

THE COAT OF ARMS

draw upon for expensive building projects they looked for support from the gentry and aristocracy.

From the beginning of the 14th century, the Cistercian order began to revise its previous restrictions on stained glass, imagery, and expressive architecture. Sculptures, images and heraldic decoration began to appear in the abbey churches, also on graves and vestments (**Figure 1**). In this environment, Carter discusses how heraldry and associated devices such as rebuses were used to show ownership or indicate patronage. From an early date, we find memorials to members of the higher aristocracy within the monasteries. An example being the memorial of Henry Lord Percy (d. 1315) at Fountains Abbey. At Swine nunnery, the alabaster memorials to five members of the Hilton family that fill the chantry chapel demonstrate the close relationship that existed with local powerful families. The support of the Hilton family over many generations is reflected in the display here of their quartered arms, the use of heraldry underscoring a reciprocity of strength and influence between the Hiltons and the Cistercians.

The transformation of academic research into a publication is often difficult to achieve, however, in this instance, Carter has produced an engaging and evocative book that will be enjoyed by many. Carefully researched and insightful, this book comprehensively explores every aspect of Cistercian art and architecture and as such, it is a very valuable addition to scholarship in this area. This book is copiously illustrated with both black and white and colour photographs, with line illustrations alongside the text. A comprehensive bibliography rounds off the volume and suggests many avenues for deeper reading.

David Phillips

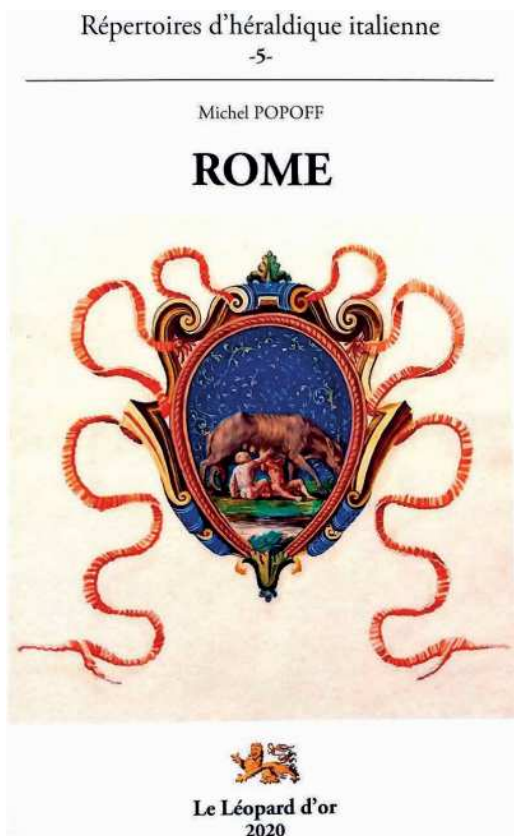
Michel Popoff, *Rome, répertoire héraldique (xv^e-xxi^e siècle)*, Répertoires d'héraldique italienne no. 5. Paris, Léopard d'or, 2020. 652 pp. 44 pp. black and white plates, 49 pp. colour plates. Hardcover ISBN 978-2-86377-274-4. €125.

This is the fifth offering in a series of books covering the historical heraldic authorities of Italy. The first four volumes have covered Florence and Tuscany, the kingdom of Naples, and Venice. Although considerably larger in size than the previous volumes it should be noted that this one does not include the Papal States, which will hopefully be covered in a later volume. It brings together a variety of previously published material, and adds manuscript material not previously indexed, with a unified index and ordinary. The subtitle translates as 'the Roman families both habitual and aggregated, the Roman senators, and the cardinals (be they Roman or non-Roman) who resided in the city'.

Excellent resource though this is, the work begins with the briefest possible list of contents, before the reader is rather unceremoniously thrust into the first list of arms without the solicitude of any introduction to explain the significance of the eight sources presented. The same applies to the subsequent three sections. Only the last four sources are provided with a paragraph or two of introduction. Notwithstanding, the choice of material cannot be faulted. This review will attempt to provide some of the explanation which was perhaps omitted in the interest of space, taking each of the eight sources in turn.

Section A comprises 890 arms collected by Théodore Ameyden (d.1655) who lived in Rome in the first half of the seventeenth century, and who married a Roman

BOOK REVIEWS



noblewoman in 1606. His work of the Roman nobility *La storia delle famiglie romane* remained unpublished until 1910 when it became one of the first projects of the *Collegio Araldico* of Rome. Some explanation of the publishing authority is necessary. It was established in 1903 to produce an annual register of the whole Italian nobility, the *Libro d'oro*, and has done great work in publishing historical material. Like Burke's and Debrett's the organisation has no heraldic jurisdiction. It claims some connection with the *Istituto Araldico Romano* which was founded in 1853 with pontifical support, but this claim has excited some controversy. Section A provides only the family name with a blazon of the arms in French, but page references are given whereby further biographical information can be gleaned from Ameyden's book. Illustrations for a reasonable number of arms from this source can be found in Silvestro Petrasancta's *Tesserae gentilitiae*, published in Rome in 1638.

Section B is a modest list of 36 blazons taken from the Della Valle and Del Bufalo manuscripts deposited in the Vatican Secret Archives in 1947–8. The full text is available in paperback and e-book as *A seventeenth-century blazoning of the lesser Roman aristocracy* edited by Luca Becchetti and Gianni Venditti, (Rome, 2010). Section C is

THE COAT OF ARMS



Figure 1: Arms of Pier Luigi Farnese (1503–1547), duke of Parma, Castro and Placentia, gonfalonier of the Roman Church and son of Pope Paul III from *Bayerische Staatsbibliothek Codex iconographicus* Ms 268 f.6. Some pages from this book are included in black and white, the only colour image from this source being on the front cover.

BOOK REVIEWS

a prime source for the arms of the Italian cardinals going back to the early fifteenth century, and includes the more prominent Roman families. These have been extracted from Gian-Battista di Crollanza's three volume *Dizionario storico-blasonico delle nobili e notabili italiane* (Pisa, 1886–9). There are 974 arms with blazons in Italian with French translation.

We now progress to a non-alphabetical letter sequence. Section F has the arms of great Italian families with links to Rome through the papacy and cardinalate. Here we find the likes of the Medici, the Borgia and the Barberini. The 79 blazons in German and French are extracted from A. Kröner's *Die großen familien Italiens* (Stuttgart, 1992).

In 1746 a bull of Pope Benedict XIV, *Urbem Romam*, instituted a register of the Roman nobility to be kept on the Capitol. This *Libro d'oro* was burnt in 1799 as a consequence of Napoleon Bonaparte's invasion of the Papal States. It cannot be coincidental that the manuscript armorial documented in Section K, and fully reproduced in colour in plates at the end of the volume, was also created in 1746, presumably for a private individual. The manuscript is now part of the collection of the *Biblioteca Casanatense* in Rome, and forms the literal and metaphorical centre-piece of the book. The collection is based in seventeenth and eighteenth century records up to the year 1741. The frontispiece shows the arms of the commune of Rome supported by St Eustace and St George, the former holding aloft a papal banner, the latter holding his banner *Argent a cross gules*. There follows a somewhat mysterious grouping of shields of attributed arms presumably belonging to ancient kings and emperors, and after that the arms of the fourteen wards of the commune. The whole is concluded with arms of 922 noble families.

In 1839–47 the *Libro d'oro* was recreated, with the list as it stood in 1746 plus the later additions, giving the year of ennoblement by the papacy, up to the year 1858. This manuscript is now in the *Archivio Storico Capitolino* in Rome, and is delineated in Section L, with 331 blazons in French.

Another very beautiful manuscript source is *Bayerische Staatsbibliothek Codex iconographicus* Ms 268, with blazons extracted as Source M. It begins with the arms of Pope Paul III (d.1549) followed by his son Pier Luigi Farnese, duke of Parma (d.1547) (**Figure 1**) and next by his grandson Ottavio Farnese, duke of Parma, and a long series of Italian cardinals. Some of these had died before Alessandro Farnese was elected as Paul III in 1534, but all were in the Curia with him. The composition dates after 1545 since the Pope's grandson Ranuccio Farnese is included euphemistically as a 'cardinal-nephew'. The manuscript was surely created for Paul III or one of his grandsons, of which group all four are included. Paul III, who famously excommunicated King Henry VIII in 1538, oversaw a major expansion of the Sacred College. It comprised 54 cardinals by the time of his death, which led to one of the longest papal conclaves in history, lasting more than two months. The majority of Paul III's cardinals are not in the armorial. Each of the abovementioned has a magnificent whole page illustration of his arms, and following on from them there are whole pages given to the greater Roman families, before we reach the Roman nobility of the early sixteenth century, four to a page (**Figure 2**). They can, and simply must, be viewed online via the library's website, <https://bildsuche.digitale-sammlungen.de>.

The final source is a series of 668 arms of Dominican nuns from the convent of San Sisto Vecchio in Rome which was founded in the thirteenth century, illustrated

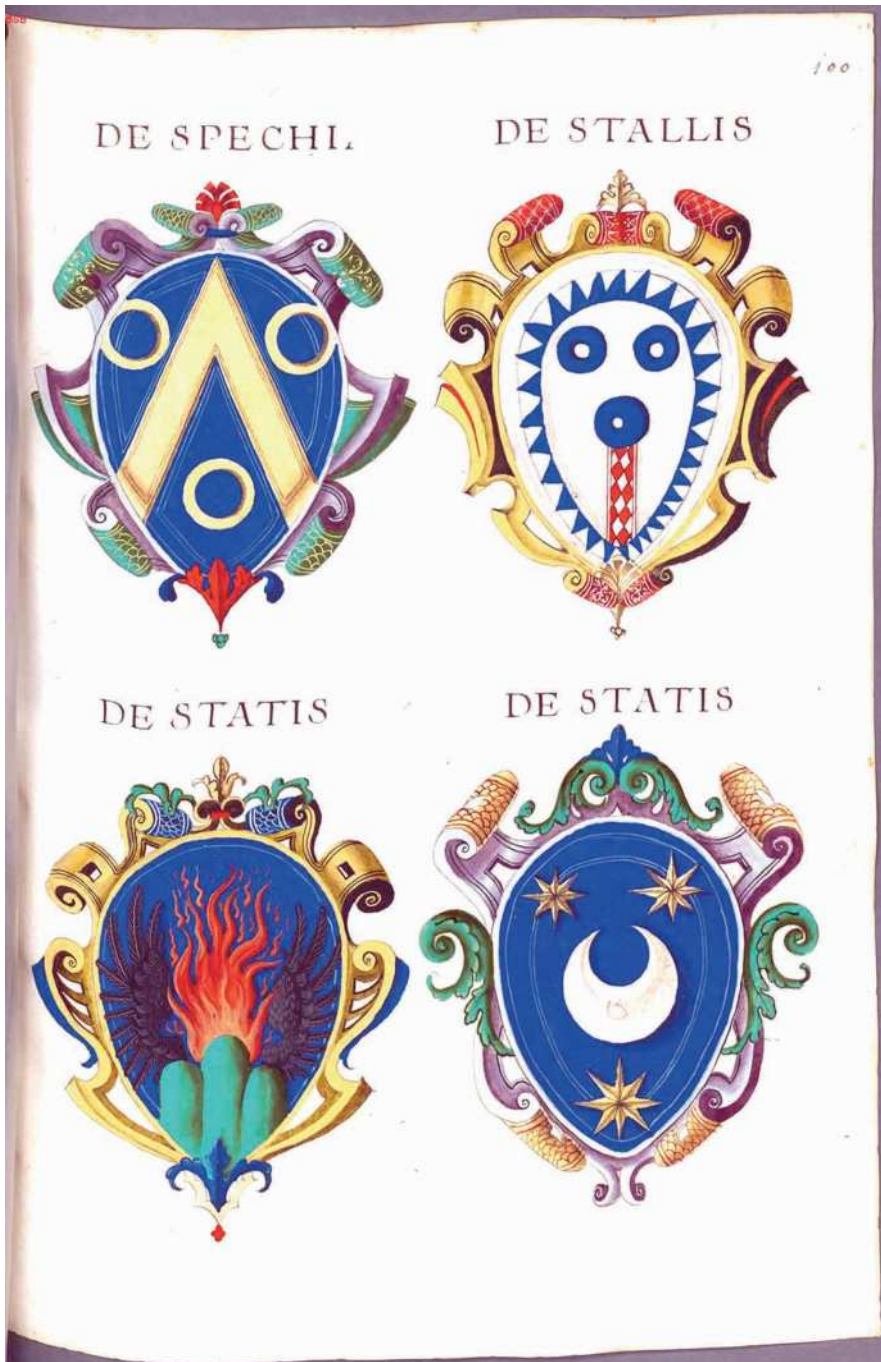


Figure 2: Arms of the Roman families of Specchi, Astalli, Statis and Statis from *Bayerische Staatsbibliothek Codex iconographicus Ms 268 f.100*.

BOOK REVIEWS

with black and white plates at the back of the book. The nuns were required to be of noble descent and were mostly from Roman families. The author does not state to what period the arms belong, but from the title of this book they are not expected to pre-date the fifteenth century. For dating information it is necessary to consult two other works, Sicari's *Blasone e stemmi di nobili domenicane a Roma* (Rome, 1994) and the two volume *Chroniques du monastère de San Sisto* (1919–20).

The ordinary uses a short-hand form of blazon, which is always somewhat challenging to interpret. It also follows the rather lamentable modern practice of placing the colour of the principal charge first, instead of the colour of the field. These difficulties are mitigated in that for every shield the full text blazon is referenced elsewhere within the text. In pulling together such a large volume of information within a single tome Popoff has created the indispensable guide for those wishing either to research Roman families or to identify arms in the churches and other great monuments of Rome.

Paul A. Fox

Michel Popoff and Michel Pastoreau, *Parliamentary Roll, d'après le manuscrit de Londres, British Library, Cotton MS Caligula A XVIII (fo. 3-21v)*, Documents d'Héraldique Médiévale 14, Paris, Le Léopard d'or 2020. 320pp + 1 map. Hardcover. ISBN 978-2-86377-269-0. €75.

This is the fourteenth volume in the series of Documents d'Héraldique Médiévale published by Léopard d'or. In his introduction Michel Pastoreau notes that the Parliamentary Roll follows on from a series of rolls of arms during Edward I's military campaigns in Scotland between 1280 and 1300. He argues that it is in effect an armorial (over 1100 arms listed by county) of the military aristocracy of England at the beginning of the 14th century. He dates the completion of the roll to about 1312, though suggesting it was substantially compiled between 1295 and 1307 when Edward I was succeeded by his son, Edward II; it is usually placed between 1308 and 1312. Pastoreau concludes that it is *un document exceptionnel*, a virtual *laboratoire* for the study of heraldry at the beginning of the fourteenth century which he identifies as being the very end of the 'classic' phase of early armory. The large numbers of shields included also enable him to make a useful statistical analysis of charges and colours, gules and argent being the most popular colours and, not surprisingly (given Pastoreau's earlier work in this field) the most common charge being the lion. He adds that the roll also represents the apogée of Anglo-Norman blazon before the growing use of Latin in such works.

The introduction, in keeping with the series, is relatively short, which probably explains why mention is not made of recent analysis of the historical value of this roll undertaken by Peter Coss, Maurice Keen, Steen Clemmensen, and especially David Simpkin. They have shown, for example, that at least 200 knights alive at the time are not included in the roll. One interesting suggestion by Pastoreau is that the roll was compiled by officers of the Crown who were in some way responsible for the nobility and military. Could Pastoreau here be thinking of some sort of very early proto-visitation