REGIONAL STYLES OF HERALDRY

by

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The main body of heraldry is roughly the same across Europe, which is why arms used in one country are generally at least recognizable as armory in another. However, each region uses the elements of heraldry in a different way, and it is this bit of difference that makes each region's armory distinctive. Think of it as analogous to cooking. The raw materials may be the same, but no one would confuse cole slaw with sauerkraut. (Or, for that matter, Polish sauerkraut with German.)

The various countries each have their own, independent heraldic jurisdiction, and each country's heraldic rules are for the most part self-consistent -- that is, within each nation's heraldic jurisdiction, the rules of heraldry they use are consistent as they are applied within that jurisdiction. Because each national heraldic jurisdiction had some standards which were more or less unique to it alone, each eventually developed its own more or less distinctive "signature" style. Knowledgeable heralds can often tell simply by looking at a piece of armory from which part of Europe it originated because of those styles.

There are several ways to examine the differences between regional styles. One is to look at the relative frequencies of charges (especially common ones) in the armory of various regions. This is very informative, but requires access to a statistically significant body of armory, preferably a primary source like a roll of arms. Secondary sources, especially those written by a person educated in another heraldic tradition, have a tendency to distort the evidence.

Another method is to look for anomalies: charges or treatments that appear in one region and not in others. This method requires a thorough knowledge of at least one heraldic tradition which can be used as a yardstick. Fortunately, ordinaries are good tools for searching for instances of a specific charge.

This presentation relies on both methods. The presentation of Scottish style is statistically driven, as I (Alison) was able to obtain a suitable data set. The discussion of other styles is primarily based on the second method. You will notice that the words "seems" and "appears" pepper these discussions; these words are warnings that the information given is not statistically confirmed.

Or sometimes a statistical analysis can be made of the use of the various tinctures in regional armory for regional variations. A survey of over 2,000 coats of arms[1] made by Ralph Brocklebank

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[1] Of the 2,008 coats sampled, 908 were family arms and 59 were civic arms from England and Wales, 191 were family arms from Scotland, 192 were family arms from Ireland, 152 were civic arms from Sweden, 230 were Swiss and the remaining 276 were European civic arms.

showed the following percentages for use of heraldic tinctures[2] appearing as a "significant feature" in the arms surveyed:

1.	Argent or ermine	73%
2.	Or	57%
3.	Gules	55%
4.	Azure	42%
5.	Sable	36%
6.	Vert	12%
7.	Proper (brown)	2.5%
8.	Proper (flesh-color)	2.0%
9.	Proper (iron gray)	.7%
10.	Purpure	.4%
11.	Murrey or sanguine	.15%[3]
12.	Tenné	less than .05%
13.	Bleu-céleste	less than .05%

"Statistical checks showed that although the Scottish sub-set had a slightly higher percentage of blue than the English, and the Irish rather more green, in neither case was the overall order changed. On the other hand, in the Swiss sub-set, as might be expected from their national colours, red is favoured a little more than gold (they are in any case close), though otherwise the order is the same." (Brocklebank, p. 167)

The following comments on various regional styles (organized by region -- Anglo-Norman [the British Isles, France and the Low Countries], Germanic, Iberian, Italian, and Eastern European -- with the individual countries within each "regional style" in alphabetical order) are by no means exhaustive or even all-inclusive, but are given here as a starting place for thought, discussion, and further research.

ANGLO-NORMAN

England

Chevrons and piles are unusually common. Piles appear in a number of orientations, and occasionally have the ends tipped with something, like many crosses also have.

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[2] The ermine furs were counted according to their predominant tincture (e.g., ermine = argent, ermines = sable). Vair, having no predominant tincture, was scored with one each for argent and azure.

[3] "Mediaeval heraldry used colours Nos 1-6 almost exclusively; purple (No 10) made a late appearance, by which time heraldry was largely a matter of peaceful display and the importance of being able to make a sure identification under conditions of poor visibility hardly applied. The last three colours listed (Nos 11-13) are post-mediaeval additions to the permitted tints, sky-blue being a recent concession...." (Brocklebank, p. 167)

Variants on charges: four-legged dragons and single-tailed mermaids are the norm in England, the exception on the Continent.

The conventional representation of the *martlet*, with its long, cleft tail, is apparently unique to England. (See Woodward, p. 266) Continental martlets have short, uncleft tails.

The *fret*, as opposed to *fretty*, is unique to England (Woodward, p. 181)

Motifs peculiar to English armory:

English *panther* [Fig. 4][4]: essentially a cat with a flame shooting from the mouth and ears. Multicolored spots are very common. European panthers look nothing like this (see Germany, below). English panthers were apparently used more as supporters than as charges (unlike the German panther, which appears in the arms).

Enfield [Fig. 5]: This peculiar monster was "invented" for the Borough of Enfield, near London. It is a creature with the head of a fox, forelegs of an eagle, and hindquarters of a wolf.

Leopard's head jessant-de-lys [Fig. 6]: a treatment in which a fleur-de-lys seems to emerge from behind the head and out of the mouth of a lion's head cabossed. The Bishopric of Hereford uses these heads inverted.

A *fess* between two *chevrons*. [Fig. 7] Borne primarily by the Clare family in England.

Humet [Fig. 8]: a humet is a bar couped, and is borne generally in groups of three. The only two examples of this charge of which I (Alison) am aware are from English arms.

Woodward (p. 193) implies that the *fountain* (roundel barry wavy azure and argent) may be only an English charge.

The *foi* (two arms represented as issuing from the flanks, the hands clasped in the center of the escutcheon) (Woodward, p. 205) and the *rustre* [Fig. 9] (Woodward, p. 185) are mostly found in Great Britain and the Low Countries.

Water bougets [Fig. 10] and *breys* [Fig. 11] are apparently uniquely Anglo-Norman. (Woodward, pp. 355 and 357)

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[4] Figures 1 through 3 were used in a different version of this presentation, one directed more specifically at registering regional styles of armory in the S.C.A. As the aim of this paper is more at historical regional usages and differences, these figures have been deleted here.

France

"In France the choice of charges and their arrangement bears a close similarity to British heraldry, though it is perhaps not fanciful to see in French heraldry in general a certain Gallic elegance." (Woodcock, p. 20)

The standout, especially in civic armory, is ordinaries *azure, semy-de-lys Or*. However, this in an artificial "common charge", like the Scottish tressure; French royalty were very fond of augmenting arms in this fashion. ("Good duke! Nice duke! Have a chief of France.") The arms of towns were very often augmented in this fashion.

Charges which appear to have been unique to Normandy are the *angemme* [Fig. 12], a sort of disjointed daisy (Brault, p. 95), and *estencelé* [Fig. 13], which is a semy of groups of dots representing sparks. (Brault, p. 79)

The city of Toulouse has a novel cross in its arms, called (appropriately enough) the *cross of Toulouse* [Fig. 14]. (Louda, p. 232) In form it is identical to a Pisan cross voided; see Italy, below.

An apparently unique charge is the coeur-de-lis, found in the arms of Orleans. It resembles a top view of the inner three petals of a naturalistically drawn lily.

And one funky Anglo-French treatment: diapering. Not the nice patterns-in-a-different-shade-of-the-charge-color that we're all familiar with; this is in essence a set of strewn charges, with a network of tendrils or circles enclosing alternately lions and eagles. It is meant to imitate expensive brocade. Brault in *Early Blazon* gives several pre-14th Century examples, two of which are reproduced as [Fig. 15] and [Fig. 16]; and John Guillim, an early 17th Century heraldic writer, discusses it as well (although he says it's a French practice). The two examples from Brault are:

Garsianis portoit l'escu	Garsianis carries a shield
Dyaspre de vent et de jaune	Diapered vert and Or
A une noire teste d'aune....	And one black (duck's?) head....

d'argent a une fesse d'asur diapree Or (Argent, a fess azure diapered Or)

The *crequier* [Fig. 17], a stylized representation of the cherry tree, is found in two French coats. (Woodward, p. 318)

Netherlands

"Dutch heraldry is noted for its pleasant simplicity, many shields having a single charge only." (Woodcock, p. 19)

Woodward (p. 392) notes instances of the *ice-skate* being used in Dutch armory. This charge has not been seen anywhere else.

A modified form of the *fleur-de-lys* is found in the Low Countries: the bottom is cut away. It appears in the 13th Century *L'Armorial du Heraut Gelre* and is cited in Woodward, p. 332.

Scotland

Scotland's main interactions were primarily with England and France. Its regional heraldic style is that of the Anglo-French style; differences from the Anglo-French style seem to be in the relative frequency of charges and in the introduction of a few novel charges.

A statistical sampling was taken from 190 coats of arms, comprising those of the clan chiefs and the earldoms and duchies of Scotland. Charge frequency was based on the number of coats in which a charge appeared; an single coat with three boar's heads was counted the same as one with five, or with one. Crests were also analyzed but, as they are functionally badges and therefore have different stylistic constraints, they were kept separate from the arms.

The "Top Ten" Scottish Charges

Arms		Crests	
Lion	19%	Sword/Dagger	14%
Cross*	12%	Hand	13%
Mullet	11%	Arm	8%
Ship**	11%	Stag's head	6%
Chevron	11%	Crown	5%
Saltire	8%	Lion	5%
Bend	7%	Boar's head	3%
Chief	7%	Laurel wreath	3%
Fess	7%	Human head	1%
Hand	7%	Wildcat	1%
Boar	7%		
Tressure flory-counter-flory	7%		

*   Of the 22 crosses, 16 (72%) were crosses crosslet fitchy.
**   Of the 21 ships, 20 (95%) were lymphads.

The reader will note the absence of the thistle in both lists. We shall return to this point later.

What can such studies tell us? Well, first we note that the lion is as ubiquitous here as in it across Europe. This supports the contention that a number of things remain relatively constant in Western heraldry. Chevrons are also common, which is something that Scottish armory shares with English; ask anyone who's checked under "Chevron" in Papworth. We also note, however, that the boar is the second most common beast in these coats, which is not an expected result; it is relatively uncommon elsewhere. Statistical surprises like this can help us clarify what the armorial style of the area is.

However, caution is warranted; the heavy representation of the tressure flory-counter-flory is not simply a popular charge. Rather, its presence is due to its use by the Scottish crown as an augmentation. (This charge's identity with Scottish royalty was established early; Bossewell, a 15th Century heraldic writer, called it a "Scottish treasure [tressure]".) It probably would have been less common as a whole if the data set had not selected so strongly for armigers who were more likely to be granted this augmentation. We must also be careful not to make categories too broad; failing to differentiate between types of crosses would have hidden the fact that the majority of crosses in the arms are crosses crosslet fitchy.

Although the tables above do not show this, there are a few anomalous charges in Scottish armory. One is the seal's head, which is borne by two families. It is likely that this is in reference to the belief of some Scottish nobles that their families were descended from selkies. An unusual motif is that borne by the McKie, which is two birds pierced through the necks by an arrow, their bodies hanging from the arrow in chief.

The first recorded grant of a Scottish coat with a *thistle* was granted to the Earls of Lovell, and the 1st Earl was created in October 1641. (Woodward, pp. 334-335)

GERMANIC

Germany

"German heraldry has a great preference for figures in shields, *e.g.*, of armed men, which differentiate the style of this country from others." (Pine, p. 191)

One of the most striking features of German heraldry is the popularity of exotic field divisions. Although some coats use very simple divisions (e.g., the arms of Lucerne, Switzerland, are *Per pale azure and argent*) (Louda, p. 132), many use very complex patterns to create striking designs. There are literally hundreds of these lines; only a few are included in this work. The blazon conventions vary, so illustrations are included for the sake of clarity.

Per fess mit einer lincken stufe (per fess "with a left step") *argent and sable* (Aurberg) [Fig. 19]. A similar division, with the field ermine and gules, appears anonymously on a German tapestry.

Per bend wavy lindenblattschnicht gules and argent (Ortlieb) [Fig. 20]. The German phrase refers to a pattern in which the line of division is warped to resemble leaves. The defining SCA registration of the pattern (to Fionnghuala Siobhan nic an Chleric in 1989) is blazoned "two linden leaves in bend sinister, stems issuant from the line of division".

Per bend embattled a plomb argent and gules (Scheldorfer). "A plomb" means that the embattling is oriented palewise rather than along the bend sinister line.

Tranche failli and tailland and retranche in sinister argent and gules (Leuberstorf). This French monstrosity of a blazon is from Woodward; we would probably call it in English blazon something like "per bend bevilled bendwise sinister".

Note that none of these divisions is used with any charges, and the contrast in all cases is excellent.

Very stylized charges: German armory uses four charges that are named after natural objects, but which have become very stylized. The first is "wolves' teeth", which are a group of three slightly curved piles issuing from one (or sometimes both) of the sides of the shield. [Fig. 22] The second, the *nesselblatt*, has a name that literally means "nettle leaf". It refers to a spiky charge that makes the rest of the field look something like a bordure indented. [Fig. 23] Yet another is the *seeblatt*, a stylized waterlily leaf. [Fig. 24] The first documented instance of seeblatter found appears on a shield dated to the first half of the 13th Century (*Argent, three seeblatter in pall, points to center, sable*). The *schnecke*, which means "snail", which resembles a "gyron hyper-arrondy". [Fig. 25] And *nenuphar leaves* were emblazoned as stemless trefoils. They are still found in the arms of the great family of Bismark. (Woodward, p. 321)

Other charges apparently unique to German armory include: the *crook of Basel* [Fig. 26] (borne by the city of Basel; it is probably intended to represent a bishop's crook). The German *panther* [Fig. 27] is a monstrous hybrid with eagle's claws, cow's horns and a lion's tail; we know it's a panther because it is breathing flames. It was borne by Graz. The city of Innsbruck bears an unusual wooden bridge; it's a cant on the city name. [Fig. 28] (Louda, p. 128) The Sissink family bears an unusual demon, with six paws and a fish's tail. The city of Mainz uses *two wheels in bend with a cross paty between them*; sometimes the three charges are conjoined, sometimes not.

A very interesting coat from the Wappenrolle and cited in Woodward, p. 267: "A head and neck of a peacock rising from a champaine gules, the rest of the field filled by the peacock's tail proper." (Hurus)

A brief review of *Das Concilium* shows a relatively great number of six-pointed as opposed to five-pointed mullets.

"The arms of towns bear remarkable similarities, making use of fortifications, gateways, ramparts, towers, and so forth as charges." (Woodcock, p. 18)

"I feel that Germans use the colors a little more evenly, although gules and sable seem to be more popular. There is certainly a noticeable amount of vert in German armory, probably more so than in English, but it is still unusual.... The Germans seem to enjoy multiply divided tinctures (paly, bendy, checky, and so forth), for both fields and on primary charges (so long as they aren't obscured by the added complexity)." (Bröker, p. 3)

German heralds enjoyed modifying standard charges in peculiar ways. Eagles grow heads from their wingbones (in the arms of an unnamed German minnesinger, undated but from a manuscript done in a 13th-14th Century style, show this). (Neubecker, p. 126) Lions are given the head of a maiden, bonnet and all. Multiply colored charges are also found, like checky eagles and barry lions; the family of Rinach bears a red lion with a blue head. End bears *Azure, a lion rampant guardant argent, its feet Or*. Tannenvels bears *Azure, a lion rampant Or, queue argent*. (These last three are all from the 14th Century *Wappenrolle von Zürich*, cited in Woodward, pp. 222-223.) Eagles wear great helms. [Fig. 29] Ordinaries are sliced up; the Ruesdorf family bears *Sable, a pale retrait in chief argent*, which is a pale that stops dead at the fess line.

Arrangement of three charges in pall is very common, much more so than in other countries. Sometimes these charges share parts of themselves; the Die Hinden family uses a *fish tricorporate*. (There are English examples of tricorporate lions and swords sharing a pommel, so this practice is not exclusively German.) Common charges like eagles are rotated; the Schonen family bears an eagle bendwise, and an early 14th Century tile shows the arms of the Count von Eptingen as being an eagle fesswise.

"While English armory is full of secondary charge groups, charged chiefs and bordures, the Germans used tertiary charges infrequently, and secondary charges are quite rare. Similarly, while the English moved into mixing types in their charge groups, the Germans did this very little." (Bröker, p. 3)

"The eagle (compared with the lion and the ordinaries) had no such predominance in early British heraldry that it enjoyed in Continental armory." (Fox-Davies, p. 176)

A characteristic of German heraldry is the use of figures (armed men for example) and a multiplicity of crests. (Williamson, p. 56)

Perhaps the oldest Bohemian coat of arms is that of Vratislav II, who received the title of King for life in 1085 as a personal mark of favour from the Emperor Henry IV. He bore a crowned silver lion on a red field.

Woodward notes a surprising array of sea-creatures in German heraldry, including *sea-griffins* (five families), *sea-cock*, *sea-stag*, and *sea-unicorn*. (Woodward, pp. 290, 297 and 299)

Latvia

Latvian heraldry has been very much influenced by that of Germany, chiefly because most of its noble families are of German origin and many descend from the knights of the Teutonic Order. (Williamson, p. 60)

IBERIAN

Spain

"The charges depicted on Spanish armorial bearings have several peculiarities. Many record particular historical events or deeds of war. The arms of Columbus, for instance, incorporate anchors and islands in the ocean commemorating the discovery of America.... The Gusmans have a snake on their arms because Gusman el Bueno killed a snake in Africa." (Woodcock, pp. 23-24)

"Spanish and Portuguese heraldry is characterized by the widespread use of orles and bordures round the edge of the shield. This custom originated as a from of marshaling the arms of a man's wife; in early times it was the custom for the husband to surround his own arms with a bordure charged with single heraldic devices taken from the arms of his wife." (Woodcock, p. 24)

Woodward (p. 173) notes the use of *double bordures* (both charged) and of *bordures* that are the same tincture as the field.

"Another peculiarity of Spanish heraldry is the introduction of words and letters on the shield itself, a practice which would be deemed `incorrect' in northern Europe. Very often these comprise the opening line of the `Hail Mary'.... This is a manifestation of the Iberian devotion to Our Lady, as is the frequent use of the crescent as a symbol of the Immaculate Conception." (Woodcock, pp. 25-26)

The most striking feature of Spanish coats of arms is the use of words. Letters are used in arms all over Europe, but the Spanish took things a step farther; significant phrases appear with startling frequency. An example is the arms of Mendosa: *Per saltire very and Or, the chief and base charged with a bend gules fimbriated Or, and the flanks with the words `Ave Maria' in dexter and `Gratia Plena' in sinister azure*. [Fig. 30] (A 15th Century roll shows the word as sable.) Other phrases that appear in period Spanish armory are "Tanto Monta" (on a bordure, gold on blue), in the arms of the city of Melaga (Louda, p. 176), and "No Do" on a base, red on white, in the arms of Seville (Louda, p. 220). It appears that there are no restrictions on color combinations or on surfaces, although most do seem to be on some sort of ordinary or subordinary.

An interesting treatment of an ordinary is found in the arms of Sanchez: *Argent, a bend vert engoulee of dragons' heads Or*. [Fig. 31]

The arms of De Gama provide an example of the practice of charging parts of a checky field: *Checky of fifteen Or and gules, on each gules pane two bars gemel argent*. Another Spanish family, Benvento, marshals the arms of Castile and Leon in a pattern *checky of nine panes*.

Of course, there are a few Spanish practices that are a bit outré, like a decapitated lion with jets of blood spurting from the neck.

The arms of De Gama provide an example of the practice of charging parts of a checky field: *Check of fifteen Or and gules, on each gules pane two bars gemel argent*. Another Spanish family, Benvento, marshals the arms of Castile and Leon in a pattern *checky of nine panes*.

Woodward (pp. 390-391) quotes a Spanish document (undated) that states that new Spanish knights are given a banner and a cauldron: a banner to lead the men, a cauldron to feed them. He says that, as a result, several Spanish coats have *cauldrons* [Fig. 32] as charges.

"The Spanish chevron is generally prolonged to the base of the shield. The *campada* is the same as a fesse (a figure also used in Spain) but placed at the base of the shield.... The chief and the pale are combined in the *jefe palo*, a T-shaped figure.... [Fig. 1] The *jefe cheurrón* is a combination of the chief with a chevron, the head of which is couped by the chief." (Pine, pp. 163-164)

"The wolf is the most common of [armorial] animals" in Spain. (Woodward, p. 228)

Chains are said to be more common in Spain than anywhere else. (Woodward, p. 353)

A peculiarity of Spanish heraldry is the use of bordures charged with saltires or shells. (Williamson, p. 51)

Portugal

An interesting feature of Portuguese heraldry was the rule that only nobles might use metals (or or argent) in their arms, as many burghers and peasants also used armorial bearings, and it was not until 1512 that King Manuel I absolutely forbade the use of arms to any except the nobility. (Williamson, p. 51)

ITALIAN

Italy

"Compared to the complexity of Spanish heraldry, that of Italy is a model of simplicity.... The country escaped the over-elaboration caused by too much supervision and differentiation.... Many Italian arms retain a medieval simplicity, often comprising on a plain field or the division of the shield per fess or per pale into two colours." (Woodcock, p. 26)

Italy in period was a mishmash of political and cultural influences, and that's reflected in the armory of the region. Northern Italian coats rather resemble German ones, so someone with a persona from this region might wish to look under Germany, above. Speaking generally, the following are aspects of Italian style:

Canting arms. Almost all countries have examples of canting arms, of course, but the Italians seem to have developed a serious enthusiasm for them. For example, a roll of arms done in 1593 shows three families whose names mean "rook", as in chess rook; all three have chess rooks in the arms. [Fig. 34] Other examples are below.

Insects are unusually common charges; there are examples of *bees*, *butterflies*, *crickets*, *grasshoppers*, *flies*, *fleas*, *scorpions* and *spiders* in Italian armory. One interesting coat is that of Pullici, *Or, semy of fleas sable, two bendlets and overall two bendlets sinister gules*. (I (Alison) like to think of this as an extreme close-up of a flea-infested piece of cloth.)

Human body parts are also used with frequency. Armory in other countries tends to use *heads*, *hands*, *arms* and *legs*. In addition, Italian armory uses *ribs* (Da Costa, *Gules, six human ribs argent, two, two and two, fessways in pale*), *testicles* (the Colleoni family's arms are now blazoned "*hearts inverted*", but were not always so), and *beards* (the Barbini family bears six beards). These are examples are canting arms.

"In spite of foreign intervention and influence, Italian heraldry has evolved several characteristics of its own, some of which parallel developments in Italian Renaissance art. It differs from the more stylized heraldry of the Gothic north in displaying charges of a more naturalistic or classical nature, reflecting the classical and naturalistic qualities of painting and sculpture." (Woodcock, p. 28)

Columns appear in Italian armory; possibly a Roman influence. One interesting coat is that of Argonio, *Argent, a lion passant gules along the tops of three columns azure, on a chief Or an eagle displayed sable*. [Fig. 35]

Serpents were used by the Dukes of Milan, but the use of serpents is not exclusive to that house. The Biscia family bears *Gules, a column crowned Or, around it a serpent entwined azure engoulee gules*.

Charges unique to Italian heraldry can be found in the arms of some of their cities. The *Pisan cross* may be found as [Fig. 36]. It has been registered in the SCA before and is blazoned a *key cross*. The city of Trieste uses an unusual fleur-de-lis shaped *spearhead* [Fig. 37], granted to them in 1466 by Frederick III (who apparently was in possession of the town at one time) (Louda, p. 234). Florence bears an unusual, hyperactive *fleur-de-lis*, complete with stamens; [Fig. 38] is based on a rendering by Donatello. The city of Trent bears an unusual flaming *eagle* with *klee-stengeln*. [Fig. 39] (Louda, p. 232) It is called the Eagle of St. Wenceslas, and was granted to them by the king of Bohemia. As a consequence, it resembles Germanic eagles far more than the usual Italian renderings.

Other unique charges include three badges borne by the Visconti dukes of Milan and which appear on a banner made in 1495: a fringed object held together by a buckled strap [Fig. 40], a *tassel* [Fig. 41] and a peculiar object that may be a pair of *fire tongs* (it seems to have insulated handles). [Fig. 42]

The arms of Avogli use *elephants' trunks* [Fig. 43] as charges (*Azure, three elephants' trunks issuing from the dexter flank argent*). (Woodward, p. 231) Guillim, writing in 17th Century England, mentions elephant's trunk as a charge but gives no examples.

A significant feature of Italian arms is the use by a large number of noble families of the *label* and three *fleurs-de-lis* and the *crowned eagle* in chief or even on a chief (the *capo d'Angio* and *capo dell'Impero*, respectively) to indicate that they supported either the Pope or the Emperor (the opposing parties being known as `Guelfs' and `Ghibellines'). (Williamson, p. 59)

EASTERN EUROPEAN

Czechoslovakia

Armory of Czechoslovakia and Hungary is Germanic in feel, with a few modifications. Crosses used tend to be crosses paty (this holds for Poland, too). There are a surprising number of *lions rampant to sinister*; I (Alison) do not have enough data to determine whether this is a regional style or not.

The arms borne by the Czech noble house of Pardubice are *Gules, a demi-horse courant argent*. While this is not very unusual, the reason behind it is: it commemorates the deeds of the house's founder, whose horse was said to have been cut in half by a falling portcullis during the invasion of Milan in 1158.

Hungary

"Hungarian heraldry, though like Polish heraldry in that it never uses quarterings, is by contrast much more closely affected by Austrian and German heraldry. But it, too, has particular national characteristics dictated by the history of the country. One of these is a preference for charges relating to the Turkish wars which lasted from the fifteenth to the eighteenth centuries.... It has been calculated that fifteen percent of all Hungarian armorial bearings incorporate a gory decapitated Turk's head, usually with moustaches and a turban. [Fig. 44] Sabres, swords, and lances brandished by arms in armour were also popular, and commemorated the warlike achievements of the Hungarian soldiers. The frequent use of lions, bears, and griffins, on the other hand, is supposed to have been derived from the ancient tribal insignia of the Magyar nobility.
"Further individuality is given to Hungarian heraldry by its extravagant, even eccentric, complexity of design. The arms of Hajduboszormeny, for instance, are charged with a firing gun with a friendly sun above and a bonfire of burning logs below, the whole encircled by a dragon holding a patriarchal cross." (Woodcock, p. 30)

Armory of Czechoslovakia and Hungary is Germanic in feel, with a few modifications. Hungarian armory often consists of a beast standing on a mount: for example, the 15th Century arms of the city of Drebecen are *Azure, on a mount vert a Paschal lamb proper*. Crosses used tend to be *crosses paty* (this holds for Poland, too). There are a surprising number of *lions rampant to sinister*; there is not sufficient data at this time to determine whether this is a regional style or not. (Louda, p. 124)

Heraldry started in Hungary much later than in the rest of Europe, for it was not until the beginning of the fifteenth century when arms first appeared there. (Williamson, p. 56)

A very distinct feature of Hungarian heraldry is the use of *Turks' heads*, a result of the long struggle against the Muslim invaders who menaced eastern and central Europe for many centuries. (Williamson, p. 58)

Poland

Polish heraldic style is only semi-Western; arms are borne by collections of unrelated families called *herbs*, and a large percentage of the charges are runic in character. Except for foreign arms that leaked in over the western border, these arms do not contain field divisions, ordinaries, or charges on charges; they consist of a single charge or (rarely) charge group. Field colors are almost always gules or azure, and the charges argent or Or.

There are three basic classes of arms: cypher arms, cypher-derivative arms, and totemic arms.

Cypher arms are runic in character, and were likely adapted from pre-heraldic marks. These have a German counterpart, the middle-class quasi-armory called *hausmarken*; they can be blazoned using a special system which we will not detail here. (For further information, see Laskowski, found in the bibliography.)

Cypher-derivative arms are arms that are cypher-like in character but with Western charges substituted for the lines: *crescents* or *horseshoes* for curved lines, *lances* or *arrows* for straight ones, *crosses* for crossed lines.

Totemic arms were used by a number of *herbs* who adopted their totemic beasts in their arms (*bulls*, *wild pigs*, *eagles*, *foxes*). With the single exception of a *griffin* (for *herb* Gryf), no mythical creatures are used.

"Briefly, heraldry in Poland is of runic character, and from this it may be deduced that the nobles were of Viking or Scandinavian origin.... The Poles all bore the same undifferenced arms, but these were quite dissimilar from those in western heraldry, though placed as insignia of the clan in the warriors' shields. Thus the Sapicha family had for its blazon an arrow-like object crossed by two straight lines on the shield. [Fig. 42] This design could not be heraldically described, but it is quite likely to be derived from the old runic symbols." (Pine, p. 174-175)

"The heraldry of Poland is unique in Europe because of the pre-heraldic runic signs, thought to be ancient clan property marks, which were absorbed into its heraldry, and adapted to form charges. Some remained strictly geometrical charges of curved or straight lines [Fig. 43], while others evolved into more conventional charges such as crosses, lances, scythes, horseshoes, and crescents." [Figs. 44 and 45] (Woodcock, p. 29)

"In time, the Polish cavaliers began to participate in the tournaments and other heraldic occasions of the west. It must have been very hard for a herald to know how to describe the arms of the Polish knights; in their own country they could easily be known by the name given to their blazon, but this would mean nothing to the foreigner. It was therefore necessary to find a resemblance between the ancestral emblems and some heraldic charge which might correspond to it. This was the explanation of the flèche or arrow name given to the rune of Thor as the nearest heraldic object. Other runes in which half circles appear conjoined with straight lines were made into various objects whose resemblance to the originals can still be seen, once the runic basis of Polish armory is understood. [Figs. 46 and 50] Thus the blazon of Sas is a crescent surmounted by an arrow [Fig. 51]; that of Leliwa a crescent with a six-pointed star above." (Pine, pp. 176)

"The most distinctive feature of Polish arms is its extreme simplicity. Polish armory remains easily recognizable at a distance. The use of ordinaries, partied and divided fields, furs, lines of partition, quartering, marks of cadency, and marshaling are virtually unknown in Polish heraldry." (Laskowski, p. 42)

"There is very little foreign influence in Polish heraldry. Quarterings, partition lines, and fantastic beasts are rarely found." (Woodcock, pp. 29-30)

"The most common field tincture in Polish armory is gules, generally with argent charges. The second most popular combination is an azure field with an Or charge or charges.... Not one example of purpure appears in any reference examined, and only solitary uses of vert (*herb* TOMKOWITZ) and sable (the land of Dobrzyn) as fields. The use of metals as field tinctures is so rare as to be virtually non-existent." (Laskowski, p. 42)

Polish heraldry is quite different from that of the rest of Europe and since it is of runic character it can be assumed that the nobility is of Viking or Scandinavian origin. (Williamson, p. 60)

Arms were never personal to the bearers and were used by all the members of a family and frequently by many families with different names and not necessarily with the same origin. (Williamson, p. 60)

The most distinctive features of Polish heraldry are simplicity and the frequent use of gules and azure. The most common charges are *crosses*, *arrows*, *crescents* and *horseshoes*. (Williamson, p. 60)

Russia

"Russian heraldry developed late, and evolved under external rather than internal forces. It should be seen as an outwork of German and French heraldry rather than an indigenous creation of its own." (Woodcock, p. 30)

Heraldry was practically unknown in Russia before Peter the Great (1689-1725) and like many other things was born out of his desire to westernize his country. (Williamson, p. 62)

Yugoslavia

"Arms were much in use here in the middle ages, being imitated from their western neighbours. They may also have originated from ancient belief in their magical power for combating spells." (Pine, p. 196)

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Das Concilium [I wish I could tell you more about it, but it's very old and it's all in German, which I don't read.]

Polish Armorial, The: The Armorial Polonais

Fig. 4

Fig. 5
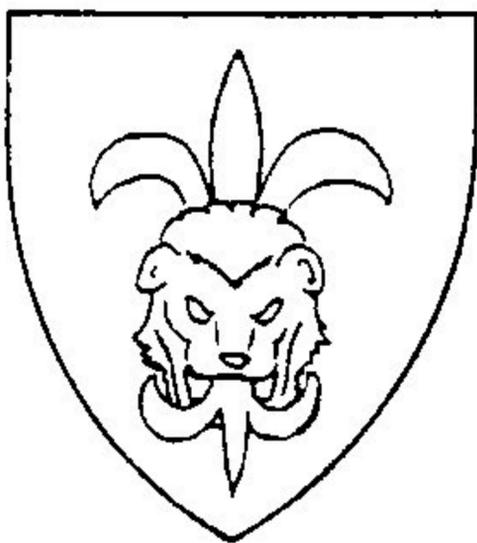
Fig. 6

Fig. 7
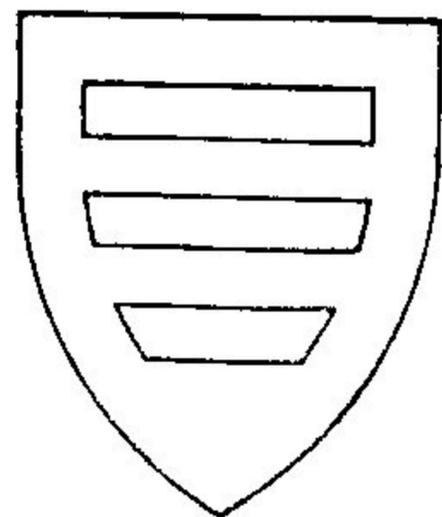
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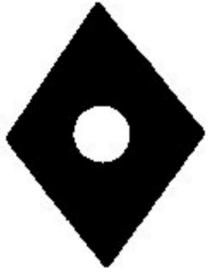
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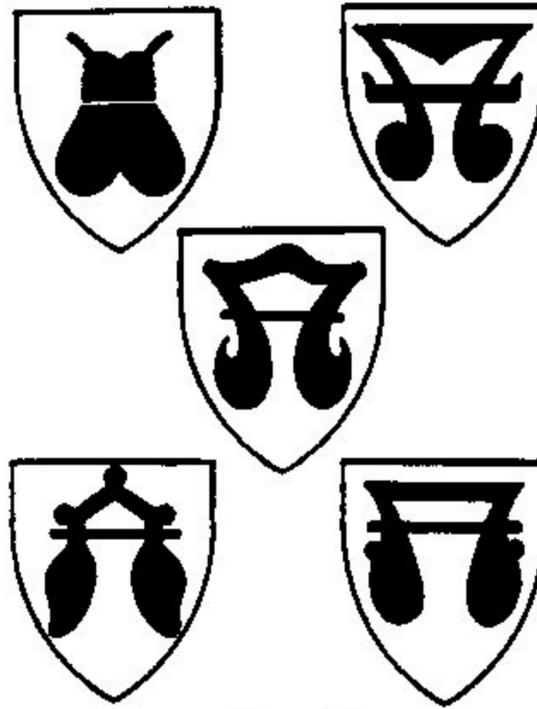
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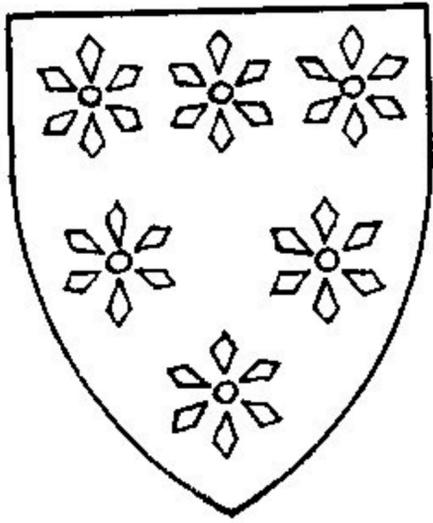
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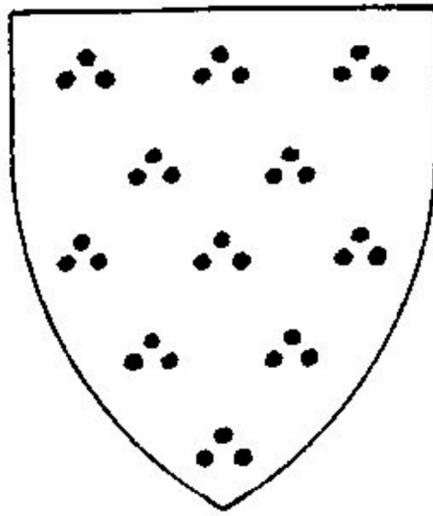
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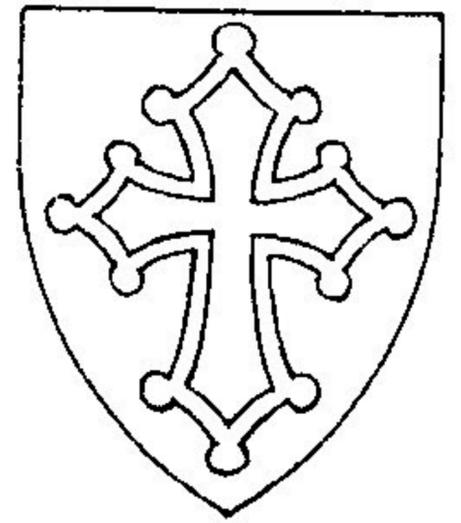
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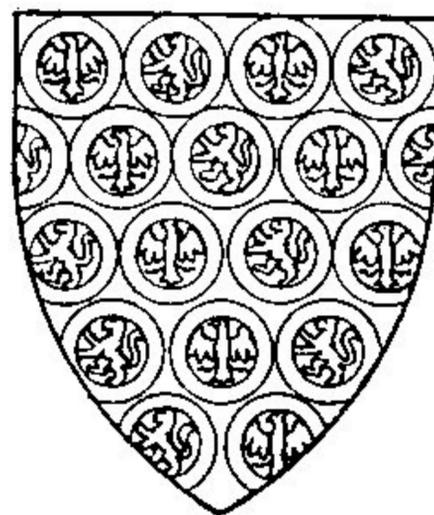
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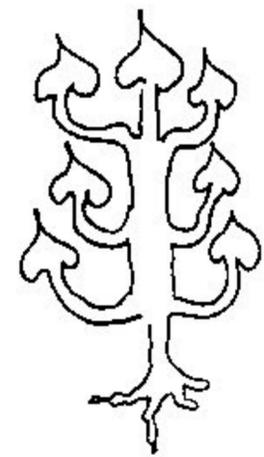
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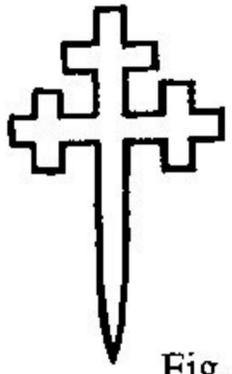
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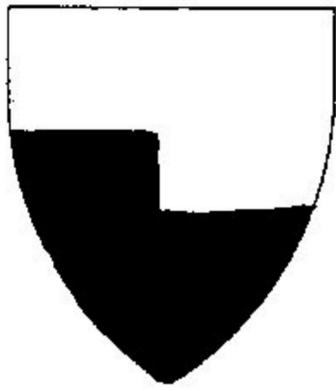
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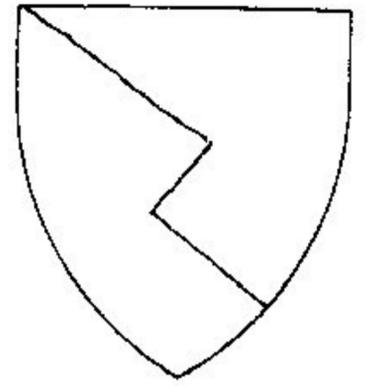
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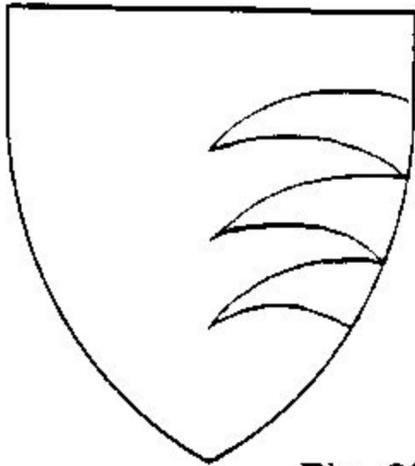
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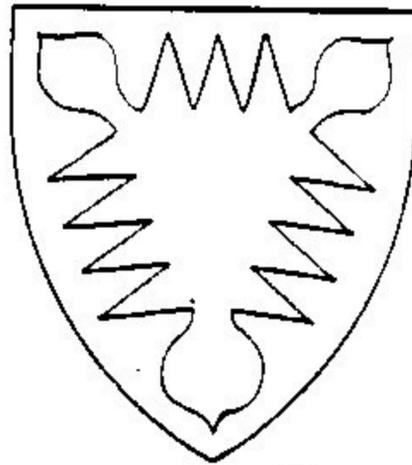
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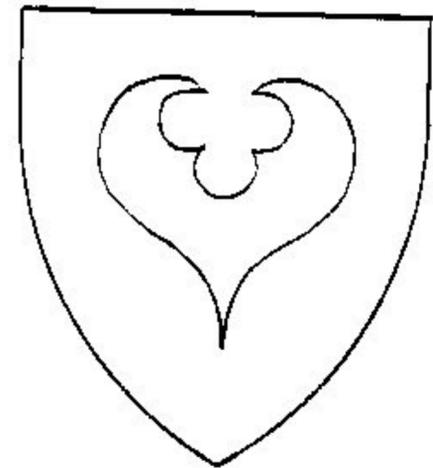
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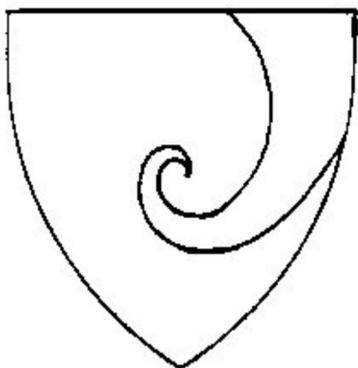
Fig. 25

Fig. 26

Fig. 27
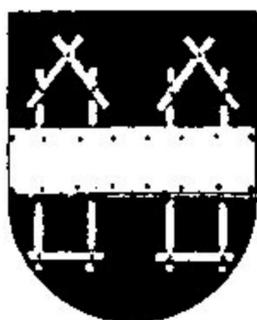
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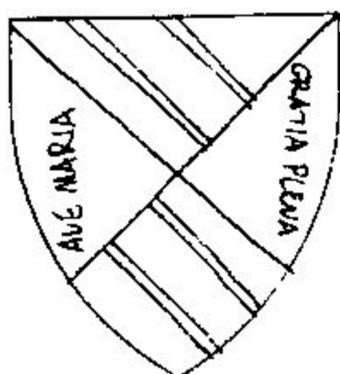
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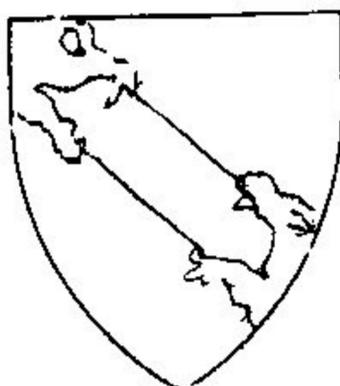
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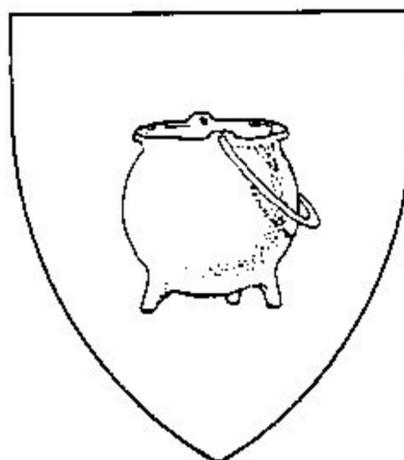
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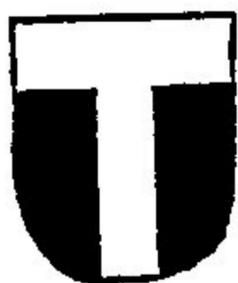
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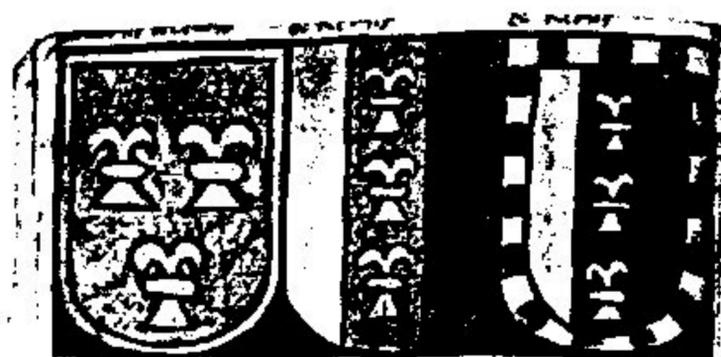
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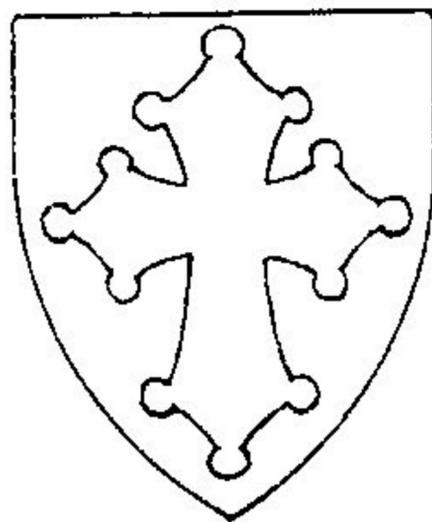
Fig. 36

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 43

Fig. 44
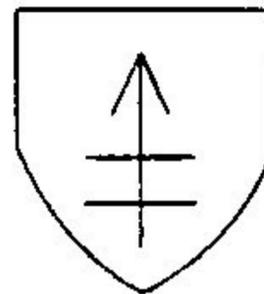
Fig. 45

Fig. 46

Fig. 47

Fig. 48

Fig. 49

Fig. 50

Fig. 51