

BOOK OF THE KNOWLEDGE

Armorial restoration and manuscript collation

*Painted devices from the 1912 Hakluyt plates
read against manuscripts S, N, R, and Z*

Z = Munich, BSB Cod.hisp. 150 (Zurita; Lacarra facsimile 1999)

S = Madrid BNE MS 1997 (Jiménez / Markham base)

N = Madrid BNE MS 9055 R = Salamanca BUS MS 1890

28 August 2026

What this volume does

The six-chapter project and the complete modern English rendering restored the words. This volume restores the other half of the book: the painted sovereignty marks, and the places where the four manuscripts disagree. The plates printed here are the Hakluyt Society 1912 colour plates, themselves copied from manuscripts S and N. They are public-domain witnesses of the painted armorial, not modern reconstructions.

The collation is not a full line-by-line dump of Z. Z is incomplete at the end, carelessly copied, and written by an Aragonese hand from a source shared with N and R. S is the most complete text and the most conservative in place-names. What follows is every variant that changes a flag, a political reading, or a road.

The four witnesses

Signum	Shelfmark	Arms painted	Character
Z	Munich BSB Cod.hisp. 150	98 flags + 11 miniatures	Earliest surviving copy (mid-15th c. of a late-14th original). Incomplete at the end. Aragonese illustrator. Shares a source with N and R. Title page: Castile-León plus Alfonso XI's Bend.
S	Madrid BNE MS 1997	108 arms + 9 blank shields	Most complete text. Best toponyms. Distinct exemplar from N/R/Z. Possible Santillana library. Markham's main base.
N	Madrid BNE MS 9055	110 arms + 11 miniatures	Incomplete text. Simple colour drawings. Bound with other didactic works. Often agrees with R and Z against S.
R	Salamanca BUS MS 1890	106 arms + 16 blanks	Complete text but the most innovative wording. Simplest shields. Same family as N and Z.

Stemmatic reading used here: Z, N, and R descend from one lost exemplar. S descends from another. Painters worked from written blazons, not from a master picture-book. That is why the same sentence produces different pictures.

Collation that matters

France [6]

S / Markham text: three gold fleurs-de-lis on blue — the modern France adopted by Charles V in 1376. **Z fol. 3r:** France *semé* of lilies, the older field. This single disagreement is why Lacarra and others date the *book-object* after 1376 in some copies and leave the journey-memory older. The modern English rendering follows S (three lilies). A Z-faithful text would say a blue field sown with gold lilies.

Navarre [4]

S: the chain-net of Navarre dividing the field into eight radiating compartments with gold bezants (the Las Navas chains). **N (and the Z/R family):** a blue shield with three gold lilies in chief over two gold chains fesswise — a French-Navarrese hybrid. Plate 1 below prints both. The rendering's phrase "the King of it has for a sign the flag as follows" is blank in Markham because the picture carried the meaning. Z/N/R are reading Navarre through a Capetian-Evreux lens. S is reading the older chain-badge.

Lemberg / "Leon" [14]

S: green flag with a red cross. **N and Z:** silver field, a cross formy issuing from a red crescent. All copyists are confused among Poland, Lithuania, and Lviv. The hexagram of Solomon given to Litefama/Catalant is stable across witnesses; the Lemberg cross is not.

Poland / Lithuania [12–13]

All manuscripts give a hexagram (seal of Solomon) to the Lithuanian/Courland band. S then gives Poland a variant hexagram and Lemberg a plain cross. Z, N, and R give Lemberg an elaborate cross-from-crescent. Ashley–Clemmensen: “all the copyists appear confused.” Do not use these three flags as a 14th-century Polish political fact without saying so.

Genoa [27]

Stable across S and the Z family: white flag, red cross, the word JUSTICIA. The letters are written on the field in S; some copies crowd them into the chief. Meaning unchanged.

Empire / Germany [8]

S text: yellow flag, crowned black eagle. Some painted versions show the eagle on silver instead of gold. The crown is the imperial mark. Keep it.

Satalia / Antalya [35]

S: wavy silver and purple, Solomon’s seal over all. Marino’s EL from other copies: wavy gold and cardinal, emblem near the hoist. Same grammar, different tinctures. The seal of Solomon repeating here and in the Baltic hexagrams is a manuscript habit, not a local Anatolian fact.

Prester John [80–82]

Every manuscript invents a different picture. S: a long cross flanked by two bishop’s crooks. N: two banners, one a cross between bishop’s crosses, one an Orthodox three-bar cross. R and Z: further variants of the same Christian-staff vocabulary. There is no single “authentic” Prester John flag in this book. The agreement is only that he is marked as a Christian patriarch under Abdeselib, Servant of the Cross.

Özbek / Sara / Norgancio [94, and the tamga series]

This is the most important Z agreement with the outside world. The red mark on white given to Özbek, and repeated at Norgancio, is a version of the Golden Horde *tamga* used by Mengu-Timur, Toqta, and Özbek. Z and R draw it in a form that also appears on the Dulcert/Dalorto map of 1339, planted on the Horde’s country. S paints a simpler red device. The modern rendering’s “white flag with the sign of Özbek Emperor of Sara, red” is correct for all witnesses. The picture behind that sentence is a real steppe seal, not a fantasy charge.

Persia / Saldania / Caraol

Yellow field, red square. Stable from Tabriz through Saldania to Caraol on the Caspian. That stability is a political statement in paint: one imperial colour-code across the Ilkhanid theatre.

Cathay / Java / Great Khan [89–91]

Gold flag, an emperor seated in white, imperial crown, Turkish bow in one hand, gold apple in the other. Java is said to worship that same image. S and Marino’s EL agree in words. Z’s eastern quires are damaged and incomplete, so the Cathay picture is not independently checkable there. The seated-khan type is the book’s substitute for the dragon of actual Yuan/Ming imperial use.

Bocarin and Cato [93]

Shared yellow flag with many white stars in S. Some copies lose the stars in the painting even when the text keeps them. Always prefer the words: two kingdoms, one device. That is a linkage mark.

England [21]

Quartered France-modern and the three gold leopards. That France-quarter is another post-1340 / post-1360 Plantagenet fact. Ireland is given the same as England in some copies and a gold field with a black lion in others (Ibernia). Do not collapse them.

Granada [24]

S (Madrid 1997): red flag with a gold motto in pseudo-Kufic. Z fol. 6r: the same idea as a shield. Both are trying to paint the Nasrid device without knowing Arabic. The modern rendering should keep “Granada” as a red field with a gold inscription, not a pomegranate unless a later hand added one.

Lanzarote and the Atlantic set

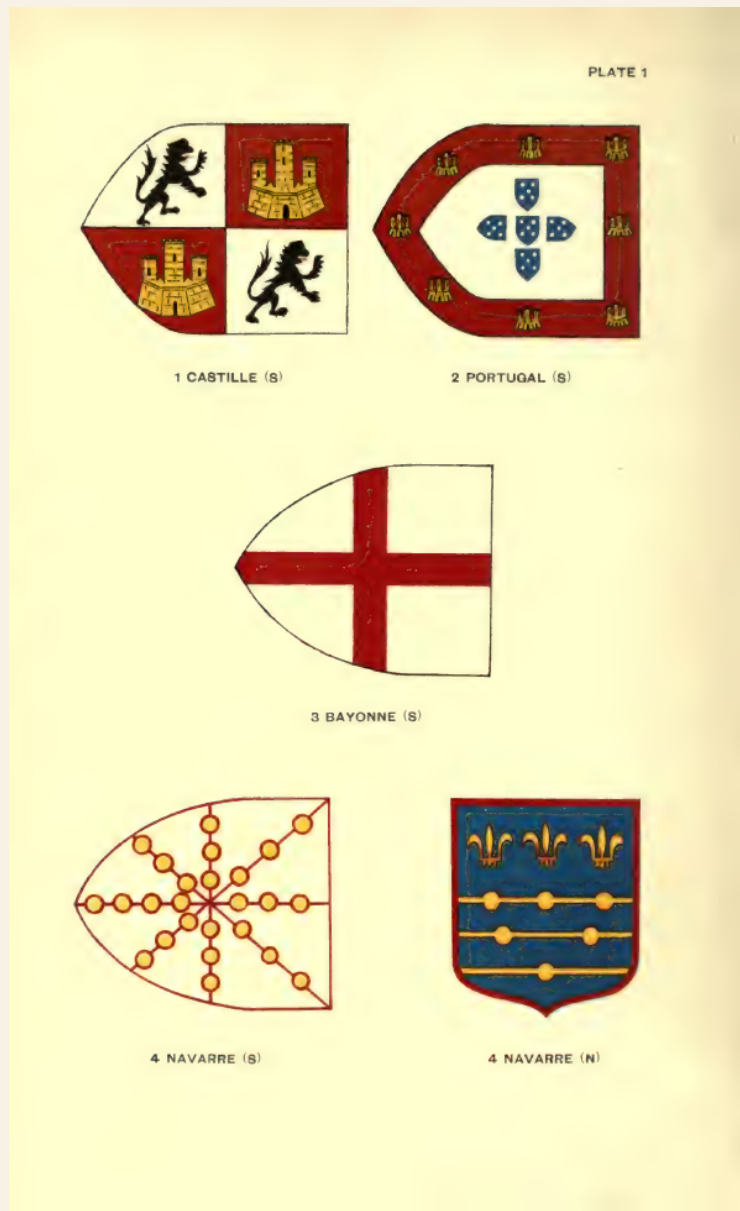
Z-family dating argument: Lacarra reads the Lanzarote conquest notice as after 1385 and therefore dates composition of the book-object later than Jiménez’s 1350. S still contains the island-list and the death of the Genoese Lanzarote. The rendering keeps the 25-island catalogue. The collation point is chronological, not heraldic: the islands barely carry flags. They carry names.

The end of Z

Z is incomplete at the close. The Russian kingdoms, the last Baltic hop, and the explicit return to Seville are secure in S and R. A Z-only edition would lose the circuit’s last proof. That is why the complete modern English volume follows S for the homeward leg, and why this collation flags Z as silent there rather than contradictory.

Plate 1 — Castile, Portugal, Bayonne, Navarre (S and N)

Read this plate as the book's first lesson. Castile is quarterly castles and lions. Portugal is a silver field, five blue quinas with plates, a red border of gold castles. Bayonne is the red cross on white. Navarre splits by manuscript: S has the chain-net; N has lilies over chains. The modern rendering's Castile and Portugal sentences match these pictures. Its Navarre sentence is a blank pointing at this plate.



Hakluyt Society 1912, Plate 1, after manuscripts S and N. Public domain.

Plate 2 — France and the Empire

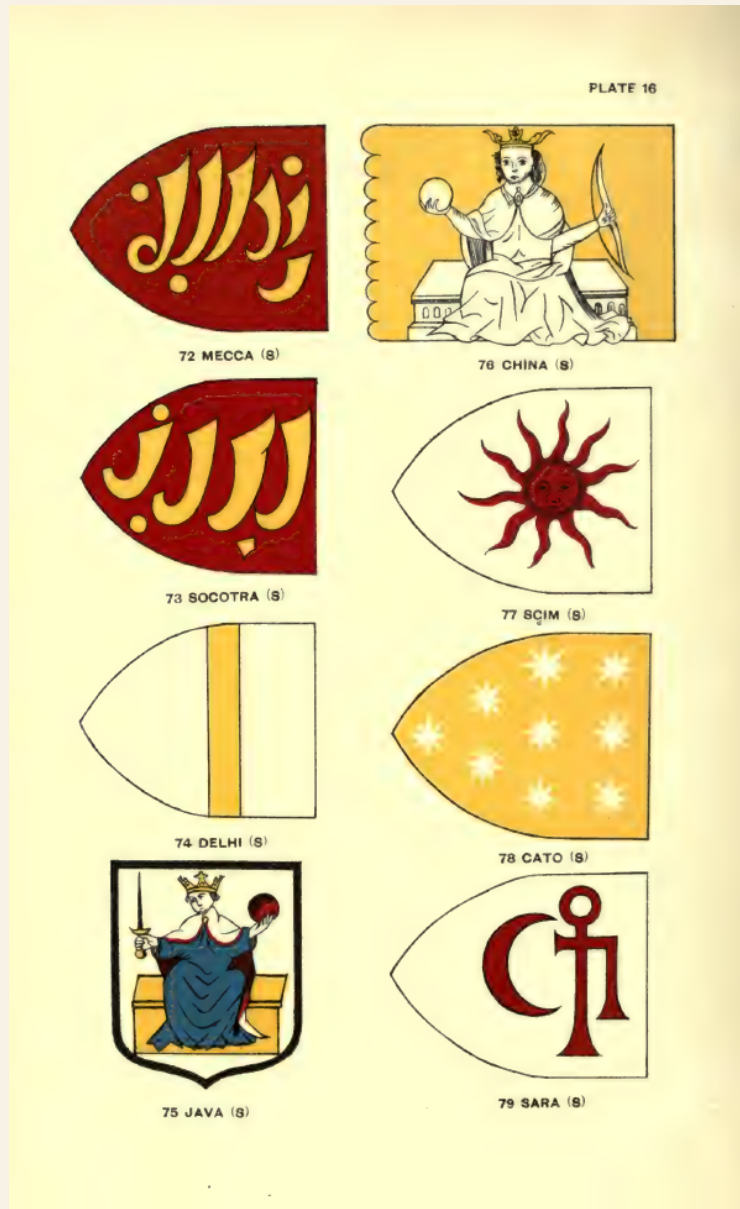
If this plate shows three lilies, it is the S tradition. Z's France is sown with lilies. Keep both in mind when dating the painted book rather than the journey.



Hakluyt Society 1912, Plate 2. France, Flanders, and the imperial eagle sit in this early gathering.

Plate 16 — Mecca, Socotra, Delhi, Java, Cathay, Sçim, Cato, Sara

This is the eastern armorial in one opening. The seated Great Khan, the starred flags of Bocarin/Cato, and Özbek's tamga at Sara are the three marks that make the eastern hinge readable as politics rather than marvel. Ashley and Clemmensen print this same plate as their Figure 1 for that reason.



Hakluyt Society 1912, Plate 16 — the eastern cluster, including the Golden Horde tamga at Sara.

The rest of the 1912 plates

Markham grouped the manuscript paintings onto twenty colour plates. Plates 3–15 and 17–20 continue the same method: a written blazon in the text, a painted flag or heater in the plate, sometimes two versions when S and N disagree. They cover the Baltic and Britain (3–5), Italy and the Adriatic (6–8), Anatolia, Armenia, Cyprus, and Syria (9–11), Egypt and the Maghreb (12–14), West Africa and Prester John (15), the Black Sea and Russia (17–20).

Those plates are rasterized from the 1912 volume and stored with this project's working files. They are not all reprinted here so this volume stays readable. The three printed plates are the ones that change how the modern English text should be read: the Iberian opening, the France-date problem, and the eastern tamga/khan cluster.

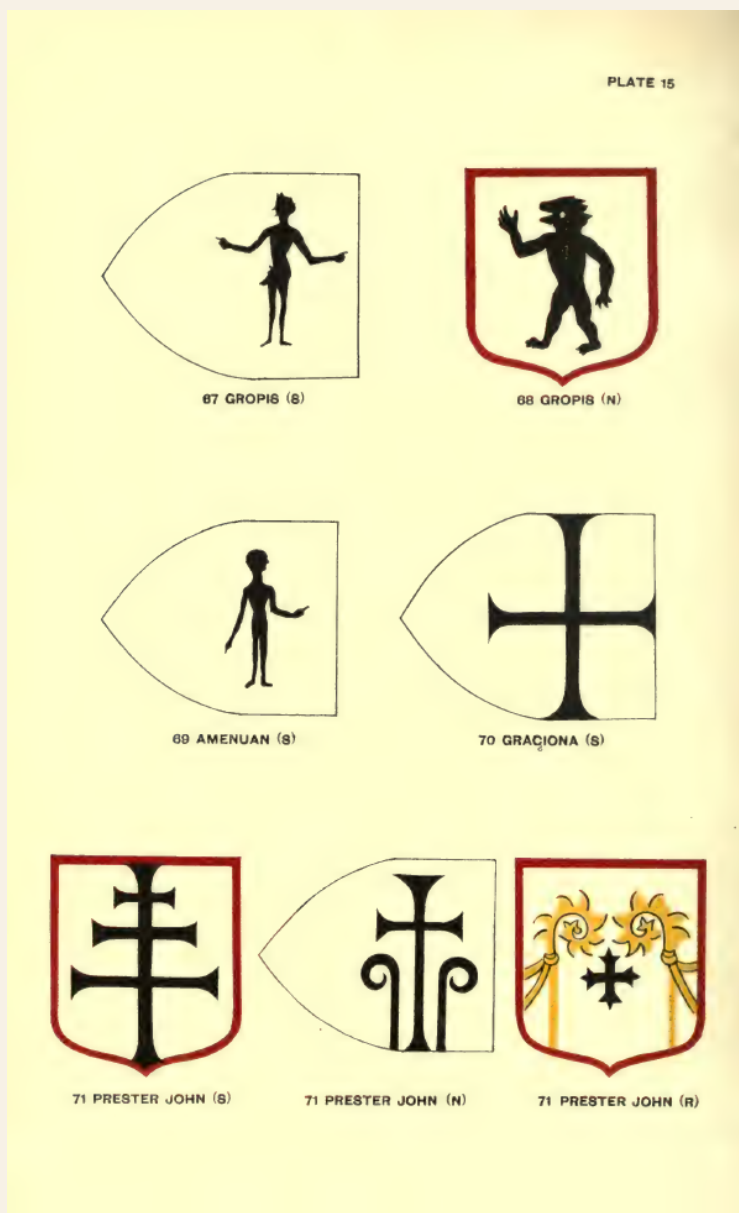


Plate 15 (sample of the African gathering). Prester John's device changes by manuscript; the plate records one S-family solution.

How to read the complete translation with this volume

When the modern English says “like these” or “the flag as follows” and then stops, look here. The sentence is a caption. The picture is the data.

When France, Navarre, Lemberg, Prester John, or Özbek is in question, do not trust a single painting. Use the collation above. S is the text of the complete rendering. Z/N/R are the other visual family. The Golden Horde tamga and the Castile quarterly are the two places where paint, words, and external history lock together.

When Z is silent — the last Russian and Baltic pages — S is not being preferred out of habit. Z is missing.

What a full Z line-collation would still add

A diplomatic transcription of Z already exists in Lacarra, Lacarra Ducay, and Montaner (Zaragoza, 1999). What remains is a three-column page: Z text, S text, modern English, with each painted flag photographed from Cod.hisp. 150 beside the S/N Hakluyt redrawing. That is a facsimilar project, not a reading edition. This volume is the reading edition of the armorial problem: which picture belongs to which sentence, and which manuscript is speaking.

End of the armorial and collation volume.