THE HERALDRY OF SPAIN AND PORTUGAL.

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More than half a century has elapsed since Mr. Ford commenced in the pages of the 'Quarterly Review,' the publication of his interesting papers on Spanish matters. In them the art, the literature, the architecture, and the amusements of the great Peninsular kingdom were passed in review, and made the subjects of most valuable papers; which, relating to a country, slower to change than almost any in Europe, and, moreover, lying somewhat out of the beaten track of ordinary travel, are still a storehouse of information on *Cosas de España* which no one who visits Spain, or writes on its affairs, would be wise to overlook.[1]

Among those papers is one published in 1838, upon "Spanish Genealogy and Heraldry,"[2] which is so full of interesting matter that many of the readers of the GENEALOGIST may be thankful to be informed or reminded of its existence, although fifty years have passed since its publication. The paper is one, moreover, which is of interest as being one of the very few to which the editors of the 'Quarterly Review' have permitted the introduction of illustrative woodcuts. These are, indeed, only seven in number, and they are not particularly well chosen, or well executed; the reader will find remarks on some of them before the close of this paper.

It is the purpose of the present writer to deal only with the second-named of the subjects of Mr. Ford's article, and to leave its curious information with regard to Spanish Genealogies for treatment on some future occasion. Portuguese Heraldry is so closely akin to that of the sister kingdom, that he feels justified in including it also in the purpose of the present paper.

Mr. Ford, although generally an acute and accurate observer, was not (as the frequent inadequacy or inaccuracy of his blazons sufficiently indicates) a scientific herald. But he had enough taste for, and knowledge of, the subject, to be able to perceive and record that "most nations have some heraldic peculiarities;" and that, as concerned Spain, it was well worth while to give to the general English reader some idea in what they consisted.

It is, then, the object of the present paper to deal somewhat more fully, and more accurately, with these peculiarities; and to offer with regard to the Peninsula an instalment of that information, which, as its writer has already suggested in these pages,[3] may be of practical utility to the English student, who, having thoroughly mastered the principles of the armory of his own country, may have the natural desire to learn

[1] The writer may be allowed to say that, in his experience, the *old* edition of Ford's *Handbook to Spain*, (though too bulky to respond to its title), is the most practically valuable of all the many guide books to that country which exist.

[2] 'Quarterly Review,' vol. lxii, pp. 89-131, June, 1838.

[3] 'The Genealogist,' New Series, vol. iii, p. 223 (Foreign Heraldry).

something of continental practices. It may not be the less useful because the purely heraldic books of Spain, in addition to being written in a language not generally familiar, are not for the most part very good.[1]

The use of armorial bearings in the Peninsula, most probably imported from the outer side of the Pyrenees, does not appear to have become general before the commencement of the thirteenth century. The arms of the kingdom of Navarre—Gu. a cross, saltire, and double orle of chains linked together Or,—are said to have been assumed by Sancho 'the strong,' in memory of his successful attack on the Moorish army, under Miramomelin, in 1212. Their camp was defended by a strong barricade of interwoven chains, through which Sancho and his followers burst. The king thereupon assumed the golden trellised chains on a blood red field, instead of his former arms, which are said to have been (though evidence is lacking) Az. a cross *pommetté* Arg. His principal followers likewise assumed chains as portions of their armorial bearings in memory of the day.[2] The learned Jesuit Père Menestrier has, however, pointed out that the charge is really an example of *les armes parlantes*, since in the Basque language a chain is called *'na varra* or *una varra*.[3] Still, as chains long hung above the tomb of Sancho at Roncesvalles, there is probably some truth in the received story, and it does not deserve to be dismissed quite so contemptuously as most of the many mythical stories of the origin of illustrious arms, which did so much to depreciate the science of Heraldry in the estimation of searchers for historic truth (*e.g.* the myths concerning the arms of Savoy, Arragon, the Medici, Caraffa, Visconti, &c.).

The arms of most of the other Spanish kingdoms afford well known examples of early *armes parlantes*. Castile bore :—Gu. a castle triple towered Or (the port Azure is a later addition)[4]; Leon—Arg. a lion rampant Gu. (or Purpure)[5]; Grenada—Arg. a pomegranate Gu. slipped and seeded proper; Arragon—Or four pallets Gu. (the *barras longas* of

[1] Piferrer's 'Nobiliario de los Reinos y Señorios de España,' Madrid, 1857-60, is perhaps the book most practically useful, but it is bulky and very expensive, and only to be found in large libraries. The writer thinks it fair to add that, though in former times he has used it, the present paper is written without its assistance.

[2] See Argote de Molina, 'Nobleza del Andaluzia,' 1, cap. 46.—"Et por aver rompido en esta Batalla el Rey de Navarra el palenque de las Cadenas tomo por armas las Cadenas de oro, atravesadas en campo de sangre. A imitacion del Rey D. Sancho muchos de los cavalleros, que se hallaron en esta batalla, usaron por armas la devisa de las cadenas, de la quale se precian muchos linajes nobles." An account of the victory is given in Favyn, 'Théâtre d'Honneur et de Chevalerie,' pp. 1148-1155. Among the families who assumed chains were Mendoça; Gu. a bend Vert, bordered Or, with an orle and saltire of chains of the last; Zuñiga, Arg. a bend Sa., and a chain in orle Gu.; and Menesez, Or a chain in bend Az.

[3] 'Les Origines des Armoiries,' p. 151. Paris 1680.

[4] There is some evidence that these arms were in use as early as 1187.

[5] The writer need only refer here to his paper on these arms in 'Notes and Queries' (3rd series i, 471.) There does not appear to have been any intention to depict the lion purpure as distinct from gules, though there are many instances in which the colour inclines rather to the former than to the latter tincture. Indeed, in early times in Spain, purpure did not exist as an independent tincture, "la purpura es tan bien colorado." The lion is however blazoned purpure in the 'Roll of Arms of the Thirteenth Century' ('Archæologia' vol. xxxix), and is distinctly purpure in the arms of Queen Juana VII, as given in a fine but late MS. of 1595, seen by the writer in Madrid.

the Counts of Barcelona); Galicia—Az. crusily (or between six crosslets) a monstrance (originally a covered chalice) Or.

One of the first things which strikes the attention of the heraldic student in Spain, is the very general absence of the usual external ornaments—crests, helmets, and supporters. While in Germany these adjuncts were held as of equal importance with the shield of arms, in Spain, Portugal, Italy, and France, they were comparatively little employed. In modern times their use has been more frequent in France; but in Spain a great number of families have never used a crest, and the use of supporters even by the highest grandees is very infrequent. The regulations of the great Order of the Golden Fleece which permitted no supporters, and only one crested helm, to a shield surrounded by the collar of the Order,[1] had no doubt, some influence to stay the introduction of supporters, and other external ornaments.[2]

The escucheons of the Knights of the Golden Fleece which remain in the Coro of the Cathedral at Barcelona, include those of about a dozen Spanish knights of the noblest families of the kingdom, and these are crested and helmed like those of their brethren.[3] It appears that the use of crests was more frequent in Portugal and in the northern provinces of Spain than in the southern ones. In the cloisters of S. John Lateran at Rome, were depicted the arms of twenty Arragonese knights, who were sent by Alfonso V to serve Pope Eugenius IV against Francesco Sforza; all their helms are properly crested. There is, however, no doubt of the accuracy of the general proposition that the employment of crests and other external adjuncts was, and continues, very infrequent in Spain as compared with the usage of Germany and our own land.

Some of the great Spanish families have a custom which is almost, if not, quite unknown to English heraldry. They place a number of banners around the shield. Thus the Toledos, Dukes of Alva, surround the escucheon with twelve flags of various colours charged with crescents and Arabesque characters. The Cordovas use as many as sixty-four, the Bazans are content with twenty-eight.

The shield used in Spanish armory is generally rectangular with a base formed by a segment of a circle.[4] The ogee curves, and the 'vair' shaped shield, formerly so familiar to us, are happily unknown. This is a matter which was not without importance as influencing the number and disposition of the charges. In England and France the early use of the heater-shaped shield, led to the adoption of three as the usual

[1] Chifflet—*Insignia Gentilitia Equitum Velleris Aurei.* Antwerpiae, 1632.

[2] The finely carved achievements of the Velascos in the magnificent Capilla del Condestable at Burgos Cathedral are exceptional, and are supported by savages. Ferdinand and Isabella, out of devotion to S. John, placed the Royal Arms: (Quarterly 1 and 4; Castile quartering Leon, 2 and 3; Arragon); on the breast of a single-headed eagle displayed, as in the *Capilla de los Reyes* at Seville. Charles V., as Emperor, substituted the Imperial Eagle for that of S. John.

[3] The stalls of the Coro of the Cathedral at Barcelona, were prepared for the chapter of the Order of the Golden Fleece, held there by the Emperor Charles V, on March 5, 1519. Each stall bears the achievement of the knight to whom it belonged. These escucheons have been fully described and annotated by the present writer in a series of papers in 'Notes and Queries,' 6th Series, vol. x, 1884.

[4] The oval shield, or cartouche, commonly used by ecclesiastics in Italy, is also generally employed by them in the Peninsula.

number of charges, and to their arrangement of two in chief and one in base. In Spain and Portugal the rectangular shape of the shield similiarly contributed to the disposition of the charges; the most usual is of five in saltire;[1] two charges or sets of charges, placed in pale, is an arrangement found much more frequently than in our own armory; while rectangular arrangements of eight, ten, and thirteen charges (the odd one being in base) are often to be seen—*e.g.* Villagrasa, Az. six bezants, 2, 2, 2; Villamayor, Gu. thirteen bezants, 3, 3, 3, 1.

There is nothing particular to remark with regard to the tinctures employed. Of the furs Ermine and Vair are alone in use.

The partitions of the shield are much the same as with ourselves; per bend is less used, per saltire is perhaps as frequent; and *tiercé en mantel arrondie* (that is, the partition of the shield by a perpendicular line dividing and curving towards each base point like an inverted Y with curved branches) appears in many important escucheons.[2]

Counter changing is infrequent. Chequy occurs in the arms of some great families, and is usually of fifteen panes, in three vertical and five horizontal rows.[3]

Of the Ordinaries and Sub-ordinaries, in use among us, some are almost unknown in the Peninsula. Chiefs are seldom met with, while piles, cantons, and chevrons are of the greatest rarity. Of the latter bearing, so common in our own armory, and even more frequent in that of France, not more than a dozen have come under the writer's notice, and of these some were probably of foreign origin.

On the other hand, bars and pales are very abundant; and a considerable number of coats have a *champagne*, or plain base, barry wavy Arg. and Az.:—the conventional heraldic representation of water. The use of the cross is less frequent than might have been expected. The form of it which is usually employed, and of which there is a considerable number of examples, is that known as "the cross of Calatrava," a plain cross couped (often voided) having equal arms each of which ends in the upper half of a fleur-de-lis.[4] (The reader will notice that this is not our common cross flory). The cross referred to forms the badge of the famous and ancient Orders of Calatrava, Alcantara, and Aviz[5]; and also appears on the

[1] See below, Examples, I, III, VII, XIII.

[2] See Examples, I, VI, and XI.

[3] Ximenes de Cisneros; Alfero (Portugal); Tarrega (Spain); all bear Chequy Or and Gu. Portocarrero; Chequy Or and Az. Quinones; Chequy Gu. and Vair. Trillo; Chequy of twelve Arg. and Az. Ulloa; Chequy of eight points Or, charged with three or four bars Gu., alternating with seven points Or plain.

[4] The Cross of Calatrava is said to have appeared in the heavens at the battle of Las Navas de Tolosa. It is borne by many Portuguese and Spanish families, e.g. Pereira Alarçaõ, Villagomez, Romaõ, Aça, Gongora, Butron, Vilhegas, Lerma, Tolosa, &c. &c. (See Argote de Molina, i; c. 47, 4.)

[5] It should be remarked that the insignia of these Orders are not at present quite of this ancient form, but the arms of the cross expand gradually into large floriations. The real origin of this floriated cross may be seen in the following extract from Menestrier, *L'Usage des Armoiries* pp. 94-95 (Paris 1673) :—

"L'Abbayede Morimond, de l'Ordre des Cisteaux, porte d'Argent à un tourteau de sinople, chargé d'une croix fleur-de-lisée d'or, et le mot MORS divisé en quatre lettres aux quatre cantons de l'escu. Ce tourteau represente le monde, la croix qu'il faut se crucifier au monde, et mourir à soymesme, ce que signifie encore le mot MORS. Tout cela fait allusion au nom de Morimond, comme si l'on disoit *Mori Mundo*. Cette croix fleur-de-lisée a passé aux Ordres Militaires d'Alcantara, de Calatrava, et de Montesa de la Regle de Cisteaux, parce qu'ils sont de la filiation de l'Abbaye de Morimond."

banner of the Order of Santiago.[1] The last-named Order is said to have been instituted to commemorate the great battle of Clavijo, in 844. In this the Moors were routed with great slaughter by the miraculous assistance of S. James, whose body is said to have been found at Compostella in the previous century; and who is recorded to have appeared at the battle mounted on a white horse, the trappings of which were adorned with '*las veneras*,' the well known pilgrims' escallop shells. Hence these escallop shells, alone, or in combination with the cross of Santiago, are a common bearing in the Peninsula.

The bend is frequently borne bordered of another tincture; but there is a still more striking peculiarity attending its use in Spain and Portugal. By a large number of families, particularly in the Basque, and other northern provinces, it is borne *engoulé*; that is, it issues from an animal's mouth in chief, and from the like in base. The head generally employed is that of a dragon. Sometimes the heads and band are of the same tincture; at others they vary, and the eyes and tongue are properly coloured.[2] This curious bearing is said to have originated in the Order of "the Band," or Red Scarf, instituted by King Alfonso XI in 1330.

But the bearing whose use is most characteristic of Peninsular armory is the bordure, which occurs with the greatest frequency. Sometimes it is of plain tincture;[3] but it is more frequently goboné, or chequy; and still more often charged with chains, crescents, crosses, cauldrons, escallops, estoiles, escucheons, or fleurs-de-lis. But the bordure by far the most used is of Gules charged with eight '*aspas*,' or saltires couped, Or. There is no exaggeration in saying that this bordure (or one only slightly varying from it in tincture or in the number of the '*aspas*') is borne by hundreds of families in Spain and Portugal.

As the cross flory is the badge of Santiago, so is the saltire that of S. Andrew, and the use of the latter in Peninsular Heraldry goes back to the siege of Baeza, which was captured on S. Andrew's day in 1227. A 'bordure of Castile,' (Gu. charged with castles Or) appears in the arms of many great families, and notably in the Royal Escucheon of Portugal. A bordure of Leon (Arg. with lions of Gules or Purpure) is found less frequently; but there are a good many instances of the bordure *componé* of Castile and Leon; and some of Castile and Portugal. (See the examples at the end of this paper). Examples of a double bordure occasionally come under the student's notice;[4] and sometimes, as in Scotch heraldry, the bordure is found divided

[1] The *badge* of the Order of Santiago, (S. James of the Sword) is sword-shaped, the arm in base longer than the others and sharpened, the other arms are floriated, at their intersection is an escallop shell.

[2] The following are a few examples:—Sanchez; Arg. a bend Vert *engoulé* of dragons' heads Or. Santo Domingo; Az. a bend *engoulé* of dragons' heads Or. Villaseca; Vert a bend wavy Arg. *engoulé* of dragons' heads Or. Touar; Az. a bend *engoulé* of lions' heads Or. Tovar; Az. a bend Or, *engoulé* of dragons' heads Vert. Castilla, Per bend Gu. and Arg., over all a bend *engoulé* of dragons' heads Vert. betw. in chief a castle of Castile, and in base a lion of Leon.

[3] Engrailing, indenting, invecking, &c. are but seldom used with any of the ordinaries.

[4] The Portuguese family of Crtins bear, Em campo azul hum Sol de ouro, e duas bordaduras, a primiera de prata, cheya de rosas verdes; a segunda composta de prata e vermelho. *Nobiliarchia Portugueza*, por M.A. Monteiro de Campos 1754. See also below, Example No. XVI.

per pale, or per fess, each portion being differently charged. Although the bordure is sometimes employed to indicate descent, the English student should be on his guard against assuming that its ordinary use in Peninsular armory is at all akin to our own employment of it as a mark of cadency, legitimate or otherwise.[1]

Another, and a still more curious, use of the bordure is that by which, as very frequently happens, it is used to carry the motto of the family. (See below under Diez de Texada). It may be noted also that the motto is occasionally placed within the shield without the intervention of a bordure. (See below, under Mendoça).

We now turn to the charges commonly employed. Of these the animals most frequently found are wolves, lions, boars, bears, bulls, and foxes;[2] all (with the exception of the lion) animals indigenous to the country. Of these the wolf is the animal by far most frequently met with; and is often represented *ravissant*, or carrying the body of a lamb in its jaws and across its back. All these animals are often depicted in conjunction with a tree, either singly at its foot, or in pairs in front and behind its stem.[3] Still more frequently the tree is *accosté* by two animals rampant against its trunk. Strangely "in a nation of Caballeros," the horse is almost never seen; and the use of birds and fishes is decidedly much less frequent than among ourselves.

As might have been expected, the castle, in its varying forms on a *champagne*, or on a mount in base, or issuing from water, (treated either naturally or conventionally) is of frequent occurrence. Of leaves, those usually employed are *panelles*, the leaves of the poplar tree; and, less frequently, fig leaves. Fleurs-de-lis are pretty frequently found in Portuguese coats; but scarcely so often as might have been expected in Spanish arms, where they are not nearly so frequent as in our own. The Moorish wars are commemorated by crescents, chains, Moors' heads, and by cauldrons, or cooking pots, which are among the most characteristic of Spanish charges. These cauldrons were with the banner (*Pendon*

[1] It will be remembered that Richard "of Coningsburgh," Earl of Cambridge younger son of Edmond of Langley, Duke of York, bore the Royal arms of France (ancient) and England, quarterly within a bordure of Leon, in commemoration of his mother Isabella.

[2] Mr. Ellis in his 'Antiquities of Heraldry,' p. 168, speaks of the rabbit as "abundant" in the heraldry of Spain; and quotes (from Mr. Ford's article) the statement of Henninges that "the arms of the second or Libyan branch of Spanish kings" were three rabbits rampant. But this statement of Henninges will not bear examination; and as to the use of the rabbit in the heraldry of Spain, the writer can call to mind but one instance in the armory of the whole Peninsula, and that is not Spanish but a Portuguese coat of *armes parlantes*. The Coelho arms are "em campo de ouro um Leao de purpura, faxado de tres faxas empequetados de ouro, e azul, armado de vermelho; bordadura azul com sete *coelhos* de prata malhados de preto." That is, Or a lion ramp. Gu., charged with three bars chequy Or and Az. all within a bordure of the last, thereon seven rabbits Arg. spotted Sa. The bars on the lion are sometimes only two in number and are often omitted altogether.

[3] The arms of Biscay are Arg. on a mount in base a tree, the trunk thereof passing between two wolves each *ravissant* a sheep, all ppr. The tree in these arms represents that under which the ancient assemblies of the Province were held, and where the Lord of Biscay took the oath to observe its privileges, "Despices de esto va à Garnica en lo alto de Arechavalega. Alli lo reciben los Viscainos, y le Besan las manos como à Rey y Señor: y alli de baxo del Arbol de Garnica donde se acostumbram hazer las juntas de Biscaya, iura y confirma todas las libertades, privilegios, usos, franquezas y costumbres que los Biscainos tienen. Ohenart, 'Notit. Vasc.,' p. 161.

y Caldera), the insignia of the *Ricos hombres*, who were equivalent in rank to our own bannerets. On their creation, the Spanish kings solemnly gave to each a banner and a cauldron, indicative of the power to levy troops, and to feed them when raised.[1]

Out of these cauldrons often issue (as in the arms of the Guzmans *v. infra*), a number of what no doubt were originally eels, but which are often blazoned serpents (perhaps, because there is a Guzman legend of a serpent being found in a cooking pot on some African expedition).

Such are, briefly, some of the most salient characteristics of the armory of the Peninsular kingdoms. Instead of multiplying instances in illustration, the writer has thought that it would be more practically useful, and a better employment of limited space, to subjoin a sufficient number of examples of interesting coats, in which the reader will find exemplifications of most of the peculiarities to which reference has been made in the foregoing pages. This plan has, moreover, the further advantage of giving some idea of the modes of marshalling generally adopted. It may be well to remark that our manner of indicating ordinary marriages by impalement is not in use in the Peninsula, nor indeed, speaking generally, is it anywhere else than in our own country; even in those lands where for a time it obtained, and whence we borrowed it, the custom has practically fallen in disuse; and two shields *accolés*, or placed side by side, are much more generally employed. The student will, then, take notice that the *parti* coats which appear in Foreign Heraldry (whether they are conjoined within a bordure or not), are not generally indicative of a recent alliance. Our system of differencing (a matter which is in practice greatly disregarded among ourselves), does not obtain in Foreign Heraldry to any appreciable extent.

Examples.

I. Columbus (and his descendants Dukes of Veragua, Marquesses of Jamaica.)

The arms originally granted to Christopher Columbus were:—Tierced in mantle: 1. Castile; Gu. a castle triple towered Or. 2. Leon: Arg. a lion ramp. Gu. crowned Or. 3 (in base.) A sea Az. semé of islands Arg. covered with trees, and the soil strewn with grains of gold, all ppr. *Crest*, a royal orb, surmounted by the cross Or.

Later these arms were amplified thus: Quarterly, 1. Castile; 2. Leon; 3 A sea Az. *semé* of isles, and half surrounded by terra firma Arg., covered with trees, and semé of grains of gold, all ppr.; 4 Az. five anchors, 2, 1, 2, Or. The shield *enté en point* Barry wavy Arg. and Az.[2]

[1] Las insignias de los Ricos hombres eran un pendon con divisa, y una caldera, que les davan los Reyes despues de haver velado el pendon una noche en la yglesia que mas devocion tenian. Con el pendon les concedian facultad de hazer gente para la guerra, la caldera significava eran ponderosos para la sustentar y mantener. "Origen de las dignidades seglares de Castilla y Leon." Lib. I., c. ix.

[2] These arms are it is said carved on the tomb of Fernan Columbus, a flat stone in the nave of the Cathedral at Seville, with the motto—

"*A Castilla y a Leon*
Nuevo mundo dio Colon."

(While the writer was at Seville, the stone was partly covered by a temporary *Coro*, so that he did not see the whole of the stone)

II. Cortez.

Quarterly: 1. Or. the Imperial eagle Sa. crowned of the first. 2. Sa. three ancient crowns, 2 and 1, Or. 3. Gu. a lion ramp. Or. 4. Az., rising from a *champayne* barry wavy Ar. and of the first, a representation of the city of Mexico ppr. Over all, Arragon (Or four pallets Gu.), within a bord. Arg. thereon eight crosses potent Sa.

III. Vasco da Gama.

Chequy of fifteen (in three perpendicular rows) Or, and Gu., on each piece of the last two bars gemels Arg. On an escucheon, the ancient arms of Portugal, viz.: Arg. five escucheons in cross Az., each charged with as many plates in saltire. *Crest*: the rising sun ppr.

IV. Pizarro.

Per pale: A. Per fess. (a), Or an eagle disp. Sa. royally crowned, and supporting in the claws on either side the pillars of Hercules Arg. each with its legend "*Plus Ultra*" in letters of Sa.[1]

(b.) Sa. a town rising out of waves Arg.

The whole within a bord. vert, charged with eight llamas Arg.

B. Per fess. (a) Per pale (*a*) Sa. a town on an island Arg. its spire crowned with an imperial crown.

(*b*) Gu. a lion ramp. crowned and holding the letter F, all Or.

(b) Arg. a lion ramp. Gu. cr. Or.

The shield *enté en point*. Az. the King Atabaliba, royally robed, within an orle of seven men's heads ppr.

The whole shield within a bordure Az. charged with a chain, and (at intervals) eight griffons ramp. each bearing a banner, Or. On the centre point of the escucheon the paternal arms of Pizarro:—Or a pine tree Vert, fruited of the field, and accosted by two wolves *affrontés* Sa., rampant against the trunk, each standing on a billet of the third.

IV. S. Ignatius Loyola.

Quarterly 1 and 4: Vert three bends Or. 2 and 3: Arg. two wolves *affrontés* rampant against a cauldron suspended from a pot-hook Sa.[2]

V. Fernand Alvarez de Toledo, Duke of Alva. Marquess of Coria, &c. (Governor of the Netherlands for Philip II.)

Chequy of fifteen in three perpendicular rows Arg. and Az. *Crest*—An angel pr. habited and winged as the arms, crowned and holding a long Latin cross Or.

[1] These pillars were used as *quasi* supporters by the Emperor Charles V. and his successors. The motto was originally "*Ne plus ultra*," but after the discovery of the New World the "Ne" was omitted.

[2] The story of the origin of the name and arms is thus given by Mr. Ford. "An Hidalgo ycleped Lupus (a name once as common in Biscay as wolves are in the hills) entered the house of his mortal enemy, and found him asleep. To show that he might have killed him, he carried off the *olla* from the fire—a Spanish *Secchia Rapita*—and added the olla to his family name, Lup-olla, and the pot proper, as an augmentation to his coat."

VI. Bertrand de la Cueva, Duke of Albuquerque.

Tiercé en mantel: 1. Or a pale Gu. 2. (the same). 3. Vert a dragon Or. The whole within a bordure Gu. charged with eight *aspas* (saltires couped) Or, alternating with seven escucheons of the arms of Mendoça (*vide infra* No. VII). (His father, the first Duke, bore the *aspas* only in the bordure. The son assumed the escucheons in memory of his mother Maria de Mendoça).[1] *Crest*—A dragon iss. Or.

VII. Mendoça, Duke of Infantadgo.

Quarterly per saltire; In chief and base, Vert a bend Gu. bordered Or. In flanks Or, on the dexter the words Ave Maria; on the sinister, Gratia Plena (running in line with the flanks).[2] *Crest*—A dragon's head (or a wolf's head) Or between two wings Arg.

The Counts of Coruna, impaled this coat with Figueroa:—Or five fig leaves in saltire Vert. The Dukes of Loulé, in Portugal, bear the Mendoça arms, with the word Ave in one flank, and Maria in the other. The Counts of Miranda, and the Marquises of Cañete, bear the arms with the substitution in flanks of Gu. ten poplar leaves 3, 3, 3, 1 Arg. Two golden chains in saltire pass over the dividing lines, and are united by other chains, in chief, and base.

VIII. Zuñiga, Duke of Bejar.

Arg. a bend Sa., over all a chain of eight links (connected by rings) Or. *Crest*. A hydra Arg.

The Counts of Miranda quarter this coat with (2 and 3):—Arg. two wolves passant in pale Sa., each ravissant a lamb of the first; within a bordure Gu. charged with eight *aspas* Or for Avellenada.

The later dukes of Bejar quartered Zuñiga in the first and fourth, with Sotomayor (Arg. three bars on each a barrulet sa. between two rows of counter compony or and gu.) in the second and third.

IX. Velasco, Duke of Frias, Constable of Castile.

Chequy of fifteen (in three perpendicular rows) Or, and Vair (two rows). The whole within a bordure componé of eight pieces Castile and Leon. *Crest*—A demi lion Or.

X. Ponce de Leon, Duke of Arcos.

Per pale: 1. Leon; 2. Arragon; all within a bordure Az., thereon eight escucheons of Bidaure:—Or a fess Az. *Crest*—A demi lion of Leon.

XI. Osorio de Moscoso, Counts of Trastamira, Marquess of Astorga, Dukes of Sesa, &c. (Thirteen times Grandee of the first Class).

Or two wolves passant in pale Gu. (Villalobos). On a point Arg. three bendlets dancetty (or wavy) Az. All within a bordure Or, charged with eight escucheons of Henriquez:—*Tiercé en mantel*;—1. Castile. 2. the same. 3. Leon. *Crest*—A wolf's head gu.

The Counts of Altamira added to the above the arms of Moscoso:—(Arg. a wolf's head erased Sa.) dividing the shield per fess, and placing the coats already given in the upper portion, and Moscoso in the lower, the whole being surrounded by the bordure of Henriquez.

[1] Maurice. *Les Armoiries des Chevaliers de la Toison d'Or.* No. 170, p. 196.

[2] Usually the letters are Azure.

XII. Giron, Duke oe Ossuna, Marquess de Penafiel, &c.

Per fess:—A. (in chief) Castile impaling Leon; B. (in base) Or 3 girons or points *accostés* issuing from the base of the shield Gu. The whole within a bordure chequy Gu. and Or, thereon five escucheons Az. on each as many plates in saltire ("*Las Quinas Reales*" of Portugal).

XIII. Guzman, Duke of Medina-Sidonia, Marquess of San Lucar.

Az. two cauldrons in pale chequy Or and Gu. the handles compony of the same; issuing therefrom, at the junction of the handles with the cauldron, five serpents compony as the handles. The whole within a bordure compony of Castile and Leon.[1] *Crest*—A tower Or issuing therefrom a knight in full armour, holding by its point a sword which he is in the act of throwing down.

The Guzmans, Counts of Teba (the family of which the Empress Eugénie of France is a member) bear:—Per saltire, In chief and base, a cauldron as above but the serpents Vert; in the flanks, Arg. five ermine spots, 2, 1, 2, Sa. The Dukes of Medina de las Torres bore the same arms. The Counts of Orgaz, Marquesses of Algava, substituted for the bordure of Castile and Leon a plain bordure Erm. (The Ermine spots came from the Cifuentes).

XIV. Pacheco, Duke of Escalona, &c.

Quarterly: 1. Arg. two cauldrons in pale barry indented Or and Gu. the handles of the second, with six serpents Vert issuant, (three at the base of each handle). 2. Portocarrero, Chequy of fifteen Or and Az. 3. Acuña, Sa. a bend Or, thereon a cross of Calatrava Gu., betw. nine wedges Az.; the whole within a bordure Arg. charged with five escucheons Az. on each as many plates in saltire. 4. Henriquez (as in No. XI).

XV. Cordova, Duke of Sesa. ('*el gran Capitan.*')

Quarterly of eight (four in chief, as many in base) and *enté en point.* I. Quarterly 1 and 4, Or three bars Gu.—2 and 3, Castile. II. Zuñiga, (as above in No. VIII). III. Az. two cauldrons in pale Or, a bordure Gu. charged with eight cauldrons of the second. (Guzman ancient).

[1] There is a little variation in the blazoning of the cauldrons and their adjuncts. Chifflet (*Insignia Gentilitia Eq. Aur. Vell.* No. 245), makes the cauldrons barry wavy of seven; four counter compony Or and Gu., three of Or plain. Maurice (*Le Blazon des Armoiries des Chev. de la Toison d'Or* No. 245) makes them Barry of four, alternately counter compony and Or; the handles and serpents being Or also. The origin of the bordure of Castile and Leon goes back to the marriage of Guzman, Count de Niebla, with Beatrice, natural daughter of Henry II. The crest commemorates the heroism of Guzman *el Bueno* at the siege of Tarifa in 1292 by the Moors under the traitor Infante Juan, to whose care Guzman had entrusted his eldest son. Juan brought the boy under the walls, and threatened to kill him if Guzman did not surrender the city. Guzman threw his sword (or dagger) from the walls, exclaiming "Slay him with this! I prefer honour without a son, to a son with dishonour."

"Luego tomando el cuchillo
Por cima el muro lo ha echado,
Junto cayó del real
De que Tarifa es cercado,
Dijo: Matadlo con esta,
Sulo habeis determinado,
Que mas quiero honra sin hijo
Que hijo con mi honor manchado."—*Old Spanish Ballad.*

The Guzman motto was—"Mas pesa el Rey que la sangre," and was of course allusive to the action recorded.

IV. Az. two cauldrons in pale Or, a bordure compony Castile and Leon. (Guzman d'Ayamonte). V. Quarterly 1 and 4. Per pale (*a*) Gu. a column Arg, cr. Or. (*b*) Leon.—2 and 3, Az. three fleurs de lis Or (France). VI. Mendoça (as above in No. VII) VII. Figueroa (as above in No. VII). VIII. Henriquez (as above in No. XI). *Enté en point*, Arg. a king of Granada, issuing from the point, chained by the neck with a chain issuing from the sinister flank, all ppr. The whole within a bordure compony of Castile and Leon; and over all, an escucheon of Cordova, Or three bars Gu. The Marquesses of Priego bore simply: Cordova impaling Figueroa.

XVI. Diez de Tejada.

Quarterly. 1. Vert, two castles accostés Or, each bearing a banner Arg. thereon a cross couped Gu. 2. Az. two crescents accostés figured Arg. turned to the sinister, within an orle of thirteen estoiles (8 pts.) Or. 3. Arg. a lion ramp. Gu. cr. Or. 4. Arg. on a mount a tree, a bear passant in front of the trunk, and chained thereto, all ppr. Over all on the dividing line a cross *patée diminuée* Arg. The whole within a bordure Or, charged with thirteen crosses of Santiago Gu. alternately with as many escallops Arg.; and surrounded by a second bordure Arg. bearing the motto, "Laudemus viros gloriosos et parentes nostros in generatione sua."

The seven coats, given in outline only by Mr. Ford, at p. 125, are as follows:—

1. Two cauldrons in pale with eels issuant from each, within a bordure charged with eight cauldrons. The coat has been described (under XV, Cordova, in the third quarter), and is Guzman, ancient.

2. Two pallets couped and connected by a bendlet, *engoulé* by two dragons' heads issuant one from the chief the other from the base, all between four estoiles. This is really a very curious coat: it is that of the Sorias. The field should be Gu. the charges Or.

3. On a *champagne* in base, a bull passant in front of a tree; above the tree the figure of the B.V. Mary, with the Child, habited and standing on a crescent, her head circled with stars, all ppr. The whole within a bordure charged with eight fleurs-de-lis. Of this coat the writer has no note.

4. This coat appears to be that of the Verasteguis, (badly drawn), Gu. a tower Or, accosté by two greyhounds rampant against it, on the summit a boar passant, all ppr. Over all a bend Gu. *engoulé* of two dragons' heads Vert.

(5 and 6. These the writer cannot assign to their owners.)

7. Is a coat of some interest. Mr. Ford calls it the arms of the Cid, and it appears among others on his tomb at San Pedro de Cardeña. It is a Latin cross surmounted by two swords in saltire, within a bordure charged with a chain. But the arms borne by the Cid were the coat blazoned under Mendoça; Vert a bend Gu bordered Or. However much the Cid may have valued his celebrated brands *Colada* and *Tizona*, it is not likely that he quitted his ancestral arms to place them on his shield. Mr. Ford's coat is very probably a later invention.

In conclusion, the writer must remark that Spanish quartered coats (such as No. XV. above) often appear more complicated than they really are; chiefly on account of the included bordures, and the occa-

sional introduction of the partition per saltire. A few of these, with the addition of the unfamiliar *enté en point*, or *tiercé en mantel*, suffice to give a formidable appearance to an escucheon. But in most cases all that is required for their deciphering by one who has an adequate knowledge of the principles of the armory of his own country, is a little patience and the exercise of his common sense.

It may seem paradoxical to declare that a country in which armory was so much esteemed, and so constantly in use as it was, and is, in Spain, is nevertheless a disappointing one to the traveller as a student of heraldry. Still the writer must record the fact that, in his pretty wide experience, this is the case. Almost every house in many streets in Seville, Toledo, and in many another ancient city, has the escucheon of its past or present owner carved (but usually untinctured), upon its walls, or used for the adornment of its *patio*. Some of the very finest specimens of heraldic carving in stone that exist, are to be found in Spain:—*e.g.* the Royal escucheons in the *Capilla de los Reyes* in the Cathedral of Grenada; in *San Juan de los Reyes* at Toledo, and in *la Cartuja* of Miraflores. Nor is the writer forgetful of the heraldic *façade* of the University Library at Salamanca; *San Gregorio* at Valladolid; the *Capilla de Santiago* at Toledo; the "*Casa del Cordon*," or the *Capilla del Condestable*, with its magnificent Velasco achievements, at Burgos. Yet in spite of all this, with the exception of the stalls of the Knights of the Golden Fleece in the *Coro* of Barcelona Cathedral (to which reference has been already made), there is nothing in all Spain half so instructive to a herald as *La Salle des Croisés* at Versailles; the Cathedral of St. Bavon at Ghent; the *Loggia dei Mercanti* at Bologna; or as our own Abbey at Westminster, or the stalls of the Knights of the Garter in the Chapel of St. George at Windsor.

JOHN WOODWARD.