

HERALDRY

ENGLISH AND FOREIGN

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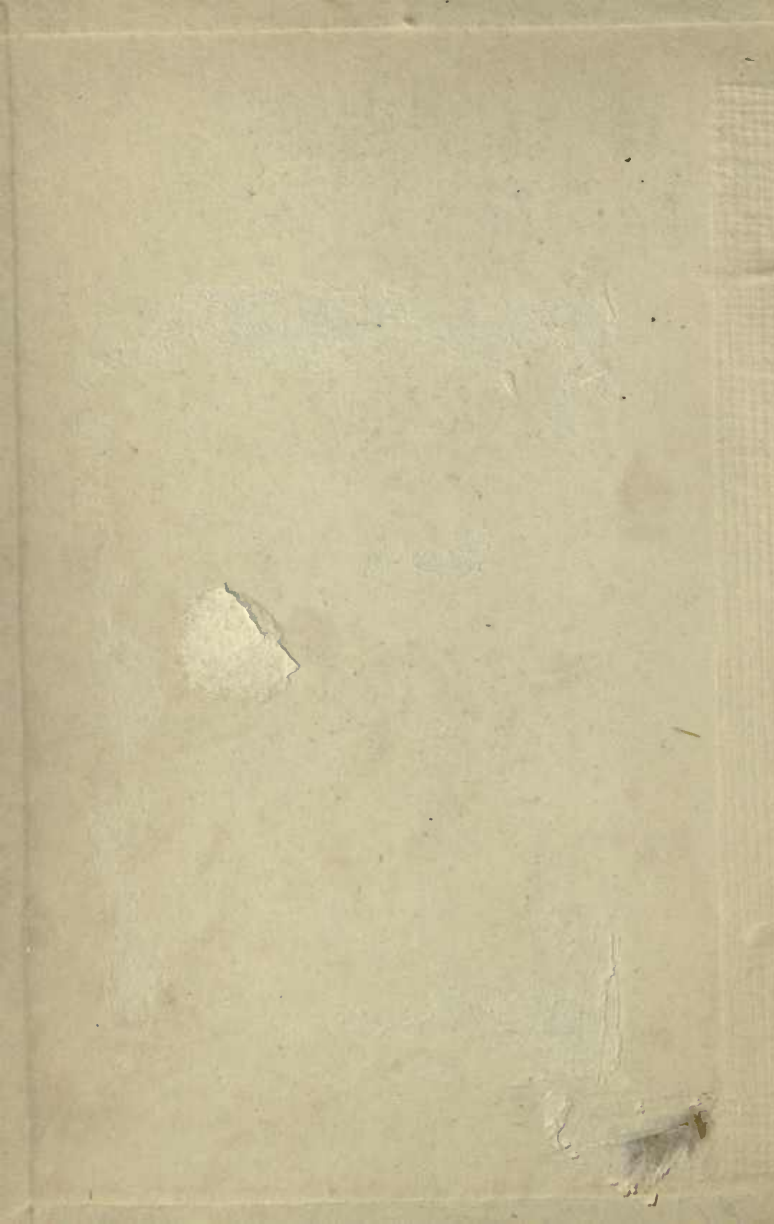


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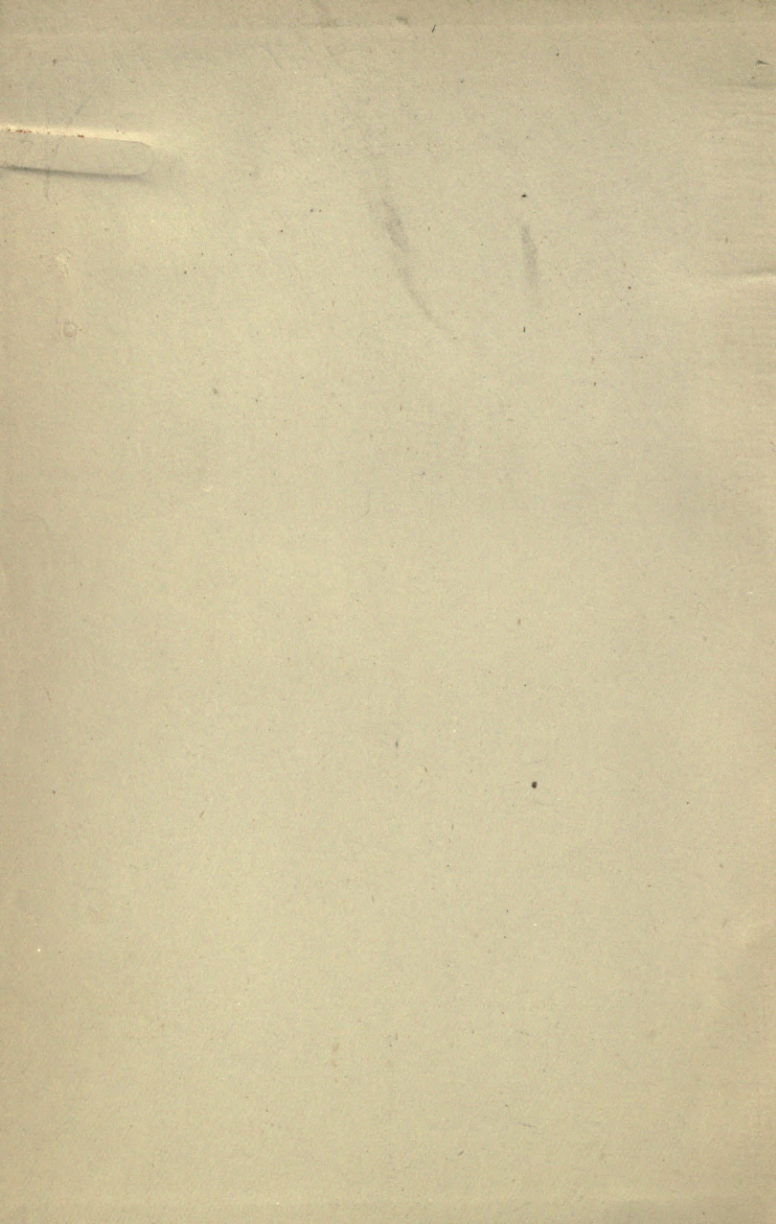


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HERALDRY

HERALDRY

ENGLISH AND FOREIGN

WITH A DICTIONARY OF HERALDIC TERMS

BY

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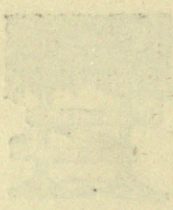
H E R A L D R Y

H A L L E N A N D L O N G M A N

WITH A HISTORY OF THE PUBLICATION

ROBERT C. JENNINGS, M.A.

THE HISTORY OF THE PUBLICATION OF THE H E R A L D R Y
FROM 1841 TO 1881



L O N D O N

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TO THE READER.

THE need of a brief introduction to General Heraldry, and the difficulties experienced by so many who are accustomed only to the simpler forms of English blazonry, when they see, either here or on the Continent, the unusual and complicated devices which present themselves in the German, and occasionally in the French developments of the art, have led to the compilation of the following brief treatise. Hitherto our manuals of Heraldry have dwelt too little on those general principles which regulate the art in all its national varieties, and the object of the writer has been rather to draw the attention of the student to the laws which prevail throughout the whole system, than merely to give a series of definitions of terms and the

application of heraldic rules to particular instances. There are fewer references in these pages to Spanish and Italian heraldry, than to German and French; but the reader will find far less difficulty in interpreting the heraldry of the Latin than that of the Teutonic nationalities. Spanish heraldry is chiefly remarkable for the manner in which the different bearings are connected in the shield, and for the frequent divisions of it *per saltire*; while Italian heraldry is simpler in its linear forms, though the objects and devices it employs more nearly resemble those of German than of English blazonry. Swedish heraldry bears a natural resemblance to German, but is much simpler and easier to interpret. The limited design of the present treatise precluded the farther pursuit of those difficult and complicated forms of the art, which the vast treasury of heraldry opened in the "Nürnbergger Wappenbuch" presents. But the general methods of reading some of its more unusual developments will be readily discerned by the instances here given of several of those which present the

greatest difficulty to the heraldic interpreter. The great progress of archæological study and inquiry render the clear apprehension of any subject arising out of it, and incidental to it, of obvious utility and of increasing interest. With the hope that these lines may be a successful invitation to the deeper study of one of the most picturesque and historically interesting of these tributaries to archæological research, the following pages are commended to the reader.

HERALDRY.



I. HERALDRY, as its name implies, was in its origin a purely military art, and, according to Spenser, Menestrier, and other writers, originated in its modern form from the tournaments instituted (or, at least, brought into perfect organization) by the Emperor Henry the Fowler (*c.* 950) for the purpose of keeping up the military spirit among the knightly families of that early day during intervals of peace, and promoting courage and dexterity by means of such martial exercises.

More critical inquiries into the origin of these assemblies carry them back a century earlier, when a great gathering of knights and their retainers for military games was held at Worms. The names of those present on every occasion were carefully recorded, and are referred to in connection with the places where the tournaments were held; much as the Battle Abbey Roll and the Domesday proprietors and tenants are

cited in the family history of our own country. They constitute the *libro d'oro* of German nobility, and the practice of holding such gatherings was introduced in the twelfth century into England, and at an earlier period into France.* The laws which regulated the ancient tournaments necessitated the creation of numerous officials, to apply them and carry them out on the field; and hence we have, besides an array of heralds of every degree, those higher functionaries known as Kings of Arms, and heralds of particular places and for special objects, including in Germany the *Turnier-Voigt*, the *Turnier-Richter*, etc.† In the decadence of heraldry, and when its origin was forgotten and its military character lost, we find these functionaries incorporated into colleges and companies, and the coats so hardly acquired by personal prowess in the tournament or on the field of battle were converted into objects of merchandise, and the art of blazonry became debased and its devices arbitrary and meaningless.‡

* M. Grandmaison, with a spirit worthy of the age of tournaments, contends for his country as the first scene of the entire institution. But he does not bring any authentic instances earlier than the alleged introduction of them by Geoffroy, Seigneur de Preully, who flourished in 1066.

† Zedler, "Univ. Lexicon," tom. xlv. p. 1922.

‡ The first incorporation of English heralds was in the first

II. In order to distinguish the candidates in these contests, it is obvious that personal emblems and devices were needed, which were depicted on the shield, which was, from the earliest ages, the special and almost only weapon of defence. Hence diversities of figure, line, and colour became multiplied, and the ruder usage of the period when colour alone was the distinguishing feature of those warring on the same side or in the same ranks, was succeeded by the adoption of personal devices, grafted upon it, and still retaining, and even increasing, the means already employed, of varying the groundwork of the field. This led to the adoption of new metals, furs, and tinctures—the result of a greater progress in art and manufacture, and a more refined taste in personal ornamentation and equipment.

III. The history of heraldry may be divided into three periods, of which the first was that in which *tribal*, rather than *personal*, distinctions were employed in warfare, and diversities of colour were deemed sufficient to separate to the eye the conflicting hosts ; much as the different

year of Richard III. But at this period they were rather judges and umpires of martial games, than granters of heraldic distinctions.

uniforms of armies or regiments, and their different banners, are adopted to distinguish them in our own day. In this kind of heraldry (if it may be so termed) every follower or retainer of a chieftain or noble bore on his shield the ensign, or rather the colour, adopted by his leader—a primitive usage, which was preserved in the clans of Scotland and the tribes of Ireland, in which the followers of the chieftain, though in no degree related to him, assumed his distinctive emblems and even his name. The writer was informed by the eminent historian, the late Count Valerian Krasinski, that a similar tribal form of heraldry existed until a late period in Poland. We find these distinctions of colour as marking the different contingents in the armies of the first Crusade, and indicating the followers of Boemund, Geoffrey de Bouillon, Raymundus, and other generals. Albert of Aix describes the “splendor clypeorum coloris aurei viridis, rubei, cujusque generis, et insignia erecta auro distincta” (l. iii. c. 35). From this earliest of heraldic distinctions is derived that rare and primitive form of blazon called by the French *plein*; in which a shield presents simply a colour or a metal, without any charge whatever. A few instances of this occur in foreign heraldry, but

none (it is believed) remain in England. Among them are the arms of the dukes of Brittany, which are ermine *plein*; of the De Rubeis, or Rossi, of Florence, whose arms are simply *gules*; of the Bandinelli of Siena, and the Menes family in Spain, who bear a coat *or*, without any charge or device whatever.*

IV. The second heraldic period brings us to the age of the tournaments, during which the art, as we now see it, may be said to have its real origin. But during the tenth, eleventh, and part of the twelfth centuries, when linear heraldry and devices adopted from the natural world, or from the imagination of the designer, had become general in the noble and military families, all these distinctive emblems were merely personal, and no instances of hereditary bearings can be found. The object which the heraldry of the early tournaments had in view was rather to distinguish the combatants than to create hereditary insignia. Even the arms of royal persons, as of the kings of France, England, Sweden, and other countries, were frequently changed and their seals arbitrarily altered. Calmet, in his "Histoire de la Maison Duchâtelet," proves the frequency of these changes in noble,

* Spener, "Opus Herald.," 1690, c. i. sec. 21.

and even royal houses, up to the very verge of the thirteenth century.*

V. We now come to the third period of the history of the art, in which a new and general military movement was accompanied by as strong a religious sentiment—the period of the second Crusade ; in which chivalry received not only a new and irresistible impulse, but a new and (as it then appeared) divine inspiration. The period marks also a great advance in art, both military and civil, and from it the forms of heraldry acquired a new beauty, and the varied and picturesque devices of linear heraldry superseded, or were engrafted upon, the ruder symbols of the earlier system. — The profession of a soldier had now assumed a heroic and even sacred character, and the symbols which had been borne on the shields of crusading ancestors became the most precious inheritance of their successors. New families were made and ennobled by a participation in this religious warfare, while the older families became additionally noble and illustrious. Palestine became the new tournament-field of all the nationalities of Europe, and most of the historical shields of its greater houses are referred to the traditional exploits of

* Grandmaison, "Dict. Herald.," Introd. p. xviii.

their founders in this larger scene of warfare. The form of the shields, hitherto rather adapted to the rude and desultory battles of an earlier age, became altered and fitted to a different kind of encounter than that under which the earlier heraldry had sprung up. The ancient shield, both Roman and Saxon, was of a circular form, made chiefly of wood, and had in its centre a projecting boss of iron, which protected the hand and formed a kind of gauntlet, before the introduction of a more elaborate method of defence rendered such a central support unnecessary.* The fact that the centre of the shield, even in modern heraldry, is assumed to be the place of special honour, points back to the dignity it had in this earlier period. In such a form of shield, ornamentation would be limited to the border of it, which was often strengthened by some other substance, and would naturally converge towards the centre. Of the ancient Romano-Saxon shields, Mr. Roach Smith, our greatest Roman antiquary, observes,

* Iron shields (originating the amphibious colour *sable*, which is treated in heraldry both as a colour and a metal) seem sometimes to have been used. In the early Saxon poem describing the attack of Beowulf on the fire dragon, he provided himself with an iron shield because the wooden one would not stand the fire ("Beowulf," i. 4668).

“The bosses or disks, and portions of the iron framework, are all that can now be identified. As far as could be determined from the fragments, the shields appear to have been round.”*

We find, accordingly, that the earliest representations of the shield during the Norman period exhibit lines drawn from the circumference to the centre, or rude figures occupying the centre of the shield. The later tripartite division of the field was unknown, and was, in fact, the result of the alteration which was rendered necessary by the development of the methods of warfare, and the progress in the manufacture of defensive armour which took place as its natural consequence.

VI. The development of the form of the shield was, however, gradual. During the tenth and, eleventh centuries it appears to have become oval, doubtless from the necessity of giving additional protection to the body in siege operations, in scaling walls, or swimming across the water defences of a town. Luitprand, who wrote in the tenth century, says of the Saxon soldiers: “*Clypeo altrinsecus cooperti sagittarum super clypeos recipiunt ictum*” (“Covered with their shields on either side, they received on them the

* “*Collectanea Antiqua*,” vol. i. pp. 43, 44.

stroke of the arrows"). In the siege of Thessalonica by the Turks as late as 1254, we read that they covered their heads with their shields while swimming across the harbour to the walls: "*Corpora tegebant, aquis innatantes, capita scutis circumsepta.*"* We have authentic illustrations of these extended shields in the Bayeux tapestry, and in the remarkable representation of the first Crusade, placed by Sugerius round the choir of the cathedral of St. Denis, unfortunately destroyed during the Revolution, but preserved in the pages of the great Montfaucon. The shields represented in the Bayeux tapestry are all of an oval form, and most of them have lines radiating towards the centre,† so simple and uniform as to show that special emblems were confined to a very few, and in these few cases they consist of leaves, crosses, and grotesque figures. But these, as we have observed before, were personal ornaments and not hereditary blazon.

But the second example we have referred to is far more direct in the evidence it gives to the

* Joh. Cameniatae de Excidio Thessal., sec. xv.

† Elliptical shields were very early adopted among the Franks, which accounts for their use among the Normans. The Abbé Cochet discovered instances of such shields in the Frankish graves in Normandy ("*La Normandie Scuteraine,*" par M. l'Abbé Cochet. Paris: Derache, 1854).

modern character of linear heraldry. It was executed about the year 1100, and is thus described by Grandmaison: * "The figures on the shield are very simple and very uniform, in general proceeding from the centre of the shield, round which they appear to radiate.† One does not find in them any of those figures which were consecrated in later blazonry; neither the *pale*, nor the *bende*, nor the *fesse*, nor *saltire*, nor any of the heraldic animals or birds. If from the time of the first Crusade the usage of these emblems had been so general and widespread as is pretended, how can we explain their almost total absence in this long series of military subjects?"

VII. From the oblong and almost elliptical figure, the necessities of a more advanced system of warfare gave to the shield that nearly triangular form which we find it to present during the ages of chivalry which succeeded the first Crusade, and in which the earlier brasses in our churches exhibit it. In hand-to-hand encounter, and when the sword was the principal weapon

* "Dict. Herald.," *Intro.*, p. 17.

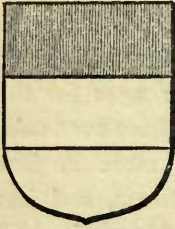
† These lines were less ornamental than protective of the shield. At Ozengell, in Kent, bands of iron were found which evidently crossed the shield to strengthen it (Roach Smith, "*Collect.*," vol. iii. p. 11).

of attack, it is obvious that the shield would be both reduced in size and altered in shape. "The triangular shields," writes the Swedish herald Eric Galle, "fashioned like an inverted *delta*, were borne by knights in former ages for the sake of convenience"*—he might have even said, for the sake of necessity. The more ancient oval shield fell, therefore, into disuse, and has only survived in ecclesiastical heraldry, being still adopted by bishops, abbots, and other church dignitaries, in Italy, France, and Germany, as more suitable than any other form to their special calling. The Papal arms and those of the cardinals have invariably this shape.

VIII. But the change in the form of the shield had more important consequences to modern heraldry than the mere diversity of outline. The upper portion of it, now made straight, became the special place both of attack and defence, and the point of honour was transferred in practice to the upper third division of it, termed in modern heraldry the *chief* (*chef*). This is regarded by French heralds as one of the honourable ordinaries, but it ought rather to be considered a division of the field, indicating its most honourable portion. It occupies a third of

* "De Natura Insignium," p. 18. Upsal, 1747.

the whole field, the centre being usually filled with one of those simple figures called ordinaries, whose number and form we shall define presently, and is always of a different colour or tincture from the other two divisions. These are called respectively the centre and the base—or, as the French generally term it, the *champagne*, as representing the ground, while the *chief* may be said to represent the heraldic sky. This, as well as the chief, are held by Grandmaison to be among the honourable ordinaries, a conclusion not admitted by English heralds. In order to distinguish and fix the positions of the different emblems and objects in the field, these lines are again divided horizontally thus, and are called—



A, the centre.

B, the *point* of the chief.

D, the dexter canton of the chief.

E, the sinister canton of the chief.

F, the dexter flank.

G, the sinister flank.

C, the point of the base.

H, the dexter canton of the point.

I, the sinister canton of the point.



And here it must be borne in mind that dexter and sinister are spoken of in regard to the person who bears the shield, and not in relation to the observer. The dexter side of the shield is that on the left hand of the person standing in front of it; the sinister is that on his right hand.

These are the accepted terms in French heraldry. In English usage, we speak of the chief, the middle (or centre), and the base; but the canton is almost always confined to the dexter side of the chief (D). In German heraldry the terms are less technical, and the divisions of the shield described more as an ordinary observer would indicate them. Swedish and Scandinavian heraldry adopts generally the French terms. A point just above the centre, called also the heart (*cœur*) of the shield, retains in foreign heraldry its ancient distinction of being the *point d'honneur*. Other linear divisions, representing the exact positions in which a figure is placed in any one of them, are indicated by foreign heralds, but these are never referred to in our simpler system. Shields of *pretence*, or inescutcheons, are often found, in the case of royal houses or of heiresses, placed in the centre of the shield, or as the French term it, *sur le tout*; a smaller shield

is sometimes placed in the centre of the inescutcheon itself, which they term *sur le tout du tout*; but this is never seen in our own heraldry. Generally speaking, the inescutcheon represented the original arms of the family in all its branches, as being the central and therefore most honourable place in the field. Galle instances the Swedish families of Horn, Gyllenstierna, and Sparre as bearing their original distinctive coat in this manner. In England the escutcheon of *pretence* (as it is termed) is borne by those marrying heiresses, their children bearing the arms quarterly with their paternal coat. But of the laws of quartering we shall speak hereafter.

IX. From the shield and its divisions we pass on to consider the materials out of which it was formed. These were the metals, gold, silver, and iron; woods, naturally or artificially coloured; and furs, which were necessarily limited to those which bore no resemblance to the two former materials, and were accordingly only *ermine*, or ermine with its colours reversed, called *erminois*—one representing black spots upon a white ground, the other white upon a black ground. The ancient Saxon shields were of wood (generally of lime or linden wood), as appears from the verses in the “Codex Ex-

oniensis," quoted by our learned antiquarian, Mr. Roach Smith *—

“A ship shall be nailed,
A shield bound,
The light linden board——”

The colours used to give diversity to the shield were naturally of the simplest kind, and were probably limited to the three which now form the most general, viz. :

Red (*gules*; so called from the colour of the throat);

Blue (*azure*), a light shade of that colour;

Green (*vert*), of a somewhat deeper tint.†

To which at a later day was added—

Purple (*purpure*), which in French heraldry has an intermediate place between a metal and a colour, and in English is rarely found.

Shields of gold and silver were originally the special marks of royal or noble personages. They doubtless passed into ordinary use in the age of chivalry. The only metal of the earliest period appears to have been iron, which is probably represented in heraldry by the deep brown (or black) called—

* “Collect. Antiqua,” b. iii. p. 11.

† Green, or *vert*, is termed in French, and generally in foreign heraldry, *sinople*.

Sable, which is universally held to have the intermediate place already alluded to, on which account it may be placed either on a colour or a metal, without violating the rule of heraldry that colour may not be put upon colour, or metal upon metal.

The origin of this law brings us to the consideration of the new development which heraldry exhibited under a higher civilization and a more artistical treatment. During the ages of chivalry the device and tincture of the shield were transferred to horse-trappings, and to the mantles and armour of its possessor, and the idea of a coat-of-arms and *coat-armour* was substituted for that of a mere shield.* Grandmaison observes hereupon : "As in public assemblies, and on occasions of war, the lords and chevaliers were recognized by their coats (or mantles) of arms; when they were spoken of with the object of distinguishing them by some outward mark, it was found sufficient to say, 'Such a one bears a coat of gold (*or*), of vert (*sinople*), of sable, of grey, of ermine, or *vaire*;' or, in simpler terms, he bears gold, gules, etc., the word coat-

* Our *coat of mail* is simply the *cotte d'émmail*, the coat embroidered with the arms of its possessor; the term *émmail*, in heraldry, signifying the colour or metal of the field.

of-arms being understood ; a method which we still employ in emblazoning the coats of the gentry. But because these marks were not sufficient to distinguish the wearers of them in solemn assemblies, where the knights and all the lords were clothed with mantles of arms formed of cloth of gold or silver or costly furs, they adopted the plan of diversifying them, by dividing the gold and silver foundation or the furs, as well as their arms, with various figures of different colours ; observing, nevertheless, the rule that fur should not be put upon fur, or cloth of gold on cloth of silver, or *vice versâ*, as in this case there would be no relief." *

Thus, we see the art passing out of the hands of the rude carpenter or smith of the earlier day, into that of the manufacturer of the costliest materials of mediæval luxury, and find the martial life of the Middle Ages connecting itself with a higher development of art. Heraldry would obviously assume by this alliance a new beauty and more artistic combinations, and gain from it some of its most elaborate and picturesque effects. The necessity of bringing out into clear relief the objects represented on the field, and of carrying out the

* "Dict. Herald.," p. 301.

fundamental law of heraldry which forbade colour upon colour, metal upon metal, and fur upon fur, would lead to artificial divisions in the field itself; and there can be little doubt that the varied and complicated fields of later heraldry, and especially the composite union of metals and furs, called *vaire*, of which we shall speak presently, were derived from the combination of the costly manufactures of a more luxurious age than that which produced the simple and elementary forms of primitive blazonry. One object became placed upon another, and others again upon that, constituting those subordinate features which are termed *charges*. For "*charged*," as Grandmaison observes, "is said of all pieces on which others are laid," and every simple and primary figure which is laid upon the field when another is placed upon it, is said to be *charged* with that additional object, whatever it may be. All the great ordinaries (as they are called), viz. the *fesse*, the *bende*, the *cross*, as well as natural objects, may be thus charged with subordinate lesser devices, and are thus described.

The different colours, metals and furs, are represented (when not properly blazoned) by lines of different directions.

Thus, *argent* is represented by leaving the coat blank ;

Gold (or), by covering it with dots ;

Azure, by horizontal lines ;

Gules, by perpendicular lines ;

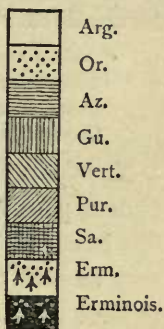
Vert, by lines drawn across the field *dexter-wise* ;

Purpure, by lines drawn *sinister-wise* ;

Sable, by lines crossed perpendicularly and horizontally ;

Ermine, with fur-spots of black on a white ground ;

Erminois, with the same kind of spots, but white on a black ground.



When any animal, bird, or living object is represented in its natural colours, it is described in blazonry as *proper*. This is a very modern form of representation, and indicates a stage of art very remote from that of the ages of chivalry.

Besides the colours and furs here mentioned, there is a kind of composite field, formed of pieces of metal and fur or colour alternated, called *vair*. This, perhaps, is imitated from the coat of some animal, and has the appearance of diminutive shields, pieced together as here represented.



A foreign writer (Trier) gives this Latin rule for the linear representation of metals and colours.

“*Aurum* puncta notant, *argentum* absentia signi.
 Linea stans, *rubeum*, *cæruleumque* jacens :
 Descendit *virida* in lævam, quâ *purpura* surgit,
 Cumque jacens stanti linea mixta *nigrum* est.”

X. We proceed now to describe those linear figures, placed upon the shield, which are called the honourable or greater ordinaries, and which may be said to dominate modern heraldry, and to have created the language in which its various devices are interpreted. The first of these is:—

(i.) The *fascia*, or *fesse*—a band drawn horizontally across the field, and assumed to cover a third part of it, although in practice, and by reason of the additional figures, which usually occupy the chief and base, it is limited to about a fifth. Like all these great dividing objects, it is derived from military art, and reminds us of the cradle of heraldry, the cities and fortified buildings of Palestine, and the wooden defences and palisadings which were attacked and surmounted in the Crusades. For the word *fascia* is used by Vitruvius to denote the cornice or architrave of a building, which had always this simple horizontal direction.

(ii.) The *pale* is the second of the honourable ordinaries, and is supposed to occupy also a

third part of the shield, perpendicularly divided. It represents the upright beams of a palisading, and has evidently the same military origin.

(iii.) The *bende* is a figure which was most probably suggested by the transverse beams which connected and bound together the beams of a gate, or braced together the timbers of the wooden erections used in the siege of a town. The *bende* is placed across the shield from the dexter point of the chief to the sinister point of the base.

(iv.) The *bar* (*barre*), which is a reversed form of the *bende*, starting from the sinister point of the chief to the dexter point of the base, is in reality the same figure, and has the same rank in heraldic devices. It occurs in the most illustrious houses of Germany, France, Sweden, and Italy, though comparatively rare in England.

In Germany, where coats are constantly represented in a direct and reversed form, the *bende* and the *barre* become identical. A remarkable instance in which this reversal takes place in a single shield is that of the Freiherrn von



Zelcking, which is here represented.* On the

* See the "Nürnbergger Wappenbuch," part i. p. 20.

tomb of Gustavus I., in the cathedral of Upsal, we find the *barre* substituted for the *bende*, in proof of the identity here described.* The *bendes* wavy, of which the field of the second quarter of the arms of Sweden are composed, are sinister and not dexter.

(v.) The next honourable ordinary, though probably the first in the order of time, is the *cross*, which admits of two forms—the cross proper or St. George's cross placed in the usual direction, and the St. Andrew's cross placed transversely, and denominated in heraldry the *saltire* (*sautoir*), from its resemblance to the vaulting bars used in horsemanship.

(vi.) The *chevron* is the next ordinary, and is ranked by French heralds as equally honourable with the previous ones, though not so considered by English writers. It represents two transverse beams conjoined at their apex, and derives its name and probably its origin from the roof of a building.

(vii.) To these chief tokens of honour in blazonry, the French heralds add the following, which, though equally adopted in English

* "Videmus ibi" (writes Bremner) "intermedium baltheum sinistrum constitui, qui tamen in numismatibus aliisque typis, dexter nonnumquam apparet" ("Thes. Numism. Suiogoth.," pp. 91-99).

heraldry, do not take in it an equal rank with the five first. These are:—

- (a) The canton proper, which constitutes the dexter third division of the chief, and is used in English heraldry rather for the honourable augmentation of arms than for an ordinary in the true sense.
- (b) The *franc-quartier* or *franc-canton*, a larger form of the ordinary canton.
- (c) The *chief*, which is rather a division of the field than an ordinary placed upon it.
- (d) The *champagne* or *base*, which has the same character.

They also add the following to the list of honourable ordinaries:—

(viii.) The *pile*, which is a triangular figure of which the chief forms the base, and the point of the base the apex; and

(ix.) The *point*, which is simply the pile reversed, springing from the base and culminating in the chief.

Both these last are too evidently of military origin to need any special proof of it.

(x.) French heralds also include in this list

the *pairle*, which is a pall or archiepiscopal vesture extended over the field in the form of a Y. We sometimes find it reversed.

(xi.) The *bordure*, which, as it is now chiefly used to mark the cadence of families, and to separate the younger from the elder branches, can scarcely be treated as an ordinary.

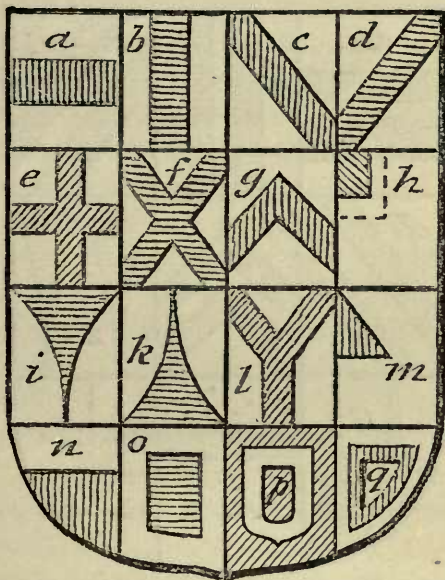
(xii.) The *gyron* is a triangular figure covering generally the eighth part of the shield, but is sometimes diminished into a sixteenth part, when it is multiplied and carried round the field. This figure proceeds either from the dexter or sinister side of the shield to the centre, forming a rectangular though very irregular triangle. When multiplied in the field, so as to cover it with a series of equal divisions of different colours or metals, the field is said to be *gyronny* of so many pieces. But every one of these must be equal.

(xiii.) The *orle* is a voided inescutcheon nearly covering the field.

(xiv.) The *tressure* is a fillet drawn within the field and following its outer lines in form and direction.

These various figures will be better understood by a simple representation of them than by any attempt at a clearer verbal description. The

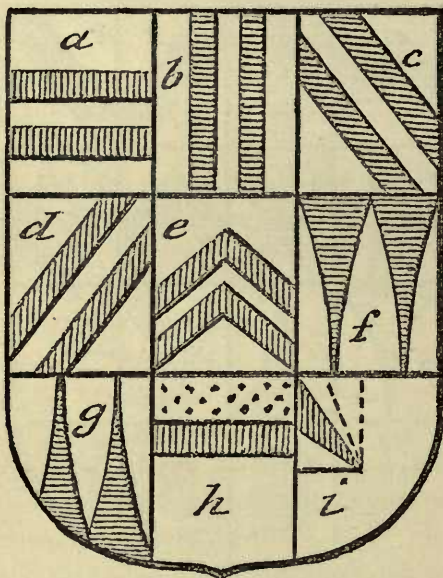
following diagram will place them at a glance before the eye of the reader:—



a, a fesse; *b*, a pale; *c*, a bende; *d*, a barre; *e*, a cross; *f*, a saltire; *g*, a chevron; *h*, a chief (in a larger form a franc-quartier); *i*, a pile; *k*, a point; *l*, a pairle (in English heraldry, as in the Conyngham arms, a fork); *m*, a gyron; *n*, a chief; *o*, a bordure; *p*, an orle; *q*, a tressure.

When multiplied, several of these figures become diminutives, and in English (though not

in French) heraldry are called by names signifying this diminution. Those which bear this modification are :—



a, Fesses, which when multiplied are called bars.

b, Pales are diminished into pallets.

c, *d*, Bendes into bendlets or cottises.

e, Chevrons into chevronels.

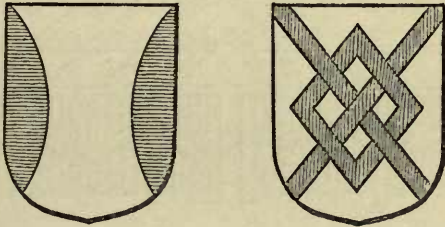
f, Piles, and

g, Points retain their names.

h, In French heraldry, when another chief is added as an honourable augmentation, the former one is placed under it and said to be *abaissé*.

i, Gyrons, when diminished and covering the field, are described as being gyronny of so many pieces, as 16, etc.

Besides the figures we have here given, we find one produced by cutting off a portion of the two sides of the shield by curved lines inter-

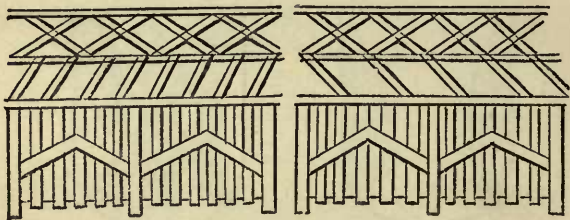


nally, called *flanches*, as above; and also the *fret*, a figure like this, which when carried like trellis-work over the field is called *fretty*.

We have already suggested that the origin of all these simple and honourable devices is to be sought in the military life of that early age in which they first became marks of personal or hereditary distinction.

A most remarkable mosaic exists in the Museum of Lyons, which was discovered in 1806, and is described by M. de Caumont in his

“Cours d’Antiquités Monumentales” (P. iii. pp. 380–391), representing the ancient circus of Lyon during the chariot and horse-races, which were succeeded by the games and tournaments of a later day. The barriers are depicted as formed of wooden palisadings, which contain in them every element of our modern lineal heraldry. They may be thus rudely delineated:—

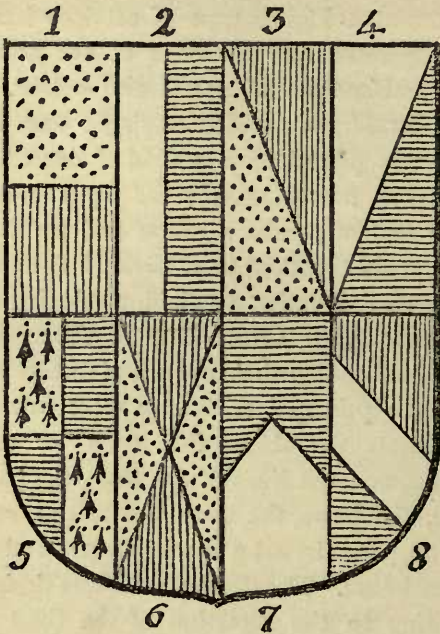


Such were the familiar forms of the rude military palisadings of the Gallo-Roman period, as they presented themselves to the forefathers of the crusaders; and they were doubtless reproduced by them in their Eastern warfare, and suggested the fesse, the pale, the bende, the chevron, and the saltire of our modern heraldry (see De Caumont, Atlas, plate xli.).

XI. We have seen that the practice of embroidering the coat-armour on the mantles and horse-trappings of the nobility and knighthood

introduced a higher type of art into heraldry, and suggested new divisions of the coat, and new combinations of metal and colour. The older heraldry, in which a single and simple device was placed upon a field of one colour or metal, was now supplemented by a more elaborate system, in which colour and metal or fur were placed together in a divided field, and a composite foundation was laid, producing effects altogether different from those of the earlier art. Divisions deriving their name and direction from the seven principal ordinaries were introduced to separate the shield into equal or unequal portions, and the lines of the fesse, the pale, the bende, the barre, the cross, the saltire, and the chevron, gave the art a new character and a new nomenclature. The divided field was designated according to the direction of the lines which separated it, and was described as parted (or party) per fesse, per pale, per bende, per saltire, per chevron,* or (in the case of the simple cross) divided quarterly. But a simple diagram will best illustrate this application to the field of lines originally used only in the ordinaries laid upon it.

* The word *party* is usually omitted, and it is enough to say per fesse, per pale, etc.



Of the eight quarters here exhibited, the first is—

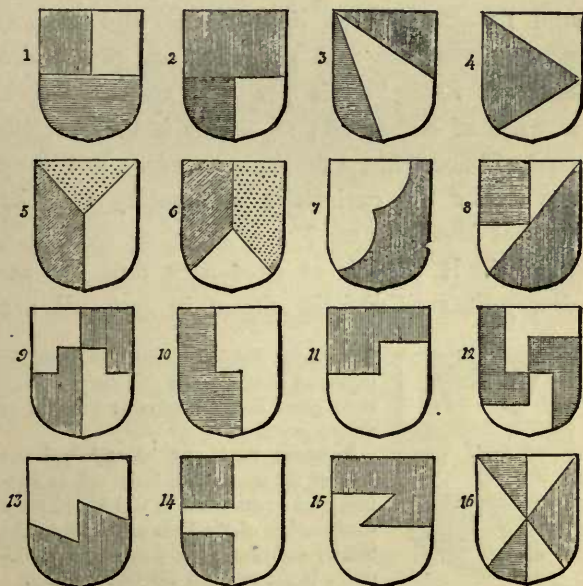
1. Party per fesse, *or* and *gules*.
2. Party per pale, *argent* and *azure*.
3. Party per bende, *or* and *gules*.
4. Party per barre, *argent* and *azure*.
5. Quarterly, *ermine* and *azure*.
6. Party per saltire, *or* and *gules*.*

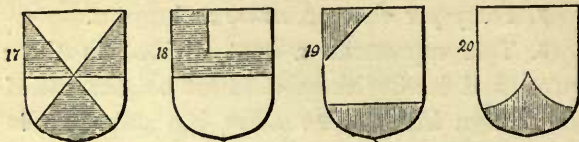
* This division is a special characteristic of Spanish heraldry.

7. Party per chevron, *azure* and *argent*.

8. This represents a coat divided in three parts, and having three different colours, called in foreign heraldry *en tierce*, but unknown in English blazon.

XII. In foreign heraldry the divisions of the shield are much more numerous, and many of them are inexplicable in the terms of our own more limited phrascology. The following are a few of them :—





Several of these shields are divided in half, or as the French term it, *mi-parti*, and the upper or lower half again divided pale-wise; 5 and 6 are *per pairle* and *per pairle reversed*; 3 and 4 represent points issuing from the dexter or sinister side; 10 and 11 are party *en équerre*, and 12 quarterly *en équerre*; 16 and 17 are party *per saltire* and *per pale*, and *per saltire* and *per fesse*;* 9 is *per pale* and *per fesse*, stepped or embattled; 18, which is the English coat of Woodville, a *fesse cantonnée*. But these are rather the curiosities of heraldry than its normal developments.†

XIII. It will be at once seen that the ordinary lines of division shown in sect. xii. are



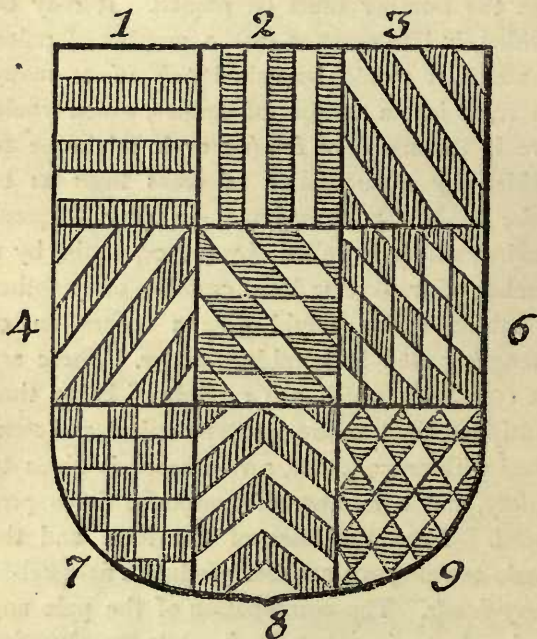
* These divisions must be carefully separated from those of *gyronny*, in which every piece is equal, whether in eight or sixteen portions.

† Among them may be reckoned the coat of the family Von Rohrbach in Austria, here represented, in which we have a combination of the lines of the *fesse*, the *bende*, and the *barre*, impossible to describe in the terms of English heraldry.

capable both of combination and of multiplication in a shield. A field divided into a number of small fesses is called *barry*, of whatever number of pieces it may consist. But in every case the number must be named. It may be divided, in like manner, into a number of pales, in which it would be called *paly* of so many pieces, or into a number of bendes, which would give it the name of *bendy*; or it might be so divided by a succession of cross lines as to make it like a chess-board—a very frequent bearing, which is called *chequy*; or, again, by a number of transverse lines crossing one another in saltire, which would give a succession of lozenges, called in heraldry *lozengy*. These are the only lines which are capable of being thus multiplied,* but as they may be united and combined with one another, a vast scope is given to variety, and a number of composite fields produced. Thus, the lines of the fesse and the bende crossing one another produce a field called *barry-bendy*. The combination of the pale and the bende produce *paly-bendy*, while the elevation or depression of these lines in the shield (as in the second quarter of the Bavarian arms, and in

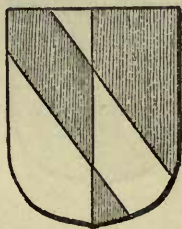
* *Chevronnée*, as it divides the shield irregularly, can hardly be ranked with the above.

those of the Dukes of Teck) give different effects to such combinations. A simple diagram will, perhaps, better represent these composite lines than any verbal explanation.



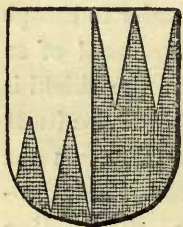
1. Barry of six pieces, *argent* and *gules*. 2. Paly of six pieces, *argent* and *azure*. 3. Bendy of eight pieces, *gules* and *argent*. 4. Barré of six pieces, *gules* and *argent*. 5. Barry-bendy, *argent* and *azure*. 6. Paly-bendy, *argent* and *gules*. 7. Chequy, *gules* and *argent*. 8. Chevronnée, *argent* and *gules*. 9. Lozengy, *argent* and *azure*.

XIV. It will be obvious to the reader that no bearing or object of a single colour or metal could be laid on any field divided between a colour and a metal, etc., without violating at some point the rule which forbids colour upon colour or metal upon metal. In order to escape this difficulty, a method was introduced of so alternating the materials of which the shield is composed, both in the field and the device itself, as to make the metal of the one fall upon the colour of the other, and *vice versâ*. This process is termed counterchanging. Thus, if a bende were placed upon a coat divided *per pale* between a metal and a colour, the dexter half of the bende would fall on the metal, the sinister half on the colour of the field. This was the coat of the poet Chaucer, which is simply described as party per pale, *arg.* and *gu.* (?), a bende counterchanged.



The great beauty and variety produced by this method of counterchanging an ordinary or device of any kind, with the colours and metals of a divided field, render it one of the most interesting of the forms assumed by modern heraldry. But here, more than at any other

point, pictorial illustration is more intelligible than verbal description. We will, therefore, proceed to give a few instances of the practice, both from English and foreign heraldry.



The coat of the Swabian family of Ottenberger is, per pale, *arg.* and *sable*, two points in the dexter half, and two piles in the sinister, counterchanged.



Rospigliosi (Pope Clement IX.).

Quarterly, *or* and *az.*, four lozenges counterchanged.

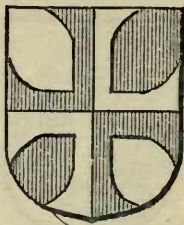


Welser (one of the oldest patrician families in Europe).

Per pale, *arg.* and *gules*, a fleur-de-lys counterchanged.

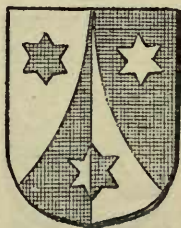
Santa Croce family, Rome.

Quarterly, *arg.* and *gules*, a cross patée counterchanged.



Von Stuntzen (patr. in Augsburg).

Per pale and per point, *arg.* and *sable*, three mullets of six points, all counterchanged.



Von Schwarz (Silesia).

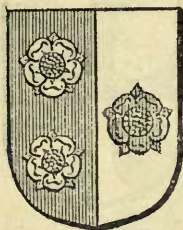
Arg., three inescutcheons, two and one, each parted per pale, and charged with two chevrons counterchanged, *sa.* and *arg.*



Von Behem.

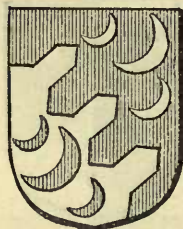
Quarterly, *sa.* and *arg.*, a fleur-de-lys counterchanged.





Von Schleinitz.

Per pale, *gules* and *arg.*, three roses, two on the dexter and one on the sinister side, counter-changed.



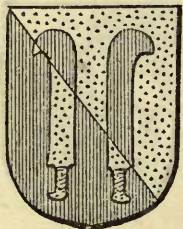
Cenci.

Per bende palissé, *gules* and *arg.*, six crescents in bende (three and three), counter-changed.



Lang (patr. of Augsburg).

Per pale, *arg.* and *gules*, a half rose and a half fleur-de-lys conjoined in the centre, counter-changed.

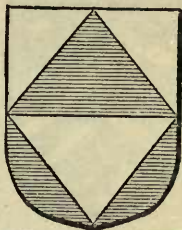


Count Dietrichstein.

Per bende, *gules* and *or*, two vine-dresser's knives standing back to back palewise, and counter-changed.

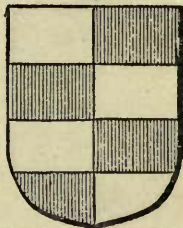
Corario (Pope Gregory XII.).

Party per fesse, *arg.* and *az.*, a lozenge covering the field from side to side, and from chief to base, counterchanged.



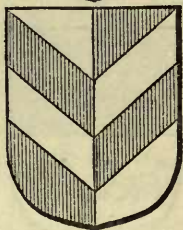
Von Ebersbach.

Per pale, *arg.* and *gules*, barry of four pieces, counterchanged.



Von Nimitz.

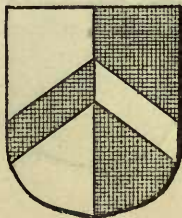
Per pale, *arg.* and *gules*, chevronnée of four pieces, reversed and counterchanged.

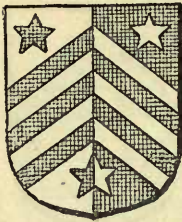


Of English examples we may cite the following, taken from the "Extinct Baronetage" of Burke:—

Lawson of Isell.

Per pale, *arg.* and *sable*, a chevron counterchanged.





Mayney.

Per pale, *arg.* and *sa.*, three chevronels between three mullets, two and one, all counterchanged.



Pope of Tittenhanger.

Per pale, *or* and *az.*, a chevron charged with four fleurs-de-lys between three griffins' heads erased, all counterchanged.



Fenwycke of Fenwycke.

Per fesse, *gules* and *argent*, six martlets, three and three placed fesswise and counterchanged.



Gell of Hopton.

Per bende, *or* and *az.*, three mullets of six points in bende, pierced and counterchanged.

A quartering of the Calvert family (Lords Baltimore).





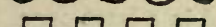
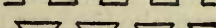
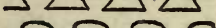
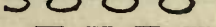
Barry of six pieces, *arg.* and *gules*, a bende counterchanged.



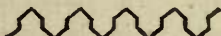
In every case in which colours and metals are thus set against one another, in contrasted juxtaposition, it is obvious that the first consideration is the field, which governs every object thus laid upon it. This we shall find to be the rule in every case, when we enter upon the subject of the charges on a field, and the order in which a heraldic shield is described. A little practice will enable the reader to decipher even the most apparently complicated device formed by the practice of counterchanging, if this rule is clearly borne in mind.

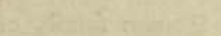
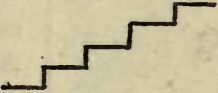
XV. The alliance of heraldry with a higher civilization and a more refined form of art, and the gradual transfer of its application from military to civil life, not only produced new combinations of form and colour, and new divisions of the shield, in order to give them the most varied contrasts—it led also to the adoption of lines of a more complex and composite character,

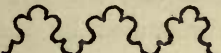
enabling the same coat to have a number of picturesque variations. The multiplication of families, and the necessity of distinguishing their different branches both in camp and court, favoured this departure from the mere straight line of the earliest period to the numerous modifications of it which later heraldry presents. There can be little doubt that, while the rude military objects, so familiar to the warriors of an early age, and which had already been imitated in the architectural ornamentation of churches and castles, suggested the primitive forms of the art, the romanesque architecture of the period which succeeded the Crusades suggested the new lines of heraldry. For if we take up any manual of romanesque ornament, we shall find that in both France and England, and especially in Normandy, the birthplace of English and French heraldry, every one of the lines it has adopted presented themselves constantly before the eyes of the knights of the thirteenth and fourteenth centuries. Taking up De Caumont's great work (the "*Cours d'Antiquités Monumentales*"), we find the following lines of romanesque ornamentation as the most frequent, and they form also the composite lines of modern heraldry :—

	Wavy.
	Indented.
	Invected.
	Engrailed.
	Embattled.
	Embattled in zigzag.
	Nebulé.
	Ragulé.

XVI. Foreign heraldry, always richer in its diversities, adds to these the following:—Palissé,

 ; indented and curved thus :

 ; stepped,  ;
and a complicated line of a shell-like form,

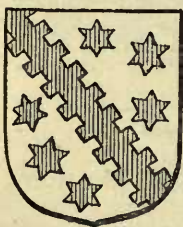
 , called by some French

writers *en giron arrondis*. But English heraldry is satisfied with the varieties already given. Illustrations of these complicated lines are hardly needed, as every one of them may be adopted in the case of all the ordinaries and all the divisions of the field. A bordure, a chief, a fesse, a bende, a pale, a chevron—every one, indeed, of the principal ordinaries—may either be engrailed, invected, indented, wavy, embattled, and represented in lines accordingly.

Such lines may be multiplied in the field, and adopted in the case of diminutives, and of divisions of the shield.

Instances of these varieties will be given in some of the coats described in a later page.

XVII. Whenever the composite lines are used in the fesse and other of the greater ordinaries, they are used for both the sides of the figure. This is a general rule in English heraldry, though



not so strictly observed in German blazonry. In Italy it usually prevails, as in the coat of the great Roman family of Aldobrandini, where a bende, embattled and counter-embattled (*bretissé* and *contrebretissé*), is accompanied by six

stars, three and three.

We proceed to speak of the *charges* which form the subordinate features of heraldry.

XVIII. When any ordinary or figure is placed immediately upon the field, it is mentioned rather as a simple bearing than as a charge. When, however, any heraldic piece or ordinary (such as a *fesse*, a *bende*, a *pale*, a *chevron*) has any figure or object placed upon it, the latter becomes a *charge*, and the piece, whatever it

may be, is said to be *charged* with whatever object is laid upon it. Grandmaison observes hereupon, "Chargé se dit de toutes pièces sur lesquelles il y en a d'autres; ainsi le chef, la fasce, le pal, la bende, les chevrons, les croix, les lions, etc., peuvent être chargés de coquilles, de croissants, de roses, etc." (p. xxx., Introd.). In reading a heraldic shield, the first mention should be of the field (whether *or*, *arg.*, *az.*, *gules*, *sable*, *ermine*, etc.), and then the piece which falls immediately upon it, the charge being the last to be described. For instance, the arms of the extinct baronets, Slanning of Maristow, would be thus described :



- (i.) *Argent* (field).
- (ii.) Two pallets engrailed, *gules* (principal bearing).
- (iii.) Over all, a bende *azure* (first charge).
- (iv.) Charged with three griphons' heads erased, *arg.* (second charge).
- (v.) If the whole bearing is within a bordure, this should be mentioned last.

The shield of the Princes of Oettingen in Würtemberg is a good illustration of the import-

ance of determining first the field, and then the charges in their proper order. We have here — *Vaire* (the field); upon that



an inescutcheon *azure*; and over all a saltire *argent*. Yet here there is at first sight a complication of figures which might well perplex all who do not bear in mind the necessity of determining the nature and

divisions of the field before they attempt to describe its successive charges.

XIX. We proceed to enumerate, as briefly as possible, the chief figures used in heraldry, which consist of—

- (i.) Human figures, or members of them.
- (ii.) Animals and birds—naturally formed, or ideal, and in grotesque combinations.
- (iii.) Trees and plants.
- (iv.) Celestial objects.
- (v.) Devices derived from the elements.

Of artificial objects we have the following:—

- (i.) Instruments used in sacred or common life.
- (ii.) Implements used in household life.
- (iii.) Instruments of war, the chase, fishery, or navigation.

(iv.) Architectural objects, civil and military.

(v.) Artistic and similar objects.

Of these, the representation of animals and birds fills by far the largest province in English heraldry, and their positions are thus described.

(a) The lion has the following positions:—rampant (the ordinary form), rampant *guardant* (the face fronting the observer), rampant *re-guardant* (looking back); passant (in the usual form), passant *guardant*, or passant *reguardant*; couchant (lying down), a form which does not admit of the above varieties. The leopard has similar forms of representation. Two lions in the same field looking at one another are said to be *affronted*; with their backs to each other, are *addorsed*; crossing one another, as though passing different ways, they are said to be *contrepassant*. Elephants have also a frequent place in heraldry, but they are always represented simply.

(b) Of birds, the eagle, as the imperial emblem from ancient times, is the most frequently seen in heraldry. Its forms are various. Placed uprightly (or in pale), with its wings extended, the head generally turned towards the dexter side of the shield, it is said to be *displayed*. But this term (*éployée*) the stricter French heralds limit to the

two-headed eagle, chiefly seen in royal bearings. Before the time of the Emperor Sigismund, the eagle of the empire is said to have had only one head. When the head is turned to the left, the French writers call it *contournée*; when the beak, tongue, or talons are of another colour or metal, the eagle is said to be *beaked*, *langued*, *onglée*, accordingly. When represented as rising from the ground, it is said to be *naissante* or *issuante*; when the wings, instead of spreading towards the chief, tend towards the base, the term used by the French heralds (for we have no precise English form to express it) is *au vol abaissée*. Like every other natural figure, it may be crowned or otherwise ornamented, and charged with any other object. In some rare instances, in Ger-



man heraldry, we find its position reversed, as in the coat of the patrician family of Eggenberger, which might be read thus: *argent*, a ducal coronet, *sable*, between three eagles displayed two and one, their heads turned towards the centre, also *sable*.

The heraldry of inferior animals and birds, as it adopts (as far as possible) the same termino-

logy, need not be specially dwelt upon in so limited a sketch as the present.

(c.) Fishes form the third class of natural objects employed in heraldry, and in English blazonry are generally limited to the dolphin, the lacy or pike, and (in imitative or punning heraldry) include the herring, sprat, and other fishes, representing the families thus designated. The dolphin is always represented as curved or in a circular form; other fishes generally in their ordinary position. Of shells, the cockle-shell is in frequent use, and is said to indicate those pilgrimages to the Holy Land which were so highly honoured in mediæval times.

(d.) Grotesque combinations of parts of natural animals occur in the gryphon (or griffin), in which the head and talons of an eagle are united with the hinder parts of a lion—a figure which is described (when in the *rampant* form) as *ségreant*, when *passant* by the same term. The union of a lion and a fish is found in the patrician family of Imhof in Augsburg and Nuremberg; but no instance of its use in English heraldry has come to the knowledge of the writer. The nearest



approach to it is in the ancient arms of the Cinque Ports, which represent demi-lions *passant*



on the dexter side of the shield, united with the prows of turreted ships in the sinister portion, divided *per pale* and counter-changed. The Counts of Nimptsch bear a demi-unicorn in the upper half of the shield, terminating in the body and tail of a fish in the lower. The *wivern*, an imaginary creature representing a kind of dragon, is not uncommon in English heraldry.

(e.) Insects and reptiles of different kinds find occasional places in our system, though more frequent in foreign heraldry.* Of the former bees are the most frequent. A notable instance is the well-known coat of the Barberini family in Rome. Snakes are of occasional occurrence, and in the famous bearing of the Visconti (which



* A curious instance of this kind of heraldry is found in the arms of the family of Diethaimer in Augsburg, where a beetle is issuing from the lower half of the shield, as here represented. This coat is quartered by the ancient patrician family of Rehlinger.

became also that of the city of Milan) a crowned serpent is represented as swallowing a child, whose head and arms are seen issuing out of the mouth of the monster. This is one of those historic devices said to have come (like the column in the arms of the Colonna family) from the Holy Land in the days of the Crusades.

(*f.*) Portions and members of animals and birds are among the most frequent devices of English heraldry. The heads and paws of lions and other animals, and the heads, wings, and claws of birds, are of constant occurrence. When these are cut off cleanly, they are described as *couped*. When torn off so as to show a jagged edge with the hairs left upon it, they are said to be *erased*.

(*g.*) The heraldry of trees and plants is very simple and needs no very elaborate description. In foreign heraldry the branches of trees are frequently twisted and represented in complicated forms, not easily described by our own limited nomenclature. They appear thus in the arms of the great Papal family of Del Rovere, while a branch artificially twisted with broad leaves on its outer lines forms the coat of the ancient family of Seckendorf. Roses are said, when fully presented to the eye, to be seeded

and barbed. These, as well as fleurs-de-lys, are occasionally divided in foreign heraldry, both being thus treated in the coat of arms of the patrician family of Lang in Augsburg (fl. 1300).



(*h.*) Celestial objects—the sun, the crescent moon, and stars of every number of points from four to twelve—occur most frequently both in English and foreign heraldry; as also, but more rarely, elemental objects, as the globe, flames, streams, and whirlpools. The last figure (called in English heraldry a *gorge*) is found in the arms of the ancient family of Gorges, now extinct. Mounds of earth are seen not uncommonly in Italian heraldry, as in the coat of the Chigi family in Rome, which has six hillocks springing from the base, three, two, and one—that of the



Albano family having in base three hillocks, two and one. The extraordinary coat of the counts of Tannberg in Bavaria is described as—*gules*, a point, *argent*, rising from two rounded hills of the same; hardly a correct description, as the figure

is undivided and of a single colour. It seems to be rather a point extended on either side of the base by two semicircular projections.

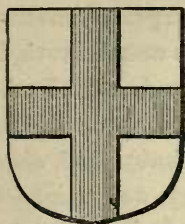
(i.) Passing to artificial objects, we have the *bezant*, a gold Byzantine coin, always taking its proper tincture, *or*; *torteaux*, a round figure always coloured *gules*; *lozenges*, *billets* (small parallelograms placed perpendicularly); *mascles*, or lozenges of a larger form *voided* or hollowed in the middle; and the *fret*, which has been already described.

(j.) Architectural objects are not uncommon, and we have already seen how great was the influence of military and civil architecture upon the art of heraldry in its earliest period. It may be said, indeed, to have adopted the lines of the architect, as well as many of the objects and forms of his art. Nor did this influence fail, even in that later period in which the original ideal of heraldry was lost in the more modern forms of warfare. For when heraldry became combined with architecture, so as to be introduced in the buildings of the great, the new combination led to the introduction of supporters—a feature originating in the representation of the shield as held in the paws of some animal, or supported by some of the grotesque and conventional

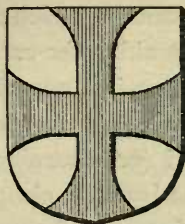
figures of mediæval architecture. Battlemented walls, towers, gateways, portcullises, and other features of public or private buildings find their place in heraldry, and very frequently appear in the arms of countries or towns. Keys, representing forts and municipal buildings, or their custodians, are also very frequent both in local and general blazonry. In the arms of bishoprics and abbeys they naturally have a conspicuous place, and they are found chiefly in saltire (cross keys).

It must be borne in mind that the relative positions of all these objects are designated according to the direction they take, and in terms of the greater ordinaries already described. Thus, we might have a series of lozenges placed in fesse, in bende, in pale, or in saltire; we might have eagles or lioncels placed three, two, and one on the field, or in the direction of any of the lines above mentioned.

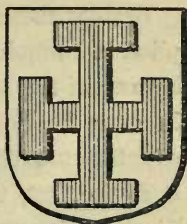
(*k.*) The use of the cross in the shield in its simple form as extending over it has been already described. No figure of heraldry has been made subject to as many varieties as this has. The enumeration of these may be usefully given here.



The simple cross,
or *croix pleine*.



Cross *pattée* (*pleine*).



Cross *potencée*.



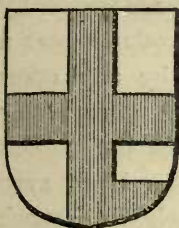
Cross *pattée*, *floriated*.



Cross *crosslet*.



A cross *fichée*.



A cross *cramponnée*.*



Ancrée.



Croix au pied fiché (originating the cross *fichée* common in English heraldry).

* The *crampon* is considered as half the *potence*, which has the form of a T. It resembles therefore an F without the central mark.

Besides these varieties, which are greatly multiplied in French heraldry, the cross may be varied by any of the composite lines already described. It may be engrailed, embattled (or *bretissée*), counter-embattled (or *contrebretissée*), and also bear the fret, the lozenge, chequy, and vaire to diversify its surface and form. It is generally found as a diminutive in English heraldry, and, especially in the case of crosses fitchée and cross crosslets, is multiplied in the field—as in the arms of the Howards and Berkeleys.

(1.) The human body, either entire or in any of its members, is of frequent occurrence in foreign heraldry, but is rather unusual in our own; except in the case of supporters, and in crests, in which the arm or hand are frequently seen. The Dalzell family in Scotland bear a human figure, unaccompanied by any other charge; and in Germany it is not unfrequently seen. Hearts are represented in the famous Douglas coat, and others in Scotland, and even eyes are found (though very rarely) in French heraldry. But all these are exceptional bearings, and do not occur in England.

XX. We have hitherto made no mention of the *crest*, the most familiar portion of our English heraldry, and in popular usage the most

generally adopted of its devices. Its history and origin is derived from that later development of the art, in which the helmet had succeeded to the ruder military head-gear, and a device corresponding to that of the shield was placed upon it. In Welsh, and generally in Celtic heraldry, its use is comparatively modern. In German heraldry it follows in its most ancient type the devices of the coat-armour. Feathers, buffaloes' horns, and elephants' trunks abound in Germany, while in England (for the most part) lions or demi-lions and other animals or birds partly or wholly represented constitute the greatest portion of our crests. These usually rest on or spring from ducal or mural coronets, or from a fascia forming a kind of groundwork. In the great German houses, both royal and noble, crests are multiplied with the quarterings, and present a confused and motley appearance, altogether foreign to the first idea of a crest as a distinctive ornament for the helmet of the warrior. Placed upon the helmet over the grave of the knight, and at the head and feet of the recumbent figure on his altar-tomb, they fill an important page in the heraldic history both of our own and foreign lands. The terms in which they are described are necessarily simple, as

they are incapable, for the most part, of those linear varieties which give the shield so diversified a character, or of those successive charges which tend so greatly to complicate it. Even in German blazonry the heraldry of crests is comparatively easy.

It may be generally asserted that the earliest crests bear a distinct relation both in form and colour to the coat itself. Thus, the crest of the Hohenzollerns, which could not well repeat the device of the arms (which are only quarterly, *arg.* and *sa.*), quarter these colours also on the animal's head, which is their original crest. The crest of England preserves the lion passant of the arms; the arms of Saxony are reproduced on its principal crest. The crest of the Wasa family is a reproduction of the extraordinary figure in their arms, which has undergone such remarkable changes of form, as to give signal proof of the uncertainty of armorial bearings in an earlier age.*

Of supporters, as derived from the introduction of heraldic bearings as an ornamentation of the castles and halls of the great, we have already briefly spoken. Even in royal families

* See the dissertation of Andreas Brauner, "De Insignibus Sereniss. Familiæ Wasiacæ" (Upsal, 1758).

their introduction is comparatively modern ; and in England as late as the time of Henry VIII. only a single supporter is found at the side of the royal arms. Their use is in England confined to the nobility, and to those families to which the permission to bear them has been specially conceded by the sovereign. The heads of clans in Scotland claim this distinction, but it does not appear to rest on any historic evidence or recorded concession. In foreign heraldry their adoption is more frequent, though the higher distinction of bearing the arms upon the imperial eagle, which is enjoyed by the counts of the empire, gives an inferior dignity to supporters. In the arms of the great Italian families who claim an imperial connection, the eagle is represented in chief, as in the houses of Colonna, Orsini, Ottoboni, Petrucci, Cesarini, Odescalchi, and many others. Special augmentations of this kind are in England placed in the dexter canton of the shield, where the "badge of Ulster," the mark of the baronetcy, is generally emblazoned. The insignia of the empire of Germany, as they are given in the "Nürnbergger Wappenbuch," exhibit the single fess of Austria, impaled with the castle of Spain, on the breast of the imperial eagle, surrounded by all the

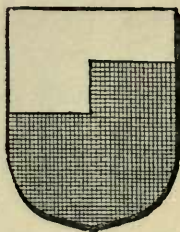
arms of the dependent kingdoms and principalities, which form a cordon round it.

The conjecture of Grandmaison and others that supporters were derived from the pages who stood beside the shields of knights when they were placed on the ground before tournaments, and who were sometimes fantastically dressed as bears, lions, etc., is rather ingenious than credible. For in that case they would claim an antiquity which cannot be established for them in any country of Europe, and their late introduction into England would be unaccountable.

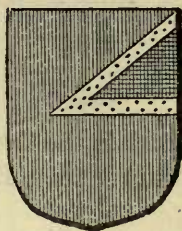
XXI. We have now defined the general laws and principles which regulate both English and foreign heraldry. We may proceed, therefore, to offer to the reader some specimens of those more complicated forms which German heraldry presents, and which are found in the pages of Grandmaison, and in the "Nürnbergger Wappenbuch" of Siebmacher. The former writer observes, that in order to express these unusual divisions, we must examine in what direction the lines divide the field, and to what principal forms they approach the nearest. He gives these examples:—

Ausberg (Bavaria).

This is described as “*mi-coupé en pointe, mi-parti, et recoupé vers le chef.*” This seems too complicated a description. Parted per fesse and stepped in the centre, would seem to be clearer—or, according to the French phraseology, parted per fesse *en equerre, arg. and sa.*

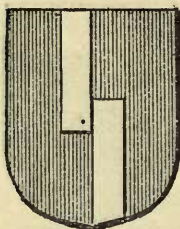
*Beurl* (Styria).

“Gules à un coude” (an elbow) “en triangle d'or, mouvant* de l'angle senestre de l'écu en traverse, et recoupant en burèle rempli de sable.” This seems needlessly complicated.

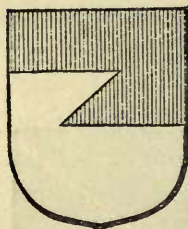


For we have here merely a gyron (*or*) extending from the corner of the sinister canton of the shield beyond the centre, voided and “filled” (*rempli*), sable.

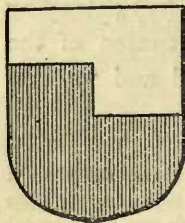
* A figure of this kind (like a gyron) is always described in French heraldry as *moving* along the line of its base towards the chief or base of the shield—as though a circle was being traced from the centre or some point approaching it.

*Von Zirn.*

Gules, a pale disjoined in the middle; one within the dexter, the other within the sinister half of the shield, and united at their junction (*accolés*) for the width of the pale.

*D'Arpo.*

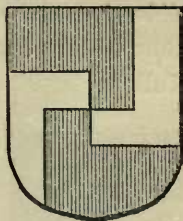
This is described as “*mi-coupé en chef, failli en taillant et recoupé vers le pointe de gueules et d'argent.*” Perhaps this could hardly be made clearer—though the idea of a break in the line (like that of the *chevron failli*) is unknown to English heralds.

*Fromberg.*

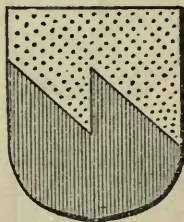
This is the exact reverse of the Ausberg coat already described. By dividing either of them perpendicularly in the same manner, we arrive at the most unique coat in German heraldry, that of the—

Von Tale (of Brunswick).

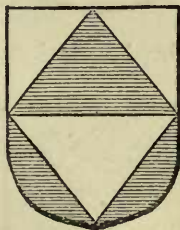
This is described as “écartelé (quarterly) en équerre de gueules et d’argent.” *

*Kauffungen.*

“Mi-tranché au-dessous du chef, mi-taillé en remontant vers le chef, et retaillé au flanc de l’écu, d’or et de gueules.” It would be impossible to describe this division in the terms of English heraldry, nor does the French nomenclature convey any clear idea to the reader.

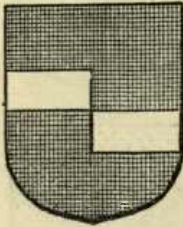


The arms of Angelo Corario, one of the Antipopes deposed at the Council of Constance, are less an unusual division of the field than an unusual form and size of the lozenge, which is counter-changed upon it. If the lozenge is described as extending to the edges of the field, the exem-



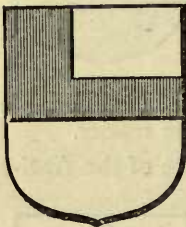
* The field, when divided either horizontally or perpendicularly by a line stepped in the centre, is described as divided *en équerre*.

plification of the bearing would be obvious. The same feature occurs in the Pomeranian family of Kollere.



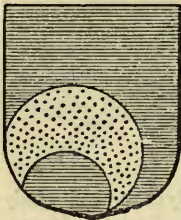
Gleisenthal.

Here we have a fesse broken (*failli*) in the centre, the dexter portion rising towards the chief, and the sinister falling towards the base, joined at the central point of the shield.



Woodville.

The English coat of Woodville has for us a more historic interest. It is described as "*arg., à la fasce-canton à dextre de gueules.*" The fesse and the canton here forming one figure, the description seems simple and appropriate.



Lindeck zu Lisana.

This is said to be "*d'azur, au giron d'or mouvant du canton dextre de la pointe en forme de croissant versé vers la senestre.*"

Kunige (Tyrol).

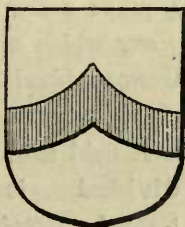
“Tranché d’argent et de gueules, fiché sur l’argent.”



Such are some of the eccentric forms of German heraldry. Nor is French heraldry



Chevron failli.

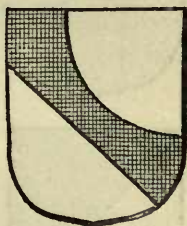


Chevron ployé.



Chevron enlassé.

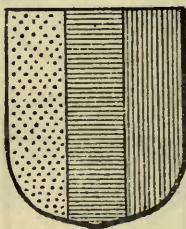
without its anomalies. Several forms of the greater ordinaries unknown in England are given by Grandmaison. Among them is the *chevron failli*, depicted as above; the *chevron ployé*, frequent also in German heraldry; the *chevron enlassé*, or interlaced



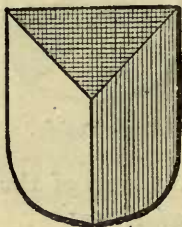
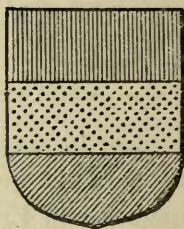
Bande anchée.

(of which an example occurs in the arms of the Wyvill family); and the *bande anchée*.

But to follow the endless varieties of the partition of a shield which might be gathered from the "Nürnbergger Wappenbuch," or to describe the unusual forms which are found in the charges of foreign heraldry generally, would betray us far beyond the limits which separate a mere elementary introduction from elaborate treatises like those of Spener, the Abbe Menestrier, or the yet more learned Grandmaison. We will, however, make a few observations on the divisions *en tierce* which are common both in French and German heraldry, though they are seldom recognized in our own.

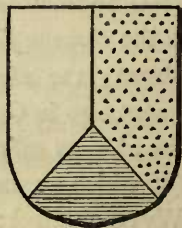


A field thus divided is termed *tiercé en pals*. Every portion of it is supposed to have a different colour or metal.



Divided fessewise, it would be *tiercé en fasces*.

Divided by lines resem-

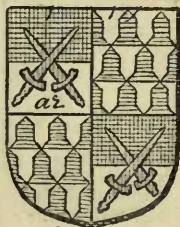
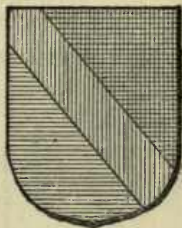


bling the pairle, it would be *tiercé en pairle*. This is the coat of the Priesen family, that of Haldermanstetten having the lines reversed.

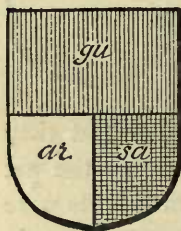
The Caumont family bears a coat *tiercé en bande*.

These partitions of the field, as they are unknown to English, and rare even in foreign heraldry, need not longer detain us. But they are interesting as showing how largely the art might be developed, if our modern heralds were capable of greater invention than appears in their grants of arms or adaptations of ancient bearings to new claimants. The great varieties which German heraldry presents, not only in the eccentric instances we have referred to, but in those forms which lie within the boundaries of our stricter Norman system, offer a very wide and fruitful field to the student of the art. It may be interesting to the reader, and a good exercise to his powers of description, to select a few examples from the Nürnberg collection and from English heraldry.

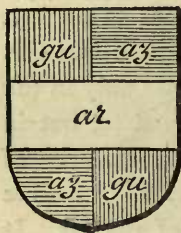
The coat of the Counts Pap-



penheim, hereditary marshals of the empire, is read thus: Quarterly; 1st and 4th, per fesse, *sa.* and *arg.*, two swords in saltire with their points upwards, *gules*; 2nd and 3rd, *vaire*, *arg.* and *az.*



The coat of the Gersdorffs, whose simplicity marks its antiquity, is described by German writers as a divided shield (*fesse-wise*), the upper half *gules*, the lower subdivided (*per pale*), *argent* and *sable*.



In this coat (of the Eckwart family) it is clear that the reading should be: quarterly, *gules* and *azure*, a fesse *argent*. The latter piece evidently covers the horizontal line of the quartering.



A similar effect is produced in the coat of the Silesian family, Von Stronichen, where the partition of the field is *per saltire*, *az.* and *gules*, a saltire, *arg.*, covering the whole.

The coat of the ancient patrician family Ilsung (of Augsburg) would be described as mi-parti, *gules* and *sable*, two double chevrons reversed, *argent*.



Von Peilstein.

Az., on a fesse *arg.*, a pile counterchanged.



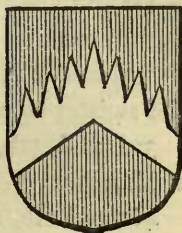
Von Breyart.

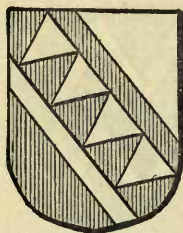
Az., two chevronels interlaced with a single one springing from the chief and culminating in the point of the base, *arg.*, three crescents, two in chief and one in base, *or*.



*2nd Quarter of the Princes
of Lichtenstein.*

Gules, a chevron, the upper lines formed of seven points, *arg.*





Von Ridler.

Per bende indented, *gules* and *arg.*, two cottises, all counter-changed.

Freiherrn Vöhlin von Dissen.

The coat of the Vöhlin family, barons of the empire and patricians of Augsburg, presents an interesting example of the manner in which four coats may be quartered. Our system of English quartering keeps the first and last quarter for



the male (or first) coat, the intermediate ones containing the several coats of the heiresses represented by the family in their proper order. But in this case the coats are quartered thus :—

1st and 7th quarter, *arg.*, a fesse, *azure*, charged with three P's.

2nd and 8th, *gules*, a lion rampant looking to the sinister side of the shield, *argent*.

3rd and 5th, *argent*, a wild man bearing a staff, *sable*.

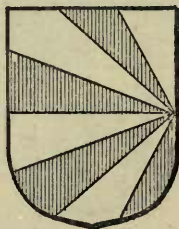
4th and 6th, *sable*, a fesse, *argent*.

Polweiler (a noble family of Bavaria, now extinct).

Az., a pale chevronny, *gules* and *or*.



This almost unique bearing of the Barons von Kaisersstuhl exhibits a succession of gyrons extending across the field, united at, and springing from, the centre of the sinister side of the shield, *argent* and *gules*.



We will proceed now to give some illustrations of the simpler forms of heraldry, which are more likely to present themselves to the English student, selecting them from the "Extinct Baronetage" of Burke, which comprises some of the oldest English families, and therefore the most classic forms of our national heraldry.

Acton.

Quarterly, per fesse indented, *argent* and *gules*; in the first quarter a Cornish chough, *sable*.



*Armytage.*

Gu., a lion's head erased, between three cross crosslets, *arg.*

*Aucher.*

Erm., on a chief, *az.*, three lions rampant, *or.*

*Barnardiston.*

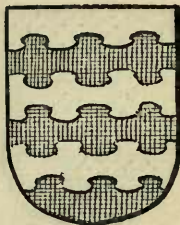
As., a fesse dancetté, *erm.*, between six cross crosslets, *arg.*

*Barrington.*

Arg., three chevronels, *gules*, and a label of three points, *az.*

Blount.

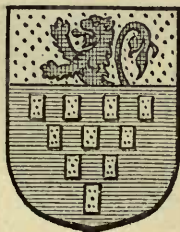
Barry nebulé of six pieces, *or*
and *sable*.

*Cornish.*

Sa., a chevron embattled, *or*,
between three roses, *arg.*

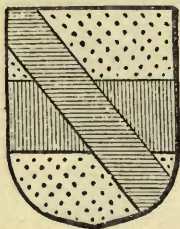
*Dormer.*

Az., ten billets, *or*, four, three,
two, and one ; on a chief of the
second, a demi-lion issuant, *sable*.

*Eldred.*

Or, on a bende ragulé, *sable*,
three besants.



*Elwes.*

Or, a fesse, *gules*, surmounted by a bende, *az*. (This, if correctly given, appears to represent colour on colour.)

*Fenwyke.*

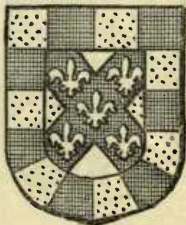
Per fesse, *gules* and *arg.*, six martlets counterchanged.

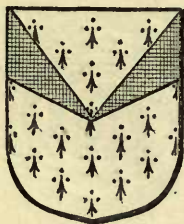
*Fletcher.*

Arg., a saltire, engrailed, *gu.*, between four roundels of the second, each charged with a pheon of the field.

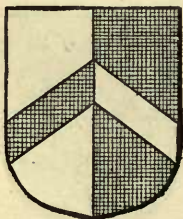
*Gell.*

Per bende, *az*. and *or*, three mullets of six points in bende, pierced and counterchanged.

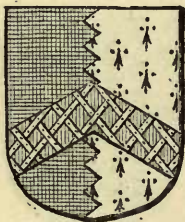
*Gorges.**Arg.*, a whirlpool, *az.**Guise.**Gules*, seven lozenges, *vair*, three, three, and one.*Hardres.**Gules*, a lion rampant, *ermine*, debriused by a chevron, *or*.*Hawkins.*Per saltire, *or* and *arg.*, on a saltire *sable*, five fleurs-de-lys of the first, all within a bordure gobony, *or* and *sa.*

*Holles.*

Erm., two piles, issuing from the upper part of the dexter and sinister sides of the shield, and joining in the centre, *sable*

*Lawson (of Isell).*

Per pale, *arg.* and *sa.*, a chevron counterchanged.

*Mackworth.*

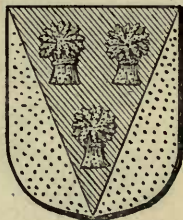
Party per pale indented, *sable* and *ermine*, a chevron *gules*, fretty *or*.

*Mayney.*

Party per pale, *arg.* and *sa.*, three chevronels between as many mullets counterchanged.

Oldfield.

Or, on a pile, *vert*, three garbs of the field.

*Parker.*

Arg., a lion passant, *gules*, between two bars, *sable*, charged with three bezants, two and one. In chief as many bucks' heads caboshed.

*Pope.*

Per pale, *or* and *az.*, on a chevron between three griffins' heads erased, four fleurs-de-lys all counterchanged.

*Roberts.*

Arg., six pheons, *sable*, on a chief of the second; a greyhound current of the first, *or*.





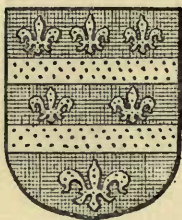
Smith (of Isleworth).

Quarterly, 1st and 4th, *az.*, a lion ramp., *or* ; on a chief, *ar.*, a mullet, *gules*, between two torteaux ; 2nd and 3rd, *gules*, two chevrons within a bordure, *arg.*



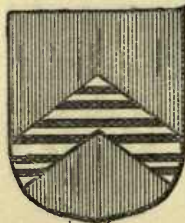
Spencer.

Quarterly, *az.* and *gu.* ; in the 2nd and 3rd quarter a fret, *or* ; over all, a bende sable charged with three escallops, *arg.*



Style.

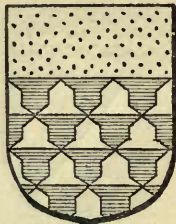
Sa., between two bars, *or*, six fleurs-de-lys, three, two, and one of the same.



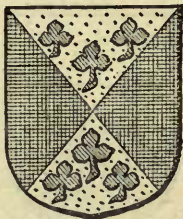
Throckmorton.

Gules, on a chevron, *arg.*, three bars gemelles, *sable*.

* Bars gemelles, in English heraldry, are a succession of bars placed two and two.

*Tichborne.**Vaire, a chief, or.**Tresham.*

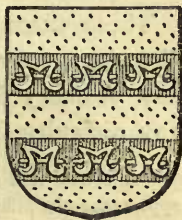
Party per saltire, *sa.* and *or.*,
 in chief and in base, six trefoils
 slipped, two, one, and one, two.

*Williams (of Llangibby).*

Gyronny of eight, *ermine* and
sable, a lion rampant, *or.*

*Willoughby.*

Or., two bars, *gules*, each
 charged with three water-bou-
 gets, *arg.*



*Wittewrong.*

Bendy of six, *arg.* and *gules*,
on a chief, *azure*, a bar indented,
or.

*Wyvill.*

Arg., three chevronels inter-
laced, *vair*, a chief, *or.*

*Yonge.*

Ermine, on a bende between
two cottises,* *sable*, three grif-
fins' heads erased, *or.*

These examples, more than any mere verbal directions, may enable the reader to interpret any ordinary English coat. Nor will he find any difficulty in the case of Italian or Spanish

* A cottise is a diminutive of a bar or bende, and has the appearance of a fillet placed beside the principal ordinary.

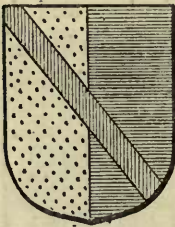
heraldry, which, is in general, far less complicated than that which fills the pages of the "Nürnbergger Wappenbuch," some of whose more eccentric forms we have already indicated. Among the historical Italian coats, none is more memorable than that of the family of Michele, which gave several Doges to Venice, and is probably as ancient as any of the reigning houses in Europe, having the same origin as the illustrious family of the Frangipani, of Roman celebrity.

It presents a classical exception to the rule forbidding colour to be laid upon colour, or metal upon metal, and is emblazoned thus: Barry of six pieces, *argent* and *azure*, charged with six successive rows of bezants, four, five, four, three, one. In this coat it is plain that the bezants, which are always *or*, fall on the bars of *argent*, as well as upon those of *azure*, and that thus metal falls upon metal. The origin of this departure from the general law is this. The Doge Domenico Michele, during the Crusade in Syria, being reduced to great need of money, struck a number of coins out of leather, which he commanded his soldiers to receive as current coins.



On his return from the war, he changed these pieces for money, and bore thereafter the bezants representing them in his arms.

It may be here observed that in a divided coat, or in any device laid upon a field which does not cover it, a metal or colour may fall upon another metal or colour without breaking this law. Thus, in the very ancient French family of Talaru, we have a cottise (*i.e.* half a bende) of *gules* falling upon a field parted per pale, *or* and *azure*.

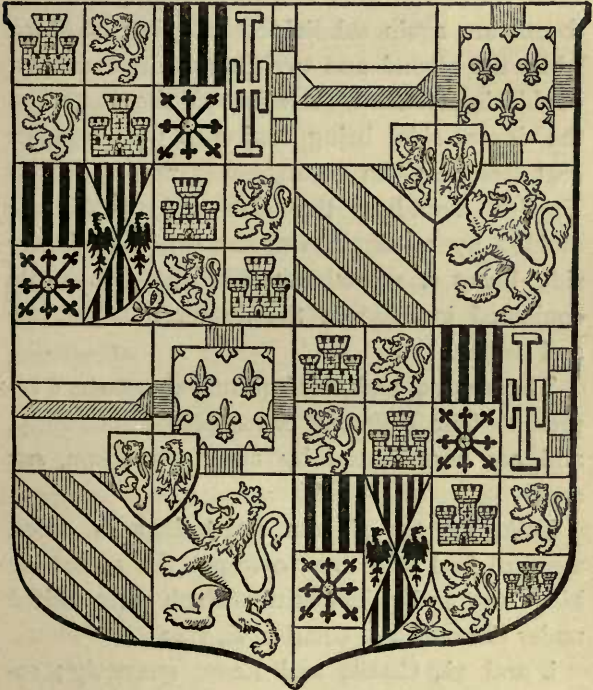


Bishopric of Bamberg.

Or, a lion ramp., *sa.*, debruised by a cottise, *arg*

A grand and almost unique instance of imperial heraldry is presented by the coat of the Emperor Charles V., in which German, Spanish, and French blazonry are brought into very effective juxtaposition. The coat is copied from the title-page of the rare folio edition of the Commentary on Genesis of Alphonsus Tostatus,

Bishop of Avila, printed at Venice (by Gregorius de Gregoriis) A.D. 1507, and may well close the illustrations by which we have en-



deavoured to familiarize to the reader the general laws of foreign and English heraldry.

It will be observed that there are here four

principal quarters, and that each of these is subdivided into four subordinate ones, forming together sixteen quarters.

Of these, the first, fourth, eleventh, and sixteenth are again subdivided into four quarters, while the second and twelfth are divided by a double impalement,* the first of the three (on the dexter side) being conjoined with another coat fessewise—an arrangement never seen in English heraldry; the fifth and twelfth are divided by a single impalement, the dexter side being a reproduction of the two coats conjoined in fesse in the dexter flank of two and twelve.

The second and third principal quarters represent four different coats placed quarterly, and are surmounted by an inescutcheon, *surtout*.

Following the sixteen quarterings in order, we shall find that they represent the successive kingdoms and principalities which were united under the crown of Charles V., viz.:

i. and vi., Castile and Leon, quarterly; repeated at xi. and xvi. The pomegranate in the base represents the kingdom of Granada.

ii. and v. represent the other chief provinces

* The third of these coats is imperfectly represented.

of Spain, including the *escarboucle* of Navarre, borne also in the arms of France.

iii. and ix. contain the fesse of Austria proper.

iv. and x. are the arms of France within a bordure gobonated, indicating the representation by the emperor of a younger branch of the French royal house.

vii. and xiii. are Burgundy.

viii. and xiv., Flanders (?).

xii. and xv. are a repetition of ii. and v.

The inescutcheon appears in the arms of Spain, as given in the "Nürnberger Wappenbuch," but I am not able to determine what province it represents.

The ancient and regular method of quartering is exemplified in this great historic coat. But in modern heraldry, to avoid the multiplication of the same coat, the original arms of a family occupy the first and last quarters, the others taking their rank in the regular order in which they were brought in. The quarterings of the different branches of the imperial house, as they are given in the "Nürnberger Wappenbuch," are of the most complicated and almost grotesque character, and are indescribable in the terms of either English or French heraldry.

XXII. We have reserved for this final division

of our brief treatise, the consideration of those differences which are called marks of cadence, and which denote and distinguish the various branches of families.

In the earliest period there is no doubt that an entire difference of the arms separated families claiming the same origin. Numerous examples confirm this belief, both in the case of English and German houses.

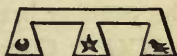
The most ancient method of distinction appears to have been by a change of the figure or of the colour represented in the original coat. In the case of new grants of arms, the arms originally belonging to the name are often thus varied in colour, or receive additions separating the newer family from the older bearers of the name.

But the most frequent usage, in the case of younger branches of families, was the addition of the bordure, either with a simple or composite line to separate it from the rest of the shield, or, as it is termed, *gobonated*, or *composé* (*i.e.* divided into small square partitions). Where these are charged with any figure, as in the case of the dukes of Beaufort and other illegitimate descendants of royalty, they constitute a mark of illegitimacy. At the present time, by a novel

and unaccountable usage, the border *wavy* has been adopted as the mark of illegitimacy—a device which, in earlier times, was ever considered as an honourable mark of cadence.

The most important and easily recognized of the figures which mark cadence, and one which was generally employed in royal and noble houses, is the *label* (lambel), a horizontal billet having three, five, or more points, formed by

zigzag embattled lines thus:



This figure has its points charged with various heraldic objects when the younger branches are again subdivided.* A kind of

billet-shaped figure, placed transversely on the shield from the sinister to the dexter, is called the *baton sinister*, and is found in the arms of the illegitimate descendants of French



and English royalty. It is represented as in the margin. The baton is sometimes gobonated, as in the arms of some of the descendants of Charles II. in our English peerage. Sometimes the *label* is an essential figure in the

* The Cardinal of York used only the crescent in the centre of the royal arms, for difference.

field, as is the case in the great English family of Barrington. Grandmason observes, "The label is sometimes a *piece de l'ecu*, but this is rare. Ordinarily it is a difference which is assumed by the first cadets of great houses." He gives, however, seven instances in which it appears to be an essential part of the bearing. In modern heraldry it is rarely or never adopted, while the charges upon it representing the subdivision of the younger branches are altogether obsolete.

XXIII. Crowns, coronets, and mitres, as ornaments incompatible with the culminating feature of heraldry, the crested helmet, form properly no part of its system. The herald officially recognizes only the knight as equipped for the combat or tournament, and sees only the shield, with the helmet and crest rising over it to complete the picture. We may, however, observe that the coronets of the nobility in England consist of pearls and leaves (called usually, from their trefoil form, strawberry leaves), either entirely of one or the other, or of both alternated. Thus the baron's coronet, having eight large pearls, presents four to the eye, and is therefore thus depicted. The viscount's has sixteen, eight being represented in blazon. The earl's has four small pearls on points, alternated with

leaves. The marquis's displays four leaves, alternated with four pearls of larger size ; while the coronet of a duke has a circlet of eight strawberry leaves, four being presented to the eye. All these are arranged around the border of the cap of estate of scarlet velvet, and are lined with a rim of ermine.

NOTE.

ON THE BEARING OF HERALDRY UPON EARLY
GENEALOGY.

WHILE it is among the most common of popular fallacies to conclude that identity of name or arms points to identity of race, or indicates a common origin, we may readily admit that in an earlier age, and when the laws of arms were strictly observed, the bearing of the same coat was often a better proof of the identity of origin than even the bearing the same name. Often an early tradition accompanied this heraldic identity, as in the case of the counts of Rosenberg, in Bohemia, who derived their pedigree from the great Italian house of Orsini, and bore the same unusual and somewhat remarkable arms. On the other hand, the theory of the common origin of the now imperial Hohenzollerns and the house of Colonna is made doubtful, if not disproved, by the absence of this heraldic correspondence, and might well

have been suggested by the investiture of the first Margrave of Brandenburg of the Hohenzollern family, and the election of Otto Colonna as Pope, by the same Council, and the compliments which passed between them on their election. Whether the ancient Lusatian family of Hund was justified in assuming the ladder which represented the great Can Grande della Scala is, perhaps, equally doubtful. But though local and personal names give only a *prima facie* evidence of a common origin or family kindred, the bearing of the same arms at a period when it was a kind of robbery to assume them arbitrarily and without authority gives a much stronger proof of this derivation from a common stock.

In Wales, where family names in a proper sense can never be said to have existed, and where Christian names became hereditary only when their possessors passed over the border, identity of arms (where fully proved) gave the surest indication of community of origin. In the case of *armes parlantes*, or punning heraldry, in which family names derived from the natural world or artificial objects suggested corresponding devices in their coat-armour, no argument of this kind could arise. In every country such

imitative devices abound, and in none more than in the northern countries of Europe, including our own, in which names derived from animals, birds, fishes, and even objects of art and manufacture, are so abundant. Among our own nobility, the pikes of the Lucys and the *hironnelles* of the Arundells of Wardour present themselves as conspicuous instances. In Italy we have the Del Rovere, the Colonna, the Pignatelli, the Pandolfini, and numerous other instances. In Germany the instances presented by the "Nürnbergger Wappenbuch" are countless. Nor are they less numerous in Sweden, where their enumeration fills nearly six pages of the treatise we have already so often quoted (pp. 12-17).

And here, though the remark is somewhat a digressive one from our immediate subject, we may observe that too much faith ought not to be placed on those traditional romances on the origin of the arms of the more illustrious families of Europe, which are rather the creations of panegyrical writers of a later date, than the assertions of contemporary history. The column brought from the Holy Land by the Colonna in one of the first Crusades was far less likely to originate the crowned column which appears in the arms, than the fief of the name they pos-

sessed in the Papal States. The giant Gargantua, whose strange device of the serpent swallowing the child is said to have been appropriated by the founder of the Visconti family, was doubtless a giant of romance ; while the derivation of the three bars argent on the shield of the great house of Caraffa from the three finger-marks of the Emperor Otto, drawn over the bloodstain on the harness, on the death in battle of the founder of the family, leaving three white (or argent) bands, and his alleged exclamation, "*O cara fè!*" is rudely met by the fact that the name was always spelt by its earlier possessors with the double *f* and the final *a*, which led the Roman populace, on the death of Paul IV., and in horror of his reign, to forbid the sellers of glass and earthenware flagons to cry about the streets "*Caraffe! Caraffe!*" They, at least, were in happy ignorance of the *cara fè*. That the assumption of the five escocheons, each charged with five bezants in saltire, by the first King of Portugal (1147), was occasioned by the defeat and death of the five Moorish kings, as Maimbourg asserts ("*Hist. des Croisades*," b. iii.), may perhaps be more probable. In any case, the change from the azure cross, which was the device of his father, corroborates what has already been said

on the second Crusade as marking the period of the introduction of hereditary coat-armour.

In the case of tribal heraldry, where both name and arms were assumed by the followers of a sept or clan, it is clear that identity in neither case would be proof of actual blood relationship.

NOTE.

ON THE ANTIQUITY OF THE COMPOSITE FIELD
AS IT APPEARS IN THE ROYAL ARMS OF
SAXONY AND SWEDEN.

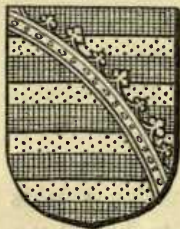
THE shields found in the Viking ship recently disinterred (1880) at the little hamlet of Gokstad, in Norway, and fully described by the learned antiquary, M. Nicolaysen, give remarkable illustration to the origin and antiquity of those lateral and horizontal divisions of the field which became so frequent in the heraldry of a later age in more distant lands. But while they thus give illustration to the subject generally, they cast a very brilliant light upon the royal shields of Saxony and Sweden, the former of which has so peculiar an interest for the English reader. These primitive Scandinavian shields are circular, which we have seen to have been the earliest form of the shield, and are formed of narrow boarding of wood, having an iron

boss in the centre, like that so frequently found in Anglo-Saxon tombs in Kent and elsewhere, and were apparently fixed in a border of iron-work. It would manifestly depend upon the manner in which the shield was held whether the lines took the direction of the *fesse*, the *pale*, or the *bende*.

The bars in the Viking shields were coloured alternately black and yellow, and it is a very singular and suggestive fact that the field of the royal arms of Saxony exactly represents both in its divisions and in its colours, this earliest type



of a northern defensive weapon. The famous and historic *crancelin* which passes over the shield *in bende*, has not only furnished the



materials for numerous legendary stories, but has been the subject of almost countless treatises by the learned in Germany for centuries. By Struvius it is alleged to be merely a token of difference

assumed by Duke Bernard of Anhalt to distinguish the house of Upper Saxony from that

of Lower Saxony (*c.* 1218). Zschackwitz affirms it to be a military belt or band. Krantz (*c.* 1450) is perhaps the earliest relator of the legend of the branch of rue. He alleges that the Duke Bernard, asking from the Emperor Frederic for a mark of difference to distinguish his shield from those of his brothers, threw a branch of rue across his shield, assigning as the reason for it his having been crowned in the summer.*

But this early writer is so much more given to legend than to actual history, that the origin of this graceful addition is still asserted by critical antiquarians to be an unsettled problem. Both as representing the visible portion of a royal crown, or a branch of rue, it seems to record the varied fortunes of the House of Saxony, in its earlier and in its later history. To us more especially, it points to the earliest connection of the houses of Brunswick and Saxony in the days of the empire, and of that latest union of their descendants, in which the symbolic crown so sadly and suddenly became a branch of rue—a union which brings the representation of the house of Saxony (if not their historic arms) into the royal dynasty of England.

* Albert Krantz, "Saxonia," l. v. c. 25.

The royal arms of Sweden, whose field is generally represented as charged with three bars wavy, on the tomb of Gustavus I., at Upsal,



exhibits the three bars in their simpler form, and thus carries us back again to the composite structure of the Viking's shield. This coat fills the second and third quarters of the Swedish arms, the celebrated and incomprehensible device of the Wasa shield being placed as an escutcheon of pretence over the centre. For the various interpretations of this ever-varying figure, the reader who is interested in such a subject may be referred to the "Academic Dissertation" of Andreas Brauner, "De Insignibus Sereniss. Familiæ Wasiacæ" (Upsala, 1758).

DICTIONARY OF HERALDIC TERMS.

(*Extracted from Grandmaison, who compiled it from the great work of the Abbé Menestrier.*)

The terms used specially in French heraldry are indicated thus:*

**Abaisé*. A term used where an ordinary is placed below its proper position ; as in the case of a second chief, where one is added expressive of a special concession, or honourable augmentation.† The fesse and chevron are *abaisés* when they are placed lower in the field than usually. The word is also used of the wings of birds, when, instead of being raised towards the chief, they droop towards the point.

Accompanied (*accompagné*) is said of all figures which accompany, or are set around, the principal figure or ordinary, filling thus the blank portions of the shield.

Accosté (beside one another). Said of all pieces set pale-wise or bende-wise, and placed side by side.

† The arms of the Odescalchi family in Rome are an instance of this, where the imperial augmentation (the eagle displayed) is placed over the lion borne in the chief of the family arms, to mark the dignities of the dukedom of Sirmio and other fiefs bestowed on the family by the emperor.

Adextré (on the dexter side). Said of pieces placed thus on the right of each other.

Adossé (Eng. addorsed) is said of lions and other animals placed back to back.

Affronted. Of the same placed face to face.

Appointed (*appointe*) is said of two pieces whose points touch; as of two chevrons reversed, three swords touching in *pairle*, their points meeting in the centre (*cœur*) of the shield.

Armed. Said of the claws of lions, griffins, eagles, etc., blazoned of another colour from that of the animals themselves.

* *Arreté*. Said of an animal whose four legs are on the ground, in contradistinction to *passant*, in which it is represented as moving.

Bandé. Indicates a piece covered with bendlets, as a chief or a fesse or other figure might be. The lion of Hesse is thus represented.

Barré is said of a piece covered with bars (bendes sinister), as is the field of the Swedish royal arms.

Beaked. Said of birds whose beak is another colour.

Billeted (*billetté*). Said of a field covered (*semé*) with billets; *besanté*, of a field covered with bezants.

Bretissé, embattled, and *Contre-bretissé*, embattled on both sides; both frequent in France and England.

* *Brisé* is said of the changes by alteration, or addition, or diminution to mark the younger branches, also of chevrons whose point is broken.

* *Brochant*. Said of pieces placed one over the other. We describe this as "surmounted with." The Rochfoucauld arms are described as "*trois chevrons brochants sur des burèles*;" we should simply describe it as *barry, arg. and az., three chevronels, gules*.

Caboched (*caboché*). Said of the head of a bull or buck facing the observer (p. 77).

Chargé. Said of any piece upon which another is placed. Thus, the chief, the fesse, and the other ordinaries may be charged with crescents, roses, cockles, bezants, or any other objects.

Chevronné is said of a field covered with chevrons, or of any of the ordinaries or other objects thus covered.

Composé is said of every ordinary, especially bordures, pales, bendes, crosses, and saltires, broken up by alternate squares of different colours and metals, forming a composite figure like a chess-board. When more than one row of squares occurs, the figure is described as *chequy*, not *composé*.

**Contrebandé, Contrebarré*, and similar terms denote an alternation of colours and metals between the several ordinaries when multiplied in the field.

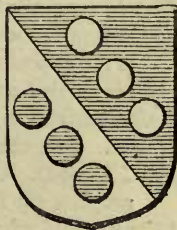
Contre-passant. Said of animals passing one another in different directions.

Cotisé (cottised) is said of a coat covered with cottises (half a bende) with the colours alternated.

Coupé (couped) is said of a coat divided horizontally into two equal parts. It is also said of members or portions of animals which are cut off cleanly and not torn off, which is described as *erased*.

**Cramponné* is said of the cross and other pieces when their extremities show half a *potence* (or T).

**De l'un en l'autre.* This is the general way in which the French express *counterchanging*. Grand-maison instances it in the arms of Buillond. The term *de l'un à l'autre* would appear to mean that this alternation is carried on, not merely in a divided shield, but where there is an



ordinary, or several together (such as a fesse or bende), upon it. This would form a kind of compound counterchange, but is very unusual in English heraldry.

Danché (indented). Said of every piece or partition which is made in sharp points like teeth—a compound line which has been already described.

Écartelé (quartered or quarterly). Said of a shield equally divided into four parts.

Échequité (chequy). A field or principal bearing or figure broken up like a chess-board between colours and metals alternated. Two rows of these squares, at least, are necessary to this designation. A single row is termed *composé*.

Endenté (indented). Used in French armoury for the little triangular projections on the fesse, pale, etc., of a different colour or metal. In English heraldry, the term refers generally to the form of the line itself. The former meaning of the term would be expressed in English as *dentated*. In the coat of the patrician family of Onsorg, we have *arg.*, a fesse, *sable*, voided *arg.*, cottised *arg.*, and counter-dentated *sable*.



Engrêlé (engrailed). Said of bordures or other ordinaries having rounded indentations standing upwards, and is the opposite to *invecté*, in which the indentations are carried on in an inverted form.

Éployé (displayed). Of an eagle with outspread wings.

* *Failli*. Of a chevron broken in either of its limbs.

Fascé (fessed). Of a shield covered with fesses, or more properly (in English parlance) *bars*.

* *Faux* is said of arms which violate the law prohibiting

colour upon colour, or metal upon metal. Spener and Grandmaison have given many instances of this kind, but none exist in English heraldry.

Fitchée (*fiché*) is said of a cross having a sharpened base. In English heraldry it is only used of diminutives.

Flanché (flanked) of a piece placed side by side with another.

Fleury. Said of bordures, etc., having fleurs-de-lys springing from them.

Fleury counter-fleury. Of a double series of flowers opposed to one another, as in the double tressure of the royal arms of Scotland.

Fretté (fretty). Describes a coat covered with trelliswork, or frets crossed in saltire.

Fuselé is said of a piece charged with fusils (a larger form of lozenges).

Gironné (gyronny) is said of a coat covered with gyrons, either in eight or sixteen pieces.

Gorgé (gorged) is said of the throat or tail of a bird when it is of another colour or metal.

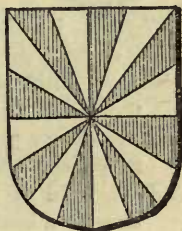
Langué (langued). Of the tongue of animals or birds when of another colour.

**Lié* (bound together). Of keys or other objects joined together.

Losangé (lozengy). Said of a field covered with lozenges. The difference between this term and *fuselé* lies in the size of the figure; the lozenge being much smaller.

L'un sur l'autre (one on the other). Said of animals or other objects placed upon one another.

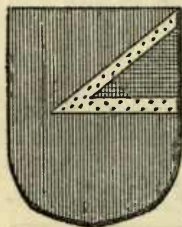
Membré (membered). Of the members of animals, etc., when of a different colour from their bodies. A remarkable instance of this kind is that of the patrician



family of Rembold, which bears—*gules*, an ox *arreté*, or; the fore-leg *arg.*

**Montant* (mounting) is said of pieces when they ascend towards the chief.

**Mouvant* (moving) is said of pieces attached to the chief, the angles, the sides, or the base of a shield, from which they appear to move. The coat of Beurl, in Styria (already described), is thus expressed: “à un coude en triangle d’or, *mouvant de l’angle senestre de l’écu en traverse.*” Or otherwise, “*mouvant du flanc senestre de l’écu depuis le chef.*”



**Mi-parti*. Divided in half fessewise. We should describe it as *party per fesse*, the equality being understood.

Naissant. Said of animals showing only the head over the line of the chief or fesse.

Naturel (Eng., proper). Of objects displayed in their proper colours.

Nebulé. Said of pieces whose lines are in the form of clouds—a kind of line already described.

**Noué* is said of the tail of the lion when it has open knots.

Ondé. In English *wavy*—already described.

**Palissé*. Palisaded, as in the Cenci arms, already cited.

Passant. Said of animals represented as walking.

Percé (pierced). Of objects hollowed in the middle.

Potencé. Of pieces terminating in the figure of a T, principally occurring in crosses.

Rampant. Said of the lion in its ordinary heraldic position. Of a griffin, the corresponding term is *ségreant*, which does not appear to be used in modern French heraldry.

Recroisetté is the French description of the *cross crosslet*, a frequent figure in English heraldry.

**Rempli* is said of a figure voided and filled up with a different colour or metal, as in the Beurl coat, already described.

Semé is said of pieces scattered over and covering the field. The coat of France was anciently *semé* of fleurs-de-lys, though now the number is reduced to three.

Sur le tout. Describes an inescutcheon in the centre of the shield.

Sur le tout du tout. Represents another inescutcheon placed upon the centre of the first. In the coat of England as quartering Hanover, the Hanoverian arms were *sur le tout*; the inescutcheon bearing the crown of Charlemagne was *sur le tout du tout*.

**Taillé* is said of a shield divided into equal parts diagonally *from dexter to sinister*.

**Tiercé*. Of a shield divided into three portions in any direction.

**Tranché* is said of a shield diagonally divided *from sinister to dexter*.

Vairé. Said of a shield covered with vairs.

Vidé (voided). Said of crosses and other objects which are open in the centre, so that the field is seen through them.

A SHORT DICTIONARY OF THE ORDINARY HERALDIC OBJECTS.

- Anchor.* Not of frequent use, even in French heraldry, and always placed *in pale*.
- Annulet.* A frequent device, representing a ring, and usually three or more in number.
- Argent.* A metal representing silver, and left blank when not blazoned in white.
- Azure.* One of the principal and earliest of heraldic colours—light blue.
- Baton.* A figure represented by the half of the cottise, extending in that direction across the field. When failing at the ends, it is called *peri*; and when in this form it has a sinister direction, it is a mark of illegitimacy.
- Bear.* Represented either as *passant* or *rampant*; in the latter case it is represented as standing on its hind legs.
- Bees.* Represented generally in numbers not less than three (as in the arms of the Roman Barberini), and with extended wings.
- Bende.* This has been already described.
- Bezant.* A gold coin, blazoned *or* or *argent*, but mostly, in English heraldry, the former.

- Billet.* A long square figure, generally multiplied in the field.
- Boar.* An animal, frequent especially in Scotch heraldry.
- Bordure.* A border of different colour or metal from the field.
- Branches.* Frequent in foreign heraldry; often interlaced and leafed on either side, as in the Seckendorf coat.
- **Burèle.* The French term for a *pallet* or diminished *pale*.
- Cantons.* The dexter and sinister third parts of the chief.
- Casque* (helmet). In royal arms, fronting the observer, open and without bars; in nobles, fronting, but with bars; in the gentry, represented in profile and with bars.
- Chief.* A principal division of the shield, already described.
- Chain.* A device not unfrequent in Italian heraldry, as in the coat of the Alberti family in Florence.
- **Champagne.* The base is thus called in French heraldry, and is regarded, when defined, as an honourable ordinary.
- **Chapé.* A French term for a shield divided *per chevron*, when the lines meet in the centre of the chief.
- Chequy.* A division of the shield like a chess-board.
- Chevron.* One of the honourable ordinaries, already described.
- Chevronel.* The diminutive of chevron.
- Cock.* Of frequent use in armoury; is either *armed*, *beaked*, *crested*, or *membered*, when different colours or metals are used in the representation of its head or legs.
- Cockle.* A figure also of frequent use, and said to indicate those who have made pilgrimages.
- Cottise.* A diminutive of the bende or bar, and half the width of these ordinaries.

Couped. Said of members of animals when they are cleanly cut off.

Crancelin (Ger., *Kränzlein*). A branch or garland thrown across the field, as the rue branch in the arms of Saxony.

Crescent. Of frequent occurrence, and sometimes a mark of cadence.

Cross, Crosslet. These figures have been fully described already.

Delves. Earthen vessels or pitchers, represented in the arms of the Delves (extinct baronets) of Doddington. A similar device is found in the arms of the Pignatelli family of Naples.

Devices. Letter or mottoes adopted by kings and nobles, and embroidered in early times with their arms.

Dolphin. Placed generally in a semicircular position and in profile.

Dragon. Called in English heraldry a *wivern*, terminating in a fish's tail.

Eagle. The most frequent of the birds used in heraldry. It is either *displayed* with wings spread out; *reversed* *contourné*, when turned towards the sinister side of the shield; *naissant*, when only a portion of it is represented as springing from the chief, or from a dividing line in the shield; *issant* or *issant*, when they are seen issuing from the flanks of the shield, or from some figure within it, as a door or den.

**Émanché* is said of a coat formed of many triangular pieces (*émanches*) joined together, their number being always mentioned in describing it.

Engrailed. Already described.

**Enquerre* is said of coats which violate the heraldic laws by putting metal on metal and colour on colour.

**Équerre.* This has been already described.

- Ermine.* A fur having black spots on a white ground.
- Erminois.* The same with the colours reversed.
- Fer de moulin.* A piece of iron, having four small limbs and pierced in the centre, used in the machinery of mills.
- Fesse.* One of the principal honourable ordinaries.
- Fleur-de-lys.* The most frequent flower, both in English and French heraldry.
- *Franc-canton.* A canton in the dexter side of the chief, one-third larger than a canton proper.
- Fret, Fretty.* A trelliswork, sometimes consisting of a single diminutive saltire braced by a voided lozenge, sometimes extended over the field like fretwork.
- Fruit.* Apples, pears, and pomegranates are the most frequent.
- Fusils.* Lozenges of a larger size than the ordinary size.
- Gemelles.* Two cottises placed close together.
- Gerbe.* A sheaf of wheat.
- Giron, Gironné.* A division of the field, already described.
- Griffin.* An imaginary creature having the upper portion of the eagle and the hinder parts of a lion.
- Gules.* One of the most frequent and earliest of the heraldic colours, called so from the throat of an animal.
- Hands.* Of occasional occurrence in arms, but more often in crests, as bearing some other object. Sometimes we find them conjoined.
- Head.* Always *couped*, sometimes filleted.
- Hills.* Frequent in Italian armoury, rare in other countries, and scarcely known to English heraldry. Instanced in the Chigi, Albani, and many Roman families.
- Lance.* As in the arms of Shakespeare.
- Leopard.* Supplanted in the arms of England by the lion. The heraldry is the same in both.

- Lion.* The positions of the heraldic lion have been given already.
- Lozenge, Lozengy.* The lozenge is the smaller of the figures of this shape found in heraldry.
- Manche.* A loose sleeve, chiefly found in England ; and instanced in the coats of the Norton and Hastings families.
- Martlet.* A small bird, called in French heraldry *merlette*, and represented without claws or beak ; generally blazoned, *sable*.
- Mascle.* This is a voided lozenge not unfrequent in English blazonry.
- Orle.* A voided inescutcheon, or (according to Grandmaison) a fillet, half the size of a bordure, placed within the field.
- Pale, Paly.* Already described.
- Pelican.* Represented as wounding herself, and poetically described by English heralds as "a pelican in her piety."
- Point.* Already described.
- Portcullis, Porte-coulisse.* A figure in the shape of a harrow (and frequently thus occurring in Italian heraldry), representing the suspended defence of a gateway.
- Potence, Potencé.* Used of a cross whose limbs are in the form of a T.
- Purple.* A tincture which is regarded by French heralds as (like *sable*) neither colour nor metal, and therefore may be placed either on the one or the other.
- Quarterly, Écartelé.* Said of a field divided, or of shields added to one another in four divisions.
- Quatrefeuille, Cinquefeuille, Trefoil.* Figures of four, five, and three leaves respectively.
- **Rencontre.* Said of an animal, so represented as to show its eyes in front. A stag's head is often thus shown.

- Rose.* A very frequent device both in English and foreign heraldry ; generally seeded and barbed, and represented in its fullest state.
- Sable.* A tincture of heraldry which is held to be neither a colour nor a metal.
- Saltire.* A St. Andrew's cross covering the shield.
- Star.* A frequent device, and represented either with five or six points. In the former case it is called in English heraldry a mullet.
- Supporters.* Figures, either human or animal, supporting the shield.
- **Taillé*, **Tierce-tiercé.* Already described.
- **Tau.* A figure of a T, rarely found in English armoury, but instanced in the coat of the Drurys.
- Towers.* These are frequent in heraldry, both foreign and English. Sometimes they represent outworks, sometimes simple towers, and are connected with walls, and generally are *mâçonnés* or exhibit masonry.
- Trelissé.* Fretty.
- Tressure.* An internal bordure somewhat resembling the *orle*.
- Vaire.* A coat variegated as already described.
- Vert, Sinople.* One of the chief (but later) colours of heraldry, less frequent than *gules* or *azure*.
- Water-bouget.* A vessel for water of a peculiar shape, not uncommon in English heraldry, and well known as borne by the De Ros and Bouchier families.

THE END.

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