also known as Jakob the Rich and Jakob the Lily. He and his family controlled much of the European economy in the 15th and 16th centuries and through this, Jakob became one of the wealthiest men (if not the wealthiest) men in Europe. Much of the wealth was generated as a result of trade, copper and silver mining, and they operated mines in Bohemia and Hungary – this was made possible by loans to the rulers of the mining areas. Copper was a very valuable resource as it was used in the production of armaments. Much of the early wealth was also created by the textile trade with Italy. The company, which had a network of agencies and offices in major commercial cities such as Venice, Antwerp, Lisbon and Seville; provided credit and banking services to the Habsburg emperors, the popes and other European princes.

The fortune of Jakob *'The Rich'* was estimated to be 400 million Euros (today's value) and with this wealth came very significant power. He supported Maximilian I of Habsburg in his accession to Holy Roman Emperor by paying 800,000 florins. This type of payment was customary for rulers of that time in order to demonstrate their economic power by offering such payments to elector princes.

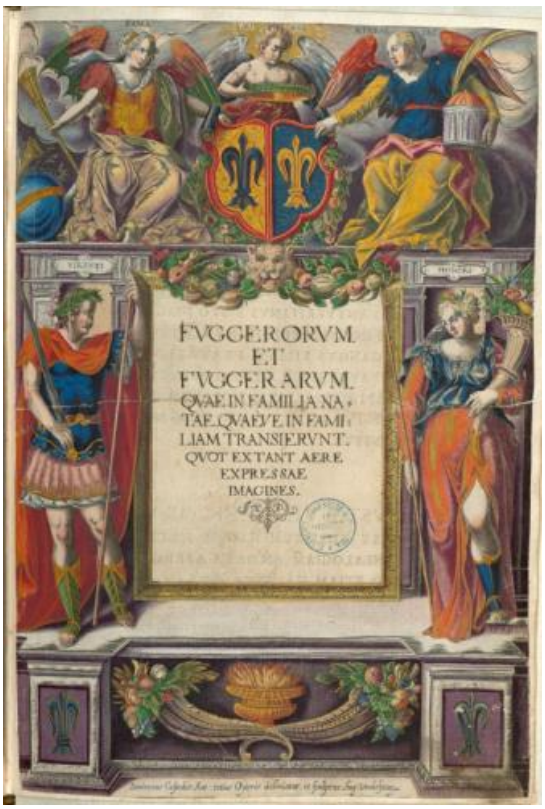
As Augsburg's wealthiest mercantile family, the Fuggers also influenced the social and cultural life of the imperil city in various ways. They commissioned some of the earliest Renaissance buildings and artwork north of the Alps, and initiated a major social housing project that is still in existence 500 years after its founding.
As stalwart Catholics in a city that had largely turned Protestant during the Reformation, the Fuggers ensured the survival of Catholicism by exerting their political influence and supporting religious orders, especially the Jesuits. The Fugger's influence not only extended loans to the Dukes of Bavaria, but they also advised them on artistic matters and played an important role in the transfer of the aesthetic tastes of the Italian Renaissance to South German Courts.

Such was his power and influence, that in 1523 Jakob wrote to Charles V of Habsburg (to whom he had loaned a large sum of money), then the 'most powerful man on earth'; as the grandson of Maximilian I, (he held 81 titles, including Emperor of the Holy Roman Empire, King of Spain, King of Naples, King of Jerusalem and Duke of Burgundy). Un-perturbed by this grandeur**,** Jakob reminded him that *'It is worth noting that his majesty would not have the imperial crown without me. You must calculate the money you owe me and pay me without delay'*. *(*It is not recorded that the money was actually repaid).

The Fuggers exemplified the possibilities for social mobility in renaissance Germany. Descendants of a weaver who had moved from the village of Graben to Augsburg in1367, they not only entered the highest echelon of urban society, the Patriciate in 1538, but even rose into the ranks of the imperial nobility, becoming hereditary counts in 1530, forming marital alliances with Bavarian and Austrian noble families; and purchasing extensive stretches of landed properties.

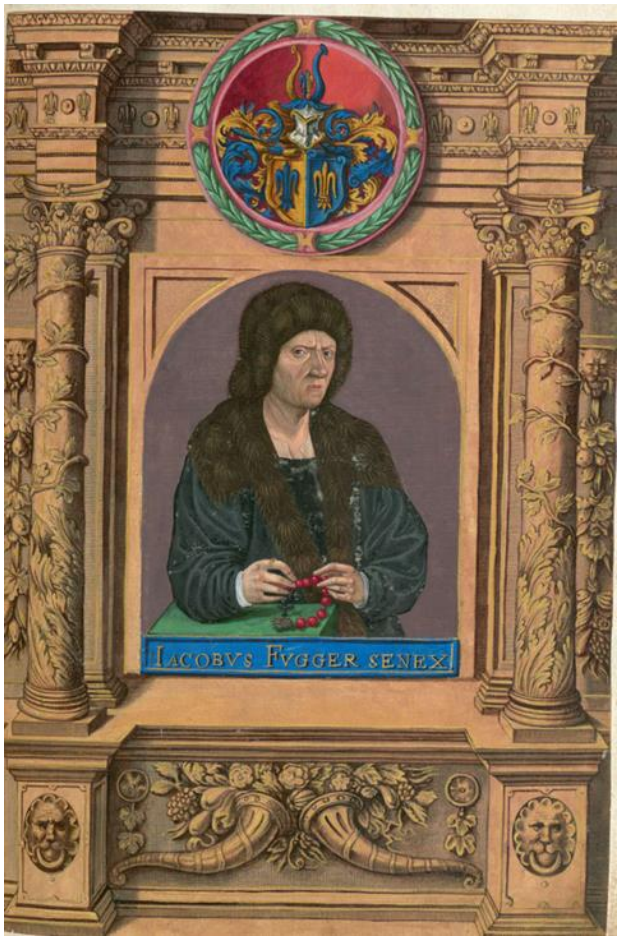
On the eve of the Thirty Year's War (1618-1648), their territories comprised more than one hundred villages in eastern Swabia. While the Fuggers are frequently mentioned in textbooks and general overviews of the Renaissance and Reformation, scholarship is largely confined to German language works. Scholarship of the Fuggers only really began in the late 19th century when historians started to mine the family archives and examine relevant documents in a number of German and European archives and libraries. In 1896 Richard Ehrenberg published a two-volume study on European merchant bankers that strongly focused on the Fugger family. There was an English translation of Ehrenberg's work in 1985, and his interpretation of the period as 'the age of the Fuggers' has long remained influential.

Such a wealthy family with influences in many significant places would naturally attract detractors, and there can be little doubt that there were many intrigues of Machiavellian proportion, many generated by religious conflicts. One rumour spread by the Fugger's religious opponents, was that the Fuggers were in league with the devil, and to illustrate this allegation, a tale was told of George Fugger (1560-1634). The Fuggers owned a palace in Trento known as the 'Devil's Palace' and the story was recounted by Johann Wolfgang von Goethe.
'When George Fugger arrived in Trento in early 1600, he fell in love with the noble Elena Madruzzo (1564-1627). However, her parents would only consent to their marriage if George had a beautiful house in Trento. George supposedly invoked the devil, who constructed the palace in a single night. [Amazing what money can buy!]
The Fugger family influence waned over generations, and in 1657, the Fugger Company came to an end.



Frontispiece to the Fuggerorum et Fuggerarum 1593/1619, Augsburg

Arms of Jacob Fugger



Jacob Fugger

Catharina Fugger - Daughter of Jacob

Fugger Armorials

Fugger Armorials

Susanna Fugger 1537-1588

Fugger Armorials

Veronica Fugger 1545-1590

Sources:

Fuggerrarum et Fuggerauum, Family images, Augsburg 1593-1619

(In 1593 the Fugger family commissioned the Augsburg engraver Dominicus Custos (c1550-1612) to create this selection of family portraits)

Das Ehrenbuch der Fugger Augsburg 1545-1547

What is the Story of the Erasmus Corkscrew?

'Herevex'

Desideratus Erasmus (Roterodamus) (1466-1536) was resident at Queen's College from early 1510 to 1518, and is remembered for his Letters, by his learning and the brush of Holbein; but nevertheless, to his contemporaries a little sharp-nosed , querulous creature , although a Dutchman, he spoke no Dutch, nor indeed, a word of anything but Latin; who seemingly hated Cambridge. He complained loudly and often about Cambridge beer and imported great quantities of Burgundy, which helps a lot in explaining his chronic financial difficulties. Nevertheless, he was the first to teach Greek at Cambridge, a dangerous and novel undertaking, bringing with it at the least unpopularity, and at the worst, risk of persecution. He was the first textural critic of the Bible, a hardly less dangerous undertaking. [His work *'The Praise of Folly'*, a satire showing off his classical learning, that he ends paradoxically, by praising the devout fool. This work (published in Paris 1511), is his best known experiment on extended paradox, that provoked a bitter resentment among doctors of theology]. But Erasmus, most fortunately for himself, was protected by the omnipotent John Fisher (1439-1535). Fisher, like his friend and admirer Erasmus, was a prophet of the New Learning, while monks, whether at Westminster or anywhere else, were obviously its enemies. Fisher had been a student of Michaelhouse, and in 1479 had been elected Master of that College. He met an untimely end on the scaffold after falling out (not for the first time), with Henry VIII. Reasons for this act has been well documented, and showed that monarchs are generally more omnipotent than bishops.

To the matter of the *'Giant Corkscrew'.* This seemingly fictitious implement was probably the source of an in-house expression that made oblique references to the high volume of Burgundy quaffed by Erasmus. 'He needs a giant corkscrew'. I am sure that I have seen a reference to the expression being used to suggest that a problem had developed into complete muddle – as in *'the paper or event was a giant corkscrew'. (*This perhaps later developing into *'a screw-up)'. (Could it have been Popper or Wittgenstein?)*

What does Queen's have to remember the *Prince of Humanism* by? Until the 20th century, there was purportedly an attraction called 'Erasmus Corkscrew', which students used to show off to visitors, until it was allegedly confiscated for being a fake. It was said to be over 33

centimeters long, a size representative it was said, of Erasmus's enormous thirst for wine. A past president of Queen's, Isaac Milner (1750-1820) wrote, *'We have no relique of him (Erasmus) at Queen's* except a huge corkscrew, and I am afraid that there was nothing in his principles to keep him from making very assiduous use of it'.

The Actors

Henry VIII

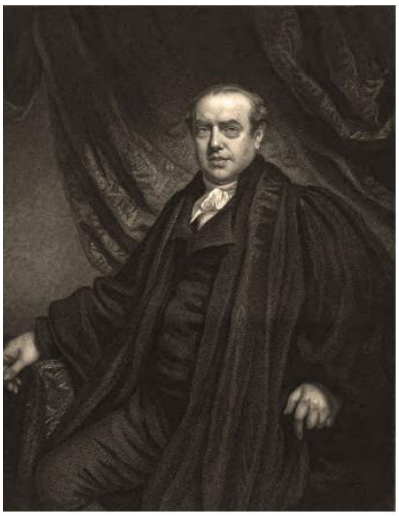
John Fisher

Erasmus

Could this be the corkscrew?

Isaac Milner apparently made Queen's College a 'Nursery for Evangelical Neophytes, and he rejected Tutors and Fellows, and anyone who struck him as a free-thinker or an infidel.' Milner was described by Thomas de Quincey (1785-1859) in the preface to his '*Confessions of an English Opium Eater' (1823)*, as an 'Eloquent and Benevolent opium user'.
Milner's name also came to be associated with what is known as *'April Fools' Day'*. Milner might have enjoyed the association of that day with his death (April 1st 1820), as he always delighted in burlesque and had an irrepressible fund of good humour, that had made him the life of any party he attended.

Quincey was a prolific writer, and is probably best remembered for his '*Suspiria de Profundis'* of 1845 (*Sighs from the Depths* -a collection of essays that still sells quite well.) His '*Logic of Political Economy'*, probably not so.



Isaac Milner

Thomas de Quincey

Marginal Drawing in early copy of Erasmus's *Folly*

Footnotes:

Steegmann, John**.** Cambridge - As it was and is today London 1940

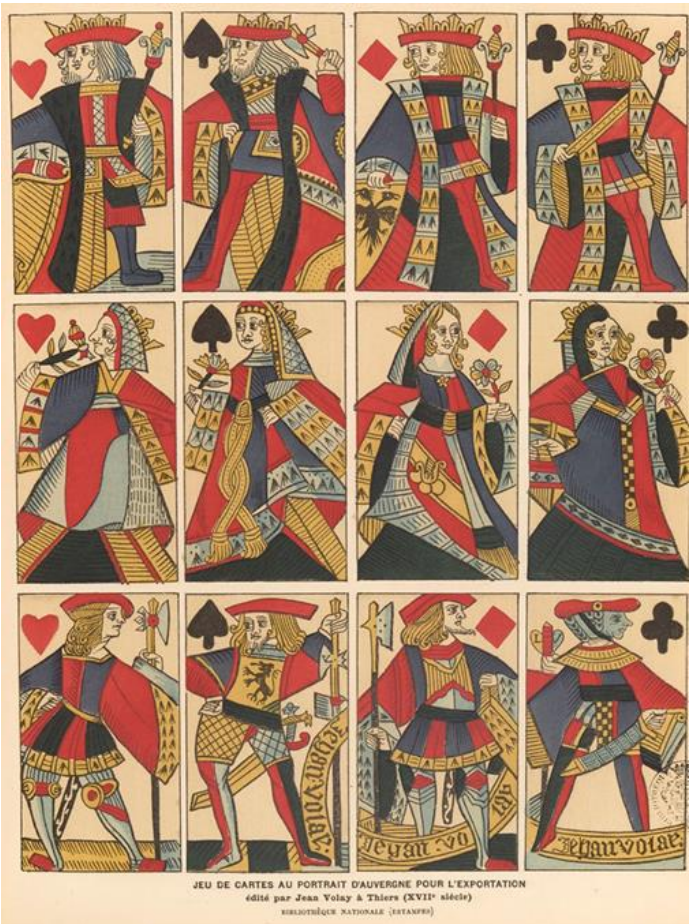
Quincey, Thomas de', Confessions of an English Opium Eater - 1823

On some old PLAYING CARDS Found at Trinity

T M Trelawny Gower

Ex proceedings of the Cambridge Antiquarian Society, No XLVII -1907 & No LXVI -1915`. Title Old Playing Cards found at Trinity College & More Playing Cards found at Cambridge - W M Fletcher MA.

In the summer of 1902 the staircase A, leading to the rooms which the writer (W M Fletcher) then happened to occupy in the north-west corner of the Great Court of Trinity College, was under repair. It is a spiral staircase, of oaken steps set around a central oak newel-post; the headway is plastered. As the worn-out treads were removed a few at a time, for the institution of the new, the fen reed upon which the plaster of the headway below is laid became disclosed. Here, in the accumulated dust upon the reeds, lying in the space between plaster-ceiling below and oak treads above, we found several old playing cards, and the mice nibbled fragments of a good many more. At another part of the staircase were found a fragment of an Italian MS. On vellum, a few pages of a Gryphius duodecimo Cicero, and a single card, the four of spades; all alike pierced with stitching holes containing fragments of thread. These no doubt represent some rubbish from destroyed book-bindings, for it should be remembered that this staircase provided a back way to the College Library when it was housed in this block.



Special interest to this aforementioned four of spades, for on the back of it is scribbled in 17th century hand a hasty note. '*This be d-d to the hand of Mr. William Crane at his chamber in Trinity College with spede'*.
William Crane was elected Scholar of Trinity in 1628, Fellow in 1633, and Sublector Primus in 1635, but of the situation of his chambers, or indeed of any particular of his life, I have as yet been able to ascertain nothing.
It is of the little collection of playing-cards found in the lower part of the staircase that I should like to say something. They could be sorted at once into two packs, both very far from complete, and each representing parts of more than one original pack of the same kind. In detail we have;

1. Eleven cards of inferior make. Uniform size 80mm by 45mm. Each card built of three sheets. Of *Hearts*, the ten; of *Spades*, the king, ten, and eight; of *Diamonds*, the king, *three* nines, *two* eights; of *Clubs*, the *nine* only.

As no knave of this series appeared, no clue is given as to the maker. Upon the back of one of the cards was written in bold hand, probably, I am told, of the early 17th century, 'Morris de W.Vanderli(s)[1].'the ink failing from the quill at the end of the signature. No name approaching this can be found either in the University records, as the Registry has very kindly ascertained for me, or in the list of members of the College foundation. No similar name appears in the College index admissions, which begins only in 1635, so that if the name be that of the member of the College he was admitted before 1435 and was not upon the foundation.

1[It may be that the name is actually van der Slice (Sluyce), a Dutch family who emigrated to America in 1700].

2. Ten cards of better make. Uniform size 90mm by 60mm each card of four sheets. Of *Hearts*, two kings, queen, and knave; of *Spades*, king, two knaves, and the ten; of *Diamonds*, none; of *Clubs*. The knave and eight.

Notes: In this series it is most fortunate that knaves of three suits are preserved, and among them the knave of clubs. The knave of clubs bears the full name of the maker – Nicholas Beniere – in Renaissance characters, upon a scroll along the lower edge, with his trade mark of a white swan. On a simpler scroll the knave of spades shows 'N.beniere' in Gothic characters. The knave of hearts is marked only by a plain shield outline containing the monogram NB.

The cards of both these series show clearly the characteristics of French cards, and, as I hope to show, more particularly of Rouen cards, belonging to the second half of the 16th century.

During a visit to Rouen early in 1905, I was enabled, by the kindness of M. Albert Sarrazin, to obtain ready access to local sources of information. To him and the Keeper of the Departmental Archives at Rouen, who did all in his power to give me enlightenment, I owe my grateful acknowledgments.

Whilst in Rouen I learnt that M. Henri d'Allemagne had nearly brought to completion a great

work upon French playing-cards. His two sumptuous volumes[2] have now appeared, and contain a very full account of the history of card making throughout France. In these may be found abundant information about the early *Cartiers* in Rouen and their trade history.

2 (Henri-Rene d'Allemagne, *Les Cartes a jouer, xiv au xx siècle, 2 vols.Paris 1906.)*

The cards of series (1) may perhaps be assigned to a card-maker of Rouen, Pierre Marechal, who worked in 1567. Unluckily in this series we have one court card only – the king – but this presents a very exactly likeness to the same king of a pack by Marechal. Now in the Department of Archives at Rouen.

The second series (2) are by Nicholas Beniere, and, with a custom of French card-makers, his full name and trade mark appear on the knave of clubs. This custom was confirmed by an ordinance of Louis XIII in 1613 which ordered that the 'noms et surnoms, enseignes et devises' of the maker should be placed on the valet de Trefle[3.]

A long succession of makers named Benieres, Beniere, or Besniere flourished in Rouen as Cartiers during the whole period between 1550 and 1650, and one Nicholas Beniere, at least, worked there between 1641 and 1660, though there is reason to suppose he was not the first of his name. And, as we shall see, it is also possible that card –makers having or taking the name of Beniere were also at work in England at this time. I know of no other cards in France or England made by Nicholas Beniere, so spelt, or any showing, as in this knave of clubs, his trade mark. Some cards in the British Museum, assigned by Dr Willshire[3] to the late 16th century, are by Nicholas Besniere, and this maker may perhaps be identified as ours: on one knave in each case is the same abbreviated monogram NB within the same containing shield.

Some points of interest arise in connection with the discovery of these cards at Trinity College. The staircase in which they were found was built by Neville, and completed very near to the year 1588. It is probable that they came deposited below the steps not long after that date, and, from their make, some at least, if not all of them, belong to the years earlier in the 16th century. They are, it must be noticed, playing cards that had been in actual use at that time. I know of no other cards of this epoch of which that can be said. In various museums and libraries are examples of sheets of card. Or rather card facing paper, assigned to the same date, which have in general been discovered in old book-bindings: these are sheets as the maker has printed them, not cut up into individual cards.

At the beginning of the 17th century our national playing-cards took, as far as the court cards are concerned, what has proved to be their final shape. A modern pack of cards owes the attitudes, the dress and weapons of its kings, queens and knaves directly to the influences which determined those in the time of Elizabeth and James. What these influences were may be easily decided, and

since this critical period in the history of English playing-cards has not – chiefly through lack of material- received due attention with the subject.

The first definite reference to playing-cards in England is said to be in the Act of Edward IV (r1461-83), 1463[1], in which the importation of foreign cards is prohibited. The early prohibition appears to have become a dead letter throughout the next century, during which cards were increasingly used in England, and during which, cards were abundantly imported from France and to a smaller extent, from Spain and Italy. From the beginning, the use of cards in England, French influence as was inevitable, predominated, as we adopted here the French suits, Coeur, Carreau, Pique and Trefle, and did not adopt the southern equivalents, Cups, money, swords, and sticks, which are still characteristic of Italy and Spain. A trace of this southern influence still remains in our language, for we call the French trefle, a club, from the sticks or batons of the southern cards, and the French pique, a spade, from espada, Spanish for sword (though here an equally obvious derivation is possible, since the French pique does resemble an early spade or shovel, and is actually called *scop* by the Dutch). It is suggested that the English alternative word 'Jack' represents the 'servant of low condition' of the Spanish and Italian suits rather than the romantic or historical valet of the French, and Jackanapes may be Jack-a-naipes, naipes being the Spanish term for numeral playing-cards.

The importation of playing-cards increased greatly, we gather, through the 16th century, and it was not French makers in general, but the Rouen makers in particular into whose hands the whole trade seems to have come by the middle of the century. It is uncertain how far the native makers could compete against the Rouen *Cartiers*. Perhaps the cheaper cards were made in England, like those mentioned by Roger Ascham in Toxophilus published in 1545, he said 'a '*payre'* of cards cost not more than iid – here a *payre* of cards is of course a pack. The English card-makers could not compete with the Rouen free trade, and were effectively ruined. In any case, I doubt whether we possess a single card of undoubted English origin belonging to the time of Shakespeare. Toward the end of Elizabeth's reign a patent was granted to one Edward Darcy, for making cards[2], but by this time many card-makers from Rouen had emigrated with their business to England to avoid French export taxes. Naturally, they displaced English card makers.

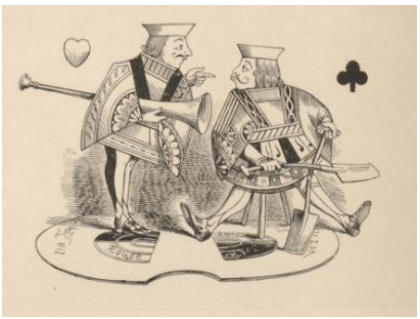
Turning to the cards found in Trinity College, we have seen reason to suppose that the inferior pack, above, are by Pierre Marechal, or a very close follower of his at Rouen or in England, and belongs to the last half of the 16th century. The superior pack, no 2 above, bearing Nicholas Beniere's name, in spite of the makers mark and name, presents some difficulties.

Cards similar in type to those found at Trinity College

Notes:

In the 16th century there was a general agreement among card-makers that for playing-cards four thicknesses of paper must be used if the interior was of 'papier main brune,' and of three thicknesses if of 'etresse sangle.'Among the numerous recorded names of Rouen card-makers occur the following: Guillamme and Robert Besnieres (1554-1567); and Robert (1554), Guillamme (1569), Robert (1641-47); and Nicholas (1641-1660) Benieres; as a result of the importation of Rouen cards throughout the 16th century and the establishment of Rouen card makers in England.

In 1615 a new prohibition of importation of cards was effected, and the excise on playing-cards was granted to Sir Richard Coningsby at 5/- a gross of packs, in return for £200 a year. Apparently the English manufacturers, probably including many immigrated Frenchmen, had now thoroughly learnt their business, and the Company of Card-Makers was incorporated by Charles I in 1629. In 1638 it was ordered that all cards made abroad and imported should be sealed in London, and packed in new bindings and covers.



Up to this time (1638), as it did later, the ‘Rouen type’ held the field in England, and I know of no example or illustration of any undoubted English cards, or cards of special English design. Singer gives a plate showing four ‘Old English’ cards, of which he does not give the provenance or date, but these appear to be not earlier than the middle of the 17th century, and as far as can be judged, they are based on the Rouen type; and if these cards were by this later Berniere, they were smuggled into England against penalties. But on the other hand, the trade mark and full name on the knave of clubs makes them probably, but not certainly, later than the ordinance of 1613 in France, which puts their burial on the staircase A, which was built in 1599, puts their date more probably in the 17th than the 16th century. The four of spades, which carried a message for William Crane, was not found at the same level in the staircase as the other cards. If there is any connection at all between them, if William Crane had any concern with the pack found, then they came to the staircase not before 1628 at the earliest, probably even not before 1633. Here we must leave the question of the date of the cards. The cards have been given by the College to the University Collection in the Fitzwilliam Museum, and are at present the sole representatives there of the period during which the active industries at Rouen finally settled the form which our English cards were to take.

Playing Cards – Bordeaux Type

More Old Playing Cards Found in Cambridge

Some six years after his paper on playing cards found at Trinity College,

W.M. Fletcher presented a further paper on more playing cards found in Cambridge. The whole of the South Range of the Great Court, built from 1594 to 1597, and the Bishop's Hostel, built in 1670, had been repaired internally, and during the removal of the old floors and ceilings many cards and fragments of cards were found, of which some seem to be important enough to deserve a permanent record.

In the Bishop's Hostel ten or a dozen cards whole or fragmentary were found in various parts of the building. These were apparently 18th century and of no particular significance.

In the range of buildings on the South side of the Great Court, containing five staircases exclusive of the Queen's Tower, more than thirty cards from at least nine different packs were found in whole or part, and of these twenty at least were certainly earlier than 1650. It must be presumed that the cards and fragments of cards so rescued from the rough operations of the workmen, after escape, from the attacks of mice and damp, represent only a small portion of the whole number originally buried in the structure of the buildings, and I find it difficult to explain by what means so many cards have come to their hiding places. There is no reason to suppose that Trinity College is, or was, more permeated by playing cards than other ancient buildings.[Perhaps a reason for the correlation of playing cards and stairs might be forthcoming].

During the recent reconstruction of the Master's Lodge at Christ's College two or three 16th or 17th cards, unluckily without court cards, were found. In the British Museum, again, there are fifty-three cards from four different packs, described as being found about 1750 behind some wainscoting in a house in Cambridge undergoing repairs.

Perhaps antiquarians in Cambridge have been more diligent than those elsewhere, for it is the fact that at the British Museum these Cambridge cards are the only examples in the whole national collection, of cards used or made in England earlier than the restoration. These cards, are so far as I know the only English cards of the Elizabethan era in existence, or at least recorded. Many books on the development and history of playing cards have been written and the compilers must have been struck by the absence of information about early forms of English cards. Anyone curious to know what the cards were like that Shakespeare might have played with, or the court of James I used in the Trinity Lodge, will refer to these works in vain.

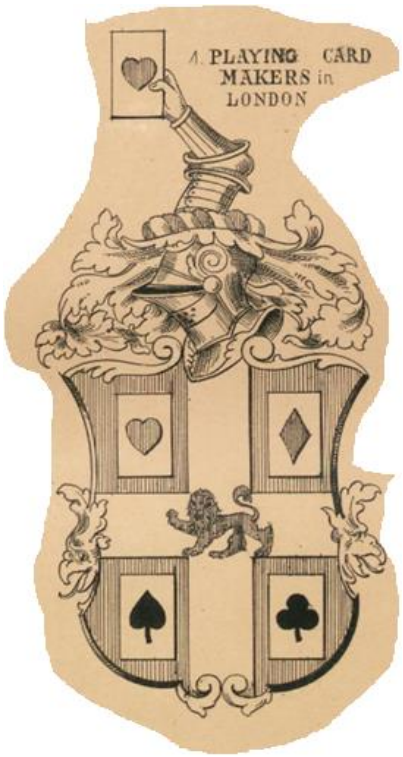
I am inclined to think that the discovery of playing cards is to be expected on the demolition of any ancient house. That the discovery is as a matter of fact relatively rare must be due to the almost incredible apathy of the house-breaker in the presence of discovered trifles. The difficulty of persuading, or successfully bribing, a labourer to preserve unusual objects found amongst his rubbish is very astonishing upon a first experience of it, but its reality will be almost painfully familiar to those in pursuit of information.

The Prohibition of Foreign Cards -1615

This action probably precipitated a change in the condition of English card-makers; their numbers seem in a short time to have significantly increased, so that in the year 1629 they were of sufficient importance to be associated into a

company, for the establishing of which letters patent were granted by Charles I, but whether they were less skillful than their foreign competitors, or whether the cards imported from abroad were furnished at a cheaper rate, or perhaps preferred by the consumer from some capricious reason, it does not seem that they were enabled to stand their ground against them for a very long period. During the puritanical times which succeeded the fall of Charles I, times of turbulence and trouble, it could not be expected that a very large demand for them would be made; but there can be no doubt that when the nation became settled under the government of the gay and dissipated court of Charles II, they were in considerable request; yet in defiance of the statutes, which were perhaps not severely enforced against the importation of them, they were still brought in and exposed publically for sale, so that the poor card-makers were reduced to the necessity of again requesting the interference of the government in the latter part of his reign.
In 1638 it was ordered that all cards made abroad and imported should be sealed in London, and packed in new bindings and covers.

Note: The Company of Card-makers was incorporated by Letters Patent of Charles the First, on the 22nd of October 1629, under the title of The Master, Wardens and Commonality of the Mistery of the Makers of Playing Cards of the City of London.
This Corporation, says Maitland, is governed by a master, two wardens, and eighteen assistants; but they have neither livery nor hall to transact their affairs in. (Maitland, *History of London*, p. 603. Ed.1739)

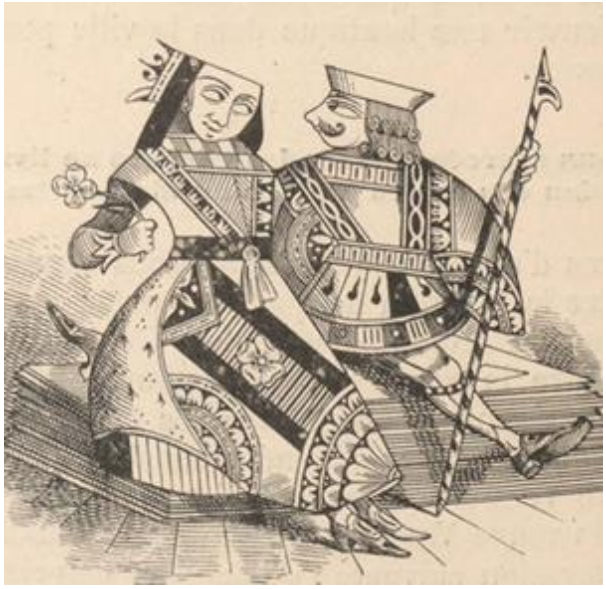


Early Arms of Cardmakers

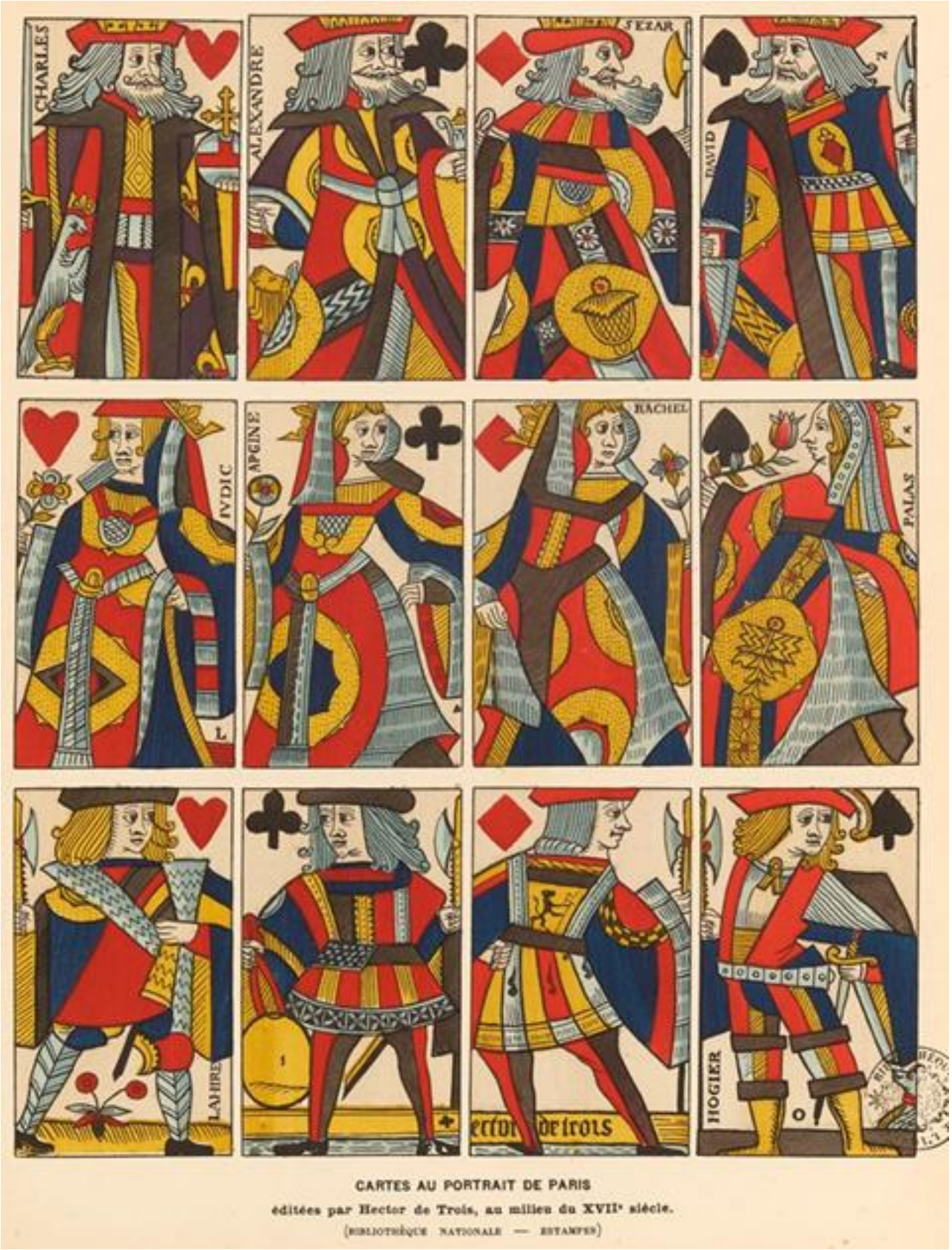
Modern Arms of Card makers

Of course, the proliferation of playing card use has not always been appreciated. In the introduction to his study '*Playing and Other Cards in the British Museum – 1876,* William Hughes Willshire makes the following observations. ' From the time alluded to until now various modes of amusement and gambling have been common, but not any appeals to chance and the excitement of hazard have been so generally popular as those which may be effected through the medium of playing cards. Nor is this to be wondered at, seeing how convenient the latter are for use, that they appeal to a class of combinations and calculations quite beyond the game of dice, *par et impar*, and similar agents, and that they can be made to afford, in a simplicity of use, amusement and excitement to very illiterate people, as well as by a more complicated application of their powers, a pastime and the pleasure of intense suspense to cultivated intellects. Unfortunately, not any pleasure can be exercised and enjoyed by man without it becoming abused or perverted, and often into a grievous sin. Thus it has been with cards. Scarcely known, in Europe at least, they were made the vehicle for gambling of the most vicious kind, and as such have continued until the present day. Time and money are often recklessly squandered over them, and though the latter which is wasted may be often comparatively but of slight amount, the time is lost through the fascinations of card playing is constantly to be deplored.

Cards have not created the passion of play; it has been a moral flaw from the highest antiquity; but they have developed this passion by offering it at once a more manageable instrument. There is an old French proverb, '*Gambling is the child of avarice and the father of despair*.' Yet not anywhere have there been more affectionate offspring than in the country which gave the saying birth.' Chatto commented in date that 'Playing cards are the instruments of the most fascinating species of gambling that ever was devised by the ingenuity of man, their origin and history are a very proper subject for rational discussion'.



French Cards 15th Century



Playing Cards French 17th century (Probably exported to England)

A Quartet of Knaves

Knaves, French, produced for the English market c1440/1480

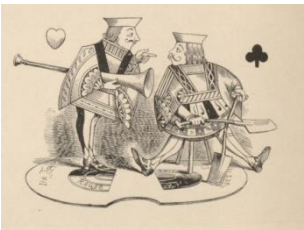
Knaves of the four suits - English 17th century. From a series of satirical tracts (The four Knaves) by Samuel Rowlands. Reprinted for the Percy Society – 1843.

LE REVERS DU JEU DES SUISSES, XVe SIÈCLE

1. Le roi de France; 2. Le Suisse; 3. Le Duc de Venise; 4. Le Pape; 5. L'Empereur; 6. Le roi d'Espagne; 7. Le roi d'Angleterre; 8. Le Duc de Wurtemberg; 9. Le Comte Palatin; 10. Le Seigneur Jean-Jacques Trivulce; 11. Le Duc de Milan le More; 12. Le Duc de Lorraine; 13. Le Duc de Savoie; 14. Le Marquis Montferrat; 15. Dame Marguerite.

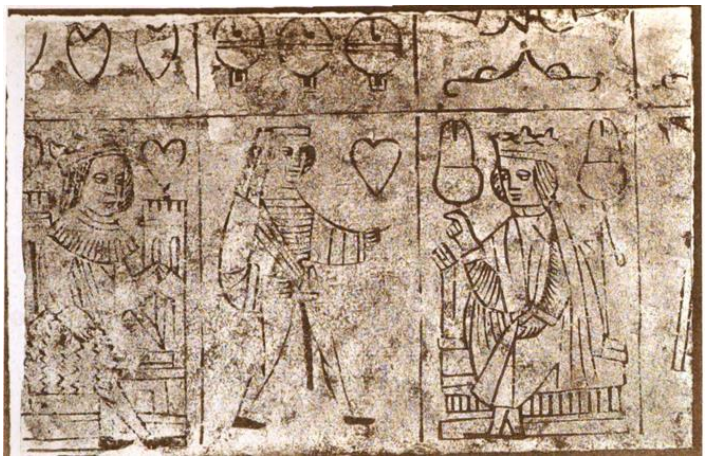
(BIBLIOTHÈQUE DE ROUEN. — COLLECTION LEBER)

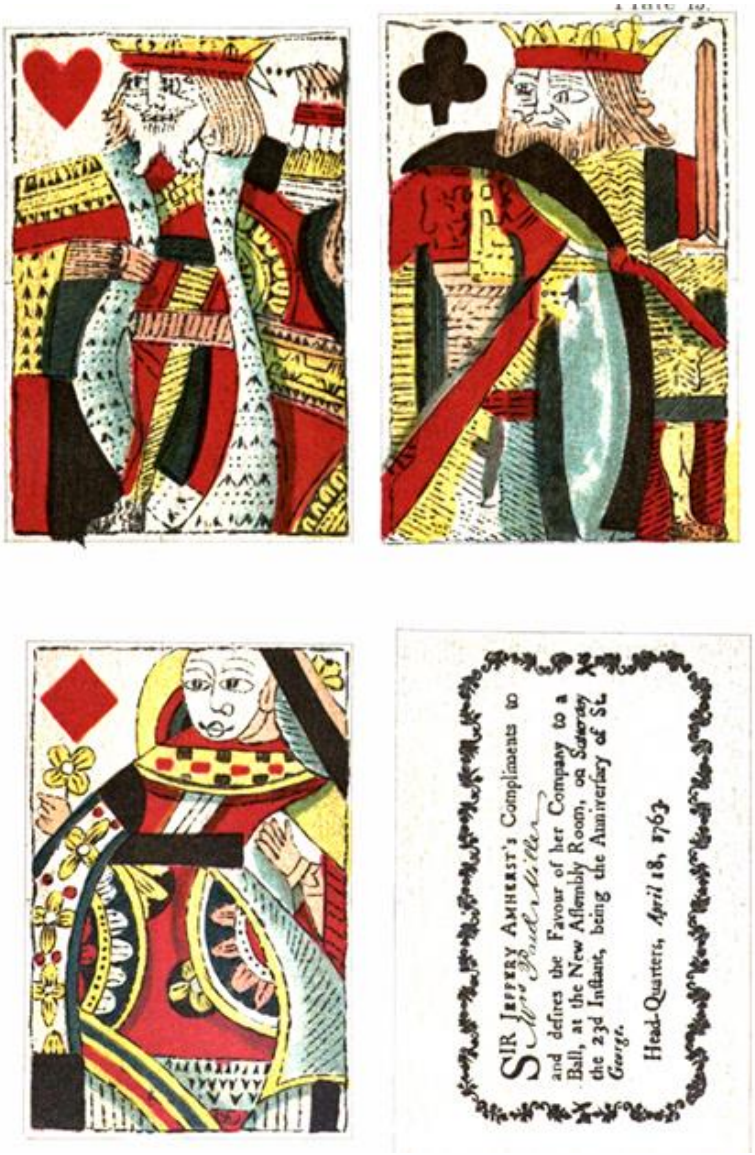
King, Dukes and Pope playing cards 15th Century (French/Rouen type)
This is believed to be one of the oldest caricatures known (c1498) and represents a political game of cards in progress. The King of France, Louis XII is seated, and around the table we have Pope Alexander VI, (Roderic Borgia) who was poisoned by drinking from a bowl he had prepared for another, Henry VII of England, distinguished by the three armorial lions on his breast. Present also are the Doge of Venice, Count Palatine and others.



Playing Cards 16th Century (French))

Facsimiles of German cards – Mid 15th century.





English Card with message to reverse- 1763. (An invitation to a ball)

Sources:-
Proceedings of the Cambridge Antiquarian Society XLVII (1907) & LXVI (1915)
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Allemagne, Henry Rene d' (1863-1950), Les Cartes a Jouer du XIV au XX siècle. Paris 1906.
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Singer, Samuel Weller, Researches into the History of Playing Cards. London 1816. (250 copies only).
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SNIPPITANEA (from 'Things Not Generally Known',Timbs, John – 1859)

Duke Humphrey
To dine with Duke Humphrey, is to have no dinner at all. This phrase, which is nearly obsolete [19th century], is said to have arisen from part of the public walks in Old St. Paul's called Duke Humphrey's Walk, where those who were without the means of defraying their expenses at a tavern, were accustomed to walk in hope of procuring an invitation.

The Court that Never Sits
A court that makes rulings on matters of heraldic distinction is the Earl Marshal's Court, although it came under attack by the young MP. Edward Hyde – later Lord Chancellor, Lord Clarenden, who denounced it as a 'tool of oppression' in his maiden speech in 1640.
He cited a number of outrageous cases. In one of these, a man who had been ruined by a huge fine imposed by the Court, his crime being that, in an argument with a boatman who had tried to overcharge him, he called the swan on the waterman's badge a 'goose'. The Court decided that, as the swan on the waterman's badge was the crest of an earl, the defendant had insulted the upper classes and punished him severely for 'dishonouring' the crest.

In another case, a tailor had politely asked a customer of 'gentle blood'- that is, he had a pedigree registered with the College of Heralds- if he would mind paying his bill. The man, outraged by this insolence, threatened the tailor with violence, whereupon the tailor then had the temerity to observe that' he was as good a man as his creditor'. This was taken to be an attack on the aristocracy and the tailor was hauled in front of the Earl Marshal's Court where he was dismissed with a reprimand – provided he tear up the bill.

Edward Hyde pointed out that, in just two days, the Earl Marshal, sitting alone, had awarded more damages than had been awarded by juries in all the actions that had been tried in all the courts in Westminster in a whole judicial term. Furthermore, Hyde maintained that the Earl Marshal's Court was a 'mere usurpation' that had only sprung up during the reign of Charles I and had first sat in 1633. The House of Commons agreed that, left unchecked, the Court's powers could be established in law by constant usage. Although they never passed a bill to abolish it, the Earl Marshal was shamed by the criticism and 'his court never presumed to sit afterwards'.

(It did however sit on 21st December 1954 in consideration of the matter of Manchester City Council v Manchester Palace of Varieties. The City Council objected to the use of the city arms by the theatre.

A False Pedigree (Curious Proceedings in the Earl Marshal's Court)

The following curious proceeding in the Earl Marshal's Court, in the reign of Charles II:

About this time, West, Lord Delaware, commenced a suit in the Court of Honour, or Lord Marshal's Court, against one who went by that name. The case was, a person of a far different name by birth, but an ostler, having, by his skill in wrestling in Lincoln's- Inn-Fields, got the name of *Jack of the West,* coming afterwards to be an innkeeper, and getting a good estate, assumes the name of West, and the arms of the family of the Lard Delaware, and gets from the heralds his pedigree, drawn through three or four generations, from the fourth son of one of the Lords Delaware; and his son, whom he bred at the Inns of Court, presuming upon his pedigree to take the place of some gentleman, his neighbours in Hampshire, they procured him to be cited by the Lord Delaware in this court, where at the hearing, he produced his patent from the heralds. But so it fell out, that an ancient gentleman, of the name of West, and family of Delaware, and named in the pedigree, who had been long beyond the sea and conceived to be dead, and now newly returned, whose son, as it seems, this young spark would have had his father too have been, which dashed the whole business; and the pretended West, the defendant, was fined 500£ [£52,000 today), ordered to be degraded, and never more write himself gentleman.

A Treat for Formals and Christmas – The Manchet – Manciple

The Manchet is a fine white roll, named, allegedly from the French *michette, or from the main,* because it is small enough to be held in the hand.
Here are two olden recipes for manchets:-
Lady of Arundel's Manchet. Take a bushel of fine wheat-flour, 20 eggs, three pounds of fresh butter: then take as much salt and barm as to the ordinary manchet; temper it together with new milk pretty hot, then let it lie the space of half an hour to rise, so you may work it up into bread, and bake it; let not your oven be too hot. *(Ex True Gentlewoman's Delight, 1676)*

Another recipe has: Take a quart of cream, put thereto a pound of beef suet minced small, put it into cream, and season with nutmeg, cinnamon and rose water; put to it eight eggs and but four whites, and two grated manchets; mingle them well together, and put them in a buttered dish; bake it, and being baked, scrape on sugar, and serve it. *(Ex the Queen's Royal Cookery, 1713)*.

Manchets (fine white rolls) are used in the colleges of Oxford and Cambridge to this day. The Manchets, cheese, and fine ale, of Magdalen College are well

known.
The Manciple, a purveyor of victuals, a clerk of the kitchen, or caterer, still subsists in the universities, where the name is therefore preserved; but Archdeacon Nares (1753-1829) (Archdeacon of Litchfield), believed nowhere else. One of Chaucer's pilgrims is a Manciple of the Temple, of whom he gives a good character for his skill in purveying.
[CUHAGS has its very own Manciple.]

A Manciple delivers the feast.

Origin of Christmas Boxes

In the interesting collection of London Antiquities formed by Charles Roach-Smith, and now in the British Museum, are specimens of 'Thrift-boxes: small and wide bottles with imitation stoppers, from three to four inches in height, of thin clay, the upper part covered with a green glaze. On the side is a slit for the introduction of money, of which they were intended as the depositories;' and as the small presents were collected at Christmas in these money pots, they were called 'Christmas Boxes,' and thus gave the name to the present itself. These pots were doubtless of early origin; for we find analogous objects of the Roman period (See *Caylus, Recueil d' Antiquites)*

How to Tie a Bow Tie

From a letter to The Oldie Magazine of February 2023.

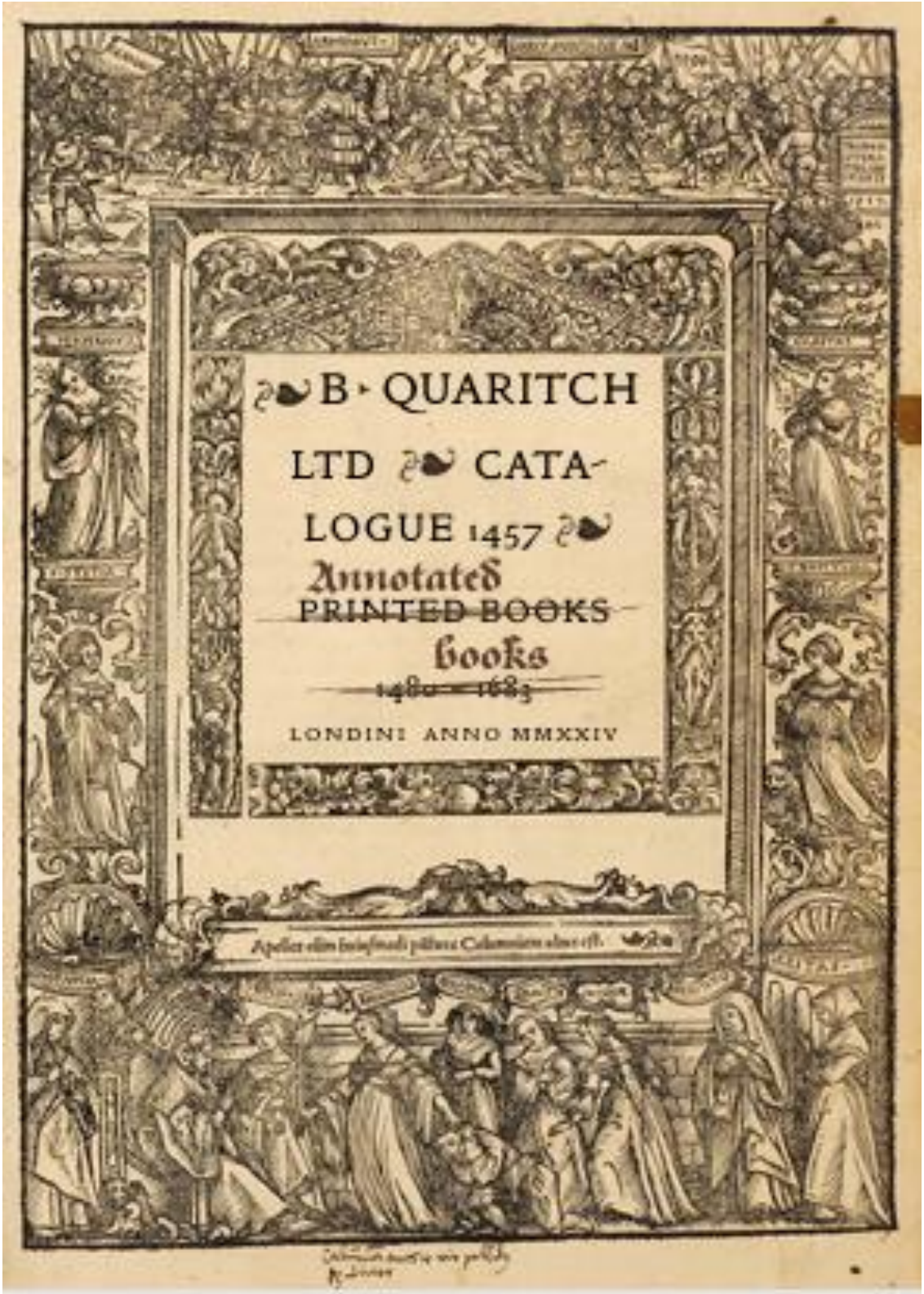
Sir:
I am old enough to remember when ‘self-tie’ bows were *de rigueur* in polite society. Self-tie bows later became simpler, with the addition of adjusters to the strap to tighten things up. Not so of course with wing-collar dinner shirts, usually worn with white tie. These ties have no adjuster – so must be perfectly tightened if the bow is not to hang low and the wearer look stupid.
There is a simple solution.
First tie the bow around your bare neck ensuring it is as tight as possible. Next put on your shirt and carefully push the wings of the collar under the strap of the tie – and voila! Perfect.
(David Fell, Gidea Park, Essex)

Editors Talepiece

Being a rough armorial device featuring a rampant dragon and a few other naïve attempts at sketching dragons or beasts; with the motto ‘In Domino Confido Non Solus Amicus.

Ex. Boethius, Amicus Manlius Torquatus Severinus. De Philosophiae Consolations 1507.
(The annotator (s) are not identified, but it is suggested that it may be by two French scholars between 16th-17th centuries.)

(From the Catalogue of B. Quaritch-number 1457- Annotated Books – London -1924.)

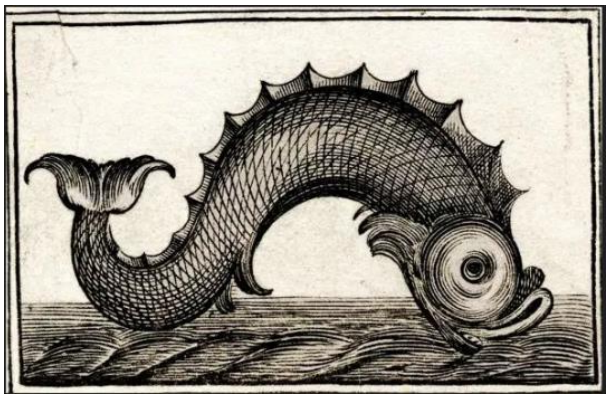


Catalogue Cover B. Quatitch

[Articles for Escutcheon may be sent to the Editor, Terence Trelawny-Gower at **tmtregower@aol.com and ttrelawnygower@yahoo.com]**

Members and guest writers are encouraged to contribute articles on the primary subjects, but also papers loosely connected with same, such as flags, medals, seals, awards, illuminated manuscripts, academical dress; or if not related, interesting and stimulating papers.

[The illustrations above are not significant other than as an *eye-catcher*.]



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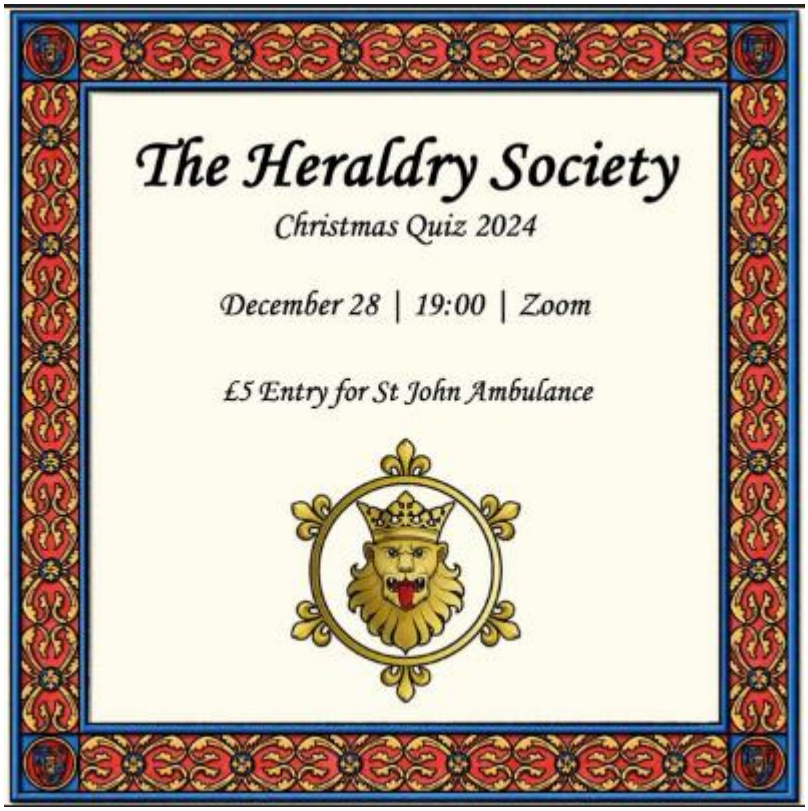
The Heraldry Society
Christmas Quiz 2024
December 28 | 19:00 | Zoom
£5 Entry for St John Ambulance