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looked out across the Outer Court of the Priory towards its still-extant twelfth-century gatehouse, its outer walls were devoid of openings other than slit windows and gun-loops; entry required one to pass through a second gatehouse in the Prior's House range (rebuilt in the late eighteenth century – old illustrations show a formidable structure equipped with some sort of barbican) and then double back under the Prior's House into a new inner courtyard, from which a doorway, protected by a pendant bartizan, seems to have been the sole access to Carnaby's new quarters: see **Figure 3**. This isolation from the earlier buildings seems to have saved the building when two disastrous fires swept through the Abbey House in the 1790s and 1818. Despite internal remodelling – most drastically in relatively recent years when in local authority use – the Carnaby Building has retained its original floor frames and roof structure, as well as other features such as fireplaces and mural garderobes.

The coat of arms of José de Escandón, founding father of South Texas. *Sebastian A. Nelson* writes: Don José de Escandón y de la Helguera (1700-1770), the famous Spanish soldier and first Conde de la Sierra Gorda, is best known for having conquered what is today the state of Tamaulipas in Mexico's northeast corner and a large part of southern Texas. As the founder and first governor of this province of Nuevo Santander, a region that had resisted all previous attempts at colonization, Escandón won wealth, land, knighthood and a noble title. According to D. Chipman and H. Joseph, *Notable Men and Women of Spanish Texas* (Austin 1999), p. 149, he 'is remembered in extreme South Texas as the Father of the Lower Río Grande'. For M. Cárdenas 'Escandón's life of adventure, action, money, and danger reads like a novel or movie script'; *José de Escandón, the Last Spanish Conquistador: a Study of Royal Service and Personal Achievement in 18th century New Spain* (Kingsville 1999), p. 96. For more information, see L. Hill, *José de Escandón and the Founding of Nuevo Santander: a Study in Spanish Colonization* (Columbus 1926). Now, a contemporary engraving of Escandón's arms has come to light that illustrates the arms that he used during his lifetime and allows an incomplete blazon that was previously published to be corrected.

The engraving of Escandón's arms survives today (**Figure 1**, over) in the collections of Mexico's national archives, the Archivo General de la Nación. It is attached to an ornate academic certificate printed in 1756 and presented to Escandón when he was awarded a degree that year by the Royal and Pontifical University of Mexico: Archivo General de la Nación, Instituciones Coloniales, Fondo Universidad, Volumen 193, Foja 88 (Grados de Maestros y Licenciados en Artes Tomo 3, 1753-1784). The arms can be blazoned as follows: *Quarterly 1 Gules a castle triple-towered argent 2 Argent an eagle displayed wings inverted sable between two roses in sinister chief and in dexter base gules 3 Azure issuant from a pot or a forked pennon gules 4 Vert a castle triple-towered argent overall in centre chief a cross coupé or*. Supporters: *two wild men wreathed about the temples and loins armed with clubs proper*. Motto: *Aunque rústicos, guardamos estas armas, cuya luz ha venido de la cruz y son de el linage de Escandón* ('Although country folk, we guard these arms whose light came from the cross and which are of the lineage of Escandón').

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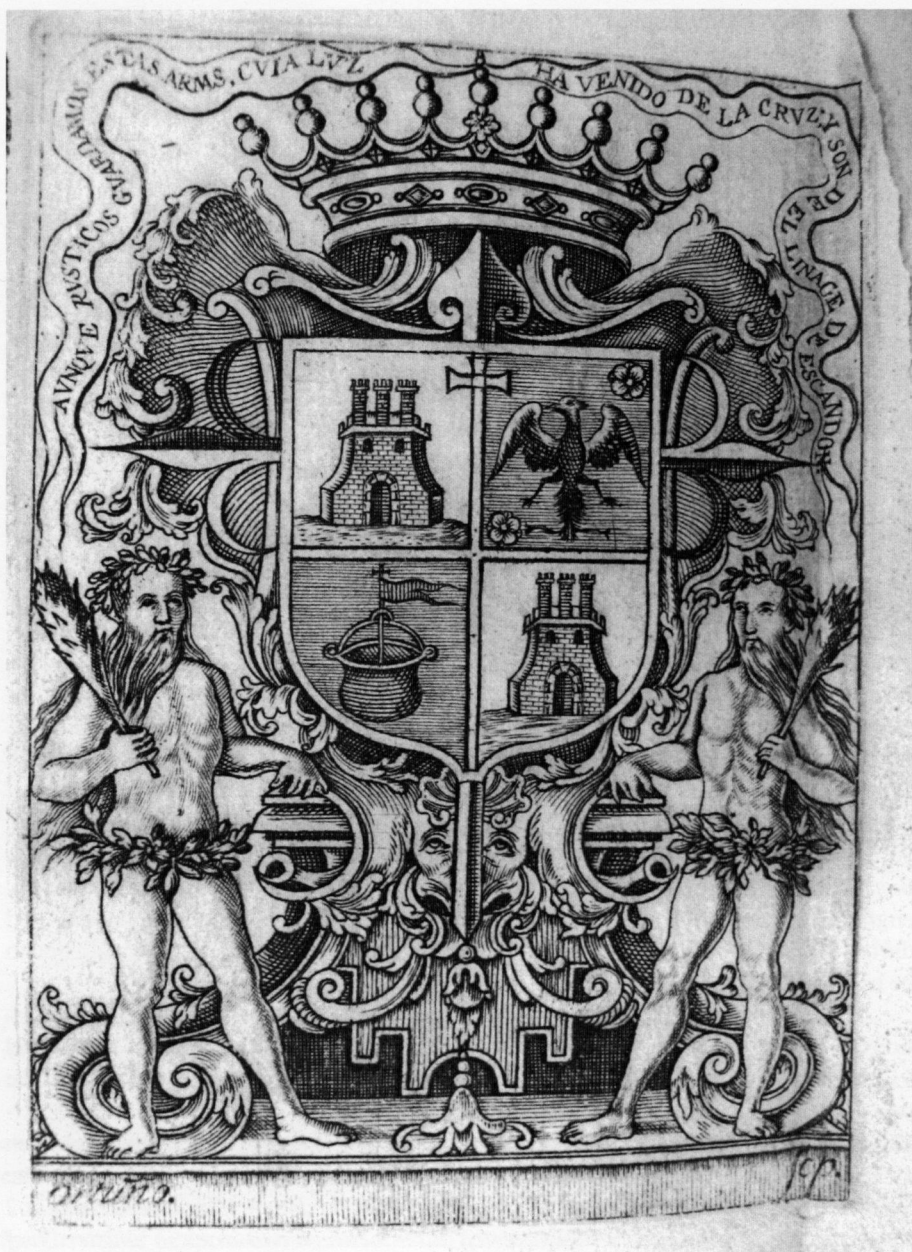


Figure 1: Arms of Don José de Escandón y de la Helguera, Conde de la Sierra Gorda. As shown on a degree certificate awarded by the Royal and Pontifical University of Mexico

Archivo General de la Nación, Instituciones Coloniales, Fondo Universidad, Volumen 193, Foja 88 (Grados de Maestros y Licenciados en Artes Tomo 3, 1753-1784). Reproduced by kind permission of the Archivo General de la Nación.

Although the engraving is monochrome, the tinctures used by Escandón are given by Mateo Escagedo Salmón, *Solares montañoses: viejos linajes de la Provincia de Santander* vol. 5 (Acedo 1991), pp. 175-8. According to Escagedo, these arms were carved by Escandón's ancestors on the façade of his family's house in Soto la Marina, the coastal town near Santander in northern Spain where Escandón was born. This carving was inspected when Escandón was admitted as a knight of the Order of Santiago, at which time his sister María, who still lived in the house, gave testimony about the arms. She stated that a controversy had erupted when their ancestor had these arms carved and, consequently, their ancestor had to prove his nobility and right to arms by bringing an action in the Royal Chancery Court in the city of Valladolid. Two contemporary secondary sources, however, blazon Escandón's arms as just his second quarter: *Argent an eagle displayed wings inverted sable between two four-pointed-stars in sinister chief and in dexter base gules*: see Ampelio Alonso de Cadenas y López, 'Títulos nobiliarios españoles vinculados con Hispanoamérica y su heráldica', *Hidalguía* 261 (1997), p. 264; cf. also Cadenas y López, *Elenco de grandezas y títulos nobiliarios españoles* (44th edn., Madrid 2011), p. 937. This blazon mistakenly identifies the two roses which can be seen clearly in the engraving as four-pointed-stars, and it omits Escandón's other three quarters.

These quartered arms can also be seen in two surviving portraits of Escandón's son and granddaughter, coloured reproductions of which were published in 2009 in Jaime Cuadriello's edition of F. de Jesús María, *Cuaderno en que se explica la Novísima y Singularísima Imagen de la Virgen Santísima del Carmen* (1794: Morelia 2009), pp. 72-80. The first painting, now in the collection of a museum in the city of Tepotzotlán, the Museo Nacional del Virreinato, shows Escandón's younger son Mariano Timoteo de Escandón y Llera (b. 1745), third Conde de la Sierra Gorda and a knight of the Order of Charles III. The second painting shows María Manuela de Escandón y Menchaca (b. 1783), Escandón's granddaughter who died aged nine, and is in the possession of the Carmelite community in the city of Morelia. The two paintings include the Escandón arms, and the tinctures, arrangements of the quarters, supporters and motto generally agree with the blazon given here.

Escandón's memory lives on in Tamaulipas, where his coat of arms partially inspired the design of that state's official arms. The arms of Tamaulipas (for which see tamaulipas.gob.mx/tamaulipas/escudo-del-estado/) include in chief an inescutcheon charged with a castle in the first and fourth quarters, with an eagle in the second quarter and with a pennon issuant from a pot in the third quarter. After more than two hundred years Escandón has not been forgotten in Texas either. According to Chipman and Joseph (op. cit. p. xi), 'Escandón is also a hero in extreme South Texas'. The heraldic coronet shown in this engraving reflects the noble title granted to Escandón in recognition for his achievements. By showing what arms he used during his lifetime, however, this image also clarifies and corrects his blazon.

For their assistance in the preparation of this note I would like to thank Beatriz Solano Mejía and Luis Cid.