

# MELUSINE AND THE STARBUCKS' SIREN:

Art, Mermaids, and the Tangled Origins of a Coffee Chain Logo

[Received January 31st 2023; accepted February 21st 2023 – DOI: 10.21463/shima.190]

Sarah Allison

<sgallison01@gmail.com>

**ABSTRACT:** Melusine, the snake- or fish-tailed heroine of a medieval legend, has been labelled in modern sources as the mermaid in the Starbucks' coffee chain logo and has become a generic name for two-tailed mermaids. However, it is unclear how the traditionally one-tailed Melusine became linked to this image. Tracing the source of the Starbucks' logo leads to an obscure end, but similar double-tailed mermaids abound in art and heraldry. Melusine entered heraldry as the mythical ancestress of a few families, and in 19th century works on heraldry, the names mermaid, siren, and Melusine are used interchangeably for mermaids with one or two tails. This article seeks to demonstrate that Melusine's name became specifically tied to the two-tailed mermaid only after Sabine Baring-Gould's 1866 study of the legend, which used one such picture as an illustration. Subsequent authors began identifying this illustration as Melusine and labelling similar images accordingly. This shows how visual representation affects the transmission and public perception of myths.

**KEYWORDS:** Melusine, mermaid, siren, heraldry

## Introduction

The modern logo of the Starbucks' coffee chain shows the face of a crowned, smiling woman with flowing hair. At first glance, it's easy to miss that she's lifting something in each hand. The image is actually of a mermaid with two scaly fish tails. Official marketing refers to the character as "the Siren" (Wilson, 2018), but other writers frequently connect it to the medieval legend of Melusine (Woodard, 2011). Melusine was acknowledged several times as "the face of the Starbucks corporation" in a 2017 collection of academic works on the legend (Urban et al, 2017, p. 9, 33, 402).

As told in a 14th-century romance by Jean d'Arras, Melusine is a mysterious woman who makes her husband promise never to intrude on her private baths. They live happily and produce many children until he breaks his promise and spies on her, at which point he sees her take the form of a serpent from the waist down. He manages to conceal his discovery until one day, while upset, he calls her a serpent. She flies away and he is left to mourn his actions. However, she remains a kind of guardian deity for their descendants. This example of the widespread fairy bride folktale became wildly popular and was adopted by several noble families as a mythical origin story (Baring-Gould, 1877, pp. 471-480).

Medieval images of Melusine typically showed her with the tail of a serpent or dragon, sometimes with claws or wings, or completely in the form of a dragon. At some point,

artists began depicting her more frequently as a fish-tailed mermaid (Péporté, 2011, pp. 92-93). The two-tailed Melusine is often specifically attributed to German coats of arms. It is credible that the story of Melusine eventually merged with those of mermaids, due to her association with water and the number of similar stories which did feature mermaids, but sources rarely give any ideas how the change from one-tailed to two-tailed might have happened. As pointed out by Rodney Dennys:

*All the medieval authorities agree that from the navel downwards Melusine was a snake and not a fish and, indeed, was a kind of flying serpent. It seems odd, therefore, that the woman with double fish tails should be blazoned a Melusine in German heraldry.* (Dennys, 1975, p. 125)

Tracing the history back through Starbucks' origin story to older art forms, I will seek to demonstrate that this conflation may be the result of a fairly recent misunderstanding.

### The Starbucks' Siren

When Starbucks was founded in 1971, co-founder Gordon Bowker and designer Terry Heckler worked together on brainstorming names and eventually chose Starbuck, the name of a sailor in Herman Melville's novel *Moby Dick* (1851). According to Bowker, the name was chosen based on its "powerful" sound (Allison, 2008). In the more fanciful account of later Starbucks' CEO Howard Schultz, the founders had started out wanting a connection to *Moby Dick*, and the name Starbuck "evoked the romance of the high seas and the seafaring tradition of the early coffee traders." Schultz relates that Heckler searched through "old marine books" until he encountered a "sixteenth-century Norse woodcut: a two-tailed mermaid, or siren." That became their first logo, "as seductive as coffee itself" (Schultz, 1999, pp. 32-33). Regardless of the varied accounts, this theme of temptation and desire holds through and the mermaid became an enduring image for the company. Heckler called the logo "a metaphor for the allure of caffeine, the sirens who drew sailors into the rocks" (Allison, 2011).

This original logo was a textured, rough-looking illustration of a mermaid with flowing hair and a crown. She had two fish tails, which she held up in either hand. The suggestive pose and nudity garnered controversy, causing various alterations over the years. After Schultz's company Il Giornale acquired Starbucks in 1987, the logo was redesigned and changed from brown to Il Giornale's green. The new siren was symmetrical and extremely stylised, with her body essentially a circle. Her crown now featured a star and her hair covered her breasts. The artist of this reinvented design has been identified either as Heckler (Clark, 2007, pp. 63, 68) or one of his employees, Doug Fast (Krakovskiy, 2005). The next update brought the frame closer to focus on the siren's face. Only the ends of her tails appeared, leaving them almost unidentifiable. Heckler compared them to "baking mittens" (Clark, 2007, p. 68). In 2011, the logo dropped the "Starbucks Coffee" label that formerly ran around the image, leaving only the siren (Figure 1). Alterations extended even to tiny details like the slightly asymmetrical shadows on her face (Wilson, 2018).

There are a few holes in Schultz's mythicised story of the logo's origins. Rather than an old marine book, the source of the illustration is most likely *A Dictionary of Symbols* by Juan Eduardo Cirlot (1962). The entry for "siren" – which here encompasses the birdlike sirens of antiquity as well as sirens with either one or two fish tails – is accompanied by an

illustration labelled “Twin-tailed siren (15th century)” (Cirlot, 1962, pp. 283-284) (Figure 2). Heckler appears to have adopted this image for the Starbucks' logo, with a few minor design tweaks, such as adding a slight smile on the siren's face. So far as I can tell, the first to identify Cirlot's book as a potential source was Michael Krakovskiy in a 2005 blog post that labelled the two-tailed mermaid “a Melusine,” citing a Wikipedia page (Krakovskiy, 2005). At the time, the Wikipedia page stated that Melusine was the heraldic term for a twin-tailed mermaid, but gave no source.<sup>1</sup> Cirlot called it a siren, as did the Starbucks marketing team, following in his footsteps. This is easily explained, since Cirlot's book was originally published in Spanish, where the word for mermaid is “sirena.” Cirlot also mentions Melusina as sometimes appearing “in the form of a siren,” but does not make any specific connection to the twin-tailed siren, instead identifying her as a “viper-fairy” (Cirlot, 1962, pp. 197, 284). The question becomes where *A Dictionary of Symbols* got the siren illustration.



Figure 1 – current Starbucks' logo.



Figure 2 – illustration for siren entry in Cirlot (1962: 283).

---

<sup>1</sup> This early version can still be viewed via the page history function on Wikipedia.

According to a 2010 blog post by medieval scholar Carl Pyrdum, it came from a German edition of the Melusine story, printed by Johannes Bamler in 1480 (Pyrdum, 2010). The blog drew attention from news sources and even influenced academic study of Melusine (Shea, 2011; Klara, 2014; Bain, 2017, p. 22). However, Pyrdum and his contributing commenters had run afoul of different translations of *A Dictionary of Symbols*. A commenter had located a Google Books preview of a Spanish edition, which gave sources for its illustrations. Google Books did not display the images due to copyright. The commenter found a caption that seemingly matched, unaware that the English and Spanish editions had different illustrations.<sup>2</sup> The Bamler illustration in question, which appears in several Spanish editions, depicts Melusine at the center of a family tree. It is clearly of a different art style from the English translation's rougher, more intricate siren. She has a single serpent tail and her hands are posed in front of her chest. Instead of a crown and flowing hair, she wears a hennin that hides her hair (Cirlot, 2018, pp. 419-420). The Bamler edition does not include any two-tailed Melusines. While the source of the siren in *A Dictionary of Symbols* may be impossible to definitively answer, it is an example of a widespread artistic motif dating to antiquity.

### The two-tailed mermaid as motif

The mermaid with two tails appears widely in European visual culture. It is in evidence as medieval grotesques and a pair of Emperor Frederick II's shoes bore the design (Sachs, 1978, pp. 5-14). It was a popular image in Venice during the Renaissance and appeared as part of intricate floral designs in 17<sup>th</sup>- and 18<sup>th</sup>-century embroidery from Crete (Belger Krody, 2004). To a lesser extent, there were also male counterparts, the tritons, who were often depicted as two-tailed mermen.

Details can vary, but the iconic version is a frontal pose holding the tails up in both hands. One name for it is a mermaid *double-queued* (the heraldic term for having two tails, which can apply to any heraldic creature, such as wyverns or lions). Most terms are variations or translations: bifurcated mermaid (Sachs, 1978, pp. 6), *sirène bifide* (Pearson, 2009, p. 120), or "Meerfrau... mit zwei Schweifen" (Von Hefner, 1861, p. 91). It has also been linked to the names Scylla or Mixoparthenos.

Variations abound in Romanesque church carvings (Allen, 1887, p. 368). A leafy belt or skirt is a common detail. Occasionally one or both tails appear to be actual fish distinct from the woman's body, or a mermaid might even have three tails. The two-tailed mermaid frequently appeared alongside centaurs and other mythical creatures. Visually balanced, the motif particularly lent itself to corners where it could enhance symmetry (Leclercq-Marx, 1997). The motif has been dated to as early as the 3rd or 2nd century BCE. The sea monster Scylla was depicted this way in Etruscan art, different from her more monstrous Greek incarnation. These visual representations may even have had more influence than Homer's description of a monstrous, six-headed Scylla, which isn't reflected in Greek, Etruscan or Roman art (Sachs, 1978, pp. 5-14). Some theories attribute the two-tailed mermaid's roots even further back to the Near East, as seen with a bronze figurine from Luristan (Pinnock, 1989, p. 269). The *Rankenfrau*, a German term, refers to a figure with a human female body from the waist up with leafy vines and plant shoots below the waist –

---

<sup>2</sup> The comments are no longer available due to website updates. I accessed the original comment discussion from September 2010 through archive.org

in particular, versions where two long vines appear like legs. The *Rankenfrau* appeared in Greek and Near Eastern art such as carvings and jewelry (Buisikh, 2007). The pose and imagery strongly evoke the later two-tailed mermaid. This figure often wears a crown or headdress (like the Starbucks' siren) and at some point became associated with fountains (Pearson, 2009, p. 120).

There is a broad family of similar motifs with which the two-tailed mermaid showed overlapping traits and even sometimes swapped imagery. Deterioration or destruction of such carvings added to these blurred lines. The Sheela-na-gig (Jerman & Weir, 2013, p. 44) and the Baubo (Clark, 2007, p. 42) have been compared. They are not animal hybrids, but their contorted, crotch-baring poses do bear a resemblance and there were numerous other exhibitionist figures. Some two-tailed Romanesque mermaids have been misidentified as Sheela-na-gigs by modern viewers (Oakley, 2009). Luxuria, a symbol of lust and punishment, was depicted as a woman with serpents twining around her and biting her breasts. With occasionally similar poses, the snakes can seem to parallel the double tails, and the motifs even merge in some cases. The earth goddess Terra had similar associations of foliage and nursing animals (Woodcock, 2005, p. 107). Mermaids in Romanesque carvings could be shown with leafy tails, nursing animals, or in Sheela-like poses.

The mermaid in all her forms is an ambiguous, liminal figure with both human and animal attributes. Various interpretations and theories have been put forward on the mermaid's symbolism. For medieval authorities, it may have been a symbol of sin and lust, and the bifurcated mermaid's suggestive pose seems especially illustrative in this reading (Sachs, 1978, pp. 12-13). Death was another possible connotation. There were legends of mermaids and sirens drowning sailors, but the mermaid could also have connections with souls and the afterlife (Woodcock, 2007). Similarly, the two-tailed Scylla appeared on Etruscan cinerary urns, perhaps related to ideas of the soul's journey to the Underworld (Sachs, 1978, pp. 9, 13). There's some shared ground from sirens to banshees, who were heralds of death. Melusine fills a banshee-like role, too, in the legends where she haunts her descendants (Woodcock, 2005, p. 106). On yet another level, the two-tailed mermaid is a neatly symmetrical image useful for filling in designs. Some two-tailed mermaids (but not all) wear crowns, including the Starbucks' siren. Alex Woodcock suggests a connection to phoenixes, the sin of pride, or the more positive attributes of queens and goddesses, adding that "[m]ermaids wearing crowns typify Renaissance art and may well be connected to alchemical symbolism" (2005, p. 106). A two-tailed, crowned mermaid, identified as a goddess "born of our deep Sea," appeared as an alchemical symbol in *L'Azoth des Philosophes*, attributed to Basilus Valentinus (De Givry, 1831, p. 361).

### Heraldry and the generic Melusine

Although rich and varied, the artistic tradition of the two-tailed mermaid has little to do with Melusine. On the other hand, their connection has been attributed most frequently to German heraldry, suggesting that this is where the merge took place. In this section, I will attempt to explore whether this is borne out by the evidence.

In the 19th century, the terms mermaid and siren were used interchangeably in works on heraldry. Melusine was specifically a mythical ancestress claimed by several families such as the Lusignans and the Luxembourgs. Thus, she shows up on quite a few coats of arms,

sometimes in a bathtub as a reference to her story (Millington, 1858, p. 279-280; Woodward, 1892, p. 303).

Although authors have mentioned a tendency towards twin-tailed mermaids in German arms, there was no separate name for the concept (Woodward, 1896, p. 318). In 1846, a German book of heraldry labeled an image of a one-tailed mermaid holding a comb and mirror as a *Wasserfräulein*, *Syrene* or Melusine (Biedenfeld, 1846, p. 47). In 1861, a similar work gave *Meerfrau* and Melusine as synonyms, and included one image of a standard mermaid and one of a two-tailed, crowned mermaid very similar to the Starbucks' siren (Von Hefner, 1861, p. 91). The Rieter family of Nuremberg was a well-known example, although their two-tailed mermaid typically has her hair up (not trailing down) and often wears a kind of dress with a fringe around her waist (Lehner, 1969, p. 129). There is at least one older heraldic work with a two-tailed Melusine: a 1586 coat of arms for the Luxembourg and Lusignan families. Here, Melusine has two serpent tails and stands with them intertwined while she holds up the heraldic shields (Chypre de Lusignan, 1586). This is closer, and Pit Péporté speculates that images of this type merged with mermaid imagery to influence later depictions (2011, p. 93). However, this is notably different from the pose of the two-tailed siren and doesn't seem typical of portraits of Melusine in that era.

Writers apparently began identifying Melusine with the heraldic two-tailed mermaid around the late 19th or early 20th century. In 1904, Arthur Charles Fox-Davies definitively stated that, "the Melusine, a mermaid with two tails disposed on either side, though not unknown in British heraldry, is more frequent in German" (1904, pp. 162, 303). Other authors followed suit, making Melusine a generic term (Vinycomb, 1906, p. 245). One article in particular is interesting. The writer describes one such "Melusine" wearing "an eastern or antique crown" and holding a flower in each hand - influence from the *Rankenfrau?* - and theorises a connection to the Lusignan line. He points to Sabine Baring-Gould's book *Curious Myths of the Middle Ages* (1866) and its inclusion of "a woodcut of Melusine" (Figure 3) (Cope, 1923, p. 225).



Figure 3 - Illustration accompanying entry on Melusina in Baring-Gould (1877, p. 471).

Baring-Gould's book may have been the start of the trend. His study of Melusine goes far beyond the story proper to examine comparable legends of ancestral spirits, fairy brides (including an Ottawa story where the Melusine-esque character *does* have two tails) and accounts of mermaids in general. Baring-Gould describes Melusine with "the tail of a monstrous fish or serpent," singular. But the illustration at the head of the chapter happens to be a classic two-tailed mermaid, attributed to "Pucé Church, Gironde" (1877, p. 471-503). The image is familiar, most likely one of the plentiful Romanesque church carvings already mentioned. Baring-Gould did not label or name the mermaid and it is unlikely that he aimed to confuse the reader. It's not clear why he chose this image. Perhaps there was some influence from the 1586 coat of arms, but it could also have been chosen simply to represent the various other mermaid stories that he included. Still, some later writers interpreted the illustration not merely as a generic mermaid, but as Melusine herself. They accordingly cited Baring-Gould when describing the Melusina of Pucé Church (Palmer, 1897, p. 23).

So far as I can find, before Baring-Gould's book, the twin-tailed mermaid had no commonly-used name, and there is no indication that Melusine was considered as one. After Baring-Gould's book, writers not only began to identify Melusine as the generic term for this motif, but also imported the motif itself into retellings. This showed in illustrations (Péporté, 2011, p. 96), summaries where Melusine "is cursed with two tails" (Lieberman, 2005, p. 60) or descriptions of the "Melusine of European folklore... spirits of sacred rivers and streams" who "are sometimes shown with wings and two tails" (West & Ganeri, 2009, p. 27).

## Conclusion

The siren on the Starbucks' logo derives from an artistic tradition going back to antiquity. The two-tailed mermaid is a decorative, symmetrical and even floral motif; its origins and symbolism are uncertain but it is widespread and shares imagery with many similar motifs. Today, it has faded from common usage and Starbucks may be the last well-known example. However, its link to Melusine is shaky. Even in German heraldry, Melusine, siren, *wasserfraulein*, or *meerfrau* were interchangeable terms for any permutation of the mermaid form. Melusine's use as a specific term for the two-tailed mermaid seems to have been sparked by Baring-Gould's study. Baring-Gould never described Melusine with two tails and did not label the mermaid picture as Melusine, but later authors' remarks make it clear that his choice of illustration was easily absorbed into readers' perception of the story. Melusine arguably has no connection to the Starbucks' logo. It bears mention that the creators of Starbucks were not seeking to emulate any symbolism of Melusine's story; rather, they were using the imagery of the seductive Greek siren. On the other hand, the increasingly sanitised logos have made the inspiration much less obvious. As the original designer complained, "I don't even know if anyone knows it's a mermaid anymore" (Clark, 2007, p. 68). Identifying the Starbucks' siren as Melusine has, at least, reinforced the logo's mythological nature for modern viewers.

## REFERENCES

- Allen, J.R. (1887). *Early Christian symbolism in Great Britain and Ireland before the Thirteenth Century*. Whiting & Company.
- Allison, M. (2008, March 9). Starbucks co-founder talks about early days, launching Redhook and Seattle Weekly, too. *Seattle Times*. <https://www.seattletimes.com/business/starbucks-co-founder-talks-about-early-days-launching-redhook-and-seattle-weekly-too/>
- Allison, M. (2011, September 19). In person: Terry Heckler, who drew Starbucks mermaid, can't stop sketching. *Seattle Times*. <https://www.seattletimes.com/business/in-person-terry-heckler-who-drew-starbucks-mermaid-cant-stop-sketching/>
- Bain, F. (2017). The tail of Melusine: Hybridity, mutability, and the accessible other. In M. Urban, D. Kemmis, & M. R. Elmes, (Eds.) (pp. 17-35), *Melusine's Footprint*. Brill.
- Baring-Gould, S. (1877). *Curious myths of the Middle Ages*. Rivingtons.
- Belger Krody, S. (2004). The tale of the two-tailed mermaid: A case study in the origins of the Cretan embroidery style. *Textile Society of America Symposium Proceedings*: <https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1488&context=tsaconf>
- Biedenfeld, F.L.C. (1846). *Die heraldisch, oder populäres lehrbuch der wappenkunde*. Weimar.
- Buiskikh, A. (2007). On the question of the stylistic influences reflected in the architecture and art of Chersonesos: 'Snake-legged goddess' or Rankenfrau.' *Ancient Civilizations from Scythia to Siberia*, 13(3-4), 157-181. Brill.
- Chypre de Lusignan, E. (1586). *La généalogie des 67 très illustres maisons, partie de France, partie étrang`res, issues de Mérovée*.
- Clark, T. (2007). *Starbucked: A double tall tale of caffeine, commerce, and culture*. Back Bay Books.
- Cirlot, J.E. (2018). *Diccionario de símbolos*. Siruela.
- Cirlot, J.E. (1962). *A Dictionary of Symbols* (J. Sage, trans.). Routledge & Kegan Paul.
- Cope, E.E. (1923). Heraldic crests. *Notes and Queries*, 12 S. XII.
- De Givry, G. (1831). *Witchcraft, magic and alchemy* (J. C. Locke, trans.). George G. Harrap & Co. Ltd.
- Dennys, R. (1975). *The heraldic imagination*. Clarkson N. Potter Inc.
- Fox-Davies, A. C. (1904). *The art of heraldry*. T. C. and E. C. Jack.
- Jerman, J. & Weir, A. (2013). *Images of lust: Sexual carvings on medieval churches*. Routledge.
- Klara, R. (2014, September 29). How a topless mermaid made the Starbucks cup an icon. *AdWeek*. <https://www.adweek.com/brand-marketing/how-topless-mermaid-made-starbucks-cup-icon-160396/>
- Krakovskiy, M. (2005, June 17). How the Starbucks siren became less naughty. *Dead Programmer's Cafe*. <https://www.deadprogrammer.com/starbucks-logo-mermaid>
- Leclercq-Marx, J. (1997). *La sirène dans la pensée et dans l'art de l'antiquité et du Moyen Âge: Du mythe païen au symbole Chrétien*. Académie Royale de Belgique. [https://koregos.org/fr/jacqueline-leclercq-marx\\_la-sirene-dans-la-pensee-et-dans-l-art-de-l-antiquite-et-du-moyen-age/](https://koregos.org/fr/jacqueline-leclercq-marx_la-sirene-dans-la-pensee-et-dans-l-art-de-l-antiquite-et-du-moyen-age/)
- Lehner, E. (1969). *Symbols, signs & signets*. Dover Publications.
- Liberman, S. (2005). *Lynne Reid Banks*. The Rosen Publishing Group, Inc.
- Melville, H. (1851). *Moby Dick or, The Whale*. Harper & Brothers. <https://en.wikipedia.org/wiki/Moby-Dick>
- Millington, E. J. (1858). *Heraldry in history, poetry, and romance*. Chapman and Hall.
- Oakley, T. (2009). *Lifting the veil: A new study of Sheela-na-gigs in Britain and Ireland*. British Archaeological Reports (British Series), Archaeopress.



- Palmer, A.S. (1897). *Babylonian influence on the Bible and popular beliefs: 'Têhôm and Tiâmat', 'Hades and Satan : a comparative study of Genesis I. 2.* David Nutt.
- Pearson, T. (2009). The mermaid in the church. In E.C. Block, F. Billiet, S. Bethmond-Gallerand, & P. Hardwick (Eds.) (pp. 105-121), *Profane images in marginal arts of the Middle Ages.* Brepols.
- Péporté, P. (2011). *Constructing the Middle Ages: Historiography, collective memory and nation-building in Luxembourg.* Brill.
- Pinnock, F. (2016). Mermaids and squatting women: Interlacing motifs between prehistoric Mesopotamia and Medieval Europe. In I. Thuesen & A. G. Walmsley (Eds.), *Proceedings of the 2nd International Congress on the archaeology of the ancient Near East, 22-26 May 2000, Volume 2* (pp. 263-274). University of Bologna.
- Pyrdum, C. (2010, August 31). The other Starbucks mermaid cover-up. *GotMedieval*. <http://www.gotmedieval.com/2010/08/the-other-starbucks-mermaid-cover-up.html>
- Sachs, E. (1978). Some notes on a twelfth-century Bishop's mitre in the Metropolitan Museum of Art. *The Bulletin of the Needle and Bobbin Club* 61, 3-52.
- Schultz, H. (1999). *Pour your heart into it: How Starbucks built a company one cup at a time.* Hachette Books.
- Shea, C. (2011, January 31). Medieval scholar hot on trail of Starbucks logo cover-up. *The Wall Street Journal*. <https://www.wsj.com/articles/BL-IMB-1168>
- Urban, M., Kemmis, D. & Elmes, M.R. (Eds.). (2017). *Melusine's footprint.* Brill.
- Vinycumb, J. (1906). *Fictitious and symbolic creatures in Art.* Ballantyne & Co. Limited.
- Von Hefner, O.T. (1861). *Handbuch der theoretischen und praktischen heraldik.* Heraldisches Institut.
- West, D. & Ganeri, A. (2009). *An illustrated guide to mythical creatures: a wondrous introduction to the varied life-forms of hearsay found in the myths, legends, and folklore of cultures around the world.* David West Children's Books.
- Wikipedia (2005, May 6). *Melusine*. <https://en.wikipedia.org/w/index.php?title=Melusine&oldid=15787995>
- Wilson, M. (2018, January 17). The Starbucks logo has a secret you've never noticed. *Fast Company*. <https://www.fastcompany.com/90157014/the-starbucks-logo-has-a-secret-youve-never-noticed>
- Woodard, L.D. (2011, January 6). Can you say 'Melusine?' Starbucks will explain. *ABC News*. <https://abcnews.go.com/Business/starbucks-drops/story?id=12554345>
- Woodcock, A. (2005). *Liminal images: Aspects of medieval architectural sculpture in the south of England from the eleventh to the sixteenth centuries.* British Archaeological Reports (British Series) 386. John and Erica Hedges.
- Woodcock, A. (2007). Death and the mermaid: The carved capitals at St Michael's, Horwood (North Devon) and their patrons. *Journal of the British Archaeological Association* 160: 147-164.
- Woodward, J. (1896). *A treatise on heraldry, British and foreign: With English and French glossaries, new and enlarged edition* Volume 1. W. & A. K. Johnston.
- Woodward, J. & Burnett, G. (1892). *A treatise on heraldry, British and Foreign: With English and French glossaries,* Volume 1. W. & A.K. Johnston.