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A Supplement to "A Harvard Armory"

Mason Hammond

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INTRODUCTION

"A Harvard Armory: Part I" appeared in the *Harvard Library Bulletin*, vol. 29 (July 1981), pp. 261-297; Part II appeared in the October 1981 issue, pp. 361-402. The two parts discussed those arms in use at Harvard and Radcliffe that may be termed "official," i.e., approved by the Harvard Corporation or, in a few cases, by the Radcliffe Trustees. In all, twenty-seven coats of arms were treated, plus three logos that were used then by the Houses created in 1970 in the dormitories around the Radcliffe campus. Two of the twenty-seven arms are now invalid because the Graduate Schools which they formerly represented have been absorbed by other Faculties, and two were never currently used. Thus twenty-three were in 1981 still employed, namely by Harvard University and College, which ordi-

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narily bear the same arms, by Radcliffe College, by nine Graduate Schools, by two Service Departments, and by ten Houses.

Since the publication of "A Harvard Armory," three further coats of arms have been approved by the Corporation and, where appropriate, the Radcliffe Trustees, or should soon be, namely: for University Extension and for two Houses which incorporate former Radcliffe dormitories, Currier House and Cabot House. The latter two arms replace earlier logos listed in the second part of the original article as numbers 19 and 29. This leaves North House (27) on the Radcliffe Quadrangle as the only House still using as yet unapproved arms (below S-12) in place of its original logo. A design of arms for The Memorial Church was submitted to the Committee on Seals, Arms, and Diplomas, but it was returned for redesigning. A new design was approved as of July 1986; both the original proposal and the new design are included here as number S-4.

Five coats of arms which appear, or formerly appeared, on or in Harvard buildings are included, even though they are not official in the sense of having been formally approved for use by parts of Harvard: the arms of widow Holden in the west pediment of Holden Chapel in the Yard, by far the oldest arms still displayed on any Harvard building; that of the Randolphs of Virginia, incorporated in the ironwork balconies of Randolph Hall, a part of Adams House; that of the Isham family which was formerly on the now removed case of the original organ in The Memorial Church; that of Lieutenant Governor Stoughton which was displayed on the long since vanished Old Stoughton Hall in the Yard; and that of the Signet Society, an undergraduate club, which was designed by Pierre la Rose and is shown on the club's house. Also included are six shield-shaped logos: one briefly used by the Department of Buildings and Grounds (now Facilities Maintenance), that for the 350th Anniversary, that newly devised for North House, and three which incorporate chiefs of Harvard, namely for the Office of Career Services, for the Council on East-Asian Studies, and for The Harvard Foundation. There may well be other logos in use by parts of the University or by undergraduate clubs, which are in the shape of shields and which incor-

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porate the Harvard arms or elements thereof.[1] Also there may have been or there may now be arms displayed on or in Harvard buildings that have not come to my attention. Of course, there are many logos which have no Harvard element, such as the fine Mayan head from Copan in Honduras used by the Peabody Museum of Archaeology.

There is further added a hypothesis concerning the origin of the motto under the Lowell House arms, which, though not approved for use by the Corporation, has been traditional in the House since its inception in 1930. The only other motto in use, and this official, is that on the seal of the University, *Christo et Ecclesiae* = For Christ and his Church, which occasionally appears without the shield on University buildings.[2]

These sixteen sections are numbered S (for Supplement) 1 through 16. Finally a number of corrections or additions to the original article are given. In this Supplement, the two parts of the original article are cited simply as I and II, followed in arabic numerals by a page number, note number where appropriate, and, if necessary for clarity, the arabic number and name of the part of Harvard which uses the arms in question. Bibliographical references are usually cited in full on their first use in this Supplement and then by shortened title with the note number in parentheses where the work is first cited.

[1] The programs containing the lists of degrees awarded at Harvard's Commencements in 1985 and 1986 contain at the back three unnumbered pages showing in small cuts the arms used: 1) by Harvard College, Radcliffe College, the Graduate School of Arts and Sciences, and University Extension; 2) those used by nine other Graduate Schools; 3) those used by the thirteen Houses, including the logo for Currier House (see below no. S-3 for its present, approved arms) and the arms used informally as a logo by North House (see below no. S-12). This will be cited as Commencement Program. Briefly for the use of logos at Harvard see "A Harvard Armory," I, 267. During 1983 and 1984 proposals were discussed with me for a logo for the Department of Music and arms for the Harvard Museums, but as of December 1986 nothing has come of these proposals. Correspondence concerning these proposals is filed with the other material relating to "A Harvard Armory" in the University Archives.

[2] For the Harvard seal and its motto, see Mason Hammond, "Latin, Greek, and Hebrew Inscriptions on and in Harvard Buildings, Part I: Memorial Hall," *Harvard Library Bulletin*, 28 (1980), 305-307.

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S-1. *University Extension.* In August 1982, Dean Michael Shinagel, Ph.D. 1964, discussed with the writer a design for arms for University Extension. A preliminary colored drawing of their proposed design was executed in September 1982 by Mrs. Marjorie B. Cohn, Conservator in the University Art Museums and Senior Lecturer on Fine Arts. This was submitted to the Committee on Seals, Arms, and Diplomas, which asked for a revision. Dean Shinagel had the drawing redone by a member of the Faculty of University Extension, Professor D'A. Jonathan D. Boulton, whose avocation is heraldry. His drawing was approved by the Committee on 21 January 1983 and by the Corporation on 8 June 1983.[3]

University Extension was initiated by President A. L. Lowell, 1877, in the years 1909 to 1910 as an enlargement of the instruction being offered under the Lowell Institute.[4] This Institute had been founded under the will of John Lowell, Jr., in 1839, and from 1900 President Lowell had served as its sole trustee. University Extension awards degrees both at the graduate and at the undergraduate levels. It conducts much of its instruction in the evenings. The arms were, therefore, designed to refer to the Lowell Institute, to graduate and undergraduate instruction, and to learning in the evening.

Since the Lowell arms are already in use by Lowell House, it was inappropriate to incorporate them. Therefore, the two bushels of wheat which John Lowell, Jr., prescribed as the measure of a fee for courses given originally by the Lowell Institute are represented on the arms by two gold bushel baskets with gold stalks of wheat arising from them.

To signify the graduate aspect of University Extension, at the top of the shield appears the chief of Harvard that la Rose used to signify the dependence of the graduate schools on the University (I, 274). But since University Extension differs in scope and function from the regular graduate schools, the lower edge of the chief is not a straight

[3] Boulton's final drawing is hung with those of other officially approved arms in the Corporation Room in 17 Quincy St. (I, 261-262). Dean Shinagel had made a colored negative which is retained in the Office of Continuing Education (including University Extension) at 20 Garden St., Cambridge, Mass., 02138, from which prints may be secured. One print is deposited in the University Archives in Pusey Library.

[4] Dean Shinagel contributed a brief history of education under the Lowell Institute and University Extension to the *Harvard Magazine*, 72, No. 5 (1980), 37-41.

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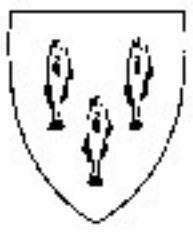
line but a series of arcs which curve upward into the chief and whose joined ends project downward into the field, i.e., the chief is "invected."[5]

To signify the undergraduate aspect, a silver chevron is placed on the shield beneath the two bushels of wheat, with its point separating them. In 1936, la Rose proposed that the arms of Harvard College be differentiated from those of the University by such a chevron. This had regularly appeared on the arms from the seventeenth into the late nineteenth century (I, 271). That today the College uses arms without the chevron, as does the University, does not render improper the use of the chevron here to signify undergraduate education.

To signify learning in the evening a lamp of learning in gold is placed under the chevron at the bottom of the shield, with its flame left (dexter) and its handle right (sinister). Because in heraldry a tincture (color) should not be imposed on another tincture, the flame is shown as gold, not red.[6] The field of the arms below the chief of Harvard is dark, or "midnight" blue = azure; although heraldry normally does not recognize shades of its five tinctures, it seems permissible to designate "midnight blue" as "azure foncé."

The arms may, therefore, be described in English as: midnight blue bearing in chief two bushels of wheat in gold and in base a lamp of learning, also in gold, the three separated by a chevron in silver (white); above a chief of Harvard invected. The heraldic blazon would be: Azure foncé, between two bushels of wheat in chief and a lamp of learning in base, all or, a chevron argent; above a chief of Harvard.[7]



S-2. *Cabot House*.[8] The arms are those of the Cabot family of Boston. When in 1971 three Houses were created out of the Radcliffe dormitories, a mile northwest of the Harvard Yard, only one of these had a name, Currier House, and all

[5] For "invected," see A. C. Fox-Davies, *A Complete Guide to Heraldry*, rev. ed. (London: T. C. & E. C. Jack, Ltd., 1925), p. 91. As in the original article (I, 269 n. 9), this book will be cited hereafter simply as Fox-Davies.

[6] For the heraldic tinctures and metals, i.e., the colors used, see Fox-Davies, p. 70, and for the rule against placing tincture on tincture or metal on metal, p. 85.

[7] In the original design, a punning motto was included: *Studium in Extensum*, which might mean either Continuing Education or Extension Studies. On its opening in 1930, Lowell House adopted the Lowell family arms with crest and motto (II, 379). When la Rose designed arms generally for the University in 1936, he included neither crests nor mottos, and none has been approved officially.

[8] A fuller version of this section is filed under Cabot House in the file in the Harvard University Archives on "A Harvard Armory."

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three used only logos, not arms (I, 266-267). Two were called simply North and South Houses. Dr. Warren E. C. Wacker, Hon. A.M. '68, and his wife Anne, Masters of South House from 1978 to 1984, were very eager to have a proper name and arms for the House, to further high morale among its members. In February 1984, the Radcliffe Trustees announced that Mr. Thomas Dudley Cabot, '19, and his wife Virginia Wellington Cabot had added to their previous generous benefactions to Harvard and Radcliffe a gift of more than a million dollars for the renovation and improvement of the three Houses around the Radcliffe Quadrangle. In consequence the Trustees voted to name the former South House Thomas Dudley and Virginia Wellington Cabot House.[9] Undoubtedly it will ordinarily be known as Cabot House.[10]

The founder of the Cabot family of Massachusetts was John Cabot, who had come from the Island of Jersey to Salem around 1700 as a very young man and achieved success as a merchant.[11] It is probable that John brought with him arms which had long been used by the Cabots of Jersey and by a presumably related French family called Chabot, originally also Cabot.[12] Chabot, likewise originally cabot, is

[9] For the gift and vote, see an article in the *Harvard Crimson*, 9 February 1984, pp. 1 and 7. Thomas Dudley and Virginia Wellington Cabot will hereafter be called Mr. and Mrs. Cabot. Most of the material for this section derives from an elaborate genealogy of the Cabot family: Lloyd Vernon Briggs, *History and Genealogy of the Cabot Family*, 2 vols. (Boston: Privately printed, Goodspeed, 1927). This will hereafter be cited as Briggs. For Mr. and Mrs. Cabot, see Briggs, II, 784-785 no. 108, which goes down only to 1927. They were married in 1920, and Mr. Cabot is now retired as head of the firm for the manufacture of carbon black which his father, Godfrey Lowell Cabot, 1882 (Briggs, II, 751-752 no. 78), had founded.

[10] It may be noted that one of the Radcliffe halls included in Cabot House is named Cabot Hall. It was completed in 1937 and named by the Trustees for Ella Lyman Cabot, who had attended Radcliffe as a special student in 1889–1891 and 1897–1900. She had married Dr. Richard Clarke Cabot, 1889, in 1894; for both, see Briggs, II, 760-762 no. 88. Dr. Cabot was a first cousin of Mr. Cabot's father, and both were grandsons of Samuel Cabot (1784–1863; below note 18). Ella Lyman Cabot served Radcliffe for many years as a deeply concerned Trustee. In gratitude the Trustees named the hall for her.

[11] For John Cabot and two brothers, see Briggs, I, 33-38 no. 1.

[12] Mrs. Eleanor Cabot Bradley, a sister of Mr. Cabot, states that a relative told her that John had brought with him a letter supporting his claim to arms; this letter apparently does not now exist. No Cabot arms are listed by the New England Historic Genealogical Society in its *Roll of Arms*, published by the Society in Boston in seven parts, 1928–1958, which indicates that the Society did not regard the family as entitled to bear arms. However,

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the name of a fresh water perch. The name is occasionally also applied to the salt water sculpin.[13] Both are characterized by a large and ugly head and spiny fins. Thus the Chabot/Cabot arms are punning on the family name rather than showing a connection of the family with either fishing or seafaring. The arms show the three fish in red on a gold field, vertically side by side with their heads up and their backs (dorsal fins) out. The central one is dropped somewhat lower than the flanking pair.[14] To these arms the Jersey Cabots apparently added a white scallop shell (an escallop) as a crest.[15] There is no evidence that the Jersey Cabots had either been on a pilgrimage, of which the scallop shell was a symbol, or involved in fishing or seafaring.

Bolton's American Armory (Boston: F. W. Faxon, 1927), p. 28, cites two seals in the Essex Institute in Salem, which are not dated, as well as family bookplates and note paper. For the Jersey Cabots, see Briggs, I, 1-18; for the unlikely relationship with the John Cabot who, originally from Genoa, sailed from Bristol to discover the mouth of the St. Lawrence River in Canada in 1497, see Briggs, I, 19-26; and, for the French family of Cabot/Chabot, see Briggs, I, 27-32. The French family merged with various other noble families, notably with the Dukes de Rohan.

[13] For chabot, see *Le Grand Larousse*, I (1971), 653. The Provençal spelling is "cabotz." The term is said to derive from late Latin *cabocius* and this, in turn, from *caput* = head, with reference, of course, to the large head of the fish. *Cabocius* is not in the *Thesaurus Linguae Latinae* or the *Oxford Latin Dictionary*.

[14] John Burke, *General Armory* (London: Harrison, 1884), p. 180, describes the arms of the French Chabots as: or, three chabots gules. Briggs used on the cover of both of his volumes the original Chabot/Cabot arms, with a motto introduced, apparently, in the U.S. for which see below note 22. In both volumes of the copy of Briggs used for this discussion is a hand-written note stating that the arms belonged to a French family and not to the Cabots. The volumes had belonged to Prof. E. K. Rand, 1894, who may well be responsible for the note. It would therefore probably not reflect Briggs's opinion. The arms are in fact those given by Burke, p. 158, as those of Cabot of St. Trinity, Jersey, and he shows with them the scallop shell crest mentioned in the text. Burke there defines the position of the chabots as "haurient." This is not a French term but derived from the Latin present participle *haurient(em)* and means "drawing (in air)" or "inhaling"; see the *New English (Oxford) Dictionary, s.v.* It is used of a fish or marine animal when portrayed palewise, i.e., vertically on a shield like the stripe called in heraldry a pale, and with its head up and tail down. When a fish has its back out, it is said to be "affronté." See for the heraldic use and pose of the chabot, Julian Franklyn and John Tanner, *An Encyclopaedic Dictionary of Heraldry* (Oxford: Pergamon Press, 1970), pp. 64, 167, and 258.

[15] A scallop shell had been in the Middle Ages the badge of pilgrims to the Holy Land or to the Spanish shrine at Compostela in Spain of St. James (Santiago), the patron saint of pilgrims; for the Holy Land, see Fox-Davies (note 5), pp. 299-300. The shell is shown outside (back) out and hinge up.

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The first known representations of Cabot arms in Salem are on two pieces of silver, a teapot and a coffeepot, which probably both belonged to John Cabot's granddaughter.[16] Both were made in England in the early 1770s, and both show the scallop shell crest. The teapot has a shield with a plain field and with the three chabots' backs out, as in the traditional Jersey Cabot arms. The coffeepot has a shield punched with small dots, the usual way of showing gold (or) in a line drawing.[17] The chabots lie on their sides, and the left one seems to have the dorsal fin left (dexter), while the other two apparently have it right (sinister).

Nearly a century later Samuel Cabot, a great-grandson of John and a successful Boston ship-owner and merchant, took his family to London in 1851 to begin a tour of England and the Continent.[18] For this purpose he purchased a "chariot" or large coach and had the Cabot arms painted on its doors. The original colored drawing for these arms is preserved among the Samuel Cabot papers in the Massachusetts Historical Society in Boston.[19] It shows the second, coffeepot version of the arms as shown on Susanna Cabot Lowell's silver. In the drawing, the gold shield is surrounded by an elaborate mantling with a helmet resting on it above the shield. Above the strip of mantling over the helmet is a white (proper) scallop shell resting on a torse with six alternating gold and white twists.[20] The field is gold and the chabots are blue-white lightly washed in red and with red

[16] Cabot's granddaughter Susanna (1754–1777) married in 1774 the Honorable John Lowell, 1760, as his second wife. The silver teapot was made in England in 1774 and the coffeepot also in England in 1772. The latter belonged to a son of Susanna, Francis Cabot Lowell, born in 1775, so he undoubtedly inherited it from his grandmother. See Briggs, I, 62-65, with plates of the two pieces.

[17] For a table of the representation of heraldic colors in black and white drawings, see Fox-Davies (note 5), p. 76.

[18] For Samuel Cabot (1784–1863), called by Briggs "S.C. jr.," see Briggs, I, 281-465 no. 32. For his trip to London, see I, 302 ff.; the "chariot" is described on p. 305, with a photograph of the arms drawn for it opposite p. 305. The coach cost 150 guineas.

[19] The drawing is in Folder 1 of Box 1 of the Samuel Cabot papers. Mr. Peter Drummey of the library staff of the Society found the drawing and described it, and Mr. Ross Urquhart procured a colored photograph, now deposited in the arms file in the Archives.

[20] A torse (wreath or fillet) was originally a covering to conceal the joint between the crest and helmet; in the drawing it is separated from the helmet by a strip of mantling. See Fox Davies (note 5), pp. 402-406, who says on p. 406 that a torse should show, as here, six sloping twists alternatively colored with the principal metal, here gold, and the principal tincture (color), here a bluish white, of the arms. The metal comes first on the left (dexter).

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eyes and gills. The white (argent) can rest on the gold, although both are metals (above note 6), because the fish are shown in their natural color, or proper.[21] All three lie on their right sides with their backs to the right (sinister). The fins on their bellies are not prominent, and the heads are narrow and pointed. Thus, the fish are more usual in appearance than a chabot and might well be taken for cod. Possibly Samuel Cabot wanted to suggest a connection with New England fishing or shipping; or perhaps his heraldic artist, otherwise quite expert, did not know what a chabot looked like. Beneath the shield is a white ribbon without any motto on it.

Mr. Cabot provided for Dr. Wacker a large colored photograph of an illustration of the arms which shows in general the version used by Samuel Cabot, but with differences. He did not indicate to what member of his family this drawing now belongs. In it, the mantling is simply an ermine-lined cloak on which the shield and helmet rest. On a fold of the cloak on top of the shield rests the torse bearing the scallop shell crest. The shield itself is wrongly colored brown, not gold, as are the alternate twists of the torse above. The blue-white fish here lie on their right sides. They look like chabots with large heads and prominent fins on their bellies. There is almost no red tinting on them. Thus, it is not clear whether this version derives directly from that of Samuel Cabot or is independently descended from that used on Susanna Cabot Lowell's coffeepot. An innovation in this version is an alliterative motto on a ribbon under the shield: *Semper Cor Caput Cabot* = "Always Cabot (has) heart and head," i.e., feeling and intelligence.[22]

On the recommendation of the Committee on Seals, Arms, and Diplomas and with the approval of the Radcliffe Trustees, the Corporation approved the arms for Cabot House on 27 October 1986.[23] A drawing by Mr. Larry Webster of Topsfield, Massachusetts, was

[21] For a charge colored in its natural colors, or "proper," see Fox-Davies (note 5), p. 75. A "proper" metal or tincture may rest on respectively another metal or tincture, despite the normal heraldic avoidance of this, for which see note 6.

[22] The date of the introduction of the motto into the Cabot arms was not found. In 1927, Briggs (see note 9) placed it under the arms on the covers of both his volumes. Bolton (note 12), also in 1927, gives the same motto from the note paper of Mr. Cabot's mother, Mrs. Godfrey L. Cabot. Mr. Cabot's colored representation may be earlier than either of these. There is deliberate paronomasia or likeness of sound between *caput* and Cabot.

[23] Dr. Wacker presented the House with a banner, carried in the 1985 march to the Yard for Commencement, which already bore the House arms.

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submitted by the present Master, Ms. Myra Mayman. It shows the field as gold (or) and the three chabots in natural color (proper, actually silver), on their right sides with their mouths somewhat open and with the dorsal fins right (sinister). The outer ones are higher and the middle one lower. A blazon might be: Or, three chabots proper palewise (or: haurient) with dorsal fins sinister; the outer two with their heads in chief and the middle one with its head in fess point.

Whether the House will use informally the crest of an escallop proper (basically silver, or argent) on a torse or and argent, and the motto *Semper Cor Caput Cabot* has apparently not yet been determined.

S-3. *Currier House*. During the winter of 1980/81 the then Masters of Currier House, Professor Howard S. Frazier, M.D. '53, and Mrs. Frazier, considered designing arms for the House.[24] They consulted Professor William H. Bond, Ph.D. '41, then Librarian of the Houghton Library. He suggested a design incorporating the knives used by curriers in preparing leather for tanning.[25] When, however, in 1981/82 Professor Dudley R. Herschbach, Ph.D. '58, and Mrs. Herschbach became Masters, they and their Senior Common Room preferred a new design prepared by the head pre-medical tutor of the House, Dr. Shah Koshbin, an accomplished artist. The arms which he designed were approved by the Trustees of Radcliffe College on 9 June 1982, and by the Harvard Committee on Seals, Arms, and Diplomas on 21 January 1983. However, the Committee asked for simplification of the tree in the design, even though this had been used for more than a decade as a House logo (II, 365). As of December 1986, the Secretary to the Corporation is waiting for a revised drawing before submitting the arms to the Corporation for approval. Professor Herschbach kindly provided a description and explanation of the arms, which has here been some-

[24] *Bolton's American Armory* (note 12), p. 43, gives arms as borne by Curriers of New Hampshire. It is not known whether these Curriers were related to the husband of Mrs. Audrey Bruce Currier, in whose memory the House is named (II, 365). No Currier arms are listed in the New England Historic Genealogical Society *Roll of Arms* (note 12).

[25] Prof. Bond's design showed a white field bearing a St. Andrew's cross, called a saltire; Fox-Davies (note 5), p. 131; I, p. 275 n. 20. Above was a chief bearing three currier's knives in a row, for which see note 30. No colors were indicated, but the cross and chief are dark, and presumably red; the knives would be in their natural colors, or proper; see note 21.

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what altered to correspond to the descriptions of the other House arms in the original article.

The arms comprise a red (gules) field bearing towards the bottom (in base) an apple tree surrounded by a bench, all in gold (or). The apple tree was the original logo of the House; see II, 365. Above the tree (in chief) and about its own width from the top of the shield is a black (sable) bar or barrulet with scalloped edges (engrailed) whose ares enter the barrulet. The edges are trimmed (fimbriated) with white (argent).[26] The red field represents Harvard and the black barrulet engrailed is taken, like Adam's rib, from the two engrailed bends (diagonal stripes) which cross the Radcliffe arms from the upper left (dexter) to lower right (sinister).[27] On the Currier arms these are edged or fimbriated in white, i.e., silver, to prevent the tincture black resting directly on the tincture red, contrary to a basic heraldic rule.[28] The white borders are also intended to recall by their color (tincture) the white chevron that la Rose placed on the arms which he proposed for Harvard College but which have never been adopted into general use.[29]

The design is meant indirectly to refer to the name Currier. Curriers were artisans who performed the second operation in preparing leather for tanning, that of scraping off the hair. A hide was laid over a rounded log and scraped with a slightly curved knife, whose sharp edge was on the inside. At either end of the curve were wooden handles.[30] The scalloped (engraved) edges of the barrulet somewhat suggest such curved knives. A merely implied reference to the prepa-

[26] Fox-Davies (note 5), pp. 119-120, does not recognize the placing of a bar or barrulet elsewhere than across the center of the shield, though, if the bar was doubled, the upper one would fall in chief, as in his fig. 15. John Woodward and George Burnett, *A Treatise on Heraldry* (Rutland, Vt.: Tuttle, 1969), discuss on p. 120 a bar "haussé" in continental heraldry. This may carry, or be, the lower part of a chief and in French may be called a "divise." For engrailed, see Fox-Davies (note 5), p. 91, and no. A in the chart on p. 92; for fimbriated, see II, 374.

[27] For the Radcliffe arms, see I, 272-273; engrailed is discussed there in n. 15.

[28] For the heraldic rule against placing tincture on tincture or metal on metal, see above note 6.

[29] For the arms of Harvard College with a chevron, see I, 271.

[30] Prof. Bond illustrated curriers' knives from plate I in the section on "Art du tanneur" by Joseph Jérôme le François de Lalande in vol. 17 (1764) of Diderot's *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers*. The upper half of this plate illustrates stages in the preparation and tanning of leather. The hides are first soaked in running water and then scraped. Below are drawings of two of the curved knives.

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ration of hides was chosen, in place of Professor Bond's representation of actual knives, to suggest that education is a sort of scraping and tanning of the students to make them more supple and useful for life. Also the black barrulet with its scallops indicates that minority students, including blacks, have an important place in education at Radcliffe and Harvard. That the scallops or arcs are seven recalls the diatonic scale and thereby the strong interest in music and other arts in Currier House.

The arms may be blazoned: Gules, in base an apple tree surrounded by a bench or, in chief a barrulet sable engrailed and fimbriated argent, placed its own width below the top of the shield and showing seven arcs.

S-4. *The Memorial Church.* In September 1982, the Reverend Peter J. Gomes, B.D. '68, Minister in The Memorial Church, consulted the writer about arms for the Church. It was then hoped that arms might be approved in time for use in connection with the Commemoration, on 11 November 1982, of the fiftieth anniversary of the dedication of the Church, and arms were, therefore, designed. These showed on the right (sinister) the arms of the Appleton family, who had given funds for the construction of Appleton Chapel in the nineteenth century and whose name is in consequence preserved in the "choir" of The Memorial Church. On the left (dexter) side, or "impaled," were arms showing a gold "Passion" cross on a purple field, to symbolize the present church. A Passion cross has a foot that is longer than the side pieces or top, and none of the four reaches to the edge of the field. Above the two impaled arms was a chief of Harvard, which, like that on the arms of the Faculty Club as designed by la Rose (I, 291-292), had as a lower margin a series of three broad points extending up into the chief, i.e., it was a border dancetty.[31]

A drawing of these proposed arms was prepared by Mrs. Marjorie B. Cohn of the Fogg Museum and was submitted to the Committee on Seals, Arms, and Diplomas. The Committee raised objections, particularly to the use of a cross as a symbol of a church which has a Puritan background and which is now not only inter-denomina-

[31] For la Rose's design of arms for the Faculty Club, see I, 291-292. It was proposed in I, 297 n. 62, that the use of a line of partition dancetty under the chief of Harvard should be generalized for Service Departments to indicate that they differ from Graduate Schools. This proposal has not been implemented; see below note 84.

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tional, but inter-faith. After a lapse of nearly three years, a revision of the left (dexter) arms, those for the Church, were submitted. These featured on a light blue field a descending dove, which bore in its beak an olive branch. The design symbolized the peace for the achievement of which those commemorated in the Church had died. This also was rejected on the ground that the dove, though modeled on one in the Church, was not recognizable as such. The Committee also insisted that the lower margin of the chief of Harvard be a straight line, not dancetty. There was then submitted a design of a gold eagle displayed on a light blue field and holding in his claws an open book in silver with red covers. Such an eagle is a standard symbol for the Church in general but has no specific relevance to The Memorial Church. The Committee on Seals, Arms, and Diplomas approved this design with a drawing by the Rev. Charles D. Hefling, Jr. '71, in the summer of 1986, and the Corporation approved the arms on 6 April 1987.

As noted above, the predecessor to The Memorial Church was Appleton Chapel. This had been constructed in 1854 from a bequest from a Boston merchant named Samuel Appleton. It had been remodeled in 1873 through the liberality of the children of Samuel's brother, Nathan Appleton. When Appleton Chapel was torn down and replaced by The Memorial Church, completed in 1932, President A. L. Lowell, 1877, preserved the name Appleton Chapel for the chancel of the new edifice, which is used by the choir during large services, for Morning Prayers on weekdays, and for other small services.

The Appleton brothers were in the sixth generation from a Samuel Appleton (1586–1670), who had immigrated to Ipswich, Massachusetts. Samuel had originated in the town of Little Waldenfield in Suffolk County, England.[32] His ancestors had lived there since at least about 1400, and by the mid-sixteenth century Harleian manuscript no. 1196, f. 167a, gives as the arms of "Appluton": on a silver (argent or white) field a broad horizontal band (fess) in black (sable) between three apples, two above (in chief) and one below (in base),

[32] For the Appleton family and its arms, see Isaac Appleton Jewett, *A Memorial of Samuel Appleton of Ipswich, Massachusetts* (Boston, 1850); Louise Hall Thorp, *The Appletons of Beacon Hill* (Boston: Little, Brown, 1973), especially chap. 2, pp. 14-27. Jewett, pp. 48-49, quotes his uncle Eben Appleton, a brother of Samuel and Nathan, for the Harleian manuscript mentioned in the text and for the date of the arms given therein.

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which are red (gules) with beneath short brown stems bearing each two green (vert) leaves, i.e., the apples and stems are in natural colors or "proper."[33] The bearer may have been Samuel's grandfather. Burke, *General Armory* (note 14), p. 21, assigns these arms to Appleton of Little Waldingfield, co. Suffolk, "now of the United States of America." The Appletons may therefore be accepted as a New England family with a hereditary coat of arms. An intermediate descendant of the first Samuel moved up to New Ipswich, New Hampshire, as a farmer, and it was from there that the two brothers came down to Boston and made their fortunes.

In the arms as finally proposed, the Appleton arms on the right (sinister) impale on the left (dexter) arms, which on a light blue field bear an eagle in gold holding an open book. The eagle is "displayed" or shown upright, tail down, body facing slightly right, with wings spread, and head turned so that the beak faces left (dexter). The eagle's right (observer's left) wing is fully visible but the left (observer's right) is mostly concealed by the body. He holds with his right claw the top of the right side of an open book and with his left claw the lower left corner of the opposite side. The eagle is gold (or) except that his beak and claws are red (gules), or "proper." Thus the tincture red may properly be overlaid directly on another tincture, the light blue of the field (cf. note 21).

Although light blue (bleu celeste or bleu du ciel) is not one of the five heraldic tinctures of British heraldry (cf. note 6), it is recognized in continental heraldry, and, as noted already under University Extension, there seems to be no reason why heraldic tinctures should not be varied in tone to suit the needs of meaningful design. Light blue was a color used at Harvard during the early nineteenth century, notably for the field of the shield on a banner displayed at the Bicentennial Celebration in 1836.[34]

[33] The Appleton arms are accepted not only by Burke (note 14) but also in *Bolton's American Armory* (note 12), p. 5 with four examples, and by the New England Historical Genealogical Society, in its *Roll of Arms* (note 12), part 7 (1928), p. 2 no. 2, with a blazon on p. 8 and a sketch of the arms in black and white.

[34] Light, or heavenly blue, appears occasionally in continental heraldry under the names bleu-celeste or bleu du ciel; see Woodward and Burnett, *A Treatise on Heraldry* (note 26), p. 61. For light blue as a Harvard color in the early nineteenth century, see I, 262 n. 1, where

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The arms would be blazoned: Per pale, bleu celeste and argent: The Church impaling Appleton. Dexter, an eagle displayed with wings inverted or, armed gules, holding an open book argent with covers gules; sinister, a fess sable between three apples gules leaved and stemmed proper, two in chief and one in base; a chief of Harvard.

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is cited an article by Kenneth J. Conant '15, in the *Harvard Alumni Bulletin*, 46 (11 December 1943), 176-177. Samuel Eliot Morison '08, *Three Centuries of Harvard* (Cambridge, Mass.: Harvard University Press, 1936), p. 269, says of the banner flown at the Bicentennial in 1836: "Aloft floated a white banner charged with a cartouche bearing the three books and *Veritas*." The Curator of the Archives permitted me to see the banner, and the cartouche is in fact a reproduction of the seal of the University surrounded by a floral ornament. In the arms on the seal, the field is light blue, not, as later, red; see I, 261-263. Incidentally, the arms also have the white chevron; not until 1885 did the Corporation adopt a seal without it. In an earlier note, on the Commencement of 1829, Morison, pp. 246-247 n. 1, says: "Harvard diplomas were always tied with blue ribbon; the students who attended the dedication of Bunker Hill Monument in 1843 wore blue silk badges; and the decorations at the Bicentennial were blue and white. This was probably the survival of a medieval tradition that blue was the proper color of every faculty of Arts." In his slightly earlier article on "Harvard Degree Diplomas," *Harvard Alumni Bulletin*, 35 (12 May 1933), 810 top of col. 1, Morison supplements this by stating that "in all extant Harvard diplomas between the years 1753 and 1824 which have seals on ribbons, the ribbon is invariably light blue. What the significance of this may have been, I cannot guess. It is not, of course, the Cambridge light blue, which, like the Harvard crimson, was an athletic color, originating in a crew race about a century ago," i.e., around 1833. This light blue does not derive from the Cambridge University arms, whose field is red (gules). Conant suggests in his article that the color blue may have copied the field of the shield on the Massachusetts arms. However, the Massachusetts seal in its present form was adopted only in December 1780, and presumably the arms then had no color indicated. The color of the field as light blue was first defined in 1885; see a pamphlet on "The Arms and Great Seal of the Commonwealth of Massachusetts" (undated), available from the Citizen Information Service of the Office of the Secretary of State, 1 Ashburton Place, Room 1611, Boston, MA 02108. In sum, the best explanation for the use of light blue at Harvard as early as the mid-eighteenth century would seem to be Morison's suggestion of the color of mediaeval faculties of arts.

At present at Harvard, gowns for the bachelors' and masters' degrees under the Faculty of Arts and Sciences have white frogs at chest height; Ph.D. gowns, dark blue; Education, light blue; and Government (Kennedy School), peacock blue; see p. 2 of a flier on *Academic Costume* issued by the Harvard University Marshal's Office in 1983. The colors prescribed in this flier are on the whole those given by the American Council on Education in "An Academic Costume Code and Ceremony Guide," Appendix II, pp. 1133-1135, in American Council on Education, *American Universities and Colleges*, ed. 8 (1960). On 8 December 1902 the Harvard Corporation voted approval of recommendations on academic costume made to it by the University Council. These included colors for the frogs which were essentially the same as those now in use; see George P. Baker, 1887, "The University, the Spring Term," *The Harvard Graduates' Magazine*, 11 (1903), 545-546.

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In the original design, The Reverend Gomes included, under the arms, the motto on the Harvard seal: *Christo et Ecclesiae* = For Christ and his Church. Since the Corporation does not recognize mottos, this does not appear on the approved design. Nevertheless, in view of the use by Lowell House of both motto and crest, there would seem to be no harm in using this motto informally (cf. note 7). The final design of the arms was drawn by The Reverend Charles C. Hefling, Jr., '71, of Boston University. Presumably a photographic negative will be made from which prints may be secured from The Memorial Church, Harvard Yard, Cambridge, Massachusetts, 02138.

S-5. *Holden Arms.* The arms of the widow Holden, as displayed originally on the west pediment of Holden Chapel and early in this century copied in the east pediment, are not official in the sense that they were ever approved by the Corporation for use by some part of the University.[35] However, they merit inclusion here as the earliest and one of the most, if not the most, ornamental display of arms on or in a Harvard building.

Samuel Holden was in the early eighteenth century a well-to-do London banker, a governor of the Bank of England, a member of Parliament, and in religion a leading Dissenter.[36] He married a Jane Whitehall. During his lifetime he, like other Dissenters, sent generous gifts for charitable purposes to the province of Massachusetts Bay. On his death in 1740, he left his estate to his widow and three daughters with instructions in a codicil that if it exceeded sixty thousand pounds, they should at their discretion distribute the surplus in charitable uses, "such as promoting true Religion, I mean Sobriety, Righteousness and Godliness, without regard to any party or denomination, either here or in New England." Since the estate amounted to eighty thousand pounds, there was plenty to be distributed.

Holden's mother, presumably early a widow, had married a well

[35] A good discussion of the history of Holden Chapel is Samuel F. Batchelder, 1893, "The Singular Story of Holden Chapel," which was first published in the *Harvard Alumni Bulletin*, 23 (February 1921), 405-416, and reprinted with notes added as the first chapter of his *Bits of Harvard History* (Cambridge, Mass.: Harvard University Press, 1924), pp. 2-33.

[36] For Holden, see Batchelder, *Bits* (note 35), pp. 7-8, where the codicil of the will is quoted. *Bolton's American Armory* (note 12), p. 82, gives the full name of Jane Whitehall. Holden does not appear in the British *Dictionary of National Biography*.

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known London bookseller named Thomas Parkhurst. In 1695, a student of divinity from Boston, Benjamin Coleman, 1692, came to stay with them for a few years and became very friendly with Holden.[37] Coleman returned to Massachusetts and became a leading clergyman. He served forty-eight years as an Overseer of Harvard College and for eleven years as a Fellow of the Corporation. On the death of President Leverett in 1724, he was elected to the presidency but finally refused the office because he could not agree with the legislature as to his salary and the terms of his tenure. Coleman was apparently responsible for turning Holden's charity towards Massachusetts, and his influence may have lasted down to the widow's gift. Thomas Hutchinson, 1727, also of Boston, was in London in 1740 and urged the widow to spend some of Holden's estate on the gift of a chapel to Harvard.[38] Hutchinson returned to Boston to have a successful career which culminated in the last royal governorship of the colony.

The widow Holden and her daughters gave four hundred pounds to construct a chapel. Begun in 1742, this was not completed until 1744.[39] In the pediment over the then main entrance at the west end,

[37] For Coleman, see an article on "Harvard's First Chapel" in the *Harvard Bulletin* (the predecessor to the *Harvard Alumni Bulletin*; the volume numbers are continuous between the two), 9 (31 March 1909), 3; C. K. Shipton, *Sibley's Harvard Graduates* (Boston: Massachusetts Historical Society), IV (1926), 120-137. In the latter, Coleman's stay in London is discussed on pp. 121-123; his possible influence on Mrs. Holden's gift and his offices at Harvard on p. 126. Coleman does not appear in the *Dictionary of American Biography* (hereafter *DAB*) or the *National Cyclopedia of American Biography*.

[38] For Hutchinson, see *DAB*, IX (1932), 439-443; Shipton, *Sibley's Harvard Graduates* (note 37), VIII (1951), 149-217. In the latter, his trip to England as agent for Massachusetts is discussed on pp. 154-157, with his influence on the widow Holden on pp. 156-157; for this, see also Batchelder, "Singular Story" (note 35), pp. 8-9. He returned to Boston in December 1741, and the Corporation of Harvard formally thanked him for his help in obtaining the Chapel. See also Bernard Bailyn, *The Ordeal of Thomas Hutchinson* (Cambridge, Mass.: Belknap Press of Harvard University Press, 1974), in which the Holden bequest is mentioned on p. 14.

[39] Batchelder, "Singular Story" (note 35), pp. 9-10, gives the sum of the gift and the dates of building, the latter from the diary of Edward A. Holyoke, who entered as a freshman in 1742 and graduated in 1746. He was the son of the then president, Edward Holyoke, 1705. Batchelder thinks that the long time required to complete the chapel may have been due to delay in getting furnishings from England, and that perhaps more than £400 had had to be found.

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facing on the Common, were placed the widow's arms, which combined those of Holden and of her family of Whitehall. The arms are surrounded with elaborate mantlings, which include a cherub's head in the center above the arms and two full cherubs seated on either side and leaning towards the arms. The arms themselves are in the shape of a widow's hatchment, i.e., not in a shield but in a rectangular frame. This was normally diamond shaped, with its long dimension vertically, but on the chapel the hatchment is a square set on one corner, which served the function of the lower point of a shield.[40]

Although the family background of the father of Samuel Holden of London was not found, it seems probable that he was descended from arms-bearing Holdens of Lancashire, among whom the first name of Samuel was common. These arms, as represented on Holden Chapel, are: on a black (sable) field, a fess (a crossbar) between two chevrons, all ermine, and above the fess, between it and the upper chevron, a covered cup in gold (or).[41] On the chapel, not only are the arms in a hatchment, but the upper chevron is pushed up against the two upper edges of the square; and the covered cup seems to be a pot or urn, unless its foot is concealed (as viewed from the ground) by the top of a superimposed escutcheon. The ermine tails are rather crudely portrayed as three slightly curved short lines with dots above them, rather than as a long narrow triangle flanked by two lines and the whole with three dots in a triangle above.

Widow Holden placed on these arms, as was customary for a wealthy wife, those of her family of Whitehall in a small shield (not a small hatchment), called an "escutcheon of pretense."[42] The Whitehalls of Staffordshire bore arms showing a field of silver (argent)

[40] For hatchment, see Fox-Davies (note 5), pp. 609-610, with figs. 747-753 earlier on pp. 532-534, which show diamond shaped hatchments, as does the drawing of Widow Holden's arms in Batchelder, "Singular Story" (note 35), opposite p. 12. The word derives from "achievement" in the sense of the emblazonment of arms. A hatchment was originally displayed as a sign of mourning for an arms-bearing person. Hence the field was normally black whatever the original color; the field of the Holden arms was, in any case, black (sable).

[41] For the arms of Holden of Lancashire, see Burke, *General Armory* (note 14), p. 495, where the version in the text is given; another version in *Burke's Landed Gentry*, ed. 18 (London, Burke's Peerage Ltd., 1919), II, 303-305, discusses two families of Holdens which descended from a common ancestor, Samuel Holden, who died in 1740.

[42] Ordinarily a wife's arms were impaled, or placed side by side, with those of her husband; but if she were an heiress, they were placed on a small shield in the middle of the husband's arms. See Fox-Davies (note 5), p. 531 with figs. 742-747; and I, 293 n. 53.

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crossed by a fess "chequy" red and black (gules and sable) between three helmets in their natural color (proper), i.e., presumably steel gray or silver.[43] The fess chequy shows three rows of seven oblongs each, alternately red and black in the first and third row and black and red in the middle one, to produce a checkered pattern, in which each row ends with the color with which it begins.[44]

At some time early in this century, considerably after the main entrance to Holden Chapel had been shifted to the east end and the west entrance permanently closed, a copy of the arms was placed in the east pediment. In the original article (I, 264 note 5), it was stated that President Lowell was responsible for the copy. In a correction on II, 402, this was changed to "approximately in 1894" on the basis of a statement in the *Harvard University Handbook* (Cambridge, Mass.: Harvard University Press, 1936, p. 20) that the copy was installed a century and a half after the completion of the building in 1744. But an attempt to date the final removal of the Class Day elm, which stood just south of the chapel, turned up photographs which show the chapel from the east, with the elm to its left and the class of 1870 fence behind it, which was built in 1901, along Massachusetts Avenue, and with no copy of the arms in the east pediment. The elm seems to have been removed in 1913.[45]

An article in the *Harvard Bulletin*, 9 (31 March 1909), p. 3, suggests that the arms were not then on the east end. The accompanying photograph shows the pediment without the copy and to the left the branches of the elm. But since the photograph also shows the granite post and wooden rail fence which preceded that of the class of 1870, it must date from before 1901. How close the statement in the article was to the date of publication in March 1909, is, of course, impossible to tell. Batchelder, *Bits* (note 35), says on pp. 11-12 that the arms have "the unique distinction of being the only extant piece of applied heraldry in the College" and that it had "successfully defied the

[43] Burke, *General Armory* (note 14), p. 1104, gives several versions of Whitehall arms, of which the second is that on widow Holden's hatchment.

[44] For chequy, see Fox-Davies (note 5), pp. 19, 135; and I, 287, plus on p. 288 the end of n. 45. In a fess chequy the number of oblongs in a row and the number of rows are at the discretion of the blazoner; the only requirement is that the colors of the oblongs alternate in successive rows.

[45] A study of the date of the removal of the Class Day Elm has been submitted to the *Harvard Magazine*, but as of December 1986 it has not yet been published. In it, the date of the installation of the copy is set as probably after the removal of the elm in 1913.

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ravages of one hundred and eighty New England winters." That figure would suggest, in fact, a date of 1924, though his article was first published in 1921. Batchelder's comment does indicate that the copy was not yet in the east pediment. However, towards the end of the article, on p. 32, Batchelder speaks of the Class Day Tree, by then a bleached and naked spar, as standing close to the ivy-covered walls of the chapel, which would give a date of writing perhaps just before the removal of its dead trunk in 1913.

Bolton's American Armory (note 12), published in 1927, describes on p. 82 the Holden arms as carved over the west door of Holden Chapel, "but not now in color," which again suggests that the copy was not yet in the east pediment. But of course the note on the arms may have been composed well before 1927, during the collection of materials for the book. At least, however, these imprecise indications seem to show that the copy was installed after 1913, perhaps as late as the early twenties, and in any case by President Lowell who assumed office in 1909.[46] It may well be that Lowell's interest in external displays of arms began with the copy of the Holden arms and reached lavish fruition in the Houses and other buildings constructed during his presidency.

The arms of the widow Holden on the chapel may be blazoned as: Sable, a fess between two chevrons, all ermine; between the fess and the upper chevron a covered cup (or urn) or; and over the fess an escutcheon of pretence showing: argent, a fess chequy of seven oblongs gules and sable in each of three rows, between three helmets proper, two in chief and one in base.[47]

[46] An envelope in the Archives' folder on Holden Chapel, HUß 1451.2, contains a drawing of the arms with colors indicated and a diagonal stripe colored. There is also a pencil sketch of the escutcheon, of a steel-gray helmet, and of what it calls an "urn," i.e., the covered cup. Thirdly, there is a cut-out stencil of the ermine tails, which is much more orthodox than the designs actually on the arms appear to be. A note on the envelope says "Done Comp. 11/28/58." According to an accompanying letter, dated 17 February 1976, the envelope was found by Dean Paul Buck, Ph.D. '35, in "the old Building and Grounds filing cabinet" and turned over at that time to the Archives. Since it does not seem likely that the east copy was installed only in 1958, the drawings were presumably made not for the first repainting of the west arms, probably done at the time of the installation of the copy, but for a repainting of both original and copy in 1958. For the first repainting of the west arms and the initial painting of the east copy, the colors might have been recovered from Bolton's or Burke's blazons. One may wonder whether Pierre la Rose was involved.

[47] Batchelder, "Singular Story" (note 35) notes on p. 13 that "as a capital bit of Latin punning, the family motto is said to have been *Teneo et Teneor* = I hold and am Holden."

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S-6. *Randolph Arms.* Adams House (II, 363-365) displays on its buildings not only its own arms and those of its sister college, Saybrook, at Yale, but also those of the Randolph family of Virginia. These last, of course, long antedate the official approval of arms for use by parts of Harvard and are purely decorative, with reference to the ancestry of the Coolidges, who first built Randolph Hall (below). The arms are cast in the iron railings of the balconies of the outside fire escapes of the hall, the most easterly of the three main buildings of the House. Two of the outside fire escapes are on the east front along Plympton Street and one on the west front along Linden Street. Each fire escape has three balconies, one at each of the three floors above the first or street floor. The nine balconies show the Randolph arms in a rather florid shield at the centers of their open-work iron front railings.[48]

The Randolph arms are variously blazoned either as: Gules, on a cross argent five mullets (stars) pierced sable, or as: Gules, on a cross or five mullets of the first (i.e., red).[49] In the balconies, the field of the arms is shown with upright bars of iron, which presumably

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Burke cites in his two works (notes 14 and 41) this motto with some of the Holden arms. He also gives as a crest a moorcock sable (black) with one or more trefoils or cinquefoils or (gold) on his body.

[48] On the inner or courtyard fronts of Randolph Hall are also fire escapes, one on the east, two on the south, and none on the west. Each has three balconies which show in their open-work front iron railings designs that appear to represent two Rs back to back, i.e., the right one reversed. There are four such designs on the longer east balconies and two on the shorter ones to the south.

[49] The above blazons of the Randolph arms are given from *Bolton's American Armory* (note 12), p. 138. Among the sources which he cites for the second version are two books: William A. Crozier, *Virginia Heraldica* (1908), of which the second edition in the Harvard College Library (Baltimore: Southern Book Co., 1953) has the arms on the same page, p. 15, that Bolton cited from the first edition. Crozier's earlier *General Armory* (New York: Fox, Duffield & Co., 1904) gives the first blazon on p. 109. Bolton's second book, Louise Pecquet du Bellet, *Some Prominent Virginia Families* (Lynchburg, Va.: J. P. Bell Co., 1907), gives on II, 129 a sketch of the first blazon with a cross "fleury" (cf. I, 289 n. 47), and on p. 131 the second blazon from a seal. Burke, *General Armory* (note 14), p. 383, gives a number of Randolph arms, most of which show gules, a cross argent bearing five mullets sable, either pierced or not. *Burke's Landed Gentry* (note 41), III (1972), gives on p. 745 a cut of the arms of Randolph of Kent which are blazoned on p. 748 as: Gules, on a cross argent five mullets sable. The New England Historic Genealogical Society's *Roll of Arms* (note 12), part 3 (1936), no. 178, gives a design of the Randolph arms which are blazoned on p. 7 as: Gules, a cross silver, on the cross five pierced mullets sable. This last, Bolton's first blazon, is, as stated above in the text, what the Randolph Hall balconies appear to show. For mullet (molet), see II, 374-375 n. 84.

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represent the tincture gules (red), as in Fox-Davies (note 5), chart on p. 76, figure 35. The cross is open, which may well represent argent (white), since gold is represented in Fox-Davies' chart by closely placed dots. The five mullets are in solid black iron but have a slight indentation at the center, which is probably meant to suggest the piercing. The mullets are at the ends of the four arms of the cross and one at their crossing. Thus, the balconies show the arms as in the first of the two blazons above.

The initiative for the construction of Randolph Hall came from Archibald Cary Coolidge, 1887, Professor of History and, from 1910, Director of the Harvard University Library. The hall was designed by his older brother, Joseph Randolph Coolidge, Jr., 1883, and its constuction was financed by Professor Coolidge and three of his four brothers.[50] The hall, completed in 1897, was meant to provide suitable housing for Harvard students and was one of the private, so-called "gold coast" dormitories along Mt. Auburn Street.[51] In 1916 the University acquired it and in 1930/31 incorporated it into Adams House.[52]

The Coolidge brothers were descended through their paternal grandmother from Randolphs, Thomas Jefferson, and Carys, all of Virginia. The complicated family tree need not be set forth here.[53]

[50] For Professor Coolidge and Randolph Hall, see William Bentinck-Smith, *Building a Great Library* (Cambridge, Mass.: Harvard University Library, 1976), pp. 9 and 192; this book is basically a biography of Coolidge. One brother, Julian Lowell Coolidge, 1895, professor of mathematics at Harvard, did not join in investing with his four brothers because, according to Bentinck-Smith, p. 192 n. 268, he was not in favor of luxurious dormitories for students. Nevertheless, in 1930, he became the first master of one of the first two Houses, Lowell House, whose accommodations and facilities could hardly have been regarded as simple. Archibald Cary Coolidge, who remained a bachelor, occupied for many years, and even after Randolph Hall passed to the University, a special suite therein; see Bentinck-Smith, pp. 9 and 184.

[51] For the term "gold coast dormitories," attributed to Dean Le Baron R. Briggs, 1875, see II, 364.

[52] In exchange for Randolph Hall, the University turned over to the Coolidges a dormitory called College House, which stood, and in part still stands, on the west side of Harvard Square and Massachusetts Avenue. By 1916, part of the building had already been turned over to commercial use. For the later history of Randolph Hall, see briefly *Education, Bricks and Mortar* (Cambridge, Mass.: Harvard University, 1949), p. 5.

[53] The details of the Randolph descent may be found in Pecquet du Bellet, *Some Prominent Virginia Families* (note 49), pp. 129–164, and more briefly in Crozier, *Virginia Heraldica* (note 49), p. 16. Crozier wrongly calls the first American ancestor Richard, instead of William; see below in the text.

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Suffice it that the original Randolphs were a Henry and his nephew William, who settled in Virginia in the mid-seventeenth century. William, the ancestor of numerous later Randolphs, arrived in 1673. Jefferson's mother was a Randolph, and one of his daughters married a Randolph. The latter couple's daughter married Joseph Coolidge, 1817, of Boston, and this couple were the grandparents of the brothers.[54] William, according to his tombstone, had emigrated from Warwickshire in England, but that was because his father had settled on his wife's property. The father's family came from Sussex and Kent, in which counties Burke locates most of the Randolph arms which he gives. The English Randolphs, though not noble, were gentle folk and presumably justified in bearing arms.

S-7. *Isham Arms.* These arms are not official at Harvard in that they were never approved by the Corporation for use by any part of the University. They are included here as a now-vanished example of the decorative display of arms in color in a Harvard building.[55]

When The Memorial Church (S-4) was completed in 1932, its organ was one in which the keys were connected electrically to the pipes, and these last were housed in recesses behind the north and south walls of Appleton Chapel, the chancel of the church. The lofts which they occupied are still closed by the original perforated screens. This organ was replaced in 1967 by a "tracker" organ in which the keys are connected directly by rods to the valves of the pipes. This was placed in a new case against the large east window in order to achieve a better acoustical effect. The original organ had been given by Ralph Isham, 1889, in memory of his son, Alfred Keep Isham, 1915, who had served in the first World War but had died only in 1931.[56] The organ had an elaborately carved baroque wooden case

[54] For Jefferson's family, see *DAB* (note 37), X (1933), 18 and 34. The Coolidges set great store by their Virginian ancestry, not only in nomenclature but in the purchase of a Randolph plantation on the James River called Tuckahoe; see Bentinck-Smith, *Building a Great Library* (note 50), p. 188 n. 258.

[55] No attempt has been made to find all the arms displayed on or in Harvard buildings. Those found on or in the Houses were mentioned in the original article. The Harvard arms, usually with the chevron customary until late in the nineteenth century, are not uncommon. The Holden arms (S-5) have already been discussed. On the back wall of Sanders Theater are three painted Harvard arms with the chevrons.

[56] The bronze dedicatory plaque of the original organ remains over the north side door to the chapel, and the new organ still bears the name "Isham." For Alfred Keep Isham

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on the north wall of the chapel. At the top of this, a florid wooden carving showed in color the Isham arms. When the organ and its case were removed in 1967 and then sold, the arms went with them. It has recently been possible to secure colored slides of the arms from their present owner, and the following discussion is based on these.[57]

Of the Isham arms, published blazons afford two versions, which they assign to two different settlers: to a seal of a Henry Isham of Henrico County in Virginia about 1656 and to a John Isham of Barnstable, Massachusetts, in 1670. The second version is that which was carved on the organ case with some differences. The second version may be blazoned: Gules; a fess wavy and in chief three piles wavy with their points meeting the fess at fess point, all argent. That is, a red field is crossed by a white band (a fess) with wavy edges, and above it are three white prolonged triangles, also with wavy edges, and with their bases along the top edge of the shield and with their points meeting (but not joining) in the center of the shield above the fess, in some representations touching it and in some not. The central triangle (pile) is vertical, and the two outer ones slope in from the right and left corners of the shield, which they sometimes overlap so that half of the base runs slightly down the side of the shield.[58]

(1894–1931), see the 1915 25th Anniversary *Report* (1940), pp. 372-373. For his father, Ralph Isham (1865–1937), see the 1889 50th Anniversary *Report* (1939), pp. 228-230, which contains a good account of his success in business and his loyal generosity to Harvard, and particularly of the organ. His widow (second wife) gave funds for a library of organ music, which was originally placed in a room above the narthex of the church but in 1971 moved to the library of the Music Department.

[57] The original organ with its case were sold to Loma Linda University in California. However, a new chapel there could not accommodate them, so they were shipped back to Gloucester, Massachusetts, to be installed in the Hammond Castle. When a local protest prevented this, they passed to the distinguished organ maker, Charles Fiske, and he used the case for an organ for the First Presbyterian Church of Charleston, West Virginia. Since the parish saw no reason for displaying the Isham arms, these were appropriated by the minister of music in the church, Mr. David Deaderick, who in February 1986 kindly sent slides of the carving to Mr. John Ferris, organist of the Memorial Church.

[58] The first version has a red (gules) field with three piles wavy meeting in the base in gold (or) and over all a fess wavy, also gold (or). This is given in *Bolton's American Armory* (note 12), p. 89, from a seal at Henrico, Virginia, and Crozier's *Virginia Heraldica* (note 49), pp. 46 and 48. However, the earlier Crozier's *General Armory*, p. 77, gives the second version, that in the text above, as of: Massachusetts, John Isham, Barnstable, 1670 (Northampton), and, in a second entry, as of Ralph Isham, Esq., Chicago, with no date. The New England Historic Genealogical Society's *Roll of Arms* (note 12), part 5 (1946), p. 7 no. 309 (with sketch later), gives both versions under Henry Isham of Northamptonshire, England, and Henrico

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The arms on the case differed in details from this description. The red (gules) field is surrounded by a white (argent) border (bordure). The white (argent) fess across the middle has its waviness indicated not merely in its edges but by vertical shading. Also, it overlaps the border, probably incorrectly. More importantly, it bears in its middle (in fess point) a small shield, also in white (argent) but outlined in black. A plain white border surrounds it, but the field is lined vertically, which presumably indicates red (gules).[59] It bears a left (sinister) hand palm out (appaumé), also in white and cut off (couped) at the wrist. Such a small shield imposed at the center (fess) point of a larger one is called an inescutcheon, sometimes with the addition of "of pretense," i.e., showing that the bearer lays claim or "pretends" to these arms.[60] In this case the inescutcheon appears to be intended as the "Badge of Ulster," the mark of a baronet, even though the colors (tinctures) are here reversed from the proper white (argent) with a red (gules) left hand palm out and couped at the wrist. An Isham of Lamport in Northamptonshire, England, had been created a baronet in 1627, and Baronet Ishams are still listed in the British works on heraldry.[61] The piles on the arms on the organ case are

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County, Virginia, about 1656. Burke, *General Armory* (note 14), p. 532 lists six Ishams, mostly of Northamptonshire, to the first of whom are assigned both versions. In *Burke's Peerage and Baronetage* (ed. 105 by Peter Townsend, 1970), the second version is given in a cut on p. 1429 and blazon on p. 1430. For fess wavy, see Fox-Davies (note 5), p. 118 fig. 108; for pile, pp. 124-126 and fig. 148, where on p. 126 top, he cites the Isham arms, with a blazon in n. 1. Woodward and Burnett's *Treatise on Heraldry* (note 26), pp. 146-160, discusses the pile and cites the Isham arms on p. 146 with a colored representation in pl. XVI no. 4.

[59] Fox-Davies (note 5) does not deal with an overlap by the fess in his treatment thereof, pp. 117-120, but on p. 112 top he says that a bend (a diagonal band) should not do so and presumably the same applies to a fess. For the indication of color by various patterns in black-and-white printing, as here for the small shield, see the table in Fox-Davies, p. 76 fig. 35. It may be noted that the arms on the organ case has the field cut into with fine vertical lines, even though it is also colored red (gules). For hands, see Fox-Davies, p. 169 and figs. 257 and 258.

[60] Franklyn and Tanner, *Encyclopaedic Dictionary of Heraldry* (note 14), p. 124, under "escutcheon" say that when an escutcheon is at the fess point (center of the field), it is called an inescutcheon, which they also define on p. 183. The terms do not seem to be clearly defined or consistently used.

[61] Both Woodward and Burnett's *Treatise on Heraldry* (note 26), p. 204, and Franklyn and Tanner (note 14), p. 28, blazon the "Badge of Ulster," which was originally the arms of the O'Neills, Earls of Tyrone, as: Argent, a sinister left hand appaumé and couped at the wrist gules; that is, white (silver), bearing a red left hand palm out and cut off at the wrist. It became the badge of English baronets. Franklyn and Tanner show on pl. IV no. C the arms

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quite narrow, and each has two black lines down it. The tops of the two outside ones overlap the corners of the shield to run slightly down its sides.

The Isham arms as shown on the organ case might therefore be blazoned as: Gules; a bordure, a fess wavy, and three piles wavy in chief with points meeting at the fess, all argent; at fess point on the fess, an inescutcheon of pretense with a bordure, both argent, but with the field shown by vertical black lines to be gules; on the shield a hand sinister argent appaumé and couped at the wrist; the inescutcheon is probably meant to be the badge of a baronet ("of Ulster") but with the tinctures (metal and color) reversed.

The carving on the organ showed both the motto and the crest associated with the Isham arms. The motto, on a ribbon beneath, is the more common of two given in the blazons. It reads: *Ostendo non ostento* = "I show (i.e., my true and worthy character) (but) do not show off."[62] The crest is a demi-swan with wings outstretched or "displayed," in silver (argent) with its head turned so that the beak points to the left (dexter) and with details of plumage, etc., outlined in black. It bears on its chest a red spot. And it rests on a torse (cushion or wreath), which, instead of being of equal sections of the metal and color, i.e., silver and red, is of silver wrapped around with a black line in five turns.[63]

Since Mr. Isham lived in Chicago until his retirement in 1919, when he moved to Santa Barbara, California, where his son was

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of Sir Walter Scott which bear the "Badge of Ulster" in the center (the fess point). For the Baronets of Isham in Lamport, Northamptonshire, see Debrett's *Peerage and Baronetage* (1985), p. B 472, and Burke's *Peerage, Baronetage, and Knighthood* (note 58), p. 1429. Both give the arms in black-and-white drawings with a small escutcheon of the "Badge of Ulster" at the top of the central pile but do not mention it in their blazons. Burke, *General Armory* (note 14), p. 532, lists the Ishams of Lamport as baronets but does not mention the "badge" in the blazon (there is no sketch).

[62] The alternate motto is given by Burke, *General Armory* (note 14), p. 522, as: "On things transitory resteth no glory." One blazon translates *non ostento* as "I do not sham."

[63] In some blazons, the swan is said to be gold (or) with a beak either silver (argent) or black (sable). Also some say that the wings, and perhaps the body, are sprinkled with blue (azure) spots, sometimes called guttes or larmes. Whether the red mark on this swan is derived from the pelican piercing its breast for blood to feed its young is not clear. For "demi-birds" generally, see Fox-Davies (note 5), p. 240 on the phoenix; for guttes, see on gutté or semé on pp. 89-90. The swan is cut off below the open wings and lacks tail or legs. For torse, see Fox-Davies (note 5), pp. 402-406, with the tinctures discussed on p. 404 top.

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living, it seems probable that he was the "Ralph Isham, Esq., Chicago," who, according to Crozier's *General Armory* (note 58), bore the arms formerly borne by John Isham of Barnstable, Massachusetts. But the connection between these two was not established, or whether Ralph descended from Henry of Virginia. Nor was it determined how John and Henry were related to the Baronets Isham of Northamptonshire, whose inescutcheon of pretense Mr. Isham put at the center of his arms.

S-8. *Stoughton Arms.* A long-vanished coat of arms displayed on a Harvard building was that of Lieutenant Governor William Stoughton, 1650, whose gift to Harvard of one thousand pounds in 1698 financed most of the building of Old Stoughton Hall (or College), which was completed in 1699.[64] Stoughton was probably born in England and brought as a baby by his father, Israel Stoughton, to Dorchester, Massachusetts, in the early 1630s. After he graduated from Harvard in 1650, he took an M.A. from Oxford in 1653 and held pulpits in England until he was forced out at the restoration of Charles II in 1660. In 1662 he returned to Dorchester and served as an interim preacher but never committed himself to a regular position. Following in his father's footsteps, he engaged profitably in land transactions. He was also active in public affairs and served as Lieutenant Governor of Massachusetts from 1692 until his death in 1701. He was a generous supporter and benefactor of Harvard and on his death he bequeathed to the College twenty-seven acres of land in Dorchester.[65]

Old Stoughton stood at right angles to the already completed second Harvard Hall (1672) and was set off slightly to the east and diagonally from the southeast corner thereof. Thus, it faced towards the street and the Old Burying Ground. When Massachusetts Hall

[64] The date of completion of Old Stoughton is sometimes given as 1700, but 1699 is accepted by most recent authorities. Josiah Quincy, in his *History of Harvard University* (1843, reprint 1860), II, 530, lists Stoughton's gift of £1000 under 1700 and his legacy of land (below in text) under 1702. Perhaps the College had to supplement his gift with at least the cost of a cellar; see the extracts from College records concerning "Stoughton College (1699–1781)" collected by Albert Matthews in *Publications of the Colonial Society of Massachusetts*, 15 (1925): *Collections: Harvard College Records*, I, xciv-xcv. Matthews's material on Old Stoughton covers pp. xciv-c.

[65] For Stoughton, see *DAB* (note 37), XVIII (1936), 113-114; *National Cyclopedia* (note 37), VII (1897), 377; Sibley, *Harvard Graduates*, (note 37), I (1873), 194-205. The exact years of his birth and arrival in Dorchester are uncertain.

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was completed in 1720, the three buildings formed a quadrangle open to the street on the west. They are thus shown in the earliest surviving view of Harvard buildings, the Burgis engraving of 1726. Only one copy of this has survived, in the Massachusetts Historical Society in Boston. It has often been reproduced, in varying scales. The most recent full scale and colored reproduction is that published jointly by the Society and the Houghton Library in 1942. A copy of this reproduction in the Archives was consulted for the present discussion. Hamilton Vaughan Bail, *Views of Harvard* (Cambridge, Mass.: Harvard University Press, 1949), treats this engraving on pp. 16-38, with a reduced photograph as plate VI and an account of Old Stoughton on pp. 26-30.[66]

The Burgis view shows the quadrangle from the street, with the second Harvard Hall to the left, Old Stoughton full front in the center, and Massachusetts Hall to the right. Between the central windows of the second floor of Old Stoughton are shown two tablets. Above is an arched one reaching up into the string course which marks the line of the third floor, and below is an oblong one.[67] Other representations of Harvard during the eighteenth century show less well than did Burgis the buildings, and particularly Old Stoughton's tablets. Hence the Burgis view, and a later reissue of 1743, called from its publisher the Burgis-Price view, are the chief visual evidence

[66] For smaller reproductions of the Burgis engraving, see the frontispiece of Matthews, *Harvard College Records* (note 64); Samuel E. Morison, *Harvard College in the Seventeenth Century* (Cambridge, Mass.: Harvard University Press, 1936), II, opposite p. 519.

[67] Quincy, *History* (note 64), I, 194, gives a vignette of Old Stoughton with the tablets which was drawn, as he says in his introduction, p. xiii, by his daughter, Eliza S. Quincy. Although it shows Old Stoughton slightly higher relative to its width than did Burgis and with somewhat differently shaped chimneys and pointed instead of irregular trees either side, and without a tree and people in front, it probably derives from the Burgis view or, because of the rarity of this, from the Burgis-Price view of 1743 (next note). Eliza's vignette of Old Stoughton was reproduced in small scale in *The Harvard Book* (Cambridge, Mass.: Welch, Bigelow, & Co., 1875), I, 79. Old Stoughton had three main floors and an attic floor under a sloping roof with dormer windows. The ends of the roof are shown both in the Burgis view and the Quincy vignette with straight edges, which suggests a plain hip roof. This is interesting on a building which dates halfway between two gambrel-roofed buildings, the second Harvard (1672) and Massachusetts (1720) Halls. In the Burgis view, the portion of the roof above the tops of the dormers is shaded darker than the lower portion, which might suggest that it sloped back as a gambrel roof. However, the Revere view of 1767 (next note) also shows the left end of the roof (the right runs behind Massachusetts Hall) as straight, and there is no shading. It, therefore, seems as though the roof was an early example of a hip roof in the "Queen Anne" period.

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for the tablets.[68] The lower, oblong tablet is reported to have contained a Latin inscription in six lines commemorating Stoughton's gift.[69] The upper tablet contained the Stoughton arms.[70] With a magnifying glass these can be somewhat made out as a shield bearing a St. Andrew's cross (a saltire); other charges cannot be detected. Above is what seems to be a crest with mantlings flowing from it.

Old Stoughton, poorly built at the beginning, suffered deterioration through the eighteenth century, particularly when occupied by Continental troops in 1775/76. It finally had to be dismantled gradually from 1779 to 1781. A Corporation vote of 13 November 1781 authorized Deacon Aaron Hill to take down such walls as were still standing on condition that he left for the use of the College one half of the bricks and "the corner stones, the stones in the cellar with Governor Stoughton's Arms, and the Inscription under it."[71] Alas, by the time that the present Stoughton Hall was built (completed in 1805), the stones had vanished.[72]

[68] For the Burgis-Price view of 1743, see Bail (above in text), pl. VII; it differs from the original in having a new text at the bottom and another in the upper right, in placing the names of the three buildings on their foundations instead of in the lower border, and in showing gate posts at the ends of the fence framing the central entrance to the quadrangle. It is often reproduced, as by Quincy (note 64), I, p. 347, in a very small vignette, and in the reduced wood engraving in *The Harvard Book* (note 67), I, 39. The latter omits the inscriptions at the upper right and center bottom. For other eighteenth-century representations, see Bail, pls. VIII-XII. In particular, the excellent Revere view of 1767, Bail, pl. IX, which shows the present Harvard Hall (1766), has a tree opposite the center of Old Stoughton and does not represent the tablets; see the full-scale reproduction of the right half in *The Harvard Book*, I, opposite p. 27.

[69] The inscription will be discussed in a projected article on the Latin and Greek inscriptions in the Harvard Yard, to be Part II of "Latin, Greek, and Hebrew Inscriptions on and in Harvard Buildings," of which Part I appeared in the *Harvard Library Bulletin*, 28 (1980), 299-346. It may be most readily found in Morison, *Harvard College in the Seventeenth Century* (note 66), II, 520.

[70] The presence of the arms is attested by the Corporation vote cited in the text presently.

[71] For the Corporation vote, see Matthews, *Harvard College Records* (note 64), p. c.

[72] Morison, *Three Centuries of Harvard* (note 34), p. 151. In an early Harvard publication called *The Harvard Magazine*, 10, no. 3 (November 1863; whole no. 86), the second of several articles on "The First School at Newtowne" discusses Old Stoughton Hall on pp. 92-93, with the inscription and with the remark on p. 93 that: "A few months since (i.e., before November 1863), a carved piece of stone was dug up in the yard, which bears many marks of being part of the Stoughton arms. It is in the College library," i.e., in old Gore Hall. So far as is known, this fragment has not been preserved. Dates commonly given for the destruction of Old Stoughton vary from 1780 to 1781; those in the text come from the extracts in Matthews, *Harvard College Records* (note 64), pp. xcviii-c. Dates given for the completion of the present Stoughton are either 1804 or 1805, the latter being the best

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The Stoughton arms may be found reproduced in black and white, presumably from an English example, in Julian Franklyn and John Tanner, *An Encyclopaedic Dictionary of Heraldry* (note 14), p. 381, no. 397. They are blazoned on p. 280 as: Argent, on a saltire gules between four door-staples sable an escallop or; i.e., on a white (silver) field, a red St. Andrew's cross lies between four black door-staples, one in each of the angles formed by the arms of the cross, and the cross bears at its crossing a gold scallop shell, seen from the back and with scalloped edge down.[73] Door-staple is defined on p. 314 as a bar or iron, the ends bent down at 90° and pointed, used in rough carpentry to join two wooden beams or planks of a door or other wooden structure. The above blazon corresponds to that in *Bolton's American Armory* (note 12), p. 158, where examples are cited from Stoughton's tomb in Dorchester, from a silver cup given by him to Harvard, a photograph of which, showing the arms, is in Morison, *Harvard College in the Seventeenth Century* (note 66), II, opposite p. 469, and from two silver cups given by him to the First Church in Dorchester. Bolton also cites a stained glass window on the third floor of the State House in Boston, but, of course, in this the colors must be derived from some later blazon. Bolton gives as a crest a demi-lion gules (red) holding an escallop between his paws. He gives no color for the shell, but perhaps it was gold (or).

Professor Morison states in his *Harvard College in the Seventeenth Century*, II, 521, that Stoughton assumed these arms "without right." His authority may have been the Committee on Heraldry of the New England Historic Genealogical Society, which does not give these Stoughton arms in its *Roll of Arms* (note 12).[74] However, Burke,

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attested; see *The Harvard Book* (note 67), I, 80: "Commenced in 1804, this edifice was completed the next year, and the name of Stoughton was given to it in 1806." It was paid for largely by a lottery and somewhat from the general fund of the College. Its naming was an act of respect for the memory of its predecessor. Likewise the adjacent Holworthy Hall, also paid for by a lottery, was named in 1812 for a seventeenth-century benefactor, Sir Matthew Holworthy, who, on his death in 1678, had bequeathed to the College £1000 sterling; see also *The Harvard Book*, I, 82.

[73] For saltire (a St. Andrew's cross), see note 25.

[74] Morison, *Harvard College in the Seventeenth Century* (note 66), II, 520 comments: "In the center of the facade the arms assumed (without right) by the Lieutenant-Governor were carved in stone; and underneath the inscription." The *Roll of Arms* (note 12) does give in Part 6 (1954), p. 6 no. 385, arms of a Nicholas Stoughton of Dorchester, 1672, and of his wife Rose, who came to Massachusetts in 1643 from Surrey County in England. This coat is blazoned as: Azure, a cross engrailed ermine. These arms are not given in *Bolton's American*

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General Armory (note 14), p. 978, gives among several examples of other Stoughton arms this version under his third Stoughton as those of a Stoughton from Kent County in England. Unfortunately, the county from which Israel Stoughton came to Dorchester was not discovered. However, despite the silence of the Genealogical Society and the assertion of Morison, it may still be that William Stoughton came from a family entitled to bear arms.

S-9. *Signet Society Arms.* The numerous student clubs, societies, and other undergraduate or graduate organizations in Harvard College and its graduate schools usually have symbols or logos.[75] Among these, the Signet Society merits inclusion here, because it has a proper coat of arms, perhaps the only such among the various club logos. Moreover, these arms were designed by Pierre la Rose, long before he did those for the various parts of Harvard and Radcliffe, and he had them prominently displayed in a carved wooden representation over the door to the clubhouse.

The Signet Society was founded in 1870 by a group of juniors of the class of 1871, in protest against what they felt to be the partisanship and political intrigues which then characterized the "waiting" (or sophomore) and "final" clubs. They intended their new society to recruit members primarily on the basis of scholarly or literary talent. Membership has since come to include students from other fields of study and undergraduate artistic endeavors, and also persons from the faculty or others of appropriate qualifications who were not elected as undergraduates.[76] A moving spirit, and the first president,

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Armory (note 12), p. 158. Burke, *General Armory* (note 14), p. 978, gives several English examples of these arms, mostly from Surrey county. The relation of Nicholas to the Lieutenant Governor was not discovered; Nicholas was a cousin of his wife Rose and might have adopted her arms.

[75] Among the logos of undergraduate clubs, the cooking pot of the Hasty Pudding, the bull of the A.D., the bear of the Porcellian, and the leopard of the Fly are well known.

[76] The account of the Signet Society in the text is based on Pierre la Rose, 1895, "The Signet," *The Harvard Graduates' Magazine*, 10 (1902), 513-517, and Nathan C. Shiverick '52, "A Short History of the Signet Society," in *The Signet: a Centennial Record* (Cambridge, Mass., The Signet Society, 1970), pp. 7-35. Neither explains why the name "Signet" was chosen by the founders. The minutes of the Society from the time of its founding in the fall of 1870 record a discussion of various names and then, without explanation, state that on 16 November it was voted "that the name of the Society be 'The Signet,'" and thus, also without explanation, it is recorded in the earliest copy of the constitution, in June 1871. These records are now preserved in the University Archives.

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was Charles Joseph Bonaparte, 1871, who was a grandson of Napoleon's brother Jerome Bonaparte. In 1803, Jerome had visited Baltimore and married the lovely and well-to-do Elizabeth Patterson. Although Napoleon soon forced him to divorce her and made him king of Westphalia, their descendants by Elizabeth kept up the Bonaparte connection. This probably influenced la Rose in his design of the Signet arms.[77]

At first, the Signet occupied a succession of rented quarters, but in the summer of 1901 it had raised enough funds to buy the clubhouse of the A.D. Club.[78] This building, probably of the early nineteenth century, is a two-story wooden house, 46 Dunster Street, on the southeast corner of Mt. Auburn and Dunster Streets.[79] Pierre la Rose, who had been elected as an undergraduate member in the Class of 1895, supervised the remodeling of the building. He also designed for the Society a coat of arms, of which he had a wooden carving placed over the front door. At the end of an article on the Society and its clubhouse (note 76), on p. 517, he described the arms as follows:

> Above the porch, where a window used to be, in the afternoon sunlight shine the arms of the Signet, in the style of those on Holden Chapel. They may be blazoned roughly as follows: On a field gules, a signet ring, or, surrounded by seven bees, of the same, striped with sable. Crest: a forearm vested in sable, with a white cuff, the hand holding an open book, across which is inscribed "Veritas." Motto: ΜΟΥΣΙΚΗΝ ΠΟΙΕΙ ΚΑΙ ΕΡΓΑΖΟΥ.[80]

[77] For Charles Jerome Bonaparte (1851–1891), his grandmother Elizabeth Patterson B., and his brother twenty-one years older, Jerome Napoleon B. (1830–1893), see three articles in *DAB* (note 37), II (1929), 427-429. Neither Jerome, the brother of Napoleon, nor his and Elizabeth's only son, Jerome, the father of the third Jerome and of Charles, have separate articles but are sufficiently attested in the foregoing three.

[78] Pierre la Rose (I, 263 n. 4), in his article "The Signet" (note 76), p. 516, gives the date of the purchase of the clubhouse by the Signet as 1901. Shiverick, "Short History" (also note 76), p. 13, gives 1902. La Rose's date is to be preferred, because he was active in the purchase and restoration and because he completed his article after the restoration but early enough to have it published in June 1902. The A.D. Club had erected a new clubhouse in 1899, on the southwest corner of Massachusetts Ave. and Plympton St.; see Robert B. Rettig, *Guide to Cambridge Architecture* (Cambridge, Mass.: Cambridge Historical Society with the MIT Press, 1969), no. B 49.

[79] For the Signet clubhouse, see Rettig, no. B 14, where it is dated 1820. La Rose, "The Signet" (note 76), p. 516, dates it "in the last years of the eighteenth century." Rettig's photograph shows the carving of the arms over the door.

[80] When la Rose spoke of his arms as in the style of those on Holden Chapel, he probably meant as a colored carving on the outside of a building. Widow Holden's arms (S-5) in the west pediment of the chapel are themselves much smaller than the Signet arms on its

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In the course of various repaintings, this carving had become all white. However, in the summer of 1982, through the generosity of Nathan C. Shiverick '52, it was repainted according to la Rose's blazon. Shiverick assumed that la Rose had featured the seven bees because of the Bonaparte connection, since Napoleon had featured bees in his arms. For this reason Shiverick also selected for the field a brighter red (gules) than is usual in heraldry, on the ground that such a red had been a Bonapartist color.[81]

As la Rose states, the arms have a crest and a motto. The crest represents what is presumably a Puritan arm holding up an open book bearing Harvard's *Veritas*.[82] The motto beneath the arms is a phrase from Plato's *Phaedo* 60e. There Socrates is described as talking with his friends in jail before he drinks the hemlock. He explains to them why he had been rendering into verse the fables of Aesop and composing a hymn to Apollo. He says that often in his earlier life dreams had enjoined him: "Make music and work (at that)." Formerly Socrates had interpreted this to mean that he should continue the pursuit of philosophy. But in jail he decided that the injunction perhaps ought to be taken literally, and he, therefore, had tried poetry. Obviously, la Rose took *mousikēn* in the general sense of any intellectual or artistic pursuit.

In addition to the carving over the door, a drawing of the arms by Mrs. Marjorie B. Cohn of the Fogg Museum hangs in the clubhouse. This, like similar drawings by her, la Rose, and others for the arms

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clubhouse but are surrounded by much more elaborate mantlings. By 1901, the Harvard arms were displayed in stone carvings on at least Memorial Hall and probably elsewhere. Thus, la Rose could not have meant that the Holden arms were the only ones displayed on a Harvard building. Probably the copy of the Holden arms now in the east pediment of Holden Chapel was put there after 1901, and perhaps by President Lowell after 1913. One may wonder whether Lowell's penchant for the display of arms on the Houses whose construction he initiated was the result of his familiarity with la Rose's on the Signet clubhouse. Lowell had been elected an honorary member of the Signet with the Class of 1906 (i.e., presumably, in 1905), while he was still only Professor of Government. Shiverick, "Short History" (note 76), pp. 19–22, describes Lowell's affection for the society.

[81] In the summer of 1981, Shiverick, acting as a House Committee of one, at his own expense had the arms repainted with the field still white (argent) but the bees in gold (or) striped with black (sable). Even though this placed the metal gold on the other heraldic metal silver, contrary to heraldic rule (note 6), he regarded these as the arms used by Napoleon. When, shortly thereafter, la Rose's description, quoted above in the text, was found, he generously saw to the present repainting in accordance with it.

[82] The Harvard arms show three open books inscribed VE -RI -TAS; see I, 270–271.

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officially recognized at Harvard, lacks the mantling that surrounds the shield in the carving but shows the crest and the motto.[83]

S-10. *Buildings and Grounds* was for many years the name of the maintenance department of Harvard University. According to Mrs. Irene M. Foran, Administrative Assistant in the department, it was decided a decade ago to adopt a departmental logo. However, in February 1984 the department was renamed "Facilities Maintenance" and the logo was abandoned in favor of a more conventional design of the Harvard arms in color surrounded by a gold wreath which bears "Harvard" on a white ribbon around its lower part. The word "Facilities" is printed above this design and "Maintenance" below it. Despite the abandonment of the earlier logo, it seems worthwhile to include it here as an informal design of arms which might be classified as "vanished," like others described above.

The logo was designed by Mr. Leo Louden, a member of the department, and a cut was made by the Harvard University Printing Office. The logo was first used in the heading of the departmental *Newsletter* of March 1973 and remained limited to that heading; the department used on its stationery the Harvard arms (I, 270). Since Mr. Louden's original drawing was not kept, the only representation of the arms is the black and white cut. Mr. Louden apparently designed the logo in the shape of a shield as a humorous reference to the arms used officially by various parts of Harvard.

On the white field of the shield appear three pairs of crossed tools which, with another pair in a chief, symbolize the various functions of the department. These pairs are described here with the tool that crosses from the upper left (dexter) to the lower right (sinister) first, and then that crossing from the upper right to the lower left. The cut

[83] Photographs of the carving in its three stages of color and of the drawing have been placed in the file of Harvard arms in the Archives. The photographs of Mrs. Cohn's drawing were made by Rick Stafford of the Fogg Museum. These arms also appear at the top of an elaborately engraved Signet bookplate. This reads near the bottom: "B. G. Goodhue des. 1900 . . . E. D. French Sc." The first date suggests that the arms had already been designed by la Rose in 1900, perhaps after James Hazen Hyde, 1898, had made in November a generous gift to help finance the new building and to purchase a library and furniture; see la Rose, "The Signet" (note 76), p. 516, and Shiverick, "Short History" (note 76), p. 12. Neither Goodhue nor French appears as a member in *The Signet: A Centennial Record* (note 76) or as a Harvard graduate in the latest *Quinquennial Catalogue of Harvard University* (Cambridge, Mass.: Harvard University, 1930).

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does not in every case make clear which tool crosses over the other. The heads of the tools are up, except for the broom, whose handle is up. Across the top of the field (in chief) are two pairs. On the left (dexter) the handle of a paint brush crosses under that of a hammer, to symbolize the department's structural functions. On the right (sinister), the handle of an adjustable wrench crosses over that of a rake, to symbolize the mechanical functions and those of maintenance of grounds. The rake is apparently meant to be of bamboo or plastic, with a triangular, not a straight, head. In the lower point of the shield (in base), a key crosses a broom, to symbolize the custodial functions. It is not clear whether the key passes over or under the broom. The broom's head consists of a straight piece of wood into which the bristles (?) are set. Across the top of the shield is a chief on which a capital B G flank a pen crossing over a four-in-hand tie, to symbolize the managerial functions. It is not clear whether the pen is intended to be an ordinary nib pen or a fountain pen; the latter is perhaps more likely.

S-11. *Office of Career Services.* An original ending for this title: "and Off-Campus Learning," was dropped during the winter of 1985. In December of 1984, a logo for the office was submitted to me by the Director, Ms. Martha P. Leape. John Noble and Mrs. Ann B. Martin, members of the staff, had worked on the logo design. Mrs. Martin discussed the design with me and came up with a final drawing. This has not passed through the Committee on Seals, Arms, and Diplomas and the Corporation; it is, therefore, a logo rather than an official arms. However, it seems permissible for it to carry a chief of Harvard. This is set off from the field, or is fimbriated, by a lower white (argent) line of partition to ensure that the tincture red of the chief does not fall directly on the tincture blue of the field. The line of partition is in three downward curving arcs, i.e., it is wavy.[84]

[84] For the rule against imposing tincture on tincture, see note 6. For fimbriated see Franklyn and Tanner, *Encyclopaedic Dictionary of Heraldry* (note 14), p. 134; also II, 374 n. 84. For wavy, see note 58. The wavy lower border is to show that the Office is not a graduate school since the chief of these has a straight lower border; see I, 274. A wavy line better suited Mrs. Martin's design than would the three "saw-teeth" of the lower border dancetty used in the Faculty Club arms (I, 290-292) and proposed generally for University departments other than graduate schools; on this proposal which has not been implemented, see above note 31.

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The field is dark blue (azure foncé).[85] Into this project from the left (dexter) margin of the field up towards the right (sinister) five elongated white triangles which Mrs. Martin calls "rays" but which in heraldry might more properly be called "attenuated piles."[86] The points of the two upper ones to the left (dexter) meet the line of partition of the chief. The third meets the corner between the line of partition and the right (sinister) margin of the field. The points of the fourth and fifth meet the right margin; indeed, the right (sinister) side of the lowest ray coincides with the right margin running up from the point of the shield. This means that in fact the shield might be considered to have a white (argent) field with five azure foncé rays projecting into it downward from the right (sinister), of which three have their bases on the line of partition of the chief and two on the right margin of the shield, and the upper left (dexter) one is in fact a small triangle between the line of partition and the left (dexter) margin.

Mrs. Martin states that the five white rays or piles, taken together, are meant to symbolize energy, knowledge, confidence, dedication, and service, which are all characteristics desirable for a career.[87]

A blazon might be: Azure foncé, five attenuated piles argent issuant from the dexter margin of the field diagonally up towards the sinister, of which the points of the first and second meet the line of partition of the chief, that of the third the corner between the line of partition and the sinister margin of the shield and those of the fourth and fifth the sinister margin; indeed, the dexter margin of the fifth coincides with the sinister margin of the shield from its point up; a chief of Harvard fimbriated wavy by an argent line of partition in three arcs.

[85] For azure foncé, see above under S-1.

[86] A pile is properly a triangular design which normally extends downward from the top of the field with its point near the bottom; see note 58. However, there seems to be no reason why Mrs. Martin's "rays" should not be longer and narrower than a normal pile and should not extend diagonally across the shield. Fox-Davies (note 5), who does not recognize rays, illustrates on pp. 124-126 piles with various types of margin. Franklyn and Tanner, *Encyclopaedic Dictionary of Heraldry* (note 14), p. 274, define a ray as a pile wavy and give a straight-edged pile on p. 260; Mrs. Martin's "rays" are straight-edged and hence may more properly be called attenuated piles.

[87] The number of five piles was selected for aesthetic reasons; Mrs. Martin's original design had many more, but it was felt that if the logo was reduced they would not show up well. Naturally many more than five characteristics are helpful in a career, but Mrs. Martin selected the five given in the text as important ones matching in number the five piles.

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S-12. *North House*. When "A Harvard Armory" was published in 1981, North House (II, 383) used a logo showing a baroque design of a youthful head representing the north wind.[88] The House has, however, recently adopted arms designed by a student, Ms. Anne Dowden, and the Assistant to the Masters, Ms. Sharon Morrow, has kindly provided the following description of their design and significance. Since the arms have not been submitted for approval to the Committee on Seals, Arms, and Diplomas, to the Radcliffe Trustees and to the Harvard Corporation, they are not "official arms," despite their appearance in the Commencement Program (note 1), but only an informal logo. The House hopes that in due course the name of some generous donor to Harvard/Radcliffe may be applied to the House and that such a donor may have arms which may be used by the House as the Cabot arms (above S-2) are by Cabot House. Since other departments of the University, described in this article, use or have used logos designed as arms, there seems to be no reason why North House should not adopt its own logo in the shape of arms until (and if ever) some overall ruling is made on the subject of logos.

The field of the North House arms is divided diagonally from the upper left (dexter) corner to the lower right (sinister) curve, i.e., per bend or bendwise. The upper right portion is red (gules) for Harvard and the lower left is black (sable) for Radcliffe.[89] The field is surrounded by a black (sable) border or bordure (see Fox-Davies, note 5, p. 138, figure 10) to indicate the Radcliffe quadrangle. Unless separated by some sort of dividing line, this bordure would seem to merge with the field in the lower half of the hield. A colored example of the arms was not seen. The bendwise line of division of the field is in fact a row of four squares, placed diagonally with corners touch-

[88] The north wind logo still appears for North House in the Commencement Program (note 1) and on the tippet worn by the Master as part of his academic costume.

[89] Arms divided vertically, i.e., per pale or palewise (Fox-Davies, note 5, p. 97, fig. 51) are blazoned with the more honorable dexter (left) half first. However, those divided per bend or bendwise (Fox-Davies, p. 97, fig. 49) appear to be blazoned first for the upper, sinister (right) and then for the lower dexter (left); see Woodward and Burnett, *Treatise on Heraldry* (note 26), p. 80. Neither Fox-Davies nor Franklyn and Tanner, *Encyclopaedic Dictionary of Heraldry* (note 14) gives blazons of arms divided per bend. The red for Harvard is obvious; the black for Radcliffe comes not from the color (argent) of its field but from that (sable) of the two bends (or bendlets) engrailed that cross it; see I, 270-273, as corrected below under "Corrections and Additions to the Original Article."

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ing.[90] These four squares are themselves divided diagonally along the line of the division, i.e., per bend. Each has the triangular half on the red part of the field black and that on the black part red, i.e., they are counterchanged.[91] The four squares symbolize the four Radcliffe dormitories or halls included in North House: Moors, Holmes, Comstock, and Wolbach.

As described, these arms violate the heraldic rule that color (tincture) should not lie on color (note 6). It would, of course, be possible to outline the border and the squares in a metal, probably white (argent), to avoid this. The cut in the Commencement Program (note 1) seems to indicate black lines around the squares as well as defining the border.

A blazon might be: Per bend (or bendwise) gules and sable; four squares per bend, each divided per bend and counterchanged sable and gules; a bordure argent (?).

S-13. *Council on East-Asian Studies.* The Council has several aspects. Harvard-East Asia Associates provides a forum (or seminars) for the discussion of East-Asian topics. The Council also publishes a series of *East-Asian Monographs.* The Reischauer Institute of Japanese Studies (formerly the Japan Institute, Harvard University) promotes Japanese studies. Ms. Florence Trefethen, Executive Editor of the *East-Asian Monographs*, writes that in the mid-1950s a logo was devised for the then East-Asian Research Center that consisted of two Chinese characters arranged vertically and signifying "East Asia."[92] These characters are adequate also to symbolize Japanese, Korean, and Vietnamese subjects. Since about 1980 the two characters have been placed vertically (in pale or palewise) on a shield under a chief of Harvard which has a straight lower margin. The resulting logo is used occasionally on the *Monographs* of the Council and regularly on printing relating to the East Asia Associates. It may be printed only in black and white outline or

[90] No heraldic term for a square was found; a lozenge is higher than it is wide and stands on a point, not on a side; see Fox-Davies (note 5), p. 146, fig. 230.

[91] For counterchanged, see Fox-Davies (note 5), p. 103, in the lower half. Franklyn and Tanner, *Encyclopaedic Dictionary of Heraldry* (note 14), p. 90, say that the frequent variant "countercharged" is in error.

[92] After the two Chinese characters had first been adopted, it was learned that they had been used during World War II by the Japanese for their "Coprosperity Sphere." Since, however, the memory of this use is rapidly fading, even in East Asia, the Council feels that the use of the characters as its logo will only rarely, and ever less often, arouse criticism.

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with the open books on the chief and the characters in the field below outlined in red on a white field. A blazon might be: Argent, in pale (or palewise) two Chinese characters gules signifying "East Asia," a chief of Harvard.

Mrs. Nancy W. Deptula, Administrative Officer of the Council, writes that the recently renamed Reischauer Institute of Japanese Studies uses a letterhead devised by a certain Katayama for the Japan Institute. This has the round red rising sun of the Japanese flag to the left of the Harvard arms in black and white outline.

S-14. *The Harvard Foundation*. This, an organization for the concerns of minority groups, appears to have a logo in the shape of a shield and with a chief of Harvard. A reproduction printed in the *Harvard Independent* for 7 March 1985 showed only black and white, not color. On the field are five overlapping circles. The chief of Harvard has a straight lower line of partition, even though the Foundation is not a Graduate School. An enquiry to the Director has, as of December 1986, elicited no reply as to the origin or meaning of the logo or as to whether it is colored.

S-15. *The Committee on the 350th Anniversary of Harvard* adopted a logo which consists of a red shield with in white the three Harvard open books bearing VE-RI-TAS across the top (in chief) and a large white 350 below in the field, with the central 5 larger than the flanking 3 and 0. The books hardly constitute a chief of Harvard, since the color of the field is continuous and unbroken by any line to demarcate a chief. This is also, of course, used in white with black outlines. A blazon might be: Gules; in fess 350 and in chief three open books bearing VE-RI-TAS, all argent.

The logo used for the Tercentenary in 1936 was a vertical rectangle which contained the Harvard Arms with 1636 above and 1936 below, framed within the edges of the rectangle by a floral design.

S-16. *Lowell House Motto*. The motto of the Lowell arms is the only motto at present in common, though unofficial, used by any House (II, 379-380). This note on its origin was suggested by a quotation from a poem of Machiavelli called *L'Occasione*, or "Opportunity."[93] The poet envisages occasion, or Opportunity, as a female figure with winged feet, which rest on

[93] Machiavelli's poem is quoted in an English translation by Robert S. Lopez, *The Three Ages of the Italian Renaissance* (Charlottesville, Va.: The University Press of Virginia, 1970), pp. 52-53. The Italian was consulted in Lorna De' Lucchi, *An Anthology of Italian Poems*

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a wheel. She has hair falling from the front of her head over her face, but behind there is no hair. The image was certainly taken from some pictorial representation, which would have resembled closely a common portrayal of Fortune.[94] From this image derives the common phrase in English "to take time by the forelock." If one does not catch the forelock, there is nothing behind to grasp, once Opportunity has passed. Although this concept goes beyond simply recognizing an opportunity, it must have been that which inspired the motto used in the Lowell arms.

Occasio in the motto suggests both "opportunity" and "the opportune time."[95] Diogenes Laertius, of the third century AD, preserves a quotation attributed to one of the "Seven Sages" of early Greece, Pittacus (ca. 600 BC).[96] The Greek, expressed in English letters, is: *kairón gnōsthe*, which may be translated into English: "know (thine) opportunity," and clearly a Latin translation would be *occasionem cognosce*.[97]

Although *Bolton's American Armory* (note 12), pp. 105-106 under three U.S. Lowell entries, gives as motto *occasionem cognosce*, Burke's *General Armory* (note 14,) p. 826, col. 2, does not give any motto with the arms that he assigns to the English "Lowles" (see also II, 378 n. 90). Perhaps, therefore, the Reverend John Lowell of Newburyport, who, in the early eighteenth century, was apparently the first of the family in the U.S. to use arms (II, 378), added to the arms the motto in his own or some earlier Latin version of the apothegm which Diogenes Laertius had attributed to Pittacus.

(London: Heinemann, 1922), p. 116, with an English version on p. 117. Lopez, p. 90 n. 24, described a renaissance painting of the allegory of Occasion.

[94] Burton Stevenson, *Home Book of Quotations*, ed. 16 (New York: Dodd, Mead & Co., 1967), p. 1432 under IV: "Opportunity: Its Forelock," no. 1, describes this image of Opportunity, and on pp. 1429-1434 gives a collection of quotations, mostly from English writers, on the general theme of "taking time by the forelock.".

[95] For the meaning of *occasio*, see the collection of examples in the *Thesaurus Linguae Latinae*, IX part 2, cols. 331-332, *s.v.* A 1; the final section 4 gives references for *Occasio* as a goddess.

[96] Diogenes Laertius, *Lives of Eminent Philosophers* I, sec. 79, which may be found most readily in the Loeb edition, I (1925), 80; the English version in the text is that on p. 81 by the editor, R. D. Hicks.

[97] Bartlett, *Familiar Quotations*, ed. 15 by Emily Morison Beck (Boston: Little Brown & Co., 1980), p. 92 col. I, gives, among other quotations from the "Seven Sages," this one attributed to Pittacus, and translates it, perhaps with the Lowell House motto in mind, *occasionem cognosce*. Older Latin versions of Diogenes render it in various forms.

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Corrections and Additions to the Original Article

I, 262. In n. 1 to the Introduction, line 12, insert after "Prof. Kenneth J. Conant, '15," as follows: Robert Grant, "Harvard College in the Seventies," *Scribner's Magazine*, 31 (May 1897), remarks on p. 564 in col. 1: "In 1875 the Harvard color which, since 1864, had masqueraded under the name Magenta, owing to some difficulty in getting the proper shade of handkerchief for the crew, was finally established as Crimson." Grant apparently meant that the "turkey red" of handkerchiefs chosen for the crew in 1858 had become magenta in 1864 but returned to crimson in 1875.

I, 273, line 10, in 3: *Radcliffe College*. Insert between " (or bendlets) " and "sable" the word "engrailed," to read "two bends (or bendlets) engrailed sable."

I, 278 under 9: *Divinity*. In lines 2-3, "the Herald's College" should be called "The College of Arms"; so also in I, 289, n. 48, 5th line from the bottom, and in II, 370, par. 2 line 1, in 21.

II, 363/4 under 18: *Adams House*. Although no example of pre-1936 Adams House stationery with the original House arms has yet been found, a pictorial map of Harvard, which was published by the Merrymount Press of Boston in 1935 for the Tercentenary of 1936, shows the arms of the Houses. Those of Adams House bear a chief of Harvard, as stated in the original article (II, 363). Beneath the chief, the field is divided into five equally wide vertical bands, alternating three white and two blue. The blue ones are heradically called "pallets," or narrow pales; see Fox-Davies (note 5), pp. 115 and 116. This does not render the arms "paly," which would mean six alternating bands; see Fox-Davies, p. 98, figure 57, and, for a shield with two pallets like the Adams House one, p. 117, figure 96. Midway on the center white band is a red oak leaf with an acorn at the left of its stem. Thus, the arms might be blazoned: Argent, two pallets azure; at the fess point an oak leaf rouge stemmed and with an acorn gules dexter; a chief of Harvard. The design may not be accurate, since the field of the Dunster arms is shown wrongly as blue; contrast II, 370 under 21 for a red field. Two other apparent errors on the map may reflect changes made for the Tercentenary. The Dunster arms shows a narrow white (argent) margin (orle) inset around the blue field; the arms as adopted in 1936 have a yellow (or) border around the red field. The Lowell House arms have the darts pointed, as la Rose drew them in the official version in 1936; see II, 379 under 25. If the map correctly represents the pre-1936 Adams House arms, it may be that Kenneth J. Conant, the designer, wanted to incorporate the national colors of red, white, and blue in arms relating to the Adamses.

II, 365, at the end of n. 66 to no. 18: *Adams House*. The arms of Adams House (outside) and of Saybrook College (Yale; inside) over the central doors to Randolph Hall are still, as of December, 1986, incorrectly colored.

II, 371, in line 2 on this page of n. 75 to 21: *Dunster House*. For "red glove," read "red sleeve."

II, 371, in line 12 of n. 75 to no. 21: *Dunster House*. As of December 1984, the missing horn ("attire") of the bottom stag of the Dunster arms had been replaced.

II, 375. In lines 12-14 of n. 84 to no. 23: *Kirkland House*. In November 1984, the arms in the gable of the Master's Lodgings of Kirkland House, originally of wood

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which had often to be replaced because of weathering, were replaced with arms of plastic on which the borders of the sable (black) cross have been properly colored argent (white) to prevent the color sable from resting directly on the color gules (red) of the field; see note 6 above.

II, 375, n. 85 to 24: *Leverett House.* Add to the references for John Leverett, President of Harvard: John L. Sibley, *Biographical Sketches of Graduates of Harvard University*, III (Cambridge, Mass.: W. C. Sever, 1885), 180-198. At the end of the note add: Morison, in *DAB* (n. 17), XI (1933), 198 at the bottom of col. 2, says: "Leverett left no published works and no portrait of him has been traced."

II, 376, n. 86, on 24: *Leverett House.* Add at the end: In response to a letter of 4 May 1880, from Charles W. Tuttle, in which strong reasons were advanced to doubt that Governor Leverett was ever knighted, the New England Historic Genealogical Society referred the matter to its Committee on Heraldry; see its *Historical and Genealogical Register*, 35 (1881), 272-275. The Committee's report was published in the October number for 1881, pp. 345-354. After reviewing not only the question but Leverett's career, it concluded firmly that Leverett had never been knighted. The only evidence for his knighthood is the address, written by a notoriously careless clerk, on the outside of a letter of 1677 to him from Charles II. Charles is known not to have been well disposed toward Leverett, though he respected Leverett's accomplishments. The editor of the *Register* summarized the discussion negatively on pp. 354-356. An offprint of the report and summary was issued by D. Clapp & Son, Boston, 1881.

II, 379, in lines 4-6 of n. 95 to no. 25: *Lowell House.* As of June 1985, the pheon (lance-head) between the horns (attires) of the crest, a stag's head cabosed or, has been correctly repainted as azure (blue) instead of sable (black), but the field of the shield has been made azure (blue) instead of the correct sable (black).

II, 383, 27: *North House.* The logo of arms which North House has substituted for the boy's head in a cloud are described above in S-12.

II, 390, par. 2, lines 4-5, in 30: *Winthrop House.* Miss Marjorie Gutheim (II, 389, par. 2) kindly provided a note on the baptismal basin given by Adam Winthrop, great grandson of Governor John, to the Old North Church of Boston to commemorate the birth (and baptism) in 1706 of his son Adam, an older brother of the Harvard Professor John; see *Bolton's American Armory* (note 12), p. 183, col. 2, first Winthrop. The basin was probably made by Edmund Winslow and is now in the Boston Museum of Fine Arts. A copy of a photograph shows that the arms indicate by their hatchings the blazon given in the confirmation of 1592 (II, 388) except that the lion seems to be shown in its natural colors, or "proper" (Fox-Davies [note 5], p. 75, n. 41) rather than black, or "sable." The crest shown on the basin, of a helmet surmounted by a running (courant) hare, lacks the green (vert) mound and the "wreath of his colors" as given in the Confirmation but has elaborate mantlings; for this crest see also *Bolton's American Armory*, pp. 183-184.

II, 402. The "Correction" needs further correction as set forth earlier under S-5: *Holden Arms*, above.

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Addenda

The arms of Sir Thomas Mildmay on the base of the John Harvard Statue will be discussed in a forthcoming article on Latin inscriptions in Harvard Yard.

The mention of the North House arms on pp. 252 and 253 n. 1, and the further discussion on pp. 287–288 were prepared without the use of a colored reproduction and before the arms were submitted for approval by the Radcliffe Trustees and the Harvard Corporation. They are, therefore, somewhat inaccurate and out-of-date. Similarly, to the mention of the Commencement programs of 1985 and 1986 in p. 253 n. 1, should now be added that of 1987 in which the North House arms appear in a black and white cut.

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a sacred status. They were treated as something akin to the voice of God over the original chaos, transforming featureless matter into spiritual values. The relics of Rome were cited as proof that such miracles were credible. Classical literary texts served as the missals and breviaries of the cult. Under its stimulus a self-regulating, commercial market for printed editions of Latin authors came into being. Through the mechanics of such a market printing gradually liberated itself from the confines of patronage. *Habent sua fata libelli.*

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