flight has metamorphosed into a responsibility for the welfare of mankind and the security of our American people."

To carry out this responsibility, airmen and airpower advocates will have to continue to keep in mind the philosophical guide lines, which General Hap Arnold offered his disciples shortly before his death: "No longer must tradition or loud shouting be the controlling factors. . . . All of us must keep our thinking elastic, resilient; our personal preferences, opinions, desires and ambitions subordinate to the general good; our vision adjusted to overall and perhaps uncharted horizons, rather than to limited, familiar areas."

If Arnold's dictum is followed by those who are grappling with the airpower capability which technology has wrought, then the West need have no fear as to airpower's role in the future of world peace and security.

SIGNAL CORPS ORANGE

By Paul J. Scheips

Today, as for many years past, orange and white (orange piped with white) are the official distinctive colors of the Army Signal Corps,[1] with the use of orange, as the principal color, predominating. Orange is a rich, full-bodied color, bright and distinctive wherever used.

Colors, as anyone knows who has at least a nodding acquaintance with the subject, have much tradition associated with them. It is therefore interesting if not downright amusing to journey into the heraldic field in search of this tradition as it bears on the various colors that have been borne by the Signal Corps, especially its famous orange.[2]

The irreverent ones cannot but be amused by the attachment of virtues and other representations in English heraldry to metals and colors used in coats of arms. Yellow, logically enough, as on the Cavalry uniform once worn by Signal Corpsmen, is held to represent the metal gold (*or*), which stands for constancy, though everyone knows that gold is a fickle wench forever changing hands. Yellow's corresponding stone is the topaz and its planet is Sol. White represents the metal silver (*argent*) and stands for innocence, or so some heralds would have us believe. Its stone is the pearl and its planet Luna. Black, which once darkened the Signal Corps uniform, is the sable of heraldry whose virtue is prudence. This we should be glad to learn since its corresponding stone is the diamond or lozenge, today the insigne of the Army Finance Corps—but in heraldry the figure reserved for the distaff side of the house. The distinctive colors of the Finance Corps are silver gray and golden yellow instead of black, which now dignifies the Chaplains.

Orange is the name of a town and former small principality in France, which gave its name to a princely line from whence came William III of England and the present

[1]SR 600-60-1, D/A, 8 April 1953.

[2]Here I have found most helpful the following volumes: J[ames] R[obinson] Planché, *The Pursuivant of Arms* (3d ed.; London, 1874); Hugh Clark (ed. J. R. Planché), *An Introduction to Heraldry* (18th ed.; London, 1892); Eugene Zieber, *Heraldry in America* (2d ed.; Philadelphia, 1909), who cites Planché's Clark; and Sir Christopher and Adrian Lynch-Robinson, *Intelligible Heraldry* (London, 1948).

royal house of the Netherlands. An Orangeman, therefore, is not a member of the Signal Corps, but a person honoring William of Orange and a member of a secret society organized in the north of Ireland in 1795, wearing orange-colored flowers or an orange sash, in defense of the reigning British sovereign and the Protestant religion.

English heraldry, older than William of Orange, admits the color orange (*tenné* or tawny), according to Planché's Clark, but neither uses it in its bearings nor attaches any virtue to it. The Lynch-Robinsons, describing *tenné* as "tawny-brown," say that it and sanguine, elsewhere described as the color of cold blood, "are so rare in English heraldry that, once having been mentioned, they may be promptly forgotten," but add that they are found frequently in French heraldry. They also add that the Irish Office of Arms sometimes uses these colors and that the Irish national flag might be described as being partly *tenné,* while Scotland uses *tenné* in bordures, which are shield frames in heraldry. The hyacinth, the red stone of the ancients, corresponds to *tenné* and has been used in the blazonry of peers. (As a flower the hyacinth is a member of the lily family, of all things!) For a heraldic virtue it thus seems that the Signal Corps can claim only the innocence of white—paltry stuff for a fighting arm.

The fact of the matter is that some would explain this lack of a virtue for the color orange by the outright charge that both *tenné* and sanguine were "stains" used in abatements of honor, charges placed upon coats of arms to denote dishonorable actions of the bearers. To illustrate, it may be claimed that *tenné* would have been used variously on the coats of arms of old reprobates in armor who were guilty of such ungentlemanly misdemeanors as boasting, drunkenness, killing a prisoner who had yielded, or revoking a challenge. The abatement of one guilty of seduction or rape would have been an escutcheon reversed in the color of cold blood. The whole question of abatements, however, is a controversial one, with the general view being that they were never used. But the Lynch-Robinsons suggest "that you cannot have good conduct marks without bad . . . , and that whilst any knight who really disgraced his arms would have them taken away . . . , in addition to other and probably very drastic punishments, there is no reason why the minor peccadilloes of the medieval knight should not have been recorded until by some deed of valour he wiped out the stain on his escutcheon—for abatements are alleged to have been only of a temporary nature." Nevertheless, this lets the Signal Corps off the hook in only a left-handed sort of way, so that we may thank Planché for riding to the rescue with a specific defense of orange in his *Pursuivant of Arms:*

> Some heraldic writers extend the number of tinctures to seven, by the addition of sanguine or murrey, dark blood or mulberry-colour, and *tenné,* tawny, or orange-colour; while others who admit them into the catalogue declare them, at the same time, to be *stainant,* or disgraceful; but, . . . it is very improbable any one would bear arms so degraded; and the strongest proof that no such opinion with respect to these two colours existed in the days of chivalry is, that the livery colours of the house of York were murrey and blue, and that tawny was apparently much affected by the retainers of the nobility and Church dignitaries. "Enter Winchester [Cardinal Beaufort], with his serving-men in tawny coats." . . . "And by the way the Bishop of London met him, attended on by a goodly company of gentlemen in tawny coats." . . . The pages of the Earl of Nottingham, temp. James I, wore tawny velvet guarded with black . . .; and many other instances might be quoted. It is not likely that princes, protectors, and nobles would have selected for their liveries colours, which were marks of shame. . . . Gerrard Leigh pronounces *tenné*

> a worshipful colour, which the heralds sometimes call bruske;" and sanguine, "a princely colour;" . . . While, however, I deny the *stainant* character of these colours, I do not feel inclined to admit them into the company of heraldic tinctures, as I question their having ever been properly introduced in coats of arms, although much used for liveries. Leigh mentions two families that bore *tenné,* but without proof . . . .

Perhaps a further observation is in order. An observation and a caution. One of the heraldic distinctions viewed by Planché's Clark as "purely visionary, . . . mere affection," and "nowhere used but in England, being justly held in ridicule in all other countries, . . . a fantastic humour of our nation," was the expression of orange by the planet Dragon's Head. Immediately there is called to the layman's mind either a griffin or a tale out of Sax Rohmer. But this is an error, for the Dragon's Head of heraldry is simply an expression of orange somehow suggested by the astronomical phenomenon of the ascending node of the moon or a planet, which is known as Dragon's Head. (The color of cold blood, on the other hand, represents the Dragon's Tail, the descending node.) Heraldry would not sanction the placing of a draconic head onto the Signal Corps standard in an effort to regain the heroic face lost through cohabitation with Innocence. It would seem better, therefore, for the Corps to keep its presently authorized standard with an orange background bearing embroidered in its center that old bird the American eagle "holding in his dexter talons an olive branch and in his sinister a bundle of 13 arrows. . . ."[3] Praise the Lord and pass the ammunition!

[3]SR 840-10-1, D/A, 28 October 1952.

Yorktown Day Celebration

As we go to press word was received that the historic battle of Yorktown, which assured American independence, will be reenacted on the famous battleground at Yorktown, 19 October 1957. Reenactment of the Yorktown siege will highlight the largest celebration of the annual Yorktown Day since the 1931 sesquicentennial. This year's observance will include the dedication of the Yorktown Victory Monument with its new 14-foot figure of 'Liberty' sculptured by Oskar J. W. Hansen of Charlottesville, Va. The figure replaces the original one damaged by lightning in 1942. The National Park Service announced that British and French representatives were invited to attend.

All the military services will be represented at the observance, along with some of the oldest military units in the nation, such as the Governor's Foot Guard of Hartford, the Richmond (Va.) Light Infantry Blues, and the New York Veteran Corps of Artillery.

Fred Dustin

The American Military Institute has lost another prominent member in the death of Fred Dustin, 15 May 1957, at Saginaw, Michigan. Born 12 October 1866 at Glen Falls, N. Y., as Fred O'Donnell, he adopted the surname of the uncle who raised him after his mother died.

Coming to Michigan in 1887, he became interested in the rich field of Indian village sites and artifacts in Saginaw County, accumulating a collection of some 6000 arrow heads, tools and pottery, which he presented to the University of Michigan. He arranged for his extensive library on the American Indian, probably the most complete on the Custer Campaign of 1876, to be kept intact.

Fred Dustin was an author and authority on American Indian lore and culture. His *The Custer Tragedy* is one of the best objective histories of Custer's last battles.