

(23) Diary, 12th May 1660! The first passage presumably refers to the alteration of a standard more or less similar to the oddly designed Commonwealth Standard now in the National Maritime Museum (illustrated by Perrin, British Flags, plate 6, figure 5), the last sentence no doubt to the removal of the harp from the pattern of jack illustrated by Perrin, plate 5, figure 4. Compare C. King 'The King's flags and some others', Mariner's Mirror, 38 (1952), p.95.

ARMS OF CHARLES I OF SPAIN AND V OF GERMANY

General Fernando de Sandoval y Coig

The purpose of this work, is to describe the arms of the Emperor Charles, in the different phases of his life:

- As Prince
- As King of Spain
- As King of Spain and Emperor of Germany
- Ending up with the description of others doing with deeds of his kingdom.

Notwithstanding the above matter being the object of the lecture, we think that it is interesting to make some broad considerations over the historic circumstances being before his birth, and from his birth so far as the year 1532 date upon which Charles sets off for the defense of Vienna, already besieged by Suleiman the Magnificent.

Such general remarks, als also some biographic particulars to be given, have to be short so not to make longer the lecture, and not to get away excessively of its purpose.

GENERAL CONSIDERATIONS

The Hispanic Monarchy of the Catholic Kings presiding the transit from Medieval Spain to modern Spain, was projected to the first place of the world policy due to the happy Coincidence of two factors: the joining in Charles V temples of the hispanic and Habsburg heritages, and the incorporation of the territories recently discovered in the Indies. Thus, the presence of Spain was decisively felt from the Baltic up to the Pacific; that is, in almost the whole of the ecumenical scope.

The singular fortune of Charles of Gante was due to the

confluence of the clever marriage policies of the Catholic Kings and the Habsburgs in Austria. Thus, on becoming the common heir for both crowns, he could join a fabulous heritage in his hands, whose link to the Empire gave to such medieval rooted body, the indispensable backing to withstand the attacks of the opposite forces.

The essential drama of Charles V was the constant dialectic between the integrating, hierarchic and unitarian sense, consubstantial to the Empire, and the individual and disgregating currents, witnessing the historic incidence making its vital frame. The coincidence taking place in the year 1517 cannot be more symbolic: Charles reaches Spain to take possession of the throne of his maternal grand-parents: Isabella and Ferdinand; while in Germany whose heritage he will take up a little later, upon dying his paternal grand-father Maximilian, a German Augustinian monk, Martin Luther starts the protestant movement. Both personages, Charles V and Luther, may be taken as representing the two conflicting trends controlling the historic path of the first halve of the XVI Century: The ecumenical imperialism and the nationalist particularism.

Such remarks bring about the radical disparity between the mission that logically corresponded to Charles V at the head of the Empire and the atmosphere of his time.

In a theoretic view, the three main guidelines in the international program of Charles V were the Empire as world arrangement, the Empire as harmony among men, and the Empire as defender of Faith. Finally, all of them relied on the renewal of the "Universitas Christiana". At its turn, every one of the three guidelines met opponents due to religious and national interests.

BIOGRAPHIC PARTICULARS

Charles was born in Gante on the 25th. February 1500, out of

the marriage of Philip the Handsome to Joan of Castille, his paternal grand-parents are Maximilian of Habsburg and Mary of Burgundy, and the maternal grand-parents Ferdinand the II of Aragon and Isabella I of Castille.

All along his life, the influence of his paternal ancestors shall be shown in his youth, and the maternal one after the death of his grand-father Ferdinand of Aragon.

Until he reaches Spain, at the death of his grand-father Ferdinand, that took place on the 23-1-1516, he was residing in Gante under guardianship by his aunt Margarita, his father's sister.

- On the 18th. October 1517 he comes into Valladolid, where the Cortes held on the 5th. February 1518 acknowledged him as King together with his mother.
- On the 6th. May, 1518, in Zaragoza he swore the Aragon laws.
- On the 15th. May, 1518, he was recognized as Count of Barcelona after acceptance of the Laws of the Principality.
- On the 12th. January 1519, his grand-father Maximilian died, and he was elected on the 28th. June of such year, as his successor.
- On the 22nd October 1520 he was crowned in Aquisgram as Emperor, and on the following day, he was crowned as King of the Romans.
- On the 22nd February 1530 he received the Monza crown worn by the Lombardy kings, in the church of St. Petronius in Bologna.
- On the 24th February of such year, in the same church, the Pope Clement VII crowned him as Western Emperor and Successor to Carlo Magno.

ARMS OF CHARLES CHILD PRINCE

The coat-of-arms wore by Charles I of Spain and Charles V of Germany, during his childhood, can be seen in a triptych, kept in the Imperial Museum in Vienna.

The future Emperor, is flanked by his two sisters, the Infantas Doña Isabel and Doña Leonor. Both Infantas in the second quarters,

the same arms that we are seeing in those of the future Emperor. In the first quarters, there are not painted any arms; they are in blank waiting for the arms of their future husbands.

The arms being seen in Don Charles room, are the following ones:

Quartered coat-of-arms: 1st: in field of gules, a silver band, that is of the modern Austria; 2nd: field of azure, sown of gold fleurs-de-lis; bordure componè and cantoned of gules and silver, that is of modern Burgundy; 3rd: Bands in azure and gold; bordure in gules, that is of ancient Burgundy; and 4th: in field of sable, a rampant lion in gold, that is of Brabant; in central field in gold, a rampant lion in sable, lingulate and armed in gules, that is of Flanders.

This coat-of-arms is surrounded by the Golden Fleece. At the crest crown with seven seen fleurons and gules bonnets.

We believe that several remarks should be made to such coat-of-arms: it lacks the Tyrol coat-of-arms, that later on we shall see in the armories of the Emperor. This coat-of-arms is: in field of silver, a gules eagle, crowned, pricked and membered in gold, the chest charged with a growing clover thereof. The influence of the Habsburgs is also observed in this coat-of-arms, since the arms of his mother, Queen Joan I of Castille, are not seen.

ARMS OF CHARLES THE PRINCE AT THE DEATH OF HIS FATHER

The coat of arms of Charles, at the death of his father, and before being appointed King of Spain, is in French typical format, corner-ended.

It is quartered in the following way: 1st and 4th.: in azure field, sown of gold fleurs-de-lis, bordure compone and cantoned in

silver and gules, that is of modern Burgundy: 2nd and 3rd.: split: 1st. bands in azure and gold: gules bordure, that is old Burgundy: 2nd: in gold sable lion crowned in gold: in central field, sable small coat-of-arms charging upon a larger one, gold lion; that is Brabant.

The coat-of-arms is surrounded by the Golden Fleece, for being the Emperor at the death of his father, Head of the Burgundy House, and crested on by closed Royal crown, (French style) with five fleuron seen, and five diadems, ending up by a terrestrial globe and the cross upon it.

ARMS OF CHARLES KING OF SPAIN

As we said in the biographic remarks, at the death of the King Ferdinand of Aragón, and due to incapacity of his mother Doña Joan, he is associated to the throne of Castille, later on after swearing the Fueros of the different kingdoms he is proclaimed King of Spain.

- Arms:

The arms that as King of Spain, Don Charles carries are from his grand-parents, Don Ferdinand and Doña Isabella and from his mother, Doña Joan, and are being described below:

Quartered coat-of-arms and ente en point: 1st and 4th. counter-quartered; 1st and 4th. in gules field, a golden castle, clarified in azure; that is from Castille: 2nd and 3rd in silver field, a gules rampant lion, lingulate and membered of the same, and crowned in gold; that is from León: 2nd and 3rd, split coat-of-arms: 1st. in golden field four gules vertical bars, that is from Aragón: 2nd quartered in saltier: Chief and golden field point, four gules poles: silver field flanks, sable eagle, crowned in gold, pricked and membered in gules that is from Sicily: enté: in silver field, a gules pomegranate,

carved and flaked in synople; that from Granada: all of it surrounded by the Golden Fleece; crowned by an opened Royal Crown, with five fleurons seen.

It is worth while to stand out the Golden Fleece Necklace ornamenting the above described coat-of-arms of Charles I, thus we make hereinafter a short historic sketch about the Illustrious Order of the Golden Fleece.

Such Order, was incorporated on the 10 th. January, 1429, by Phillip III, the Good, on the occasion of the marriage of his third wife Doña Isabella of Portugal and Lancaster.

Phillip III, son of the Fearless John, was Duke of Burgundy and Count of Flanders, the Great Mastership of such Order falling upon him, as Chief of the Burgundy House.

Now the Great Master is His Majesty the King of Spain, Don Juan Carlos, on the following historic and genealogical reason.

Out of the marriage of Philip III to Doña Maria of Portugal, the Reckless Charles was born, who marries Margarita of York, and beget Mary of Burgundy, who at her turn marries Maximilian of Austria (when he was a Prince). From the union of Maximilian and Doña Mary, Phillip I, the Beautiful was born, who upon marrying Joan I of Castille, daughter of the Catholic Kings, brought the Crown of Spain into the mentioned Order, of which he was Great Master, due to his condition as head of the Burgundy House.

Initially the Order consists of 24 Knights, Charles V in Chapter held in Brussels in the year 1516, raised the number to 51. They had to be Princes, Spanish grandees or Knights who had excelled outstandingly in service of the Motherland.

The Statutes were published on the 27th. November 1431, and the Confirmation Bull was dated the 7th. September, 1433 and due to Pope Edward IV.

The ranks of the Order are: Chancellor, Treasurer, King of Arms and Grefier.

The necklace is in gold, 26 dual links, interweaven with flints, with two ancient B.B., and links joining to so many sparkling stones, fire-inflamed, with blue tincture and red rays. From such Necklace, The Fleece or Golden Fleece, hangs all gold adorned and not worked in the center.

The Ministers of the Order use a golden medal, 2.5 inches high oval, where the Fleece is adorned. It is worn in the neck hanging from a ribbon, red, halfwidth that the one worn by the Knights.

The Knights use daily the Fleece upon their chest, hanging from a red ribbon with a bow, and link as part of the necklace.

The Necklaces are owned by the Order, and have to be returned within a three months period after the death of the Knight.

In order to get the Necklace no test of nobility is required.

CHARLES EMPEROR

On the 12th. day January 1519, the paternal grand-father of the Emperor Maximilian dies, and for such cause, the fight of the different trends towards power was started, basically focusing among three candidates to the Imperial Crown, Francis I of France, Henry VIII of England, and Charles.

In such time, the ideas of Charles had evolved, tending to follow those of his maternal grand-father, to fight in order to defend the Catholic Church against the heretics.

The above mentioned attitude is observed in the V Letran Council on the 16th. May, 1517, when he offers a 19,000 combatant Army to the Pope to fight the Turks and promising his personal cooperation.

Charles conceives the idea of becoming Emperor and in support of

such intention, on the 19th. February 1519 he writes from Barcelona to Pope Leo X, making him known that if what Christianity needs is a heavy Empire to fight the Turks, it has to be ruled by a heavy Emperor who cannot be anyone else but the King of Spain, that on such very days was conquering Oran, Alger and Tripoli evangelizing the New World at the same time.

Leo X, however preferred as heir of Maximilian, Francis I of France or Ferdinand, brother of Charles.

Finally, elected Emperor in Frankfurt on the 28th. June, 1519, he receives the news in Barcelona on the 6th. July of such year.

On attaining the dignity as Emperor he gathers in his armory the arms of his mother, Queen Doña Joan, and those of his father, Don Phillip, with which he makes up the Great Standard of Spain, also called Royal Flag of the Emperor, that is kept in the Royal Armory in Madrid.

GREAT STANDARD OR ROYAL FLAG

Its description is as follows:

Under seven fleurons seen colonel, a coat-of-arms is quartered at its turn counterquartered. The Royal arms of Spain are placed in the 1st and 4th. quarter. The Imperial ones are placed in the 2nd. and 3rd.

As the Royal Arms of Spain placed in the 1st and 4th. quarter have been previously described on discussing the "Arms of Charles as King of Spain", we shall limit ourselves to describe in this Great Standard, the Imperial Arms that Charles places in the 2nd and 3rd. quarter being as follows:

Quartered coat-of-arms: 1st. gules field, a silver band, that is modern Austria, 2nd. azure field, sown of golden fleurs-de-lis, Bordure componé cantoned in silver and gules; that is of modern Burgundy:

3rd., bands in azure and gold; gules bordure, that is of ancient Burgundy; and 4th., sable field, golden rampant lion, crown of the same that is of Brabant; in central field, split small coat-of-arms; 1st: in golden field, a sable rampant lion, that is of Flanders: and 2nd: in silver field, a gules eagle, crowned, pricked and membered in gold, the chest charged with a growing colver field of it, that is of Tyrol.

The exterior ornaments of the coat-of-arms change: in the Great Standard or Royal Flag, the arms appear under a colonel with seven fleurons. In others, they appear with the Imperial crown over two-headed eagles, with or without halos. With halos, in the Flag of Santiago, in the one of St. Andrews and in the one of our Lord. In the Breviary of the Emperor, the Imperial Arms are over two-headed eagles without halos.

IMPERIAL COAT-OF-ARMS OF CHARLES I OF SPAIN AND V OF GERMANY.

Such arms, are surmounted by a straight ahead sallet or helmet, in wrought gold, with the visor open and nine lattice. (There must be stated that the headpiece or helmet is the main ornament in the armories, and that excepting the one we are describing, the King's, it has not lattice at all).

The helmet has a colonel an imperial crown, made by a golden circle, with eight celery leaves fleurons, interposed by a pearl, and one scarlet bonnet miter shaped, open, elevated and maintained in two golden diadems, charged with pearls, one at each side of the opening, and other diadem of the same, coming out from the middle, supporting a world globe, centered and crossed by a golden cross.

In regard to such coat-of-arms, we must say that due to the Chapter of the Golden Fleece Order, held in Barcelona, in the year 1559, there is in the Institute of Don Juan in Valencia, a copy of the Statutes of such Order, printed in Bruges in the year 1537, whose cover is a miniature, where it has the Imperial Coat-of-Arms of

Charles I of Spain and V of Germany.

There, one can see that the labrequines are in azure and gold, when in our opinion they should be gules and gold, for the colors being of the first quarter. The ancient Burgundy quarter, instead of being banded in azure and gold, in the miniature appears in azure and silver. Also, the Golden Fleece lacks the azure gems, and the gules flames, being between the links.

With such quotation, we just intended to give a more or less curious information, since we think that possible mistakes are due to the artist who made this coat-of-arms.

BANNER OF THE HOLY FRATERNITY OF TOLEDO.

The banner of the Holy Fraternity of Toledo, that Charles I, carries in his expedition to Tunisia, is in green color, and there five arrows with a "Y" anagram, are embroidered in gold all along the whole. The royal arms of the King of Spain, Don Charles I, previously described, are in the middle.

Such banner, is one of the oldest ones being preserved from the Emperor, and is shown in a window at the Spanish Army Museum in Madrid, in the Hall called Charles V s.

The foundation of the Holy Fraternity is due to King Ferdinand III, the Saint, who requested by Gil Turro to fight the gangs of malefactors causing restless and alarm among the inhabitants in Castille. It was divided in three gangs or "cuadrillas", thus their members were called "cuadrilleros" or captains of the Holy Fraternity. The High Command was conferred upon the Duke of Villahermosa, King's brother.

The suit of the "cuadrilleros" consisted in white wool frock, and scarlet breeches; a red cross upon the chest and back, and a beaten iron headpiece. The arms consisted in a spear and a sword, that hanged from a sword belt, and one ballista with its relevant quiver.

The Catholic Kings in Cortes held in Madrigal in 1476, instituted the New Fraternity and its Laws being published in Cordoba later on, tended to weaken the feudal power, to strengthen the Crown.

The Fraternity contributed with crossbowmen in wartima, thus that in the expedition to Tunisia the banner would go with King Charles I.

Notwithstanding what we have outlines in this short summary, we can emphasize that there are historians ascribing the foundation to Henry II, and others to Henry IV. What it is unquestionable, it is that the foundation dates back from the XIII Century, and was consolidated in the XIV Centura, and it disappear in the year 1835, when they were extinguished under the 7th. March Act of such year (date of the confusion of States).

FLAG OF SANTIAGO

One of the flags always going together with the Emperor, is the one called Flag of Santiago, that is kept in the Royal Armory in Madrid, and being described hereinafter:

Such Flag has, in the upper angle, the Figure of the Eternal Father among clouds; the Apostle Santiago appears below, on white horseback, wielding his sword, and at his feet having a beheaded Moor. In the other angle, there appears St. Andrews Apostle, leaning upon a Cross-shaped tree, as allegory to the cross that served for his martyrdom.

In the middle, there appear the Imperial Arms, between two columns crowned by imperial crowns. The arms, also crested by the Imperial Crown and with two-headed eagles as haloes. The flag is sown with gules flames, and saltiers also in gules. At the end of the flag, in golden letters, the phrase "PLUS OULTRE".

Such flag represents the union of two Houses: the Spanish one, and the Habsburgs, since there appears the Apostle Santiago as Patron of Spain, and St. Andrews, Patron of the Burgundy House, that adopted Philip III, the Good, when founded the Golden Fleece Order.

FLAG OF ST. ANDREWS

In three colors, gold, silver and gules. In the right part, the Cross of St. Andrews surmounted by an Imperial Crown.- In the middle, upon two rugged rocks, two columns, the right one crowned with the Imperial Crown, and the left one with an open Royal Crown. Between the two golden columns, the motto "PLUS OULTRE", below azure water waves.

FLAG OF THE HOLY CHRIST

The flag is a red background, at the right has an image of crucified Jesus at the Golgotha: at the middle the Imperial Arms placed between the two columns, these crowned by the open Royal Crown: the columns are seated upon azure waters: between the Christ and the Imperials Arms, the two Cross-shaped trees, in memory of the Apostle St. Andrews, patron of the Burgundy House (commonly known as Burgundy crosses), such crosses are crested by the Imperial Crown: at the left side of the Flag, and in golden letters, the motto "PLUS OULTRE", at the upper part and inferior. This Flag is sown in Golden fire flames, allegory of the Holy Ghost, in memory of the flames set upon the Apostles on the Pentecost day.

DEFENSE OF VIENNA

After having made some short general considerations over the historic circumstances prevailing in Europe during the kingdom of the Emperor Charles, and having made the description of the arms

and some of the Flags of the different phases of his life, we want to make a summary of the intervention of Charles V with its Army in defense of this noble and beautiful city of Vienna, where we are against the aspirations of the Turkish Sultan Suleiman to penetrate into the heart of Europe and become arbitrator of this privileged part of the world.

This summary shall be short, since as we have stated before, we do not want to extend this lecture neither to get too far away from its subject matter.

Therefore, without entering in detail over the complex historic circumstances of such time, known by all of you, we shall quote two important events that took place in such City, in order to end up with the description of the coat-of-arms of some of the prominent people who more or less directly took part in such events.

Suleiman the Magnificent, ottoman prince of brillian qualities, generous, gracious, magnanimous, provided with many talents and aided by immense resources, after having stirred even the foundations of the ancient throne of the Sofis, returned the look to Europe offering a wide field to his plan of expansion.

Master of Rhodes, famous bastion of Christendom, with his fleets he filled the Mediterranean, and there with a three hundred thousand men Army he went into Hungary, sized Belgrad and Budda arriving at view length of Vienna at the middle of September 1527. He defended the City with exemplary courage and cleverness, the palatine count of the Rhin. Suleiman, lacking heavy artillery and having lost a great number of his men in three clashes, had to remove the siege on the 13th. October and withdrew to Constantinople.

After such setback, he invested himself with the title of Emperor of the East and of the West, and announced that he could only have such title as descendant of Constantine, and that if

Charles wanted to get it, there would be required to get it in a battle, from power to power and with all the fullness of their forces.

Before such challenge, Europe offered the Emperor a powerful contingent of men and money, Germany, Italy, Flanders and the Pontiff himself contributed with extraordinary elements to save the European integrity and civilization. Also, the major knights and the most prominent captains then in Europe, competed for the honor of fighting and dying for the sake of such nice cause.

Suleiman with an Army of three hundred thousand infantrymen, one hundred thousand horses and a powerful artillery train entered Belgrad on the 24th. June 1532, and pursuing the left bank of the Danube, reached Guinz, small town, but well fortified and defended by Nicoliza. This courageous and wise Captain, withstood the clash and turned down many assaults of the Suleiman's army for twenty three days. Such days spent in the unfruitful siege of Guinz were ill-fated for the success of the expedition, as because of it, Charles had time to gather up his army over Vienna and wait in such town for his adversary to engage in a battle.

Suleiman, had announced that he would not pass again through the Constantinople way but as victor or dead, but upon knowing that Charles V was at the head of an army made up by veteran soldiers, winners in a hundred of battles, and on the other hand considering that his army was very far away from any sound base for operations, he did not want in just one hour to put at hazard the future of his Empire, and undertook a backwards movement towards Hungary and Constantinople, as rushy as possible on account of the big train and the requirements of his Army.

Charles, who was told by many of his Generals officers that he should tenaciously pursue the adversary in the retreat, objected

upon saying that "fleeing enemy must be provided with a silver bridge".

It seemed strange that the Emperor would not have tried to gather up an immense reputation pursuing Suleiman, and defeating him during his long and laborious retreat; but if it is thought that the incomes of Charles did not allow him to support much longer a so numerous and heterogenous army as the one gathered up, for the mentioned cause, the key to such issue shall be easily found.

Among the unquoted Captains who had a brilliant participation were the Marquis of Vasto, Antonio de Leiva, the Duke of Ferrara, and Andrés Doria. During the course of the actions on land, this latter led the ships on sea to the waters of Greece, to hold the Asian navy that would devastate the costs of Italy.

Hereinafter we want to show the coat-of-arms of Alonso de Avalos - Marquis of Vasto -, Antonio de Leiva, Andrés Doria, the Count palatine of the Rhin and Nicoliza.

ALONSO DE AVALOS - MARQUIS OF VASTO

He was born in Naples in 1502 and died in 1546, commanded the corps of Spaniards and Italians in the defense of Vienna in 1532.

His coat-of-arms is in azure field, a golden castle; checkered in gules and gold.

ANTONIO DE LEIVA

He was born in a small place in Navarra in 1480, due to his heroic defense of Pavia, he attained the government of the Mediolanum, and the title as Prince of Ascoli, and died in Aix in the year 1536. He deserved the honor that the Emperor would be enrolled in his Company as harquebusier, under the name as Charles of Gante.

His arms have: in synople field, a castle bordered in gold and gules: Bordure in gules with thirteen golden stars.

ANDRES DORIA

He was born in Oneglia in 1490 and died in Genoa in 1560.

Doria successfully gets Charles to acknowledge formally the independence of Genoa, and his rights over Savona.

Charles appoints Doria, Great Admiral and Prince of Melfi.

His arms have: parted coat-of-arms: 1st in gold; 2nd. in silver, broach over the whole, a sable imperial eagle, crowned in the same, and picked and membered in gules.

I want to thank you for your kind attention, ladies and gentlemen.

PROBLEME POSE PAR LA RESTAURATION DE LA BANNIERE DITE "PAVILLON DE DUPLEIX" OU LE PRIX DES TROUS PRESTIGIEUX

General Le Diberder

Puisque votre assemblée se propose d'approfondir ses connaissances en matière de conservation et de restauration des emblèmes, j'ai cru intéressant de vous communiquer une expérience que nous venons de vivre au musée de l'Armée.

Je vous dirai d'abord pourquoi j'ai eu à résoudre ce problème de restauration, ensuite la solution qui a été adoptée.

Enfin, je terminerai en essayant de vous expliquer pourquoi nous avons accepté de nous intéresser à ce point à cet objet qui, en réalité, est à nos yeux exceptionnel.

Avec un des conservateurs du musée de l'Armée, nous étions tous deux au musée des Arts Africains et Océaniens de la Porte Dorée à Paris pour reprendre possession de nombreux objets, armes, uniformes que nos très grands anciens avaient prêtés lors d'une exposition qui se déroula à Paris sous l'égide du Maréchal Lyautey, la fameuse exposition coloniale de 1932 qui fut, pour mes yeux d'enfant, un émerveillement.

Le conservateur en chef de ce musée, nous présenta, à la fin de notre visite, un immense emblème à la forme d'un triangle équilatéral de plus de trois mètres de côté: "voici le pavillon de Dupleix, nous dit-elle, si vous en faites la demande les musées nationaux accepteront sûrement de le placer en dépôt chez vous".

Le tissu nous apparut d'une finesse extrême avec des peintures dorées en bon état de conservation, un grand soleil au milieu, le reste parsemé de flammes, sur la bordure des motifs.

L'ensemble était cousu sur une toile de jute. Si nous apercevions des trous importants, ils n'empêchaient pas de se rendre compte de la qualité de la pièce. Une pointe était plus usée que les deux autres.