Transactions of the Burgon Society, 25 (2025), pages 54–78

Hats, Gowns and Hoods: The Portrayal of Academical Dress in the Heraldry of England, the College of Arms and the Heraldic Authority of Canada

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Abstract

This essay aims to explore the origins, accuracy and trends in the way in which the three key elements of academical dress—headwear, gowns and hoods—have been described and illustrated over time, especially in the heraldry of the College of Arms, London, and the Heraldic Authority of Canada. It opens with an exploration of medieval examples from Cambridge and Oxford to suggest the earliest use of academical dress in heraldry in England before predominantly focusing on armorial bearings authorized between 1892 and 2020. The arms discussed are presented as figures, along with a glossary of key heraldic terminology.

The earliest references relating to the use of academical dress in the heraldry of England concern images of medieval caps. Heraldry has a wide range of hats and headwear signifying ecclesiastical, royal, noble or academical status, including doctoral caps and bonnets, the *pileus rotundus*, and mortar-boards. Being small objects of quite simple design and colour, they are much easier to portray in heraldry than academical gowns and hoods. Academical hats have been displayed within the shield itself, worn by supporters, formed part of crests and have even been shown within the compartment.[1] Caps, bonnets and mortar-boards are the most versatile element of academical dress in heraldry, a fact which helps explain both their early appearance in English heraldry and a recent trend of including academical headwear within College of Arms and Canadian Heraldic Authority grants to individuals and organizations with close links to the world of academia.

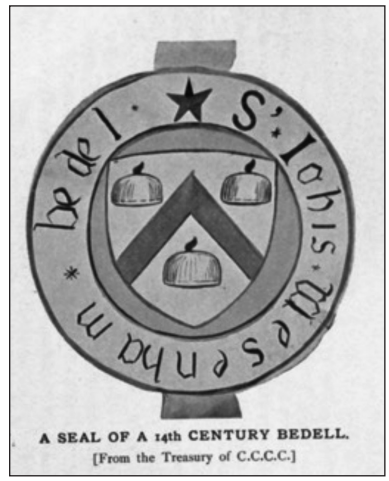
The earliest extant representations of academical dress in English heraldry can be found at the University of Cambridge. They do not belong to a graduate but to an early bedell, John Wesenham. Seals of Wesenham dating from the period 1361 to 1390 have survived in the archives of Corpus Christi College.[2] The shield image of his seal includes three doctoral *pilei* displayed 'a chevron between three doctoral pilei' (Figs 1, 2).[3] Wesenham's *pilei* are similar to those used in the arms of the next historical,

1 For *compartment*, see the glossary in the Appendix.

2 John Wesenham was probably the first person to use an image of a university bedell's cap in heraldry.

3 H. P. Stokes, *The Esquire Bedells of the University of Cambridge from the 13th Century to the 20th Century* (Cambridge: Cambridge University Press, 1911), pp. 52–53, 57–60; an image of the seal faces p. 52. The seal is from Corpus Christi College Cambridge Archives: MSix13b





Figs 1 (left), 2. Seal of bedell John Wesenham, *c.* 1390, left, and its image in H. P. Stokes.

armigerous academic, Hugh Sugar, DCL, Oxford. Sugar held a fellowship at New College between 1435 and 1452.[4] He graduated with the doctorate in Civil (Roman) Law before embarking on a career in the English Church. He was installed as Archdeacon of Bath before being collated Treasurer of Wells Cathedral on 1 May 1460,[5] where he served for nearly thirty years until his death, some time in late April or early May 1489.[6] As well as giving funds to Vicars' Close, Wells, and extensive donations to New College, Oxford,[7] he left money for a chantry chapel in Wells Cathedral, and it is here we find a representation of his doctoral cap or *pileus* in heraldry in stone (Fig. 3). The heralds' visitation to Oxford in 1575 recorded two further images of the arms of Hugh Sugar, both at New College, Oxford; one in the Hall, arms described as 'Sable, three sugar-loaves Arg. In chief a doctor's cap proper', the other in the library.[8]

The statutes in use at Oxford University at the time of Hugh Sugar are quite clear in providing that a Doctor of Theology, Canon or Civil Law should wear the *pileus rotundus*, as can be seen in images of the period at both Oxford and Cambridge Univer-

(deed of transfer to John Wesenham).

4 J. Buxton and P. Williams, eds, *New College Oxford 1379–1979* (Oxford: Oxprint, 1979), p. 330.

5 J. Le Neve, *Fasti Ecclesiae Anglicanae* (Oxford: Oxford University Press, 1854), p. 173.

6 His will was witnessed on 28 October 1488 and probate was granted on 5 May 1489. See Prerogative Court of Canterbury Wills, reference: PROB 11 Will Registers 1384–1566, piece 08 (1487–1491) accessed through <http://www.ancestry.co.uk> [retrieved 1 May 2024].

7 See the website on the Vicars' Close at <https://www.wellscathedral.org.uk/outreach-learning/history/heritage-and-conservation/vicars-close> [retrieved 4 May 2024]. For his donations to New College Oxford, see Buxton and Williams, pp. 25, 194, 295, 299, 330.

8 W. H. Turner, ed., *The Visitations of the County of Oxford Taken in the Years 1566, 1574 and in 1634* (London: Harleian Society, 1871), p. 95. In heraldry, 'metals' include gold/yellow and silver/white, called Or and Argent. Colours comprise red, blue, green, black and purple, called Gules, Azure, Vert, Sable and Purpure. The key rule is that no colour can be placed on top of another colour and, likewise, no metal can be placed on top of another metal.



Fig. 3 (above). Arms of Hugh Sugar, DCL, from his chantry chapel in Wells Cathedral.



Fig. 4 (right). Hugh Sugar is the bottom left figure.

sities.[9] We also have an early image of Hugh Sugar in pen and ink on a manuscript in New College, Oxford. This image (Fig. 4) shows Sugar amongst the early benefactors of the College, in academical dress, wearing his *pileus*, complete with the stalk apex.[10]

We can compare the image of Dr Hugh Sugar wearing his *pileus* in the New College manuscript with the carving of his arms on his chantry chapel in Wells Cathedral. The chapel was built in the year or years following his death, in 1489. A second version of Sugar's arms exists at Vicars' Close, Wells. They are like the arms in the chantry chapel, except the *pileus* is replaced with the letter 'h', presumably a reference to Hugh's forename.

There are more references to doctoral caps identified during the heraldic visitations of Oxford during the sixteenth and seventeenth centuries and published by the Harleian Society under the editorship of William Harvey in 1871. These include the arms of William Broke,[11] DCnL, Warden of All Souls, 1504–24, and Vice-Chancellor,

9 Strickland Gibson, *Statuta antiqua Universitatis Oxoniensis* (Oxford: Clarendon Press, 1931), pp. 51–57. See the use of the *pileus* in medieval Oxford, discussed in W. N. Hargreaves-Mawdsley, *A History of Academical Dress in Europe until the End of the Eighteenth Century* (Oxford: Clarendon Press, 1963), pp. 64–71. For Cambridge, see J. H. Baker, 'A Comparison of Academical and Legal Costume on Memorial Brasses', in J. S. Lee and C. Steer, eds, *Commemoration in Medieval Cambridge* (Woodbridge: Boydell & Brewer, 2018), pp. 90–106.

10 New College MS (Bodley) Chaundler, fol 4r, *c.* 1461–5. Reproduced in Buxton and Williams, pp. 206–07.

11 Turner, p. 90. For William Broke, DCnL, see A. Wood, *Fasti Oxonienses* (Oxford: Clarendon Press, 1790) p. 77. These arms were in a window in the cloisters. They have long since ceased to exist, as the cloisters were removed to make way for new building in the eighteenth



College of Arms MS Grants 140, p. 73

Fig. 5. Arms of Lord Simon of Glaisdale, from the College of Arms Grant book.



Fig. 6. Arms of Dr D'Arcy Boulton.

1520 and, of less certainty, the arms 'of Flemming, brother of the founder' at Lincoln College.[12] In both of these cases, Broke and Flemming, the *pileus* is not shown within the shield, as they are in Dr Sugar's chantry at Wells, but appears above them or, in heraldic terms, 'ensigned with a doctor's cap'.

The next, and probably only other time, a doctoral *pileus* has been portrayed in English heraldry is in the arms designed between 1974 and 1977 by Mr Patric Dickinson for Jocelyn 'Jack' Simon, who was created a life peer and Law Lord taking the title Baron Simon of Glaisdale. The blazon for Lord Simon of Glaisdale's arms includes the dexter supporter, described thus: 'a man habited in the robes of a Doctor of Civil Law in the University of Cambridge Proper …'[13]

All three representations of Lord Simon of Glaisdale's arms that I have found suggest the wearing of a *pileus rotundus*. The original illustration in the *Grant Book at the College of Arms*, dated July 1977 (Fig. 5), clearly shows a black, modern *pileus rotundus*, as does the representation on a panel amongst those of Readers of the Inn, at the Middle Temple. The panel is one of a series located in the Prince's Room corridor. The third version which suggested a *pileus* but which was a little less clear was published in Debrett's in 1995.[14] As can be seen in Figure 5, the image of the *pileus* in Glaisdale's arms owes more to modern European examples where it is still a regular element of

century. See A. Wood, *The History and Antiquities of the Colleges and Halls in the University of Oxford* (Oxford: Clarendon Press, 1786), pp 262, 268–69, 305.

12 Turner, p. 93

13 See p. 64 for a discussion of the illustration of a Cambridge DCL in the same grant of arms.

14 For the original design see College of Arms MS Grants 14, p. 73. For Lord Simon of Glaisdale's entry including an illustration of his arms, see, C. Kidd and D. Williamson, eds, *Debrett's Peerage and Baronetage* (London, 1995), p. 1162, and for more information and a reproduction of the arms at the Middle Temple, see <https://middletemplar.org.uk/fifty-years-of-heraldry-in-middle-temple/> [retrieved 6 May 2024].



College of Arms MS Grants 145, p. 99

Fig. 7. Arms of Professor Sidney Barker.



College of Arms MS Grants 155, p. 78

Fig. 8. Arms of Liverpool Polytechnic, now Liverpool John Moores University.

doctoral dress in universities in several countries, notably Italy and Spain. The modern *pileus* in Glaisdale's arms differs from Dr Sugar's in several ways: it looks more rigid, it sits atop the head and it has no apex stalk. The only university in the UK which uses this item of academical headwear is the University of Sussex, although it replaced the *pileus* with a velvet bonnet in 2010 for all doctorates apart from honorary higher doctorates.[15] The *pileus* in the Middle Temple appears to be shorter than the Sussex pileus, but also black and possibly velvet.

According to Hargreaves-Mawdsley, the academical headwear used in the Universities of Oxford and Cambridge began to develop new designs and shapes during the late sixteenth century, including the doctor's bonnet, sometimes called a Tudor bonnet, and there are several arms in English heraldry which depict such bonnets within the arms or worn by heraldic supporters. The doctor's bonnet has been represented in several ways in modern English heraldry. It has most frequently been shown being worn by human supporters but has also been used to give footing to avian supporters, as well as being shown above the escutcheon. Bonnets have been illustrated both with cords and tassels and without them.

One of the most interesting ways a bonnet has been used is by the Canadian historian, Dr D'Arcy Boulton (Fig. 6).He chooses to display his arms, granted to his father in 1974, ensigned with a doctoral bonnet which has the coats of arms of the Universities of Oxford and Pennsylvania on the front, no doubt to represent his DPhil from Oxford, awarded in 1976, and his PhD from Pennsylvania in 1978. The bonnet does not fit with the academical dress regulations for Oxford, as no bonnets in Oxford have tassels. At

15 Nicholas Groves, ed., *Shaw's Academical Dress of Great Britain and Ireland*, 3rd edn, 2 vols (London: Burgon Society, 2011–14), Vol. I: *Universities and Other Degree-Awarding Bodies* (2011), pp. 396–97.

the University of Pennsylvania, PhD graduates wear a black square cap or tam, with a golden tassel.[16] At Oxford, the DPhil graduate can wear a square cap with a tassel or a soft cap without a tassel, whilst the lay, higher doctorates of Civil Law, Medicine and Music wear a bonnet but with twisted black silk ribbon around the crown. The arms granted in 1985 to Professor Barker, DSc, of Birmingham University (Fig. 7) show a doctoral bonnet of black material with gold cords and tassels as is correct for holders of all doctorates of that university.[17]

Perhaps the most unusual way a doctor's bonnet is currently used in English heraldry can be found in the arms of Liverpool John Moores University. A full set of armorial bearings was granted to Liverpool Polytechnic, the University's previous incarnation, on 16 September 1989 (Fig. 8). The two doctoral bonnets in these arms are not in the shield, neither do they adorn either of the two supporters. Instead, the two supporters (a peregrine falcon and a raven) are shown standing on the bonnets, and described in the blazon as, 'statant on a Doctoral Hat upon a compartment comprising a grassy mount all proper'.[18]

When the arms were granted, Liverpool Polytechnic awarded degrees under the authority of the Council for National Academic Awards. As such, the bonnets worn by its PhDs in full dress were of black cloth with maroon cords and tassels, whilst the hats in full dress for those with higher doctorates were of black cloth with gold cords and tassels.[19] Since the Polytechnic attained university status in 1992, it has adopted a different scheme for academical dress. In full dress, those with PhDs plus taught and professional doctors now wear a dark blue bonnet made from velvet, with scarlet cords and tassels, whilst those who are higher doctors wear a scarlet bonnet with dark blue cords and tassels.[20] So, whilst the bonnet in the arms was accurate in 1989 it is, however, no longer an accurate representation of the bonnets worn by doctors of Liverpool John Moores University today. If the University were ever to petition the College of Arms, it might consider requesting a change to the bonnets which so carefully support its birds to reflect the post-1992 scheme.

Doctoral bonnets are also shown being worn by both supporters in the arms of the Royal College of Anaesthetists (Fig. 9), where the dexter supporter, Dr John Snow, is wearing a black bonnet with no visible cords or tassel, whilst Dr Joseph Clover, the sinister supporter, is shown with a black bonnet sporting a golden tassel.[21] Clover could not have worn a doctoral bonnet as there was no scheme for academical dress for Fellows of the Royal College of Surgeons until the 1890s, sometime after his death, in 1882.[22] Snow is shown in MD dress of the second London scheme which, in full dress,

16 For academical dress at Pennsylvania, see <https://commencement.upenn.edu/graduates/history-of-academic-regalia> [retrieved 14 May 2024].

17 Shaw III, Vol. I, p. 85. However, unlike the version in the arms, the cord is correctly tied at the left side with the tassels hanging there, not at the front.

18 College of Arms MS Grants 155, p. 78.

19 Shaw III, Vol. I, p. 131.

20 Ibid., pp. 224–25.

21 See Glossary for dexter and sinister meanings in heraldry.

22 Shaw III, Vol. II: *Non-Degree-Awarding Bodies* (2014), p. 170. For more on the representations of Drs Snow and Clover in academical dress, see below on gowns.



College of Arms MS Grants 156, p. 114

Fig. 9. Arms of the Royal College of Anaesthetists.



Fig. 10. Memorial to Queen Caroline, who died in 1738.

allows for a bonnet with cords and tassels of the faculty colour, which would be violet for Medicine.[23]

Bonnets have been portrayed adorning the University of Oxford's coat of arms in publications by the Clarendon Press and later by the University in commemorative and other official publications from as early as 1738 (Fig. 10) and continue to be used in pamphlets printed by the University for the annual Encaenia ceremony and on the website of the clothiers, Walters of Oxford.[24] The bonnet in this image represents those worn by the bedels, rather than those of doctors but should, as with three *pilei* in John Wesenham's seal from Corpus Christi College, Cambridge, still be included in a broader definition of academical dress.[25]

As well as bonnets, English heraldry includes at least one example of an early seventeenth-century Doctor of Divinity whose memorial includes a representation of academical or ecclesiastical headwear. The memorial is that to Dean William Goodwin in Christ Church Cathedral, Oxford. Goodwin's epitaph mentions his doctorate in Theology, along with his role as Dean of the Cathedral and his service to King James I. His coloured memorial shows him in convocation dress for an Oxford DD in 1620, wearing a skullcap. Above his image are placed his arms, ensigned with what appears to be a square cap with soft corners (Fig. 11).

The history of academical and ecclesiastical headwear is explained in Seamus Hargrave's article in 2014, along with illustrations to show a possible developmental history.[26] Dean Goodwin's cap of *c.* 1620 would appear to fit neatly between the devel-

23 See the discussion of the gowns of Snow and Clover, below.

24 See <https://www.walters-oxford.co.uk/store/academic-gowns-and-hire/> [retrieved 28 May 2024.]

25 Many thanks to Alex Kerr for clarification on this question and to Penny Hutchings, Assistant Archivist, Oxford University Press, for researching the 1738 image. It was printed in the Clarendon Building in a pamphlet by the University in memory of Queen Caroline, wife of King George II, who died in November 1738.

26 'The Church and the Trencher: An Examination into How England's Changing Theol-





College of Arms MS Grants 177, p. 285

Fig. 11 (above). Details of the memorial to Dean William Goodwin, Christ Church Cathedral.
Fig. 12 (right). Arms of the Worshipful Company of Educators.

opment of the caps worn in portraits of Archbishop Cranmer in 1556 and Archbishop Laud in 1636.[27] Before moving on to the square cap or mortar-board, there is one other academical hat portrayed in heraldry from Canada, which is the red Canterbury cap in the arms of Cape Breton University, granted in 2019. These arms had originally been issued in 1999 when it was a University College. Whilst the cap's inclusion is explained as 'symbolic of higher learning', it is a little strange that the academical dress code of the University contains no such hat for any graduate of any degree.[28]

Mortar-boards can be seen in a growing number of personal grants of arms as well as grants to organizations linked to education. The increasing use of heraldic mortar-boards in the twentieth- and twenty-first centuries is possibly a reflection and consequence of the expansion of higher education across the English-speaking world. In the context of vastly increased numbers of graduates and universities since about 1900, the mortar-board's increasing use in heraldry makes sense. The mortar-board is also very possibly the most frequently identified element of modern academical dress across wider society. Where shapes and colour schemes of hoods can be easily confused and where gowns are difficult to represent in heraldry apart from supporters, mortar-boards and doctoral bonnets are both easy to portray and strongly associated with the academic world.

A recent English example of an organization with arms showing mortar-boards is a London Livery company, the Worshipful Company of Educators, which was granted arms in 2015 (Fig. 12).[29] The mortar-boards in question are described in the blazon as: 'three mortarboards Or'. A black mortar-board on a red background would not be acceptable heraldry. The tassels have not been described as such within the blazon, but golden tassels are included in the representation of the arms granted to the Company

ogy and Church Have Influenced the Evolution and Design of the Square Cap Causing its Use as Academic Attire', *TBS*, 14 (2014), pp. 16–34.

27 Ibid., see the illustrations on p. 20 and discussion on pp. 26–29.

28 See the details of the grant at <https://www.gg.ca/en/heraldry/public-register/project/3154> [retrieved 30 May 2024] and information on gowns and hoods at the Convocation of Cape Breton University at <https://www.cbu.ca/current-students/convocation/> [retrieved 17 June 2024].

29 College of Arms MS Grants 177, p. 285, Arms of the Educators' Company.

of Educators, a modern Livery company which specifically aims to 'raise awareness of, and to promote, the education profession, and to uphold its standards of excellence and integrity'.[30]

Another organization which has as its purpose to serve and represent a graduate community and which has a mortar-board in its arms is the University Club of Montreal, which was granted arms by the Canadian Heraldic Authority in March 2012. The mortar-board is blue, which represents one of the Club's official colours. It relates to no specific university academical dress code, but it does symbolize the 'important role that university professors, particularly from McGill University, have played at the club from its very beginnings.'[31] There are also blue mortar-boards in the arms granted to Evan James Casselman of Manitoba by the Canadian Heraldic Authority (Fig. 13).[32] In this instance, there is no obvious link to any given university's academical dress codes, though Mr Casselman's career is in teaching.



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Fig. 13. Arms of Mr Evan Casselman.

In June 2013, Oscar Silva Vicente graduated as PhD in the Faculty of Education of the University of Windsor, Ontario.[33] The doctoral gown of the university is blue with gold facings. Doctoral hoods at Windsor are of the full Oxford shape, [f5] in the Groves classification, also in gold and lined in monastral blue with two gold chevrons.[34] On 20 November 2020, arms were granted to Dr Vicente by the Canadian Heraldic Authority.[35] The design of Dr Vicente's arms was made by Darrel Kennedy, Assiniboine Herald, and the grant was painted by Debra MacGarvie, whose choice of shade of blue, or azure, clearly suggests the monastral blue of the University (Fig. 14). The gold and blue of the mantle, plus the owl and mortar-board in the heraldic crest, are also the colours of the University of Windsor and is described in the blazon thus:'A great horned owl Or wearing a mortarboard Azure its tassel Or and grasping in its dexter claw a scroll Argent ', where blue is not only the colour of the doctoral gown but also the faculty colour for the Faculty of Education, of which Dr Vicente's was a member. The chevronels serve two purposes. First, they allude to his surname of Vicente with three

30 'About us', at <https://educatorscompany.org/about-us/> [retrieved 8 May 2024].

31 See the description offered at <https://www.gg.ca/en/heraldry/public-register/project/2290> [retrieved 19 March 2024].

32 See the official details of the blazon, its symbolism and grant details at <https://www.gg.ca/en/heraldry/public-register/project/130> [retrieved 19 March 2024]. The announcement of the letters patent was made on 24 March 2001 in the *Canada Gazette*, 135, p. 937.

33 His dissertation is entitled, 'The Outdoor Environments of Elementary Schools: A Study of Schoolyards and Playgrounds in Windsor and Essex County'.

34 Monastral blue is a bright pigment made from copper phtalocyanine. It is renowned for its light fastness.

35 The grant was published in the *Canada Gazette*, 155, p. 1320, on 27 March 2021.



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Fig. 14. Arms and banner of Dr Oscar Vicente.



V's representing his three children and, secondly, they evoke the design and appearance of a PhD hood from the University of Windsor. There is no requirement or specification for PhD graduands at Windsor to wear either a mortar-board or a bonnet during the graduation ceremony. Nonetheless, the owl wearing a blue mortar-board is reproduced twice in Dr Vicente's heraldic banner, where both mortar-boards have a golden tassel. Dr Vicente's arms are possibly the most influenced by academical dress and colours of any thus far granted by either the College of Arms or the Canadian Heraldic Authority. Incidentally, Dr Vicente has also registered an official family tartan with the same colour scheme, based on that of the University of Windsor.[36]

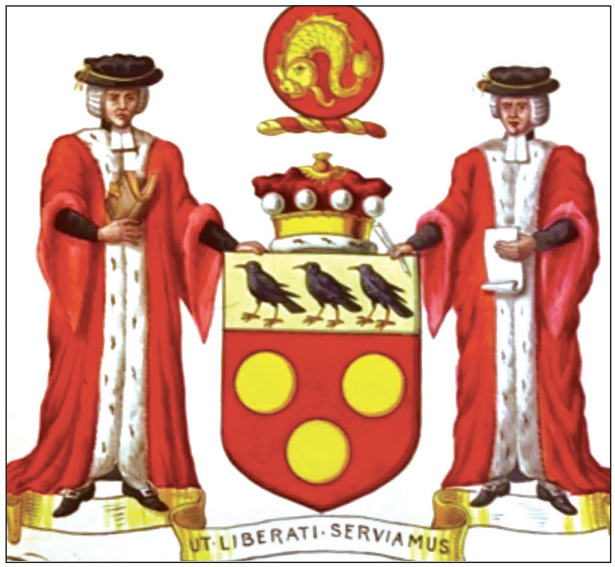
Mortar-boards also feature in other armorial bearings discussed below, worn by supporters in the arms of Lord Kelvin, Lord Melchett and Lord Keynes, and a seventeenth-century square cap features in the arms of the Worshipful Company of Framework Knitters. In all cases, they are drawn with historical accuracy of design, colour and composition. In summary, the relative ease of drawing academical headwear, combined with their ready and widespread identification with the academic world, has probably ensured that they will remain a feature in English and Canadian heraldry to come, especially as the numbers of graduates increases. It is also interesting to note how images of the doctoral *pileus* heralded the inclusion of academical dress in the fourteenth and fifteenth centuries armorial bearings, providing a link between the medieval world of Dr Hugh Sugar and our own world of Dr Oscar Vicente and the Worshipful Company of Educators.[37]

Academical gowns in heraldry

Whilst academical hats are the easiest element of academical dress to represent in heraldry, the gown is often the key element of dress in distinguishing the academical status of the wearer. Although designs of gowns have multiplied over the last century or so, the distinction among doctors, masters, bachelors and undergraduate students

36 At <https://www.tartanregister.gov.uk/tartanDetails?ref=12948> [retrieved 25 March 2024]. The registration is dated 6 October 2020 and was officially registered by Mr Blair Urquhart.

37 An illustration of the enduring appeal of the mortar-board can be found in their re-introduction to academical dress at the University of Bristol after an absence of sixty years. See BBC report from 2022 at <https://www.bbc.co.uk/news/uk-england-bristol-61036430> [retrieved 22 May 2024].



College of Arms MS Grants 76, p. 244

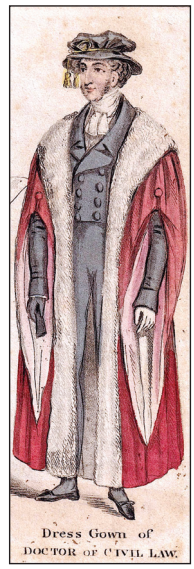


Fig. 15 (left). Arms of Lord Courtney of Penwith, 1916. Compare the robes with **Fig. 16 (right)**, Whittock's 1843 image of a 'Dress Gown of Doctor of Civil Law'.

or scholars is frequently apparent at a glance to those familiar with academical dress. Thus far, all gowns within heraldry are depicted worn by heraldic supporters. Given the complexity of gowns, this is of little surprise, as they are far more difficult to draw than mortar-boards or doctoral bonnets.

Amongst the armorial bearings granted by the College of Arms since the 1890s, there are examples of gowned doctoral supporters of DCL of both Cambridge and Oxford, DSc Oxford, and MD London. Below the doctors, in the university hierarchy, we find:

- MA Cambridge
- BA Ballarat, students or scholars of the University of Glasgow, King's College Cambridge
- a gowned but unidentified school master from Upper Canada College
- a 'student of the University of Cambridge in academical dress of the seventeenth century'
- and more recently, a 'woman habited in an academic gown proper', who is certainly Baroness Lloyd of Highbury.

There are two sets of armorial bearings which include supporters described as 'habited in the robes of a Doctor of Civil law of the University of Cambridge proper'. The first were granted in 1916 to Baron Courtney of Penwith (Fig. 15) and the second were granted in 1977 to Baron Simon of Glaisdale.[38] The supporters in the Courtney arms appear to combine elements of the congregation dress for Cambridge LLDs with that of the full dress of the pre-1854 schemes. The gowns are scarlet and have ermine

38 For Baron Courtney of Penwith see College of Arms MS Grants 76, p. 244, and for Lord Simon of Glaisdale see College of Arms MS Grants 140, p. 73.

facings and silk sleeves. The inspiration for the illustration in the grant book appears to come from Whittock's 'Dress Gown of Doctor of Civil Law' of c. 1843 (Fig. 16).[39] It is unclear whether Whittock mistakenly combined the full dress and the congregation dress for this degree into one image or (less likely) depicted actual dress of the time.

It is extremely unlikely that Leonard Henry Courtney, Baron Courtney of Penwith, ever saw such robes at Cambridge. He was awarded an honorary LLD in 1898 after a career which included various ministerial offices. The LLD gown he was entitled to is the same as that in current use. Congregation dress has long since disappeared for all but the vice-chancellor of Cambridge and those presenting for higher degrees. The scheme which finally replaced the DCL at Cambridge was introduced in 1854.[40] Although Henry VIII endowed a Regius Professorship in Civil Law at Cambridge in 1540, over time the higher doctorate in Law became the LLD, recognizing the historical separation of Civil and Canon Law.

The illustration of Lord Simon of Glaisdale's arms in Figure 5 suggests an unusual looking Cambridge Doctor of Civil Law. There are several problems with this as a description and illustration of Cambridge academical dress. Firstly, the University of Cambridge had not awarded the DCL for over a century by 1977, long before these arms were devised. Secondly, whilst the hood and gown in the illustration are clearly scarlet, they do not have the light cherry facings or linings of the Cambridge LLD festal gown, nor the gathering and buttons on the sleeves. The illustration of the Cambridge DCL in Lord Simon of Glaisdale's arms is also unusual because it shows a hood edged with green silk and, as mentioned above, a modern *pileus* which resembles those used on the continent.[41] In defence of the herald, Mr Patric Dickinson had initially intended to describe the dexter supporter as 'habited in a gown Gules and cap Sable'.[42] This blazon could have allowed for a more accurate illustration but Dickinson was directed to the grant made in July 1906 to Lord Courtney of Penwith for the blazon by the then Garter King of Arms, Anthony Wagner, hence Cambridge DCL.

The arms of the Worshipful Company of Scientific Instrument Makers arms contains two portraits of academical dress, though from different times, and worn by two of the great scientific minds of their ages.[43] On the dexter of the shield is Michael Faraday, the great nineteenth-century pioneer of electromagnetism, who, according to the blazon of the grant, is 'habited in the festal gown of a Doctor of Civil Law of the University of Oxford'. The sinister supporter is Sir Isaac Newton, described as 'habited in the gown of a Master of Arts in the University of Cambridge' (Fig. 17). The grant of arms was made in December 1956. Neither of the two figures is based on photographs

39 Nathaniel Whittock, *The Costumes of the Members of the University of Cambridge* (London: N. Whittock, [c. 1843]).

40 For the LLD at Cambridge, see E. C. Clark, *Cambridge Legal Studies*, pp. 85–91, and for the LLD gown's development see J. H. Baker, 'Doctors Wear Scarlet: The Festal Gowns of the University of Cambridge', *Costume*, 20 (1986), pp. 33–43, and Nicholas Groves, 'The Academic Robes of Graduates of the University of Cambridge from the End of the Eighteenth Century to the Present Day', *TBS*, 13 (2013), pp. 74–100.

41 Many thanks for advice from Kate Faulkner, Legal Research Librarian, Squire Law Library, Cambridge, for her help with notes on Lord Simon of Glaisdale, along with comments and recollections from Professor Sir John Baker and, most of all, from Mr Patric Dickinson.

42 Personal email correspondence between Mr Dickinson and the author, 29 May 2024.

43 College of Arms MS Grants 118, p. 339. The blazon of the supporters is on p. 340.



College of Arms MS Grants 118, p. 339

Fig. 17 (left). Arms of the Company of Scientific Instrument Makers.



Fig. 18 (right). DCL full-dress at Oxford in 1828.

or portraits made from life but owe their design to representations of the two men in sculptural form. The image of the grant is reproduced on the website of the Company and is also on display in a window at the Company's church, St Margaret, Lothbury.[44]

Whilst Faraday was by nature a modest man, he did accept 95 honorary degrees and awards, including honorary doctorates from both Oxford and Cambridge Universities. Faraday's education was of a practical nature, working from the age of thirteen for a London bookbinder whilst attending evening lectures and demonstrations by Humphrey Davy at the Royal Institution. Faraday's subsequent career is well recorded. His honorary Oxford DCL was awarded at a ceremony held by the British Association in the Sheldonian Theatre on 21 June 1832.[45] The honorary degree from Cambridge was the LLD, awarded thirty years later, in 1862.

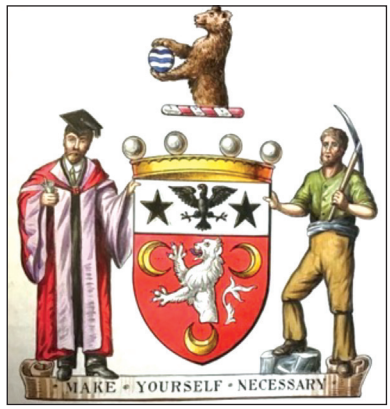
The statue of Faraday upon which the design in the arms was based was sculpted by John Henry Foley after Faraday's death and is located in the Royal Institution.[46] There is no evidence that Foley had met Faraday or that he had ever seen him wearing academical dress from either Oxford or Cambridge.[47] Foley died in 1874, before com-

44 See the Company's website at <https://wcsim.co.uk/> and the same image in glass at St Margaret's, Lothbury, at <https://in360degrees.co.uk/wrenchurches/data/012StMargaret Lothbury/> [both retrieved 4 May 2024].

45 Register of Convocation, 1829–37 (Oxford University Archives Reference: NEP/subtus/Reg Br. fol. 248). The Public Orator at the time was John Anthony Cramer and whilst no verbatim record of a speech has been found the register records a Latin summary thus: 'He was the successor of Humphrey Davy in his lectures and he is a scholar and a successful explorer of nature, as a man in the science and art of chemistry, easily the leader (or prince) of all those who excel in this class.'

46 The statue can be found at the foot of the stairs, near the entrance. Two bronze casts of the Royal Institution's statue have been made in recent decades and are to be found in Stevenage and Savoy Place.

47 None of the twenty-eight portraits of Faraday held in the National Portrait collection show him wearing academical dress. See <https://www.npg.org.uk/collections/search/person?LinkID=mp01529&wPage=1> [retrieved 4 May 2024].



College of Arms MS Grants 115 p. 311

Fig. 19. Arms of Lord Melchett.



College of Arms MS Grants 164, p. 140

Fig. 20. Arms of the University of Ballarat.

pleting the commission, which was finished by Sir Thomas Brock in 1877. The statue has no colour, making comparison with the grant and with the schemes for the Oxford DCL, both as it was in 1832 and as it is now, a little more difficult.

Foley's statue of Faraday was made at a time of reform in the academical dress for higher doctorates at Oxford.[48] Careful scrutiny of the statue suggests separate facings but no clear difference of material or colour on the bell sleeves. The correct academical dress for DCL as it might have been worn by Faraday in 1832 had salmon pink bell sleeves and facings and can be seen illustrated in Whittock (Fig. 18).[49] However, the illustration on the grant of 1956 clearly suggests scarlet with crimson shot silk facings and sleeves of the current DCL scheme, not the pinkish hue indicated in Whittock in the DCL dress gown of 1832.

Given the fact that the illustrator of the 1956 grant used a statue of a man who probably never wore the gown of his honorary DCL, it is forgivable that the representation it gives of Faraday in his full DCL gown is not historically accurate according to the scheme used at the time. One suspects the priorities from the perspective of the Company were the inclusion of the Faraday's induction coil and a red gown, to signify doctoral status, on a human figure which had a fair resemblance to Faraday's statue by Foley.

The heraldic grant made to Alfred Mond upon his creation as Baron Melchett, in 1928, contains perhaps the most satisfactory of all the illustrations of doctoral supporters (Fig. 19). The blazon for the dexter supporter reads, 'Doctor of Science of the

48 See the development of doctoral robes at Oxford between 1895 and 1920 in Alan J. Ross, 'Togas gradui et facultati competentes: The Creation of New Doctoral Robes at Oxford, 1895–1920', *TBS*, 10 (2010), pp. 47–70. The years 1854–75 saw significant changes in the teaching of Law at Cambridge, with a Law tripos being initially introduced in 1858 and the final replacement of the DCL with LLD by 1858. See Elizabeth Leedham-Green, *A Concise History of the University of Cambridge* (Cambridge, 1996), pp. 226–27, for the Triposes 1748–1992, and E. C. Clark, *Cambridge Legal Studies* (Cambridge, 1888), p. 91, for the reforms of the LLD. Hence Faraday was awarded the LLD at Cambridge, in 1862 not DCL.

49 Nathaniel Whittock, *Topographical and Historical Description of the University of Oxford* (London: Hinton, 1828).

University of Oxford, holding in the exterior hand a Chemical Measure Glass'.[50] It is quite clear that the illustrator must have been provided with precise descriptions and possibly photographs of the Oxford DSc dress robes, given the accuracy of the grey coloured facings and bell sleeves on a scarlet robe.[51] Lord Melchett's choice of an Oxford DSc is interesting, given that he was a Cambridge graduate and he held several honorary degrees. However, it may be that, as Oxford awarded him an honorary DSc in the same year as the grant, and that he had recently established Imperial Chemical Industries (known by its initials, ICI), that he thought highly enough of the Oxford DSc to choose an academical supporter in full dress of that degree.

Finally, the arms granted to the Royal College of Anaesthetists (Fig. 9) has a dexter supporter is blazoned a 'male figure being a representation of John Snow habited in the Gown and Cap of a Doctor of Medicine of the University of London proper …'[52] As with the representations of Doctors of Law from named universities, one would hope that the scheme chosen by the official illustrator of the College of Arms could identify the historically correct academical dress. In this case, we find a portrait of Dr John Snow as a London MD, in a scarlet gown with correctly designed sleeves and facings, and doctor's bonnet.[53] However, the academical dress depicted in the Grant book is anachronistic. John Snow was awarded an honorary MD by the University of London in December 1844, several years before the current scheme of dress was introduced.

Masters

We see fewer examples of academical dress of masters in heraldry than of doctors. The sinister supporter in the arms granted to the Worshipful Company Scientific Instrument Makers is Isaac Newton in an image based on the work by the sculptor L. F. Roubiliac and located in the antechapel of Trinity College, Cambridge. The statue of Newton was made in 1755 and shows him in the gown of a Cambridge MA of the period but without the inverted-T slit between shoulders and elbows.

Bachelors

I have, so far, found just one grant which specifically mentions a supporter with the status of an academic bachelor, habited in specific academical dress. This is in a grant made to the University of Ballarat in 1996 (Fig. 20), which includes the sinister supporter in academical dress, described in the blazon of the grant as a 'Female Figure habited as a Bachelor of Arts of the University of Ballarat'.[54] She has been illustrated in the grant wearing a black mortar-board with a tassel, plus a hood of green and black, and a closed, black BA gown. The University of Ballarat was created in 1994 and traced its origins to technical and mining colleges in the Australian town of Ballarat. In 2014 it became part of the Federation University, Australia, which still uses the badge which

50 College of Arms MS Grants 115, p. 311. The blazon for the supporters is on p. 312.

51 Shaw III, Vol. I, p. 322, for Oxford DSc. Also see the illustration in John Venables, *Academic Dress of the University of Oxford* (Oxford: Shepherd & Woodward, 2009), p. 19.

52 College of Arms MS Grants 156, p. 114. The blazon for the supporters is on p. 117.

53 Shaw III, Vol. I, pp. 265–66.

54 College of Arms MS Grants 164, p. 140. The grant was made on 12 December 1996 and was signed and witnessed by Garter, Clarenceux plus Norroy and Ulster Kings of Arms on 30 June 1997. The text of the grant including blazons are on pp. 140–43. See Fig. 20.



College of Arms MS Grants 148, p. 145

Fig. 21. Arms of Upper Canada College.



College of Arms MS Grants 66, p. 332

Fig. 22. Arms of Lord Kelvin.

was made to the University of Ballarat in the grants of December 1996.[55] The current regulations at Federation University prescribe black Oxford shape gowns for bachelors and black with appropriate coloured linings for hoods, with green as the colour for the Bachelor of Education degree and magenta for the BA degree.[56]

The teaching master shown in the arms of Upper Canada College (Fig. 21) is clearly dressed in a bachelor's gown, although the description of the gown is not given as precisely as that of the hood, being a 'Schoolmaster habited and gowned proper with a Hood edged Gules and lined Argent'.[57] The sleeves clearly indicate a bachelor's gown, not a master's gown.

Students and scholars

The earliest of the armorial bearings that contain supporters described as students or scholars of named universities were the arms granted to Sir William Thomson, as Lord Kelvin, in June 1892 (Fig. 22).[58] As a very young man he had attended the University of Glasgow and so, when his arms were being devised, he probably requested they include a supporter wearing the academical dress of a 'student of the University of Glasgow habited'.[59]

The illustration in the Grant book presents us with a very clear image of an undergraduate of Glasgow, wearing a distinctive gown of 'red stuff with bell sleeves' and an appropriate black mortar-board, matching the description in Shaw III, Vol I, perfectly.[60] There are at least three more gowned scholars as supporters in English

55 See the history of the Federation University, presented as a timeline on its website: <http://www.federation.edu.au> [retrieved 30 May 2024].

56 'Academic dress', Federation University, at <https://www.federation.edu.au/students/student-essentials/graduations/academic-dress>,and<https://federation.edu.au/__data/assets/pdf_file/0003/617538/FUA-Academic-Regs-2022-Amended-19-February-2024.pdf> [retrieved 21 June 2024].

57 College of Arms MS Grants 148, p. 140. The blazon for the supporter is on p. 142.

58 As a student, William Thomson attended the University of Glasgow from an extremely youthful ten years of age, before going to Peterhouse, Cambridge, in the 1840s. He was Chancellor of the University of Glasgow from 1904 until 1907, the year of his death.

59 College of Arms MS Grants 66, p. 332. The blazon for the dexter supporter is on p. 333.

60 P. 185. For the development of the red gown at Glasgow and other Scottish universities,



College of Arms MS Grants 107, p. 253

Fig. 23. Arms of Lord Keynes.



College of Arms MS Grants 107, p. 240

Fig. 24. Arms of Viscount Wavell.



College of Arms MS Grants 164, p. 73

Fig. 25. Arms of the Royal College of Paediatrics and Child Health.

heraldry since 1940, two in the arms granted to J. M. Keynes (Fig. 23) at his elevation to the peerage. Lord Keynes's arms took a while to design to his satisfaction and the correspondence between Keynes and the College of Arms is a rare survival amongst the archives at King's College, Cambridge.[61] Keynes was intent that the gowned supporters for his arms should be portrayed as accurately as possible. To this end he provided the College of Arms with photographic images and descriptions of both the Eton College scholar and the 'Scholar of King's College, Cambridge in his Cap and Gown', the dexter supporter in his arms. The Cambridge scholar appears to be dressed in a Cambridge MA gown with the sleeves partially folded and held over the arms, although no boot can be ascertained from the illustration. The gown in the illustration lacks the slits from shoulder to elbow that would identify the supporter as a King's College undergraduate. The mortar-board is correctly shown as the black cloth square cap with black tassel. The third scholar is a 'Scholar of Winchester College in his gown ...' in the arms granted to Viscount Wavell, wartime Field Marshal and sometime Viceroy of India.[62] (Fig. 24.)

Professor Dame June Lloyd, created Baroness Lloyd of Highbury in 1996, is portrayed as a gowned supporter in the arms granted to the Royal College of Paediatrics and Child Health, the predecessor of which was the British Paediatric Association (Fig. 25). The Association gained its royal charter to become the Royal College in August 1996 and very soon afterwards made approaches to the College of Arms. Professor Lloyd had a long and illustrious academic career, earning medical degrees and diplomas from Bristol, Durham and

see Jonathan Cooper, 'The Scarlet Gown: History and Development of Scottish Undergraduate Dress', *TBS*, 10 (2010), pp. 8–43.

61 Many thanks to Dr Duncan Sutherland for this information and to Tom Davies, Assistant Archivist, King's College, Cambridge, for the reference to the correct papers. See King's College Cambridge, Archives, The Papers of John Maynard Keynes: PP/9.

62 College of Arms MS Grant 107. See p. 240 for arms granted to Viscount Wavell and p. 253 for those granted to Lord Keynes.

Birmingham Universities as well as being a Fellow of two Royal Colleges, ultimately holding the DSc from both Bristol and Birmingham. Consequently, she was entitled to wear several sets of academical dress. The arms of the Royal College were designed by Mr Patric Dickinson, whilst he was Richmond Herald, after consultation with senior members and Fellows of the new Royal College. The history and symbolism of the arms are ably told in essay form by a key figure in this process, Bernard Valman.[63] Amongst the gowns Professor Lloyd could have been portrayed in are MB, ChB Bristol, DSc Birmingham, and DSc Bristol.



Fig. 26. Unofficial arms of the Company of Framework Knitters, used before 1933.

Nonetheless, the image of Baroness Lloyd that was chosen was, perhaps, more in the spirit of a Royal College involved with child health. Her image is described by Valman as a 'mother figure with red hair in modern academical dress resembling Baroness Lloyd of Highbury.'[64] The blazon simply describes the dexter supporter as, 'a woman habited in an academic gown proper ... '[65] She stands, according to Valman, opposite the 'father' figure of Thomas Phaire, who is specifically named in the blazon, both being below the infant child in the crest. The two supporters in black gowns and red garments also mirror each other in a more satisfactory manner than if Baroness Lloyd were to be shown in a scarlet, doctoral gown.

The precise nature of the gown worn by the female figure is not entirely clear, but with her arms emerging from slits it is most likely a simple but excessively folded master's gown with sleeves and no boot. She is shown to us without any sort of academical hood and (possibly to identify the un-named female supporter more easily as Professor Lloyd), there is an absence of academical headwear, enabling us to see the supporter's hair.

The final heraldic representation of a student concerns the arms of the Worshipful Company of Framework Knitters. They trace their history to the invention of a stocking knitting machine by William Lee, some time in 1589, possibly whilst he was curate of Calverton in Nottinghamshire.[66] The Company used an unofficial coat of arms (Fig. 26) until 1933, when the College of Arms made a formal grant (Fig. 27).

In his survey of public arms of 1915, Arthur Fox-Davies describes and illustrates

63 Bernard Valman, 'Regalia and Ceremonies', in Alan Craft and Keith Dodd, eds, *From an Association to a Royal College: The History of the British Paediatric Association and Royal College of Paediatrics and Child Health 1988–2016* (London: Springer International, 2017), pp. 37–42.

64 Ibid., p. 39.

65 College of Arms MS Grants 164, p. 73 (dated 28 Feb 1997). The blazon for the supporters is on p. 74.

66 For a summary of the heritage of the Worshipful Company of Framework Knitters online, see: <https://www.frameworkknitters.co.uk/about/company-heritage> [retrieved 28 April 2024] and, more comprehensively in Sheila A. Mason, *The History of the Worshipful Company of Framework Knitters: The Art and Mystery of Framework Knitting in England and Wales* (Oadby: Worshipful Co. of Framework Knitters, 2000).



College of Arms MS Grants 100, p. 128

Fig. 27 (above). Arms granted to the Company in 1933.

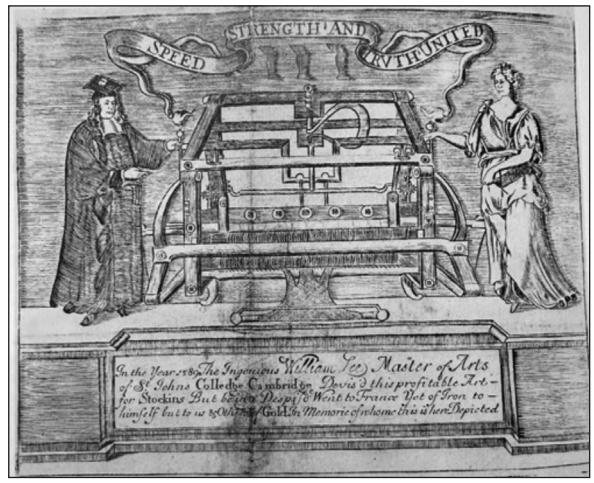


Fig. 28 (right). Image of William Lee, *c.* 1656–67.

the arms which he believed were used by the Worshipful Company of Framework knitters thus:

> Gules, on a chevron argent, between two combs and as many leads of needles in chief and an iron jack lead sinker in base, a main spring between two small springs. Crest — On a wreath of the colours, a lamb proper. Supporters — (Dexter) a student of the University of Cambridge proper, vested sable; (sinister) …

As Fox-Davies pointed out, this coat of arms was without authority.[67] Whilst it is not easy to discern much detail, Figure 28 would seem to portray Lee with a square cap and tump, in the gown of an MA. This image has more in common regarding the academical dress with the earliest known image of William Lee than the 1933 arms. The pre-1933 arms appear in colour on the back fly cover of Sheila Mason's history of the company. The earliest image we have of Lee comes from an engraving, the original of which has been lost since 1851, with a copy currently kept in the Nottinghamshire Archives, and dating from the 1650s-60s. The image is of Lee in MA dress, complete with square cap and tump (Fig. 28). Lee is, as Sheila Mason describes in a rather unflattering manner, 'depicted as a portly cleric.'[68]

William Lee matriculated as a sizar, the lowliest of undergraduates, at Christ's College, Cambridge, in May 1579 before moving to St John's College. He took his BA at St John's, in 1582/3. Unfortunately, no information on Lee's time at Christ's has survived beyond the record of his matriculation. There is a later portrait of him in an oriel window situated in the Hall. His invention of the stocking knitting machine was recalled in the Christ's College's magazine of 1989.[69] There is even less information about William Lee at St John's College, where the college's admission register commences in 1630, over forty years after Lee left. There is also a College Register of Fellows, Officers

67 A. C. Fox-Davies, *The Book of Public Arms: A Complete Encyclopaedia of All Royal, Territorial, Municipal, Corporate, Official and Impersonal Arms* (London: T. C & E. C. Jack, 1915), pp. 296–97.

68 Mason, p. 4.

69 *College Magazine*, 78 (1989), p. 3.

and Scholars which starts in 1545 but William Lee is not to be found within its pages.

Whilst not directly named, the student supporter has clearly been designed to show William Lee. Regarding the historical accuracy of the illustration of academical dress in the 1933 arms, we can tell straight away that it does not show the Cambridge student in BA or MA dress of the later sixteenth century. We are then left with the task of exploring the dress of sizars and other undergraduate students of late sixteenth- and early seventeenth-century Cambridge. Hargreaves-Mawdsley gives little information about the academical attire worn by sizars at Cambridge, pointing out that they began, over time, to dress in a fashion similar to pensioners. However, even the modest changes to which he alludes were introduced in the eighteenth century, long after William Lee's time.[70] The 1580 statutes of St John's College, which would have governed the academic life of Lee, likewise, give little information, aside from stating that



College of Arms MS Grants 117, p. 99

Fig. 29. Arms of the British Medical Association.

> … Students, all and sundry, of the said College shall use in the University only the clothes and dress of clerics, and for men of education and none other, in long and decently fitted gowns [longisque togis].[71]

The 1506 statutes of Christ's College offer even less guidance. In Cap. XXXII, 'Of the stipends and emoluments of the Fellows', the sum of 13s 4d is given annually for vestments to be bought for each Fellow, in a common but unspecified colour, at the Sturbridge (Stourbridge) Fair.[72] Nothing is mentioned about the amount of cloth to be allocated to any of the grades of scholar.[73]

There are no known portraits of Lee taken from life, but we do have some later images of him in academical dress, in the oriel window in the Hall of Christ's College and two engravings, the earliest of which is tentatively dated to the 1660s or 1670s. It is most likely that, having no clear reference to work from, the herald who devised the blazon of the arms for the Company of Framework Knitters chose, quite deliberately to define the student supporter loosely, using the phrase, 'a student of the University of Cambridge in academical costume of the seventeenth century proper …' [74]

This leaves us, as it probably did the herald and illustrator responsible for the 1933 grant, with few remaining guidelines. The engravings of David Loggan, published in 1690, provide the best pictorial evidence of Cambridge academical dress at the end of

70 Hargreaves-Mawdsley, p. 135.

71 St John's College, Statutes of 1586, in Camb Docs iii, p. 288 (original in Latin), Cap. XXVI. 'On dress, adornments … .'

72 Sturbridge (or Stourbridge) Fair was one of four annual fairs in Cambridge. Granted by King John about 1211, it opened around the time the academic year began, on 18 September, possibly explaining its reference in the statutes of Christ's College.

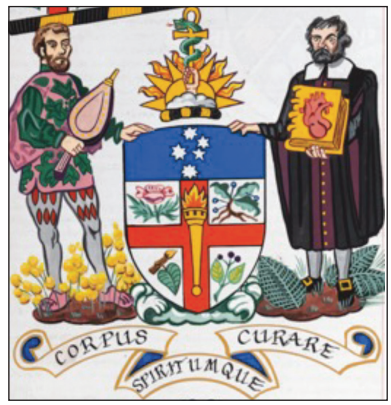
73 Camb Docs iii, p. 198.

74 College of Arms MS Grants 100, p. 128. The blazon for the dexter supporter being the Cambridge student is on p. 130. The grant is dated 3 February 1933.



College of Arms MS Grants 120, p. 328

Fig. 30. Arms of Folkestone Town Council.



College of Arms MS Grants 160, p. 174

Fig. 31. Arms of the Australian and New Zealand College of Anaesthetists.

the seventeenth century, a significant time after Lee studied at Christ's and St John's Colleges.[75] The purple with golden trim in the 1933 coat of arms could easily be modelled on Loggan's Cambridge MA illustration, whilst the sleeveless gown of Loggan's non-foundationer possibly with some reference to the Pensioner, may provide the inspiration for the rest of the academical dress of the supporter.[76]

The last arms covered in this essay contain representations of the famous medical pioneer Dr William Harvey. None of the armorial bearings in which he appears specify his gown or clothing or academical status, neither as a Cambridge MA nor as an MD of Padua University, the two universities which awarded him degrees. All three grants were made during the twentieth century by the College of Arms. The grants were made to the British Medical Association in 1955 (Fig. 29), Folkestone Town Council in 1956 (Fig. 30), and, most recently, to the Australian and New Zealand College of Anaesthetists, in 1996 (Fig. 31). No two of the illustrations of Dr Harvey's gowns are identical, instead showing differences in colour and shape. The grant made to Folkestone Town Council shows a scarlet gown with brown fur facings, presumably alluding to Harvey's doctoral status gained at the University of Padua in 1602 and incorporated at Cambridge where he had BA status from 1596/7.[77] Whilst miniver or damask are known to have been used in facings for Cambridge MD festal dress, brown fur seems unlikely on a doctor's academical dress of Harvey's era.[78] None of these grants actually specify

75 David Loggan, *Cantabrigia illustrata* (Cambridge?: the engraver [1688 or 1690?]). The illustration of the dress of the University is at <https://archive.org/details/gri_33125008531564/page/n27/mode/2up> [retrieved April 2024].

76 For the development of undergraduate academical dress at the University of Cambridge, see: Brian M. Newman, 'The Evolution of Undergraduate Academic Dress at the University of Cambridge and its Constituent Colleges', *TBS*, 20 (2020), pp. 67–93.

77 See the summary of his career in John Venn and J. A. Venn, *Alumni Cantabrigienses*, 10 vols (Cambridge: CUP, 1922–54). Online, one can search A Cambridge Alumni Directory at <https://venn.lib.cam.ac.uk/Documents/acad/enter.html>. For portraiture of Harvey see, Geoffrey Keynes, *The Portraiture of William Harvey* (London: The Royal College of Surgeons of England, 1949).

78 See Hargreaves-Mawdsley, p. 118, and Baker, 'Doctors Wear Scarlet', p. 37.

in their blazons that Harvey should be shown in academical attire of the period so, as with some of the other images discussed in this paper, a certain degree of flexibility could be afforded to the illustrator. One might also point out that the period when Harvey was studying and teaching was one of change in academical dress, as contemporary fashions began to influence the dress of academics.

Academical hoods in heraldry

There are significantly fewer representations of academical hoods in heraldry compared with illustrations of square caps, doctoral bonnets or gowns. Some simple explanations present themselves on this matter. Hoods come in many different shapes and colours and have, in some cases, changed over time. When it comes to heraldry, this makes the clear representation of academical hoods potentially problematic. Modern academical hoods offer very little to see when viewed straight on, aside from a neckband or a slim piece of material connecting to the wider hood over the shoulders and back. Human supporters in heraldry are usually illustrated 'proper,' and facing the viewer, thus further limiting the opportunities for a hood to be presented in an identifiable and prominent way in heraldry.

Of the arms discussed in this essay only four have been illustrated with clear hints at the colours of hood worn by a supporter and only one of these, the school master supporter in the arms of Upper Canada College, specifies the colours of an academical hood in the blazon. The teacher supporter in the arms of Upper Canada College is described in the blazon as wearing a hood, ' … edged Gules, lined Argent … .'[79] Vernon Mould, the former Head of Art at Upper Canada College advised the illustrator of the arms shown in Figure 21.

An explanation of the symbolism of the teaching master's dress, given by the Canadian Heraldic Authority, claims that the teaching master is 'attired in the manner common at the College during the 19th century.'[80] However, consultations with the College's archivist and enquiries with the archives of the University of Toronto have, thus far, failed to unearth a photograph which could either prove or disprove this claim.

The academic supporter in the arms of Lord Melchett is an Oxford DSc, with appropriate mortar-board, although it is not accurate to wear a hood with the full-dress gown. Another illustration of part of an academical hood suggesting colours is to be found in the illustrations of the arms created for Lord Simon of Glaisdale (Jocelyn 'Jack' Simon), in Figure 5, who was elevated to the peerage as a Law Lord in 1971, after a distinguished career in both politics and at the bar. His arms were designed by Mr Patric Dickinson, who later became Clarenceux King of Arms, and include a 'Doctor of Civil Law, of the University of Cambridge', as the dexter supporter. The illustration suggesting a coloured hood can be found in the College's Grant book No. 140 and the Middle Temple, amongst the series of arms of the Readers.[81] The academic supporter

79 College of Arms MS Grants 148, p. 145. This grant was made by the College of Arms in January 1985 and was registered by the Canadian Heraldic Authority in April 2005. Also see the online record in the Public Register of Arms, Flags and Badges of Canada at <https://www.gg.ca/en/heraldry/public-register/project/490> [retrieved 14 May 2024].

80 Ibid., Public Register.

81 See the article by Dickinson, in which he reflects upon his career as a herald: <https://middletemplar.org.uk/fifty-years-of-heraldry-in-middle-temple/> [retrieved 14 May 2024]. It

is shown wearing a hood with green material clearly coming out from the front band. In heraldic terms this might be described as, 'a hood edged Vert, lined Gules.' However, the LLD hood's neckband should be scarlet, not cherry or green.[82] This misrepresentation should be seen as the interpretation of the illustrator, but it does suggest that there had not been photographic research on Cambridge LLD dress to ascertain accuracy. The fourth image of a hood is that which is seen in the grant to the University of Ballarat. The female student chosen as a supporter is described in the blazon habited, or dressed, as a 'Bachelor of Arts in the University of Ballarat' and a green-lined hood is clearly indicated although its colours are not specified as such. The current scheme for Federation University, the successor to the University of Ballarat, prescribes green as the colour for the Bachelor of Education degree and magenta for the BA degree.[83]

Conclusion

Both heraldry and academical dress continue to be amongst the most adaptable inheritances of the medieval world. The earliest elements of academical dress to be used in heraldic bearings relate to headwear and there also appears to be evidence of a trend in recent decades to display headwear in modern grants of arms, commonly of doctoral bonnets or mortar-boards. Academical hoods are by their nature, worn on the back, and thus difficult to show with accuracy and detail in heraldry. Starting in the late nineteenth century and coinciding with the increase of both universities and graduate numbers, a trend developed to include human supporters 'habited' in academical dress, sometimes with specific degrees and universities mentioned in the heraldic blazons. Illustrations of these have, however, been of varying levels of accuracy when compared with the specific schemes, and even more so when regarding the historical accuracy of changing dress schemes.

The author
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includes the image used above, from the painting of Lord Simon's arms in the Middle Temple, currently located in the Prince's Room corridor.

82 See Fig. 5.

83 <https://federation.edu.au/current-students/essential-info/administration/graduations/about-academic-dress> [retrieved 22 June 2024].

the Office of the Secretary to the Governor General and of Mr Casselman, 2024.

Fig. 14 © His Majesty the King in Right of Canada, represented by the Canadian Heraldic Authority, 2020. Reproduced with permission of the Office of the Secretary to the Governor General and of Mr Vicente, 2024.

Fig. 28 Reproduced by kind permission of Nottinghamshire Archives.

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Appendix: Glossary

Blazon the official description of the content of a coat of arms. The blazon is then used by a herald or their illustrator, to draw the arms

Compartment the 'grass' or area upon which the shield and supporters stand

Chevron an inverted V shape

Chevronel small chevron

Crest the symbols or animals which are placed above the shield; these are on a wreath

Dexter the left-hand side of a shield as seen face on (right hand from the bearer's perspective, hence dexter, Latin for right)

Ensigned placed above or on top of

Habited proper dressed as they would be in real life

Shield the main body or coat of arms, sometimes called an escutcheon

Sinister the right-hand side of a shield as seen face on

Supporter the animals or human figures placed either side of the shield