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Contents / Table des matières

Editorial	3
Cover - En couverture	5
The Influence of Gordon Macpherson on the evolution of Canadian heraldic art 1948-1999	9
by Robert D Watt, FRHSC, A.I.H. Chief Herald of Canada	
McGillivray of the North West Company	23
By Darrel E. Kennedy, Assiniboine Herald	
Le Roy d'armes	31
Par Claude Bourret	
The Humour in Heraldry	38
by The Venerable Peter Hannen, Archdeacon of Montreal	
The Mad Menagerie	60
By Darren George, Ph. D.	
Quand le blason sert à garder contact	69
par Stéphan Garneau	
The Arms of Two Ladies: Recent Grants by Canada Herald and the Chief Herald of Ireland	73
by Duane L.C.M. Galles	
Le noble bouclier (ou «cœur rayonnant»)	94
Par Claude Bourret	

Front cover: Arms of the 27th Governor General, the Right Honourable Michaëlle Jean. A beautiful composition discussed on page 5.

Back cover: Les armoiries de François Payeur concédées le 20 juillet 2006. Notez le heaume choisi par le demandeur. *Arms of François Payeur granted July 20th, 2006. Of interest is obviously the helmet chosen by the petitioner.*

Editorial

This new millennium has generated quite a few changes for our Society and the ways used to transmit our passion of heraldry. When I first took over the job of editor five years ago, internet was slowly emerging has an unavoidable fountain of knowledge. At the same time our publications consisted of black & white quarterlies. One of my first projects was to redesign the cover with the addition of colour. Then some colour pages were added as well. This year's transformation of Heraldry in Canada was moving from a quarterly to an annual publication with plenty of colour. This edition is the first of this new vintage. The goal is to focus on more scholarly articles leaving lighter material to our beautiful newsletter, Gonfanon. This along with our website really provides our members with the full heraldic experience as long as everybody tries to support it!

That being said, this issue will be my last one, for a while anyway. I have truly enjoyed my experience and working with dozens of people working towards a common goal. Thank you all for your support through these years, it has been much appreciated.

Have a great New Year,
Eric Saumure



Éditorial

Ce nouveau millénaire à été la source de bien des changements à la Société dans la façon dont nous essayons de transmettre notre passion de l'héraldique. Lorsque j'ai accepté la direction de l'Héraldique au Canada il y a cinq ans, l'Internet commençait à devenir la source d'information quasi-inépuisable que l'on connaît. Nos publications quant à elles, étaient constituées de deux trimestriels en noir et blanc. Un de mes premiers projets fût de moderniser la couverture en y ajoutant de la couleur. Suivit par après de pages de couleurs. Cette année, le grand changement est la transformation du magazine en revue annuelle plus colorée que jamais. Ce numéro est évidemment la premier de cette nouvelle orientation. Le but sera dorénavant de publier des articles à caractère plus académique laissant le matériel plus léger au Gonfanon. Ces changements combinés à notre site web, offre maintenant une panoplie des plus complètes à tous nos membres dans la mesure où vous y contribuez.

Ceci étant dit, ce numéro sera le dernier sous ma direction, du moins pour le moment. J'ai réellement aimé l'expérience et les rencontres qui m'ont été donné de faire au long de mon chemin. Merci pour le support que vous m'avez offert au cours des ans, ce fût vraiment apprécié.

Bonne et heureuse Année à tous,
Eric Saumure



Cover - En couverture

Symbolism of the Armorial Bearings of The Right Honourable Michaëlle Jean, 27th Governor General Of Canada

In the centre of the coat of arms is a sand dollar, which is a special talisman for Michaëlle Jean. The Royal Crown symbolizes the vice-regal function and service to all Canadians. Above the shield, the shell and broken chain allude to the famous sculpture *Marron inconnu* by Albert Mangonès, displayed in Port-au-Prince, Haiti, depicting an escaped slave blowing a conch shell to gather and call to arms his fellow sufferers around the whole island. For Michaëlle Jean this image evokes the victory of her ancestors over barbarism and, more broadly, the call to liberty. Beside the shield are two Simbis, water spirits from Haitian culture who comfort souls, purify troubled waters and intervene with wisdom and foresight. Moreover, the Simbis' words are enlightening and soothing. These two feminine figures symbolize the vital role played by women in advancing social justice. The motto *Briser les solitudes*, which means "Breaking down solitudes", is at the heart of the objectives Michaëlle Jean intends to follow.

Symbolisme des armoiries de Son Excellence la très honorable Michaëlle Jean Gouverneure générale du Canada

Au centre des armoiries se trouve un dollar de sable (oursin plat) qui est un talisman spécial pour Michaëlle Jean. Les dollars de sable sont des créatures marines que l'on trouve au Canada et dans le nord des États-Unis sur les côtes des océans Atlantique et Pacifique. La couronne royale symbolise la fonction vice-royale et le service à l'ensemble des Canadiennes et des Canadiens. Au-dessus de l'écu, le coquillage et la chaîne brisée rappellent le *Marron inconnu* d'Albert Mangonès, célèbre sculpture conservée à Port-au-Prince, en Haïti,

Heraldry in Canada ❧ *L'héraldique au Canada*

représentant un esclave en fuite qui souffle dans un coquillage pour sonner le rassemblement et appeler au soulèvement dans toute l'île. Pour Michaëlle Jean, la figure évoque ici la victoire de ses ancêtres contre la barbarie et, plus généralement, l'appel à la liberté. De part et d'autre de l'écu, deux Simbis, esprits des eaux dans la culture haïtienne, qui apaisent les âmes, purifient les eaux troubles et interviennent avec sagesse et clairvoyance. De plus, les Simbis ont la parole édifiante et pacificatrice. Ces deux figures féminines symbolisent le rôle vital joué par les femmes en faveur de la justice sociale. Elles se tiennent à l'avant d'un roc orné d'un palmier, symbole de paix dans l'histoire haïtienne, et d'un pin qui évoque les richesses naturelles du Canada. La devise « Briser les solitudes » est au cœur des objectifs qu'entend poursuivre Michaëlle Jean. Un anneau portant la devise de l'Ordre du Canada, *DESIDERANTES MELIOREM PATRIAM* (*ils veulent une patrie meilleure*), entoure l'écu, auquel est suspendu l'insigne de Compagnon de l'Ordre du Canada.



Armoiries de François Payeur

Armes : Historiquement, le monde est un symbole du pouvoir temporel; au nombre de trois, ils évoquent ici une partie de la devise de l'entreprise Marc-André Rioux Ltée, fondée par le grand-père maternel de François Payeur. On peut également y voir un rappel historique de la Nouvelle-France et du seigneur Jean Riou, souche dont la famille est issue. Ici, le monde réfère aussi au fait qu'à vingt-quatre ans François Payeur avait déjà fait le tour de la terre à titre de représentant de son pays ou de ses institutions. Les couleurs du champ et de la bande singularisent l'écu de M. Payeur.

Cimier : Créatures de légendes, c'est par sa voix que la mélusine convainc de la suivre. Le discours persuasif est de la même façon la meilleur arme du diplomate et de l'homme d'affaire qu'est M. François Payeur, car selon lui la violence est la parole du pauvre d'esprit et du vaincu. Cette sirène à deux queues symbolise aussi par son chant la voix et, par extension, l'art en général, qu'il affectionne. Le sceptre fleurdelisé représente le pouvoir, et en particulier ici le pouvoir généré par une communication efficace, clé maîtresse de l'harmonie. La créature marine évoque Saint-Arsène, comté de Rivière-du-Loup, lieu de naissance de François Payeur

Devise : Signifiant « Lorsque le but est clair les opportunités surgissent », la devise latine s'inspire des paroles de l'homme d'État britannique Benjamin Disraeli (1804-1881) : « The secret of success is constancy of purpose ».

Concept original de François Payeur et de Claire Boudreau, héraut Saint-Laurent, assistés par les hérauts d'armes de l'Autorité héraldique du Canada.

Artiste-peintre : Eva Pilar-Cass

Calligraphe : Doris Wionzek

Arms of François Payeur

Arms: Historically, an orb symbolizes temporal power; here, grouped in three, it represents part of the motto of the business founded by François Payeur's maternal grandfather, Marc-André Rioux Ltée. This is also a historic reference to New France and to Seigneur Jean Riou, the family's earliest ancestor in Canada. Here, the orb's also refer to the fact that at just 24 years old, François Payeur had already travelled the globe, representing his country or institutions. The colours of the field and band make Mr. Payeur's shield unique.

Heraldry in Canada ❧ *L'héraldique au Canada*

Crest: The mythical creature Melusine, a two-tailed mermaid, could lure others to follow her with the sound of her voice. In the same way, persuasive speech is the best weapon for a diplomat and professional such as François Payeur because, as he notes, violence is the speech of the poor of spirit and the defeated. The Melusine also symbolizes the voice and, by extension, art in general, about which Mr. Payeur is passionate. As a marine creature, it also represents Rivière-du-Loup, in which the municipality of Saint-Arsène, Mr. Payeur's birthplace, is located. The floretty sceptre represents power, and in this case, specifically the power generated by effective communication, the key to harmony.

Motto: Meaning "When the goal is clear, opportunities abound," the Latin phrase is inspired by the words of British statesman Benjamin Disraeli (1804-1881): "The secret of success is constancy of purpose."

Original concept of François Payeur and Claire Boudreau, Saint-Laurent Herald, assisted by the heralds of the Canadian Heraldic Authority.

Painter: Eva Pilar-Cass

Calligrapher: Doris Wionzek



The Influence of Gordon Macpherson on the evolution of Canadian heraldic art 1948-1999

by Robert D Watt, FRHSC, A.I.H. Chief Herald of Canada

*Originally published in 'Heraldry-Arts-Literature' Actes du XIe Colloque Internationale d'Héraldique St. Polten 20-24 septembre 1999 . Wien, Jahrbuch der heraldisch-
Genealogischen Gelleschaft 'Adler', Band 15, 2002*

My intention in presenting this short paper is to encourage further research into the art of Gordon Macpherson of the City of Burlington, Province of Ontario in Canada and his influence on the evolution of heraldic art in our country. Some Europeans may recognize his name from the illustrated notes on him in Carl von Volborth's *The Art of Heraldry* (Blandford Press, Poole, England, 1987, pages 184-186). M. von Volborth shows only examples of his bookplates, which while they are very important aspects of his oeuvre, do not give a complete picture.

Using slide illustrations, I would like to briefly survey the evolution of his own work and then comment on his impact on Canadian heraldry and art more widely.

First, a few biographical details. Mr. Macpherson was born in 1926 in New Westminster, British Columbia, on Canada's Pacific Coast. His father was a Presbyterian (Church of Scotland in Canada) minister and his mother was the daughter of another Presbyterian minister. Mr. Macpherson's roots are completely Scottish, like many thousands of Canadians in his and earlier generations. As you might expect, this genealogical heritage has a direct and important influence on the way his

Heraldry in Canada & L'héraldique au Canada

interest in heraldry unfolded and on the style of his art. By his own admission, he is an amateur, “essentially self-taught”.¹ When you look at an example of his art, in this case the grant of arms to Mr. Barry Gabriel of Sydney, Nova Scotia, made in 1998, it is startling to realize that Mr. Macpherson never went to art school and has created this dramatic and satisfying composition through self-learning over fifty years. Moreover, through that long period, he has always “thought of himself as someone who has had heraldry as a hobby”.²

His mother was an artist and he believes his general interest in art was partly inherited from her and encouraged by her interest and support. The first evidence of his artistic aptitude came in Toronto, where his family was living, when he was 12 to 13 and he started drawing comic strips. Three years later, at 16, his interest in heraldry was sparked by a high school friend Kenneth Jarvis when they were students together at Toronto’s oldest school, Jarvis Collegiate, founded in 1809. Gordon’s friend mentioned one day he was designing a coat of arms. Gordon was intrigued and when he got home, he tried to draw the clan badge of the Chief of the Scottish Clan Macpherson. From then on, through many decades, he has never been interested in trying any other type of art. The clan badge exercise led him to speak to an aunt who was Law Librarian at the University of Toronto Law Library.

¹ Interview between Gordon Macpherson and R.D. Watt at artist’s home, 8 July 1999. Archives of the Canadian Heraldic Authority, Office of the Governor General of Canada, Ottawa.

² *Ibid.*



Arms of Barry Gabriel of Sydney, Nova Scotia. Grant of Chief Herald of Canada, 13 May 1998. (Archives of the Canadian Heraldic Authority (ACHA) ref. 99-015).



Arms of Gordon Macpherson

approaches? From the outset, he studied the illustrations from the books he was able to acquire and they were a strong and early influence on his compositions. Unlike his counterparts in Europe at the same time, there were no art schools in Canada specializing in heraldry and while he sometimes thinks that it

She got him a copy of Fox-Davies' *The Complete Guide to Heraldry*. This whetted his appetite further and in 1946-1947, he began buying books on heraldry by Scots and English authors, the only ones readily available in English-speaking Canada at the time and the ones that had a special appeal for Gordon from a cultural perspective.

How did he develop his skills and

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might have helped going to art school,³ Cathy Bursey-Sabourin, Fraser Herald, has noted that this is not a certainty. While it could be that formal studies would have strengthened his talent, the opposite could have occurred. Too much rigid emphasis on attention to the formal rules of art might also have robbed his work of its distinctive power, achieved through solutions arrived at independently over many years.⁴ Clearly, Gordon's first models were from printed sources. He has noted, particularly, his admiration for the work of Graham Johnson, who flourished from the 1890s to the 1930s, and his contemporaries A.G. Law Sampson, Painter to the Court of the Lord Lyon and John R. Sutherland, who created the marvellous heraldic decorations in the Thistle Chapel attached to St. Giles Cathedral in Edinburgh. He noted also his study of the plates by Graham Johnson in the Scots Peerage circa 1904-1914. As well, he was interested in and greatly admired the work of the English herald painter Gerald Cobb.⁵

While the majority of Gordon's sources were published, he was fortunate in being able to see fine local heraldic decorations in stone and glass, which were the work of the Toronto-based English heraldic artist, A. Scott-Carter, who died in Toronto in the 1960s when he was in his eighties. Much of his work was in painted panels on wood, for churches, university buildings and some office buildings, many of them in a neo-gothic or neo-classical style for which heraldry was an admirable and appropriate accompaniment. Mr. Macpherson particularly remembers the wonderful ceiling Scott-Carter did

³ *Ibid.*

⁴ Discussion between Cathy Sabourin and Robert Watt, Ottawa, 16 September 1999.

⁵ Watt/Macpherson interview, 8 July 1999, *op.cit.*

Heraldry in Canada & L'héraldique au Canada

for the Imperial Bank of Canada building at the South-east corner of Bay and King Streets (now demolished, but the artist's cartoon survives in Port Hope, Ontario), the magnificent shields in the Great Hall of Hart House at the University of Toronto circa 1919-1920, and the Book of Remembrance for the Bank of Nova Scotia.⁶ Gordon was able to meet Scott-Carter several times before his mentor, as Gordon considered him, died.

While his interest in heraldic art was rapidly growing and he was experimenting with models and styles, in 1950 he began the career in financial services which would provide his livelihood until retirement in 1987. So the pattern was set for how his life would unfold, a financial services professional in the area of investments by day in various centres: Toronto, Niagara Falls, Hamilton and Burlington, and a heraldic artist of growing expertise and capacity in his spare time.

It can be noted that Canada offered only a limited outlet for his talent from 1950-1988. There was no state heraldic authority granting arms although at this time, the use by Canadians of the Crown's traditional authorities, the College of Arms in London and the Court of the Lord Lyon in Edinburgh, was increasing steadily. There were few examples of European heraldic art in Canada and the collections of our museums offered minimal opportunities for study of examples of parchment armorials, sculptures, early printed works, works in glass or metal dating from the 12th-17th centuries from any of the great European heraldic traditions. Our decorations, save for the work of Scott-Carter in Ontario and Quebec and James Blomfield in British Columbia and later Ontario were all highly derivative. In the case of the decorations from the 18th

⁶ *Ibid.*

Édition 2006 Edition

and 19th centuries, they came from the most debased aesthetic period of the art form.

However, interest in heraldry was also growing in this same period and Gordon played an increasingly large role in responding to it and in encouraging higher standards. What was he producing, at first, to feed this growing appetite? Dating from 1949-1950, they are certainly workmanlike and presentable. They are also clearly tentative first essays, with strong and direct reference to the Scots and English models Gordon was studying in books at the time. Nevertheless, we do get glimpses of strengths which came later; the careful, balanced composition, the skill in drafting charges, the affection for bold presentation and strong colour.

There were several particular areas of service for him which appeared early; the life of his family and clan, his devotion to his own denomination, and other Christian churches, notably Anglican and Roman Catholic, the Venerable Order of St. John and like minded individuals, the small band of Canadian heraldists who joined together to create the Heraldry Society of Canada in 1966. During this period also, as his professional career flourished, he was able to travel to Europe, especially to Scotland, where he visited Lyon Court, was permitted to make colour photographs from the records, and saw first hand the glories of their Public Register and library and the period heraldic decorations in Edinburgh. Very early on, he began to design new arms and this signals one of his several important impacts on Canadian heraldic art, especially prior to the creation of the Canadian Heraldic Authority in 1988. As early as 1955, his first design was accepted by Lord Lyon, forming the basis of the grant to his father. Beginning in the 1950s, Gordon did not confine his heraldic compositions to one type; rapidly, he developed a skill in the creation of bookplates, library paintings, painted wooden



**Christ Church Anglican
Cathedral, Fredericton,
New Brunswick. Patent. 25
May 1995. ACHA ref. 95-
399.**

shields, hatchments on wood, presentation paintings on art paper, ink drawings in black and white suitable for reproduction on stationery and even jewellery. From 1955 to the present, he has designed nearly 200 bookplates, both for individuals and institutions. The next illustration shows his own arms granted by Patent of Lord Lyon, 14 October 1969 blazoned *Azure a lymphad sails furred oars in action Or flagged Argent with a saltire of the first, on a chief of the second an ivy leaf Vert between a dexter hand couped grasping a dagger point upwards and a cross crosslet fitchée Gules, all within a bordure of the last.*⁷ Here we have a good example of his maturing style and his concern

for family and Clan. We see the characteristic bold, symmetrical, formal composition, the fine flowing mantling and the skill in contrasting black and white. Gordon has noted that when he first became interested in heraldry, there were about eight Macpherson arms recorded in the Public Register

⁷ Lyon Office, *An Ordinary of Arms*, Volume II, (1902-1973, *Public Register of All Arms and Bearings of Scotland*), Edinburgh, Lyon Office, 1977, entry 04203, page 280.

Édition 2006 Edition

in Scotland and there are now about forty five and several more in the Public Register in Canada. At least 15 of these have been designed by him over the last 30 years,⁸ all using the colours and elements confirmed centuries ago by Lord Lyon as belonging to the Chief and clansmen of the Clan Macpherson.

Mr. Macpherson has done hundreds of heraldic compositions in a variety of media for at least 51 years. How can we describe his influence and, indeed, the magic of his art, which ranks with the best in the modern world?

Firstly, his impact spans two clear periods, from 1950 to 1988 and 1988 to the present, the division being created by the establishment of the Authority. Happily for the Authority's officers, and fortunately for the health of Canadian heraldic art, the Authority's start came just a year after Gordon's "retirement" in 1987. So he has had a fresh and vigorous outlet for his talents and a new and wider playing field for influencing a new generation of Canadian heraldic artists and for introducing much larger numbers of Canadians to the beauties of heraldry. In both periods, his influence has been of two types, as a creator of heraldic symbols and as an interpreter of these symbols and many others in a variety of media. The beauty of his art and the generosity with which he has shared his work and insights are legendary in Canada - many of his bookplates were given to friends and institutions at no charge and frequently if someone was determined to pay something he would ask for a donation to his favourite charity.

His designs, until recently, were traditional in composition and content, clearly referenced back to his early self-taught analysis and his Scottish roots. But his own strength as a draughtsman and colourist appeared early and has

⁸ Watt/Macpherson interview, 8 July 1999, *op. cit.*

Heraldry in Canada & L'héraldique au Canada

dazzled Canadians now for several decades. It is no accident that my colleagues and I were glad he was available to paint the arms of the City of Quebec on our historic first Patent, dated 20 September 1988.

The next illustrations show a variety of arms, institutional and personal, painted by him on Patents of the Chief Herald of Canada since 1988. Several of these were designed by him and all are interpretations that he feels are successful, meaning, as he said to me on 17 September, that “I like their look”.⁹ Among these is one designed and painted for his lifelong friend, Kenneth Jarvis, the Toronto artist who first sparked his interest in heraldry. Several are for churches, representing the tremendous impact he has had in designing ecclesiastical arms and in raising the standards of heraldic display in churches and elsewhere. Some are for individuals, who, like Gordon himself, have a love of their Scots heritage and ancestry. One is for a civic government, a sector where the brilliant and lively qualities of his art have ensured the growing popularity of heraldry as the best option for lasting visual identity and integrity of civic symbolism. One is for a national professional association which demonstrates his customary imaginative blending of traditional heraldic figures to produce a distinctive result. How does he analyze his own work? The short answer is “not in detail”. He does not spend a lot of time trying to figure out why what he does works. He tends to dwell on the enjoyment he gets from creating and certainly knows when a composition is working well.¹⁰ He does acknowledge some more recent influences; notably, Don Pottiger, formerly Herald Painter to Lyon Court, whose art he admires for its boldness and simplicity. He mentions also the paintings of

⁹ Macpherson to Watt, by telephone, 17 September 1999.

¹⁰ Watt/Macpherson interview, 8 July 1999, *op. cit.*



**The Hon. Alan Macnaughton, former Speaker of the House
of Commons of Canada, Montreal. Patent. 30 Jul. 1995.
ACHA ref. 96-174.**

John Atkinson Grimshaw in the Tate Gallery, in



Robin Mackie, Delta, British Columbia. Patent. 22 May 1997. ACHA ref. 97-660.

London, which have, in his view, a “marvellous moonlit quality”¹¹ in the depiction of light. He tends always to

¹¹ *Ibid.*

Édition 2006 Edition

prefer the medieval proportions for shield, crest and helmet and notes that he spends particular time balancing the scale of charges on the shield with the space available. How do other artists account for the magic of his work? I feel one of the best commentators for this is one of Gordon's admirers, the Authority's official artist, Cathy Sabourin, Fraser Herald. In the latest of our many discussions of Gordon's work, held in her studio on 16 September 1999, Ms. Sabourin talked about the characteristics of this magic. She commented that his compositions make the art seem deceptively simple. They are characteristically bold and heavy but never stolid. He loves to use very strong colours and heavy lines which go well with the mass, solidity and presence of his interpretations. Above all, his designs move and flow wonderfully. There are no hard edges in his work. One part flows round and moves into another. A second overwhelming characteristic is the luminosity of his art. Light appears to come from behind, giving a special quality and brilliance to the strong colours.

We are deeply fortunate that Gordon has inspired so many of our countrymen to a fresh appreciation of the glories of heraldry and has proved to be a fine mentor for the next generation of Canadian heraldic artists. It is in the latter area where his generosity in sharing his knowledge and his encouragement of young artists is so noteworthy and promises to leave a special legacy.

In closing, I want to show you one final piece, the painting of the 1997 grant to Robin Mackie, a retired airline pilot. Mr. Mackie, like Gordon, has Scottish roots. The classic composition, bold colours and careful balancing of charges within the spaces and the superb finish and lively modelling all declare the work of a master, the most talented "amateur" we are likely ever to know in Canada.

Other work of interest:

Heraldry in Canada ❧ *L'héraldique au Canada*

Bookplate of R. Gordon Macpherson, designed circa 1969; Artist's Collection.

Municipality of Stanbridge East, Quebec. Patent. 18 May 1990.
ACHA ref. 90-2947.

Royal Canadian Military Institute, Toronto. Patent. 14 Nov. 1990.
ACHA ref. 90-5563.

Registration of Arms of New Brunswick. Patent. 5 April 1989.
ACHA ref. 89-3179.

Francis Hugh Brennan, Toronto. Patent. 8 Oct. 1997. ACHA ref. 98-018.

Most Reverend John Stephen Knight, Titular Bishop of Taraqua, Roman Catholic Church of Canada, Toronto. Patent. 25 Oct. 1995, ACHA ref. 96-649.

St. Mark's Anglican Church, Niagara on the Lake, Ontario (his design). Patent. 5 Sept. 1991. ACHA ref. 91-0345.

Yvette Loiselle, Dame Grand Cross of the Most Venerable Order of the Hospital of St. John of Jerusalem. Patent. 15 Aug. 1994, ACHA re. 94-697.

Kenneth Phillips Jarvis, Toronto (his design). Patent. 30 Jan. 1995. ACHA ref. 95-561.

Donald Lawson, Ridgetown, Ontario. Registration of his Scottish Arms (Lord Lyon grant to his father of 20 Jul. 1976). Patent. 20 Sept. 1994. ACHA ref. 95-021.

Canadian Society of Colon and Rectal Surgeons, Ottawa, Ontario (his design). Patent. 22 Jul. 1993. ACHA ref. 93-472.



McGillivray of the North West Company

By Darrel E. Kennedy, Assiniboine Herald

Crown copyright 2006.



Figure 1: C-008711 LAC

At the Annual Meeting of the Royal Heraldry Society of Canada held in Edmonton on the 24th of September, 2005, we heard a variety of interesting comments about many renderings of arms. One speaker used an illustration which is found on the online database for Library and Archives Canada (LAC, previously named the National Archives of Canada)), being labelled as “Coat of Arms of the North West

Company of Canada 1783-1821.¹²” This designation is easily disputed. At best, these are attributed arms for the North West Company; at worst, the painting is a fanciful product of wishful thinking.

They *are* closely related to those of William McGillivray. The painting was donated in 1957 by John McGillivray Dawkins, grandson of Simon McGillivray¹³, brother to William. It is estimated as having been created between 1800 and 1820¹⁴. Auguste Vachon reports that “They were described as the arms of the North West Company on the

¹² ICON 60132. LAC database

http://www.collectionscanada.ca/archivianet/02011603_e.html

¹³ Jennifer Devine, Art Archivist at LAC, 21 February 2006. Notes were handwritten on the original brown mailing envelope. Dawkins lived at 155 Woodstock Road, Oxford.

¹⁴ ICON 60132.

Heraldry in Canada & L'héraldique au Canada

envelope which contained the drawing...¹⁵” One can see the source of the design. The image of the seal of the North West Company¹⁶ shows the form of an emblem with motto, and provides the image for the crest in Figure 1 above¹⁷. Since the North West Company used canoes as their method of transport, then it is reasonable to understand the presence of such in the position of honour in the chief. This design had certainly followed the grant made by the Lord Lyon in 1801¹⁸ to William MacGillivray, blazoned as “*Azure, a galley, sails furled, oars in action, Or, flagged Gules, within a bordure Argent, on a chief of the second a buck's head cabossed Sable, attired of the third, between two cross crosslets fitchée of the last. Crest: A buck's head and neck issuing proper, attired Or. Motto: Be Mindful.*”

In her book *McGillivray – Lord of the Northwest*,¹⁹ Marjorie Wilkins Campbell writes that this Scottish grant occurred as part of a wedding trip to Scotland with his new bride Magdalen McDonald, daughter of the late Sir John McDonald of Garth, whom he had married on the 22nd of December 1800 at the St. Mary le Bone parish church in London²⁰.

¹⁵ Vachon, Auguste, “Heraldic Treasures of the National Archives of Canada,” *Heraldry In Canada* (Speakers’ Journal), Vol 22., No. 5, December 1988, p. 27

¹⁶ <http://132.206.203.207/nwc/history/02.htm>

¹⁷ However, this is not from any grant of the Lord Lyon in Volume I of *An Ordinary of Arms (1672-1903)*.

¹⁸ 4 March 1801, Vol. I, page 584. See *An Ordinary of Arms, Vol I*, 2nd Edition (1903) by Sir James Balfour Paul, (Genealogical Publishing Company, 1969 reprint) page 195, item #2892; and the *Roll of Scottish Arms Part I Volume II* edited by Lt. Colonel Gayre of Gayre and Nigg (The Armorial, 1969), page 258.

¹⁹ Clarke, Irwin & Company Limited, 1962. page 317. The book omits research footnotes and endnotes. Campbell’s materials are at the McCord Museum of Canadian History in Montreal, Quebec.

²⁰ Campbell, page 112.



**Figure 2: Seal of
the North West
Company**

Campbell also writes of the demise of the North West Company at the hands of the Hudson's Bay Company, and poignantly of the later grant of English arms to William McGillivray: *"The diminution of capital, the loss of prestige, the affront to his pride – all this McGillivray could bear with some degree of dignity and fortitude. But he could not and would not submit to oblivion, either for himself or for his former partners. It was not enough to trust to fate that they would be remembered by those who chanced to see their portraits. As he studied many of those likenesses in Simon's [McGillivray] house in the winter of 1823, he wondered whether he or any of the men who had explored a way across the North American continent would be remembered by anyone at all after their deaths. It was in order to insure 'a remembrance of these events' that he made his application to the College of Arms."*

There is no grant to the North West Company at the College of Arms²¹ of this design or any other, nor in the *Public Register of All Arms and Bearings in Scotland* at the Court of the Lord Lyon. If a grant of arms had existed already for the Company, then McGillivray would probably not have been motivated to pursue an English grant for himself as a 'remembrance.'

As thorough as Campbell was in her treatment of other material, she did not include the complete text of the Letters Patent for this 1823 grant. Henry Bedingfeld, York Herald, has transcribed the complete text²², which records for posterity the

²¹ No English grant has been made to the North West Company reports Henry Bedingfeld, York Herald, 1 February 2006.

²² Correspondence, 23 Nov 2005.

Heraldry in Canada & L'héraldique au Canada

motivation of William's petition: *To All and Singular to whom these Presents shall come Sir George Naylor Knight Garter Principal King of Arms Ralph Bigland Esquire Clarenceux King of Arms and Edmund Lodge Esquire Norroy King of Arms send Greeting: Whereas William McGillivray of Bhein Ghael in the Isle of Mull in the County of Argyll and St Antoine House near Montreal in the Province of Lower Canada Esquire a Member of His Majesty's Legislative Council in the said Province late Lieutenant Colonel commanding the "Voyageurs Corps" raised for His Majesty's Service during the late War with the United States of America and now Colonel of Militia in the said Province and his younger and only surviving Brother Simon McGillivray of Suffolk Lane in the city of London Esquire late Captain in the Volunteers Corps of Loyal North Britons commanded By His Royal Highness The Duke of Sussex have represented unto Henry Thomas Howard Molyneux Howard Esquire commonly called the Right Honourable Lord Henry Thomas Howard Molyneux Howard Deputy (with the Royal Approbation) to his brother the Most Noble Bernard Edward Duke of Norfolk Earl Marshal and Hereditary Marshal of England that the said William McGillivray was during a period of upwards of twenty years the Chief Director of an Association of British Merchants and Traders in North America called "North West Company of Montreal" by whose exertions that Continent has been discovered and explored from the Lakes of Canada to the Pacific Ocean and the Frozen or Polar Sea by which discoveries and the Establishments founded by the said Company extensive Territories have been added to His Majesty's Dominions: That for a period of ten years the said Simon McGillivray has also taken an active part in the management and direction of the affairs of the said North West Company and the said North West Company having become United with the Governor and Company of Adventurers of England trading into Hudson's Bay His Majesty was graciously pleased by Royal Licence bearing date the 5th day of December 1821 in the second Year of His Reign to grant*

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*unto the said Company and also to the said William and Simon McGillivray and to Edward Ellice of Spring Gardens in the County of Middlesex Esquire the exclusive Privilege of possessing and conducting the trade with the Natives of His Majesty's Indian Territories in North America for the space of twenty-one years and for making Rules and Regulations for the management of the said Trade and for promoting the moral and religious Improvement of the aforesaid Natives: That the Voyages by means of which the above recited discoveries were made under the direction of the Memorialists were performed in Birch Bark Canoes and that the device used by the said North West Company previous to their Union with the Hudson's Bay Company was A Beaver gnawing or cutting down a Tree with the Motto "**Perseverence**" and the Memorialists being desirous to transmit to their Descendants the remembrance of these events by bearing in their Armorial Ensigns some allusion thereto they therefore requested the favour of His Lordship's Warrant for Our granting and assigning such Armorial Ensigns bearing allusion accordingly as may be proper to be used by them and their Descendants in Memory thereof the whole according to the Laws of Arms: **And for as much** as His Lordship did by Warrant under the Hand and Seal bearing date the twenty-first day of May last authorised and directs Us to grant and assign such Armorial Ensigns accordingly: **Know ye therefore** that We the said Garter Clarenceux and Norroy in pursuance of His Lordship's Warrant and by virtue of the Letters Patent of our several*



Figure 3: C147525 LAC

Offices to each of us respectively granted do by these Presents grant and assign unto the said **William** and **Simon McGillivray** the Arms following Viz^t:

"Quarterly First Or a Cat sejant guardant proper Second Ermine a Glove fessways proper Third Argent a Fish naiant in the Sea proper Fourth Azure a Lymphad with Sails furl'd and Oars in action

*Or flags Gules on a Chief of the second a Buck's Head caboshed Sable attired between two Cross-crosslets fitchée of the third the whole within a Bordure per pale Gules and Argent overall on a Chief Argent floating upon waves a Birch Bark Canoe therein an European and Canadian Voyageurs the latter with their paddles in action all proper at the stern a Flag hoisted Gules flowing to the sinister inscribed N.W. in letters of Gold" And for the Crest Upon a Wreath of the Colours "A Beaver gnawing at the Root of a Tree all proper in an Escrol passing through the branches thereof the Motto PERSEVERANCE" the said Chief and the Crest being intended to serve as a lasting Memorial of the Discoveries made by the aforesaid NORTH WEST COMPANY under the direction of the said **William** and **Simon McGillivray** as the same are in the margin hereof more plainly depicted to be borne and used forever hereafter by them the said **William** and **Simon McGillivray** and their respective Descendants the whole according to the Laws of Arms: **In witness** whereof we the said Garter Clarenceux and Norroy Kings of Arms have to these Presents subscribed Our Names and affix the Seals of Our several Offices this sixth day of June in the fourth Year of*

28

Édition 2006 Edition

the Reign of Our Sovereign Lord George the Fourth by the Grace of God of the United Kingdom of Great Britain and Ireland King Defender of the Faith &c and in the Year of Our Lord one thousand eight hundred and twenty-three.

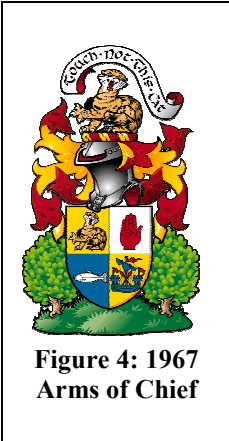
George Nayler

Ralph Bigland

Edmd Lodge

*Garter Principal King of Arms Clarenceux King of Arms
Norroy King of Arms”*

The English grant appears to follow more closely the custom of Scotland of assigning arms based on those of the Clan Chief. One problem is that no arms are on record in Lyon Court for the McGillivray Chief until 14 October 1967, although evidence of use appears in stone of arms having been used²³ prior to 1672 when the Public Register



**Figure 4: 1967
Arms of Chief**

was initiated in Scotland. The Chief's blazon is²⁴: *Arms: Quarterly, 1st, Or, a cat-a-mountain sejant guardant Proper, his dexter fore-paw on the ground, his sinister fore-paw in a guardant posture and his tail reflexed under his sinister paw; 2nd, Argent, a dexter hand couped at the wrist apaumy Gules; 3rd, Azure, a salmon naiant Argent; 4th, Or, a galley sailing sinister-wise Azure, its oars in saltire and flagged Gules. For a Crest: A cat-a-mountain as afore blazoned for the first quarter of the field.*

²³ <http://www.mcgillivray.us/chieflantoday.html> *An Ordinary of Arms, Vol II*, records this for Farquhar McGillivray.

²⁴ Way of Pleas, George and Romilly Squire, *Scottish Clan & Family Encyclopedia*, Harper Collins 1994, p. 422. This clan information is located in the section reserved for Clans without a Chief. The last one was apparently one John Farquhar MacGillivray, a tax official who died in 1942 in Toronto without issue.

Heraldry in Canada & L'héraldique au Canada

For a Motto: Touch not this cat. For Supporters: Two young plants of boxwood.

Taking all of this into consideration, I can see two possible interpretations of the arms. The arms in Figure 1 can be viewed as portraying a 'cadet' of William McGillivray. This might be an early example of a corporate body being shown as a 'cadet' of a person. It can express a strong identification of the person with the company. Such cadet arms do appear currently with respect to Scottish Clans when a Clan Association is incorporated and is granted arms based on those of the Chief of its Clan. This leaves a remaining question dealing with its use: with so few records of the Company remaining, is there evidence of its actually having been used²⁵? Or, on the other hand, was it only a painting to have hung on one's library wall, to serve as inspiration for a later grant? ²⁶



²⁵ This is not to be confused with the current company The North West Company Inc. When the original company was amalgamated with the Hudson's Bay Company, it was segregated within the operations as the Northern Stores Division. The Division was sold off in 1987, resuming the name in the 1990s. It uses an emblem in which one can see a link to the seal of the original company.



²⁶

Le Roy d'armes

Par Claude Bourret

Voici un des plus beaux récits que révèlent les annales historiques de l'Humanité: l'histoire du *roy d'armes* ou chef des hérauts. La plus ancienne des origines remonte dans l'Illiade quand Homère nomme le héraut d'Agamennom, le roi des rois.[1] Les lointains ancêtres des hérauts médiévaux sont issus de la Rome antique avec les fétiaux, prêtres, magistrats et licteurs. Ces romains veillaient au respect des traités et des règles du droit international. Quelques siècles plus tard, sous le règne de Clovis, on vit les premiers hérauts et seulement, avec Robert le Pieux (996-1031), apparût, dans l'entourage du roi de France, des hérauts comme simples messagers. Cette profession se développa véritablement au XII^e siècle et un terme français « hirou » ou « hiraut » fut utilisé et deviendra par la suite « héraut ». Vers 1173, pour la première fois, durant une bataille, on fit appel à un héraut. Au début du XIII^e siècle, les hérauts furent recrutés dans la classe des ménestrels et s'appelèrent « Roys de Menestreus » ou « Roys de heraus ».[1] Au cours du XIV^e siècle, les hérauts changèrent de fonction de messagers en ordonnateurs de tournois et de joutes et ils se firent confier des missions diplomatiques. A la fin du Moyen Age, le héraut cumula un grand nombre de privilèges: outre les jeux d'armes (joutes et tournois), la guerre, la chevalerie et l'héraldique. Il travailla aussi pour un Roi, un Prince, un grand feudataire ou une ville.

Hériarchie

Au XIV^e siècle, l'organisation héraldique se distingua par les poursuivants, les hérauts et les rois d'armes. Le poursuivant d'armes devait accomplir un stage de sept ans avant d'atteindre le niveau du héraut. Au siècle suivant, le royaume de France se divisa en 12 marches d'armes : Flandres, Ponthieu, Corbie, Artois, Vermandois, France, Normandie, Bretagne, Anjou,

Heraldry in Canada ❧ *L'héraldique au Canada*

Guyenne, Berry et Champagne et chaque marche (nom donné aux grandes seigneuries) représentait un certain nombre de provinces et était géré par un roi d'armes qui surveillait tout ce qui touchait aux armoiries, à la noblesse, aux structures généalogiques et féodales. En l'année 1407, Charles VII décida de rassembler tous les officiers d'armes (30) en un collège. A cette époque, les hérauts prirent des surnoms et les rois d'armes adoptèrent les noms des marches. Une tenue définitive leur permettait d'être reconnus partout : le tabard ou tunique aux armes du roi ou du seigneur ou de la ville. Ils ne portaient jamais de dague, d'épée ou de masse d'armes. Seule une cotte de maille, sous le tabard, les protégeait! En assistant aux batailles et aux grands événements, les hérauts d'armes devinrent rapidement des chroniqueurs, tandis qu'au XIII^e et au XIV^e siècle, ils avaient déjà dessiné des armoriaux ou rédigé des traités d'héraldiques. Pour des raisons professionnelles et géographiques qui les liaient profondément, les hérauts d'armes formèrent une sorte de caste extra-territoriale, pouvant se déplacer librement et en toute immunité en temps de paix ou en temps de guerre. Ils jouèrent un rôle considérable dans la maintenance des traditions chevaleresques, dans la transmission des événements historiques et surtout dans la fixation des usages et des règles héraldiques. En France, sous Louis XIII, la fonction du héraut fut remplacée par la charge de *juge général d'armes de France* (créée en 1615), sans obtenir le pouvoir de concéder des armoiries, ce droit ne relevant exclusivement que du monarque.^{[2][3]} La famille d'Hozier hérita de cette charge qui dura de 1641 à la Révolution. Selon Mr. John .J. Fitzpatrick Kennedy dans « L'héraldique au Canada » de décembre 2000, entre 1578 et 1781, quatorze rois d'armes de France se succédèrent, de Mathurin Morin à Léonard –Antoine du Tillet de Villars. Par contre, les hérauts français perdirent peu à peu une grande partie de leurs prérogatives et disparurent avec la monarchie. Sous l'Empire et la Restauration, on songea à la renaissance du héraut d'armes, sans grand succès, pour être complètement abandonnée après 1830. Les 3^{ième}, 4^{ième} et 5^{ième}

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Républiques ne légiférèrent jamais sur les armoiries. Aujourd'hui, tristement, la République française ne possède plus d'armes nationales et les armoiries, en général, sont devenues de simples « représentations dessinées » ou des logotypes graphiques bien qu'ils existent des organismes héraldiques comme l'Académie internationale d'héraldique, la Fédération des Sociétés françaises de généalogie, la Société française d'héraldique et de sigillographie, le Conseil français d'héraldique et la Commission nationale d'héraldique pour les collectivités territoriales. Cette dernière, seule autorité consultative placée sous la présidence du directeur des archives de France au ministère de la Culture, et prônant la simplicité, déconseille l'usage de l'ornementation extérieure des armoiries: casque, cimier, couronne, manteau, collier, supports, devise et cri de guerre. Dans le site Heraldique-Noblesse/message de la Toile du net, Mr. G. de Ribeaucourt stipule que: «En droit héraldique français, les ornements extérieurs ne sont pas autorisés aux familles bourgeoises sauf privilège accordé par le Roi. Le droit héraldique n'est plus appliqué en France depuis Napoléon III ...certaines familles se sont crues alors autorisées à en garnir leurs armes, entretenues dans cette croyance par des dessinateurs mal informés ou sans scrupules, tout comme d'autres se sont accaparées les lys d'or sur champ d'azur, question d'éthique...»

Le lion et la licorne

En Angleterre, William Bruges fut le premier roi d'armes officialisé le 5 janvier 1420 et le *Collège d'armes de Londres* se constitua en 1425.[2][3] Les armoiries, personnelles à leur origine, devinrent héréditaires sous le règne de Henri III. Le premier Collège d'armes vécut jusqu'en 1485 et l'institution reçut une nouvelle charte des mains de la Reine Marie 1^{ère} et un nouveau bâtiment, le « Derby House ». Peu après, le roi Edouard VI avait établi que le Collège consisterait d'un Lord Maréchal d'Angleterre et de treize officiers : 3 rois d'armes ou

Heraldry in Canada ❧ *L'héraldique au Canada*

kings of arms (Garter, Clarenceux et Norroy), 6 héralds (Chester, Lancaster, Richmond, Somerset, Windsor et York) et 4 poursuivants (Bluemantle, Portcullis, Rouge Croix et Rouge Dragon). Le nombre de 13 officiers d'armes s'est maintenu jusqu'à aujourd'hui à l'exception du roi d'armes d'Ulster, et sans oublier les sept héralds extraordinaires. Une Cour de chevalerie s'ajouta au Collège dès le XIV^e siècle pour régler des litiges importants dans le port d'armoiries. La Cour présida pour la dernière fois le 21 décembre 1955. Le jugement, malgré le coût de 300 livres, satisfaisait le plaignant. La Cour de chevalerie a largement contribué à une meilleure connaissance et à un plus grand respect des règles et des lois héraldiques.

En Écosse, le roi Robert Ier créa en 1318 le roi d'armes Lyon avec un salaire de 100 livres (ancienne livre écossaise) *per annum*.^[3] Le nom du premier roi d'armes resta inconnu et, en 1399, le premier officier du nom de Henry Grieve porta le titre de roi des héralds écossais. Entre 1410 et 1437, le premier *Lord Lyon d'Écosse* s'appelait probablement Douglas et la succession ininterrompue des lords Lyon commença par Duncan Dundas of Newliston en 1452. Au début, l'Autorité héraldique d'Écosse employa six héralds (Albany, Rothesay, Marchmont, Snowdown, Ross et Islay) et six poursuivants (Carrick, Unicorn, Dingwall, Bute, Ormonde et Kintyre). En 1867, le nombre d'officiers d'armes diminua à trois héralds et trois poursuivants. Depuis 1542, le Lord Lyon a acquis sa propre cour de justice enfin d'imposer le respect du droit héraldique écossais. La concession d'armoiries par le Lord Lyon confère la noblesse au titulaire et en Écosse, la transmission d'armes, ne suit pas uniquement la descendance mâle, mais surtout l'ordre de la primogéniture. Dans son ouvrage « Initiation à l'héraldique », le britannique Stefan Oliver a constaté : «...une résistance sociale injustifiée face à l'héraldique, animée par ceux-là mêmes qui ne la comprennent pas... L'héraldique a pour origine un désir d'identification personnelle [Par les rois, les seigneurs et les chevaliers!]... L'héraldique est devenue une distinction honorifique et elle

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l'est restée... Cette distinction est accessible à toute personne qui, par ses propres efforts... a franchi les étapes nécessaires pour faire partie de [l'élite]... Cependant, qui, ayant gagné pour lui même une telle distinction... ne souhaiterait la transmettre à ses enfants? »[4] Les autorités héraldiques anglaise et écossaise s'occupent aussi de la recherche généalogique.

La Harpe d'or

John Chandos fut enregistré officiellement comme le premier « roi d'armes d'Irlande » en 1382, même s'il n'a jamais visité la terre irlandaise.[5] Le plus ancien bureau héraldique de la République d'Irlande date de 1552, sous le règne d'Edouard IV, et le titre utilisé fut le roi des armes Ulster jusqu'en 1943. Il s'appela Bartholomew Butler (Lettres patentes du 1^{er} juin 1552). Le vieux titre de l'Ulster était le quatrième roi d'armes nommé dans le Collège des armes de Londres après les trois autres roi d'armes : Garter, Clarenceux et Norroy. De 1943 à 1962, l'Irlande se trouva la seule république au monde en possession d'un bureau de l'héraldique. Après cette date, l'Afrique du Sud, devenu république, rejoignit la première. Le premier avril 2003, on célébra le soixantième anniversaire de l'Autorité héraldique d'Irlande. Cette dernière comprend le Héraut d'armes d'Irlande, l'adjoint au Héraut d'armes (Deputy Chief Herald of Ireland) et une artiste-héraldique. Un renfort de quatre artistes en héraldique assistant, sur demande spécial, les hérauts et un archiviste additionnel fut assigné dans le domaine généalogique.[5] Le Héraut d'armes d'Irlande n'enregistre plus les armoiries étrangères, mais il concède toujours des armes aux particuliers vivant hors d'Irlande et qui peuvent prouver leur descendance irlandaise.

Heraldry in Canada ❧ *L'héraldique au Canada*

Canada

« C'est avec un grand plaisir que je présente à votre Excellence les Lettres patentes, signée par Sa Majesté, vous transférant la prérogative royale dans le domaine de l'héraldique. »(traduction libre) Ces mots symboliques prononcés le 4 juin 1988 par Son Altesse royale le prince Edouard, à la Gouverneure générale Madame Jeanne Sauvé, avait catapulté le Canada au premier rang, parmi les pays membres actuels du Commonwealth, en rapatriant chez lui tous les pouvoirs et attributions en matière d'héraldique.[6] Le même jour, un Office de l'héraldique était intégré officiellement à la Chancellerie des ordres et décorations du Canada. Le long cheminement de l'héraldique canadien débuta au XVII^e siècle avec les premières concessions d'armoiries à la Nouvelle-Écosse par la Cour du Lord Lyon à Édimbourg et à Terre-Neuve par le Collège d'armes de Londres puis celles octroyées par les héraut d'armes de France aux résidents de la Nouvelle-France en reconnaissance des services rendus à Louis XIV. Pendant les trois siècles suivants (XVIII^e, XIX^e et XX^e), les hérauts d'armes de France, d'Angleterre et d'Écosse concédèrent des armoiries nouvelles et grâce au travail acharné et déterminant de la Société royale héraldique du Canada et de certains canadiens convaincus (du monde héraldique), l'Autorité héraldique du Canada surgit physiquement dans le décor canadien (1988). La nouvelle organisation se hiérarchisa autour du chef de l'Autorité, Son Excellence le Gouverneur général, du Chancelier d'armes ou Secrétaire du Gouverneur général, du Vice-chancelier d'armes ou Sous-secrétaire de la Chancellerie et du Héraut d'armes du Canada (le pendant du *roi d'armes*), conseiller principal et directeur de l'Héraldique. L'Autorité est composé de cinq hérauts: le Héraut Athabaska, le Héraut St-Laurent, le Héraut Fraser, le Héraut Assiniboine et le Héraut Saguenay, plus le Héraut Outaouais émérite et trois Hérauts extraordinaires.[7] Au Canada, la concession d'armoiries représente, légitimement, une marque d'honneur, de dignité et de mérite de la Couronne, *fons honorum*, qui rend

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hommage aux particuliers et organismes pour la contribution apportée au pays.[8]

Son rôle

A fortiori, le *roi d'armes* (ou Héraut d'armes) incarne une science séculaire reconnue. Il prouva, par le passé, qu'il avait su, de façon professionnelle, conserver, maintenir et promouvoir les traditions et les valeurs héraldiques. Au 21^e siècle et nanti de pouvoirs suffisants, il peut assumer pleinement le rôle essentiel de gardien du bastion héraldique que représente une autorité officielle surtout dans une société toujours en mouvement et dominée de plus en plus par une technologie croissante qui, souvent, déshumanise l'être humain. Par son statut social ou sa noble profession, il (*roi d'armes*) procure une valeur inestimable à une concession d'armoiries (par Lettres patentes!) que l'on voudra léguer fièrement aux générations futures.

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The Humour in Heraldry

by The Venerable Peter Hannen, Archdeacon of Montreal

After many requests, here is the text of the Beley Lecture given at the annual meeting of the RHSC in Montreal, Friday, October 24th, 2003.

Ladies and gentlemen: unaccustomed as I am to public speaking No, I suppose in all honesty I cannot begin with those traditional words. Truth to tell, I do have a certain amount of public speaking behind me, though it's usually called sermonizing, not Beley-lecturing. If you find I'm lapsing back into my ecclesiastical mode, please blow a whistle or something.

I should begin with a word of thanks for the honour of being the Beley lecturer. Standing in the line of previous lecturers such as [Ralph Brocklebank](#), [Auguste Vachon](#) and [Robert Pichette](#) only increases the sense of inadequacy I felt when the request to give this lecture was first made. Frankly, I am NOT here because I am an expert heraldist, in the same league as my predecessors. I AM here because Okill Stuart, formerly president of the Laurentien Branch and principal organizer of this event, could sell refrigerators in Antarctica, and he was the one who wheedled and cajoled me into this.

Perhaps to cover up my inadequacies in the realm of heraldry, I have chosen to devote this lecture to the topic of heraldry as amusement, and because I happen to like alliteration, I have entitled it "Heraldry and Humour". To some, such a topic might seem a little frivolous (though not to the Chief Herald of Canada, Robert Watt, who alludes to the humour in heraldry in his Foreword to the Heraldic Primer produced by the RHSC). We associate heraldry with family and honour; we relate it to

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monarchy and ceremonies of state. Heraldry is an art and a science relating to these issues; heralds are skilled in these arts, and used also to be involved in such life-and-death issues as enabling people to be identified in battle, and if necessary identifying the dead after a battle. All these are serious matters, so can heraldry also be humorous, and practised for amusement?

Clearly I think the answer is Yes - - that humour and amusement are as intrinsic to heraldry as any of the other aspects of heraldry I have just listed. Perhaps one of the reasons I think so is that my introduction to heraldry, in my callow youth, was the book "*Simple Heraldry, Cheerfully Illustrated*" by two Scottish heralds, Iain Moncreiffe and Don Pottinger. No doubt many of you are familiar with it, and would agree that although it is scholarly, its intent is clearly to amuse and to entice as well as to instruct. It certainly left me with the impression that heraldry was fun as well as serious.

However, a lecture such as this needs more serious evidence to back up its thesis, so I will begin by pointing to the evidence provided by tournaments. Tournaments are defined in Friar's *Dictionary of Heraldry* as "a form of training for battle, later becoming largely recreational and ultimately an event for entertainment and ceremonial." He goes on to say that the tournament "appears to have been the invention of a French baron, Geoffroi de Pruelli, who was himself killed in such an event in 1066 ..." Now that's a date which will be familiar to you for another reason, the Battle of Hastings. Heraldists would love to be able to claim that European heraldry was in existence by this date, but to judge by the evidence of the Bayeux tapestry it was not, though we know it was within two generations. Now, if Friar is correct in dating tournaments back to the same period as Hastings and the Bayeux tapestry, then I suggest that the development of heraldry in the 12th century both paralleled, and was intrinsically involved with, the culture associated with the entertainment (or recreation, or posturing,

Heraldry in Canada œ L'héraldique au Canada

or whatever it was) known as tournaments. This culture lasted on into the 1600s, long after the end of the medieval-style warfare which many people think is the sole origin of heraldry.

There was obviously a spin-off from this onto the role of the heralds. At least part of their function was to publicize tournaments and to establish the eligibility of contestants based on their achievement of arms, not least the crest. Although we know that heralds were used for diplomatic missions, we may not realize that some of those missions had little to do with what we now know as diplomacy, and were rather to ensure the safe-conduct of competitors to tournaments being held in foreign countries. In a way they must almost have been the equivalent of impresarios who organize modern international events such as rock concerts, Formula-One driving, or sports events!

Does that trivialize the whole thing? I don't think so, unless you take an essentially Puritan view of public diversions as immoral and ungodly. Although my own tastes do not run to rock concerts or Formula-One driving, my professional life is sufficiently bound up with fantastic costumes and great ceremonies that I can well understand the psyche which underlay tournaments. Perhaps it's a male thing, relating (in the animal world) to roosters and peacocks displaying their finery, or to semi-mock battles to establish sexual primacy: there's a combination of fun and serious intent. But women - - or rather, ladies (they were very particular about that) - - were very much part of the proceedings too. Friar writes that "by the end of the sixteenth century [tournaments] had ... become arranged for the delight of ladies as well as gentlemen" involving "processions of ladies dressed as Greek goddesses."

Mention of the ladies gives me a segue into a piece of internal evidence I want to adduce as evidence that heraldry has always had an element of entertainment about it: it has to do with Royal Ascot. I suppose women's hats and veils began in a

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utilitarian way as protection from either the elements or from ogling men, or both. In the same way, mantling had its utilitarian origins in the Crusades, as a means of keeping the hot Near-Eastern sun off the helmet. But the humble origins of millinery are a far cry from the kind of hats women wear in the Royal Enclosure at Ascot, and it's an equally long way from holding protective mantling in place to the kind of fantastical crests which became increasingly common in the world of tournaments. To understand one is to understand the other, but clearly to amuse and to delight is part of the motivation of both.

These illustrations may help to make the point. The first (Illustration 1) was taken at this year's Ascot races; the second (Illustration 2) is from a book of 16th crests. I, for one, see little to distinguish between them. The Ascot hats were clearly designed to amuse, to divert, and to draw attention. Nothing will convince me that the crests you've just seen weren't designed for exactly the same purpose - - at least as much so as they were designed to inspire terror in an enemy on the battlefield or impress an opponent in the lists.



1. Ascot



2. 16th Century

The other piece of internal evidence I would adduce for my thesis of heraldry as entertainment is the use of puns - - verbal puns, in mottoes, or visual puns, as in rebuses and canting

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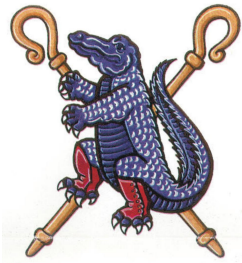
arms. You will only agree to admit this as evidence if you think (as I do) that the pun is one of the most clever aspects of humour. To illustrate the point, we'll begin with the rebus, which is a visual pun on a name, and functions almost as an heraldic badge. Our forebears delighted in them - - not least ecclesiastics (who I suppose ought not to have been our forebears, given medieval rules on celibacy: but I digress). Here are two examples: one depicts a bolt and a tun, or barrel (Illustration 3), for Bolton; the other (Illustration 4) is a visual pun on Milton. The recent grant of a badge by the Canadian Heraldic Authority to Bishop's University (Illustration 5) has got to be one of the cleverest examples of this genre. Bishops (and archdeacons) wear gaiters, or at any rate used to; the Bishop's University football team is called the Gaiters; 'gator is an abbreviation of alligator; so the badge depicts a 'gator wearing gaiters. The result is a beast worthy to stand in any medieval heraldic bestiary.



3. Bolton



4. Milton

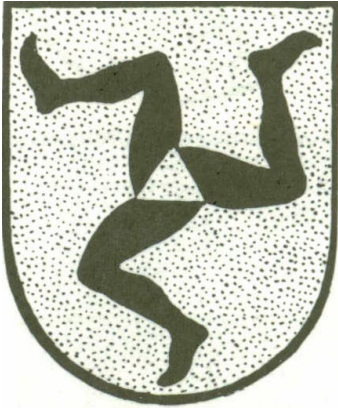


**5. Bishop's
University**

When the principle of punning is applied to the achievement itself, the result is known as “canting arms”, and examples abound. Here are three canting municipal arms, medieval, renaissance and modern: the first are the 14th C. arms of Füssen in Germany (Illustration 6); the second are the arms of the city of Oxford, registered in the 16th C. (Illustration 7); the third, depicting Fortuna, are the modern arms of Gluckstadt in Germany (“gluck” being the German for “luck” or “good fortune”) (Illustration 8). And to demonstrate that this aspect of

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heraldry is far from dead, here (Illustration 9) is a modern example, the arms of Aquascutum, with a double pun, verbally in the motto and canting on the shield (“aqua” meaning water, and “scutum” meaning shield, in Latin).



6. Füssen



7. Oxford



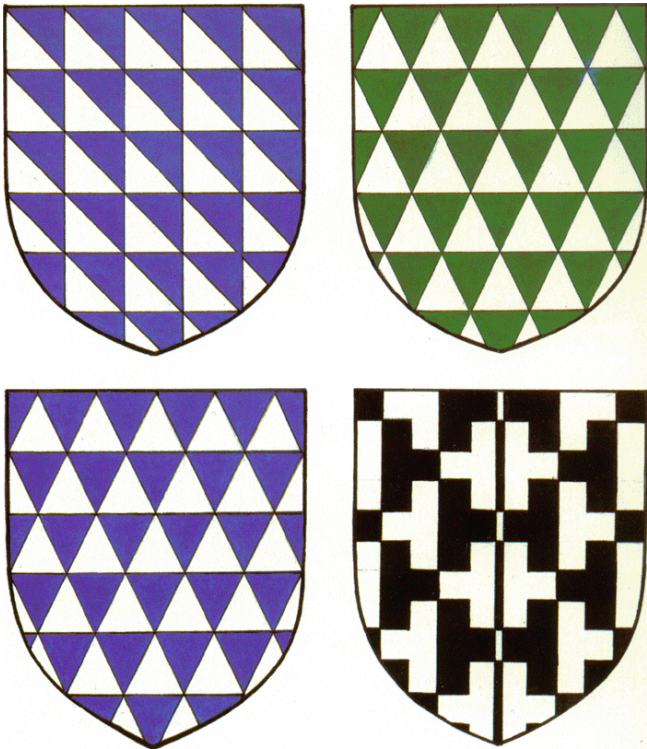
8. Gluckstadt



9. Aquascutum

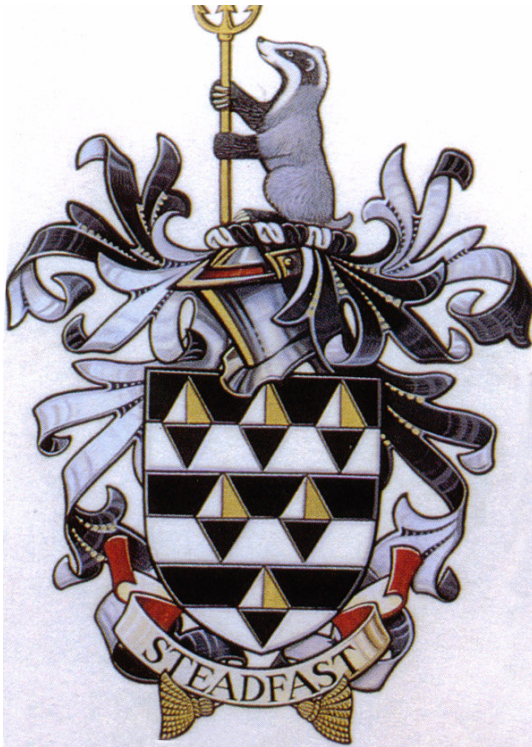
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When you combine one field of entertainment, heraldry, with another, like sports, then you're in a field ripe with possibilities. Bedingfeld gives the following examples (Illustration 10) as possible charges to illustrate (reading clockwise from the top left - - can you guess them for yourselves?) sailing, camping, photography, and mountaineering. This (Illustration 11) shows how such divisions of the shield were used in a grant to a sailing enthusiast. Another recent Canadian grant, to Ed Mirvish, (Illustration 12) is nothing if not up-front about his desire to delight us in the field of entertainment.



10. Sailing, mountaineering, camping, and photography

Of course, things are often most amusing when they're

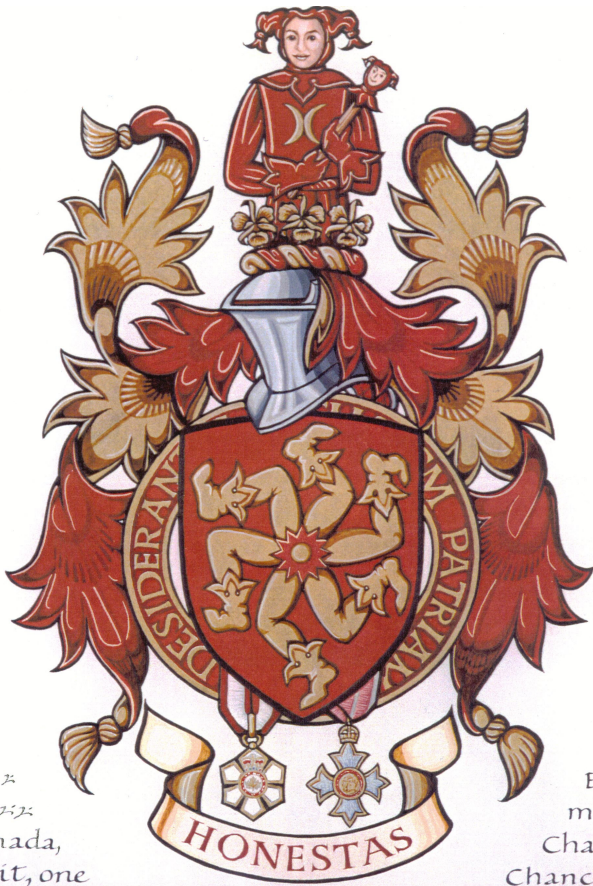


11. Real world application for sailing.

unintended. That can happen in church, for example. It can also happen in heraldry. When it does, it may be because tastes

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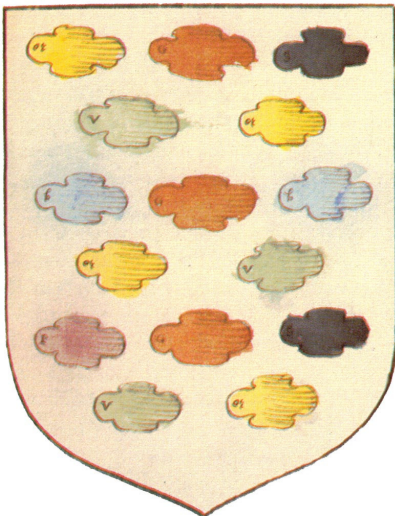
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12. Arms of Ed Mirvish

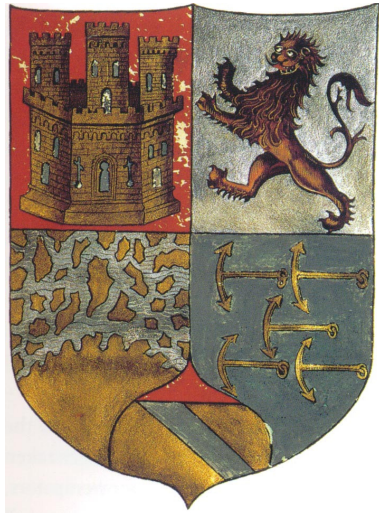
have changed, either in humour or in heraldry or both. For example, this (Illustration 13) was actually used on a shield at the marriage of Philip von Habsburg to Joanna la Loca (daughter of Ferdinand and Isabella of Spain) in 1496 to signify the Caribbean islands of the Spanish Empire. To us it looks as if a painter's palette had got misplaced. When added to the modest arms attributed to Christopher Columbus, it

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ended up looking like this (Illustration 14) - - not a felicitous piece of heraldry.



13. Habsburg-la Loca wedding



14. Christopher Columbus

It has to be said that the 16th C. was not a high point in the history of heraldic design. Heraldists seem to have lost sight of some of the fundamental principles of their art. For example, heraldry should get its message across by a combination of symbol, design, colour and allusion. As soon as it gets too graphic, in the sense of pictorial or photo-graphic, you're out of the realm of heraldry and into something else- - Coutts or Hallmark or Kodak, perhaps - - and the results can be ridiculous, and to that extent, hilarious. We've just seen this with the Columbus augmentation; it also happened a great deal in the 19th C. Lord Nelson's infamous postcard augmentation is one of the most notorious examples (Illustration 15).

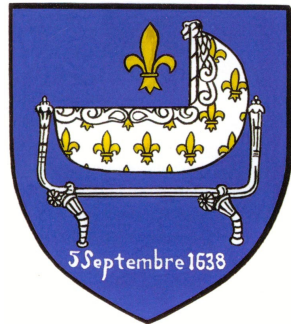


15. Lord Nelson



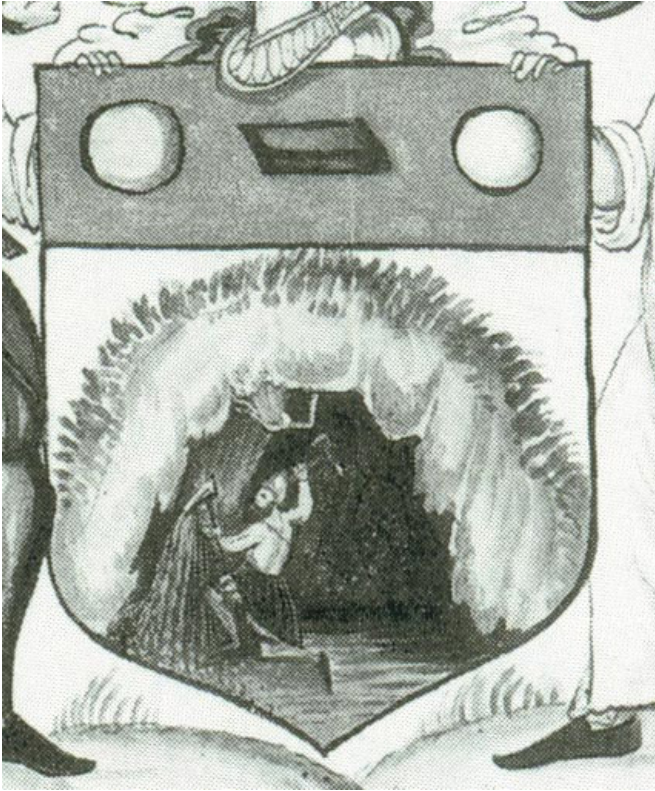
16. Speke

But here is a worse one (Illustration 16). If you will pardon the pun, the augmentation of Speke is quite un-speak-able, because it actually spells out the reason for the augmentation (the discovery of the headwaters of the Nile). The use of words or letters is virtually unknown in English or Scottish heraldry, least of all to identify verbally what the achievement is all about. Texts are not uncommon in Spanish or Italian heraldry, but one feels that the town of St-Germain-en-Laye, however proud it may have been as the birthplace of Louis XIV, could have devised a more allusive, less literal, celebration of the event in its coat-of-arms. (Illustration 17)



17. St-Germain-en-Laye

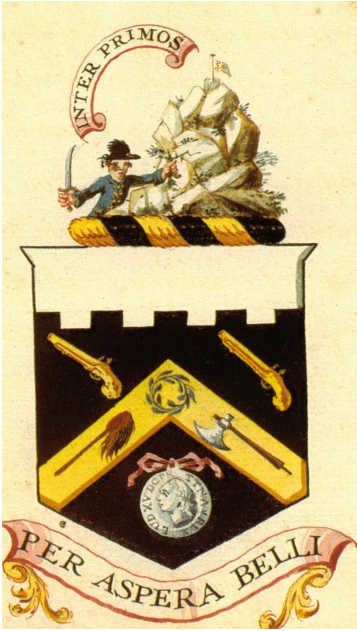
Other examples of the Coutts-Hallmark school of heraldry abound. This one (Illustration 18) is an English 16th C. grant to



18. Company of Miners

the Company of Miners, and leaves little to the imagination. This next one, from the 18th C., would have been granted if the fees had been paid (Illustration 19); it is a mercy they were not. Perhaps their worst feature, the graphic details relating to the scalping of an Indian chief at Louisburg in 1758, comes under the heading of TMI (Too Much Information). Petitioners and heralds alike have not always adhered to the KISS (Keep it Simple, Silly) principle of design. If you try to include in your

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**19. Never paid for
Hopkins of Maryland**

arms everything that's ever happened to you or your family, the results will be either busy or boring, or both: cardinal sins in the realm of both heraldry and liturgy. Here are a few more examples, with references to personal history which are rather more "in your face" than allusive in nature, and which as a result are quite amusing: the first (Illustration 20) depicts some Hungarian arms of the 17th C.; the second is a Swedish achievement of the same period (Illustration 21). Cannon, cannonballs, sword and peg-leg: one wonders if so much graphic information relating to the

grantee's exploits in life and death is really necessary.



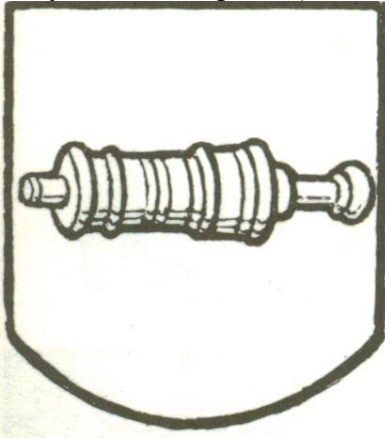
20. 17th Century Hungarian



21. 17th Century Swedish

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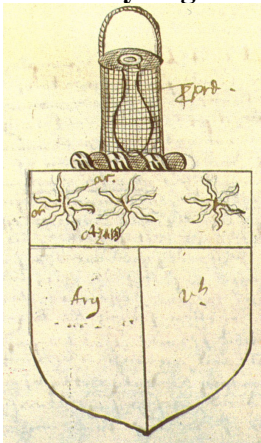
And then there are references to the grantee's profession, such as (Illustration 22) the enema syringe of the Apothecaries of St-Lo, France, in the 17th C.; the rather whimsical celestial pulse-taking of the College of Physicians of England (Illustration 23); the urine sample-bottle in its protective wicker basket given as a crest to Lewis Caerlion in the 15th C. (Illustration 24); and finally the cheese-grater and pasta-roller attached to the helmet of the Master of the Kitchens to the Holy Roman Emperor (Illustration 25).



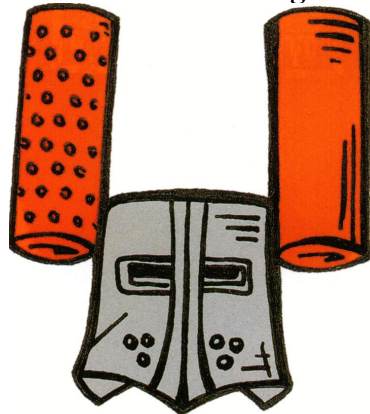
22. Syringe



23. Pulse-taking



24. Wicker



**25. Cheese-garter and
pasta-roller**

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Now in theory, there's nothing wrong with having these implements as charges on a shield or in a crest, yet somehow they seem to lack *gravitas*, or dignity (though to say so smacks of either rank snobbery or rank prudery). On the other hand, it is in fact possible to get the point across in a less graphic and more allusive way, as witness the arms of the Urological Society of Australia (Illustration 26), whose arms are based on a view up the neck of a bladder when viewed through a cystoscope. (I wonder how this is blazoned.) The British Association of Urological Surgeons (Illustration 27) is even more delicate, with its compartment strewn with sweet peas, and the dolphins in a position known as *urinant* (i.e., flowing downwards). Men familiar with prostate problems may recognize the significance of the motto, *Vis unita fortior*, *A united force is stronger*.



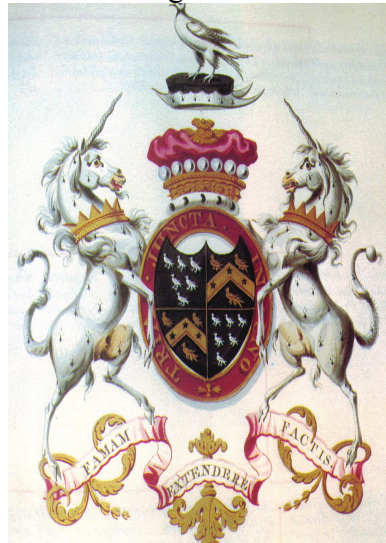
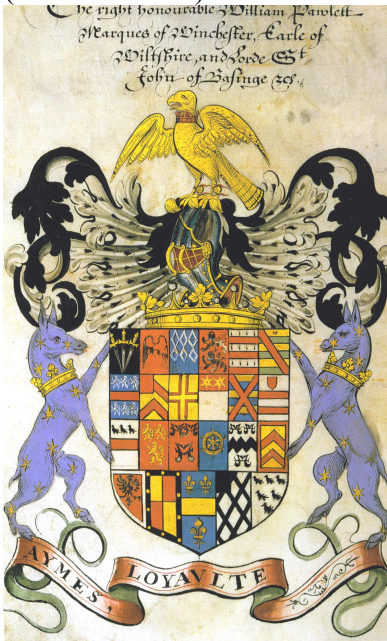
26. Urological Society of Australia



27. The British Association of Urological Surgeons

As I said before, in all of this we are dealing as much with changes of taste as with anything else. We are now amused (in a rueful kind of way) when we see pictures of ourselves in

bobbysox or Elvis hairdos or saddleshoes or whatever previous decades demanded of us. In much the same way, we now find many 18th C. grants funny. This is partly because of the rather wispy (dare I say feminine?) 18th C. style of drawing, which ill accords with the military aspects of heraldry. It's also in part because conventional heraldry of the period flouted some principles which now seem very obvious to us, but did not seem so to them. Take supporters, for example. Their origin is controverted, but a probable explanation is that a supporter or supporters held up a shield when it was not in use on the battlefield or in the lists at a tournament. But in these examples (Illustration 28) you have to ask *Quis aut quid sustinet ipsos sustentores?* - - Who or what is supporting the supporters (Illustration 29)? Delicate brackets or writhing scroll-ribbons

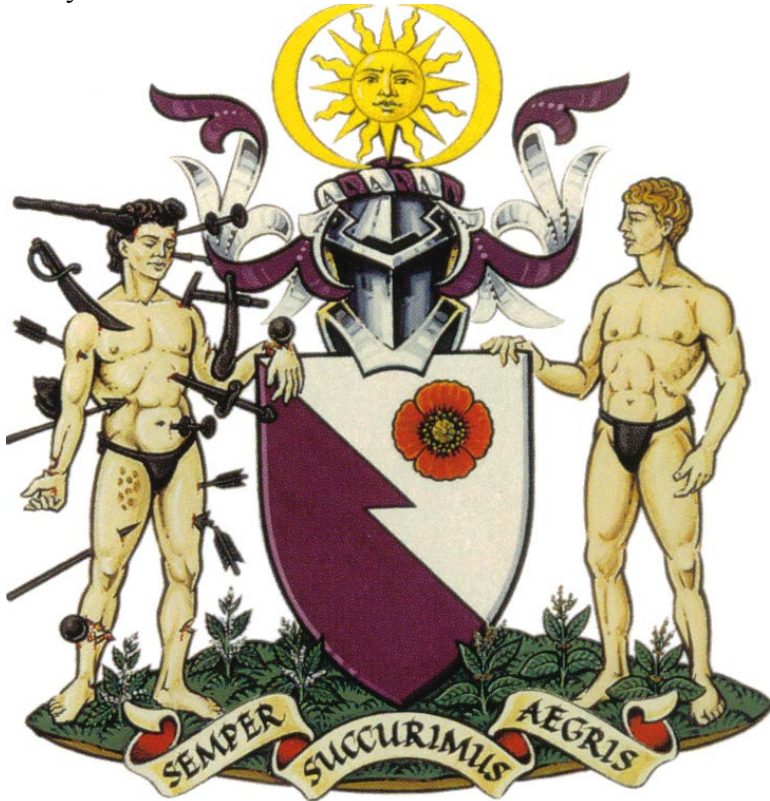


28. & 29. Elaborate scrolling

will not support lions, unicorns or any other kind of heraldic supporter, and for that reason supporters in contemporary grants are made to stand on solid compartments, just as they would have done in real life. Anything else, to us, looks silly.

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Not that silliness is unknown to modern heraldry, as is demonstrated in this contemporary grant to a medical faculty (Illustration 30). The dexter supporter would scarcely be able to support himself, let alone anything else, which leads one to suspect that the design was quite deliberately done to tickle our funny bone.



30. Medical faculty grant

Out of the same deference to a semblance of reality, contemporary heraldry tries to maintain proportion in its charges, so as to avoid a situation like the undivided shield of the Diocese of Montreal (Illustration 31). Here the book, the

star, the crozier, the anchor and the key, though they share the same space, are in ridiculous disproportion to each other. Note also the ecclesiastical hats over the shield: the archdeacon's hat, and one of the mitres, are in proportion to the shield as such things would be in real life; the smaller mitre, as used with the diocesan arms for some 100 years, implies a succession of very pea-brained bishops - - an implication I would hotly deny.

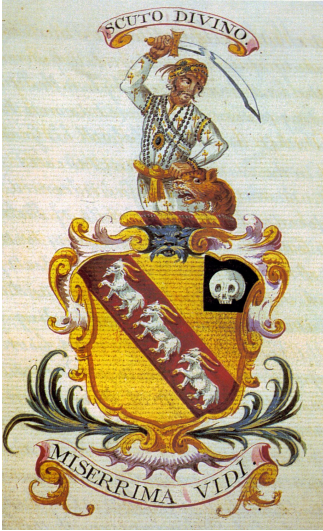


**31. Diocese of
Montreal**

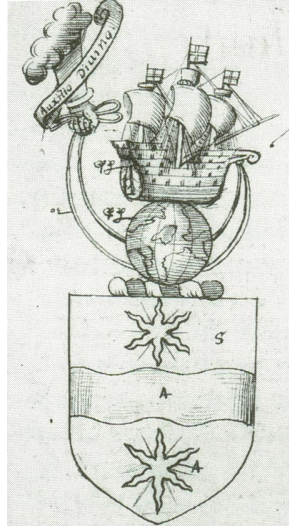
The same deference to reality holds with regard to crests. We have already seen that crests could be pretty fanciful, and were clearly designed to delight and divert at a tournament as much as to terrify in battle. However, at least they were three-dimensional creations which could in theory have sat, or actually did sit, on top of a helmet, and that is a principle which is adhered to in contemporary heraldic design. Some designs from earlier periods now strike us as funny because they could only ever have existed two-dimensionally, on paper, but never in actual fact. For example, in real life (in the lists or on a battlefield), how would this broken scimitar have stayed in place (Illustration 32)? Along the same lines, here is the crest of Sir Francis Drake (Illustration 33) along with his very elegant and simple arms (to which he may or may not have

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been entitled), and with two alternatives (Illustration 34) (Illustration 35). Not even the Royal Enclosure at Ascot could



32. Broken scimitar



33. Sir Francis Drake

34. & 35. Sir Francis Drake alternatives



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have sustained such creations; should Sir Francis have ever attempted to actually wear these as crests, he would have found that they defied every law of mechanics, physics and gravity.

Another illustration will serve as the introduction to the end of this lecture. The bonacon is a mythical beast which defended itself by massively destructive flatulence. It is easy enough, in the blazon and in the depiction, to depict this animal (Illustration 36), but short of a pump mechanism and dry ice concealed within the helmet, it is difficult to see how a flatulent bonacon could ever have actually served in real life as a crest. For that reason alone, we find it amusing: how could they have been so silly in their designs? But in all honesty, we also find this particular design funny because it is, by our standards, somewhat risqué - - and that brings me to my final point.



36. The flatulent bonacon

Before I begin the peroration, however, perhaps I should suggest that the ladies withdraw. As you know, in gentler times

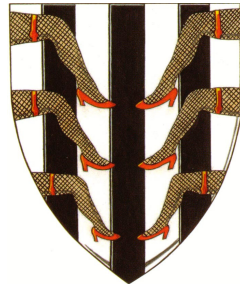
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that was the custom after dinner parties, and one can only suppose that it was so the ladies could talk in private about whatever ladies talk about in private, and so the men could stay in the dining room and get sloshed on port and talk about whatever men talk about in private. In fact, the gentlemen and the ladies may have been talking about the same things, but the popular myth is that ladies are more delicate and refined. If that is indeed the case, then if any of the ladies now wish to leave to avoid being scandalized, I will not be offended, because you need to know that the conclusion to this Beley Lecture will be slightly bawdy. I should add, bawdy by *our* standards, but not by the standards of pre-19th C. generations, which took a far more robust and down-to earth view of life in every aspect, including heraldic, than we do. We now find their forthrightness funny, in a scatological or wink-wink-nudge-nudge kind of way - - but they would probably find our delicacy funny because they would find it hilariously prissy.

In any case, here are just a few examples of what I mean. I'm sure you're all too high-minded to have noticed, but in heraldry all animals are male unless the blazon specifies otherwise. However, the custom in Swiss heraldry is to make it impossible not to notice that the animal is male. It is perhaps just as well that these examples are just in black-and-white: the town of Chur (Illustration 37), and the country of Schaffhausen (Illustration 38), both in Switzerland.



37. Town of Chur



38. County of Schaffhausen

And so, ladies and gentlemen, I make an end. I hope I have demonstrated that, for all the seriousness which heraldry deserves as an art and a science, with its close cousins such as honour, history and genealogy, it has always had its lighter moments, both intended and unintended, and we miss some of the point of it if we do not allow it to amuse and to delight, as well as to instruct and to inspire. I hope to some small extent I have been able to do all of these.

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The Mad Menagerie

By Darren George, Ph. D.

In the previous installment of the Mad Menagerie,¹ we looked at heraldic monsters derived from the various combinations of lion and human. Such hybrids are of particular heraldic interest because they combine the essential aspects of an animal (strength, courage, stamina, beauty, etc.) with the important aspects of humanity- intelligence and nobility (represented in the head or face) and the power over one's surroundings inherent in the hands and arms (which allow us unparalleled manipulative powers). This article will continue the discussion of such part-human creatures, focusing on hybrids of humans and hoofed mammals.

The most classical of these hybrids are the centaurs (upper torso of a human joined to the body of a horse, known for both sagacious wisdom and savage debauchery) and the satyrs or fauns (upper torso of a man with the legs, tail and horns of a goat, associated mostly with debauchery). Although both of these creatures are far too well-known to be included in an article about obscure heraldic monsters, there are numerous potential variations on each of these, and it is these variations which concern us here.

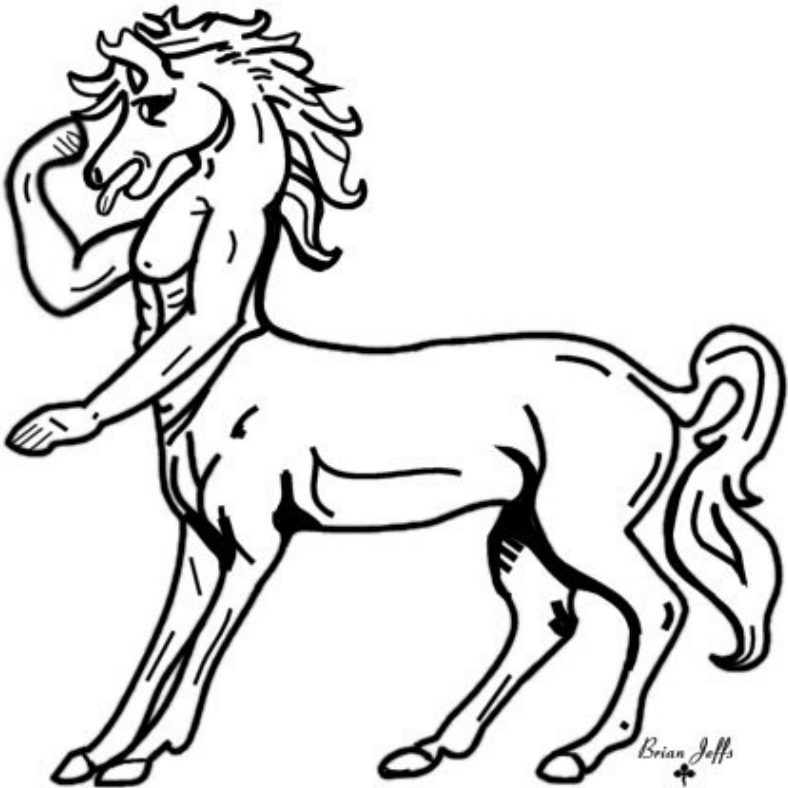
To begin with, the centaur can be modified by simply adjusting the proportion of human to horse. Increasing the amount of human in the mixture gives an ancient form of centaur found in older versions of Greek art, with a fully formed human body with the rump extended into the back end of a horse; this could be viewed as a normal centaur with the front legs of a human. Even ignoring its two sets of genitals, this creature is particularly ungainly, and will hopefully remain absent from the heraldic scene.

By slightly reducing the amount of horse present, we obtain the ipotane,² a bipedal satyr-like figure with the torso of a man joined to the rear legs and tail of a horse, mentioned in

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Greek legend and in Sir John Mandeville's Travels (1499). Heraldically, this appears in the Czech family of Nekeš z Landeka³ (although it is blazoned in Czech simply as a "kentaur"). Lacking the classical connotations of the normal centaur, this creature has no particular symbolic value; however, it has the advantage of more neatly filling the space available on the escutcheon.

The proportion of horse could be increased by giving the centaur a horse's head rather than a human one, resulting in a creature that has been christened an equitaur⁴ in modern fantasy. It has not, to the best of my knowledge, appeared in heraldry or in actual folklore.



The equitaur

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Applying both of these two modifications yields a creature shown in eighteenth century art as a generic creature of nightmare, although some have associated it with the kelpie or water-horse of Scottish folklore. This is probably inappropriate, as the kelpie is said to take the form of either a beautiful woman or a horse, rather than a masculine hybrid. This creature has also been identified as Orobas, a Prince of Hell described in the *Pseudomonarchia Daemonum*, a 16th-century grimoire written by Johann Weyer.⁵ While it may seem that a diabolical monster would be inappropriate for use in heraldry, Orobas is famed for his knowledge and scrupulous honesty, which may make him rather more acceptable than other demons.



The orobas

Two final horse-human hybrids would be a human-headed horse, or a horse-headed human, neither of which appear to have been used in folklore or heraldry. Neither of these creatures seem to be attractive enough to merit further mention.

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The satyr and its variations follow the same pattern as those outlined for the centaur- the satyr itself is analogous to the ipotane, and a goat-centaur or goat-equitaur would certainly be possible. The most notable of these combinations would be the caprine equivalent of Orobas- a satyr with a goat's head and horns. This has been christened an urisk or goat-man in various fantasy games (including the popular computer game Diablo); the former term comes from an Irish legend, where it is the name of a half-man, half-goat creature of unspecified proportions.⁶

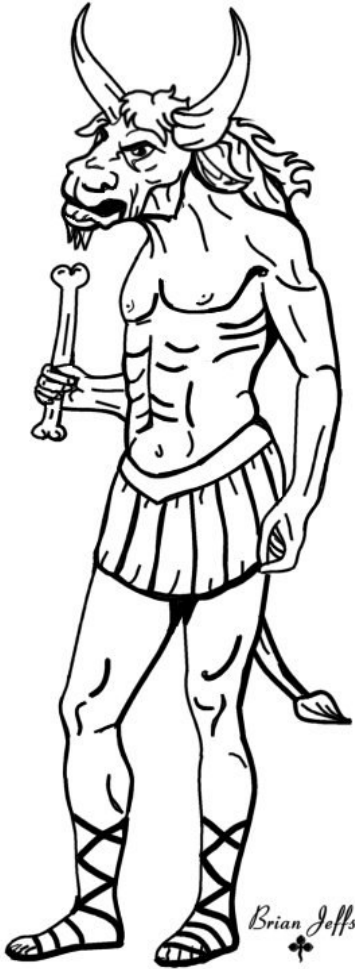


The urisk

To go beyond the classical centaur and satyr, one can create hybrids using animals other than the horse and goat. The use of a bull for “spare parts”, for example, gives us a

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range of mythological and potentially-heraldic creatures. The first of these would be a human torso joined to the body of a bull, which is a byucentaur (this has appeared in ancient Greek art, but plays no major role in any Greek legend). The byucentaur often has horns to further distinguish it from a hippocentaur.



The minotaur

A much more well-known bull-human hybrid is, of course, the minotaur, which has the head of a bull on the body of a man. While this should be too well-known a creature to be considered an obscure heraldic monster, it is far less common in heraldry than one might expect. The sole appearance of a minotaur in heraldry that I have found is in the multi-quartered grand arms of Venice in the late 18th century, in which “Gules a minotaur Argent armed Purple, on a chief azure an eagle rising sable, armed or, clasping a thunderbolt of the last” is used as the arms of Candia or Crete.⁷ However, the minotaur in this achievement does not match the classical description, looking more like a lion or a wolf. It is a shame that this is its only appearance, as it would be a perfect symbol to show

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Cretan heritage, or expertise in the ancient Minoan culture; it could also be granted to gardeners (or landscaping firms) who specialize in hedge labyrinths or corn mazes.

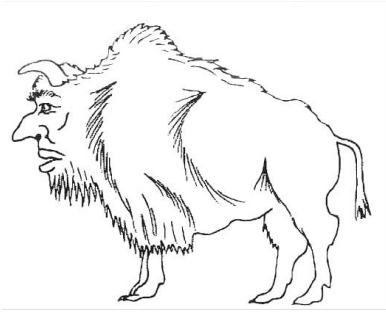


The gelas

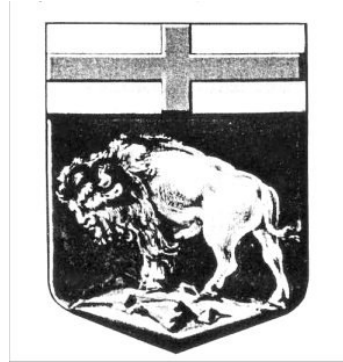
A bull with the face of a man is also found in Greek mythology, appearing as the river-god Gelas or Achelous (particularly on coins);⁸ this monster may be appropriate for those with

Greek backgrounds, or coin collectors. With the CHA's fascination with rivers, this creature would also be well-suited for use in the arms of one of the Heraldic Authority's officers.

The man-faced bull is very similar to another creature that should be familiar to Canadian heraldists- the manicon, which is a bison with a human face. This creature greatly resembles the bison that graced the original College of Arms grant of arms to the province of Manitoba.⁹ It is a matter of some conjecture as to whether the artist at the College of Arms deliberately drew a manicon on these arms, or if said artist was incapable of drawing a proper bison. Among the other possible man-bison combination, a bison-headed man (similar to a minotaur) would be particularly heraldic. A bison-centaur, on the other hand, would be virtually indistinguishable from a byucentaur, and thus unsuitable for use in an achievement of arms.



The manicon



The Manitoba arms

Another mammal that has been used in the construction of centaur-like creatures is the donkey; a hybrid with the torso of a human and the body of a donkey is called an onocentaur, and also appears in Greek art. It is probably unsuited to heraldry, as much for its similarity to the hippocentaur as for the negative connotations of the donkey. The latter factor would be even more applicable to a donkey-headed hybrid, which no self-respecting armiger would want in his achievement.

The unitaur is another creature which owes more to modern fantasy than legend, with the body (including cloven hooves) of a unicorn attached to the human torso, and a single horn sprouting from its forehead. A creature with a unicorn's head (rather than just the horn) would be equally possible, and probably more attractive.



The satyricorn



The elk-urisk

Taking the unicorn variation one step further, we have the satyricorn, an urisk-like creature with the head, legs, and tail of a unicorn attached to the torso of a human. This was recently proposed as a heraldic monster, at least partially in jest; the name is a pun on *The Satyricon*, an early Roman novel.¹⁰

A more Canadian version might be a stag-centaur, which would have the body of a stag as well as a rack of antlers. One must, of course, be careful with how such a creature would be drawn, as the rump of a stag is hardly its most distinctive part. It would be extremely difficult to distinguish, for example, an elk-centaur from a deer-centaur, particularly if the antlers were to be omitted (or overly stylized, which occurs all too frequently in heraldry); it would also be challenging to draw a creature with antlers on a human head in such a way that it does not look ridiculous. An elk-urisk, on the other hand, would look much more natural with antlers than an elk-centaur or elk-satyr, and would probably make quite a handsome supporter or charge.

Heraldry in Canada ❧ *L'héraldique au Canada*

One could easily envision other human-mammal combinations, based on Canadian creatures such as bighorn sheep, mammoths or pronghorn antelope, as well as foreign creatures such as zebras (a zebra-centaur would be particularly distinctive), elephants, camels, or rhinos. While certain combinations would not work (I, for one, cannot picture a giraffe-centaur as anything but ridiculously disproportionate), there remains a wide range of possible symbols, allowing for reference to a large number of geographic regions.

- 1) George, Darren S. A., *Heraldry in Canada*, Winter 2005, Vol. XXXIX, No. 4, p. 36.
- 2) a) Brocklebank, R., *Dragonlore* 5, 1967, p. 4.
b) <http://en.wikipedia.org/wiki/Ipotane>
- 3) Mysliveček, M., Erbovník, Vydalo Nakladatelství Horizont, Český Těšín, 1993, p. 39.
- 4) <http://members.aol.com/earlwerks/glossary.htm>
- 5) <http://en.wikipedia.org/wiki/Orobas>
- 6) Brocklebank, R., *Dragonlore* 11, 1994, p. 4.
- 7) <http://www.heraldica.org/topics/national/italy2.htm>
- 8) a) Brocklebank, R., *Dragonlore* 46, 2004, p. 5.
b) http://www.bio.vu.nl/home/vwielink/WWW_MGC/Area_V_map/Gela_map/descrGelJ_485.html
c) Lurker, M., Dictionary of Gods and Goddesses, Devils and Demons, Routledge, New York, 1988, p. 4.
- 9) a) Anonymous, *Heraldry in Canada*, March 1984, Vol. XVIII, No. 1, p. 12.
b) George, Darren S. A., *The Prairie Tressure*, Summer-Fall 2003, Vol. 1, No. 2-3, p. 16.
- 10) George, Darren S. A., *The Prairie Tressure*, Fall-Winter 2005, Vol. 3, No. 3-4, p. 26.



Quand le blason sert à garder contact

par Stéphan Garneau

Le Canada, comme tout le monde le sait, est un grand melting-pot d'ethnies différentes. Sauf les amérindiens, tous les Canadiens descendent d'immigrants venus un jour ou l'autre s'installer sur ce grand territoire qui va d'un océan à un autre. Qu'ils soient venus de France au XVIIe siècle, des Etats-Unis au XVIIIe, d'Allemagne au milieu du XXe, ou encore de Yougoslavie dans les années 1990, tous sentent le besoin de se rattacher d'une quelconque façon à leur pays d'origine. Pour se faire, un des moyens les plus utilisés est de nommer des endroits situés sur leur terre d'adoption, du même nom que des lieux établis sur leur terre natale. De cette façon, il est possible de retrouver au Canada des villes qui se nomment Windsor, New Glasgow ou Lorraine. Au niveau héraldique, le même phénomène est perceptible. En effet, maintes villes possèdent des meubles dans leurs armoiries qu'elles ont emprunté à leur ville ou région « jumelle ». Il en est ainsi des villes de Coleraine, Weedon, Danville et Beauceville au Québec.

1. Coleraine

Le territoire qu'occupe aujourd'hui la ville de Coleraine, située dans la région de l'Amiante, fut à l'origine colonisé par des Irlandais. Son nom provient de la ville de Coleraine qui est



Coleraine



Londonderry

Heraldry in Canada ❧ *L'héraldique au Canada*

localisée sur les bords du fleuve Bann en Irlande et qui est la deuxième ville en importance dans le comté de Derry, dont le chef-lieu est Londonderry. Les armoiries de celle-ci se compose d'un squelette assis sur un rocher, d'une tour et, en raison de son association avec la ville de Londres, d'une épée et d'une croix couleur gueule (provenant du blason de la cité londonienne). C'est en raison de cette association historique que la croix d'argent chargée d'une épée rouge a été introduite dans les armoiries de Coleraine. Toutefois, afin de marquer sa différence, la couleur de la croix a été changée. De plus, la croix de Coleraine est alésée, c'est-à-dire qu'elle ne touche pas les bords de l'écu, contrairement à celle qui figure dans les armes de Londonderry et de Londres.

2. Weedon

À une heure de Sherbrooke dans les Cantons-de-l'Est, se



Weedon

trouve la petite municipalité de Weedon. Ce sont d'abord des colons anglais et écossais qui ont occupé son territoire. Cela explique sans doute pourquoi on a donné à la municipalité le nom d'un village situé dans le comté de Northamptonshire en Angleterre. Cependant,

comme ce village n'a pas de blason, le concepteur des armoiries de Weedon a emprunté un meuble aux armes de la ville de Northampton, chef-lieu du comté. Ce meuble, c'est le château donjonné de trois tours d'or. La devise de Weedon, *Castello Fortior Concordia*, est aussi celle de la ville de Northampton.

3. Danville

À l'instar de nombreuses villes des Cantons-de-l'Est, Danville a été fondée par des colons américains intéressés par l'ouverture des *Townships* et par la concession de bonnes



Danville



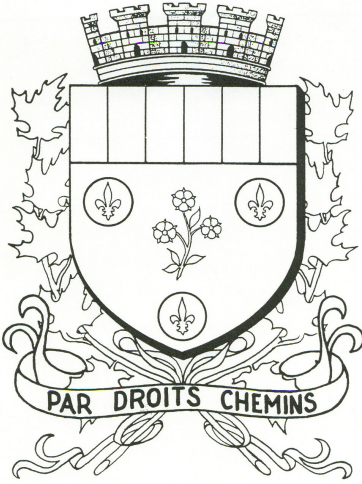
Vermont

terres. Son premier résidant est un certains Siméon Flint venu de Danville au Vermont en 1807. Par la suite, de nombreuses personnes de ce coin de la Nouvelle-Angleterre sont venus s'installer dans le comté de Shipton et des 1824, le nom de Danville est attribué à l'agglomération québécoise. Pour commémorer ses ancêtres, un cerf, provenant du blason de l'état du Vermont, est placé en pointe sur les armoiries de Danville lors de leurs création en 1958.

4. Beauceville

Au sud du Saint-Laurent, se situe une région appelée la Beauce. Composée de nombreuses municipalités dont Beauceville, elle est le pendant québécois de la Beauce française située entre Chartres et la forêt d'Orléans. Au niveau héraldique, il est possible de voir de nombreuses similitudes entre les armoiries de Chartres et celles de Beauceville. Ainsi, la ville québécoise emprunte la couleur rouge à sa cousine. De même, elle tire les trois besants ou disques d'argent des armoiries de la ville de Chartres. Toutefois, les besants situés sur le blason de Beauceville sont chargés d'une fleur de lys, pour marquer son lien avec la Beauce française.

Heraldry in Canada & L'héraldique au Canada



Beauceville



Chartres

Conclusion

Grâce à ces quelques exemples, nous avons pu constater que nombre d'armoiries canadiennes empruntent des éléments provenant de blason de villes étrangères (françaises, écossaises, irlandaises, anglaises, américaines). Cependant, il est bon de remarquer que le phénomène est le même avec les individus. Pour preuve, la molette sur les armoiries de la ville de Sherbrooke, provient des armes de sir John Coape Sherbrooke.



The Arms of Two Ladies: Recent Grants by Canada Herald and the Chief Herald of Ireland

by Duane L.C.M. Galles

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In this paper we shall look at the arms recently granted to two women. One is a grant made by the Chief Herald of Canada on 26 November 1997 to Emma Bergman Campbell of Calgary, Alberta, Canada.¹ The other is a grant made 18 May 2001 to Nettie Emma Mealman of Minneapolis, Minnesota, USA, by the Deputy Chief Herald of Ireland.² Both grants come from jurisdictions which are in the British armorial tradition. The Irish Genealogical Office, of which the Chief Herald is head, claims succession from Ulster King of Arms, an office established in 1552 by English King Edward VI, and so it is Ireland's oldest office of state. On 1 April 1943 the Irish Government changed the office's title to Genealogical Office, while the Chief Herald of Ireland replaced the King of Arms as the principal officeholder.³ The Canadian Heraldic Authority, which the Chief Herald of Canada heads, was created 4 June 1988 when Queen Elizabeth II transferred to the Governor General of Canada that part of the royal prerogative with respect to the granting of arms in Canada.⁴

1. Women's Arms in the English Armorial Tradition

¹ "Grant of Arms, Crest, Motto, Flag, Badge, and Standard to Emma Bergman Campbell," 26 November 1997, Public Register of Arms, Flags and Badges of Canada, vol. III, p. 209.

² "Grant of Arms, Crest, Motto, Badge, and Standard to Nettie Emma Mealman," 18 May 2001, Public Register of Arms of Ireland, vol. Z, folio 5.

³ SUSAN HOOD, *Royal Roots Republican Inheritance: The Survival of the Office of Arms*, Dublin, The Woodfield Press, 2002, p. xiii.

⁴ The Canadian Heraldic Authority, Ottawa, Rideau Hall, 1990, p. 11.

Heraldry in Canada & L'héraldique au Canada

In the English tradition, the arms of women are quite distinctive from the arms of men. In this tradition since the time of the Renaissance the arms of women are borne, not on a shield, but on a lozenge—or sometimes a cartouche. Since women did not participate directly in tournaments, women in English heraldry traditionally do not make use of a crest, which derived from the tournament, nor wreath, mantling and helmet. Since they did not bear arms in war, they do not use a motto or cri de guerre. Those who are peeresses may, however, place their coronet above their arms, and make use of supporters. Indeed, it is instructive to read the leading English text on female heraldry, "The Bearing of Coat-Armour by Ladies, originally published in London in 1923, whilst having before one's eyes the famous feminist adage, "a woman needs a man like a fish needs a bicycle"⁵.

In the vast majority of cases an armorial achievement consists of arms, crest, wreath, mantling, helmet, and motto, this, of course, being a gentleman's. But except in very rare instances, the armorial bearings of any lady must be based upon a man's: as a daughter she derives her arms from her father, as a wife from her husband and her father, and as a widow in the same way. No woman (save a Sovereign, and sovereignty is always considered a masculine state) can inherit, use, or transmit a crest. Neither may she use a helmet, mantling, wreath, or motto. Whilst woman can, under certain remainders, succeed to a peerage, and can transmit it to her issue, of her armorial bearings, she can transmit solely the arms, and these as a quartering...

⁵ CHARLES A.H. FRANKLIN, *The Bearing of Coat-Armour by Ladies: A Guide to the Bearing of Arms by Ladies of all Ranks, Whether Maid, Wife, or Widow, in England, Scotland and Ireland*, Baltimore, Genealogical Publishing Co., 1973, p. 68.

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Today with the consciousness raised by the Women's Movement, it would be difficult to resist the label of "patriarchal" for this text, and is said that the rejection of patriarchy is the one point on which all feminists agree.⁶ But, however one labels it, clearly, the English armorial tradition has not placed the heraldry of men and women on an equal footing. She had no crest, helmet, mantling, torse or motto. She had also to contort what coat she had to a curious shape, and to many a lady the lozenge must have seemed as armorially uncomfortable as was physically a whalebone corset. Women's arms were, moreover, generally derived from those of men. But even that which she did enjoy the female parent was unable to transmit to the offspring she bore and nursed, unless she were an heraldic heiress and so had no brothers, whose very sex stopped her from transmitting her armorial heritage to her offspring.

This venerable English armorial tradition was borne of the ancient English common law rules of coverture and the doctrine of the *feme couverte*, where a woman's legal personality was deemed overshadowed during marriage by that of her husband. *Baron et feme erunt animae duae et came una*: At common law, the married couple were but one legal person and that one person was the husband. Writing in the eighteenth century and distilling out this doctrine, Blackstone noted that "the very being or legal existence of a woman is suspended during the marriage, or at least incorporated and consolidated into that of the husband: under whose wing, protection, and cover she performs everything." Married women, in the Law French used by English common law until the eighteenth century, -were *femes couvertes* and their husbands were their

⁶ PATRICIA SMITH (ed.). *Feminist Jurisprudence*, New York, Oxford University Press, 1993, p. 3.

Heraldry in Canada ❧ *L'héraldique au Canada*

guardians. For this reason, during the period of coverture a wife could not own any chattels or movables. These became the property of her husband who could dispose of them as he willed during their lives. A wife's land was under the control of the husband for the time of the marriage, although the wife customarily had the power of veto over the alienation of land she brought to the partnership. Nor could the wife bring a case to a common law court without her baron (man).⁷

The armorial tradition survived the legal repeal of coverture and the enactment throughout the English-speaking world by Victorian reformers of Married Women's Property Acts, which gave women control of their property even during marriage. Logically with the repeal of the reason for the existence of different treatment in armory between men and women, the difference in treatment would itself have ended, for it is a venerable legal maxim *cessante ratione legis cessat et ipsa lex*, when the reason for a law ceases the law itself loses force. But as one great common lawyer, Oliver Wendell Holmes, has said, "the life of the [common] law is experience, not logic." Thus the common law is deemed a sort of *ratio scripta* or written reason and there is a venerable rule of construction in the common law tradition that for this reason the common law enjoys a sort of preferred place over statute law. Hence, if a statute repeals a portion of the common law, only that portion expressly repealed by the statute is deemed repealed. Since the Married Women's Property Acts did not expressly alter armorial rights, these venerable rules were not deemed to have been affected by the statutes.

⁷ EMMA HAWKES, "She Will... Protect and Defend Her Rights Boldly by Law and Reason...": Women's Knowledge of Common Law and Equity Courts in Late-Medieval England," in NOEL JAMES MENUGE (ed.), *Medieval Women and the Law*, Woodbridge, England, The Boydell Press, 2000, pp. 146-147.

2. The Human Rights Backdrop

But more recently, the Women's Human Rights Movement has more pervasively affected the legal treatment of women in every sphere.⁸ The concept of human rights has not proved static or the property of any one group and the Movement has especially gained ground since the 1993 United Nations World Conference on Human Rights in Vienna, Austria. As we shall see, traditional rules for women's arms in the English armorial tradition have not escaped without change the encounter with the Women's Human Rights Movement. The recent grants to Emma Campbell and Nettie Mealman are evidence of that change.

The twentieth century has been among the bloodiest in human history. Two World Wars and genocides from Armenia to Sudan have been most costly in human life, and bloodshed seems to have been endemic during the century. By seeming contrast the twentieth century was also a century of great progress in the growth of human rights legislation. While none of the great international human rights instruments deals expressly with armorial rights, they do set forth the general principles of law⁹ for the contemporary enjoyment of rights and

⁸ ELISABETH FRIEDMAN, "Women's Human Rights: The Emergence of a Movement," in JUUE PETERS and ANDREA WOLPER (eds.), *Women's Rights Human Rights: International Feminist Perspectives*, New York, 1995, pp. 18-19.

⁹ It is customary to look to article 38 of the Statute of the International Court of Justice for a taxative list of the sources of international law. The Statute tells us that these sources are international conventions or treaties, international custom, general principals of law recognized by civilized nations, and, as "subsidiary means", judicial decisions and "the teachings of the most highly qualified publicists of the various nations." "Statute of the International Court of Justice," in LAN BROWNLIE (ed.), *Basic Documents in International Law*, 4th ed., Oxford, Clarendon Press, 1995, p. 448.

Heraldry in Canada ❧ *L'héraldique au Canada*

so form the legal context in which rights are seen and enjoyed. By analogy, then, they form a juridical perspective or backdrop for armory. We shall look at some of the provisions of these instruments and then see their effects in the two recent grants.

While not historically the first declaration of human rights, perhaps the most important human rights instrument today is the Universal Declaration of Human Rights of 1948. The Declaration was prepared by an international committee of experts which included Jacques Maritain and was chaired by Eleanor Roosevelt. It was adopted by the United Nations General Assembly on 10 December 1948. The Declaration is the first comprehensive human rights instrument to be proclaimed by a universal international organization. Among the several universal, indivisible, interdependent and interrelated human rights,¹⁰ which it proclaims is the right to equality of the sexes. The right to equality between men and women is set forth in its first article, which states in ringing language that "all human beings are born free and equal in dignity and rights." The Declaration's preamble, moreover, states that "the peoples of the United Nations have in the Charter reaffirmed... the equal rights of men and women and have determined to promote social progress." Additionally, article 7 states that "all are equal before the law and are entitled without any discrimination to equal protection of the law" and that "all are entitled to equal protection against any

¹⁰ The Vienna Declaration and Programme of Action adopted at the World Conference on Human Rights in 1993 solemnly declared that all human rights are "universal, indivisible and interdependent and interrelated." WORLD CONFERENCE ON HUMAN RIGHTS, "Vienna Declaration and Programme of Action," art. I (5) in UNITED NATIONS DEPARTMENT OF PUBLIC INFORMATION, *The United Nations and Human Rights 1945-1995*, New York, United Nations Department of Information, 1995, p. 450.

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discrimination in violation of this Declaration and against any incitement to such discrimination."¹¹

The Declaration is not a treaty. It is a General Assembly resolution having no force of law. Its preamble says it aims at providing "a common understanding" of the human rights and fundamental freedoms referred to in the United Nations Charter and is to serve as "as common standard of achievement for all peoples and all nations."¹² But some argue that in fact the Universal Declaration is an authoritative declaration of those human rights which articles 55 and 56 of the United Nations Charter bind its Members to respect.¹³ Because over the last five decades the Declaration has become frequently a standard against which state conduct is judged, some have argued alternatively that it—or at least many of its provisions—has become customary international law. Other writers have seen it as reflective of a dynamic modern aspect of general principles of law.¹⁴

¹¹ UNITED NATIONS, "Universal Declaration of Human Rights," arts. 1, 7, in *Ibid.*, pp. 153-154.

¹² *Ibid.*, p. 153

¹³ "The Charter of the United Nations," art. 55, reads: "...me United Nations shall promote:... (c) universal respect for, and observance of, human rights and fundamental freedoms for all without distinction as to race, sex, language, or religion." Art. 56 reads: "All Members pledge themselves to take joint and separate action in cooperation with the Organization for the achievement of me purposes set forth in Article 55." *Ibid.*, p. 144.

¹⁴ HURST HANNUM, "Human Rights," in OSCAR SCHACHTER and CHRISTOPHER C. JOYNER, *United Nations Legal Order*, 1 vols., Cambridge, Cambridge University Press, 1995, 1, p. 327; JAVAID REHMAN, *International Human Rights Law: A Practical Approach*, Harlow, England, Pearson Education Ltd., 2003, pp. 58-60 ; JUAN CARRILLO SALCEDO, "Human Rights, Universal Declaration (1948)," in RUDOLF L. BINDSCHEDLER et al., *Encyclopedia of Public International Law [=EPIL]*, 4 vols., Amsterdam, North-

Heraldry in Canada & L'héraldique au Canada

In any case the right to equality has made its appearance firmly in international legislation. In 1966 the United Nations General Assembly adopted and opened for signature two conventions, which with the Declaration are viewed as constituting the International Bill of Rights. These are the International Covenant on Civil and Political Rights and the International Covenant on Economic, Social and Cultural Rights. By May, 2005, 154 states—including Canada and Ireland—had ratified the former and 151 states—including Canada and Ireland—had ratified the latter.¹⁵

Article 2 of the cultural covenant provides that each state party undertakes to guarantee its rights without discrimination of any kind as to...sex, ...property, birth or other status." More particularly, under its article 3 state parties undertake to ensure the equal right of men and women to the enjoyment of all economic, social and cultural rights set forth in the covenant.

Its sister document, the International Covenant on Civil and Political Rights, states in its article 2 that parties are to ensure to all individual within its territory and subject to its jurisdiction the rights recognized in the covenant without distinction of any kind such as sex, birth or other status. By article 3 parties were to ensure the equal right of men and

¹⁵ "International Covenant on Economic, Social and Cultural Rights," in *The United Nations and Human Rights*, pp. 229-234; and "International Covenant on Civil and Political Rights," in *ibid.*, pp. 235-244. The web site of the Office of the United Nations High Commissioner for Human Rights <[www.unhchr.ch.html.int/inst.htm](http://www.unhchr.ch/html.int/inst.htm)> on 9 May 2005 listed 151 parties, including the following, as parties to the former: Canada (19 May 1976), Ireland (8 December 1989); it listed 154 parties to the latter, including Canada (19 May 1976), Ireland (8 December 1989).

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women to the enjoyment of all civil and political rights. Both documents are treaties and so binding on parties.¹⁶

More specifically relevant is the 1979 Convention on the Elimination of All Forms of Discrimination against Women, acceded by Canada in 1982 and by Ireland in 1986. In its first article "state parties condemn discrimination against women in all its forms, agree to pursue by all appropriate means and without delay a policy of eliminating discrimination against women" and so undertake to "embody the principle of equality of men and women in their national constitutions," "to establish legal protection of the rights of women on an equal basis with men," "to refrain from engaging in any act or practice of discrimination against women," "to take all appropriate measures, including legislation, to modify existing laws, regulations, customs and practices which constitute discrimination against women." Article 1 of the Convention defined "discrimination against women" as "any distinction, exclusion or restriction made on the basis of sex

Holland, 1992, 2, pp. 922-926, argues that the Universal Declaration can be viewed as having the force of international law as being an expression of general principles of law, as customary international law or as an authentic interpretation of those human rights referred to in articles 55 and 56 of the United Nations Charter, which has the effect or purpose of impairing or nullifying the recognition, enjoyment or exercise by women, irrespective of their marital status, on a basis of equality of men and women of human rights and fundamental freedoms in the political, economic, social, cultural, civil or any other field." While armorial rights are not mentioned,

¹⁶ "International Covenant on Economic, Social and Cultural Rights," in *The United Nations and Human Rights*, p. 230; and "International Covenant on Civil and Political Rights," in *ibid.*, p. 235.

Heraldry in Canada & L'héraldique au Canada

article 15 enjoins that state parties accord to women, in civil matters, a legal capacity identical to that of men and the same opportunities to exercise that capacity." In article 16 state parties agree to "eliminate discrimination against women in all matters relating to marriage and family relations" and so ensure "the same personal rights as husband and wife, including the right to choose a family name" and "the same rights for both spouses in respect of the ownership acquisition, management, administration, enjoyment and disposition of property."¹⁷

The 1987 Convention on the Rights of the Child, to which both Canada and Ireland acceded in 1992, might also be mentioned in brief. Its first article defines "child" as a human being under the age of eighteen. Its second article provides that parties shall respect and ensure the rights set forth in the Convention for each child within their jurisdiction, irrespective of the child's or the child's parents' sex or other status. Article 7 declares that each child has the right to a name and article 8 declares that a child has the right to preserve an identity, including the right to a name and family relations.¹⁸

Besides these instruments proclaimed by universal international bodies, there are also relevant instrument put forth by regional international bodies. Ireland is a member of the Council of Europe, which was created when ten European nations signed its Statute in London on 5 May 1949. Today it has 41 members and has its headquarters in Strasbourg. One of its major contributions is the European Convention on Human

¹⁷ "Convention on the Elimination of All Forms of Discrimination Against Women," in *The United Nations and Human Rights*, pp.277-278,280-281, 504-505.

¹⁸ "Convention on the Rights of the Child," in *Ibid.*, pp. 335, 502, 503.

Édition 2006 Edition

Rights. The Council is distinct from the European Community established in 1957 by the Treaty of Rome.¹⁹

Article 3 of the Statutes of the Council of Europe proclaims that "every Member of the Council of Europe must accept the principles of the rule of law and of the enjoyment by all persons within its jurisdiction of human rights and fundamental freedoms."

Developing upon this basic norm was a more detailed document, the 1950 European Convention of Human Rights. The European Convention of Human Rights was signed in 1950 and came into force in 1953. Only Council members may become parties to it. By 1994 some 30 states—including Ireland since 25 February 1953—were parties to it. Its article 14 forbade discrimination on grounds of sex in the enjoyment of the rights and freedoms secured by the Convention. Its preamble, moreover, declares that the Convention is intended as a collective European enforcement of the rights set forth in the Universal Declaration.²⁰

The European Community, which now includes Ireland, was established in 1958 by the Treaty of Rome, and the European Court of Justice has determined that fundamental rights belong to the general principles of Community law and that those measures incompatible with fundamental rights cannot be upheld. Later it seemed that these fundamental rights could be derived not only from the European Convention but also on international conventions for the protection of human rights to which the member states have acceded. Since most members

¹⁹ A. H. ROBERTSON, "Council of Europe, " in *EPIL*, 1, pp. 843-849; COUNCIL OF EUROPE, "The Council of Europe's Member States," [http://www.coe.int/portal.asp?str.ScreenType=100&L=E&M=St/1-l...EMB\(9/24/2001\)](http://www.coe.int/portal.asp?str.ScreenType=100&L=E&M=St/1-l...EMB(9/24/2001)).

²⁰ COUNCIL OF EUROPE, "European Convention on Human Rights," in *The United Nations and Human Rights*.pp. 156-158.

Heraldry in Canada & L'héraldique au Canada

have acceded to the 1966 United Nations Covenant on Economic Social and Cultural Rights and the International Covenant on Civil and Political Rights, their equal rights provisions might be brought within Community fundamental rights via the general principles doctrine.²¹

More recently, the Charter of Fundamental Rights of the European Union of 2000 has been proclaimed, and it has an entire chapter entitled "equality." Article 20 states that "everyone is equal before the law." Article 21 prohibits "any discrimination based on any ground such as sex." Also of interest in connection with the right to armorial heritage is the provision in article 24 on the rights of the child that every child has the right to maintain a personal relationship with both his or her parents.²²

The Organization of American States was established 30 April 1948 in Bogota, Colombia, where 21 American states met to adopt its Charter. This meeting built on earlier commitments. In 1890 an International Union of American Republics had been established which in 1910 became the Pan American Union. At the same time the OAS Charter was signed in 1948, the American Declaration of the Rights and Duties of Man, the first international expression of human rights principles, was

²¹ ANNEMARIE LOMAN, KAMEEL MORTELMANS, HARRY POST and STEWART WATSON, *Culture one Community Law Before and After Maastricht*, European Monographs 2, Deventer, Kluwer Law and Taxation Publishers, 1992, pp. 1-3.

²² EUROPEAN UNION, "Charter of Fundamental Rights of the European Union of 2000," in P. R. GHANDHI, *Blackstone 's International Human Rights Documents*, 4th ed., Oxford, Oxford University Press, 2004, pp. 381.

Édition 2006 Edition

adopted. Today the OAS has 35 members, including, since 8 January 1990, Canada.²³

The American Declaration of the Rights and Duties of Man of 1948 in its preamble declares that "all men are born free and equal, in dignity and in rights" and that "rights and duties are interrelated" and "spiritual development is the supreme end of human existence and the highest expression thereof." Article II further declares that "all persons are equal before the law... without distinction as to ...sex... or any other factor." While originally intended as non-binding, the Declaration has come to be seen as a normative text.²⁴

²³ F. V. GARCIA-AMADOR, "Organization of American States," in EPIL, 3, pp. 810-815; ORGANIZATION OF AMERICAN STATES, "The OAS and the totter-American System," <<http://www.oas.org/en/pINFO/OAS/oas.htm>> (7/13/2000).

²⁴ THOMAS BUERGENTHAL, *International Human Rights in a Nutshell*, 2d ed., St Paul, West Publishing Co., 1995, p. 180; OAS, "American Declaration of the Rights and Duties of Man," 1948, articles XIII, XV, XXIII, <<http://cidh.oas.org/BC3Alsicos/basic2.htm>> (9/22/2001). Canada is not a party, however, to the 1969 American Convention on Human Rights. Article 24 of it provides that "all persons are equal before the law. Consequently, they are entitled, without discrimination, to equal protection of the law."

Article 18 also is of interest. It states that "every person has the right to a given name and to the surnames of his parents or that of one of them." The 1988 Additional Protocol to the American Convention on Human rights in the Area of Economic, Social and Cultural Rights in its article 4, that "A right which is recognized or in effect in a State by virtue of its internal legislation or international conventions may not be restricted or curtailed on me pretext mat this Protocol does not recognize the right or recognizes it to a lesser degree." OAS, "American Convention on Human Rights (Pact of San Jose)," 1969, in *The United Nations and Human Rights*, pp. 252-253; OAS, "Additional Protocol to the American Convention on Human Rights in the Area of Economic, Social and Cultural Rights," 1988, in *Blackstone's International Human Rights Documents*, at p. 403.

Heraldry in Canada ❧ *L'héraldique au Canada*

If we look to national legislation among Canadian constitutional documents is the Canadian Charter of Rights and Freedoms of 1982. Its article 15 states that "every individual is equal before and under the law and has the right to the equal protection and equal benefit of the law without discrimination and in particular without discrimination based on... sex." The Irish constitution of 1937 has a similar clause. Among the fundamental rights listed in it is a right to equality. Article 40 states "all citizens shall, as human beings, be held equal before the law."

3. The Campbell Grant

In the light of the Women's Human Rights Movement and these instruments, we may now look at the two recent grants cited above. Although Emma Bergman Campbell is Canadian-born (she was born in Winnipeg and lived most of her life in Ontario, Canada), her ancestral heritage is German. She is the daughter of Max Bergman and his wife Ema Nobbe, and, because her parents divorced whilst she was a young girl, her family identification is with her mother's family, the Nobbes. This fact forms a key to the rationale for her armorial bearings.

Her maternal grandfather was William Nobbe, bom on 29 March 1869 in Flarsburg, Brunswick. His wife and her grandfather was Emma Hofstader, bom in Emmenstadt, near Halberstadt, Prussia, on 28 August 1869. They had a typically large Victorian family of eight children, William, Otto, Carl, Gertrude, Margaret, Ema, Emma, and Herman, all of whom except the last were born in Prussia near the mother's home of Halberstadt. Concerned about the war clouds enveloping Europe as the Edwardian age was moving to a close, the Nobbes took ship at Bremen for Ellis Island, landing in New York City on 28 January 1909. They then traveled by train to Winnipeg where they settled. After a long life, Emma Nobbe died in Winnipeg 5 November 1939, and her husband followed her to the grave four years later.

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In Winnipeg Emma Campbell's mother, who died in 1991 at the age of 85, met and married Max Bergman and they had three children, Carl Alfred, Emma and Helen. Later they moved to Toronto and then Statford, Ontario, where Mrs. Campbell served in the Canadian Women's Army Corps and met her husband, the late Sgt. Gordon Campbell of the Royal Canadian Ordnance Corps. Her sister Helen in turn served in the Royal Canadian Air Force from 1951 to 1954 and she is included in the grant of arms, which is made to Emma Campbell and to all the descendants, female as well as male, of the grantee's maternal grandfather, William Nobbe.

By now some rationale for the armorial bearings will have been suggested. The arms are blazoned: Per pale Argent and Gules a laurel leaf countercharged a canton Gules charged with two maple leaves conjoined at the stem Argent. The crest is blazoned: Above a helmet mantled Gules doubled Argent - within a -wreath of these colours issuant from a coronet erable Argent a bison's head affronte Sable armed Gules. The badge repeats and combines these emblems and is blazoned: Four laurel leaves in cross quarterly Gules and Argent countercharged surmounted by a bison's head affronte Sable armed Gules. The standard has the arms in the hoist and the crest in the fly, which is tinctured gold, all fringed Argent and Sable. The motto is, *Floreant laurus nobiles*.

The motto, which a Canadian might translate "Bay Leaves Forever," is the key to the rationale for the arms. The principal charge is a cant on the name "Nobbe," the botanical name of the bay leaf being *laurus nobilis*. Furthermore, in classical times it was said a pair of laurel trees with oaken crowns stood before the gate of the imperial palace in honour of the emperor as the vanquisher of foes and the preserver of the people. Thus the bay leaf can also be said to represent the king-emperors under whom the Nobbes lived in 1909, William II of Germany and Edward VII of Britain. More personally, poets were

Heraldry in Canada & L'héraldique au Canada

crowned with laurel and the lay leaf here additionally recalls that the grantee's grandmother and namesake who loved opera.

The tinctures are derived doubly from the arms of the Nobbe's old home of Halberstadt, Prussia, which bears Per pale Argent and Gules. They are also the tinctures of the flag of their melior patria of Canada. The canton, countercharged of the field, is charged with two maple leaves—likewise to denote the melior patria to which they journeyed. It also serves as a memorial to the grantee's brother, Carl Alfred Bergman, who was killed in action on 12 December 1944 whilst serving with the Royal Canadian Army in Italy.²⁵

The arms, as depicted in the grant, are shown in plate 1. It will be noted that the arms are depicted on a shield, and that they include, as requested, a helmet, coronet erable, and crest, and motto. Also granted were a badge and a flag of the arms and a standard, both flag and standard being flown from a staff topped, like the crest, with a silver maple leaf coronet.

²⁵ Canada's national order of merit, the Order of Canada, has for its badge a red maple leaf within a red circllet inscribed in gold *Desiderantes Meliorem Patriam* (they desire a better country) on a white six-pointed snowflake. The badge is suspended from a red ribbon with a broad white centre. F. J. FLATHERWICK, *Canadian Orders, Decorations, and Medals*, 4th ed., Toronto, The Unitrade Press, 1994, p. 14.



The Campbell Grant

4. The Mealman Grant



The Mealman Grant

The Irish grant to Nettie Mealman recalls her family history. She is the direct descendant of Adam Meatman (1729-1827), who settled about 1759 in Horse Valley in what is now Franklin County, Pennsylvania. Family tradition says that he

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was recruited about that time to help construct the Burd Road, which was the supply route west from Philadelphia for the British army under General Sir Edward Braddock in his assault against the French forces at Fort Duquesne (later Pittsburgh) during the French and Indian or Seven Years' War. That road today is the Pennsylvania Turpike.

For generations the Mealmans of Horse Valley preserved an axe said to have been used by Adam Mealman to help build the road. After the war, Adam Mealman is recorded amongst the freemen of Chester County, Pennsylvania, just west of Philadelphia, from 1769 to 1771, but by 1774 he had returned to the West settling in Horse Valley. During the American War for Independence he served in the Cumberland County militia during January and February of 1778, when his unit was called up and ordered to Valley Forge on forage duty during the crucial winter encampment of Washington's Continental there. The Archives of the Commonwealth of Pennsylvania record that he served as well in the Cumberland County militia during 1780 and 1781.

His duty concluded, he returned to Horse Valley, proceeded to develop his 100-acre farm there, and about 1795 he married Catherine King (c. 1780-1856), who bore him five children, John K., Nancy, Adam, Charles, and William. John, who c. 1817 married his neighbour, Sarah Rosenberry, daughter of Revolutionary War militiaman Daniel Rosenberry, about 1839 removed to Rock Island, Illinois, where John's grandson Russell Mealman- born in 1853, in 1877 married the Irishwoman, Margaret Bell Parks.

The Mealman arms reflect this family history. The design began with the arms of the Perm family, who in 1681 were granted the Province of Pennsylvania by English King Charles II. They bore three plates on a sable fess on a silver field. For the Mealman coat the plates were changed to garbs to make a cant on the name, which is an occupational name for a "maker or seller of meal." An embattled fess as well was suggested to

Heraldry in Canada ❧ *L'héraldique au Canada*

the Deputy Herald to recall Adam Mealman military service at Valley Forge. This suggestion was simplified to a field per fess embattled urdee silver and green with three garbs thereon countercoloured. The green tincture recalls Margaret Parks' Irish forbearers and provides a further difference from the Penn coat.

The crest likewise recalls the Valley Forge service of Adam Mealman. It is an embowed arm vested azure and cuft gold, the hand proper and bearing a red broad axe. The American Continental Army wore a blue uniform with buff facings, and the arm and axe crest recalls Adam Mealman's service on the Burd Road during the Seven Years' War and at Valley Forge in the Pennsylvania militia during the Revolutionary War. Mrs. Mealman by virtue of that service is a Daughter of the American Revolution. The helmet is mantled red and doubled silver and the silver and green torse follows the tinctures of the arms.

The motto, *Necferro, nee auro*, was adopted in memory of the father of Nettie Mealman, Roy Virgil Mealman (1892-1986), a man of great integrity and uprightness. It comes from a line in the play *The Captives*, by the Roman playwright, Titus Maccius Plautus (c. 254-184 B.C. The line reads: *Qui necferro nee auro superari potest*, and describes one who could be neither bought nor bludgeoned. Literally, the Latin means one who could not be overcome by iron (sc. a sword) or by gold. Both metals appear in the sheaves. A silver one appears in the arms and the badge granted consists of a golden sheaf in front of two red axes crossed in saltire. The standard includes the arms in the hoist, and in the fly, divided per fess green and silver, the crest and two representations of the badge between the motto in black letters on a pair of silver bends. The armorial achievement, as depicted in the grant, is shown in plate 2. The arms notably are depicted on a shield rather than a lozenge, and above the arms are a torse of the tinctures, a crest, and mantling. Beneath the shield on a scroll is the motto,

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"Necferro nee auro." It might be noted that Nettie Mealman and Emma Campbell and cousins, both being granddaughters of William Nobbe. Thus, Nettie Mealman should be entitled to bear the Nobbe arms as a quartering, and, given the new women's rights regime, as well me Nobbe crest, badge, and standard as well. The Canadian Heraldic Authority has developed a series of brissures for daughter's arms, including for the eldest daughter, a heart. KEVIN GEAVES, *A Canadian Herladic Primer*, Ottawa, The Heraldry Society of Canada, 2000, p. 54. Inasmuch as Nettie Mealman is me eldest daughter of the eldest daughter of William Nobbe, it would seem her Nobbe quarter should be differenced—perhaps in canton sinister with a heart charged with another heart, the former counterchanged of the field and the latter counterchanged of the former.

5. Conclusions.

These, then, are a pair of grants from armorial authorities forming part of the English armorial tradition. In both we see the influence of the Women's Human Rights Movement. The arms in both grants are made on a shield. Both include the grant of torse or coronet, mantling, and crest. Both as well include the grant of a badge and standard. It would seem, therefore, that the millions who died in wars and pogroms during the twentieth century—including Carl Alfred Bergman—have not died in vain. Their sacrifices have given birth to a novel regime of human rights and part of that regime would seem to be equal treatment nowadays of men and women in armorial matters.



Le noble bouclier (ou «cœur rayonnant»)

Par Claude Bourret

Passion irrésistible? Mr. David Gattegno a décrit l'écu ainsi (Héraldique, Pardès) «L'écu est un *cœur rayonnant*. Il participe à la plus juste lumière jetée sur le titulaire d'*armoiries*...»[1] En effet, centre vital des armoiries, il remplit le rôle incontestable d'*ambassadeur* des figures héraldiques. «...les écus et les armoiries sont les plus visibles marques de la noblesse...qu'on punissait ceux qui abandonnaient leur écu ou leur bouclier...parce que l'écu servait de rempart ou de défense dans l'armée » estime clairement Mr. La Roque dans le site de la Toile du net: memodoc.com/articles-écuyer.

Mutation

Dans le voyage infini des siècles, le bouclier évolua comme arme défensive et même comme arme offensive. Aux origines, il avait adopté une forme circulaire ou rectangulaire (surtout en Europe). De bois, de cuir ou de fer, il était parfois recouvert de fourrures, parfois de peintures ou de dessins qui devinrent les divisions, partitions et pièces de l'Art héraldique. La taille, le contour et la cambrure changèrent graduellement par la science des armes et en fonction des techniques de combat. L'armure européenne, s'améliorant sans cesse, rendit de plus en plus futile l'écu qui avait gagné, par contre, en importance dans les armoiries. De style guerrier, l'instrument défensif s'était converti au style artistique.

L'Ancien continent

En France et dans le reste de l'Europe, de génération en génération, l'écu ou *escu bocler* (écu garni d'une boucle) en ancien français ou *scutum* en latin se diversifia selon les modes, les époques et les usages multiples. La position originale de l'écu se trouvait *couchée* parce qu'il était accroché au cou. Au XIII^{ème} siècle, les boucliers normands fournirent

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le premier exemple d'un écu héraldique. Ces boucliers en forme d'amande, en bois ou en cuir, furent employés comme panneaux de reconnaissance en les peignant d'une couleur vive les renforts métalliques.[2] Leur hauteur ne dépassait pas d'un mètre. Son emploi s'étendit dans plusieurs pays européens. Un autre écu, le targe ou le carré, issu d'un bouclier primitif ou de la bannière autrefois portée par les seigneurs, dont on ajouta une échancrure pour y appuyer une lance, fut doublement apprécié par les chevaliers grâce à sa légèreté et sa solidité. Ce dernier avait séduit les allemands qui l'adoptèrent dans leurs armes. Il a été «concurrencé» par l'écu en forme de cœur et l'écu français ancien, un triangle à pointe ogivale (XIII^{ème} ou XIV^{ème} siècle).[3] L'écu *en cartouche*, un écu rond très décoratif parce qu'il était sculpté dans la pierre, tissé dans les tapisseries ou inclus dans les vitraux, domina à partir du XV^{ème}. Deux cents ans plus tard, le vieil écu français s'élargira par le bas en un quadrilatère aux coins arrondis en quart de cercle pour donner naissance à l'écu français moderne ou classique, sans doute fasciné par les fenêtres de la Renaissance. Les armoiries féminines furent représentées par des écus losangés ou ovales. L'écu en accolade de la période du Romantisme persista jusqu'au XXI^{ème} siècle et affronta le bouclier triangulaire à pointe fine lequel alla s'imposer peu à peu dans la seconde moitié du siècle. En Angleterre, au début, l'Amande et le Triangulaire régnèrent comme sur le continent et la forme des écus subira inévitablement les attractions fantaisistes des XVII^{ème}, XVIII^{ème} et XIX^{ème} siècles avant de revenir à l'écu dit «ordinaire» (semblable à l'écu français ancien). L'écu à demi-cercle envahira le Midi jusqu'à l'Espagne et les pays que les espagnols avaient conquis jadis.[3] L'armure placée sur la tête des chevaux eut une grande influence sur le bouclier en chanfrein ou italien, au nom singulier de «testa de caballo» (tête de cheval), explique Mr. Stefan Oliver dans son volume 'Initiation à l'héraldique'.

Sur le continent américain, le régime français emprunta aussi les écus de formes diverses et aux motifs variés de la métropole (Paris, France) pour orner les bâtiments royaux. Le régime britannique avait apporté un changement significatif avec l'écu anglais: le haut présentait de chaque côté une protubérance créant une sorte de corniche et le bas s'ouvrait en un angle obtus. Le siècle suivant, les écus s'étaient adaptés au gré des nécessités de l'ère victorienne. Durant le Xxième siècle, au Canada, une rivalité tenace se joua entre l'ancien écu (XIIIème) au style plus simple et l'écu français classique mais la grande popularité du premier l'avait emporté officiellement.

Symboles

Le **cœur** ou le **centre** de l'écu détermine l'«espace» héraldique. Le chiffre symbolique de neuf (9) se retrouve souvent dans l'écu: neuf règles de la chevalerie, neuf divisions (en 9 points), neuf partitions (ou 9 principales) et neuf pièces (honorables). Par exemple, les règles de la chevalerie s'énumèrent ainsi: l'humilité, rester ferme devant l'adversité, venir en aide aux faibles et aux opprimés, jurer fidélité à son Roi et à sa Dame, faire preuve de courage, bravoure et générosité, respecter sa parole donnée (honneur), combattre pour la Foi et la Justice, faire miséricorde et largesse et assister fidèlement à la messe.[4] Un autre exemple, les neuf points importants des divisions que nous préciserons par les lettres A à I désignent dans l'écu le corps humain: les lettres A, B, C (partie supérieure de l'écu) symbolisent la *tête*; la lettre D (au tiers de l'écu), le *cou*; la lettre E (au centre de l'écu), le *cœur*; la lettre F (au deux tiers de l'écu), le *nombril*; les lettres G et H (au deux tiers et aux parties latérales de l'écu), les *flancs*, *hanches* ou *côtes*; la lettre I (la pointe de l'écu), les *jambes*. Ces trois éléments majeurs, les divisions, partitions et pièces, servent à la lecture du blason. Pour le lire, l'usage recommande de commencer par la description de l'écu avec le champ ou fond, les pièces (honorables) ou meuble principal et

96

Édition 2006 Edition

les meubles secondaires ou objets sans omettre les ornements extérieurs (ex. cimier, timbre etc.). Le langage héraldique versant dans la poésie procure une image noble et agréable des armoiries. Comme l'affirme Mr. D. Gattegno:«Autrement dit, l'art du blason *célèbre en un beau langage la gloire du bouclier*».

Conclusion

L'écu s'accomplit dans l'héraldique parce qu'il exprime l'aspect physique, moral et professionnel de l'identification. Mr. Stephan Oliver insiste en déclarant que:«Les emblèmes qui y figurent sont des insignes individuels et très personnels.»[5] Néanmoins, l'écu justifie aussi honorablement les institutions, les organismes et les associations. Peu importe le modèle choisi, il doit respecter les principes de l'héraldique et de l'esthétique. Passion irrésistible? Oui, mais passion véritable, passion volontaire.

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Daren George Ph.D.
Associate Editor / Rédacteur associé
437A Lutod Rd.
Campbell River, BC, V9W 3P5
tressure@gmail.com
Tel.: 250-287-7782

R. Gordon M. Macpherson, FRHSC
Art Editor/ Conseiller artistique
193 Waldoncroft Cr
Burlington, ON L7L 3A6
rgmmacp@sympatico.ca
Tel: 905-634-8586

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Tel(H): 613-521-3558 (B) 613-952-4892 vickenandpaula@sympatico.ca

Toronto: David M. Cvet

822-18 Concord Pl., Toronto, ON M3C 3T9

Tel.: 416-726-8314 dcvet@heraldry.ca

Prairie: Thomas Hargreaves

PO Box 4271, Station C, Calgary, AB T2T 5N1

Tel.: 403-282-8091 Fax: 403-282-8091 thargre@attglobal.net

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