

Chapter 1 : CiNii Books - British heraldry from its origins to c.

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Bohlau, -- v. Heraldic design, its origins, ancient forms and modern usage -- New York, Tudor Pub. Ashdown -- London ; New York: British and foreign arms and armour -- London: MacDougall ; Heraldic adviser: Stewart-Blackler ; with a foreword by the Countess of Erroll 5th ed. Boydell Press, , c The blazon of episcopacy: Wheeler-Holohan, with 32 plates in colour and numerous line illustrations in the text -- London and New York, F. The handbook to English heraldry. Americans of royal descent: Heraldry; the story of armorial bearings -- New York, Putnam [] -- 96 p. Oxford University Press, An introduction to heraldry 18th ed ; rev. Tabard Press ; [Totowa, N. Printed for the Society by the Devonshire Press, The official baronage of England, showing the succession, dignities, and offices of every peer from to , with sixteen hundred illustrations, by James E. Doyle -- London, Longmans, Green, With an exact copy of the third part of "The Boke of St. Eterovich -- Palo Alto, Calif. Idrisyn Oliver , Warne, [] -- p. Batsford ; New York: The dictionary of heraldry: Faber and Faber, []. Armorial Who is who: The nature of arms: Oliver and Boyd [] -- p. Reports of heraldic cases in the Court of chivalry, , prepared from the records of the court by G. Squibb -- London, Heraldry Society of Canada, Clans and families of Ireland: Gill and Macmillan, c Examples of English handwriting, ; with transcripts and translations, by Hilda E. Grieve -- [Chelmsford] Essex Education Committee -- 33p. The sign language of our faith: The art of heraldry: Printed for the Committee by T. John William Henry St. John , Sir, Constable and company, ltd, An introduction to medieval genealogy, Part 2: Institute of Heraldic and Genealogical Studies, Scots heraldry, a practical handbook: Oliver and Boyd, Johnston, -- Xv, P. Joslin -- London ; New York: Darrel Elbert , An "Ordinary" of arms from Heraldry in Canada, vols. Armorial de la noblesse polonaise titre. The history of chivalry and armour: Kottenkamp ; translated by A. Lowy -- New York: Distributed by Crown, The armorial glass of the Oxford Diocese, -- London: Lyon King of Armes Edited by David Laing -- Edinburgh, W. Paterson, -- 21, P. Coats of Arms Col. A guide to the public records of Scotland deposited in H. General Register House, With drawings by Harold B. Pereira -- East Knoyle, Wilts. European civic coats of arms; -- London, Hamlyn, [i. English surnames, an essay on family nomenclature, historical, etymological, and humorous; with several illustrative appendices Ed. Alan Gibson , The posterity of the three brethren: Clan Macpherson Association, Canadian Branch, Heraldry -- London, Black, []. British heraldry from its origins to c. Tiger Books International, c Brooke-Little ; designed by Robert Tobler -- London: A system of heraldry: Heraldry in relation to Scottish history and art -- Edinburgh, David Douglas, Roll of the constables of Dover Castle and lord wardens of the Cinque Ports, Leslie Gilbert , Pine ; illustrated by W. Pine ; with wood engravings by K. They came with the Conqueror: James Robinson , Flag Research Center, []. Priestly ; with illustrations by B. Robinson -- Loughborough, [England]: Puttock -- New York: Randall -- New York: Metropolitan Museum of Art, Direc,tia General a a Arhivelor Statului, Nobiliaire universel de France, ou Recueil general des genealogies historiques des maisons nobles de ce royaume, par M. Phoenix [] -- p. The law and practice of heraldry in Scotland -- Edinburgh, Edmonston and Douglas, Pichette, Auguste Vachon -- Ottawa: Viking in association with The Sunday Times, White -- New York: Hereditary Register Publications, c Memoranda of the state of the parochial registers of Scotland, whereby is clearly shown the imperative necessity for a national system of regular registration -- Edinburgh T. Stevenson -- p. Blandford Press ; New York, N. Distributed by Sterling Pub. Little manual of heraldry:

Chapter 2 : Resources - Heraldic Library

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For other uses, see Tabard disambiguation. Generally used while outdoors, the coat was either sleeveless or had short sleeves or shoulder pieces. In its more developed form it was open at the sides, and it could be worn with or without a belt. Though most were ordinary garments, often workclothes, tabards might be emblazoned on the front and back with a coat of arms livery, and in this form they survive as the distinctive garment of officers of arms. In modern British usage, the term has been revived for what is known in American English as a cobbler apron: Middle Ages A tabard from the French tabarde was originally a humble outer garment of tunic form, generally without sleeves, worn by peasants, monks and foot-soldiers. In this sense, the earliest citation recorded in the Oxford English Dictionary dates from c. From the Denys brass, By the second half of the 15th century, tabards, now open at the sides and so usually belted, were also being worn by knights in military contexts over their armour, and were usually emblazoned with their arms though sometimes worn plain. The Oxford English Dictionary first records this use of the word in English in Tabards became an important means of battlefield identification with the development of plate armour as the use of shields declined. They are frequently represented on tomb effigies and monumental brasses of the late 15th and early 16th centuries. A very expensive, but plain, garment described as a tabard is worn by Giovanni Arnolfini in the Arnolfini Portrait of National Gallery, London. This may be made of silk and or velvet, and is trimmed and fully lined with fur, possibly sable. This is a wide strip of fabric worn front back of the body, with an opening for the head and no sleeves. It may have a hood, and may be worn under or over a belt. Thomas Hawley, Clarenceux King of Arms, depicted in his tabard on a grant of arms of British heraldry By the end of the 16th century, the tabard was particularly associated with officers of arms. John Stow wrote in Private officers of arms, such as still exist in Scotland, making use of tabards emblazoned with the coat of arms of the person who employs them. In the United Kingdom the different ranks of officers of arms can be distinguished by the fabric from which their tabards are made. The tabard of a king of arms is made of velvet, the tabard of a herald of arms of satin, and that of a pursuivant of arms of damask silk. A drawing by Peter Lely from the s. It was at one time the custom for pursuivants to wear their tabards "athwart", that is to say with the sleeves at the front and back; but this practice was ended during the reign of James II and VII. This new royal blue tabard, for exclusively Canadian use and of uniquely Canadian design, is a modern take on the traditional look.

Chapter 3 : Tabard - Wikipedia

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Provenance The Benedictine abbey of Westminster: Added drawing of a naked man, late 14th century f. Added prayer before the mass, 14th century ff. Added antiphons for the little hours of the Benedictine breviary, 15th century ff. Bernard, *Catalogi librorum manuscriptorum Angliae et Hiberniae*, 3 vols. Notes Full digital coverage available for this manuscript: According to Morgan , painted in three distinct styles Part I: According to Morgan , the style of the added drawings Part II, ff. Tabard Press, , pls. Pickering, , I, pls. John Murray, , reprinted London: Cornmarket Press, , I, pp. Day and Sons, ; repr. Studio Editions, , pl. Bagster and Sons, , p. Kegan Paul, , pp. British Museum, , pl. Methuen, , p. Colin, , II, 1, p. British Museum, , I, pls. Emile Chatelain Paris, , p. Herbert, *Illuminated Manuscripts* London: Methuen, , pp. Reproductions from *Manuscripts in the British Museum*, 6 vols London: British Museum, , II: *English 12th and 13th Centuries* , pl. *The Life of St. Edward the Confessor* Oxford: Roxburghe Club, , pp. Warner and Julius P. British Museum, , I, pp. *Guide to the Exhibited Manuscripts*, 3 Oxford: Oxford University Press, no. Van Oest, , pp. Oxford University Press, , p. Saunders, *English Illumination*, 2 vols Paris: Pegasus Press, , reprinted New York: Hacker Art Books, , I, pp. De Gruyter, , pp. Schwann, , pp. Haseloff, *Die Psalterillustration im* Indiana University Press, , pl. Henry Bradshaw Society, , 6, p. Cambridge University Press, , pp. Harrison and Sons, , , II , p. Tristram, *English Medieval Wall Painting: The Thirteenth Century* 2 vols Oxford: Oxford University Press, , I, pp. Clarendon Press, , pp. The Clarendon Press, , p. Huber, , p. Vaughan, Matthew Paris Cambridge: University Press, , p. *Selected Papers* New York: George Braziller, , first publ. *The Regularis concordia and the Decreta Lanfranci*: Norwegian Universities Press, , pp. *Essays in Honor of Erwin Panofsky*, ed. New York University Press, , pp. Princeton University Press, , pp. *Medieval Libraries of Great Britain: A List of Surviving Books*, ed. Royal Historical Society, , p. Margaret Rickert, *Painting in Britain*: British Museum, , pp. Brieger, *The Trinity Apocalypse* London: Eugrammia Press, , p. Evans, *Medieval Drawings* London: Paul Hamlyn, , pl. Martindale, *Gothic Art* London: Deuchler, *Der Ingeborgpsalter* Berlin: De Gruyter, , p. Brieger, *English Art* , 2nd edn Oxford: Hamlyn, , no. Society, , pp. Metropolitan Museum of Art, , pp. Harvey Miller, , p. *British Heraldry from its Origins to c.* British Museum, , no. Medieval Academy of America, , p. Editions Famot, , pp. Phaidon, , p. Gnudi, *Gothic Painting* Geneva: Skira, , p. Watson, *Catalogue of Dated and Datable Manuscripts c.* The British Library, 2 vols London: British Library, , I, no. Pfaff, Montague Rhodes James London: Scolar Press, , p. Nitz, *Entstehung und Bedeutung der englischen Messinggrabplatten* Munich, , pp. Penelope Hunting, Royal Westminster: Institution of Chartered Surveyors, , no. Clarendon, , p. Brewer, , p. Arts Council of Great Britain, , no. Batsford, , p. *Proceedings of the Harlaxton Symposium*, ed. Ormond Harlaxton, , p. Society of Antiquaries of London, , p.

Chapter 4 : Details of an item from the British Library Catalogue of Illuminated Manuscripts

British heraldry: from its origins to c. / compiled and edited by Richard Marks and Ann Payne.

In this paper, the historical usage of these regalia is briefly described. Originally, this garment appears to have had the same form as the lord himself might have worn, but in time seems to have settled into what we identify as a tabard. Other identifying regalia was used at times, either instead of or in addition to the tabard. The main additional items were the staff and escutcheon, and for kings of arms, the crown.

Acknowledgements Any work of scholarship depends heavily on the contributions of others. I would like to express my thanks especially to Angela Martin Lady Catrin ferch Dafydd , who asked the question that started this research; Bruce Miller and Esther Benedict Baron Bruce Draconarius of Mistholme and Mistress Astra Christiana Benedict , who shared the results of their research and provided a number of cogent comments on drafts of this paper; and most importantly, to my lady wife, Ercil Howard-Wroth Lady the Honorable Astridhr Selr Leifsdottir who provided assistance in too many ways to mention. It has not been fundamentally changed since that presentation, but some minor updates and additions have been made. However, some practices became common enough during the later Middle Ages that we can regard them as distinctive marks of heralds

1. Originally, this garment appears to have had the same form as the lord himself might have worn, but in time seems to have settled into the garment we now identify as a tabard. A discussion of these variations is beyond the scope of this paper, but would repay further research. Other identifying regalia were used at times, either instead of or in addition to the tabard. The major additional items were the staff, which was not unique to the heralds, and a small escutcheon worn on the person. Kings of Arms had additional identifying regalia, and there appears to have been some practices adopted by free-lance heralds which are unique to that status. In those cases where reference to the specific rank is intended, it should be clear from the context. While this occurs in the context of a discussion of tournament equipment Kings of Arms and marshals are also directed to carry no weapons except blunted swords , by this time such a reference appears to be to what we would call a surcoat. Among a wide variety of pictures showing heralds in what we can fairly clearly recognize as tabards

4 , there are a few exceptions to the normal mode. There is a small detail on page 12 which shows six heralds riding in a column of twos. The leading pair wear their tabards athwart, while the remaining four wear them normally. All six tabards appear to be identical and are of Great Britain

5. Neubecker identifies the leading pair as pursuivants apparently because of this mode of wear

6. A second detail, this one from a tourney book of King Ren of Anjou- Sicily, also shows a group of heralds, one of whom wears this tabard athwart while the other two wear it normally. The herald wearing the tabard athwart appears to be a subordinate, and is shown with his mouth open as though making an announcement. These heralds, who appear in a series of illustrations of the course of the tourney as the heralds of the Duke of Brittany, are all wearing plain ermine tabards. The one picture which shows them with their lord has him sitting on a throne covered with an ermine cloth

7. Also of interest in this series of illustrations is that the two men who accompany the herald don tabards only in one of the four reproduced scenes. Wagner [WagHOE] also discusses this picture, and points out that the other heralds are in fact wearing small shields or escutcheons, a point which will be further discussed below. It also shows six apparently sleeveless tabards in use. Wagner provides a number of interesting illustrations of heralds, ranging over much of the history of the English College of Arms but not completely limited to them. The drawing of Clarenceux is from a funeral brass, and shows the herald in a knee-length or slightly longer overrobe covered with the arms of Great Britain. This robe has very short sleeves, ending level with the armpits, and showing no evidence of a repetition of the arms on the sleeves. By contrast, the drawing of Garter is clearly a tabard, although one with an uncommon split part way up its front. The Oxford Guide [WR88] has a few relevant illustrations. In its color plate 9, which is a photograph of a grant of arms dated 6 Oct, , the decorative initial contains a man wearing a tabard of Great Britain. The caption identifies him as Gilbert Dethick, Norroy. In it, the candidate is flanked and followed by seven heralds, all wearing tabards front-and-back. In Plate VII facing page , which shows the opening of Parliament on 15 April , there is a man wearing a tabard of Great Britain, and apparently acting as a herald. This work, incidentally, shows the

continuation of the tradition into the present day in its illustrations of heralds during their ceremonial duties 8. But What Arms on the Tabard? Wagner points out a few specific examples; two heralds 9 were sent to the besieged town of Troyes in wearing the arms of the Duke of Buckingham. Neubecker also shows some examples p. In the example on page 13, the function of the officials is not clear; in the second example there is reason to believe that the individual is a pursuivant, since his identity is known. These illustrations are significant in that they provide examples of the use of a badge on a surcoat or tabard; the general applicability of this practice seems rather limited, however We note also in [WagHOE, p. Free-lance Herald's The discussion above focuses on heralds who were in the regular employ of some noble. But not all heralds fit this description. On page 18 of [Neu76], there is a picture of a man wearing what appears to be a poncho decorated with a large number 11 of small shields bearing arms. Centrally featured is a man wearing a plain green sleeveless tabard, bordered in gold and suspended from a capelet on which are shown many small escutcheons. A German manuscript, apparently from the 15th century, shows a man who seems to be presiding over a joust, seated on horseback, and wearing a cape which appears to be emblazoned with small shields around the neck area. This seems a reasonable approach for those heralds who were without a permanent employer It provides a simple way to identify a herald without making the claim to represent a specific noble that a tabard would. This practice is strongly associated with heralds in the rank of pursuivant. In fact, at certain times and places this association was so strong that a pursuivant could be disciplined for daring to break the custom. At other times and places, however, there was no distinction in the manner of wear of the tabard between pursuivants and other ranks of heralds. For example, the pictures in Neubecker [Neu76] discussed above seem to demonstrate that some heralds wore their tabards athwart during their normal duties. The description in [vK94] also demonstrates that this usage was associated with pursuivants. He also notes that the practice dies out in the late Seventeenth Century, which may be why it looks odd to our modern eyes. However, despite the commonly held belief that the wear of the tabard athwart was the identifying mark of the pursuivant, I find the evidence available to date unconvincing that pursuivants wore tabards athwart as a matter of course throughout Europe and throughout the Middle Ages. The vast majority of the period illustrations I have been able to find show tabards worn front-and-back. At its peak, it was clearly a requirement for the pursuivant in England; it is also clear that the custom was not universal. This appears at least as early as , when Kings of Arms were issued tabards of satin, heralds of damask, and pursuivants of sarsenet This practice continues to the present day, at least according to J. Brooke- Little [BL75, p. Escutcheons Neubecker, on page 18 shows a man dressed in a dark robe with several small shields on a chain around his neck, carrying a wand about a yard long. In other cases, the badge is fastened to the left breast Wagner further cites Upton as saying that messengers on foot, messengers on horseback, pursuivants, and heralds wear these shields respectively at their belt, behind the right shoulder, on the left shoulder, and on the breast. However, it seems clear that a variation of this practice survived for another century, at least in the form of enameled pendant insignia for the Garter King-of-Arms. The badge in this case consists of a shield bearing St. George impaling the British Royal Arms, surrounded by a garter or strap and buckle and surmounted by a royal crown[MP78, page 56]. The primary use he documents is the carrying of white rods by Kings of Arms, beginning about the time of Bruges. In the early Tudor times, the creation ceremonies for a herald call for him to carry a silvered white rod in his hand. However, Wagner finds not other trace of this practice, nor of what he reports as the fifteenth and early sixteenth century practice of Kings of Arms giving a rod to a herald appointed Marshal or deputy. However, a number of the illustrations in [Neu76] show heralds carrying wands or sta s, spread across a fairly wide range of times and places. In this discussion, Fox-Davies is commenting on a rod shown in a portrait of one of his contemporaries The wand is about 61cm 24 inches long. The available evidence seems to support an assertion that at least some heralds carried wands at times in period. A more specific conclusion regarding the uses of wands by heralds in the Middle Ages must await further study. Similarly, a number of illustrations of Kings of Arms in the initial capitals of English grants of arms depict the King of Arms as wearing a crown. Examples include [Neu76, p. While depicting the King of Arms in the initial capital seems to have been common, it was not universal. One of the items being carried, presumably for use in the ceremony, is a crown apparently of conventional tri-lobed design, but including

crowning arches with the basic circlet. The English Kings of Arms crowns are described in [Wil92, p. Given the context, I presume Williamson is describing the modern regalia. Summary The general practice of the Middle Ages seems to have been that heralds were identified by the use of the arms of their masters. The form of heraldic regalia most commonly associated with the heralds is the tabard, a form that came into use in the middle of the Fifteenth Century and has remained in use to this day. This form originated, as did its predecessors, with the then fashionable manner of wear by the great lords who were the heralds masters. Unlike the earlier forms, however, it remained the garment of the heralds long after it had died out in fashion elsewhere. Other items of regalia were used at various times, including small escutcheons worn on the breast. Small staves or scepters were also carried by heralds at various times; the extent to which this was an identifying mark of heralds is not clear. The various ranks of officers at arms below kings of arms distinguished themselves from each other by variations in how they wore the arms of their masters, if they distinguished themselves at all. One of the more picturesque variations on this theme was the wear of the tabard athwart by pursuivants, the lowest of the three common heraldic ranks. This practice came into fashion in England shortly after the tabard itself did, and died out after the end of the Middle Ages. There is a plate in [IoL71, plate XVa] dated to ca which purports to show James ii of Scotland wearing a tabard of the appropriate arms. However, it is not obvious that the source, which is the Armorial Register of Lord Lyon Sir Robert Forman of Luthrie, would show the actual dress of the period in preference to a clear armorial depiction. In this particular case, the arms are France modern quartering England. It also appears in [WagHOE], or a very similar illustration does. And in the form of the grant of arms. Plate III shows a modern grant, containing in its initial capital the portrait of a herald in his tabard that could have been lifted right out of the Grant mentioned above. Chandos and Aquitaine Since the examples present seem to show the badges as identifying the sponsors rather than the functions of the officials, this appears to me to be stretching the precedent a bit.

Chapter 5 : Hubert Chesshyre - Wikipedia

British Heraldry from its Origins to c. Compiled and edited by Richard Marks and Ann Payne. 25Â£5Ã—19Â.5 cm. Pp. + illustrations (13 colour).

Chapter 6 : Heraldry â€° Great Britain | LibraryThing

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Chapter 7 : What Did Heralds Wear

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