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THE SCIENCE OF  
HERALDRY.





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PRINCE OF WALES



ROYAL



DUKE



MARQUIS



EARL



BARON



ARCHBISHOP



ROYAL ARMS



BISHOP



NOBILITY



KING



ESQUIRE



CIVIC CAP



KNIGHT



CAP OF DIGNITY

THE SCIENCE

OF

HERALDRY:

A

PRACTICAL INTRODUCTION THERETO.

COMPILED BY R. WILLIS.



LONDON:

B. SULMAN, 40, CITY ROAD, & WARWICK LANE.

1872.

The Compiler acknowledges his indebtedness to the following Works :—

“*A Display of Heraldry.*” GUILLIM. 1678.

“*The History of Heraldry.*” T. ROBSON. 1830.

“*A Guide to the Study of Heraldry.*”

J. A. MONTAGUE, B.A. 1840.

“*An Introduction to Heraldry.*” HUGH CLARK. 1845.

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FRONTISPIECE :—CROWNS, &c.

PLATE I.—THE POINTS OF THE ESCUTCHEON.

METALS AND COLORS. LINES OF PARTITION.

do. II.—DROPS. FURS. DIVISIONS OF THE SHIELD.

do. III.—ORDINARIES. DISTINCTION OF HOUSES.

do. IV.—POSITION OF CHARGES.

## P R E F A C E .

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THIS work is not an ambitious one. It does not attempt to go into the historic aspects of heraldry, or its connection with architecture, except where it has been found necessary to confirm a statement, or to use an illustration, by so doing. These aspects of the science must ever prove to students sources of great attraction; even more so, perhaps, than the comprehension of the rules and terms of blazoning, and the charges in vogue. Our national history is intimately bound up with heraldry; and by its aid light can be thrown upon many interesting epochs of the past, and the personal characteristics of many of the great bygone. The cathedrals and abbeys of our land are in their detail sealed enigmas without its knowledge; for the prating guide may talk, but does not enlighten; whereas the student of history, with a knowledge of heraldry, can with ease endue the stiff stone memorials with the interest of life; and save, perhaps, the memory of some of the great ones of the past being lost by the neglect and contempt of a utilitarian age.

Many persons are to be found who sneer at heraldry. It is treated by them as mouldy and unmeaning; a remnant of the feudal system; inconsistent with progress, and mentioned in other contemptuous terms. Without being in any degree desirous of placing it in the foremost of sciences, or of treating it with that extreme amount of veneration and enthusiasm which its literary votaries in various times have displayed—yet, as one of the links of the past with the present, we are bound to respect it, even as we respect the literary works of antiquity and the achievements of the sculptors and painters of past ages.

It is a matter of regret that the vast amount of manuscript bearing on this subject in the British Museum, the Herald's College, and kindred institutions, should be so little known to the general public; while their very existence seems likely to become matter of doubt, if the students of this science should become rarer as years pass by—as of late they have undoubtedly become. In the same way, also, the scarcity of the works of former researches, with the action of Time—that great destructor, as well as creator—on the monuments and relics of the past, will render heraldry gradually to become more difficult of accurate definition, if it should loosely be held as a worthless study, unworthy of our schools, and puerile for all.

To ignore the past is to defame the present; for they both are parts of one continuous whole; and the components of our present greatness as a nation must not be laid to present greatness individually. The rugged lives of our crusaders, our warrior-kings, and valiant nobles,—tyrants though some may have been—brought out the true metal of the Anglo-Saxon race, and stamped the nation with a character.

It is not generous, then, to this heroic past to forget our obligations to it; for it has helped to make us what we are, and the martyrs to political conviction and honest purpose, in our past political and military history, are as deserving of our grateful memories, as the men for whom the Smithfield Memorial is now set up.

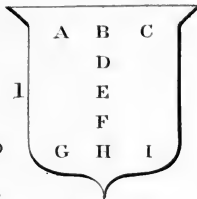
With these few remarks on the historic past of heraldry, we come to our purpose of defining heraldry as it is, or rather as it has been handed down to us. It is not a science that opens a field for progress, innovation, or improvement; on the contrary, the merit due to all compilers has been proportionately awarded according to their labour in research, and of the harmony obtained from conflicting evidence, and the eduction of facts from amongst a deal of uncertainty. Originality of conception, therefore, cannot be claimed for this, or for any other work of a like intent.



# POINTS OF THE ESCUTCHEON, LINES, METALS, AND COLORS.

## SHIELD.

The **DEXTER**  
or Right hand side  
of the  
**SHIELD.**



The **SINISTER**  
or Left hand side  
of the  
**SHIELD.**

### POINTS OF THE SHIELD EXPLAINED

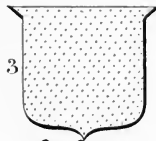
- A *The dexter chief point.*
- B *The precise middle chief.*
- C *The sinister chief.*
- D *The honor point.*

- E *The fesse point.*
- F *The nombril point.*
- G *The dexter base.*
- H *The middle base.*
- I *The sinister base.*

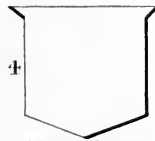
## METALS.



2  
**BEZANT.**  
YELLOW.



3  
**OR, GOLD,**  
YELLOW.



4  
**ARGENT, SILVER,**  
WHITE.



5  
**PLATE,**  
WHITE.

### LINES.

- Angled
- Engrailed
- Invected
- Wavy
- Embattled
- Nebule
- Ragule
- Rayonne

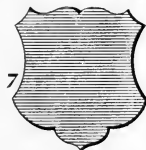
### LINES.

- Beviled
- Indented
- Dancette
- Dovetailed
- Potence
- Urdee
- Embattled aronde
- Battled Embattled

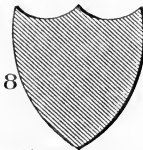
## COLORS.



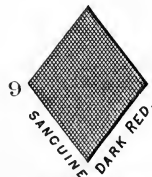
6  
**GULES, RED.**



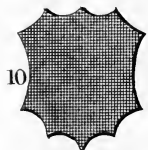
7  
**AZURE, BLUE.**



8  
**VERT, GREEN.**



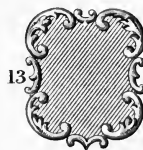
9  
**SANGUINE, DARK RED.**



10  
**SABLE, BLACK.**



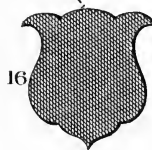
11  
**TORTEAUX**



13  
**PURPLE.**



14  
**POMME**



16  
**TENNE.**



17  
**PELLET.**



18  
**HURT**



18  
**ORANGE.**



15  
**GOLPE**







19  
**GUZE.**



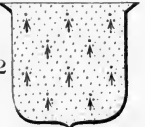




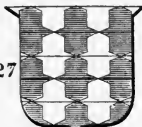
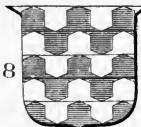


# DROPS, FURS & DIVISIONS OF THE SHIELD.

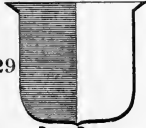
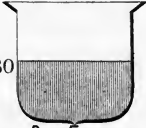



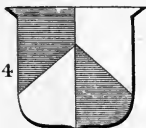
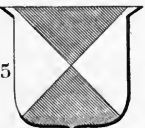
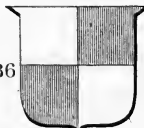





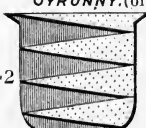


## DROPS.

Gutte d'Or <i>Or.</i>	}		Yellow.	Gutte de Sang <i>Gules.</i>	}		Red.
Gutte d'eau <i>Argent.</i>				Gutte de Larmes <i>Azure.</i>			
Gutte de poil <i>Sable.</i>	}		Black.	Gutte d'Olive <i>Vert.</i>	}		Green.

## FURS.

20		21		22		23	
	ERMINE.		ERMINES.		ERMINOIS.		PEAN.
24		25		26			
	POTENT.		POTENT COUNTER POTENT		VAIR.		
27		28					
	COUNTER VAIR.		VAIR EN POINT.				

## DIVISIONS OF THE SHIELD.

29		30		31		32	
	PER PALE.		PER FESSE.		PER CHEVRON.		PER BEND.
33		34		35		36	
	PER BEND SINISTRE		PER PALE & PER CHEV.		PER SALTIER.		QUARTERLY.
37		38		39		40	
	CYRONNY.(of 6)		CYRONNY.(of 8)		BENDY.		BARRY.
41		42		43		44	
	PALY.		BARRY PILY.		CHECKY.		LOZENCY.



ORDINARIES



CHIEF.



PALE.



BEND.



BEND SINISTER.



FESSE.



BAR.



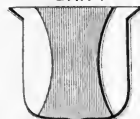
CROSS.



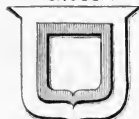
SALTIRE.



CHEVRON.



FLAUNCH.



ORLE.



FRET.



PILE.



FUSIL.



LOZENGE.



LABEL.



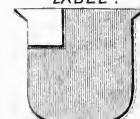
MASCLE.



RUSTRE.



CYRON.



CANTON.



TREFOIL.



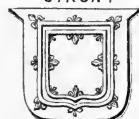
QUATREFOIL.



CINQUEFOIL.



BORDURE.



TRESSURE.



MULLET.



ETOILE.



ESCALLOP.

DISTINCTION OF HOUSES.



1<sup>ST</sup> HOUSE.



2<sup>ND</sup> HOUSE.



3<sup>RD</sup> HOUSE.



4<sup>TH</sup> HOUSE.



5<sup>TH</sup> HOUSE.



6<sup>TH</sup> HOUSE.



1<sup>ST</sup> SON OF 1<sup>ST</sup> HOUSE.



2<sup>ND</sup> SON OF 1<sup>ST</sup> HOUSE.



3<sup>RD</sup> SON OF 1<sup>ST</sup> HOUSE.



4<sup>TH</sup> SON OF 1<sup>ST</sup> HOUSE.



5<sup>TH</sup> SON OF 1<sup>ST</sup> HOUSE.



6<sup>TH</sup> SON OF 1<sup>ST</sup> HOUSE.



POSITIONS OF CHARGES.



PASSANT.



PASSANT GUARDANT.



PASSANT GUARDANT.



RAMPANT.



RAMPANT GUARDANT.



RAMPANT GUARDANT.



COUNTER PASSANT.



DEMI.



SALIENT.



STATANT.



STATANT GUARDANT.



SEJANT.



COUCHANT.



AT GAZE.



TRIPPING.



LODGED.



RISING.



DISPLAYED.



COURANT.



ERASED.



COUPÉ.



HAURIENT.



NAIANT.



NAIANT EMBOWED.



CABOSHED.



CUBIT ARM. HERALDIC.



EMBOWED COUNTER EMBOWED.



EMBOWED COUNTER EMBOWED.



NOWED.

HERALDIC CROWNS,



MURAL.



NAVAL.



EASTERN.



CELESTIAL.



DUCAL OR CREST CORONET.



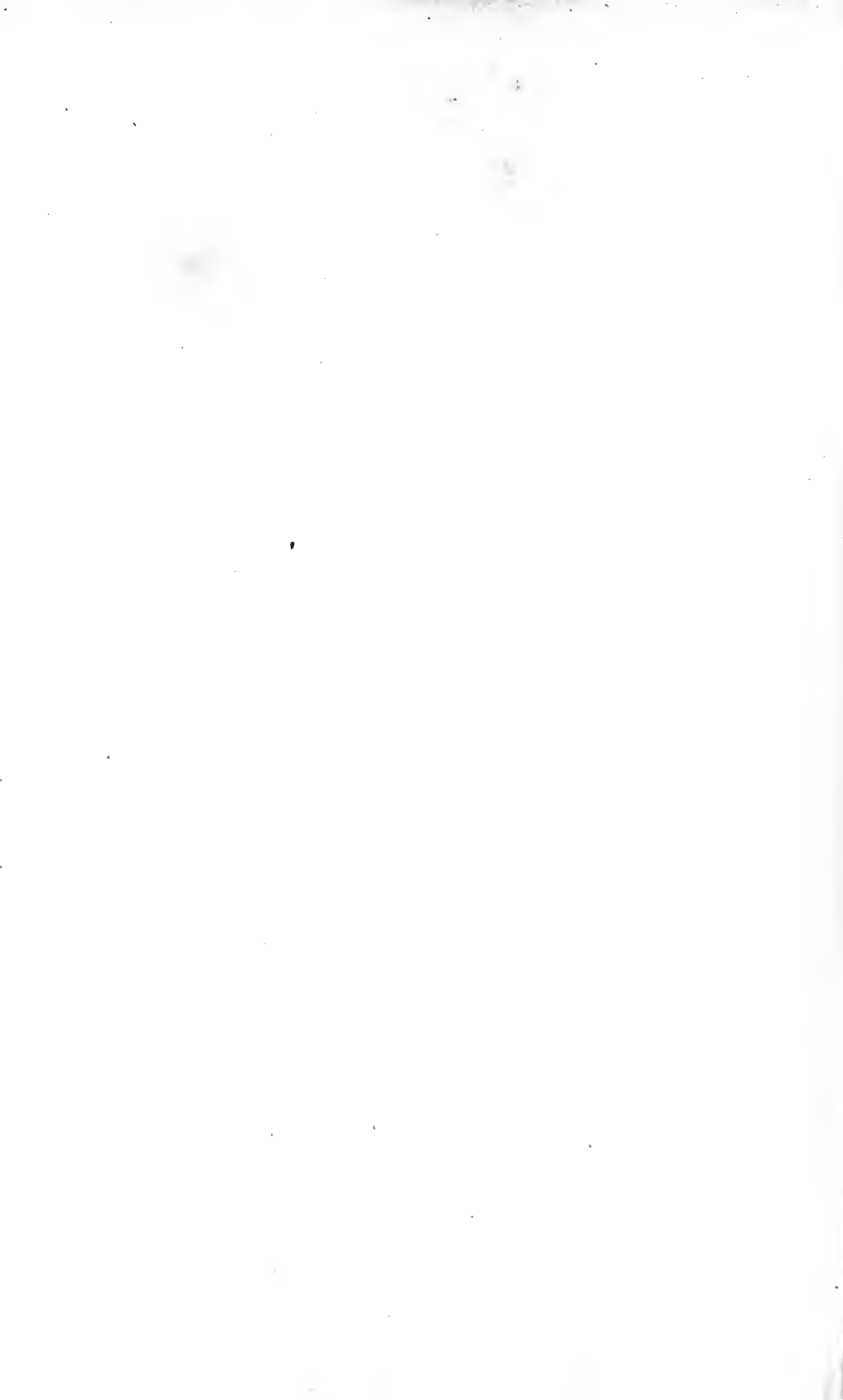
VALLARY.



PALLISADE.



CIVIC CAP.





# The Science of Heraldry.

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## CHAPTER I.

### *The Definition and Antiquity of Coats of Arms.*

ARMS, Armorial Bearings, or Coats-of-arms, are hereditary emblems of honor and descent, composed of certain figures, colors, and metals, assumed or granted by authority, to distinguish persons, families, and communities.

Arms are the proper object, of which heraldry is the science, for the emblazoning in proper terms of all that is connected with coats-of-arms, and to dispose in proper order various arms on one field, or surface of the escutcheon.

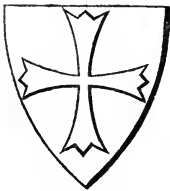
The antiquity of the practice of bearing arms—if the first rude distinctive emblems of nations, tribes, and individuals, may thus be designated—is very great. It appears, indeed, that immediately upon the disseverance of the first human family, and the aggregation of its descendants into distinct nations and tribes, the want was soon felt of some national insignia, easily to be understood by friend as well as foe. Several old writers, whose zeal in the endeavor to prove the antiquity of heraldry as a science, often outran their common sense,—insist that Joseph's coat of many colors was a properly emblazoned coat-of-arms, and deduce the fact of the patriarch Jacob, when he blessed his sons, associating each with a symbolic emblem,—as proof of the practice being general of families and tribes bearing their insignia at that date.

Many of the heroes of Homer, Virgil, and Ovid, are quoted as having emblematic figures on their shields, helmets, and elsewhere; and it is on record that Alexander the Great bestowed on his subalterns marks of distinctive honor, which they bore on their armor, pennons, and banners.

Amongst the nations of antiquity who betook national ensigns, we find—

<p>The Egyptians, who bore an Ox.          „ Athenians, „ „ Owl.          „ Goths, „ „ Bear.          „ Romans, „ „ Eagle,          Minotaur, and other devices.          „ Franks, who bore a Lion.</p>	<p>The Saxons, who bore a White          Horse, (now borne in the          Brunswick Arms.)          „ Persians, who bore a Bow,          with arrows, &amp;c.</p>
--	--

Heraldic insignia, however, as a science, applied to individual hereditary bearings, and guided by laws and rules definitely laid down and adhered to, cannot be said to have had an extensive (if any) existence, till the 12th century. The Bayeaux Tapestry, generally ascribed to the wife of the Conqueror and her maidens, does not give any evidence of an intimate knowledge of the subject, which undoubtedly would have been the case had the science been a general one; the rank of the workers being a guarantee that they would have had the best opportunity of becoming acquainted with it.



ARMS ASCRIBED TO AEGBERT

Egbert, one of our Saxon kings (A.D. 800), certainly has a shield of arms ascribed to him: “azure, a cross patonce, or,” and so has Edward the Confessor, “azure, a cross patonce between five martlets, or.” These, of course, must have



ARMS ASCRIBED TO EDWARD THE CONFESSOR.

been invented long after their time; but the latter arms are of some historical importance, as they have been assumed by several kings, and borne as one of the Royal standards; and the quartering of them by a private individual, having, in the reign of Henry VIII., been punished as treason.

The celebrated Camden, with whom most writers on the subject have agreed, when treating of the antiquity of hereditary arms, and heraldry as a science, says:—

“Shortly after the Conquest the estimation of arms began, in the expeditions to the Holy Land; and afterwards, by little and little, became hereditary, when it was accounted an especial honour to posterity, to retain the arms which had been displayed in the Holy Land, in that holy service

“ against the professed enemies of Christianity ; and that we  
“ conceived at that time the hereditary use of them ; but  
“ that the same (*i. e.*, their hereditary character) was not  
“ fully established until the reign of Henry III.” He then,  
in support of this statement, quotes instances of three  
Earls, just prior to that date, whose arms differed from their  
sires, showing that their personal bearings were matters dic-  
tated by individual caprice, and not by hereditary dictum.

It is, therefore, not easy to trace, upon true and warrant-  
able grounds, the constant lineal bearing of coats-of-arms in  
a line of unchanged descent, before the time of Henry III.

The Crusades and Tournaments were undoubtedly the  
foundation of the methodised system of bearing arms, and  
gave a vast impetus to the practice of their being engraved,  
depicted, and embossed, on shields, garments, banners, and  
elsewhere.

The connection of heraldry with tombs and monuments,  
evidently dates from the commencement of the science ; as  
the insignia which distinguished the living was perpetuated  
on the tombs of the dead. The Roman nobility had a custom  
of preserving the memory of the deceased by statues of  
different materials, dressed in the respective garments of  
rank, with the various other emblems of the position of their  
originals. These statues were exhibited on solemn occasions,  
and carried before the corpse of any other member of the  
family at funerals, to declare their status to all.

We cannot expect to find any records of heraldry on  
tombs of an anterior date to that which is assigned for the  
consolidation of the science itself—though much labor has  
been bestowed on the subject by those who claim an earlier  
date for the same than is given above. There are numbers of  
tombs existing of eminent persons who died before A. D.  
1000, but there is not an instance of there being any heraldic  
bearings carved or depicted on them ; one of the earliest  
known being upon the monumental effigy of a Count of  
Wasserburg, in the Church of St. Emeran at Ratisbon. He  
is represented completely armed, with a surcoat, and at his  
side a plain shield of his arms. It is inscribed with the date  
of 1010 ; though some have the opinion that this monument

was erected by the monks connected with the abbey which the Count had benefitted, some time after his decease.

It would be very interesting to give the rules anciently observed in the erection of monumental effigies, as a means of distinguishment, in the disposition and nature of the armor, position of the limbs, &c. ; but as this would take up some space, and the subject being somewhat distinct from the plain practical purport of this work, the reader is referred to those writers of archaeological authority and eminence, who have thoroughly exhausted this aspect of the science.

Coins and seals have always been intimately connected with heraldry, and are the best authorities, both in respect to the antiquity of the science, and the individual bearings of the persons whose names are attached to them.

The use of seals is of very ancient date. We are told in the book of Daniel that "the king sealed it with his own signet, and with the signet of his lords," and again, in the book of Kings, that "Jezebel wrote letters in Ahab's name, and sealed them with his seal." Many other quotations might be given—but the same remark may be made in respect to the heraldic nature of seals, as to the martial aspect of the science at that period—that they both had reference only to the first rude symbols of nationality and individuality, but bore a very faint resemblance to modern heraldry.

The dates of existing seals, which may fairly be held as having arms on them, in the proper sense—are not earlier than the twelfth century, with but few exceptions—one being that of King Louis the younger, whereon is engraved a fleur-de-lis—and another that of Robert le Frison, Earl of Flanders, dated 1072. M. de Courcelles quotes three seals attached to deeds bearing dates, 1038, 1030, 1037, bearing evident resemblance to heraldic bearings, as used in modern blazon. These isolated instances prove the length of time the science was in existence before it became a general and thoroughly organised one. In the reign of Henry II., 1154-89, we read of sums of money called "scutage," (from *scutum*,\* a shield, which was then, with the monarch's arms

\* *Scutum*, (lat.) the oblong shield generally adopted by the Roman

displayed thereon, first impressed on the reverse of the coin of the realm) being paid by tenants of the crown in lieu of military service;—this measure being now regarded as the first great blow to the feudal system. The old game of “cross and pile” (our ‘heads and tails,’) derived its name from the cross, and wedge-like shape of the shield upon some coins.

The old honorable titles of *Scutifer* and *Escuyr* (modern “esquire”) were used to distinguish those who were entitled to bear their arms on a shield.

Before the Norman Conquest, the Saxon method of attesting deeds was by subscribing the attestors’ names, commonly adding the sign of the cross. William, however, introduced the mode of sealing with wax, which gradually became general. A very old writer—Ingulphus, the Abbot of Crowland, says—“The Normans do change the making of “writings, which were wont to be firm’d in England with “crosses of gold and other holy signs, into printing Wax.” Guillim says—“At this time—(soon after the Conquest)—“as Joh. Ross noteth, they used to grave in their Seals “their own Pictures and Counterfeits, with a long Coat over “their armours.”

The term, “coats-of-arms,” takes its name from the surcoat or tabard, on which arms were embroidered or depicted, worn by warriors over their armor, like the Roman “*tunica palmata*.” It is generally considered that this tabard is only a continuation of the sagum, or short vest, which was worn by the ancient Germans, and covered the shoulders and breast. Du Cange expressly observes that “the coat of arms was the ordinary dress of the ancient

infantry, instead of the round buckler (*clipeus*), at the period when the military ceased to serve without pay. It was about 4 feet long by 2½ wide, formed out of boards, like a door, firmly joined together, and covered over with coarse cloth, under an outer covering of raw hide, attached and strengthened round the edges by a metal rim. The men of each legion had their shields painted of a different color, and charged with distinctive symbols, as is exhibited in the column of Trajan, at Rome: at the base of which are three *scuta*, distinguished severally by the image of a thunderbolt, of a wreath, and the same bolt with a pair of wings.

*Ecu*, from *ecussons*, (fr.) a round buckler, designating the French crown, or five-franc piece of the Bourbons.

Gauls, by them termed *sagum*, whence the French derive their word "*saye*," "*sayon*." On the authority of Tacitus, we may state, that the *sagum* was gradually improved by spots, and ornaments of different furs;—and that it became otherwise adorned, according to the rude fancy of those distant ages, is asserted by several authors. The tabard is still worn by Her Majesty's Heralds on state occasions.

The bestowment of arms by the sovereign, in ancient times, as marks of honor and dignity, was not confined strictly to heroes of martial renown—for a notable instance is quoted by Guillim,\* (which we extract verbatim), who says that one "Bartholus, being a most expert man in the Laws, and one of the Council of the said Charles the Fourth, received in reward for his arms from the said Empereur, this Coat-armour, viz. : or, a Lion rampant, his tail forked, gules, which afterwards descended to his Children and Posterity. But Bartholus, (though he were a most singular and perfect Civilian) because he was unexperienced in Martial Discipline, durst not at first assume the bearing of those Arms. But afterwards upon better advice he bare them, knowing how unfit it was to refuse a reward from so potent an Empereur."

Arms are always emblazoned on a shield, and must not be confused with the crest, supporters, or motto, which are embellishments to arms proper, but different in their early origin and use, and will be treated of separately in this work. When arms are adjuncted with the exterior ornaments of the shield—viz. : the mantling, crest, motto, ribbon, and supporters—the same is termed an atchievement, though in modern parlance the word is but seldom used to designate such.

The arms of ladies, however, are always borne in a lozenge; those of widows being impaled with their late husband's. Of this exception we shall speak more particularly when treating specifically of the rules of blazoning.

\* The edition of Guillim's Display of Heraldry, from which quotations are made in this work, is that of 1679, being the fifth.

Dr. Berkham, Dean of Bocking, is said to have composed this treatise, and to have given his manuscript to J. Guillim, then pursuivant-at-arms, who published it in his own name. See "Prince's Worthies of Devon," in the life of that gentleman.

## CHAPTER II.

*The Varieties of Arms.*

## ARMS OF DOMINION

ARE those which belong to sovereigns, princes, and heads of commonwealths, in right of their sovereignty; as the three lions of England, the fleur-de-lis of France, the cross of Savoy, &c., &c.

These arms cannot be said to be the personal bearings of the sovereign, as they pertain to the nation rather than to the individual, as an insignia of public authority, vested in the reigning sovereign, and thus borne by successive monarchs, though of different race.

Those who ascend the throne by election, carry their arms on an escutcheon placed in the centre of the arms of the dominion to which they are elected; as the Emperors of Germany and Kings of Poland used to do. Thus, William, Prince of Orange, placed his arms over those of England and Scotland, as an elective king.

There is good evidence to believe that the present lions of England have superseded leopards as the nation's arms in olden time; or that the two animals were depicted in an identical manner. We are told that Henry the Second added the single leopard of Aquitaine to his own two; and the three leopards are found on the seals of his sons, Richard the First and John. This accords with the opinion of some of the old French armorists, who maintained that lions should never be depicted guardant, or full-faced, affirming that to be proper to the leopard.\* On the other hand, the Norman

\* An ancient Latin writer says on this point, "The king of England has for his arms *three* leopards-gold on a red field—but whence this? (i.e. whence they are derived the writer does not know) unless because he claims to be duke

Conqueror's arms have always been rendered by modern writers as "Gules, two lions passant guardant," as also have those of William the Second. Guillim quaintly terms leopards "a degenerate and bastard race, begotten between "the adulterous lioness and the parde, which degenerate "brood of lions are called in Latin "Imbelles Leones;" or, as Pliny says, "between a lion and a she-panther, or "between a lioness and a he-panther."

Porny, in his work on Heraldry (1777) also says, in speaking of the leopard as a bearing, "The leopard's head is always "represented with a full face, as in the arms of the Earl of "Strafford, with both eyes, which is never the case with the "lion's head, it being only represented sideways, with one "eye only." How to make this rule accord with the present arms of England is a difficulty; but it would almost appear that the leopard and the lion, as above stated, were synonymous in the olden time, as borne in the arms of our kings—in the same way as the method of blazoning their positions, is, with one or two minor exceptions, identical now.

It would, indeed, be rather ludicrous if the far-famed British Lion should turn out after all to be a leopard.

The origin of the dagger in the arms of London is generally ascribed to the following incident in history:—William Walworth, Lord Mayor of London, when he went with king Richard II. to meet Wat Tyler,—who was a poor laborer, but headed an insurrection, and even ventured to the metropolis—was so exasperated at the affront to his sovereign, that he struck him a violent blow on the head, and then stabbed him.† This origin, however, of the arms is not correct, for there existed, one hundred years ago, (and may now, perhaps) at Staines—on the banks of the Thames, just below Runny-Mead—a stone, bearing great

"of Normandy, who had for his arms two leopards, and duke of Aquitaine, "who had one, and these three he joined together, or raises upon each other, "and places them in the shield of the kingdom.".....V. Barthol. Chassaneus, *Catalogus Gloriae Mundi*.

† Evidently this Tyler was as much a petitioner as a rebel, by coming to such close quarters peaceably.



appearance of antiquity, placed there as the boundary of the City's liberty ; on the middle of which was the mayor's name, with the date 1254 ; the third figure, at the time this was noted (about 1770) was much effaced, but appeared to have been 5, and below were the arms as they now stand. Now 1254 was long before Richard came to the throne, as the date of his accession was June 21st, 1377.

The origin of the arms of many countries is lost in obscurity ; the fleur-de-lis of France having had volumes of research expended on it—and so have others. The arms of Savoy are traced to the following incident, narrated by Guillim :

The first Amadeus, or Amy, Earl of Savoy, bore arms with the Knights of the Order of Saint John of Jerusalem (instituted 1120), and was present at the siege of Acre, when attacked from the sea by the Saracens. Their Grand-Master having been slain, Amadeus, at the request of his companions in arms, put on the armor of their deceased general, and the long robe of black cloth, bearing the badge of the order (a white cross of peculiar form) on the breast, to prevent his death being known to the enemy. Thereupon, Amadeus behaved with such valor in battle, that after he had slain the admiral of the Saracens with his own hand, he sunk and put to flight the most part of their ships and gallies ; and in fact, rescued the city from a powerful naval siege. For these signal services, the knights of the order requested the earl to adopt their standard for his own, (gules, a cross argent), in commemoration of the event, which arms have ever since continued to be those of the House of Savoy. The origin, however, of the arms, according to another authority, dates from the successful defence, by the same first earl, of the Island of Rhodes against the Turks. Whichever is the correct derivation, it is certain that this Amadeus must have been of the same stamp as our Richard of the lion heart, and that the arms of the House of Savoy originated from one of his exploits.

There are a few instances of the devices of cities and kingdoms of pre-heraldic times which still remain as the arms of those kingdoms ; as the white horse of Saxony, the

S.P.Q.R. of the city of Rome, (Senatus Populusque Romanus) and the bearings of the towns of Nismes, Augsberg, and Sulmo.

#### ARMS OF PRETENSION

ARE those of kingdoms and territories to which some scion of the reigning house, or descendants of former deposed monarchs, conceiving they are entitled to the sovereignty in lieu of the *de facto* ruler, add to their own arms. Thus for a lengthened period, after England had lost the faintest semblance of authority in, or right to the kingdom of France, the arms of that kingdom were quartered with our own, till in 1801, on the union with Ireland, the harp of the sister isle took the place of the fleur-de-lis. In the same manner Spain has quartered the arms of Portugal and Jerusalem, and Denmark those of Sweden.

#### ARMS OF COMMUNITY

ARE those of bishoprics, cities, universities, academies, orders of knighthood, societies, companies, and other bodies corporate.

#### ARMS OF PATRONAGE

ARE those which governors of provinces, lords of manors, &c., add to their family arms, in token of their jurisdiction. The term is also used in another sense, when the arms of such persons, or part of them, are added to the paternal arms of persons holding lands in fee under them. Thus, as the Earls of Chester bore "garbs," many gentlemen of the county bore garbs also. The Earls of Warwick bore "chequy, or and az. a chev. erm.," and therefore many gentlemen of Warwickshire bore chequy. It is a remnant of the feudal customs.

#### ARMS OF FAMILY, OR PATERNAL ARMS

ARE the hereditary arms of one particular family—which distinguish it from others—and in the olden time considered a crime for any other persons to assume, and which the sovereign had the right to restrain and punish.

## ARMS OF ALLIANCE

ARE those which families, or private persons, take up and join to their own, to denote the alliances they have contracted by marriage. These arms are either impaled, or borne in an escutcheon of pretence, by those who have married heiresses. The particular mode of marshalling several coats on one shield will be more particularly treated of later in this work.

## ARMS OF ADOPTION

ARE those which a person assumes, either in addition to, or in lieu of his own, by right of bequest from, say the last of another family, in conjunction with the name or estate of the testator. This is generally effected by a special warrant from the sovereign.

## ARMS OF OFFICE

ARE those borne by archbishops, bishops, deans, heads of colleges, &c., who impale, with their paternal coats, the arms of their sees, deaneries, colleges, &c., in the same manner as the arms of man and wife, giving the dexter half of the shield to the arms of dignity, and the paternal coat on the sinister half. With the exception of the ancient offices of kings of arms, arms of office do not exist in England.

## ARMS OF CONCESSION, OR AUGMENTATIONS OF HONOR,

ARE either entire arms, or else one or more figures bestowed by the sovereign as a reward for some extraordinary service. It is recorded in history that Robert Bruce, king of Scotland, allowed the Earl of Wintoun to bear in his coat-armor a falling crown supported by a sword, to show that he, and the clan of Seaton, of which he was the head, supported his tottering crown.

There are numerous instances, ancient and modern, of this description of arms. Those of Nelson, Collingwood, Wellington, Sir Cloudesly Shovel, Lord Heathfield, may be referred to in proof.

## CANTING ARMS.

As this term is often met with, it will be as well to mention

that it alludes to those arms of which the bearings coincide with the names or professions of the bearers. For example—among the Italians, *Colona* bears “gules, a column argent;” among the French, *du Poirier* bears “or, a pear-tree argent;” among the Germans, *Schilsted* bears “argent, a sledge sable;” among the English, *Arundel* bears six swallows, from the French word *hirondelle*, a swallow; *Camel*, bears a camel; *Pine*, a pine-tree, &c., &c.

### CHAPTER III.

#### *The Integral Parts of Arms.*

#### THE SHIELD.

THE shield, or escutcheon, signifies the ground or field (the latter being the usual heraldic term) on which are represented, as they were also in ancient times, the figures that compose a coat-of-arms.

Shields have ever been of different forms, among various nations, and at successive periods, and now are depicted according to the engraver's or artist's fancy.

The field is divided into nine parts; and in order to determine exactly the position of the bearings they are charged with, they are denoted by the first nine letters of the alphabet, as shewn on plate 1. Great care should be bestowed to attain a thorough knowledge of these “points of the escutcheon,” as they are termed, for the same bearings, differently placed, constitute a distinct coat-of-arms.

It should be particularly observed, also, that the *dexter*, or right-hand side of the shield, is the actual right-hand thereof, if worn on the arm, and therefore is opposite to the left-hand of the person looking at it, and that opposite the right-hand of the person so looking is the *sinister*, or left-hand side of the shield.

## THE POINTS OF THE ESCUTCHEON.

A—the dexter Chief.	F—the nombril point.
B—the precise middle Chief.	G—the dexter Base.
C—the sinister Chief.	H—the precise middle Base.
D—the honor point.	I—the sinister Base.
E—the fess point.	

The *chief* is the top or chief part of the escutcheon, marked A B C ; the *base* is the lower part marked G H I.

## TINCTURES.

Next to the shield are the tinctures or colors, metals, and furs, used in depicting the charges thereon.

The colors and metals are:—

Names.	COLORS.	
OR	Gold, or yellow	} metals.
ARGENT	Silver, or white	
GULES	Red	
AZURE	Blue	
SABLE	Black	
VERT	Green	
PURPURE	Purple	
TENNE	Orange	
SANGUINE	Murrey	

These colors and metals are signified by lines and dots, in engraving ; which ingenious method is said to be due to Father Silvester de Petra Sancta, an Italian writer ; and among the earliest instances of its use are the seals attached to the execution warrant of Charles I.

OR ( <i>gold</i> )	is signified by dots.
ARGENT ( <i>silver</i> )	,, ,, being left plain, or white.
GULES ( <i>red</i> )	,, ,, perpendicular lines from top to bottom.
AZURE ( <i>blue</i> )	,, ,, horizontal lines from side to side.
SABLE ( <i>black</i> )	,, ,, horizontal and perpendicular lines crossing each other.
VERT ( <i>green</i> )	,, ,, diagonal lines from right (dexter) to left (sinister).
PURPURE ( <i>purple</i> )	,, ,, diagonal lines from left (sinister) to right (dexter).
TENNE ( <i>orange</i> )	,, ,, diagonal lines from dexter to sinister traversed by perpendicular lines from chief to base.
SANGUINE ( <i>dark red, or old murrey color</i> )	is signified by lines crossing each other diagonally from both sides.

These last two colors are but rarely used.

In addition to these colors and metals, there are nine roundlets, or roundles, used in heraldry, the names of which are sufficient in blazoning, without expressing their respective colors and metals, which are synonymous with their titles. They are given on plate 1, and are denominated as follows :—

BEZANTS	which are	<i>Or</i>	} <i>metal.</i>
PLATES	„	<i>Argent</i>	
TORTEAUX	„	<i>Gules</i>	
HURTS	„	<i>Azure</i>	
POMMES	„	<i>Vert</i>	
GOLPES	„	<i>Purpure</i>	
PELLETS	„	<i>Sable</i>	
ORANGES	„	<i>Tenne</i>	
GUZES	„	<i>Sanguine</i>	

The bezant and plate (metal) are to be always depicted flat, those of color being drawn globular. When two, three, or more, are in one coat-of-arms, counter changed, being of any color or metal, they retain the general name of roundle.

All other nations, except the English, simply term these round figures, when of metal, bezants; when of color, torteaux; naming the color they are of.

#### FURS.

Fur has always been deemed a noble vestment—and in connection with heraldry, has not only been used for the doubling and lining of robes and garments of state, but used in coat-armors themselves. The varieties are (as shown in plate 2) :—

ERMINE	VAIR
ERMINES	VAIR-EN-POINT
ERMINOIS	COUNTER-VAIR
ERMINITES	POTENT-COUNTER-POTENT
PEAN	POTENT

ERMINE is a field argent, with small points or spots, sable, the tail terminating in three hairs, which in heraldry are generally termed powdering.

ERMINES is a field sable, with the powdering argent.

ERMINOIS is when the field is or, and the powdering sable.

PEAN is when the field is sable, and the powdering or.

ERMINITES is the same as ermine, only it has a red hair on each side of the black. (This is not given on plate).

VAIR is of argent and azure, represented by figures of small escutcheons, or as some say, of small bells or cups, ranged in a line, so that the point or base azure is opposite to the point or base argent, and vice versâ. When of any other tinctures than argent and azure, the same must be specified. Vair formed, in ancient times, the doublings and linings of the robes of kings and queens.

VAIR-EN-POINT is when the bottom point of a vair argent is opposite to the flat top of another azure, they being ranged immediately under each other.

COUNTER-VAIR is when these figures of the same tincture are placed head against head, and point against point.

POTENT-COUNTER-POTENT, anciently called varyy-cuppy, is when the field is filled with figures like crutch-heads or potents, counter-placed.\*

POTENT is when the same figures as the preceding are placed point against point, and head against head, the point of one color being opposite to the point of another.

### DIVISIONS OF THE SHIELD.

(Plate 2.)

WHEN shields are of one color or metal, the same is said to be predominant. But when they are of more than one they are divided by lines of various forms, signified by different names.

These lines are either crooked or straight. The straight lines run evenly through the escutcheon, dividing it into two or more equal parts, by which the shield is termed *party*, or divided. They are:—

The perpendicular line, by which the shield is termed *party per pale*.

The horizontal line, or *party per fess*.

\* Potent is an obsolete word, signifying a crutch, as it appears in Chaucer's description of old age :

“So eld she was that she ne went  
A foote, but it were by potent.”

The diagonal line dexter, commencing from the dexter chief and ending at the sinister base, termed *party per bend*.

The diagonal line sinister, starting from the sinister chief to the dexter base, termed *party per bend sinister*.

*Party per chevron* is when the field is divided into two parts by a pyramidal line, occupying the centre third of the field.

*Party per cross*, or quarterly, is when the field is divided by a horizontal and perpendicular line, crossing each other in the centre of the field, dividing it into quarters.

*Party per saltire*, or *saltier*, is a field divided into four equal parts by two diagonal lines, dexter and sinister.

*Party per pale and per chevron* is when the field is divided into four parts by a perpendicular line, and a pyramidal line, as in *party per chevron*.

*Gyronny*, or *gyronne*, is a field divided into six, eight, ten, or twelve triangular parts, of two or more tinctures, and the points all meeting in the centre of the field.

*Bendy* is a field divided into four, six, or more equal parts diagonally, from the dexter to the sinister, or from sinister to dexter, and consisting of two tinctures.

*Barry* is a field divided by horizontal lines into four, six, or more equal parts, and consisting of two tinctures.

*Paly* is a field divided into four, six, or more even number of parts, by perpendicular lines, consisting of two tinctures; the first beginning with *metal*, and the last consisting of *color*.

*Barry Pily* consists of eight pieces, composed of two tinctures.

*Checky* is a field covered with small squares of different tinctures alternately. When used as a charge or bearing, it always consists of three or more rows.

*Lozengy* is a field covered with lozenges of different tinctures alternately.

In addition to the above, there are several other partitions of the shield, but as they are used but very little, we omit them, to save space.

The curved or crooked lines of partition, are the *angled*, *engrailed*, *invected*, *wavy*, *embattled*, *nebulé*, *ragule*, *rayonne*, *beveled*, *indented*, *dancette*, *dovetailed*, *potence*, *urdee*, *embattled aronde*, *battled embattled*; (see plate 1).



## CHAPTER IV.

## CHARGES IN BLAZONRY.

1.—*Honorable Ordinaries.*

THE ordinaries are the simplest description of heraldic charges, and by their frequent use are most essential to a knowledge of heraldry.

Ordinaries, by the old armorists, as well as by modern writers, have been divided into two classes,—honorable ordinaries and sub-ordinaries, being portions of the escutcheon enclosed within straight or other lines.

The varieties of honorable ordinaries, with their diminutives, are as follows :—

THE CHIEF is formed by a horizontal line, enclosing one-third of the depth of the shield in its upper part. If the line of division is of any other form than straight, the same must be expressed ; which rule is to be observed with all the ordinaries.

The diminutive of the chief is the *fillet*, which is one-fourth in depth of the chief.

THE PALE—(from *palus*, a stake)—is bounded by two perpendicular lines, enclosing one-third of the shield in its centre. It seldom bears more than three charges.

The pale has two diminutives ; (1) the *pallet*, being one-half of the pale ; but occasionally as many as three pallets are borne on the shield, when they are narrower. (2) The *endorse*, (*in dorso*, on the back), being one half of the pallet. The endorse is almost always used with the pale, one endorse being on each side of it.

THE BEND is bounded by parallel lines equi-distant from the partition line in *party per bend* from the dexter chief to the sinister base. It encloses one-fifth of the shield, if uncharged, and the third part of it, if charged.

The bend has four diminutives: (1) the *bendlet*, which occupies one-sixth of the field. Its lower line starts from the exact dexter chief corner of the escutcheon, differing in this respect from the bend; (2) the *garter*, containing one-half of the bend; (3) the *cost*, or *cotise*, (from *costa*, a rib), being one-fourth of the bend. The cost is generally borne with the bend, which is then said to be *cotised*; (4) the *riband*, which is one-eighth of the bend.

THE BEND SINISTER is an ordinary exactly the same as the bend, only that it traverses the shield from sinister chief to dexter base.

The bend sinister has two diminutives: (1) the *scarp*, which is half the bend; and (2) the *baton*; or, as it should be, *baston* (being the sign of illegitimacy) being one-fourth of the bend-sinister, but which terminates short of the sides of the escutcheon.

THE FESS (*fascia*) is bounded by two horizontal lines, equally distant from the fess point or centre of the escutcheon, of which it occupies one-third. When it does not reach the sides of the escutcheon, it is termed *fess coupée*.

THE BAR is treated by some as a diminutive of the fess, but inasmuch as there can be more than one in an escutcheon, placed in different parts thereof, it is more properly regarded by others as an ordinary itself, as the fess is limited to the centre point. The bar is comprised within two lines, and contains the fifth part of the field. The bar has two diminutives: (1) the *closet*, containing half the depth of the bar; and (2) the *barrulet*, which is half the depth of the closet. The barrulet is generally used with the fess, one on each side, which is then said to be *cotised*. *Bars gemelles* are double or twin barrulets grouped, and then reckoned as one bar.

THE CROSS. This is an important ordinary formed by two perpendicular lines meeting two horizontal ones at right angles, they enclosing a fifth part of the field, when not charged; but if charged, then the third. When the cross is *gules*, it is called the cross of St. George; and was impaled by Charles I. with the arms of England, and afterwards by Cromwell as those of the Commonwealth. The variety of

crosses in heraldry are innumerable. Some of those most in use will be given in a special chapter.

THE SALTIRE (from old Fr. *salto*, to leap) is formed by the bend and bend-sinister crossing each other at right-angles, in the same way as the intersection of the pale and fess form the cross, and contains the third of the shield if charged, and the fifth if not charged. When cut off by horizontal lines at chief and base, it is called *lumetty*.

THE CHEVRON (the French name given to the rafters supporting a slanting roof) resembles the saltire in its lower half. When charged, it always occupies one-third of the field, and the fifth part if uncharged.

The diminutives of the chevron are: (1) the *chevronel*, containing one-half of the chevron; and the *couple-close*, which is half the breadth of the chevronel. This is always borne with the chevron, one on each side, which in that case is said to be *cotised*.

## 2.—Subordinate Ordinaries.

IN addition to the honorable ordinaries before mentioned, the following subordinate ones hold a conspicuous place in heraldry, by reason of their ancient and frequent use.

THE FLANCH is contained within the circumference of a semi-circle and the side of the escutcheon. They are always borne double; and so are mentioned in the plural, as *flanches*.

Two other similar ordinaries, namely, the *flasque* and *roider*, of lesser quantity than the foregoing, but similarly drawn, are now reckoned under the one title of flanch, though Guillim and G. Leigh reckon them as two separate ordinaries.

THE INESCUTCHEON is a small escutcheon placed in the centre or fess point of the field, and contains a third part of the shield when charged, and a fifth when uncharged.

This is in accordance with Guillim and other old writers, but in more modern practice, the name inescutcheon is given only to this ordinary, when more than one is borne; but if singly, on the fess point—then it is termed an escutcheon of pretence, which contains the arms of a wife when an heiress.

THE ORLE is in form the same as the foregoing, but *voided*, consisting, therefore, of but a narrow border, the half in width of a border. They are sometimes borne double or triple, that is, one within the other.

THE FRET (from *fretus*, to bear or support) is a saltire, interlaced with, and thus supporting, a mascle.

Charges which cross one another alternately, in the manner of the fret, are said to be *fretted*.

FRETTY is when the field or bearing is covered with bendlets, crossing each other in the manner of the fret. The word fretty is used without addition, when it is of eight pieces only; but if there be more, they should be specified.

THE PILE is by some writers numbered amongst the honorable ordinaries. It consists of two lines drawn from the upper edge of the escutcheon, and terminating in a point, near to the middle base. It contains in space a third of the field. Occasionally there are several borne in one coat, and unless specified otherwise always converge to the base.

THE FUSIL (from *fusee*, old Norman for spindle, which it resembles) resembles the lozenge in shape, but is more elongated.

THE LABEL, FILE, OR LAMBEAN. By some, this is not deemed an ordinary. It consists of one piece reaching across the shield, and several at right angles to it, which are called points. The label is one of the modern "distinction of houses," or significations of the various branches of one family who bear the same arms.

THE LOZENGE consists of four equal and parallel lines, but not rectangular, being slightly longer than wide.

When the field is divided by equi-distant lines, bend-dexter and sinister, (or saltire-wise) the spaces thereby made being filled with alternate tinctures, it is called lozengy, and each of the compartments is called a *lozenge*; but when the points of each angle of a lozenge reach the extremity of the shield (in other words, when one lozenge occupies the entire of the field) it is termed a *grand lozenge*. The lozenge is the form in which maidens' and widows' arms are borne.

THE MASCLE (from *macula*, the mesh of a net, which it

resembles) is identical with the lozenge, but voided, bearing the same relation thereto as the orle does to the inescutcheon, or escutcheon of pretence.

THE GYRON (from *gyre*, to turn round) is formed by a line drawn fesswise to the centre, or fess-point, of the shield, meeting there another drawn bend-wise. When the gyron is borne by itself, this bend-wise line is drawn from the dexter chief.

THE CANTON, is deemed by some a diminutive of the quarter, and an honorable ordinary. It is of undefined dimensions, but is depicted generally as occupying about one-sixth part of the shield. It is understood to represent the banner that was given anciently to knights banneret, and generally speaking occupies the dexter corner of the shield. If, however, it should occupy the sinister corner, it must be blazoned a *canton sinister*. It has been often added as an augmentation of honor to the arms of military men.

THE BORDURE, or BORDER, now deemed an ordinary, had rise in the necessity of "differencing" coats-of-arms, in order that the several branches of one family, bearing one coat-of-arms, could be distinguished one from the other. It is not now used for this purpose.

The border occupies one-fifth of the escutcheon, and requires to be shaded; when not shaded, it becomes a division of the shield, and not an ordinary, laid thereon. This distinction should be always borne in mind. There are a great variety of borders, to which we shall devote part of a special chapter.

THE TRESSURE is an ordinary of half the width of the orle, and runs parallel with the sides of the escutcheon. It is often borne double, and sometimes treble; and is generally ornamented with fleur-de-lis, alternately arranged in opposite directions—termed *flory-counter-flory*. It forms part of the arms of Scotland, and was granted to the Scotch kings by Charlemagne, being the emperor or king of France, when he contracted a league with Achaius, king of Scotland, A.D. 809. When granted it was only borne single and flory; but in 1371, King Robert Stewart doubled it, to testify his attachment to the alliance.

THE RUSTRE is nearly the same as the mascle, only it is perforated or voided round in the centre, instead of square, as the mascle.

The various common charges will be given in alphabetical rotation later in this work.

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## CHAPTER V.

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### *Some of the Varieties of the Cross and Border.*

THE CROSS, when borne plain—as described among the honorable ordinaries, is termed simply a cross, but if engrailed, indented, or varied in any other manner, it is so described.

THE CROSS *voided* has only the narrow border formed by its outline.

THE CROSS *pierced* has a portion erased from its centre.

THE CROSS *patée* widens from the centre, where it is narrow, to its extremities, which are very broad; its inner lines being curved.

THE CROSS *potence*, terminates at each point like the head of a potent (old English for crutch).

THE CROSS *avellance* terminates at each point, like the hazel-nut (*nux avellenæ*).

THE CROSS *furché* has each point separated, like a small fork.

THE CROSS *crosslet* has a small cross at each end, or point.

THE CROSS *botoné*, or budded, resembles somewhat a bud at each extremity. The French term it *croix trefflée*, on account of its resembling the trefoil.

THE CROSS *flory*, terminating similar to a *fleur-de-lis*.

THE CROSS *patonce*, terminating like the bottom of a *fleur-de-lis*.

THE CROSS *fitché*, (*fixér*), is pointed sharp at the foot; and termed *patée fitché*, or *crosslet fitché*, according to the style of cross.

THE CROSS *moline* has its ends divided, each half turning the reverse ways, being shaped like *fer-de-molin*, or mill-rind.

THE CROSS *rayonnant* is a cross, from the angles of which issue rays.

THE CROSS *pommée* (an apple) has a ball at each extremity.

THE CROSS *four pheons*, or four pheons in cross, their tops meeting at the fess-point.

Guillim mentions thirty-nine different crosses—but as many are very seldom used, we will not detail them.

The Cross is a most important charge in heraldry—and the reason of its frequent use lies in the fact that both pilgrims, warriors, and religious knights, took the cross for their badge during the crusades, and seemingly varied it by fanciful imitations of the most ordinary implements and articles, as well as by ideas of a more remote character, and thus difficult of accurate definition.

### *The Border.*

When a border is plain, it is simply to be termed a border; but if it is varied in form, it is to be designated according to its variety.

In blazoning, borders always give place to the *chief*, the *quarter*, and the *canton*, so that the border is depicted first, and these ordinaries placed thereon, or above it, so that the line of the border terminates when coming into contact with them. In respect to all other ordinaries, however, the border passes over them.

When the border is simply *adumbrated*, that is, shaded, but without being charged, and of the same tincture as the field, the latter is said to be *imbordured*.

When one coat, which has a border, is impaled with another, the border must terminate at the impaled line; as that line divides the two arms, which are as totally distinct as if placed on two escutcheons. The same rule applies of course where there is a tressure on one of the coats.

THE BORDER *engrailed*, from *engrêlé*, is edged by small semi-circles, the points of which are outward, or towards the field.

THE BORDER *inverted*, or *invected*, is the reverse of the engrailed, the points entering the border.

THE BORDER *indented* is the same shape as the partition line indented, and is similar to the teeth of a saw.

THE BORDER *ermine* has ermine powdering distributed over it.

THE BORDER *vair*, in like manner, is made up of that fur.

THE BORDER *compony*, or, as termed by old heralds, *gobonated*, is composed of squares, of two tinctures, alternately.

THE BORDER *counter-compony* consists of two rows of squares, of alternate tinctures; the border of course remaining the same width.

THE BORDER *checky* contains three rows of squares, of alternate tinctures.

THE BORDER *quarterly* is a border divided into four parts, similarly to the field, when so named, and charged variously.

Borders, in addition to their own variety, are often charged, or have bearings added to them; as for instance, the example in plate III. : *Gules*, (the color of field, which is always mentioned first), *on a border azure, eight stars*.

## CHAPTER VI.

### *Descriptive terms used in Blazoning.*

#### 1. IN RESPECT TO POSITION.

THE words *on* and *in* are very important in describing the part of the shield that charges may occupy, especially in connection with ordinaries. When a charge is said to be "*on a chief*," *pale*, *bend*, or *fess*, it signifies that the ordinary (whichever it may be) occupies its position on the field, and that the charge is laid above or upon that ordinary. But when a bearing is said to be "*in*" *chief*, *in pale*, *in bend*, or *in fess*, it means that the bearing occupies the position of the ordinary, but that the ordinary itself is not there. The following rules will perhaps show this more clearly.



*Crosswise*, or *in cross*, is when charges are placed in the form of a cross, five being the usual number.

*Paleways*, *Palewise*, or *in Pale*. When a bearing of length—as a sword, lies in the direction of the pale, it is said to lie *in pale*. As also, when any number of charges of the same character are arranged in the same position as a *pale*, they are said to be *palewise*.

*Fesswise*, *in Fess*, *Fessways*. When charges of similar character to the above cover the fess point horizontally, they are said to be *in fess*, or *fesswise*.

*Barwise*. When several narrow charges of length are ranged one over the other, horizontally, they are termed *barwise*.

*In Chief* and *in Base*. When charges are borne in that upper portion of the shield termed the chief, they are said to be *in chief*, and if in the lower portion, then, *in base*.

*In Saltire*, *saltirewise*, or *saltireways*. Charges of length placed in the direction of the saltire, are thus termed. See the arms of the see of London, for instance.

*In Chevron*, or *chevronwise*, is the term used when charges in their arrangements partake of the form of the chevron.

*Pilewise*. When several charges assume the form of an inverted pyramid, meeting at the base, and widening at the chief, they are said to be borne *in pile*, *pileways*, or *pilewise*.

*Counter-changed*. When the field is of two metals, or colors, and the charges on each of these are of the opposite colors, they are said to be *counter-changed*.

*Umbrated*, or *adumbrated*. When charges are simply shaded, and the same tincture as the field, this term is used to denote such. All charges are supposed to be in relief, and therefore must be shaded accordingly. The light is to be held as falling from the dexter chief; so that the ordinaries, roundles, and other charges, must have their lines shaded to give this effect. The simple partitions of the shield, of course, do not come within this rule, as the shield is technically held to be a plane, and the charges super-imposed thereon.

## 2.—IN CONNECTION WITH CHARGES.

*Addorsed* signifies when two charges, representative of living creatures, are set back to back.

*Armed*, is the term used to denote the horns, hoofs, beak, or talons, of any beast or bird of prey, when of a different tincture to its body.

*Attired*, is said of the horns of stags or bucks, when of a different tincture to their bodies.

*Banded*, is when a charge is tied round with a band of a different tincture.

*Barbed*. The leaves, or petals, which appear on the outside of a full-grown rose, are in heraldry called barbs, so that in depicting a rose, it is generally said to be *barbed* and seeded.

*Beaked*, is said of any bird whose bill is of a different tincture to the body; when it is said to be *beaked* of such and such color.

*Belled*,—having bells affixed to some part.

*Braced*, is applied to two figures of the same sort interlacing one another. It has the same meaning as *fretted*, or *interlaced*.

*Bicapitated*, having two heads.

*Bicorporated*, having two bodies.

*Baillonné*, a term used to express a lion rampant, holding a staff in his mouth.

*Billetty* signifies a field strewed with billets when they exceed ten; otherwise their number and position must be expressed.

*Biparted*, so cut as to form an indent, showing two projections; differing from *erased*, which shows three jagged pieces.

*Bladed*, is the term used when the stork or blade of any kind of corn, is borne of a different color to the ear or fruit.

*Boltant*, or *Bolting*, a term sometimes used to denote hares and rabbits *springing forward* through being disturbed.

*Branches*, slips and sprigs of shrubs, &c., frequently occur as charges. The *slip* consists of three leaves, the *sprig* of five, and the branch, if fructed, of four—or if unfructed, of nine leaves.

*Bristled*, is the term to denote the hair on the neck and back of a boar.

*Caboshed*, or *Caboched*, (French *Caboche*) signifies the head of a beast when borne without any part of the neck, and full-faced.

*Cantoned*, is said of a cross, &c., when it lies between four figures.

*Clinched* signifies the hand firmly closed or clenched.

*Close*, is used to denote the wings of a bird when down and close to the body—also to denote a helmet with the visor down.

*Close-girt*, is when figures who are clothed, have the same tied about the middle.

*Collared*, having a collar.

*Combatant*—fighting face to face.

*Complement*, when the moon is at her full, this term signifies the same—"the moon in her complement."

*Conjoined*, joined together.

*Couchant*, is the position of an animal reposing or lying on the ground, with its head lifted up. This particular distinguishes it from dormant.

*Counter-passant*, is when two animals are passing the contrary way to each other.

*Counter-saliant*—denotes two animals leaping different ways to each other.

*Couped* (from *coupé*—cut) signifies the head, or any limb when it is cut smooth from the body. It also denotes crosses, bars, &c., which do not touch the sides of the shield, synonymous with *humetté*.

*Courant*, is the act of running, applied to any animal.

*Coward*, is when a lion, in any position, has his tail between his legs.

*Crescent*, is the half-moon with its horns turned upwards.

*Crested*, is when the crest of a cock, or other bird, is differently tintured to its body. It is said to be crested, of such and such a color.

*Crined*, is said of a human being, or animal, whose hair or mane is of a different tincture to the body.

*Cadency*, the distinction of houses.

*Caparisoned*, when a war-horse is completely appointed for the fray.

*Cleché*, or *Clechéé*, is applied to an ordinary which is so completely perforated, that its edges only are distinguished.

*Clymant*, synonymous with salient, but applied to the goat only.

*Co-ambulant*, passing or walking together.

*Confronté*, synonymous with combatant.

*Conjoined in Lure*, when two wings are joined together, with their tips downward.

*Contourné*, applied to animals turned to the sinister.

*Contre*, counter or opposite.

*Contrepoint*, is when the points of two chevrons meet at the fess point—the base of each being respectively at chief and base.

*Corded*, wound about with cords.

*Counter-embowed*, a dexter arm couped at the shoulder.

*Crusuly*, is when the field, or charge, is strewn with crosses.

*Debruised*, is when any ordinary is laid over any animal, by which it is debarred from its natural freedom.

*Decrescent*, is when the moon is in its wane, the horns of which are towards the sinister side of the escutcheon.

Crescents were the badge of the infidels, as crosses were the distinguishing mark of the crusaders—the former being generally adopted by the Christians in memory of some victory—hence their frequent occurrence in ancient coats.

*Demi* signifies the half of anything, as a demi-lion, &c.

*Detriment*, is said of the moon when eclipsed.

*Displayed*, is said of a bird whose wings are spread, or expanded.

*Dormant*—sleeping—applied to the posture of any animal in that state.

*Double-queued*, having two tails.

*Dovetail*, one of the partition lines, whereby two tinctures are set within each other, in form of doves' tails, or wedges.

*Decollated*, having the head cut off.

*Defamed*, when a creature has lost its tail.

*Demi-vol*—one wing.

*Devouring*—see *Vorant*.

*Diapered*, is dividing the field into panes like fret work, and filling same with a variety of figures.

*Dismembered*, is when a charge is cut in pieces, apart from each other, but retaining its original form.

*Disveloped*, or displayed—as a flag unfurled.

*Embowed*, is said of anything that is bent, or crooked, like a bow.

*En-arrière*, an expression borrowed from the French, to signify any creature borne with its back to view.

*Enhanced*, is a term applied to bearings placed above their usual situation.

*Ensigned*, signifies ornamented with so and so.

*Eradicated*, is a word denoting a tree or plant torn or rooted up, much in the same manner as the heads and limbs of animals are said to be erased.

*Erased*, signifies a thing torn off or plucked from the part to which nature has affixed it, but chiefly applied to the head or limbs of a man or beast.

*Erected*, anything perpendicularly elevated.

*Eclipsed*, the term used when the sun or moon is either partially or wholly obscured, the face and rays being sable.

*Elevated*, when applied to wings, signifies the points of them turned upwards.

*Embrued*, signifies a weapon that is covered in blood, as a *spear-head*, *embrued gules*.

*Endorsed*, two things placed back to back.

*Enfiled*, when the head of a man or beast, or any other charge, is placed on the blade of a sword, it is said to be *enfiled* with a head, &c.

*Enté*, signifies grafted, or engrafted.

*Enwrapped*, or enveloped, with so and so.

*Expanded*, or *expanded*, see *Displayed*.

*Eyed*, is a term used in speaking of the spots resembling eyes on the peacock's tail.

*Figured*, is said of those bearings which are depicted with a human face.

*Flexed*, or *Flected*, bent.

*Flory*, or *Flowery*, signifies *flowered*, or adorned with the French lily.

*Fourchy*, is derived from the French, *Fourché*, and signifies forked or divided at the ends.

*Formée*, see *Pattée*.

*Fruited*, is said of trees that have their fruit on them, of a different color to the tree.

*Fimbriated*, is a term applied to an ordinary having a narrow border or hem of another tincture.

*Fettered*, see *Spancelled*.

*Flotant*, expresses anything flying in the air, as a banner flotant.

*Forcené*, signifies a horse rearing, or standing on its hind legs.

*Fracted*, broken asunder.

*Fretted*, a cross fretted and pointed in form of five mascles.

*Gardant*, denotes a beast full-faced.

*Garnished*. This term is used to express the ornament set on any charge whatever.

*Gaze*. Intent look; and is said of bucks and stags standing still, with their four feet on the ground, and generally with a full face.

*Gliding*, is said of serpents, adders, or snakes, when moving forwards.

*Gorged*, from the French word *gorge*, (neck) is said of an animal that has a collar about its neck.

*Grafted*, is said of any part of the escutcheon which is jointed, or inserted into the other part thereof.

*Gutty*, is a term derived from the Latin word *gutta*, i.e. drop, and used to denote a field or bearing full of drops; but as these drops may be of different tinctures, they must be distinguished accordingly in blazoning them, viz:—

(see plate 2.)

If they are	Or	they are termed	<i>Gutty d'or</i> .
„	„ <i>Argent</i>	„	„ <i>Gutty d'eau</i> .
„	„ <i>Gules</i>	„	„ <i>Gutty de sang</i> .
„	„ <i>Azure</i>	„	„ <i>Gutty de larmes</i> .
„	„ <i>Vert</i>	„	„ <i>Gutty de vert</i> .
„	„ <i>Sable</i>	„	„ <i>Gutty de poix</i> .

*Habited*,—clothed.

*Hauriant*, a term applied to fishes when upright, or palewise.

*Hilted*, denotes the handle of a sword, when mentioned in describing its color.

*Hooded*, is said of any creature having a head-dress resembling a hood.

*Horned*, is a term used when expressing the color of the horn of a unicorn, or similar animal.

*Humetty*, or *Humettée*, denotes an ordinary which is *couped*, or cut off, so that its extremities are not entire, and do not reach the sides of the escutcheon.

*Head in profile*, the head and side face *couped* at the neck.

*Imbattled*, or *crenellé*, is said of towers, walls, and ordinaries, when their outlines are drawn like battlements,—see lines of partition.

*Imbrued*, is said of weapons when bespattered with blood.

*Increscent*, the heraldic term for the new moon, from her first quarter, having her horns towards the dexter side of the escutcheon.

*Indented*, see plate of lines of partition.

*Indorsed*, a term for wings when placed back to back.

*Interlaced*, a term applied in blazoning annulets, rings, crescents, &c., so that they are linked together as a chain.

*Invecked*, see border *invected*, or lines of partition.

*Inverted*, the reverse of the usual manner; wings are said to be inverted when the points of them are down.

*Issuant*, or *issuing*, proceeding from—a term applied to any charge coming out of any part of the escutcheon—generally used in respect to the chief—the charge being *couped* by that ordinary's lower boundary line.

*Jessant*, shooting forth, as vegetables do; is used to denote fleur-de-lis coming out of a leopard's head, or out of any other bearing. It also denotes a lion or other beast issuing or rising from the middle of a fess.

*Jessed*, is said of a hawk, or other hunting bird, whose jesses (thongs of leather to tie the bells on its legs) are of a different tincture to itself. Jesses are sometimes depicted *flotant*, with rings at the end.

*Langued*, (derived from the French *langue*), is a term for the tongues and beasts and birds when of a different tincture to the body. All beasts and birds are *langued gules*, except when the beast is *gules*, in which case he must be *langued and armed azure*. This is the invariable rule, but if an

exception should occur when the beast is langued of any other color or metal, then the same must be expressed. When the beast or bird is in coat-armor, without either tongue or claws, the correct blazon then is, *sans langue and arms*.

*Lure*, signifies two wings conjoined and inverted, their tips being downward. They are said to be *in lure*.

*Maned*, is said in describing the names of horses, unicorns, tigers, or other animals, when their manes are of a different tincture to their bodies.

*Moiety*, a corruption of the French word *moitié*, signifying half.

*Marined*, is a term for an animal whose body's lower half is that of a fish.

*Masoned*, a term applied to plain strokes, intended to represent the cement in stone buildings.

*Membered*, the term used in blazoning the beak and legs of a bird, when of a different tincture to its body.

*Mi-coupy* and *mipartée*, a French term, when the half of the shield is divided per fess and per pale.

*Mounted*, a term applicable to a horse bearing a rider; also frequently used to denote a cross placed upon steps.

*Murillé*, a term used to express any ordinary that is walled.

*Muzzled*, is when animals have their mouths tied with a muzzle.

*Naiant*, (from French word *nageant*), swimming.

*Nebule*, or *nebuly*, cloudy, or resembling clouds.

*Nowed*, signifies tied, or knotted, and is said of a serpent, wivern, or other creature, whose tail or body is thus depicted.

*Naissant*, coming, applied to a charge that seems to be coming out of the middle of an ordinary.

*Ombre*, a French term for shadowed.

*Ondée*, or *undée*, the French term for wavy.

*Passant*, is said of a lion or other creature passing or walking.

*Passant-Gardant*, is when an animal is in the same position as *passant*, but with its face turned at right angles to its body.



*Paternal*, is a term to denote the original arms of a family.

*Patriarchal*, is the term for a cross of which the perpendicular portion is twice crossed, the lower horizontal bar being longer than the upper. The Pope uses a triple cross of this nature.

*Pomelled*, is said of the round ball or knob affixed to the handle of a sword.

*Powdering*, is said of small figures, such as ermine, when they are irregularly strewed over the field.

*Predominant*, is a term sometimes used in heraldry to signify that the field is but of one tincture.

*Pride*. Peacocks are said to be "in their pride" when they extend their tails and drop their wings.

*Proper*, is a term used to denote any creature, vegetable, or object, borne in coats-of-arms, of its natural tincture.

*Passant Regardant*, signifies a beast walking and looking behind him.

*Perclose*, or demi-garter, is that part of a garter that is buckled and nowed.

*Pierced*, perforated or cut through. It must be particularly stated whether a charge is pierced square, round, or lozenge.

*Purfled*, trimmed or garnished.

*Quadrat*, or Quadrate, having four equal or parallel sides.

*Quartered*, or Quarterly, is said of a field or ordinary divided into four equal parts.

*Radiant*, is when a charge is represented with rays or beams about it.

*Raguly*, or *Raguled*, is said of a bearing which is uneven or ragged, like the trunk of a tree with its branches lopped.

*Rampant*, is when a lion is standing in a perpendicular or clinging position on its hind legs. This has ever been a frequent and honored charge.

*Rebate*, is when the top of a weapon is broken off.

*Rebatement*—Difference.

*Saliant*, this term expresses the posture of an animal springing forward, or leaping.

*Counter-Saliant*, is when two beasts on the same escutcheon are saliant; the one leaping one way, and the other another, so that they look the opposite ways.

*Seeded*, is said of roses and other flowers when expressing the tincture of their seed.

*Segreant*. This term is applied to a griffin displaying his wings, as if about to fly.

*Sejant*, is said of a lion or other animal when in a sitting position.

*Semé*, or *semi*, (from the French), and which signifies *strewed* or *seeded*.

*Sinister*, signifies the left side or part of any thing, and is the female side in an impaled coat.

*Slipped*, torn from a stock or branch.

*Splendor*. The sun is said to be in its splendor when it is represented with the features of a human face, and environed with rays.

*Statant*, is the term used to express an animal standing on his feet, all being on the ground.

*Super-charge*, is said of a figure borne on another bearing.

*Surmounted*, is said of a figure or bearing that has another over it.

*Séjeant-Addorsed*, is when two beasts are sitting back to back.

*Shafted*, is when a spear-head has a handle in it.

*Springing*, for beasts of chase, is the same as *saliant* for those of prey.

*Streaming*, is the stream of light darting from a comet.

*Suppressed*—Debruised.

*Tasselled*—adorned with tassels.

*Tierced*, divided into three parts.

*Towered*, is said of walls and castles having towers or turrets on the top.

*Tricorporated*, is said of a bearing of the bodies of three lions rampant, conjoined under one head gardant, in the fess-point.

*Trippant*, or *Tripping*, is used to signify the quick motion of a buck, doe, fawn, &c., represented with one foot up, as if it were on a trot.

*Counter-Tripping*, is when two beasts are tripping, the one in contrary direction to the other.

*Trunked*, is the term applied to trees, &c., that are couped or cut off smooth.

*Turreted*, having turrets on the top.

*Tusked*. This is said of an animal whose tusks are of a different tincture to the body.

*Torgued*, wreathed or twisted.

*Transfluent*, a term for water running through the arches of a bridge.

*Treillé*, or latticed. This differs from *fretty*, the latter being formed of pieces over and under each other alternately, but which in *treillé* are carried throughout without being interlaced, and are nailed where crossing each other.

*Triparted*, divided into three parts.

*Undy*, an occasional term for *wavy*.

*Unguled*, signifies *hoofed*, when applied to unicorns, and graminivorous animals.

*Umbrated*, shadowed.

*Vairy*, is said of a field or bearing charged with vair of a different tincture from the proper one.

*Vambraced*, an arm in armor.

*Verdoy*, signifies a bordure charged with vegetables.

*Voided*, is when an ordinary has only its outline to denote it—the centre of course showing the field behind.

*Volant*, designates a bird on the wing.

*Vorant*, a term for any fish, bird, beast, or reptile, swallowing any other creature whole.

*Vulned*, wounded, the blood dripping from the puncture or injured part.

*Wattled*, or *jelloped*, is said of a cock whose wattles or gills are of a different tincture to its body.

*Winged*, is the term used in blazonry when the wings are of a different tincture to the body.

## CHAPTER VII.

*Of the Laws of Heraldry.*

THE rules of Blazoning form a most important part of Heraldry—in order that the nature of charges, their position on the shield, tinctures, and peculiarities, may be clearly defined, without redundancy of wording or tautology, and yet in a thoroughly comprehensible and correct manner.

In blazoning a coat-of-arms it is necessary always to begin with the field or surface of the escutcheon, by denoting its tincture, and the nature of its division lines, if any,—and their distinctive variety; as, for instance, *Party per pale indented, or and gules*. Here we have the shield divided by a perpendicular line, signified by *party per pale*, indented (see *lines of partition*) the dexter (right) half being *or* (gold), and the sinister (left) *gules* (red).

The next to notice is the most immediate and principal charge, which lies immediately upon the field, and nearest the centre; the ordinaries being generally such. Then are to be detailed those remaining bearings which are more remote in position on the field, or are super-added to, or borne upon the ordinaries;—as, *argent* (the tincture of the shield) *on a chevron gules* (the principal central bearing) *between three crescents sable* (the remoter bearings), *a mullet*; that is to say, a mullet is charged on the chevron, which is red, and which is laid on the shield, which is white or silver; above the chevron (in chief) there being two crescents, and in base, one.

In blazoning such ordinaries as are plain, the mention of them is sufficient, but if otherwise, the same must be specified, as *engrailed*, *wavy*, &c.

When the position of a bearing is not mentioned, it is understood to occupy the centre of the field; but if in any other position, the same must be specified.

When the number of the points of mullets, rays of stars, &c., are more than five, the quantity must be stated, and if a mullet or other charge is pierced, care must be taken so to express it.

The natural color of beasts, trees, fruits, birds, or other charges, is expressed by the word *proper*, otherwise their tincture must be particularized.

When there are many charges of the same species in a coat-of-arms, their number and disposition must be carefully given. When such charges are strewn irregularly over the field, some being only partially seen, they are said to be *semé*, if all of them are entirely visible, they are said to be *sans nombre*.

Repetition is to be particularly avoided, especially in respect to tinctures. Where several bearings of different colors are on one field, one or more being of the same color as the field, or as one another, the color is never to be repeated, but reference made to the *first* or *second*, as the case may be, of the colors previously named, instead. As for instance—*or*, (gold, the metal of the field) *on a saltire azure, nine lozenges of the first* (or first named tincture, gold; the second tincture being blue, the color of the saltire.) For instance again,—if a coat is composed of two bearings of the same tincture, the same is not to be expressed till the second bearing is specified, thus signifying that both are alike, as—*vert*, (the color of the field) *a chevron between three bucks standing at gaze, or*;—the term *or* standing for both the charges, instead of being repeated after each. Had the chevron been *argent*, it would have read, *a chevron argent*, but being of the same tincture as the bearing succeeding it, no mention of color is made until both bearings are specified.

The teeth, claws, or talons, of all ravenous beasts, are termed their arms, because they form their possessors' weapons.

When these are of a different tincture to their bodies, the same must be specified, and when their tongues are of the same color as their arms, they are said to be *armed and langued*, of such and such a color. The claws and tongue of a lion are always gules, unless its body be gules, when it is *armed and langued azure*.

The category of beasts which, though armed for self-defence, may yet be said to be of milder character than the ravenous class, embrace the bull, ox, goat, ram, &c. In describing the tincture of the horns and hoofs we say, *armed* and *hoofed*, or *unguled*, of whatever tincture they may be.

Deer are, however, reckoned as the reverse of courageous or aggressive, so their antlers are deemed ornaments, and not weapons. We speak of them therefore, as *attired*, when giving the tincture of their antlers.

In treating of dogs, consideration must be given to the variety of species of the one under notice—and its adaptation to any particular class of sport—to each of which must be assigned the particular term in harmony with its character—as *beating*, *coursing*, *scenting*, &c.

When animals are painted on banners, they must look towards the staff; and in *passant*, *tripping*, &c., it is a general rule that the right foot should be foremost.

In blazoning birds, a distinction must be made between birds of prey and those having no talons—such as swans, geese, herons, cormorants, &c. In the former case their beaks and talons are termed *arms*, so we say *armed* and *membered* so and so, when their color differs from that of their bodies.

But in the latter class enumerated above, instead of *armed*, the word *beaked* is made use of—the description then being *beaked and membered* of such and such a color; the word *membered* referring to the leg or feet of the bird.

In blazoning the cock, the correct term is *armed*, *crested*, and *jelloped*; *armed* signifies his *beak and spurs*; *crested*, his *comb*; and *jelloped* his *wattles*; when these are of a different tincture to his body, then in blazon they must be so named.

The falcon is blazoned in the same terms as the eagle, except when with *hood*, *bells*, *virols* (or rings), and *leashes*; when he is said to be *hooded*, *belled*, *jessed*, and *leashed*, of whatever color they may be; *pouncing* is a term given when he is about to strike his prey.

When birds are mentioned in blazon without expressing their description, they must be always drawn in similar shape to the blackbird.

Fishes are said to be *fined*, of whatever color named, if it is different to that of their bodies.

In bearings composed of any celestial bodies—their condition must be carefully expressed, as *azure, a moon decrescant*; the word *decrescant* signifying when the moon is declining from her full to her last quarter. The various other heraldic terms in connection with astronomy will be found under the alphabetical arrangement of “Heraldic Terms in connection with Charges.”

When the sun and stars are of the metal *or*, which is their natural tincture, it is sufficient to say *a sun* or *star*, without adding the word *proper*, or *or*; and so likewise of the moon, when she is *argent*, which in heraldry is held to be her proper tincture.

When any vegetable, plant, or tree, has to be blazoned—its condition must first be considered, as whether *spread* or *blasted*; what kind of tree, whether *bearing fruit* or *not*; if a part only, *what part*; whether the *trunk, branches, fruit, or leaves*; if the former, whether *standing* or *not*; if not, in what manner it seems to have been *felled*; whether *eradicated* or torn up by the root. If the bearing consist of members, as its *branches, fruit, or leaves* only, whether *with fruit* or *withered*; or simply alone, whether *slipped, pendent* (drooping), or *erect*; which last holds good for all kinds of flowers or grain, when borne simply or on their stalks.

Man, and the various parts of his body, are frequently charges in coat-armor, and in blazoning them, care must be taken to specify in detail, whether (first) he is borne *whole*, or in *part*; if whole, *in what kind of gesture* or *action*; also whether *naked* or *habited*; if the latter, after what manner, as whether *rustic, in armor, or in robes*.

When the temples of a man or woman are encircled with *laurel, oak, ivy, &c.*, you are to say it is *wreathed* with *laurel, oak, or ivy*.

## CHAPTER VIII.

*Marshalling.*

By marshalling coats-of-arms, is to be understood the proper arrangement of two or more on one escutcheon, and their ornaments in proper positions.

The reason or necessity for more than one coat to be on an escutcheon, may be accounted for in several ways; such as descent, alliance, marriage, adoption, gifts of a sovereign, &c.

When the same is necessitated by marriage, the arms of the husband and wife, or *baron* and *femme*, as anciently termed in heraldry, are conjoined paleways, and blazoned thus, *parted per pale, baron and femme, two coats; first, &c., &c.*

The husband's (or baron's) arms always being on the dexter side, and the wife's (or femme's) on the sinister side.

If, however, a man marries an heiress, instead of impaling his arms with those of his wife, he bears hers on a small escutcheon in the centre of his shield, in the same manner as the baronet's badge (which, however *en passant*, is not limited to a central position), and which is termed an *escutcheon of pretence*, and is blazoned *surtout*, i.e. *over all*; and if they have issue, the heir bears the two coats *quarterly*, denoting a fixed inheritance; the first and fourth quarters containing the father's arms, and the second and third the mother's. But if the wife was not an heiress, after her decease there is no alteration, the arms remaining impaled, as in her lifetime, to show the father's former alliance with such a family.

If a widower marry a second time, both his late and present wife's arms are to be impaled with his own. The first wife's being on the chief, and the second on the base (being the same position as the second and fourth quarters.)



If a man marry three wives, then the arms of the two first stand tierced with his own in chief, and the third occupies the whole base.

If a man marry four wives, the fourth shares half the base with the third.

If either the husband's or wife's arms impaled with each other have a border, this border terminates with the impaled line—but if the bordered coat is marshalled quarterly with other coats, then the whole of the border is shown.

If a maiden or dowager lady of quality marry a man inferior to her rank, their arms are set beside each other in separate escutcheons, on a mantle or drapery, hers being the usual lozenge form, placed on the sinister side of her husband's.

A batchelor or maiden bears the paternal coat of their father, single or quartered with other coats, if they have any right to them, but never parted per pale till they are married, and the latter must have her arms in a lozenge whilst she remains single.

A widow impales the arms of her late husband on the dexter side of her arms, both within an escutcheon of the form of a lozenge.

If the widow is an heiress, she bears her arms in an escutcheon of pretence, over those of her late husband, which she bears likewise in a lozenge.

In the arms of wives, the proper differences with which they were borne by their fathers, must be continued.

#### ARMS OF BISHOPS, &c.

Archbishops and bishops impale their arms differently to the above, by giving the place of honor, namely, the dexter side, to the arms of their dignity, and the sinister side to their paternal coat.

#### ARMS OF A BARONET.

THE Baronet's mark of distinction is the arms of the province of Ulster, granted and made hereditary in the male line by James I., who created the dignity on the 22nd of May, 1611, in order to propagate a plantation in that province. This

mark is *argent*, a *sinister hand coupé at the wrist*, *gules*, which may be borne in a canton or in an escutcheon, at option.

#### ARMS OF A KNIGHT OF THE GARTER AND HIS LADY.

THE ancient badge or ensign of the Order of the Garter was instituted by king Edward III. on the 23rd April, 1349, in the twenty-second year of his reign, and its bestowment has always been esteemed a great honor. This badge surrounds the arms of such knights, as a garter, and has inscribed the motto, *Honi soit qui mal y pense*. The ladies of knights of the Garter, Bath, or Thistle, do not bear their arms on the same escutcheon as their lords'—but on one distinct by its side.

#### QUARTERLY ARMS.

WHEN a shield is divided into many parts, then it shows the bearer's alliance with several families; it being observed that the paternal coat is always placed in the first quarter.

Some of the earliest instances of quartered coats of good authority are (1) the arms of Eleanor, wife of Edward the First, on her tomb of Westminster Abbey, and on the crosses erected to her memory at Waltham, &c., they being quartered Castile and Leon. (2) A seal of Isabel, Queen of Edward the Second, and (3) the seal of Edward III., who bore England and France in right of his mother Isabel, daughter and heir of Philip IV. of France, and heir also to her three brothers, successively kings of France.

## CHAPTER IX.

DISTINCTION OF HOUSES : or *Modern Differences.*

MODERN Differences are used to distinguish the various sons of one family, and also the subordinate degrees in each house.

For the heir, or first son, is used the LABEL,			
„	second son is used the CRESCENT.		
„	third	„	MULLET.
„	fourth	„	MARTLET.
„	fifth	„	ANNULET.
„	sixth	„	FLEUR-DE-LIS.
„	seventh	„	ROSE.
„	eighth	„	CROSS MOLINE.
„	ninth	„	DOUBLE QUARTER-FOIL.

By these differences the six sons of Thomas Beauchamp, 15th Earl of Warwick, who died in the 34th year of king Edward III., are (or were) distinguished in an old window of the Church of St. Mary, at Warwick ; which shows that the use of these so-called modern differences is of considerable antiquity.

THE LABEL is the only mark of distinction used on the coats-of-arms belonging to any of the Royal Family.

The heir or first son of the second house bears a crescent charged with a label during his father's lifetime. The second son of the second house, a crescent charged with another crescent. The third son of the second house, a crescent charged with a mullet—and so on of the other sons.

Sisters, except of the blood royal, have no other mark of difference in their coats-of-arms, save the form of their shield—they bearing the paternal arms thereon.

## CHAPTER X.

## THE EXTERNAL ORNAMENTS OF THE ESCUTCHEON.

THE ornaments that surround or accompany escutcheons were introduced to denote the birth and dignity of the persons to whom the coat-of-arms appertains. They comprise the

<i>Crown,</i>		<i>Chapeaux,</i>
<i>Coronet,</i>		<i>Wreath,</i>
<i>Mitre,</i>		<i>Crest,</i>
<i>Helmet,</i>		<i>Motto,</i>
<i>Mantlings,</i>		<i>Supporters.</i>

*Crowns.*

CROWNS, as emblems of dignity and honor, are of very ancient use.

The *Mural Crown* was a circle of gold, resembling battlements, and was anciently given to the Roman warrior who, at an assault, was the first to mount the walls of a besieged town, and plant the standard of the besiegers thereon.

The *Naval Crown* was a circle of gold with figures of the sails and sterns of ships, alternately. This crown was anciently given to him who first grappled with or boarded an enemy's ship, or otherwise signalized his naval valor.

The *Vallary Crown* was made of gold formed like a circle, with pales or palisadoes on the top of it. It was conferred by the Roman general on the soldier who first entered the enemy's camp, or forced their entrenchments.

The *Civic Crown* was made of oak-boughs, and bestowed on any Roman citizen, either in battle or at an assault. This crown was so very highly esteemed that it was conferred upon M. T. Cicero for having detected Catiline's conspiracy, and afterwards upon Augustus Cæsar.

The *Radiated* or *Eastern Crown*, formed similarly to that worn by the old Jewish kings, was made of gold, and

was bestowed anciently on eminent persons who had been *apotheosed*, or ranked among the gods, either before or after their death.

The *Celestial Crown* is formed like the radiated, with the addition of a star on each ray ; and is only used upon tombstones, monuments, and the like.

Poets and orators had their crowns or garlands of laurel ; hence our Poet Laureate.

#### *Coronets.*

A DUKE'S Coronet is a circle of gold bordered with ermine, encircled with precious stones and pearls, and set round with eight large strawberry leaves.

A MARQUIS'S Coronet is a circle of gold, bordered with ermine, set round with four strawberry leaves, and as many pearls on pyramidal points of equal height alternate. This appertains to a marquis by creation, whose title is *most noble*, and not the eldest son of a duke, the latter being styled *most honorable*.

AN EARL'S Coronet is a circle of gold bordered with ermine, with eight pyramidal points, on the top of which are as many large pearls, and are placed alternately with as many strawberry leaves, but the pearls much higher than the leaves.

A VISCOUNT'S Coronet differs from the preceding ones, as being only a circle of gold bordered with ermine, with large pearls set close together on the rim, without any limited number, which is his prerogative above the baron, who is limited.

A BARON'S Coronet, which was granted by Charles II., is formed by six pearls set at equal distance on a gold circle, bordered with ermine, four of which are only shown on engravings, &c., to show his inferiority to the Viscount.

It must be always observed, that the eldest sons of peers, above the degree of a baron, bear their fathers' arms and supporters with a label, and use the coronet appertaining to their fathers' second title ; but all the younger sons bear their arms with proper differences, and use no coronets or supporters.

*Mitres.*

The archbishops and bishops of the English Church bear a mitre over their coats-of-arms. The bishop's mitre is only surrounded with a fillet of gold set with precious stones, whereas the archbishop's issues out of a ducal coronet. These are never actually used in England, except on coats-of-arms.

*Helmets.*

The Helmet was formerly used as a defensive weapon, and is now used as one of the chief ornaments of coats-of-arms. They have always varied in form and material, according to the rank of their bearers,—the following being the several descriptions.

The form of helmet appropriated to the sovereign and the nobility, from the rank of duke upward—is full-faced, open, and grated—the number of bars given by some writers to the king being six, and to the nobility, five; but Guillim places no limit to the number of bars—his illustration having nine.

The helmet appropriated to the lower ranks of nobility, under the degree of duke to and including that of baron, is borne sideways, open and grated—showing four bars.

The helmet appointed to knights is full-face, open, and without bars.

That appropriated to esquires and gentlemen is borne sideways, with the beaver close.

The material of helmets is most carefully attended to by foreign herald-painters, but seldom is by those of England.

In France, and other countries, the open helmet standing direct and without bars is appropriated to emperors and kings.

*Mantlings.*

Mantlings are the flourishings and scroll ornaments issuing from or forming a background to the helmet. These were anciently short coverings which warriors wore over their helmets to preserve them from the weather, and from being constantly hacked and hewn about by their bearer coming

into close quarters, they were then esteemed as honorable marks of valor and courage, in a similar way as the colors of a regiment are now, after having issued from a campaign in a tattered and worn condition.

There is some mystery about the origin of this mantling. It is evident the present artistic usage of this term is a great perversion from its origin. Some say it arose from the practice of wearing of a short mantle over the armor, and not as a covering to the helmet. Of this kind of covering Chaucer speaks in the Knight's Tale—when speaking of Demetrius :

“ His coat-armour was of cloth of Thrace,  
A mantle on his shoulders hanging.”

#### *Crests.*

The Crest (from *crista*, a comb or tuft) is the highest in position, and chief ornament of coats-of-arms. It has by some writers been confounded with the badge; but though both may have been often similar in design and character, yet the use to which they were respectively put being so widely different, is quite sufficient to negative the idea.

The crest was essentially an ornament for the helmet, and though perhaps not so ancient as the badge, appears to have been a mark of great dignity and estate; more so, perhaps, than was implied by the mere right to bear arms. King Edward the Third, in the beginning of his reign, granted his own crest with much form to the Earl of Salisbury,\* with several manors wherewith to support its dignity; and this crest the earl afterwards conferred with equal ceremony upon his godson, Lionel of Antwerp, a concession which the king received very thankfully. †

Badges were a sort of subsidiary arms used to commemorate family rights or pretensions. Crests seem to have been purely personal, and to have been chosen mostly for the sake of the gracefulness of their form, or for their formidable and

\* There is a seal belonging to this earl extant appended to a deed dated 11 Edward III. (Harl. Chart. 43, D. 26) which has the eagle thus granted to him.

† The following is the copy of the Letters Patent relating to this transfer :—  
“ The king to all to whom, &c., greeting. Know ye that whereas we lately

warlike aspect. This view Montagu supports by citing the fact that the several sons, with their respective descendants, of Edward the Third bore the same crest, the golden lion upon a cheapeau or cap of state. Yet the various branches of this wide-spread family used different figures or combinations, to which was then applied the term badge or badgeon, which invariably had allusion to some hereditary descent. As, for instance, the black dragon with golden claws, and the black bull, badges of the house of York, borne in allusion to their descent (through the Mortimers) from the Burghs, earls of Ulster, and from the Clares. The white hart of Richard the Second being probably also derived from the white hind of his mother, the fair maid of Kent. The antelope and swan of the house of Lancaster having reference to the Bohuns.

These badges were embroidered or depicted on their adoptees' robes of state, the caparisons of their horses, the furniture of their houses, the garments of their retainers, and also often on their seals, but never on their helmets, conclusively showing the distinction between the badge and the crest.

considering the strict probity of our beloved and trusted William de Montacute, Earl of Sarum and Marshal of England, granted to him a crest of an eagle, &c., and that he might the more decently preserve the honour of the said crest, we granted to him, for us and our heirs, that the manors of Wodeton, Frome, Whitfeld, Mershwode, Worth, and Pole, with appurtenances, which came to our hands by the forfeiture of John Mantravers, and which Robert Fitz-Payn holds for his life by our grant, and which, after the death of the said Robert, ought to revert to us and our heirs, should remain to the said earl and his heirs for ever, in manner as in our letters patent (this deed bears date 9th Edward III.) thereupon made is more fully contained. And now the said earl hath, at our request, of his great affection, granted to Lionel, our most dear son, to whom the said earl stood godfather, the said crest to be by him borne to our honour and remembrance. We, considering the acceptable condescension of the said earl, and willing that since he hath deserved thanks, no less should ensue, have granted to the said earl, for us and our heirs, that the said manors of Wodeston, Frome, Whitfeld, Mershwode, Worth, and Pole, with the appurtenances, shall, after the death of the said Robert, remain to the aforesaid earl, to have and to hold to him and his heirs of us and our heirs of the chief lords of the fee by the services therefore due and accustomed for ever. Notwithstanding that the said earl hath surrendered to our aforesaid son the crest aforesaid. In Witness, &c. Witness the king at Kyenraynge, the 10th day of September, in the 13th year of our reign."

By the king himself.



*Mottoes.*

The motto is a pithy epigrammatic sentence assumed by the bearer of arms—sometimes having reference to the origin of the arms, or nature of the bearings, or the bearer's name. Some of these are of as ancient date as the arms to which they are appended, but these mottoes are not considered hereditary, and many instances can be quoted where they have been altered, or others substituted for them, at will.

In the olden time, however, the motto had but little connection with coats-of-arms, but was generally associated with the devices assumed by the nobility, which some hold to coincide with the badge, the distinction between the two being difficult to determine. The motto was used to explain the meaning of, or to give point to the intention of the device—being, as we should say now, the letterpress description to an illustration; as an instance, we can quote the fixed stars of the Montmorencies, with the word “Aplanos,” “without change or shadow of turning.” This star, but without the word “Aplanos,” appears first upon the seal of Hervé de Montmorency in the year 1186, a proof of its great antiquity.

Mottoes may be divided into two classes, the one being of the nature described above, the offspring of sentiment or passing humor which the bearer in one generation would not expect his descendant in the next to appreciate or perpetuate—the other being the war-cry, or Cry de guerre. Any one might use a motto, but none below the rank of banneret used a particular war-cry.

It would be most interesting to go into the matter of these war-cries—both English, Scottish, and foreign. Menestrier gives rather a singular one of the old Emperors of Germany, “A dexter et à sinistre,” or an exhortation to hit right and left. But space forbids; though, should this work reach a second edition, a chapter will be devoted to it.

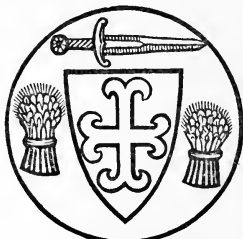
Mottoes upon ancient seals are of the greatest rarity—very few are known to bear them as far back as 1400. This proves one of three things: that they were not in vogue at so early a date; or that, if in use, they were

not considered (as we have mentioned above) to be an integral part of coats-of-arms; or, thirdly, that there was found to be a mechanical difficulty in engraving the letters. This latter idea has never been broached before, but it is worth considering—for it is very doubtful if the modern practice of first engraving the alphabet on separate steel punches, which are then driven into the metal of the seal, was in use—and all engravers know that in this particular class of work, there would be considerable difficulty in those times in engraving long mottoes, the letters necessarily



Seal of Sir John de Molyns affixed to a deed dated "Apud. Lond. 19 Edw. III.

close together, without the aid of such means. This might also account for the fact that the few mottoes known on such old seals are short, giving plenty of space for them.



Seal attached to a deed by which John de Bek gives the manor of Eresby to Robert de Willoughby, dated "donnes a Eresby l'an 30 dw. Roy. Edward (Harl. MS. 245. fol. 163.)

One of the earliest instances of a motto upon a seal, if not the earliest mention of a motto anywhere, is that belonging to a member of the Byron family, Sir John de Byron, appended to a deed dated 21 Edward I. This seal represents a heater shield charged, with three bendlets enhanced, and inscribed "Crede Beronti." A drawing of this seal is preserved in the British Museum, marked Harl. MS. 2042. The words are remarkable, as the motto of the present family is spelt "Crede Biron."

The motto on the royal achievement, "*Dieu et mon Droit*," was introduced by Edward III., A.D. 1340, when he resolved to prosecute his claim to the crown of France, resulting in long and sanguinary wars; that of the Prince of Wales, "*Ich Dien*," ("I serve")—in the German or old Saxon language, was assumed by the Black Prince after the battle of Cressy, 1346; where, having killed John, king of Bohemia, who served the French king in his wars, and was his stipendiary, the prince took from the slain king's head

such a plume and motto, and put it on his own to perpetuate the victory.\*

There are some writers, however, who make this device the prince's own, referring its meaning to the expression of the apostle—"That the heir, while he is a child, differeth nothing from a child."

#### *Chapeau.*

The Chapeau, or Cap of Dignity, is frequently to be met with above the helmet in place of the wreath, the crest being above. It was an ancient cap of honor, worn by the highest nobility. It is of scarlet, turned up with ermine. Such a cap is said to have been sent by Pope Julius II., with a sword, to Henry VIII., for writing a book against Martin Luther. Though originally, as said above, to be a very high token of honor, it is to be met with, together with ducal coronets, in the hereditary arms of many private persons—having been granted by the heralds in a somewhat promiscuous manner, on the decline of the exclusive privileges in the matter of bearing arms which so long held sway.

#### *The Wreath.*

This was an ancient ornament of the head, evidently introduced into English chivalry by the crusaders, who adopted it from the Turks and Saracens; it having a distant affinity to the turban, or similar headdress, of the Easterns.

It was a roll of twisted silk of two colors, which knights wore as a head-dress round their helmets. The mixture of the colors of the wreath is most usually taken from the metal or colors contained in the paternal coat of the bearer; the rule being to begin with metal and end with color.

From being generally drawn straight, the wreath is often held by misinformed persons to be a sort of parti-colored bar, and is often drawn balanced on the top of the helmet, like a diminutive barber's pole. But as this wreath is supposed to be formed of silk and twisted round the top part of the helmet, it follows that it must not be drawn apart from, or of

\* Cressy is a town of France, in Picardy, in the diocese of Meaux, 44 miles south of Calais, and 27 north west of Abbeville.

different diameter to, the helmet. The crest, moreover, being an adjunct to, and springing from the helmet, should be drawn in proportion—but often they are to be seen three and four times larger.

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## CHAPTER XI.

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### A DICTIONARY OF CHARGES.

*Alant*, a mastiff-dog with short ears.

*Allerion*, an eagle without beak or feet.

*Amethyst*, a precious stone of a violet color.

*Amphisien Cockatrice*. See Basilisk.

*Anchor*, the emblem of hope. It is drawn without a cable, unless specially mentioned.

*Annulet*, a ring; supposed to represent ancient armor—also the old British money. The Romans attached symbolic meaning to the ring, as strength and eternity.

*Anshent*, or *ancient*, a small flag or streamer. The guidon used at funerals was called an *anshent*.

*Antelope* is an animal of the deer species, with horns almost straight, tapering from the head upwards. An “heraldic antelope” is depicted somewhat differently to a natural one.

*Anvil*, the iron block used by smiths.

*Apaumée* is the hand open, with the full palm appearing, the thumb and fingers at full length.

*Arrows* are usually borne *barbed* and *flighted*, i.e. feathered. In English heraldry the arrow is always represented with its barb or point downwards, unless otherwise expressed. Arrows, when in bundles, are termed *sheaves*, and are understood, unless a greater number is mentioned, to consist of three only, one in pale (upright) and two others in saltier (crossing it) bound together or banded. It is not uncommon, however, to have five or seven in a sheaf; but the number, if more than three, must be specified.

*Asteroids*, stars resembling planets.

*Astrolabe*, an instrument for taking the altitude of heavenly bodies at sea.

*Augmentations* are particular marks of honor granted by the sovereign for some heroic or meritorious act. They are usually borne on an escutcheon, or a canton, as is the badge the baronets of England.

*Bylets*, or sea swallows, commonly called Cornish choughs, are represented sable, beaked and legged gules.

*Balista*, an engine used by the ancient Greeks and Romans for throwing stones at the time of a siege. It is sometimes called a swepe.

*Banner*, a flag, standard, or ensign, carried at the end of a lance, or pole, and generally made square. When *disveloped*, is open and flying.

*Barrulet*, one of the diminutives of the bar.

*Barry* denotes a field divided by horizontal lines into several equal parts, and consisting of different tinctures counterchanged.

*Baton*, or Bâton, a staff or cudgel. This is borne on English coats-of-arms as a badge of illegitimacy; but French heralds introduce it in arms as a difference, or mark of consanguinity.

*Battering-Ram*, a machine of offence much in vogue before the invention of gunpowder.

*Beaver* is used to signify that part of the helmet which defends the sight.

*Bend*, one of the honorable ordinaries. See chapter on same.

*Bezants* are roundlets of gold without any impression, and were the current coin of old Byzantium, the modern Constantinople. See plate II.

*Billets*, by some considered subordinate ordinaries, but by others as a common bearing only. It is represented in the form of an oblong square.

*Buckler*, or shield, the most ancient of all defensive armor.

*Badger*, an animal whose courageous behaviour towards beasts of prey has caused it to be ennobled as a charge, is sometimes termed a *brock*, and is borne as a crest by several families, as a play upon their names, as Broke, Brook, Brooks, &c.

*Bag of Madder.* This is a charge in the dyers' arms.

*Banderole*, a streamer or small flag, attached by cords immediately under the crook on the top of the staff of a crozier, and folding over the staff.

*Barbed arrow*, an arrow whose head is pointed and jagged.

*Barnacle*, a large water-fowl resembling a goose, and by the Scots called a cleg goose. It has a flat broad bill, with a hooked point. The fore-part of the head is white, and a bead of black between the eyes; the neck and fore-part of the breast are black, the belly is white and brown; the thighs blackish, the back black and brown, the tail black, and the wings brown, black, and ash color.

*Basilisk*, an imaginary animal, represented like the fictitious heraldic cockatrice, and with the head of a dragon at the end of its tail.

*Basnet*, a name anciently used for a helmet.

*Beacon.* In ancient times, upon the invasion of an enemy, beacons were set on high hills, with an iron pot on the top, wherein was pitch, hemp, &c., which, when set on fire, alarmed the country, and called the people together. In the eleventh year of the reign of Edward III., every county in England had one.

*Bells*, used as the proclaimers of joyful solemnity, and designed for the service of God, by calling the people to it, are in heraldry termed *church-bells*, to distinguish them from those which are tied to the legs of hawks or falcons.

*Boar.* This animal, when used in heraldry, is always understood to be the wild boar.

*Bolt-in-Tun* is a bird-bolt in pale piercing through a tun.

*Bonnet*, a cap of velvet worn within a coronet.

*Boss of a bit*, as borne in the arms of the lorimers' or bit-makers' company.

*Boteroll*, according to the French heralds, is a tag of a broadsword scabbard, and is esteemed an honorable bearing.

*Bourchier Knot* is a knot of silk, and was a cognizance of Archbishop Bouchier, and a representation of it is still preserved in several of the apartments of Knole House, in Kent, which was formerly the property and residence of the archbishop.

*Brassarts*, armor for the elbow.

*Brassets*, pieces of armor for the arms.

*Breastplate*. See *Cuirass*.

*Bridges*, as borne in arms, are of various forms, depending chiefly on the number of arches, which should be particularly specified, as in the following example:—*Or, on a bridge of three arches in fess gules, masoned sable, the stream transfluent proper, a fane argent*; name, *Trowbridge*, of Trowbridge. This seems to have been given to the bearer as an allusion to his name, *quasi Throughbridge*, with respect to the current of the stream passing through the arches.

*Brigandine*, or *Brigantine*. See *Habergeon*.

*Broad Arrow*, differs from the pheon, by having the inside of its barbs plain.

*Broches* are instruments used by embroiderers, and are borne in the arms of the embroiderers' company.

*Brogue*, a kind of shoe.

*Buckles*, anciently worn by persons of repute and honor, attached to their military belts and girdles, is a bearing both ancient and honorable, and is a token of service. The shape of buckles, as borne in a coat, must be described, whether *oval*, *round*, *square*, or *lozengy*, as they are various.

*Bugle-horn*, or *Hunting Horn*, is a frequent bearing in heraldry. When the *mouth* and *strings* of this instrument are of different tinctures from the horn, then in blazon they must be named; and when it is adorned with rings, then it is termed *garnished*. The bugle-horn was a common decoration to the dress of our ancestors, and used by them for a variety of purposes; as in hunting, in battle, &c., giving notice in an unfrequented place that a stranger was nigh, or that a post was approaching.

*Bull* (the) is common in coat armor. *Ermine*, a *bull passant gules*; name, *Bevile*. The Egyptians consecrated the bull as the symbol of fecundity; the Greeks also painted the horn of the bull, filled with ears of corn and fruits, to express this emblem; and the poets sang the cornucopia in their verses.

*Bur*, was a broad ring of iron, behind the hand, on the spears anciently used at tiltings.

*Burgonet*, a steel cap, formerly worn by foot soldiers in battle.

*Burling-Iron*, an instrument used by weavers, and borne in the arms of the weavers' company of Exeter.

*Bustard*, a kind of wild turkey, rarely met with in England.

*Calvary*, a *Cross*, represents the cross on which our Saviour suffered on Mount Calvary, and is always set upon three steps, termed grieeces.

*Cameleon*, resembles the common lizard.

*Cannets*, a term for ducks, when they are represented without beak or feet.

*Canton*. The French word for *corner*; it is a square figure, less than a quarter, and placed at one of the upper angles of the shield.

*Carbuncle*. One of the precious stones, represented in coats-of-arms by a rose in the centre, with eight rays or staves round it, in the form of sceptres.

*Castle*. Whatever tincture the castle is of, if the cement of the building is of another color from the stones, then the building, being argent, is said to be *masoned* of such a color, as sable, &c. When the windows and ports of castles are of a different tincture from the field and building, the windows and ports are supposed to be shut, and must be so expressed in the blazon; if the windows and ports are of the tincture of the field, so that the field is seen through them, then they are supposed to be open; if the port is in form of a portecullis, it is to be named in the blazon. *Note*.—The difference between a tower and a castle is this: the tower stands without walls to its sides, but a castle extends from side to side.

*Cat-a-mountain*, a wild cat; in heraldry it is taken for the symbol of liberty, vigilance, and courage.

*Catherine-Wheel*, so called from St. Catherine the Virgin, (who suffered martyrdom in Alexandria under the Emperor Maximinus), who had her limbs broken in pieces by its iron teeth.

*Cercelée*, or *Recercelée*, (a Cross), signifies one circling, or curling at the ends, like a ram's horn.

*Chain-shot*. Some have taken this to be the head of a club called holy-water sprinkler, others to be balls of wildfire, generally supposed to be chain-shot, which is two bullets with a chain between them; their use is, at sea, to shoot down



yards, masts, or rigging of ships. *Azure, three chain-shots or*; this coat was borne by the *Earl of Cumberland*, next to his paternal coat.

*Chamber-Piece*, a term for a short piece of ordnance, without a carriage.

*Chaperon*, or *Chaperone*, (French) a hood, and by metonymy applied to the little shields containing armorial bearings, placed on the heads of horses drawing hearses at pompous funerals.

*Chapournet*, a corruption of the French word *chaperonet*, which signifies a little hood.

*Cherub's-Head* is a child's head between two wings displayed.

*Cherubim* had the face of a man, the wings of an eagle, the back and mane of a lion, and the feet of a calf.—*Spencer*. The prophet Ezekiel says, the Cherubim had four forms, a man, a lion, an ox, and an eagle.

*Chevron* is an ordinary representing the two rafters of a house, joined together in chief, and descending in the form of a pair of compasses to the extremities of the shield, and contains the fifth of the field.

*Chief*. One of the honorable ordinaries.

*Chimæra*, a fabulous monster, feigned to have the head of a lion breathing flames, the body of a goat, and the tail of a dragon; because the mountain Chimæra, in Lycia, had a volcano on its top, and nourished lions; the middle part afforded pasture for goats, and the bottom was infested with serpents.

*Cimier*, the French word for *crest*.

*Cinquefoil*. The five-leaved grass, so called, which is a common bearing, usually drawn or engraved with the leaves issuing from a kind of ball as a centre point.

*Clam*, a Scotch term for an escalop or cockle-shell.

*Clarions*. These are thought to have been a sort of trumpet; sometimes they are taken for the rudders of ships, and sometimes for the rests of lances, by which last name they are most generally known.

*Clechée*, a Cross, (voided and pometté), is one which spreads from the centre towards the extremities, then ends in an

angle in the middle of the extremity, by lines drawn from the two points that make the breadth till they join.

*Cock* is a bird of noble courage ; he is always prepared for battle, having his comb for a helmet, his beak for a cutlass to wound his enemy, and is a complete warrior armed cap-a-pee ; he has his legs armed with spurs, giving example to the valiant soldier to resist danger by fight, and not by flight. The domestic cock differs very widely from the wild descendants of its primitive stock, which are said to inhabit the forests of India, and most of the islands of the Indian seas. In heraldry, the cock is always understood to be the dunghill cock, unless otherwise expressed.

*Cockatrice*, an imaginary monster, in his wings and legs partaking of the fowl, and his tail of the snake.

*Columbine*. This flower is borne in the arms of the company of Cooks.

*Coney*, a rabbit.

*Coote*, a small water-fowl, of the duck tribe, with a sharp-pointed beak, and its plumage all black, except at the top of the head.

*Corbie*, a heraldic term for a raven.

*Cormorant*. A sharp-billed bird, in other respects much resembling a goose.

*Cornish Chough* is a fine blue or purple black bird, with red beak and legs, and is a noble bearing of antiquity, being accounted the king of crows. It frequents some places in Cornwall, and North Wales, inhabiting there the cliffs and ruinous castles along the shore.

*Cornucopia*, or Horn of Plenty, filled with fruits, corn, &c., an emblem generally placed in the hands of plenty and liberality.

*Coronet*, (Ital. *coronetta*) the diminutive of *corona*, a crown ; when not otherwise described, is always understood to be a ducal one.

*Cost*, or *Cotice*. One of the diminutives of the bend ; it is seldom borne but in couple, with a bend between them ; deriving its name, probably, from the French word *Côté*, which signifies a side, they being, as it were, placed upon the sides of the bend.

*Cramps*, or *Crampoons*, are pieces of iron, hooped at each end, and used in buildings to fasten two stones together.

*Crampet*, or *Crampette*, is the chape at the bottom of the scabbard of a broad-sword, and by the French termed *Botterole*.

*Cramponne*, a *Cross*, so termed because it has at each end a cramp, or square piece, coming from it.

*Creseent*. The half-moon with its horns turned upwards.

*Crosier*. The pastoral staff of a bishop.

*Crosslet*. A *Cross* crossed again at a small distance from each of the ends.

*Cross*. One of the honorable ordinaries. Although this was an instrument of execution among the old Romans, yet it is a very ancient and honorable bearing, and is frequently to be met with in the coats-of-arms of those whose ancestors attended the fanatic expeditions against the Turks. St. George's *Cross*, the standard of England, is a red cross, on a field argent. St. Andrew's *Cross*, the standard of Scotland, is a saltier argent in a field azure.

*Cronel*, the iron head of a tilting spear.

*Cross-Bow*. The bow is an instrument to shoot arrows from; they are of two sorts, the long bow and cross-bow; the first discharges an arrow by the force of him who draws the bow; while the latter owes its extension to the power of a small lever, which is let off by means of a trigger.

*Crusuly* is the field or charge, strewed over with crosses.

*Crwth*, an ancient term for a violin.

*Cuisses* are those parts of armor which cover the thighs and knees, and by former heralds were called *culliers*.

*Curriers' Shave*. A tool used by curriers to thin leather; it is borne in the arms and crest of the Curriers' Company.

*Cushions*; distinctive characteristics of Eastern manners and luxury; of such account as to have place in Mahomet's paradise. They appear to be borne in heraldry as trophies selected from the spoils of the infidels. This bearing is looked upon as a mark of authority, and is borne by many ancient families.

*Cutting-Iron*. A tool used by the patten-makers, and borne by them in their armorial ensign.

*Cygnnet*, a young swan.

*Cygnnet Royal*. This term is given to swans when they are collared about the neck with an open crown, and a chain affixed thereto. The proper blazon is, *a swan argent, ducally gorged and chained or*. When the head of a swan is a charge, it is blazoned, *a swan's neck* (not head) *erased or couped*: but this is not the custom in regard to any other species of bird.

*Cygnus*, or swan.

*Diadem*. This was either a wreath of white or purple cloth, in the nature of the Turkish turbans, or else a circle of gold with points rising from them, like those of modern coronets, worn by ancient kings as the token of royalty. It is now frequently used to signify the circles which close on the top of the crowns of sovereigns, and support the mound.

*Dolphin* is reckoned the king of fishes, and is used in several coats-of-arms. The ancients invariably represent the dolphin with its back greatly incurvated. In their leaps out of the water they assume this form, but their natural shape is straight, the back being but slightly incurvated. When a dolphin appears in a coat straight, it is then termed *a dolphin extended naiant*; when it is placed perpendicular, with its body in the form of a letter S, it is called *springing and haurient*; but it is most usually blazoned *a dolphin haurient torqued*.

*Domesday-Book*. It is that wherein all the lands of England, except the four northern counties, Northumberland, Cumberland, Westmoreland, Durham, and part of Lancashire, are described; with an exact list of all the cities, towns, and villages then in it, with the number of all its inhabitants, their yearly income, and the value of all the lands therein. Domesday Book, or the Great Survey of England, was made by order of William the Conqueror, A.D. 1086, and was finished in six years. It was for many years kept in the king's Exchequer, but is now deposited in the Chapter-house of Westminster. It is contained in two volumes, the first of which is a folio of 760 pages, the second is the size of a large octavo of 900 pages. The Book of Exeter and the Book of Ely are of the same date, and no doubt copied from the same

returns as Domesday Book itself, but they contain more details than are given in Domesday. The Book of Winchester was made A.D. 1148. Boldon Book, containing returns for the County of Durham, was made A.D. 1183.

These five books, with valuable Indexes and very interesting explanatory Introductions, have been published in four folio volumes in modern type, but with all the contractions in the original. The two first volumes contain the Great Domesday, published in 1783. The other four books were published in 1816.\*

\* A.D. 1085. At his court at Gloucester, held at Christmas, a general survey of the land is ordered by the king. "So very narrowly he caused it to be traced out, that there was not one single hide, nor a yard of land (quarter acre), nay moreover, (it is shame to tell, though he thought it no shame to do,) not an ox, nor a cow, nor a swine, was left that was not set down in his writ. And all the writings were brought to him afterwards, at Winchester, at the Easter of the year 1086."—*Anglo Saxon Chronicle*.

When completed, these inquisitions were sent to Winchester, and being there digested, were entered in the book now preserved in the Chapter-house at Westminster, but formerly carried about with the king and the great seal, and termed indifferently the Book of Winchester, from the place of its compilation, and Domesday Book, either from a profane parallel instituted between its decisions and those of the day of doom, or judgment, or more probably from its being while at Winchester, deposited in a chapel or vault of the cathedral, called *Domus Dei*; and the Saxons called it by the solemn name of Domesday Book, because it contained the sentence of their irrevocable expropriation; but the best authorities derive its latest, and now universal name, from its doom, or decisions on the questions referred to it, being irreversible, like those of the "Dies Iræ." Thus Alfred's collection of laws was called the *Dom Bok*.

The first volume commences with an entry of all the above particulars as regards the county of "Chent," and the shires are arranged in series running from east to west, and one from west to east, though their limits do not always agree with the modern divisions, and sometimes—for the sake, apparently, of bringing all the property of some great landholder together—a portion of one county is described in another. Commencing with Kent, the survey proceeds along the coast (but including Berkshire) to Cornwall; then, starting from Middlesex, proceeds through Hertford, Bucks, Oxford, Gloucester, and Worcester, to Hereford; the third series begins with Cambridge, and embraces Huntingdon, Bedford, Northampton, Leicester, Warwick, Stafford, and Salop; and the fourth, Chester, Derby, part of Lancashire, Yorkshire, and Lincoln. The second volume is occupied only with the three counties of Essex, Suffolk, and Norfolk; and, besides the same matters as in the first, has lists of "invasions," as they are termed, or of lands possessed without a title from the king.

In 1767, in consequence of an address of the House of Lords, his Majesty gave directions for the publication, among other records, of the Domesday Survey. A fac-simile type, uniform and regular, with tolerable exactness, though not with all the corresponding nicety of the original, was at last obtained. It was completed early in 1783, having been ten years in passing through the press. The cost of this edition is said to have been £38,000; but by the application of Photo-zincography to copying and printing MSS., the entire work has been reproduced, in fac-simile, with a latin extended translation, in separate counties, by the Ordnance Survey Office.

*Dove displayed* in the glory of the sun. This bearing is a part of the arms of the Stationers' Company.

*Dragon.* An imaginary monster, supposed by some historians to be a terrestrial animal with two fore-feet, two wings, and a serpent's tail.

*Drawing-Iron*, an instrument used by wire drawers, and part of their armorial ensign.

*Duke.* The highest degree of British Peerage, next to the Prince of Wales. This title is derived from the Latin word *Dux*; noblemen being anciently either generals and leaders of armies in time of war, or governors of provinces in time of peace. In process of time great estates being annexed to it, then it was held by lands and fees, and at length made hereditary and titular. It was so in foreign countries sooner than in England; for the first duke created here was Edward, commonly called the Black Prince, eldest son to king Edward III., who created him Duke of Cornwall, which title has ever since belonged to the first born sons of the kings of England, without any other creation, as is requisite to give them the title of Prince of Wales. A duke is at this day created by patent; his mantle has four doublings, his title is Grace; and his coronet has only leaves raised above the circle without pearls.

*Duciper*, a term for a cap of maintenance.

*Eagle.* The eagle is accounted the king of birds, and signifies magnanimity and fortitude of mind. From his rising higher in the air than any of the winged race, he was termed by the ancients the celestial bird, and regarded as the messenger of Jupiter. The eagle was the tutelary bird and ensign of the Romans.

*Spread Eagle* signifies an eagle with two heads, but it is more heraldic to say, *an eagle with two heads, displayed*.

*Eaglet*: when there are more than one eagle in a coat with some ordinary between them, then in blazon they are termed eaglets, or young eagles.

*Earl.* The third degree of British Peerage, anciently the most eminent of this nation. This term comes from the Saxon word *Ear-ethel*, which was abridged to *Ear-el*, and afterwards by contraction *Earl*. It was formerly the custom,

upon creating an earl, to assign him for the support of his state, the third penny out of the sheriff's court, issuing out of the pleas of the shire, whereof they had their title; as heretofore there were no counts or earls, but had a county or shire for his earldom: afterwards the number of earls increasing, they took their title from some eminent town, or even a village, their own seat or park; and some from illustrious families. He is created by patent, his mantle has three doublings of ermine; his title is Right Honourable; his coronet has the pearls raised upon pyramidal points, and leaves low between.

*Equisée, a Cross*, is that which has the two angles at the ends cut off so as to terminate in points.

*Eightfoil*, or double quatrefoil, is eight-leaved grass.

*Emew* of the heralds, is the bird called by the naturalists *cassowary*.

*Emmet*. This word is derived from the Saxon *amette*, and is used to denote an *ant*.

*Endorse*, one of the diminutives of the pale.

*Engrossing-Block*, a tool made use of by the wiredrawers.

*Epaulier*, a shoulder-plate of armor.

*Escallop-Shell* was the pilgrims' ensign in their expeditions and pilgrimages to holy places; they were worn on their hoods and hats, and were of such a distinguishing character that Pope Alexander the Fourth, by a bull, forbade the use of them but to pilgrims who were truly noble. They are still of frequent use in armory, and are said to be an appropriate bearing for such as have made long voyages, or had considerable naval command, and gained great victories.

*Esprit, St., Cross of*. This cross was worn by the knights of that order in France.

*Estoile*, or star, differs from the mullet by having six waved points; for those of the mullet consist of five plain points. Guillim says, if the number of points be more than six, the number must be expressed.

*Falchion*, a kind of broad sword.

*Falcon*, in heraldry, is usually represented with bells tied on his legs; when decorated with hood, bells, virols (or rings), and leashes, then in blazon he is said to be *hooded, belled,*

*jessed*, and *leashed*, and the colors thereof must be named.

*Fer de Fourchette*, a *Cross*; so termed from its having at each end a forked iron, like that formerly used by soldiers to rest their muskets on.

*Fer de Moline*. See *Mill-rind*.

*Fermaile*, or *Fermeau*, signifies a buckle.

*Fesse Target*, an ancient term for an escutcheon of pretence.

*Fetlock*, a horse fetlock.

*Fire-Ball*, grenade or bomb, inflamed proper.

*Fire-Beacon*, a machine formerly used to give notice of the approach of an enemy, and to alarm the country. This is by some heralds termed a rack-pole beacon.

*Firme*, a term for a cross pattée throughout.

*Flank* is that part of an escutcheon which is between the chief and the base.

*Fleam*, an ancient lancet, formerly borne in the arms of the Company of Barber-Surgeons.

*Fleece*, the woolly skin of a sheep suspended from the middle by a ring in a collar or band.

*Flesh-Pot*, a three-legged iron pot.

*Fleur-de-Lis*: by some this emblem is supposed to represent the lily, or flower of the iris or flag; but it has only three leaves, by which it certainly differs from the lily of the garden, that having always five; others suppose it to be the top of a sceptre; some the head of the French battle-axe; others, the iron of a javelin used by the ancient French.

*Float*, an instrument used by the bowyers, and borne as part of their armorial ensign.

*Flook*, an Irish term for a large *flounder*.

*Flying Fish*. This fish, if we except its head and flat back, has, in the form of its body, a great resemblance to the herring. The scales are large and silvery; the pectoral fins are very long; and the dorsal fin is small, and placed near the tail, which is forked.

*Fraisier*, in French, signifies a strawberry-plant. This word is used by the heralds of Scotland in blazoning the coat of *Fraser*, in allusion to the family name. It is by other heralds termed a *cinque-foil*.

*Fillet*. The only diminutive belonging to the chief.



*Flanches.* Heraldic figures. See chapter on Ordinaries.

*Flasques.* Heraldic figures. See chapter on Ordinaries.

*Fusil.* Term derived from the French word *Fusée*, *i. e.* a spindle; it is longer and more acute than the lozenge.

*Gad-Bee*, or *Gad-Fly*; this fly is by some called the dun-fly, by others the horse-fly, and is that which in summer so much torments cattle.

*Gal-Traps*, *Caltraps*, by some supposed to be a corruption of *cheval-trap*, and by others thought to have been named *gal* or *gall-traps*, from their application to the purpose of galling horses, are implements used in war, to prevent or retard the advance of cavalry. They are made of iron, with four points, so formed that, whichever way they are placed, one point will always be erect.

*Gamb*, or *Gambe*, an obsolete French word, signifying a leg, and used as such by heralds for the leg of a lion, or other creature borne in coats of arms.

*Garb.* This term is a corruption of the French word *Gerb*, which signifies a sheaf of any kind of corn.

*Gard* are plates of steel, and borne as a part of the arms of the Ironmongers' Company.

*Garde-visure* is a French term for the front part of the helmet, which is the safeguard and defence of the face and eyes.

*Garter.* The most noble order of the Garter, instituted by king Edward III, is a college or corporation, consisting of the sovereign and twenty-five companions, called Knights of the Garter; of a dean, canons, petit canons, vergers, and other inferior officers, and of eighteen poor knights, who receive their maintenance from the college, in consideration of the prayers they put up for the sovereign and the twenty-five companions. There are other officers belonging to the order of the Garter, which is dedicated to St. George, the tutelar saint and patron of England; such as that of prelate of the Garter, annexed to the bishopric of Winchester; the chancellorship, vested in the bishop of Salisbury; and the registry, belonging to the dean of Windsor. There is a principal king-at-arms called Garter, whose province it is to marshal the solemnities at feasts and installations; finally, the

Usher of the Black Rod is likewise the usher of the Garter. The seat of the order is in the castle of Windsor, consisting of the chapter-house, the hall, and chapel of St. George.\*

*Gauntlet*, an iron glove that covered the hand of a cavalier, when armed cap-a-pée. Gauntlets were introduced about the thirteenth century; the casque and these were always borne in ancient processions; gauntlets were frequently thrown like the glove by way of challenge.

*Ged*, a Scotch term for the fish called a pike.

*Genet*, a small animal of the fox species, but not larger than a weasel, occasionally met with in heraldry.

*Genovilier*, a piece of armor that covers the knees.

*Gerattie*, an ancient term for powderings.

*Gemels*, or *Gemells*. A corruption of the French word *jumelles*, which signifies *double*, and is therefore used to denote a double-bar.

*Gilly-flower*, properly July flower, is a species of aromatic carnation.

*Gimmel*, or *Gemmow Ring*, is a ring of double hoops made to play into each other, and so to join two hands.

*Glaziers' Nippers*, or grater, a tool used by glaziers, and part of the arms of the Glazier's Company.

*Gonfannon*, the banner, standard, or ensign, of the Roman Catholic Church, anciently always carried in the Pope's armies. The gonfannon is borne as an armorial figure, or common charge, by families abroad, on account of some of the family having been gonfannoniers, *i.e.* as standard-bearers to the Church, as the Counts of Auvergne, in France.

*Gorget*, a piece of armor worn formerly round the neck.

\* "A vulgar story prevails, though unsupported by any authority, that the countess of Salisbury, at a ball, happening to drop her garter, the king took it up, and presented it to her with these words, *Honi soit qui mal y pense*, *i.e. Evil to him that evil thinks*. This accident, it is said, gave rise to the Order and Motto, it being the spirit of the times, to mix love and war together: but, as in the original statutes of this order, there is not the least conjecture to countenance such a feminine institution, credit cannot be given to this tradition: the true motive is therefore attributed by very respectable historians to a nobler origin, which is, that king Edward III. having issued forth his own garter for the signal of a battle, it ended so fortunately, that he thence took occasion to institute that order, not only as an incentive to honour and martial virtue, but also as a symbol of unity and society."—*Porny*.

*Gray*, a term for a badger.

*Greave*, that part of armor that covers the leg from the knee to the foot.

*Grices*, young wild boars.

*Grieces* signifies steps, viz. : a cross on three grieces.

*Griffin*, an imaginary animal, never to be found but in painting; deemed by the ancients to have the wings of an eagle, the head and paws of a lion, and devised to express strength and swiftness united. This imaginary animal was consecrated to the sun; and ancient painters represented the chariot of the sun as drawn by griffins. As a charge, it is common on ancient arms. Guillim blazons it *rampant*, alleging that any fierce animal may be so blazoned as well as the lion; but *segreant* is the term usually used instead of *rampant*.

*Griffin*, male: this chimerical creature is half an eagle and half a lion, having large ears, but no wings, and rays of gold issuing from various parts of its body.

*Grittie*, a term for a shield composed equally of metal and colour.

*Guidon*, a semicircular banner, used at the funeral of a field-officer, on which are painted the crest and motto of the deceased, with ornamental insignia, &c. The same name is also given to a small banner, with the arms of Ulster painted thereon, used only at the funeral of a baronet. It is also the title of the ensign or flag of a troop of horse-guards.

*Gurges*, or a whirlpool.

*Habeck*, an instrument used by the clothiers in dressing cloth, two of them differing from each in form.

*Habergeon*, a short coat of mail, consisting of a jacket without sleeves.

*Harpy*, a poetical monster, supposed to have the face and breast of a virgin, and body and legs like a vulture.

*Hauberk*, a twisted coat of mail; some fine specimens of which may be seen in the Tower of London.

*Hydra*, a fabulous creature, supposed to be a dragon with seven heads.

*Ibex* is an imaginary beast, in some respects like the heraldic antelope, but with this difference, that it has two

straight horns projecting from the forehead, serrated, or edged like a saw.

*Iron-Ring*, a tool used by the wire-drawers, and borne as a part of their armorial ensign.

*James, St., Cross of*, so termed because worn by the knights of that order in Spain.

*Jerusalem, Cross of*, so termed from Godfrey of Bouillon's bearing argent, a cross-crosslet cantoned with four crosses, or, in allusion to the five wounds of Christ.

*Julian, St., Cross of*, by some called a saltire crossed at its extremities; by others a cross transposed. *Argent, a Julian cross sable*, for *Julian*, of Lincolnshire.

*King-fisher*, a bird somewhat larger than the swallow; its shape is clumsy—the legs are very small, and the bill disproportionally long and broad; the upper chap is black, and the lower yellow; the top of the head and the coverts of the wings are of a deep blackish green, spotted with bright blue; the back and tail are of the most resplendent azure; the belly is orange-coloured, and a broad mark of the same colour extends from the bill beyond the eyes, near which there is a large white spot; the tail is of a rich deep blue, and the feet are of a reddish yellow.

*Laverpot*, or ewer, as borne in the arms of the Founders' Company.

*Leash*, a tierce, or three of a kind; as three bucks, hares, &c.; also a leathern thong by which falconers held the hawk on their hand; a term also applied to the line attached to the collar of a greyhound or other dog.

*Legs in Armor. Three legs in armor, conjoined in the fess point, spurred and garnished or*: this is the arms of the Isle of Man. Philpot says, three legs conjoined was the hieroglyphic of expedition. Nisbet says, "three legs of man, the device of the Sicilians, the ancient possessors of the Isle of Man."

*Leopard's Face*. When the heads of leopards are erased or couped at the neck, they are blazoned by the word *head*, viz., *a leopard's head erased*: but if no part of the neck appears, and the position of the head is *gardant*, it is then blazoned *a leopard's face*, without mentioning the word *gardant*, which is always implied.

*Lioncel*, a young lion. This term is sometimes, but absurdly, used in heraldry when there are more than three lions in the same field.

*Lion Leopardie*. This is a French term for what the English call a *lion passant gardant*. The word *leopard* is always made use of by the French heralds to express, in their language, a lion full-faced, or *gardant*. Thus, when a lion is placed on an escutcheon, in that attitude which we call *rampant gardant*, the French blazon it a *lion leopardie*; when he is passant only, they call him *leopard lioné*.

*Lion of St. Mark*. The arms of the republic of Venice are those of St. Mark, viz., a *lion sejant gardant and winged or, his head encircled with a glory, wherein is written, Pax tibi Marce, evangelista meus*; over the dexter side of the book, a sword erect, all proper.

*Lion-Poisson*, or *sea-lion*, so termed, as the upper part is of a lion, and the hinder part ends in a fish's tail, with webbed feet; this is borne by Inhoff, of Germany.

*Lochaber-Axe*. The ancient arms of the Highlanders.

*Lumieres*, are the eyes.

*Lymphad* is an old-fashioned ship with one mast, and rowed with oars.

*Marine-wolf*, or seal. It resembles a quadruped in some respects, and a fish in others.

*Martlet* (very frequent in armories all over Europe) was borne by those who went to the Holy Land to fight against the Turks: this bird is frequently seen under the cornices of houses, with feet so short, and wings so long, that should they pitch on a level they could not easily rise; therefore they alight on high places, that they may drop on the wing.

*Mill-rind*, or *rine*, is the iron fixed to the centre of a millstone, by which the wheel turns it; termed in French *fer-demoline*, or mill-iron.

*Miniver*, a white fur, said to be the belly part of the skin of the Siberian squirrel.

*Moor-Cock*, an heraldic representation of the male of the black game, or large black grouse.

*Morion*, a steel cap or helmet for the head, anciently worn by foot-soldiers, and variously shaped.

*Mortcours* are lamps used at funerals ; they are borne as part of the arms of the Wax-Chandlers' arms.

*Mourn*, a term for the blunted head of a tilting-spear.

*Mullet*, supposed to be the rowel of a spur, and should consist of five points only ; whereas stars consist of six, or more.

*Muison*, an ancient term for a cat.

*Narcissus*, a flower consisting of six petals, each resembling the leaf of the cinquefoil.

*Opinicus*, a fictitious beast of heraldic invention ; its body and fore legs like those of a lion ; the head and neck like those of the eagle ; to the body are affixed wings, like those of a griffin ; and it has a tail like that of a camel. The Opinicus is the crest to the arms of the Barber-surgeons. It is sometimes borne without wings.

*Ostrich*, the largest of all birds, is frequently borne in coat armour. From the idle story of its being able to digest iron, this bird is, in heraldry, usually painted with a horse-shoe in its mouth.

*Ostrich Feathers* are always drawn with their tops turned down. If in coat-armory an ostrich feather is white, and the quill part gold, or any other color different from the feather, it is blazoned *penned, shafted, or quilled, of such a color.*

*Ostrich Feathers in Plume* : if three feathers are placed together, they are termed a *plume*, and their number need not be mentioned in blazoning ; but if there are more than *three*, the number should be expressed ; for example, a *plume of five ostrich feathers*. If there is more than one row of feathers, those rows are termed in blazon *heights* ; for example, a *plume of ostrich feathers in two heights*, by some termed a *double plume*. Where the plume is composed of nine feathers, in two heights, they should be placed *five* in the *bottom row*, and *four* in the *top row* ; if there are three heights, then the plume should consist of twelve feathers ; viz., *five, four and three*. They are termed a *triple plume*.

*Otter*, an amphibious animal, found only at the sides of

lakes and rivers; it always swims against the stream; choosing rather to meet than pursue its prey.

*Owl.* This bird signifies prudence, vigilance, and watchfulness, and was borne by the Athenians as their armorial ensign. Owls, in heraldry, are always represented full-faced.

*Pall*, an archiepiscopal ornament sent from Rome to metropolitans, and appropriated to archbishops: it is made of the wool of white lambs, and resembles the letter Y in shape. It consists of pieces of white woollen stuff, three fingers in breadth, and embroidered with crosses.

*Pallisse* is like a range of palisades before a fortification, and is so represented on a fess, rising up a considerable length, and pointed at the top with the field appearing between them.

*Panther* in heraldry, when depicted with fire issuing from his mouth and ears, is termed *incensed*.

*Pegasus*, among the poets, a horse imagined to have wings, being that whereon Bellerophon was fabled to be mounted when he engaged the Chimera: *azure, a Pegasus, the wings expanded argent*, are the arms of the Inner Temple, London.

*Pelican Heraldic.* The pelican is generally represented with her wings indorsed, her neck embowed, pecking her breast; and when in her nest feeding her young, is termed *a pelican in her piety*.

*Pelican Natural.* In size it exceeds the swan. This bird has an enormous bag attached to the lower mandible of the bill, and extending almost from the point of the bill to the throat.

*Penny-yard-penny*, so termed from the place where it was first coined, which was in the castle of Penny-yard, near the market-town of Ross, situated upon the river Wye, in the county of Hereford.

*Petronel*, an ancient name for a pistol.

*Pheon*, the iron part of a dart, with a barbed head, frequently borne in coats.

*Phoenix*, an imaginary bird, famous among the ancients, who describe it in form like the eagle, but more beautiful in its plumage; and add that, when advanced in age, it makes itself a nest of spices, which being set on fire by the sun, or some

other secret power, it burns itself, and out of its ashes rises another.\*

*Pillar.* Or, a pillar sable, enwrapped with an adder argent; name, *Myntur*. The adder thus enwrapped about the pillar, signifies prudence conjoined with constancy.

*Pine-Tree* is the emblem of death, because, being once cut, it never sprouts again.

*Placcate*, a piece of armor worn over the breast-plate, to strengthen it.

*Plate* is a round flat piece of silver, without any impression on it.

*Popinjay*, a small parrot, or parroquet, with red beak and legs.

*Portcullis*, a falling-door, like a harrow, hung over the gates of fortified places, and let down to keep an enemy out, the perpendicular bars being spiked, both to wound the assailants, and fix themselves in the ground. The portcullis is one of the distinctions of the royal house of Tudor.

*Pouldron*, that part of a suit of armor which covers the shoulder.

*Prester John*, or Presbyter John, is drawn as a bishop, sitting on a tombstone, having on his head a mitre, his dexter hand extended, a mound in his sinister, and in his mouth a sword fesswise; the point to the dexter side of the field. This is part of the arms of the episcopal see of Chichester.

*Quatrefoil*, four-leaved grass: this, as well as the trefoil, is much used in heraldry.

*Queue*, a term for the tail of an animal.

*Quintain*, an ancient tilting-block used in a sport or game, till recently in practice in marriages in Shropshire, and some other counties. The sport consists in running a tilt (on horseback) against a quintain, or thick plank, fixed in the

\* In heraldry, a *phœnix in flames proper*, is the emblem of Immortality. Burnet, in his *Theory of the Earth*, says, "I do not doubt but the story is a fable as to any such kind of bird, single in her species, living and dying, and reviving in that manner; but it is an apologue, or a fable with an interpretation, and was intended as an emblem of the world, which, after a long age, will be consumed in the last fire; and from the ashes or remains will rise another world, or a new-formed heaven and earth. This, I think, is the mystery of the phœnix, under which symbol the Eastern nations preserved the doctrine of the conflagration and renovation of the world."



ground. He who, by striking this plank, breaks the greatest number of tilting poles, and shows the greatest activity, gains the prize, which was formerly a peacock, but of late years it has been a garland.

*Quintal*, or *Quintin*, a kind of tilting-post used in a gymnastic pastime of our ancestors. There is (or was) one at Offham, in Kent; it stood upon a green in the midst of the village, and was about seven feet in height; the transverse piece about five feet in length, the broad part being marked with many circles about the size of a half-crown; and at the other end a block of wood, weighing about four or five pounds, suspended by a chain; the whole turned round upon a pivot upon the upright part, and the game was played as follows:—a man on horseback being armed with a strong pole, of a certain length, rides with full speed within a few feet of the quintal, and making a strong thrust at that part of it where the circles are marked, it is turned round with such violence, that, unless he is very expert, he is sure to receive a blow on the head from the pendulous piece on the opposite side.

*Ram*: the male sheep. The inhabitants of Thebes regarded the ram as sacred, and did not feed on its flesh. The Egyptians had a singular veneration for the ram, because the image of Ammon bore his head, and that this sign, the first of the zodiac, was the presage of the fruits of the earth.

*Rein-Guard*, for that part of armor which guards the lower part of the back.

*Rein-Deer*, as drawn in armory, is a stag with double attires.

*Remora*. This word, in heraldry, is used to denote a serpent in blazoning the figure of Prudence, who is represented holding in her hand a javelin entwined with a serpent proper; such serpent is expressed by the word *Remora*.

*Rere-Mouse*, or *Bat*. This creature is of near resemblance to both bird and beast; for by its wings and flying, it should be a bird; and by its body, a kind of mouse, bringing forth its young alive, and suckling them.

*Rest*: this figure is deemed by some a rest for a horseman's

lance ; by others a musical instrument, termed a clarion or claricord.

*Rose*, in blazoning this charge, the following (according to Guillim) should be observed, viz., *argent, a rose gules, barbed and seeded proper*. The rose is blazoned gules ; the leaves are called barbed, and are always green, as the seed in the middle is yellow ; the word proper should be omitted in blazoning this flower ; for it could not be understood of what color, as there are two sorts, white and red. The rose is used as a distinction for the seventh brother.

The roses of England were first publicly assumed as devices by the sons of Edward III. John of Gaunt, Duke of Lancaster, used the red rose for the badge of his family, and his brother Edward, who was created Duke of York, A.D. 1385, took a white rose for his device, which the followers and their heirs afterwards bore for distinction in that bloody war between the two houses of York and Lancaster. The two families being happily united by Henry VII., the male heir of the house of Lancaster marrying the Princess Elizabeth, the eldest daughter and heiress of Edward IV. of the house of York, A.D. 1486, the two roses were united in one, and became the royal badge of England.

*Sacre, or Saker*, a kind of falcon ; the head grey, the feet and legs bluish, the back a dark brown.

*Sagittarius*, an imaginary creature, half man and half beast ; it represents one of the twelve celestial signs, and was borne by king Stephen, of England, who entered the kingdom when the sun was in that sign, and obtained a great victory by the help of his archers.

*Salamander* is represented like a small common lizard ; its legs and tail are longer ; the belly is white ; one part of the skin is black, and the other yellow ; both of them very bright, with a black line all along the back. Salamanders breed in the Alps, and some parts of Germany, in marshy wet places. That they can live in, and not be burned by fire, is of course a fiction, on account of which, however, the salamander was the hieroglyphic of Constancy.

*Salled Headpiece*, an ancient term for a helmet.

*Salts, or Salt-cellars*, are vessels, with salt falling from the

sides, as borne in the arms of the Salters' Company. Some heralds have blazoned them sprinkling salts. At coronation dinners, and all great feasts given by the nobility and gentry, in ancient times, it was usual to set one of these salts in the centre of the dining-table; not only for holding salt for the use of the guests, but as a mark to separate and distinguish the seats of the superior persons from those of an inferior degree; it being the custom of former times to set the nobility and gentry above the salt, and the yeomanry and persons of lower rank below.

*Satyral*, a fictitious animal, having the body of a lion, the tail and horns of an antelope, and the face of an old man.

*Scrip*, *argent*, a chevron between three palmers' scrips, the tassels and buckles or; name, Palmer.\* In the chancel at Snodland, in Kent, where Thomas Palmer, who married the daughter of Fitz-Simon, lies buried, is, or was, the following epitaph, says Guillim, 1692:—

“ Palmers all our faders were,  
 I a Palmer lived here;  
 And travell'd still, till worn wud age  
 I ended this world's pilgrimage.  
 On the blest Ascension day,  
 In the cheerful month of May,  
 A thousand with four hundred seaven,  
 I took my journey hence to heaven.”

The dress of a pilgrim was an under vest, with an outer robe, having half-open sleeves, showing the under-sleeves, which continued to the wrists. On his head a broad-brimmed hat, with a shell in front; on his feet sandals, or short laced boots; in his hand a staff, and by his side a scrip.

*Sea-Horse*; the fore part is formed like a horse, with webbed feet, and the hinder part ends in a fish's tail.

*Sea-Dog* is drawn in shape like the talbot, but with a tail like that of the beaver; a scalloped fin continued down the

\* “Palmer (so called from a staff of a palm-tree, which they carried as they returned from the holy war), a pilgrim that visited holy places; yet a pilgrim and a palmer differed thus: a pilgrim had some dwelling place, and a palmer had none; the pilgrim travelled to some certain place, the palmer to all, and not to any one in particular; the pilgrim must go at his own charge, the palmer must profess wilful poverty; the pilgrim might give over his profession, but the palmer might not.”—*Bailey*.

back from the head to the tail, the whole body, legs, and tail scaled, and the feet webbed.

*Sea-Lion.* The upper part is like a lion, and the lower part like the tail of a fish. When the sea-lion is drawn erect, it is blazoned *a sea lion, erect on his tail.*

*Sea-Pie,* a water fowl of a dark brown color, with a red head, and the neck and wings white.

*Seax,* a scimitar, with a semicircular notch hollowed out of the back of the blade. It is said to be formed exactly like the Saxon sword. Verstagen says this was the weapon of the Saxons, which they wore under their coats, when they slew the Britons on Salisbury plain. Rapin says the word Saxon comes from Seax, which in their language signifies a sword. They had two sorts; a long one which they wore by their side, and another that was shorter, which served for a dagger: both were in the shape of a cutlass or falchion.

*Shackbolt,* by some called a prisoner's bolt.

*Shamrock,* a term in Ireland for the trefoil, or three-leaved grass.

*Shoveller,* a species of water-fowl, somewhat like the duck. The ancient heralds drew this bird with a tuft on its breast, and another on the back of its head.

*Skein,* a Scotch term for a dagger.

*Snake,* with its tail in its mouth, among the Egyptians represented the year.

*Sphinx* is said to have had a head, face, breasts like a woman; body and legs like a lion, and wings like a bird. This figure is the Egyptian emblem of the overflowing of the Nile, which began at the entering of the sun into the sign Leo, continued during its passage through the constellation Virgo, and ended at the equinox. This is borne by the name *Asgil.*

*Sufflue,* a term for a rest or clarion.

*Swepe;* used in ancient towns to cast stones into towns and fortified places of an enemy. This instrument was invented by the Phœnicians.

*Tabard,* a short loose garment for the body, without sleeves, worn by our ancient knights over their armor, in order to distinguish them in battle; whereon were

embroidered their arms, &c. At present a tabard is worn only by heralds on public occasions.

*Talbot*, a sort of hunting-dog between a hound and beagle, with a large snout, long, round, hanging, and thick ears.

*Tasces*, or *Tasses*, a part of armor to cover the thighs.

*Thunderbolt*, in heraldry, is a twisted bar in pale, inflamed at each end, surmounting two jagged darts, in saltire, between two wings displayed with streams of fire.

*Tiger Heraldic*, so termed to distinguish him from the natural tiger.

*Tirret*, a modern term for manacles or handcuffs, as in the badge of the house of Percy.

*Torn*, an ancient name in heraldry for a spinning-wheel.

*Turret*, a small tower on the top of another.

*Unicorn*, a fabulous beast, with a long twisted horn on its forehead: its head and body like a horse, with cloven feet, and hair under the chin like a goat, tail like a lion, and of a bay color.

*Vamplet*, a piece of steel formed like a funnel, placed on tilting-spears just before the hand, to secure it, and so fixed as to be taken off at pleasure.

*Vervels*, small rings fixed to the end of the jesses, through which falconers put a string in order to fasten the bells to falcons' legs.

*Virolles*, or *Verules*, a term applied to the ornamental rings of a hunting-horn, when set round with metal or color different from the horn.

*Water Bouget*, a vessel anciently used by soldiers, to fetch water to the camp.

*Weel*: this instrument is used to catch fish.

*Wharrow-Spindle*: an instrument formerly used by women to spin as they walk, sticking the distaff in their girdle, and whirling the spindle round, pendent at the thread.

*Wyvern*, a kind of flying serpent, the upper part resembling a dragon, and the lower an adder or snake: some derive it from *vipera*, and so make it a winged viper; others say it owes its being to the heralds, and has no other creation.

## CHAPTER XII.

*Hatchments.*

## HUSBAND.

WHEN the deceased has been a married man, the groundwork of the hatchment under his (the dexter) side of the escutcheon—his arms being impaled with his wife's—is sable, denoting his death, while the groundwork under the sinister half, containing his wife's arms, is left argent.

## WIFE.

When the deceased has been a wife, the hatchment on the sinister half—on which her arms are impaled—is black; the dexter (her surviving husband's) half being white. She also bears a cherub over the arms instead of a crest.

## BACHELOR.

When a bachelor dies, his arms and crest are depicted quartered or singly, but never impaled; the groundwork of the escutcheon being all black.

## MAIDEN.

Her arms are depicted single or quartered, as a bachelor's; the ground of the escutcheon being all black. The arms being on a lozenge; in lieu of a crest either a knot of ribbons or cherub.

## WIDOWER.

When a widower dies, his arms are impaled with those of his late wife, the ground of the hatchment being all black. His crest being above.

## WIDOW.

Her arms are impaled with her late husband's, in a lozenge, but without a crest; the ground of the hatchment

being all black. When a man is the last of his family, a death's head usurps his crest. When a woman is the last of a family, her arms are placed in a lozenge, with a death's head on the top.

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*Other Distinctions.*

The PEER is distinguished by his coronet and supporters.

The BARONET by his badge.

The KNIGHT-COMPANION by the motto of his order.

The BISHOP by the mitre.

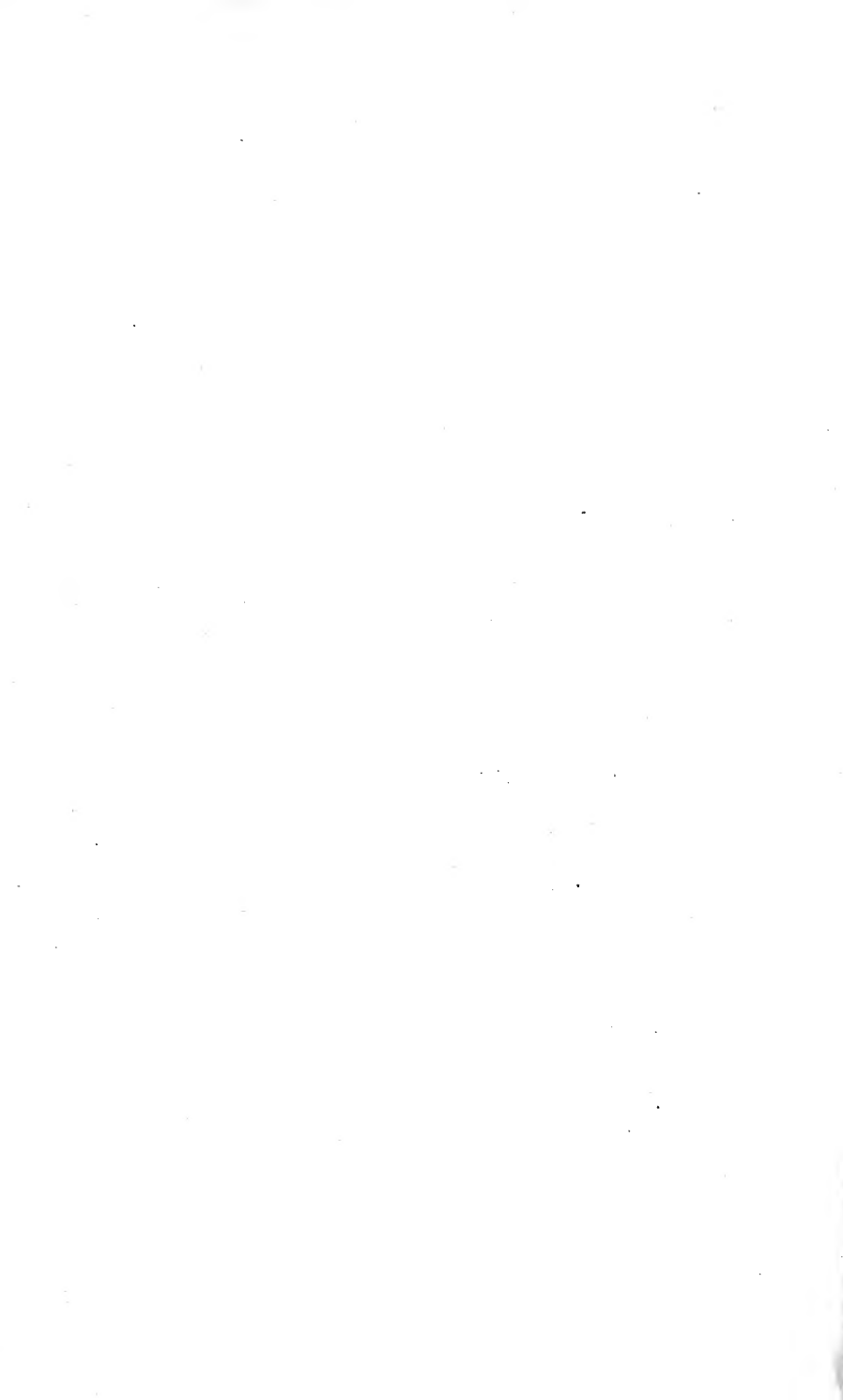
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THIS little hand-book is now brought to a close. The Rules of Precedence,—Connection of Heraldry with Architecture—Regalia of England and other nations, &c.—all these aspects of the Science are deferred till a later edition—should the favor with which the present one is received be sufficient to warrant a second edition being issued.

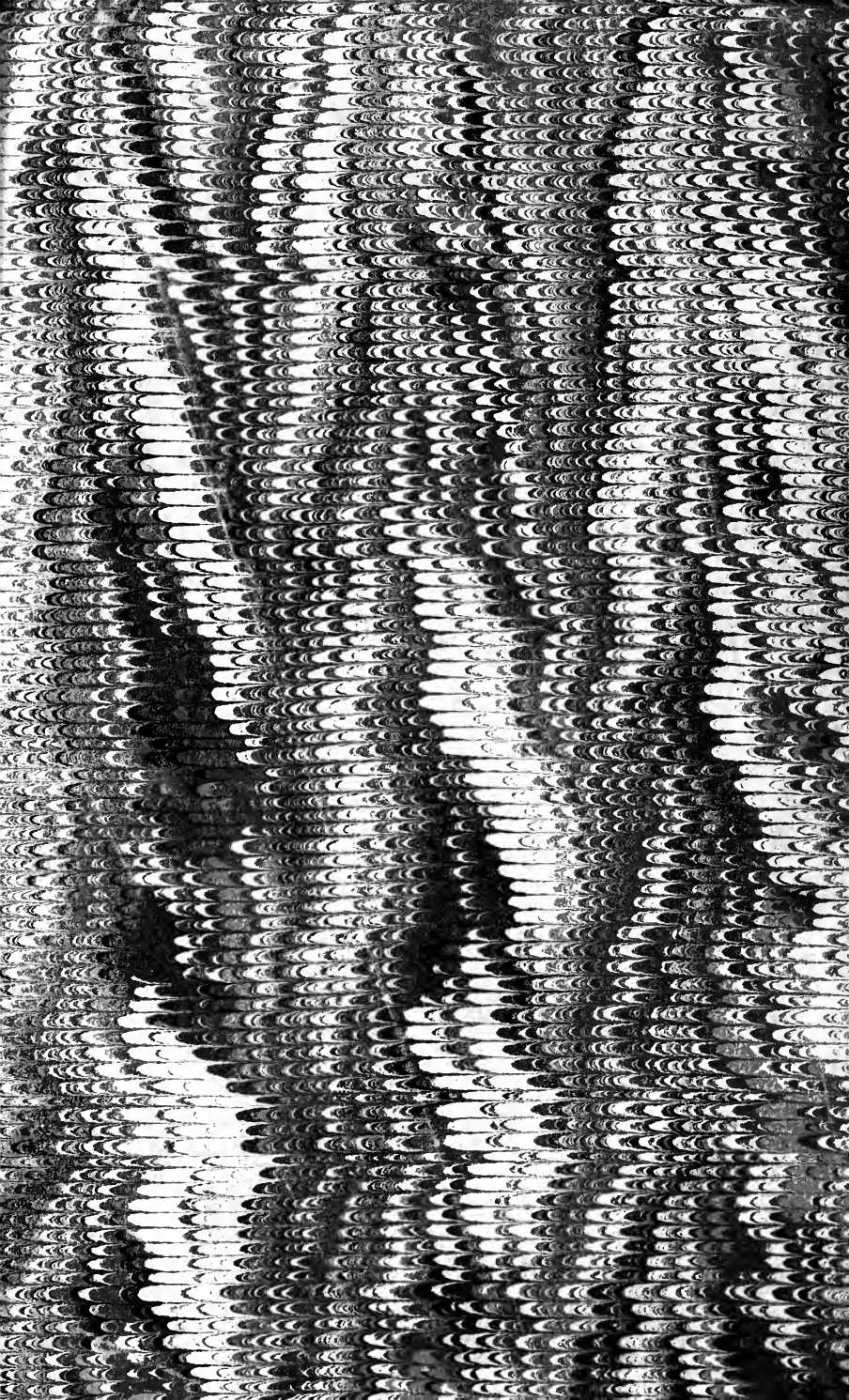












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