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A TREATISE

ON

HERALDRY  
BRITISH AND FOREIGN.

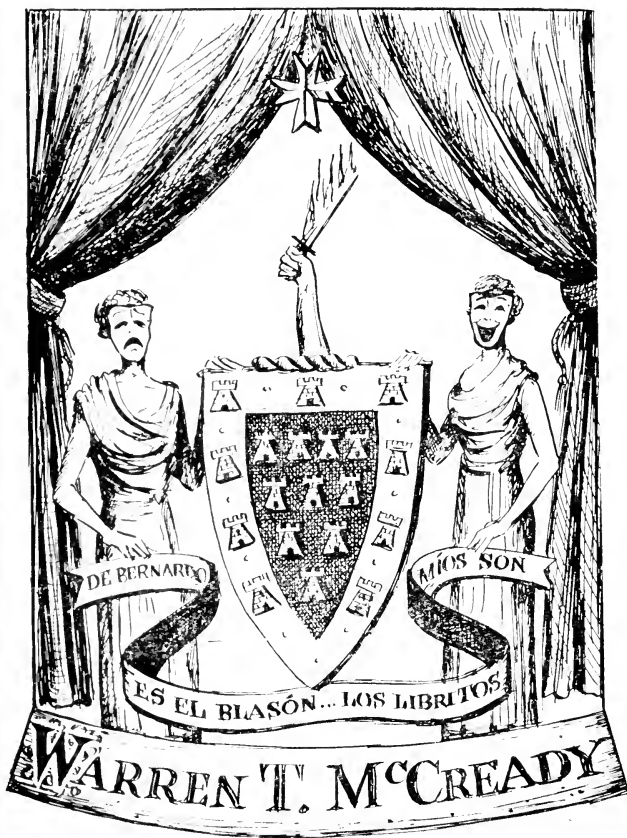
BY THE  
REV. JOHN WOODWARD  
AND THE LATE  
GEORGE BURNETT  
LYON KING OF ARMS



W. & A. K. JOHNSTON  
EDINBURGH & LONDON



*George Herbert Wailes.*



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A TREATISE ON  
HERALDRY

BRITISH AND FOREIGN

WITH ENGLISH AND FRENCH GLOSSARIES

BY

JOHN WOODWARD, F.S.A.SCOT., ETC.  
(RECTOR OF ST. MARY'S CHURCH, MONTROSE)

AND THE LATE

GEORGE BURNETT, LL.D., ETC.  
(LYON KING OF ARMS)

VOL. I.



W. & A. K. JOHNSTON  
EDINBURGH AND LONDON

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## ERRATA.

- Page 104, line 15, "Plate XXXIV." should be "Plate XL."  
" 142, " 2, "Plate XXXV." should be "Plate XLII."  
" " " 7, "Plate XXXVI." should be "Plate XLIII."  
" 159, " 23, "Plate XIV., fig. 6" should be "Plate XV., fig.  
I."  
" 205, " 31, "Plate XXXVIII." should be "Plate XLIII."  
" 222, " 18, "Featherstone" should read "Usher of Feather-  
stone."  
" 236, " 20, "fig. 3" should be "fig. 4."  
" 239, " 16, "fig. 9" should be "fig. 10."  
" 269, " 32, "Plate XLVIII." should be "Plate L."  
" 308, " 25, "Plate XI." should be "Plate IX."  
" 356, " 22, "Plate LIII." should be "Plate LVI."  
" 369, " 29, "Plate XXXV." should be "Plate XXXIV."  
Plate XXXIII., No. 8, page 376, "Guzman Arms," the *Compons* of  
LEON should be *Argent* (not *Or*), a lion rampant gules.





## INTRODUCTION.

THE present work was undertaken, and considerable progress made in its execution, by my late friend Dr GEORGE BURNETT, who so long and so worthily, filled the office of *Lyon* King of Arms. At his much regretted decease, in 1889, his MS. was placed in my hands with the request that I would see through the press the work, then supposed by his friends to be nearly complete. An examination of the MS., however, proved that this was very far indeed from being the case. It consisted only of 230 pages, scarcely equal to 150 of the present work; and, with every desire to be helpful, I could at that time only decline the task of completing a book of which three-fourths remained to be written, and the majority of the illustrations to be drawn.

It was, however, thought by others who were interested a pity that Dr BURNETT'S labour (which included the preparations for thirty-two of the plates) should be altogether lost; and I eventually accepted a proposition by which, upon certain conditions, the MS. and plates in preparation were to be handed over to me to be utilised in any way which I might think desirable.

In the exercise of my judgment I determined to rewrite the book; mainly in order that I might be able to give it a far wider application than Dr BURNETT had intended, and convert it into an Introduction to general European Heraldry. But I decided to print in full those portions of his work which seemed to me the most interesting and valuable; and especially those relating to Scottish matters, with regard to which his official

position and long continued historical research enabled him to speak with a knowledge and authority to which I could not pretend.

I have, therefore, not only had the pleasure to comply with a very proper condition that Dr BURNETT'S name should appear in conjunction with my own upon the cover and title-page of the book, but I have also printed *in extenso*, and clearly marked with his initials, both in the text and in the synopsis, those valuable portions of the work to which allusion is made in the preceding paragraph.

The portion of Chapter I. which relates to the use of the *particule nobiliare* is a condensation of a paper previously written by me at Dr BURNETT'S request ; and I must also add, in fairness to myself, that I had communicated to him the general result of a rather laborious examination I had undertaken into the authenticity of RÜXNER'S *Thurnier Buch* and the *Leges Hastiludiales*.<sup>1</sup>

The extension of the scope of the work has necessitated its growth from one volume to two ; and even so I have been obliged to somewhat curtail the Chapters on *Marshalling*, *External Ornaments*, and *Marks of Illegitimacy*, which are condensations from my much more extensive collections ; and I am fully aware that the work might have been made more entertaining to the general reader had it been practicable to include chapters on several collateral subjects, as well as to bring under notice more of the many Curiosities of Heraldry.

The object I have had in view, however, is not to furnish amusement to the general reader, but to make the work one of real utility to the student. Fine writing and the graces of composition have therefore had to give place to what is often a very bald and bare statement of

<sup>1</sup> This general result is stated much too broadly in some post-humous articles on Heraldry printed in the *Edinburgh Encyclopædia* over his initials.

facts. Nor will the reader find herein any allusion (except occasionally by way of warning) to the many fables which have been so often repeated in our heraldic works as now frequently to be taken for approved facts, such as those which profess to account for the origin of the arms of many illustrious families by legends which will not endure examination by the light of history.

These legends are often poetical and interesting; nevertheless Heraldry has suffered in public estimation as much by the continuous repetition of stories which an elementary knowledge of history proves to be fictitious, as by an entirely needless association with a multitude of absurdities in natural history, with which many of the old professed treatises on Heraldry were padded, and which are only of interest to us as affording a gauge of our ancestors' ignorance and credulity.

Of late years there has been as great a revival of interest in Heraldry as in other archæological matters. Its value is becoming increasingly recognised, not only as an interesting link between the present and the past, but as an important auxiliary, which those who are concerned in historical or artistic studies cannot afford to neglect.

Forty years ago the late Professor COSMO INNES, one of the leading historical antiquaries of the time, wrote on this subject as follows :—

“ I hope it will not alarm any one if I venture merely to allude to the science of heraldry, a study which of old engaged the attention of all that were gentle born—which is now left to the tender mercies of the lapidary and the coach-painter—*Requiescat!* I might indeed suggest the great importance of some knowledge of heraldry to the student of historical antiquities. For the pursuit of family history, of topographical and territorial learning, of ecclesiology, of architecture, it is altogether indispensable; and its total and contemptuous neglect

in this country is one of the causes why a Scotchman can rarely speak and write on any of these subjects without being exposed to the charge of using a language he does not understand."—(*Scotland in the Middle Ages*, p. 302.)

These remarks were equally applicable to persons of other nationalities besides that to which the Professor referred, but in all civilised countries many more persons are now interested in Heraldry than was the case when those words were written, and when a knowledge of the subject almost required of its possessor an apology for having wasted his time on a study deemed by the ignorant frivolous and unprofitable.

No doubt what was called the "jargon of heraldry," and, even more, the undue importance attached by its professors to the petty *minutiæ* of blazon, had the natural effect of deterring many from it as a serious study. Heraldry has indeed in each country a language of its own, intended to express facts clearly and distinctly. That in use in Britain is a mixture of English and Norman - French, which assumed nearly its present shape in the thirteenth century. In the Heraldry of France, though some of the terms are the same as, or similar to, those in use among us, there are considerable differences in others, and still greater differences in modes of blazon.

As the student who wishes to take a wider view of an interesting subject than is to be obtained from works describing the uses of his own country, will have at the outset to make the acquaintance of many of the most useful treatises which are written in the French language, I have endeavoured to facilitate his progress by adding to the work a French, as well as an English, Glossary; and by printing so many blazons in the French language as should be sufficient to give a person of moderate intelligence a fair idea of the phraseology employed, and

of the differences referred to above. Specimens of blazon in Spanish, German, and Portuguese are included in the work, and the instances adduced in illustration are drawn for the first time from the Armory of every European state. In the choice of these I have been mainly guided by the desire to justify a position which I take up as regards *armes parlantes*, and to which allusion is made in the last Chapter of the book.

The first volume will be the more useful to the beginner ; the second will, I hope and think, be of equal use and interest to those who have already mastered the general principles of the Science.

My object has been, then, to set forth historical facts ; there is no dearth of treatises which will enable the student who has acquired a knowledge of these "dry bones," to clothe them with any desired amount of poetic and graceful fiction.

With regard to the illustrations I should say that the plate of *fac-similes* from the *Armorial de Gelre* is only entitled so to be described as far as its general outlines are concerned. The splendid edition of this work, published in *fac-simile* by M. VICTOR BOUTON, had not come under my notice at the time my drawing was made, and the colouring is what I conceived should be there, rather than the (often erroneous or unheraldic) tinctures employed in the MS. itself. I must also guard myself against the supposition that I endorse the authenticity of all the coats which appear in the *Salle des Croisés* at Versailles to which I have often referred. Some coats which appear there may be open to serious doubts ; but these do not, I think, exist in regard to any of the examples quoted in the present work.

The utility of such a book as this largely depends upon its having a good Index. Both the reader and the writer are to be congratulated that in the present case the Index has been the careful work (I think a "labour

of love”) of GEORGE HARVEY JOHNSTON, Esq., who is himself an enthusiastic and well-instructed student of Heraldry, and for whose intelligent and sustained interest in the work I am delighted to make my sincere and grateful acknowledgments.

My critics will, I trust, be of the mind of HORACE :—

“ . . . . non ego paucis

Offendar maculis, quas aut incuria fudit,

Aut humana parum cavit natura.”

*De Arte Poetica*, l. 351-3.

JOHN WOODWARD.

MONTROSE, 1891.

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A

# TREATISE ON HERALDRY, BRITISH AND FOREIGN.

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## CHAPTER I.

ETYMOLOGICALLY a treatise on Heraldry should be an explanation of the duties of a Herald. Though an analogy has been drawn between the Greek κήρυξ, or Latin *fecialis*, and the herald of later times, the latter was essentially a mediæval officer whose name seems to be derived from *Heer*, a host, and *Held*, a champion.

He was in the first place the messenger of war or peace between sovereigns; and of courtesy or defiance between knights. His functions further included the superintendence of trials by battle, jousts, tournaments, and public ceremonies generally. When the bearing of hereditary armorial insignia became an established usage its supervision was in most European countries added to the other duties of the herald. The office survives in our own, and in some other countries, but with duties greatly curtailed; and with this narrowing of his functions the term "Heraldry" has come to signify, not a knowledge of the multifarious duties of a herald of former times, but chiefly the study of that part of them which relates to family and national insignia, including also subsidiarily such kindred topics as precedence, hereditary and personal titles and dignities, and the insignia which are attached to them.

The "science" or rather art, which teaches us the language, and instructs us in the origin and development, of these symbols, should with greater propriety be termed Armory. This is the designation applied to it by the earliest writers on the subject, both in England and in France, but it is one which for more than two and a half centuries, has greatly fallen into disuse; and the better understood name of Heraldry consequently appears in the title of the present work. The term Armory is used by GERARD LEGH, *Accidence of Armory*, 1568; BOSSEWELL, *Armorie of Honor*, WYRLEY, *True Use of Armorie*, 1592; BOLTON, *Elements of Armorie*, 1610. GUILLIM (or the writer who used his name) led the more modern fashion by calling his work, first published in 1610, *A Display of Heraldry*. Sir GEORGE MACKENZIE'S treatise on the *Science of Heraldry, treated as a part of the Civil Law and Law of Nations*, was published in 1680. Though one of NISBET'S earlier books was, in 1716, entitled *An Essay on the Ancient and Modern use of Armory*, his later and principal work, printed in 1722, was called *A System of Heraldry*.

[On the other side of the Channel, JEAN LE FERON in 1544 calls his work *Le Grand Blason d'Armoiries*, a term also employed by BARA in 1581 and following years. GELIOT'S work, published in 1635, is *La Vraie et Perfect Science des Armoiries*; DE LA COLOMBIÈRE in 1644 uses the term "La Science Héroïque;" but three years later appeared FAURE'S *Abrégé Méthodique de la Science Héraldique*. SEGOING, who printed his *Mercurie Armorial* in 1648, calls its later editions *Le Trésor Héraldique*. The many small, but most valuable, treatises of the learned Jesuit PÈRE MENÉTRIÈRE have similarly varying titles, e.g., *l'Abrégé Méthodique des Principales Héraldiques*;

*ou du Véritable Art du Blason*, appeared in 1661; and *La Pratique des Armoiries* in 1671. In later books the designation is usually "*la Science du Blason*," etc. The great German authority, SPENER, entitles his work *Opus Heraldicum*, whence RUDOLPHUS took the title *Heraldica Curiosa*.—J. W.]

Before entering on the consideration of armorial distinctions, it may be advisable to make a few preliminary observations on a subject intimately connected with them: differences of social rank, and surnames.

At all times, and in all countries, the condition of society has been one of inequality. In the heroic days of Greece we have a glimpse of families or races of larger, stronger, more vigorous men, ruling over the rest of the community. In ancient Rome there were two great classes, corresponding with the new settlers, and the ancient inhabitants of the country who had to make way for them. In old Celtic times, when cattle were the synonym of wealth, the unequal distribution of this wealth, which had its origin in the natural diversities of character, led to a gradation of rank which is recognised in the Brehon laws. The broadly marked difference between the nobleman or gentleman, and the rest of the community, is one of the most prominent features of mediæval life; and the source from which the less abrupt gradations of rank in modern society have been gradually developed. According to feudal ideas the whole land was, in the first instance, the property of the Sovereign, from whom it was held under the obligation of rendering stated military service; with or without the further obligation of attendance at his court and council. The immediate vassals of the Crown, who were in the first instance called Barons (as emphatically the King's *men*), enjoyed in some cases the office of *Comes*, or *Dux*, and had vassals who held their lands from them by a like military tenure; and with obligations of attendance

at the courts of their superiors similar to those by which the latter held their lands from the Sovereign. By a constitution of this kind, but with variations in detail, society was held together in the different parts of Europe. The landholder was the nobleman or gentleman; and the smallest tenant of land held by military tenure participated in the privileges of nobility. The gentry of England had many privileges recognised by law. If a churl, or peasant, defamed the honour of a gentleman, the latter had his remedy in law; but if one gentleman defamed another the combat was allowed. For similar offences a gentleman was punishable with less severity than a churl, unless the crime was heresy, treason, or excessive contumacy. A gentleman, in his examination, was not subjected to torture; and, if condemned to death, he was beheaded and not ignominiously hanged. A churl might not challenge a gentleman to combat, "*quia conditiones impares.*"

Side by side with feudalism grew up the use of distinctive devices, by which on banner or shield the performers of military service were distinguished. Like the *jus imaginum* of classic times, the right to bear *insignia gentilitia* became in the later middle ages the distinctive privilege of the nobly born. "Nobiles," says Sir EDWARD COKE, "sunt qui arma gentilitia antecessorum suorum proferre possunt." To use the words of CAMDEN, "Nobiles dividuntur in minores et majores. Nobiles minores sunt equites aurati, armigeri, et qui vulgo generosi et *gentlemen* vocantur." Or in the language of Sir JAMES LAWRENCE (*Nobility of the British Gentry*, p. 3, 4th edition, London, 1840), "Any individual who distinguishes himself may be said to ennoble himself." A prince judging an individual worthy of notice gave him patent letters of nobility. In these letters were blazoned the arms which were to distinguish his shield. By this shield he was to be

known, or *nobilis*. “A plebeian had no blazonry on his shield, because he was *ignobilis*, or unworthy of notice. . . . Hence arms are the criterion of nobility. Every nobleman must have a shield of arms. Whoever has a shield of arms is a nobleman. In every country in Europe without exception a grant of arms or letters of nobility is conferred on all the descendants.”

[LE ROQUE, in his *Traité de Noblesse* (4to, Rouen, 1734), says:—“Le Roy par ses lettres patentes concernant les Armoiries, les a non seulement confirmées dans la non-dérogeance : il annoblit tacitement ceux qui ne sont pas nobles, puisqu’il leur accorde ou confirme des armoiries.”

At page 59 he adds:—“Quand un souverain permet par ses lettres à un non noble d’avoir des armoiries il l’annoblit tacitement, pourvu que la concession n’ait point quelque cause contraire ; car puisqu’on ne peut porter des armoiries nobles sans être noble ou anobli, le prince donnant pouvoir à quelqu’un d’en porter, il lui accorde en même temps la Noblesse, puisque sans cela la concession serait inutile : *Concesso uno conceduntur omnia, sine quibus explicari non potest.*”—J. W.]

As illustrating the usage of letters of nobility existing in our own country reference may be made to two examples of the reign of HENRY VI. (printed from the *Excerpta Historica* in the *Herald and Genealogist*, i., p. 135), one to NICHOLAS CLOOS, the other to ROGER KEYS, clerk, and THOMAS his brother. CLOOS had been engaged in the works of King’s College, Cambridge, and KEYS in those of Eton College ; and in reward for their services each had a grant of nobility containing the express words “*nobilitamus nobilemque facimus et creamus,*” these being followed by others showing that armorial ensigns were regarded the usual tokens of nobility : “*in signum hujus nobilitatis arma et armorum*

signa damus et concedamus." As further English examples of the Sovereign conferring rank by a personal act, we need hardly allude to the accolade in knight-hood, and the creation of an esquire by the imposition of a collar of livery.

Out of Great Britain the term "noble" is still habitually used in its original sense, and the prerogative of raising persons to noble rank is continually exercised by Continental Sovereigns. The practice which has gradually established itself in England of restricting the words "noble" and "nobility" to members of the Peerage, has perhaps been partly brought about by the devolution by the Sovereign of his right to concede armorial ensigns to the Kings of Arms; the Sovereign's prerogative being only directly exercised in creating Peerages, in advancing to the rank of Baronet, in conferring simple Knighthood (which has fallen into disuse on the Continent), and in nominating to the several chivalric orders. The difference of usage in this matter between Britain and the Continent has not unfrequently been the source of a strange confusion of ideas on the other side of the Channel, particularly at the minor courts of Germany, where we have heard of a member of the British aristocracy, of the most ancient and distinguished lineage, in respect that he was not himself a peer, or "noble" in the popular English acceptation, having to give the *pas* to a "Baron" or "Herr Von," who had newly received his patent of nobility along with his commission in the army.

While the stricter meaning of the word is retained to the present day in the expression "gentleman by birth," it has often come to be difficult for one who is not a genealogical expert to know who is, or who is not, a gentleman of coat-armour, the less abrupt gradation of ranks and the courtesy of society having caused the word gentleman to be applied in a somewhat loose

sense to any one whose education, profession, perhaps whose income, raises him above ordinary trade or menial service ; or to a man of polite and refined manners and ideas.

A cognate word to gentleman, whose popular acceptation has come to differ much from its original meaning, is esquire. It originally meant the armour-bearer or shield-bearer of a knight.

[“L'Écuyer était dans le principe le serviteur Noble qui assistait le Chevalier et portait son Écu ou ses armes quand il allait à la guerre ; plus tard, le droit de porter un Écu peint des armoiries et de devises fut le droit particulier à ceux qui étaient Nobles de race ancienne, de là l'origine du nom d'Écuyer (armiger) qualification que prirent tous les gentilshommes dans la suite des temps. Un arrêt du Parlement de Paris du 30 Octobre 1554, avait proclamé le titre d'Écuyer : ‘Caractéristique de la Noblesse, jusqu'à preuve du contraire.’ Noble et Écuyer sont deux expressions qui marchaient toujours ensemble dans le langage légal d'autre fois.”—*Le Héraut d'Armes*, p. III, Paris, 1863.—J. W.]

A knight fully equipped in the days of chivalry was attended by two esquires, whose spurs were not of gold, like the knight's, but of silver. An esquire was created by the king by placing spurs on his heels and a collar about his neck. It is difficult to say who in strict law is now entitled to be designed an esquire. Every gentleman of coat-armour is not an esquire. BLACKSTONE quotes with approval CAMDEN'S definition of four classes of esquires. These are : “ 1. The eldest sons of knights, and their eldest sons in perpetual succession. 2. The eldest sons of the younger sons of peers, and their eldest sons in perpetual succession ; both which species of esquires Sir HENRY SPELMAN entitles

*armigeri natalitii.* 3. Esquires created by the King's letters patent, and their eldest sons. 4. Esquires in virtue of their offices; justices of the peace, and others, who bear any office under the crown." "To these," continues BLACKSTONE, "may be added the esquires of Knights of the Bath, each of whom constitutes three at his installation, and all foreign, nay Irish peers." BLACKSTONE'S mention of Irish peers is accounted for by the fact that before the Union of 1801 peers of Ireland were in law foreigners. CAMDEN'S third class of esquires no longer exists, creation by letters patent or investiture having long ceased. CHRISTIAN, in his *Notes to Blackstone*, would limit the official title of esquire to holders of offices of trust under the crown who are styled esquires in their commissions; and he remarks on BLACKSTONE'S omission of barristers, who have been decided by the Court of King's Bench to be esquires by office. No Esquires of the Bath have been appointed since 1812, and by the statutes of the Order in 1847, these Knights have no longer the power to nominate any. In the common usage of this country, at the present day, the designation "esquire" is habitually placed after the names of all persons supposed to be in comfortable circumstances; and its use is considered almost essential in addressing a letter to anyone who, in the looser sense of the word, would be called a "gentleman."

In connection with the same subject some remarks may not be inappropriate on the use of the preposition *de* in French, or *von* in German, the presence or absence of which as a prefix to the surname is often supposed by foreigners to be an absolute test as to whether a person is, or is not, "noble" in the Continental sense, *i.e.*, as having, or not having, the right to use armorial bearings. The absence of the "*Particule Nobiliaire*" from the surnames of the majority of the



*noblesse* and gentry of Britain has been a cause of much of the foreign confusion of ideas with regard to the nobility of our untitled families, which has been already adverted to.

[A historical investigation into the origin of the *Particule Nobiliaire* will show conclusively that it is not, and never has been, a *titre de noblesse*; an infallible mark of gentle descent; but we must recognise the fact that in later times it has so generally been found in connection with the names of families of noble descent as to have become in many countries of the Continent one of its distinguishing marks. On the introduction of Christianity into Europe its preachers strenuously endeavoured to substitute, at baptism, the Christian name of a saint or martyr for the pagan name, often full of undesirable associations, of the neophyte. This was not done without a severe struggle. SS. CHRYSOSTOM (Homily xiii., *Epistle to the Corinthians*) and GREGORY THE GREAT allude to this repugnance, and enforce the substitution. An examination of the "Personen Register" in the *Urkundenbuch der Abtei Sanct Gallen* (vol. i., A.D. 700-840, Zürich, 1863) will show how little success had attended the attempt. The number of Scriptural or saintly names is absolutely insignificant as compared with the host that are neither the one nor the other. But even where the effort was successful the list of holy names was a limited one, and it was necessary to adopt surnames as an additional means of distinguishing individuals when, as at Bayeux in 1171, there were a hundred and ten knights, besides those of lower grade, who all bore the name of GUILLAUME. The commonest and readiest way of distinguishing persons who bore the same appellation was that of adding to the son's name that which

his father had borne, as had been done long before by the Jews, and by both Greeks and Romans. This was, of course, the origin of the many British and Scandinavian surnames which end in the syllable "son"; ROBERTSON, JOHNSON, etc.; and of the Slavonic surnames terminating in "ski," "off," "vitch," etc. In the Latin Cartularies, the formula is usually "ODO filius ISAMBARDI"; "PETRUS filius ALBERTI," etc. The *Cartulary of St. Pére, de Chartres*, in 1119, has the briefer form "ANSOLDUS ROGERII," "ALCHERIUS ADALONIS," etc. In the *Grand Capitulaire* of Champagne a deed of 1261 mentions GULIELMUS RAIMUNDI; others allude to BERNARDUS ANFREDI, GULIELMUS GIRAUDI, etc. When these names were translated into the vernacular they naturally became, PIERRE D'ALBERT, ANSOLDE DE ROGIER, GUILLAUME DE RAIMOND, GUILLAUME DE GIRAUD, etc. (*La Particule Nobiliaire*, par LOUIS VIAN, Paris, n.d.).

In this way the "*particule*" originated, and some of the most ancient families in France, such as the DE GUILLAUME, Seigneurs de Montpellier; the DE PIERRE, Seigneurs de Ganges; the D'ANDRÉ, Seigneurs de Montfort; the DE JEAN, the DE BARTHÉLEMY, and others who bear apparently Christian names employed as surnames, trace the origin of the fact back to those early times. "Dans le onzième, et dans le douzième siècle, et quelque fois dans le troizième siècle, chaque personnage ne portait que son prénom ou nom de baptême, remplacé quelque fois par une designation personnelle, un sur nom ou un sobriquet."—BLANCMESNIL, *Les Salles des Croisades*, xxiii. The Conquest of England, the Crusades, and other military expeditions, which made it needful to adopt surnames to distinguish persons of the same Christian name

from one another, also served to increase the use of the *de*. But the earliest known use of the particule to indicate the possession of a fief dates from the reign of PHILIP I. (about 1062).

HUGH THE GREAT, Duke of France and Count of Paris, had the surname of CAPET, but used no territorial *de*. Later the possession of a fief afforded an easy and natural means of forming a distinctive surname; thus the Lords of Montmorency, who had generally borne the ordinary name of BOUCHARD, became BOUCHARD DE MONTMORENCY.

The family of MONTMORENCY bore the seemingly proud title of *Premier Baron Chrétien*; which, however, like many other things, was not really so great as it appeared to be. Its origin appears to have faded out of remembrance, but a little research shows that it simply meant that the Baron de Montmorency was the first of the four Vassal Barons, or Chevaliers Bannerets, of the *Chrétienté*, or possessions of the bishop, in the Ile de France. The other three were: le Vicomte de MEAUX, le Vicomte de MELUN, and le Sire de l'ILE ADAM.

But persons of much lower grade, having no pretensions to nobility, assumed as a distinctive surname the name of the town or district whence they came. In "*La Vie de St. Louis*," by the confessor of Queen MARGARET, we find the name of "JEAN DE CROY, mason, townsman of Compiègne." Even serfs leaving their own village, where a Christian name had sufficed, added its name with the *de* to their own. As late as the elections in 1789, the serfs in the Jura Mountains had no surnames.

On the other hand many of the noblest families of France never used the "*particule*." FOUCAULD, Seigneur de la ROCHE, became indeed much later, "le Duc de la ROCHEFOUCAULD." POTIER was the name

of the Duc de GÈVRES, the Marquis de GRIGNON, and the Seigneur de NOVION ; NOMPAR, the original appellation of the Ducs de la FORCE. The families of POT, MIRON, MILON, PHILIPPEAUX, AMELOT, RUSÉ, BRULART, FOUQUET, and many other marquises and counts, never used the *de*. M. LAINÉ gives the following list of eminent families who never used the particule, or only assumed it in modern times : — DAMAS, — CHABOT, — BERMOND, Seigneur d'ANDUSE — MALVOISIN ou MANVOISIN — PRUNELÉ, — FOUCAUD, — OSMOND, — MORETON, — QUATREBARBES, — GOYON, — BEAUPOIL, — VISDELOU, — SÉGUIER, — DAVID, — LASTEYRIE, — FAYDIT, — GASCQ, — GUISCARD, — YSARN, — COUSTIN, — AUTHIER, — MAINGOT, — BRACHET (*v. Les Salles des Croisades*, par le Comte de DELLEY de BLANCMESNIL, p. 265, Paris, 1866). JACQUES TEZART, Seigneur des ESSARTS, Baron de TOURNEBU, was highly offended at the unauthorised addition of the *de* to his ancient and illustrious name.

Still, the fact that by the many the *de* was associated with the possession of nobility caused it to be coveted and assumed by many who had no right at all to use it. In 1474, LOUIS XI. authorised a notary named DECAUMONT to separate the first syllable from the rest, and to become DE CAUMONT. An *Ordonnance*, given at Amboise, March 26, 1555, and registered at Rouen, interdicted the use of any name but the legal patronymic, and enjoined even gentlemen to sign legal documents by their family names, to the exclusion of the appellations of their seigneuries. This was confirmed in 1560, by article 110 of the *Ordonnance* d'Orléans. The Parliament of Toulouse, in 1566, gave a decision, “ordonnant d'enlever la particule mise dans le tableau, *comme signe de noblesse*, devant

le nom de plusieurs procureurs" (VIAN, *La Particule Nobiliaire*). The procureur du Roi in the bailliage de Dijon, about the same time, declared, "l'âme et la raison de la loi trouve que tous nos roturiers en général qui changent leur nom en un autre gentil-hommesque, ou lesquels y adioustent un article, sont sujets à la peine de faux, car ils usurpent *une qualité de noble* qui tient espèce de rang signalé en France."

On the other hand, a decision was given by the Parliament of Toulouse in 1566, at the instance of a certain procureur, "de rétablir sur le tableau le nom de cet officier et, *comme signe de noblesse*, la particule que l'on y avait à tort omise."

JEAN LOIR, Commissary-general of Artillery, etc., obtained from HENRI IV. in 1596, permission to prefix the *de* to his name; and similar licences, which were understood to convey nobility, were granted in later reigns. Before the *Ordonnance* of 1579 (which provided the contrary) the possession of a noble fief acquired by purchase, even by a "roturier," conferred nobility on its possessor, who, of course, assumed its designation; and LOUIS XIV. in 1696 "permettait aux possesseurs de biens en roture dans les *directes* du Roi d'en prendre le nom."

In 1585, CHARLES III., Duke of LORRAINE, perceiving that many of his subjects assumed the particule and so attributed to themselves nobility in order to avoid certain imposts, published an *Ordonnance*, which strictly prohibited "aux Anoblis et issus de Nobles qu'ils n'aient à soi par adjonction vocale *le, la, du* ou *de*, et semblables mots, qui ne servent que pour obscurcir la famille dont ils sont sortis;" but the edicts had little effect. (The edict is printed in full in the appendix, and it is probable

that on some of its expressions was founded the claim advanced in Lorraine in 1750, that “à la quatrième génération, un anobli, devenu gentilhomme selon les règles héraldiques, acquérait le droit de transmettre la particule de sa fief à son nom.”)

In 1699 LOUIS XIV. published a declaration for Franche Comté that “les anoblis et tous autres (que les nobles de race) ne peuvent prendre le *de* devant leurs noms.” This article, which made the particule “forbidden fruit” to all but “*nobles de race*,” naturally increased the number of those who desired to make use of it; and moreover in consequence of the edict, the *de* appeared in the dictionaries as a sign of nobility. “Cet article *de* marque le génitif, et se met devant les noms de famille qui viennent de seigneuries, M. DE CHÂTEAUNEUF; M. DE GRAMMONT” (RICHELET, *Dictionnaire*, 1707). The Duc de ST. SIMON, in his *Mémoires*, speaks of its wholesale usurpation: “Le *de* s’usurpait aussi par qui voulait depuis quelque temps.” However, the *de* continued to be the subject of legal grants; and, after the Restoration, HOZIER was authorised to insert the particule in the official certificates before the name of the person ennobled.

In 1822, LOUIS XVIII. asked a person to whom he was giving audience how he could reward the devotion he had evinced, and was met by a request for permission to use the *de*. “‘Prenez-en deux!’ dit le Roi, en fredonnant le vers d’Horace:—

. . . . ‘Gaudent prænomine molles  
Auriculæ . . . .’”

Almost in our own time there was the poet PIERRE JEAN DE BÉRANGER, who may have fairly inherited the particule from remoter progenitors

than his tailor grandfather, but who scouted the idea that it indicated noble descent :—

“ Hé quoi, j'apprends que l'on critique  
 Le *de* qui précède mon nom.  
 ‘ Etes vous de noblesse antique ? ’  
 Moi, noble ! oh vraiment,  
 Messieurs, non !

“ Non, d'aucune chevalerie  
 Je n'ai le brevet sur vélin.  
 Je ne sais qu'aimer ma patrie,  
 Je suis vilain, et très vilain,  
 Je suis vilain,  
 Vilain, vilain.”

Under the First Empire many titles were granted without the *de*. CAMBACÉRES was “le Duc CAMBACÉRES ;” PASQUIER, “le Duc PASQUIER.” Under the Second Empire, in 1858, the Code Pénal was revised and the assumption of names and titles stringently forbidden. Applications for change of name, and for the addition of the particule, or for its separation from a name with which it had become incorporated, required to be made to the Garde des Sceaux, and were often granted.

At the present day when a German is ennobled, or, as we should say, made a gentleman of coat-armour, he acquires the right to use the territorial prefix *von*, in some shape. Sometimes the preposition is affixed to his previously plebeian name, and SCHNEIDER becomes VON SCHNEIDER. But in cases like to this, in which the surname is obviously unterritorial, it is often retained unaltered and the *von* is inserted before the name of some territorial possession, real or imaginary, the newly ennobled becoming MÜLLER VON MÜLLERSHAUSEN, and the like. The Viennese gentry could hardly be persuaded that LUDWIG VAN BEETHOVEN was only of

bourgeois descent, since he used a prefix which seemed equivalent to their familiar *von*.

In Holland the prefix *van* or *vander* is no sign of nobility.

In Flanders, *De* at the commencement of the name is only the equivalent of the French *Le*, and, like it, is no mark of noble descent. DETIMMERMAN is only the equivalent of Le CHARPENTIER ; DEHANTCHOUMAKER of Le GANTIER ; DEMEULENAER of Le MEUNIER, and so forth. In Austria since the middle of the eighteenth century the diplomas of persons ennobled run after this fashion " . . . Item uti particula *de*, vel *a*, si voluerit." So is it generally in Belgium.

The *particule nobiliaire* is but little in use in Italy and Spain. The princes COLONNA, BORGHESE, GABRIELI, etc.; and such families as DORIA, DONATO, BALBI, MACHIAVELLI, would not think of using it. Nevertheless, when a member of such a family settles in France the common usage begins to prevail, and the Commendatore STROZZI, becomes gradually DE STROZZI. Sometimes the name of the family is translated, FIESCHI becomes DE FIESQUE ; and CASANOVA, DE MAISONNEUVE.—  
J. W.]

Turning to England, the Norman adventurers with whom surnames began, took their names for the most part from their paternal fiefs, or sometimes from their places of birth or residence, and they thus naturally used the *de*. Their younger sons, and others, applied the *de* to estates awarded them as their portion of the conquered country, calling themselves DE HASTINGS, DE WINTON, a form of their name probably never in vernacular use, and completely discarded with the disappearance of Norman-French, by either being dropped altogether, or passing into "of." In a very few excep-



tional cases it was retained for the sake of euphony, or from coalescing with the initial vowel, as in DE LA BÈCHE, DEATH (D'ATH), DELAMERE, DELAWARR, DEVEREUX (D'EVEREUX), DANVERS (D'ANVERS), DANGERFIELD (D'ANGERVILLE). Even these names were sometimes translated into the vernacular. In the *Restoration of Edward IV.* we read of "Sir MARTYN OF THE SEA" (DELAMERE); and in FABYAN'S *Chronicle* of "Syr EDMUND OF THE BECHE." In the fifteenth and sixteenth century the Lords DELAWARR were frequently called LA WARR, though the title passed to America in the form of DELAWARE.

As a rule, however, the old historical surnames in England never were preceded by the prefix in question; and the writer of this is greatly disposed to deprecate the foolish fashion which began about a century ago, and has gone on to a considerable extent both in England and Ireland, of assuming (by royal licence) a De before the surname, under, no doubt, an erroneous impression that in feudal and chivalric times the name was thus used. One of the earliest instances was in 1752 when Lord CLANRICARDE and other BOURKES were transmuted into DE BURGHS. Since then other BOURKES have followed suit, and POWERS, VESEYS, CLIFFORDS, GREYS, COURCYs, TRAFFORDS, and MULLINSES, have been transformed into DE LA POERS, DE VESEYS, DE CLIFFORDS, DE COURCYs, DE TRAFFORDS, and DE MOLEVYNs; and the example set by families of consideration has been followed by persons whose surnames possess no historic associations. The extensive introduction of the French particles into peerage titles is also matter of regret. The barony now styled DE ROS used to have the English form of ROOS when held by the families of CECIL, MANNERS, and VILLIERS; the present modification of it was adopted in 1806, by Lady HENRY FITZGERALD (when the barony was revived in

her favour after a long abeyance), that lady at the same time assuming the DE ROS as surname of herself and family. Perhaps the most absurd example from its tautology was when Sir JOHN FLEMING LEICESTER, Bart., of Tabley in Cheshire, was raised to the peerage as Lord DE TABLEY, of Tabley House.

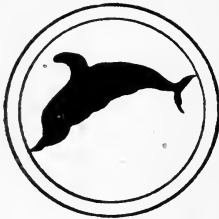


FIG. 1.



FIG. 2.



FIG. 3.

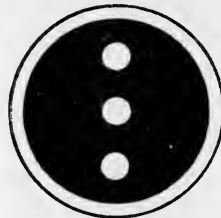


FIG. 4.

From ETRUSCAN VASES, *Vide* p. 26.



FIG. 5.

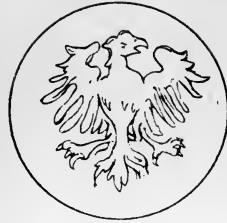


FIG. 6.

COHORT ENSIGNS, *Vide* p. 27.

## CHAPTER II.

### SECTION A. (BY G. B.)

WHEN, and how, did the bearing of armorial insignia originate? Before entering on the investigation here suggested, let us see, briefly, what the old armorial writers had to say upon the subject.

Except a short treatise of the fourteenth century by BARTOLO DI SASSOFERRATO, *De Armis et Insignis*; and another by JOHANNES ROTHE of Eisenach; the earliest work extant on Heraldry is that of NICHOLAS UPTON, *De Studio Militari*, written early in the fifteenth century, and edited by Sir EDWARD BYSSHE, in 1654. Lady JULIANA BERNERS' *Boke of St. Alban's*, which appeared in 1486, was in a great degree borrowed from UPTON'S treatise. The first edition of GERARD LEGH'S *Accedens of Armory* was published in 1562, and Sir JOHN FERNE'S *Blazon of Gentry*, in 1586.

Only a few specimens can be given of the speculations in which these authors indulge regarding the antiquity of coat-armour, and its mystical or symbolical meaning.

Some of them go beyond Adam in their search for the origin of armorial bearings. "At hevyn," says the author of the *Boke of St. Alban's*, "I will begin, where were V. orderis of aungelis, and now stand but IV. in cote armoris of knowlege encrowned ful hye with precious

stones, where Lucifer with mylionys of aungelis owt of hevyn fell into hell and odyr places, and ben holdyn ther in bondage ; and all ” (the remaining angels) “ were crected in hevyn of gentille nature.”

“ Criste,” says the same authority “ was a gentyلمان of his moder’s behalve, and bare cotarmure of aunseturis. The iiij euangelists berith wittnesse of Cristis workys in the gospell with all thapostilles. They were Jewys and of gentyلمان come by the right lyne of that worthy conqueroure Judas Machabeus, but that by succession of tyme the kynrade fell to pouerty, after the destruction of Judas Machabeus and then they fell to laboris and ware calde no gentilmen, and the iiij doctores of holi church Seynt Jerom Ambrose Augustyn and Gregori war gentilmen of blode and of cot armures.” (See LOWER, *Curiosities of Heraldry*, pp. 2, 249.)

[At a much later date arms were assigned to the Blessed Saviour that He might not appear at a disadvantage in those Chapters of the Continent where, as at Mayence, the members had to prove their sixteen quarters.

An escucheon thus put up in the Cathedral at Mayence is still extant, and is described and figured in the *Gentleman’s Magazine*, vol. ccix. It is a shield of twenty quarters in five vertical rows each of four quarters, which are charged with the instruments of the passion, and other bearings: 1. *Argent, the cock that warned S. PETER*; 2. *Azure, one of the water pots of Cana argent*; 3. *Gules, the thirty pieces of silver in three piles each of ten pieces*; 4. *Azure, the Passover chalice argent*; 5. *Gules, a label in bend bearing the letters I.N.R.I.*; 8. *Argent, the hand that smote Him and dried up, in bend sable*; 9. *Argent, the seamless coat gules*; 12. *Sable, the lantern argent*; 13. *Or, the crown of thorns traversed by the reed and hyssop in bend*; 14. *Argent, the hammer*

*and pincers in saltire*; 15. *Sable, the box of alabaster*; 16. *Argent, the orb of sovereignty azure, banded and crossed or*; 17. *Azure, the three dice (1 and 2) proper*; 18 and 19 together. *Gules, the handkerchief of S. VERONICA with the impress of the Sacred Face*; 20. *Or, three passion-nails in pile gules*. The 6, 7, 10 and 11 quarters form a separate arrangement; 6 and 10 are *or*; 7 and 11 *azure*; in 6 and 7 are *the Sacred Hands wounded*; in 10 and 12 *the Sacred Feet also wounded*. Over these last four is an *escucheon en surtout argent charged with the Sacred Heart*. Thus the "five wounds" occupy the centre of the whole *escucheon*. This is also surmounted in German fashion by three crowned or coroneted helms, which bear as crests:— 1 (centre) *A banner gules charged with a cross argent, between the reed and sponge, and the lance*; 2 (to the dexter) *The cross and ladder*; 3 (to the sinister) *The pillar, scourge, and whip*.—J. W.]

GERARD LEGH, in answer to the question when began armes, whether at the siege of Troy or not, says:—"At the siege of Troy there was a certain perfectness of it, determined amongst princes, as in our days now we do perfect things that were but rudely done of auncient tyme. Some things also be imperfect that were done of our forefathers. I mean herein of no other thing but of armes also, and in armorye, whose lawes were before the siege of Troy, as appeareth in Deuteronomion, which hath had since then so many addicions, that few here-haughtis know the lawe of armes, nor yet many civilians." In the course of the argument are blazoned the coats of the nine worthies "Duke Josua, Hector, David, Alexander, Judas Machabeus, Julius Cæsar, King Arthur, Charlemagne, and Sir Guy Erl of Warwike," and the conclusion arrived at is that "although the siege of Troye be of aunciente 2751 years past, yet, if ye waye

the matter, ye shall perceive the beringe of armes and armory are much more auncient."

Sir JOHN FERNE'S work, *The Blazon of Gentry*, in 1586, has a fund of information regarding antediluvian Heraldry. The use of furs in heraldry is deduced from the "coats of skins" of our first parents, and arms are assigned not only to Adam (innocent and fallen), but to Jabal, Jubal, Naamah, and Tubal Cain. (LOWER, *Curiosities of Heraldry*, pp. 4 and 5.)

GUILLIM'S *Display of Heraldrie*, which was first published in 1611, is a work of much higher order than the former productions. In the short introduction to the history of Heraldry, along with indications of a half belief in the speculations of previous writers, there occurs the remark, "the antiquity of gentilicial arms in Britain will prove of far later date than many of our gentry would willingly be thought to have borne them." In GUILLIM'S work we have in fact for the first time a methodical and intelligent treatise on the usage of arms in England, giving examples of a large number of the charges as borne in actually existent coats. Conceits, doubtless, we have which recall those of his predecessors. It is firm matter of faith with him as with them that each tincture, ordinary, and charge denote some special virtue or quality in the original bearer of the coat.

Considerable credulity is shown in his excursions into the field of Natural History. There is scarcely a bird, beast, or fish described as a heraldic charge with regard to which he does not favour us with some strange piece of folk lore, no doubt the ordinary belief of the people of his time. For instance, he tells us that "the milk of the seal or sea calf is very wholesome against the falling sickness, but she sucketh it out and spitteth it lest it should profit any other." While we are told that the hair of women will, under certain conditions, turn into very venomous serpents, we are to refuse credence to

the common story that "if a man stricken of a scorpion shall sit upon an asse with his face to the taile of the ass, his pain shall pass out of him into the asse. He that believes this," he adds, "is the creature that must be ridden upon." GUILLIM has gone through a number of editions, and is still in deserved favour with students of heraldry.

In 1661, fifty years later than the first edition of GUILLIM, SYLVANUS MORGAN produced his *Sphere of Gentry* and *Armilogia*, treatises vying in absurdity with those of any of GUILLIM'S predecessors. Adam's *original escutcheon*, whose form corresponded with his spade, was, according to MORGAN, a plain red shield; Eve's, of the lozenge shape indicating her spindle, was of argent, and Adam in virtue of his wife being an heiress (!) bore *Gules an inescutcheon argent!* Abel bore *Quarterly argent and gules*, in front of a pastoral staff to indicate that he was a shepherd. We also see suspended from a fruit tree Adam's shield, as borne after his fall, of the pattern which we would now call *Gyronny of eight*. "Joseph's Coat," to which one division of the work is devoted, is not "of many colours" as we would expect, but *Chequy sable and argent*. The armes of each of Jacob's sons are given, and the standards set up in the camp of Israel are adduced as evidence that regular heraldry was then in use. (LOWER, *Curiosities of Heraldry*, pp. 5 and 6.)

DE LA COLOMBIÈRE in his *Science Héroïque* published in 1699 expresses a like belief in the primeval antiquity of Heraldry. From that time, however, various writers abroad and in our own country began to be less credulous, and were content to deduce the origin of armorial insignia from ancient mythology, or the usages of classical times. Among these may be numbered the learned Scottish Herald NISBET, who traces arms to the Roman *Jus imaginum*, and whose elaborate work is still

regarded as a standard authority on Scottish Armory. By and by a few enlightened armorialists began to remark the absence of armorial bearings from early seals and monuments, and to doubt if their introduction was not the invention of a much later age.

Among these was the learned French Jesuit Père MENESTRIER who flourished towards the close of the seventeenth century and whose heraldic works are of the highest interest and of great authority.

[His *Origine des Armoiries* appeared in 1680, and his opinion as briefly summed up (and one which he had already expressed in his rare little duodecimo volume *Abrégé Méthodique des Principes Héraldiques ; ou du Véritable Art du Blason*, published in 1661, and of which there are several later editions some of great rarity) is that hereditary arms originated in tournaments and are consequently of German origin. This is an opinion with which I shall deal later on.—J. W.]

The earliest instance MENESTRIER could find of a coat of arms on a sepulchral monument in France, Germany, Italy, or the Low Countries, was on the tomb of a Count VON WASSERBURG in the church of St. Emmeran at Ratisbon bearing the date 1010, and the learned father expressed his conviction that the arms themselves could not be of so early a date, and that they had been added on some subsequent occasion when the monument had undergone a restoration.

EDMONSON in his *Complete Body of Heraldry* (1780) a work in which he was greatly aided by Sir JOSEPH AYLOFFE, had a glimpse of the truth in this matter, but more erudition is displayed in the *Inquiry into the Origin and Progress of Heraldry in England*, by the Rev. JAMES DALLAWAY, who, rejecting the mythological theory, still clung to the idea that the coins of the Anglo-Saxon Kings bore heraldic devices.



The levelling principles of the French Revolution were naturally hostile to the study of Armory, but long before that event the conceits of the old heralds had helped to bring into disrepute what had once been an essential branch of a liberal education. Armorial art, too, had declined with the general decline of the arts: the symbols had lost their beauty, and it was but natural that the philosophers of the eighteenth century, who could see nothing but folly in the life of the ages that had gone before them, held heraldry in little respect.

It is now more than fifty years since a revival of interest began in heraldry and in the kindred subject of genealogy. The value of heraldry to the historical student began to be recognised, and its true origin and history to be made the subject of serious criticism. Mr J. A. MONTAGU'S *Guide to the Study of Heraldry* (1840), and Mr M. A. LOWER'S *Curiosities of Heraldry* (1845), are works of real value, and at least equally so, a work called *The Pursuivant of Arms* by the late Mr PLANCHÉ, *Somerset Herald*, first published in 1851. Mr PLANCHÉ'S conclusions have been very much acquiesced in by most later writers on the subject. Two of these as expressed in the author's own words are—

“ 1. That heraldry appears as a science at the commencement of the thirteenth century; and that, although armorial bearings had then been in existence undoubtedly for some time previous, no precise date has yet been discovered for their first assumption. 2. That in their assumption the object of the assumer was not, as it has been generally asserted and believed, to symbolise any virtue or qualification but simply to distinguish their persons and properties, to display their pretensions to certain honours or estates, attest their alliances, or acknowledge their feudal tenures.” In support of his views Mr PLANCHÉ appealed to the entire absence of any indication of the existence of armorial bearings in

the shields and banners verbally described and pictorially represented in the centuries preceding the twelfth. For example, ANNA COMNENA in her biography of her father the Greek Emperor ALEXIUS I., written in the beginning of the twelfth century, gives a minute account of the convex shields of the French knights of that date, with a surface of highly polished metal and a boss in the centre ; and in a Spanish manuscript of the year 1109 in the British Museum, we have circular shields ornamented as well as plain, but destitute of any approach to an armorial device. While, from the date of the Norman Conquest of England onwards, sealing became a necessary form for the validity of writs, and the arms on a seal are the most important evidence of the bearing of the owner, the earliest authentic instance of an armorial shield on a seal is on that of PHILIP I. Count of Flanders, appended to a charter of date 1164.

The chief representative of an opposite position is Mr W. G. ELLIS, who in his *Antiquities of Heraldry* (1869) has collected a mass of interesting matter relating to what he calls the heraldry of ancient times, and of all nations of the world, and he certainly succeeds in showing to how great an extent pictorial symbols, which had originally a meaning, have been in use among all nations of mankind, civilised and savage. His plates are curious as showing the occasional occurrence among these manifold devices of some resembling modern figures of blazon. The crescent, the mullet, the lozenge, the quatrefoil, and the fleur de lis are traced by him to counterparts existing among Egyptian, Chinese, Indian and Japanese emblems, and among the figures on Etruscan vases he shows us what in heraldic language would be called a bull's head caboshed and a not unheraldic looking demi-boar. We have also on the Greek vases two dolphins naiant in pale, a demi-wolf, and three

legs conjoined in pairle as in the well-known arms of the Isle of Man. (Figs. 1, 2, 3, and 4, p. 18.)

The lines in the seventh book of the *Æneid* of VIRGIL (655-658)

“ Post hos insignem palmâ per gramina currum  
Victoresque ostentat equos, satus Hercule pulchro  
Pulcher Aventinus; clypeoque *insigne paternum,*  
*Centum angues, cinctamque gerit serpentibus hydram.*”

are relied on as evidence of the hereditary character of classic symbols.

The Roman cohort ensigns which appear on TRAJAN'S column at Rome, devices which occasionally bear a resemblance perhaps not always accidental to the designs of later ages, are assumed to be the family insignia of the commander of the cohort, and with other devices of tribes and clans are considered by Mr ELLIS to have descended through the dark ages until they appeared in the eleventh century as hereditary coat-armour. (See Figs. 5 and 6, p. 19.)

But the argument on which the ingenious author most relies is the recognition of hereditary ensigns as not only being, but having been for generations, the badge of gentility, in the *Leges Hastiludiales* of HENRY THE FOWLER, of the date 938. These laws contain not only specific directions regulating the use of “insignia gentilitia” and of their registration by the heralds, but regard them as the exclusive privilege of the nobly born and exclude from participation in the tournaments all whose ancestors had not borne them for at least four generations. Cap. XII. *De hominibus novis.*

“ Quisquis recentioris et notæ nobilis et non talis ut a stirpe nobilitatem suam et origine quatuor saltem generis auctorum proximorum gentilibus insignibus probare possit is quoque ludis his exesto.”

Article XIII. imposes penalties for the breach of other

articles and concludes with the alternative "aut nobilitatis famæ insignium gentilitiorum denique amissionem incurrat." (ELLIS, *Antiquities of Heraldry*, pp. 149-150.)

Mr ELLIS considers that these *Leges Hastiludiales* quite outweigh the negative evidence against the introduction of hereditary arms which Mr PLANCHÉ and others found in their absence from seals, and sepulchral monuments before the eleventh or twelfth century. But if we have some hesitation about accepting all Mr ELLIS'S conclusions he has at least brought to light two facts of importance. *First*—That the figures of mediæval heraldry contain in some instances, elements suggested by those of earlier ages. Even Mr PLANCHÉ while giving a general denial to this proposition seems to make an exception in the case of the origin of the three legs in the shield of the Kingdom of Man, which he is willing to admit may have been derived from the classical symbol of Trinacria (Sicily). *Second*—That we have instances too many to be accounted for by accident, of arms more or less similar both in their colours and charges, being borne in the beginning of the thirteenth century by cognate families whose common descent was from an ancestor who lived before the Norman Conquest, a fact of which in the present state of our knowledge the adoption through collateral consanguinity seems a more satisfactory explanation than the hypothesis that a common ancestor bore arms at a time when no tangible evidence is producible of the existence of hereditary insignia.

Admitting the ingenuity of much of Mr ELLIS'S argument, a full consideration of the whole evidence has led the present writer to take up a position more nearly approaching that of Mr PLANCHÉ. Instances certainly occur in remote times of nations, tribes, and individuals distinguishing themselves by particular emblems or ensigns, more especially in war, as these ensigns afforded rallying points in the field of battle. The standards of

the Jewish twelve tribes are a familiar case. ÆSCHYLUS and EURIPIDES describe the devices on the shields of their heroes, there being however no correspondence between the two enumerations. TACITUS alludes to figures of animals on the shields of Celtic tribes; and PLUTARCH to those of the savage hordes of Denmark, Norway, and North Germany. But the omission of all such devices on what representations and descriptions have been handed down to us of the shields of the early middle ages, shows that the bulls, boars, wolves, and horses of TACITUS, and the more conventional symbols of the cohort ensigns, if any traditional memory of them had been assured, played no prominent part in the life of these ages, and certainly had no hereditary character. As little can we trace any connection between the language of arms and the mysterious symbols found sculptured on stone in Wales, Norway, Denmark, and more extensively in Scotland, of whose significance archæologists have as yet been unable to give a plausible explanation. (See Dr STUART'S splendid work on the *Sculptured Stones of Scotland*, published by the Spalding Club.)

The evidence afforded by the famous tapestry preserved in the public library of Bayeux, a series of views in sewed work representing the invasion and conquest of England by WILLIAM the Norman, has been appealed to on both sides of this controversy, and has certainly an important bearing on the question of the antiquity of coat-armour. This panorama of seventy-two scenes is on probable grounds believed to have been the work of the Conqueror's Queen MATILDA and her maidens; though the French historian THIERRY and others ascribe it to the Empress MAUD, daughter of HENRY III. The latest authorities suggest the likelihood of its having been wrought as a decoration for the Cathedral of Bayeux, when rebuilt by WILLIAM'S uterine brother ODO, Bishop of that See, in 1077. The exact correspondence which

has been discovered between the length of the tapestry and the inner circumference of the nave of the Cathedral greatly favours this supposition. This remarkable work of art, as carefully drawn on colour in 1818 by Mr C. STOTHARD, is reproduced in the sixth volume of the *Vetusta Monumenta*; and more recently an excellent copy of it from autotype plates has been published by the Arundel Society. Each of its scenes is accompanied by a Latin description, the whole uniting into a graphic history of the event commemorated. We see HAROLD taking leaving of EDWARD THE CONFESSOR; riding to Bosham with his hawk and hounds; embarking for France; landing there and being captured by the Count of Ponthieu; redeemed by WILLIAM of Normandy, and in the midst of his Court aiding him against CONAN, Count of BRETAGNE; swearing on the sacred relics to recognise WILLIAM'S claim of succession to the English throne, and then re-embarking for England. On his return, we have him recounting the incidents of his journey to EDWARD THE CONFESSOR, to whose funeral obsequies we are next introduced. Then we have HAROLD receiving the crown from the English people, and ascending the throne; and WILLIAM, apprised of what had taken place, consulting with his half-brother ODO about invading England. The war preparations of the Normans, their embarkation, their landing, their march to Hastings, and formation of a camp there, form the subjects of successive scenes; and finally we have the battle of Hastings, with the death of HAROLD and the flight of the English. In this remarkable piece of work we have figures of more than six hundred persons, and seven hundred animals, besides thirty-seven buildings, and forty-one ships or boats. There are of course also numerous shields of warriors, of which some are round, others kite-shaped, and on some of the latter are rude figures, of dragons or other imaginary animals as well as

crosses of different forms, and spots. (Plate I., figs. 2, 3.) On one hand it requires little imagination to find the cross *patée* and the cross *botonnée* of heraldry pre-figured on two of these shields. But there are several fatal objections to regarding these figures as incipient *armory*, namely, that while the most prominent persons of the time are depicted, most of them repeatedly, none of these is ever represented twice as bearing the same device, nor is there one instance of any resemblance in the rude designs described to the bearings actually used by the descendants of the persons in question. If a personage so important and so often depicted as the Conqueror had borne arms, they could not fail to have had a place in a nearly contemporary work, and more especially if it proceeded from the needle of his wife.

[See LOWER'S acute remark as to the absence from the shields of the simple heraldic figures known as the *Ordinaries*. "Nothing but disappointment awaits the curious armorist who seeks in this venerable memorial the pale, the bend, and other early elements of arms. As these would have been much more easily imitated with the needle than the grotesque figures before alluded to, we may safely conclude that personal arms had not yet been introduced."—*Curiosities of Heraldry*, p. 19.—J. W.]

The Second Crusade took place in 1147; and in MONTFAUCON'S plates of the no longer extant windows of the Abbey of St. Denis, representing that historical episode, there is not a trace of an armorial ensign on any of the shields. That window was probably executed at a date when the memory of that event was fresh; but in MONTFAUCON'S time, the beginning of the eighteenth century, the *Science héroïque* was matter of such moment in France that it is not to be believed that the armorial figures on the shields, had there been any, would have been left out.

Between the Second Crusade and the Third, we can point to the already noticed seal of PHILIP I. of FLANDERS. Among English royal personages the first on whose seal an armorial design occurs is King JOHN, and that before he was king; he bore *vita patris* two lions passant. RICHARD CŒUR DE LION had also two armorial seals (afterwards to be described) one in use before, the other after the Third Crusade (1189). The glorious but fruitless expedition alluded to, in which the Sovereigns, Nobles, and Knights of France, Germany, and England, were brought into intimate contact, had doubtless considerable influence in extending over Christendom a custom, whose practical utility in distinguishing one knight from another had been its first recommendation. The fashion of tournaments also helped, and before long the ownership of a distinctive shield of arms (not necessarily granted by the Sovereign, but often assumed *proprio motu*), became essential to the idea of a baron, knight, or gentleman.

We may therefore regard the latter half of the twelfth century as the earliest period to which we can trace the use of arms in the proper sense. Early in the thirteenth century the practice began of embroidering the family ensigns on the surcoat worn over the hauberk or coat of mail, whence originated the expression "coat of arms." Arms were similarly embroidered on the jupon, cyclas, and tabard, which succeeded the surcoat; and displayed on the banners and pennons of knights, or floating from the shafts of their lances; they were also enamelled or otherwise represented on furniture, personal ornaments, and weapons.

In the infancy of arms great latitude was allowed in representing the charge fixed on or inherited. It was used singly, or repeated, or in any attitude which the bearer chose, or which the form of his shield suggested. But as coats of arms multiplied, confusion could only be



obviated by restraining the bearers' fancy, and regulating the number, position, and colour of the charges, and the attitudes of such animals as were represented on the shields; and in the course of time Sovereigns found it necessary to interfere with the unrestricted assumption of arms within their respective realms, and to regulate the bearing of them. It became an established rule that no two families in the same kingdom were to bear the same arms; and the right to bear a particular coat sometimes became matter of hot dispute. Before the establishment of the Court of Chivalry (of which in a future Chapter) the question who had the preferable right was in England as elsewhere generally decided by the ordeal of combat. Sir EDWARD BYSSHE in his notes on NICOLAS UPTON *De Studio Militari* gives some instances of such armorial combats in England, also of one of which the scene was in Scotland, the particulars of which are rather curious. According to the document which he gives at length, in the year 1312 HUGH HARDING, an Englishman, and WILLIAM DE SEINTELOWE (?) a Scotsman, each claimed the right to the coat *Gules, three greyhounds courant or, collared azure*. The combat which was to decide between them took place at Perth in the presence of King ROBERT BRUCE, when the Englishman was the victor, and the following letters were (according to BYSSHE) granted by the King of Scots, declaring the Englishman's superior right:—

“Robertus Dei Gratia rex Scotiæ [Scotorum?] Omnibus ad quos presentes literæ pervenerint salutem. Cum nos accepimus duellum apud nostram villam de Perthe die confectionis presentium inter Hugonem Harding, Anglicum, appellansem, de Armis de Goules tribus leporariis de auro currentibus colloree de B, et Willielmum de Seintlowe (?) Scotum, appellatum, eisdem armis sine differentia indutos: Quo quidem duello percusso, prædictus Willielmus se finaliter reddidit devictum, et prædicto Hugoni

remisit et relaxavit, et omnino de se et heredibus suis in perpetuum prædicta arma cum toto triumpho honore et victoria ore tenus in audientia nostra. Quare nos in solio nostro, tribunali regali Sancti Patris (?) cum magnatibus et dominio [dominis] regni nostri personaliter sedentes, adjudicavimus, et finaliter decretum dederimus per præsentés, quod prædictus Hugo Harding et herædes sui de cætero in perpetuum habeant et teneant gaudeant et portent prædicta arma integraliter, absque calumpnia, perturbatione, contradictione, reclamatione, prædicti Willielmi, seu heredum suorum. In cujus rei testimonium has literas nostras fieri fecimus patentes apud dictum villam nostram de Perthe secundo die Aprilis anno regni nostri septimo anno de Domini 1312."

Making allowance for the transcriber's errors in extending a few words, and regarding "Sancti Patris" as a misreading for some other word, the technical phraseology of the document is so exactly what prevailed in Scotland at that date, that it is difficult to doubt its genuineness. Like other Englishmen (then in the partial occupation of Scotland, and gradually giving way in the struggles of 1312), HARDING would look on Scotland as an integral portion of EDWARD'S dominions; and thus presumably consider it an offence for any Scotchman to bear the arms which he bore. But his acceptance of ROBERT BRUCE as arbiter of the duel, and of his letters patent as King of Scots is somewhat remarkable. SINCLAIR (SAINTCLARE in the writing of that date) might readily be misread "SAINTELOWE." We know from the evidence of seals that the SINCLAIRS of Roslin bore the engrailed cross (probably as in later times *sable*) as far back as the thirteenth century, also from the *Armorial de Gelre* that the SINCLAIRS of Herdmans-toun, who are not known to have been of kin to them, bore in the reign of DAVID II. the same cross engrailed but of *azure* for a difference. Is it possible that the grey-

hound coat was first used by them, and then abandoned for a coat resembling that of the other SINCLAIRS?

While the right of property in arms and their inherently hereditary character was thus fully recognised, there are some curious exceptional instances, also in the fourteenth century, of arms being granted by feudal lords to their vassals or retainers, and being transferred by gift and devised by will. On 26th February 1356-7 WILLIAM, Baron of GREYSTOCK, granted a coat-armorial to ADAM OF BLENCOWE, who is said to have been his standard-bearer at Cressy and Poitiers. FROISSART tells us of Lord AUDLEY immediately after the victory of Poitiers dividing among his four esquires a gift bestowed on him by the Black Prince, and giving them at the same time leave to bear his own arms with a difference. In 1391 THOMAS GRENDALE of Fentoun, cousin and heir of JOHN BEAUMEYS, sometime of Sautray, in respect that the said arms with their appurtenances are escheated to him as next heir, granted the said arms with their appurtenances to Sir WILLIAM MOIGNE, Knight, which arms are *Argent, on a cross azure five garbs or*. CAMDEN gives other instances of gifts and assignments of arms in the reigns of HENRY IV. and HENRY VI., but it is doubtful if these would have been sustained as legal in later times. (*See Appendix.*)

The military character which then attached to arms is shown by the deposition of a witness in 1408, to the effect that, though descended of noble blood, he had no armorial bearings because neither he nor his ancestors had ever been engaged in war. Even in the beginning of the fifteenth century there was probably a good deal of assumption of arms *proprio motu*, and the *Boke of St. Alban's* contains the rather startling dictum that any one might assume arms at his own hand, provided they had been borne by no one else. In the year 1419, the increase in the unlicensed use of arms had called forth a

proclamation from HENRY V. forbidding all persons who had not borne arms at Agincourt to assume them, except in virtue of inheritance or of a grant from the crown. [G. B.]

SECTION B. (BY J. W.)

It has been seen that the works of the old armorialists will not afford us help in tracing the origin and development of armory. But we are not without the needful materials, in seals, monuments, painted windows, and (more especially in England) in *Rolls of Arms*.

The influence exerted by the Crusades upon the adoption of heraldic insignia appears to me to have been exaggerated by some writers, but we need not deny that the influence was considerable. In armies composed of people of diverse languages the use of banners with definite and familiar devices, under which the members of different followings might rally; and of some distinctive insignia by which the leaders might be easily recognised, appears a matter of necessity; a necessity probably greater in the time of the Third Crusade (1189-1192) when the hosts of England, France, and Germany were combined, than at any other; and a period which coincides remarkably with the general adoption of armorial bearings.

The substitution which took place at this period of the cylindrical helmet (which covered the whole visage of the wearer, leaving him only small apertures through which to see and breathe), for the old open Norman conical helmet, with its nasal guard, must have had a very considerable effect in the same direction. (See Plate II.) On its adoption it became no longer possible for soldiers to recognise their leader by his face. The date of the commencement of this substitution is about 1180, at which time (as we see by the seal of PHILIPPE D'ALSACE,

Comte de FLANDERS), the conical helmet (which had already become cylindrical with a domed covering) was replaced by the cylindrical helm with a flattened top; to which a few years later was added the plate which completely covered the face with the exception of two small slits (*œillières*) to enable the wearer to see, and still smaller holes through which he breathed. (Plate II., fig. 5).

On two seals of RICHARD CŒUR DE LION the prince is represented; on that of the date 1189 (*British Museum Catalogue*, No. 80) he is shown as wearing the old conical Norman helmet, but on that of 1198 (No. 87) the helmet has the flat top, and this is the case on the seal of King JOHN in the following year (*Brit. Mus. Cat.*, No. 91).

The flat-topped helmet worn by RICHARD I. on his second great seal (of 1198) is remarkable as being the most ancient helmet bearing a crest with which we are acquainted; it bears the lion of England in the centre of a fan-shaped crest. The next known example is that of MATHIEU II. DE MONTMORENCY, Constable of France, in 1224, on which the head and neck of a peacock rise from the flat-topped helm. (DE MAY, p. 138, also engraved in VRÉE, *Sigilla Com. Flandr.*, plate 10.)

The Crusades must also have had considerable effect in causing arms, which had previously been assumed and changed at pleasure, to become hereditary. The descendants of a knight who had fought with distinction under certain ensigns in the Holy Wars, would feel a very natural pride in preserving and handing down to posterity the banner or the shield with the blazonings which recalled their ancestor's prowess. On this point EYSENBACH says, on the whole with justice:—"Les croisades rendirent l'usage des armoiries plus général et leur pratique invariable; elles les régularisèrent tout à fait, puisqu'elles devinrent dès lors des récompenses accordées aux chevaliers et aux villes qui s'étaient distingués dans les guerres saintes. Ce fut aussi depuis

les croisades que les armoiries devinrent héréditaires. On conçoit aisément que les fils de ceux qui s'étaient approprié des symboles pour ces pieuses expéditions,<sup>1</sup> se firent un point de religion et d'honneur de transmettre à leurs descendants l'écu de leurs pères comme un monument de leur valeur et de leur piété. Au retour de la croisade, en effet, cette enseigne qui avait été plantée sur la brèche d'Antioche, ou de Jérusalem, qui avait été bénite par le légat du pape sur le tombeau de Jesus Christ, était révéérée comme une sainte relique et précieusement gardée comme une gloire de famille.

“ Flottant sur le plus haut des tours du manoir, elle signalait au loin la demeure d'un champion et peut-être d'un confesseur de la foi. Bien plus, les signes qu'on y voyait étaient reproduits par l'armurier sur le bouclier du croisé ; par le peintre sur les vitraux de la chapelle seigneuriale ; par l'imagier sur le chêne des portes du château ; par la châtelaine elle même sur la nappe de l'autel, où étaient déposées les saintes reliques que le croisé avait pieusement enlevées de quelque église schismatique de l'Orient (!) . . . Ces enseignes et ces symboles durent naturellement passer, je le répète, comme la plus précieuse partie de l'héritage, au fils aîné du défunt, qui en adoptait les emblèmes sans y rien changer, les transmettait à son tour à ses enfants comme une signe de suprématie, de commandement ; comme la preuve de leur descendance d'un homme illustre, en un mot, comme une marque de noblesse.”—*Histoire du Blason, et Science des Armoiries*, pp. 70, 71, Tours, 1848.

It may be suspected, not only from this passage, but

<sup>1</sup> “ Dans ces expéditions de la Terre Sainte, ceux qui avoient déjà de ces Symboles se les rendirent plus propres ; et ceux qui n'en avoient, en choisirent, tant pour se faire remarquer, dans les combats (leur armure de tête empechant qu'on ne connût leur visage) que pour être distinguez des autres.”—MEZERAY, *l'Abrégé Chronologique de l'Histoire de France*, tom. ii., p. 515.

from others in the work, that the writer from whom are borrowed the above eloquent sentences, attached a larger amount of credence than would generally be conceded at the present day, or at all events by the present writer, to the stories which account for many existing armorial bearings, by declaring that they were special rewards for special prowess in the Crusades; or that the Saracen's heads, crescents, crosses, escallop shells, and other charges which figure in them, had direct reference to the part the ancestors of the present bearers played in those stirring events. Still, there is no doubt that, as stated above, the Crusades had an appreciable effect in the extension, consolidation, and systematising of Heraldry which the student must not overlook, or altogether ignore.

The tournaments, which became general in the thirteenth and following centuries, had probably a very much larger influence in these respects than can be attributed to the Crusades; and they certainly contributed very greatly to the conversion of personal into hereditary insignia.

Military exercises and sham fights may be traced back to classical times with much greater probability than hereditary insignia (*see* VIRGIL, lib. vii.), but it would be difficult to say whether tournaments, in the usual sense of the term, originated in Germany or in France. Under the Carovingian kings military exercises, analogous to the jousts of later times, certainly took place. The historian NITHARD gives some details of a joust which was held on the occasion of the interview between the brother princes, LOUIS THE GERMAN, and CHARLES THE BALD in 842. DU CANGE attributes the origin of tourneys to the French; and quotes the *Chronicon Turonense* which thus records the death in 1066 of GEOFFREY DE PREUILLY (of the family of the Counts de VENDÔME). "Gaufridus de

Pruliaco, *qui torneamenta invenit*, apud Andegavum occiditur." A similar entry appears in the *Chronicon S. Martini Turon*:—"fuit proditio apud Andegavum, ubi Gaufridus de Pruliaco, et alii Barones, occisi sunt. *Hic Gaufridus de Pruliaco torneamentum invenit.*"

These entries probably only mean that GEOFFREY DE PREUILLY was the first who formulated the rules under which these military exercises were to be held.

DU CANGE (VI. *Dissertation sur l'histoire de S. Louis, par de Joinville*) remarks, that tourneys are considered by the writers of the middle ages as sports essentially French: and MATTHEW PARIS in 1179 calls them "joûtes françaises"—"*conflictus gallici.*" There is abundant evidence that these tourneys were no child's play. In 1186 GEOFFREY PLANTAGENET, Duke of BRITTANY, son of HENRY II. of England, was slain in a tourney at Paris. JOHN, Markgrave of BRANDENBURG, thus lost his life in 1269. FREDERICK II., Count Palatine, fractured his spine by a fall from his horse in one of these encounters. In the twelfth century the Popes INNOCENT II., EUGENIUS III., and ALEXANDER III., fulminated their bulls against them, as later did INNOCENT III., and other popes. PHILIPPE LE BEL and PHILIPPE LE LONG issued *Ordonnances* against them (*v.* DU CANGE), but it was only the unfortunate death in 1559 of HENRI II. of France, who was killed in a tourney by a splinter from the lance of DE MONTMORENCY, which caused their discontinuance.

We may reasonably conclude that the tournaments which probably originated in Germany were introduced into England from the neighbouring kingdom of France; in which kingdom they were first systematised and regulated. The earliest regular tournament of which we can find a record in the old German chroniclers appears to be that which was held at Nürnberg in 1127, under the Emperor LOTHAIR (BRUNNER, *Annales Boici*, tom. iii.,



p. 283). The date of the tourney at Göttingen, which I find quoted from the *Braunschweiger Chronicle*, as 1119, is probably a mistake for 1129, as LOTHAIR was only elected King of the Romans at Mainz in the year 1125.

It is pretty clear, both from the entire lack of outside corroboration, and from internal evidence hereafter noticed, that RÜXNER'S *Thurnier Buch* was not derived from any ancient MS., but is an elaborate fiction, so far as it relates to the tourneys which he asserts were held antecedently to the twelfth or thirteenth centuries; and that no credence whatever is to be attached to the long lists of members of later noble families who are said to have taken part in the tourneys; or to their blazons; or to those *Leges Hastiludiales*, which, by requiring four generations of noble descent from those who participated in these sports, would have carried back systematic and hereditary armory at least a century beyond their supposed promulgation by HENRY THE FOWLER in 937.

Even with regard to tournaments which we know with certainty really took place, RÜXNER'S list is seriously inaccurate. He omits any mention of that which was held at Neuss in 1175; and which was worthy of remembrance since in it forty-two knights and their esquires lost their lives in the *melée*.

According to the *Chronicum Belgicum Magnum* there was held near Cologne, in the year 1240, a tourney in which sixty knights and esquires were slain. Neither of this, nor of the one held at Nürnberg in 1433 does RÜXNER make any mention. With regard to the *Thurnier-Ordnung* it can be shown that, instead of dating from the tenth century, they were first drawn up at Heidelberg in 1481, and Heilbronn in 1484. Some other respects in which RÜXNER trips, are set forth, and the whole matter is well summed up, in Dr MICHAEL PRAUN'S treatise *Von dem Adelichen Europa, und denen Heerschilden des*

*Teutschen Adels*, 1688, of which the following passage as given in RUDOLPHI, *Heraldica Curiosa*, p. 16 (Nürnberg, 1698), is a summary. "Wiewol diese Meinung schon etliche Anstöße leiden müssen, indem einige dem Rixner in seinen Thurnier-Buch, wo er diesen Thurnier, und alle damals anwesende Personen beschrieben und genennet, wenig trauen wollen, sowol, weil solches bey keinen andern Scribenten zu finden ist, als auch, weil er selbst zu seiner Beglaubigung nicht anders vorbringt als daz er solches bey einem Pfarrer in Sachsen in einem geschriebenen Buch gelesen, und abgeschrieben habe, welches dem Goldasto *in Rational, ad lib. der Reichs-Satz*, pag. 305, gar verdächtig ist, weilen er hinzu setzt, es habe gedachter Pfarrer gleich nach solcher Abschrift sein Manuscript verbrennt; da doch solches zu gründlichen Beweiss hätte billig sollen aufbewahret werden. Ferner können sie das reine Teutsche in der Thurnier Ordnung, welche Rixner dem HENRICO AUCUPI zuschreibt, mit der damaligen Redens-Art nicht zusammen reimen, wie ingleichen, wan er sagt, dass diese Thurnier-Ordnung, mit Zuziehung der '*vier Reichs Herzogen*,' nämlich Pfaltzgraf Conrad bey Rhein; Herman, Hertzog in Schwaben; Bernhard, Hertzog in Bayern; und Conrad, Hertzog in Francken, etc., gemacht worden; da doch damalen der Hertzog in Francken und Pfaltzgraf eins gewesen; wozu noch kommen die unnöthige Wiederholungen in den meisten Articuln, und die Unterschrift welche einige Dignitäten bemerckt, woran doch zu zweiffeln, ob sie damals schon gewesen; wie auch der übelangebrachte Titel, *der Edlen*, als welcher in denselbigen Zeiten nicht den Rittern, sondern Fürsten und Herren gebühret habe; von dem IX. und XI. Articul, wollen sie ebenfalls zweiffeln, ob sie sich zu besagten Zeiten schicken. Endlich will ihnen auch unglaublich scheinen, dass, da man vor Zeiten die Bischöffe in Teuschland nicht einmal ordentlich aufgezeichnet hat,

man gleichwol alle die Alte vom Adel, so auf jedem Thurnier erschienen, sollte so fleissig zusammen geschrieben haben, indem es auch kaum zu thun möglich gewesen wäre, weil man vor HENRICI IV. Zeiten, nicht einmal die Fürsten, Hertzogen, Grafen, und Herren mit ihren Zunamen, in den alten Diplomatus aufgezichnet finde, und nicht eigentlich gewust, wie sie geheissen haben ; wie vielweniger hälte man solches also von der Ritterschafft wissen können."

Having thus disposed of Mr ELLIS's *cheval de bataille*, we may proceed to consider the evidence which is trustworthy with regard to the date at which armorial bearings were adopted into general use, and finally became hereditary ensigns of noble descent.

This evidence we should expect to find on sepulchral monuments ; on coins, and seals ; and in any lists, or documents descriptive of events in the course of which armorial bearings would be likely to be borne. MENÊTRIER (in his *Traité de l'Origine des Armoiries*, p. 54) assures us that there is no tomb of an earlier date than the eleventh century on which armorial insignia are depicted. MENÊTRIER seems to me to have understated the matter by at least a century. CLEMENT IV., who reigned 1265-8, is the first of the Popes on whose tomb, at Viterbo, armorial bearings are depicted.

The tombstone of WILLIAM, Count of FLANDERS, who died in 1127, bears his effigy [WREE, *de Seghelen der Graven van Vlaendren*, plate 9. Te Brugge (Bruges), 1640] ; the long oval shield which covers the greater part of the body has no armorial bearings, but is ornamented and strengthened by the usual floriated boss, or "escarbuncle" of the period.

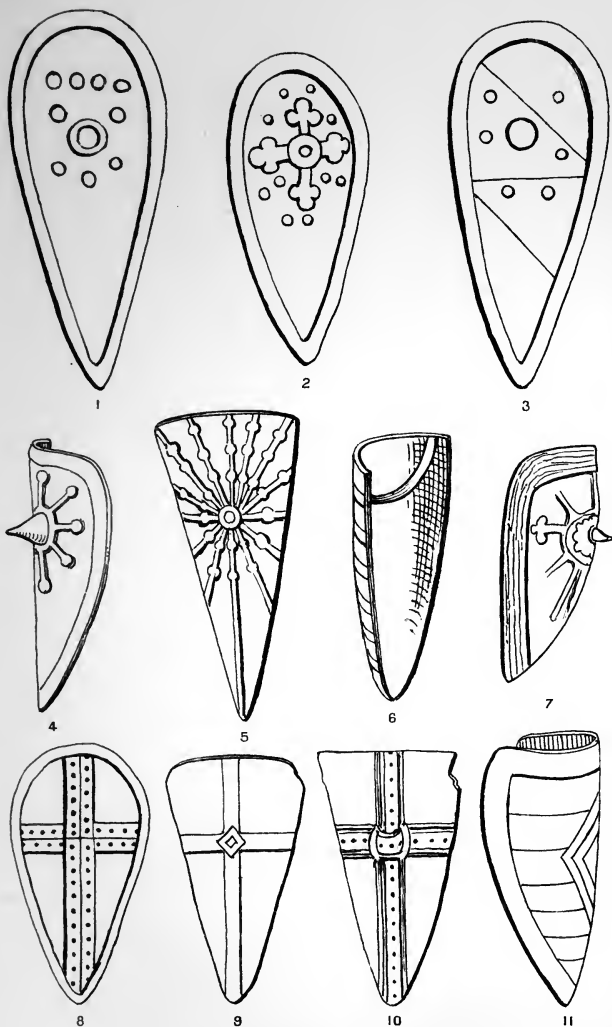
The splendid plaque in champlévé enamel which was formerly an ornament of the tomb of GEOFFROI PLANTAGENET, Count d'ANJOU, who died in 1151,

and was father of our HENRY II., is preserved in the Museum at Le-Mans, and is one of the earliest examples of armorial bearings upon a monumental memorial which exist. I have engraved the shield on Plate II., fig. 3.

I do not know of any sepulchral monument in England which has armorial bearings of an earlier date than the thirteenth century. One of the earliest is the slab of Sir WILLIAM DE STAUNTON at Staunton, Notts, of the date 1226; which bears his arms (*arg.*) *two chevrons (sable) within a bordure* (BOUTELL, *Christian Monuments*, p. 140). The slab of ETHELMAR DE VALENCE, Bishop of Winchester, 1261, bears the barruly shield of VALENCE (BOUTELL, *ibid.*, p. 118). Other early instances are afforded by the incised slab of JOHN, Baron of GREYSTOCK, summoned to Parliament by writ in 1295, which remains at Greystock, though in a mutilated condition (BOUTELL, *ibid.*, p. 75). The slab of Sir RICHARD DE BOSELYNGTHORPE, *c.* 1280, bears a small shield charged with a chevron (*ibid.*, p. 146).

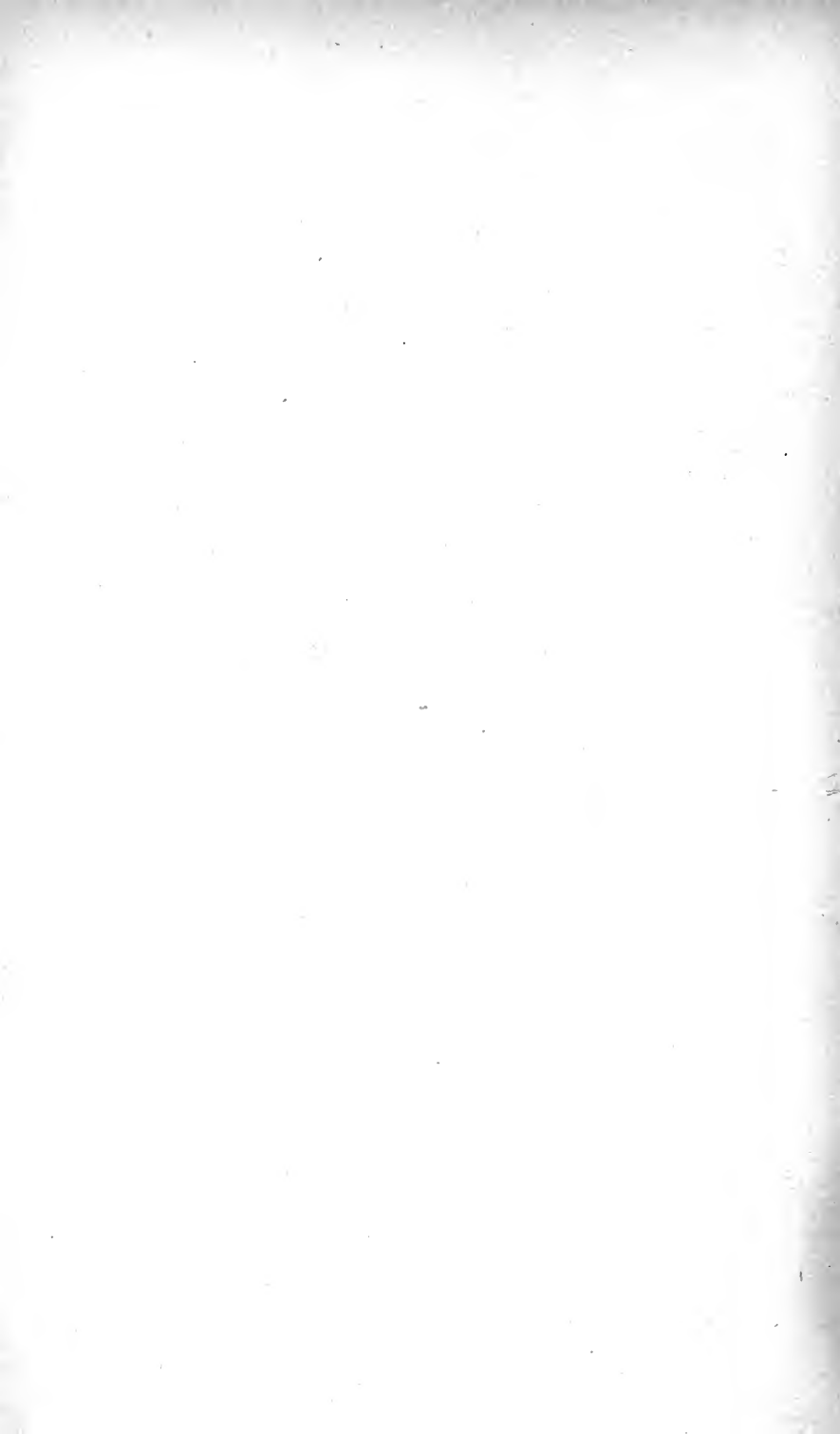
Armorial bearings are still less ancient upon coins. MENÊTRIER tells us that the earliest French coins upon which they appear are the *deniers d'or* of PHILIPPE DE VALOIS struck in 1336. It was not until the reign of HENRY VIII., that arms appeared on our own silver coins. Mr ELLIS indeed finds arms in the unheraldic device of a plain cross between four radiating doves, which appears on a coin of EDWARD THE CONFESSOR, and out of which the Heralds evolved the coat of arms (*Azure, a cross flory between five martlets or*) which was at a much later date, in the thirteenth century, attributed to that prince. (*See Chapter IV., p. 157.*)

But I quite agree with Mr SETON (*Law and Practice of Heraldry in Scotland*, p. 189), in considering that seals form the most authentic, as well as the earliest, record of heraldic bearings. (The rise and development of the use of seals is the subject of fuller treatment in another



EXPLANATION OF FIGURES.

1, 2, 3. Bayeux Tapestry. 4. Jourdain de Tesson, 12th Century. 5. Vitré (*Morice*). 6. 11th Century (*Demmin*, p. 290). 7. Berchfold IV. Von Zähringen, 1177. 8, 9, 10. 12th Century Chessmen. 11. From *Demmin*, pp. 174 and 291.



chapter of this work.) On these the effigy of the owner was represented as in life ; clad in the armour of the period, with shield and sword or lance. Sometimes, indeed, as upon the seals of the early Counts of Flanders (*See VRÉE, de Seghelen*, plates 5, 6, 7), only the inside of the large curved shield is seen upon very early instances ; but on the later seals the shield is so turned that if any armorial bearings had been depicted they would have been visible. When we remember that the very object of the adoption of armorial bearings was to distinguish the bearer in war from other persons, we may be quite sure that had the user of the seal possessed such armorial bearings, such clear indications of the personality of the proprietor would not have been omitted from the seal which authenticated his charters and formal documents. Let us then see what light comes to us from these contemporary witnesses. Some early shields are represented in Plate I., these bear no heraldic devices ; the long curved oval shield is often strengthened by a border ; by bands of metal nailed upon the wood ; and, most frequently, by a metal floriated boss, the arms of which extended to the edges of the shield ; and from which in later times some varieties of the Cross, and the heraldic charge known as the escarbuncle, may have been derived. That this latter was not originally a heraldic distinction may be proved *inter alia* by the fact that on the shield of GEOFFREY PLANTAGENET, alluded to in the preceding page, the floriated boss appears, irrespective of the rampant lions which formed his armorial bearings. (Plate II., fig. 3.)

So also on the recumbent effigy on the floor of the Temple Church so long, but erroneously, attributed to GEOFFREY DE MAGNAVILLE, Earl of ESSEX, and which may possibly date from about the close of the twelfth century, the shield, which bears three bars dancetty, is strengthened by an escarbuncle, or floriated cross, in

*The Recumbent Effigy of Geoffrey de Magnaville*

relief, which passes over the charges.<sup>1</sup> (See Mr. J. GOUGH NICHOLS'S valuable, and most interesting paper on this effigy in the *Herald and Genealogist*, vol. iii., pp. 97-112.)

EYSENBACH, in his *Histoire du Blason* gives a list of very early seals upon which armorial bearings appear, but which are, in my opinion, of very doubtful authenticity. To the contract of marriage of SANCHO, Infant of CASTILLE, with GUILLELMINE, daughter of CENTULUS GASTON II., Viscount of BEARN, of the year 1000, are appended seven seals of which two remain entire; one has a shield charged with a greyhound, the other has a shield bendy. The former is supposed to have been that used by GARCIA ARNAUD, Comte d'ANCE et de MAGUSAC, who lived at the time, and whose descendants bore a greyhound as their armorial charge. But I believe this whole document to be a fabrication of a much later date. A like doubt attaches to two seals of ADELBERT OF LORRAINE affixed to charters of the years 1030, 1037, which have on them shields charged with an eagle *au vol abaissé*. A charter of RAYMOND DE ST. GILLES, dated 1088, is said to bear a seal on which is the cross which formed the bearing of the Counts of TOULOUSE, and was called by their name, the cross *vidée, clechée, et pommetée* (*vide infra*, p. 161), and which I believe

<sup>1</sup> Similarly the seal of EON DE PONTCHASTEAU in 1200, is charged with three crescents and a chief, over all the floriated boss. Even as late as 1231 the seal of EON *fils le comte* has a shield with an escarbuncle which is evidently constructional. (See MORICE, *Mémoires pour servir de Preuves à l'Histoire Ecclésiastique et Civile de Bretagne*, Paris 1742, tome i., seals xxviii., xxi.) From the same work are taken the shields engraved on Plate I., fig. 5, of ROBERT DE VITRÉ, 1172, whose long *pavoise* has an escarbuncle of fourteen rays, and that of ADAM D'HEREFORD (Plate II., fig. 2) on which the shield has a boss, and is strengthened with a bordure, and bands in cross and saltire. The shield Plate I., fig. 11 is from DEMMIN, *Weapons of War*, page 174.



was simply developed out of the constructional boss of the older shields. The seal of THIERRY II., Count of BAR and MONTBELIARD, appended to a deed dated 1093, is said to bear two barbel addorsed, as in the later arms. HUGH II., Duke of BURGUNDY, in 1102, bears on his seal a shield, Bendy of six within a bordure, the well known arms of Burgundy-ancient. RAOUL DE BEAUGENCY, a follower of GODFREY DE BOUILLON in the First Crusade, in a deed dated 1104, seals with a shield: Chequy and a fess. In the same year a seal of SIMON DE BROYES has a shield bearing the canting arms of the *broyes* which later formed part of the coat of JOINVILLE, or DE GENEVILLE. The seal of GUIRAND DE SIMIANE in 1113, and later, bears the ram which is the charge of the coat of that family.

The earliest seal of a Count of Flanders given by VRÉE, in his work *De Seghelen der Graven van Vlaendren*, which bears a shield charged with the lion of Flanders is that of Count ROBERT on plate 4, attached to a charter of 1072. But of this MABILLON has demonstrated the falsity; and on that ground, and not (as Mr ELLIS rather unworthily suspects) because it "conflicts with a cherished theory," Mr PLANCHÉ passes it over entirely in his *Heraldry Founded on Facts*; and says of the seal of PHILIP I. Count of FLANDERS in 1164 (?) that it is the earliest unquestionable example in the collection of UREDIUS (*i.e.* WREE, or VRÉE, as afore mentioned) on which the lion appears as a heraldic bearing. But I am pretty sure that Sir CHARLES MEYRICK also expressed a doubt as to the authenticity of this seal, not because the use of the arms "conflicts with a cherished theory," but on account of some peculiarities of the armour. I gather also that DEMAY, the great French authority on Sigillography, agrees with him, since he passes over this particular seal, and says:—"On

rencontre le lion pour la première fois dans le type de Philippe d'Alsace, en 1170. Le sceau de 1164" (an authentic seal, not the one referred to above) "du même comte, n'en fait pas mention.<sup>1</sup> On le chercherait en vain sur les sceaux des prédécesseurs de Philippe" (*Le Costume d'après les Sceaux*, p. 189, Paris, 1880). We have then here the first certainly authentic use of arms upon a seal towards the close of the twelfth century. Other seals which M. DEMAY adduces corroborate very strikingly the generally received idea that it was only after the middle of the twelfth century that regular armorial bearings came into general use. This evidence is here given in a condensed form. The seal of MATHIEU I. DE MONTMORENCY, in 1160, has no arms; that of MATHIEU II., in 1177, bears a shield with the older form of the Montmorency coat, a cross between four alerions. No arms are visible on the seal of CONON, Count of SOISSONS in 1172, but in 1178 and 1180 his shield bears a lion passant. MATHIEU II., Count of BEAMOUNT SUR OISE, in 1173 has no arms, but his successor MATHIEU III. in 1177 seals with a shield charged with a lion rampant. The COUCY seal in 1150 has no armorial bearings, but the well-known coat: *Barry of six vair and gules*, appears on the seal of 1190. The lion borne by the family of GARLANDE does not appear on the seal of GUI DE GARLAND in 1170, but is engraved on that used in 1192. In 1185 GERARD DE ST. AUBERT bears no arms; but in 1194 his buckler is charged with *Chevronny and a bordure*. On the seal of BALDWIN THE BRAVE, Count of HAINAULT, of the date of 1182, the well-known arms: *Chevronné of six, or and sable* do not appear, but they are represented on his counter-seal in 1282. The Counts of CHAMPAGNE

<sup>1</sup> On further consideration I think the matter is explicable otherwise, as I see M. DEMAY, fig. 92, ascribes the disputed seal of PHILIPPE D'ALSACE to about 1181.

in 1180 and 1186 are represented as bearing the plain shield with its ornamented boss; but before 1197 HENRI II. had assumed the coticed bend. ROTROU III. Count of PERCHE, in 1190 uses no arms; but in 1197 his son GEOFFROI bears the shield with the three chevrons (DEMAY, *Le Costume*, etc., pp. 189-192). So also in Scotland the seal of ALAN STEWART in 1170 had apparently no arms upon the shield borne by his mounted effigies; but in 1190 the shield of the same ALAN bears for the first time the fess chequy (LAING, *Scottish Seals*, i., 772-773).

We need not however suppose, and M. DEMAY warns us against so doing, that "le blason fait son apparition dans les dernières années du douzième siècle, brusquement, sans transition." On the contrary he adduces some interesting examples of earlier date which enable us to see how the transition was effected. Passing by for the present the development of the fleur de lis in the arms of France, which will be referred to in another section, we may cite the following instances. On a seal of ENGUERRAN, Count de ST. POL, anterior to the year 1150, the mounted knight bears a long uncharged shield, but the base of the seal is *semé* with garbs. These garbs later became true heraldic charges; and, to the number of five, were the blazon of the family of the CANDAVÈNE, to which ENGUERRAN belonged. The seal of HELLIN DE WAVRIN, in 1177, bears an eagle volant holding a serpent in its claws; in 1193 the eagle displayed appears as the charge of the seal of ROBERT DE WAVRIN, Seneschal of Flanders. In 1195, the seal of ROGER DE MEULAN has a lion passant; two years later the lion, but rampant, is enclosed in a shield on the seal of JEAN DE MEULAN; and ROGER DE MEULAN is represented holding this escutcheon on his seal of 1204. JULIENNE, Dame de ROSOY, is represented in 1195 between two roses; in 1201 the roses have become heraldic, and the shield of ROGER

DE ROSOY in 1201 bears three. (DE MAY, *loc. cit.*, pp. 193-194.)

A like process went on elsewhere ; the seal of JOHN DE MUNDEGUMBRI of Eagleshame, about 1170, bears a single fleur de lis (LAING, *Scottish Seals*, i., No. 590); and three fleurs de lis became later the arms of the family of MONTGOMERY. The seal of WILLIAM DE INAYS, appended to the instrument of fealty by which certain Scottish magnates did homage to EDWARD I. in 1296, bears only a single six-pointed mullet, or star (heraldic bearings at that time not having become generally adopted in Scotland); in later times the INNES coat was charged with three mullets (*Ane Account of the Familie of Innes*. Spalding Club, 1864, page 56). Similarly, the seal of RICHARD FALCONER of Hawkerston, in 1170 bears a fleur de lis supporting two falcons (LAING, i. 323). In the same year the seals of ROBERT, PATRICK, and WALTER CORBET (*Ibid.*, i., 201-3) have corbies perched upon the branches of a tree ; while, in 1292, GILBERT and WILLIAM CONNISBURGH have on their seals (*Ibid.*, i., 199-200) conies in the midst of foliage. In all these cases, as in many others, the device assumed in reference to the name became the foundation of the regular heraldic bearings of the family.

Mr STODART says (*Scottish Arms*, ii., 291):—"The seal of ODO BURNARD, attached to a charter relating to Arleseay, 1200, has a leaf, or perhaps a flower of seven leaves on a short stalk ; another seal of the same person, a little later, has three leaves on a shield. The leaves have been called burnet- (pimpernel) leaves, but all the Scottish blazons have holly. One leaf appears on the seal, 1252, of RICHARD BURNARD of Faringdon in Roxburghshire." Hence came the arms borne by the BURNETTS of Leys, etc.: *Argent three holly leaves in chief vert, and a hunting horn in base sable, garnished and stringed gules*. These arms, quartering in the second and

third *Azure, three garbs or* for CRAIGMYLE, were borne by the BURNETTS of Kemnay; and, with the difference of a mullet *sable* in the fess point of the quartered coat, by the late GEORGE BURNETT, LL.D., Lyon King of Arms, and joint author of the present work, a younger brother of BURNETT of Kemnay, in Aberdeenshire.

The seal of WILLIAM LINDSAY, Lord of ERCILDOUN and CRAWFORD, in 1170, is not armorial; that of SIMON of LINDSAY of the same date has an eagle displayed—the heraldic charge of the Norman family of the LIMESAYS—which in 1345 becomes the (single) heraldic supporter of the family arms (*Gu. a fess chequy arg. and az.*) upon the seal of Sir DAVID LINDSAY, Lord of CRAWFORD (LAING, *Scottish Seals*, i., Nos. 503, 504, 509, and ii., 629, 630. See also *Lives of the Lindsays*, vol. i., pp. 3-5 and 440).

BUTKENS in his *Trophées de Brabant* (Lib. 4., cap. 3), attributes the rise of Armorial bearings in the Low Countries to about the middle of the twelfth century. He says:—"Certes il nous seroit bien difficile de trouver quelles armoiries les Princes mesmes portoient en ce temps là,—puisque dans leurs Sceaux l'on ne trouve aucune marque ou Blason; et véritablement le port des armes n'est si ancien, n'y les armes si héréditaires, comme on les imagine maintenant, et ou ce qu'on peut juger des Sceaux, le Blason en nos quartiers n'a esté en usage que peu devant l'an MCLX."

Even in the thirteenth century arms had not become definitely hereditary. In 1223 AYMAR DE SASSENAGE bore a bend. In 1251 GUILLAUME DE SASSENAGE bore two swans accostés by two cotices fretty. In 1249 GUILLAUME, Seigneur de BEAUVOIR, bore Quarterly, and a cotice in bend; in 1279 a GUILLAUME DE BEAUVOIR (who MENÉTRIER thinks may have been the same person) bore a lion. EUDES ALLEMAN, Seigneur des CHAMPS, in 1265, bore a bend between six

fleurs de lis ; AYMAR ALLEMAN, a griffon passant ; ODO ALLEMAN, a single fleur de lis. GUI ALLEMAN in 1307 bore four fleurs de lis and a label. The branch of this family at Uriage bore an eagle, and that at Arpent in Bresse, a lion. Finally, SIBOUD ALLEMAN, Bishop of GRENOBLE, in the year 1455, having assembled in his Episcopal Palace all his relations of the name, to the number of twenty-three, they resolved that for the future all should bear exclusively the arms of the ALLEMANS of Vaubonnois, namely : *Gules fleury or, over all a cotice argent.* (MENÊTRIER, *De l'Origine des Armoiries et du Blason*, pp. 88, 89.) MENÊTRIER declares that he had himself seen the formal document drawn up on this occasion ; and he adds, " Je pourrois alleguer cent autres exemples semblables de diverses maisons de Normandie, de Champagne, de Bourgogne, et des Pays Bas."

In our own country mutations of arms were by no means infrequent, as in the case of the FERRERS, Earls of DERBY ; and a noble marrying a lady of higher position, or greater possessions, usually assumed her arms. (Further allusion to this will be found hereafter in the chapter on MARSHALLING.)

In Spain the introduction of Hereditary Arms does not appear to have been earlier than the commencement of the thirteenth century. In Italy the case was the same. JOVIUS, Bishop of NOCERA, in 1556, writes :—" Al tempo di Friderico Barbarossa vennero in uso l'insegne delle Famiglie, chiamate da noi 'Arme,' donate de principi, per merito dell' honorate imprese fatte in guerra, ad effeto di nobilitare i vallorosi Cavallieri, ne nacquero bizarrissime inventioni ne' cimieri et pitture ne gli scudi."

In Sweden the earliest known example of an armorial shield is of the year 1219. (See HILDEBRAND, *Det Svenska Riksvapnet* ; in the *Antiqvarisk Tidskrift för Sverige* ; 1883.) The shield is engraved on p. 326.



FIG. 7



FIG. 8



FIG. 9



FIG. 10



FIG. 11



FIG. 12



FIG. 13



FIG. 14

### CHAPTER III.

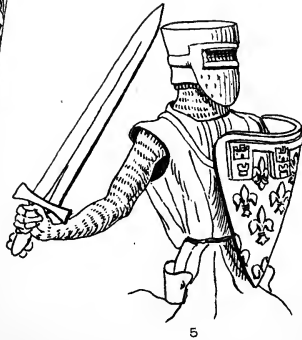
AS the primary use of Armorial Ensigns was to distinguish warriors by the devices on their shields, so when these bearings came to be depicted on seals, or monuments, or in *Rolls of Arms*, they continued to be represented upon a shield or escutcheon. This varied in form at different times, following the modifications which took place in the equipment of the warrior; the size and shape of the shield being materially affected by the quality of the armour.

At the time of the Norman Conquest this was composed of links interlaced; or of scales, rings, and other small pieces of steel, sewn upon the linen or leather hauberk, which was usually quilted in diamond-shaped spaces. While this rude armour, which is depicted in the Bayeux Tapestry (*see also Plate II., fig. 1*), was usually sufficient to turn an arrow shot from a distance, it was utterly inadequate to resist the thrusts of a spear, or sword, at close quarters; and the defence of the warrior

against these was provided for by a shield of large dimensions, sufficient to cover the whole of the body. On the Bayeux Tapestry this appears of a kite-shaped form, but, as is evident from our plates, it was really curved round the warrior's body, and was adorned and strengthened by a metal border and intersecting bands, or by a boss with a projecting spike and flourishes, which afterwards became the foundation of the heraldic charge known as the escarbuncle (Plates I. and II.). The latest instances of the use of this boss are probably afforded by the seals of RICHARD CŒUR DE LION ; and of RICHARD DE VERNON, in 1195. (DEMAY, *Le Costume d'après les Sceaux*, p. 141.)

As the texture of the coat of mail became closer, and the pieces of which it was composed more continuous, its powers of resistance were greatly increased, and the large, heavy, cumbersome shield was no longer needed. Accordingly the shield, though still somewhat curved, and sufficiently large to protect the vital organs, underwent a considerable diminution in size, as well as a modification in shape (Plate II., fig. 5). Upon the early seals where the warrior is represented on horseback, bearing his shield, the curvature of the shield often prevents us from having a full view of the bearings depicted upon it ; but on the counter-seal, or *secretum*, which contained only, or chiefly, the representation of the owner's shield of arms, this is represented flat, or with only a slight incurvation. The form given to it varied considerably at various times. On the earliest armorial seals the shield is of a heart shape, with round top and sides as in the seal of HENRY DE FERRIÈRES in 1205 (*cf.* the *secretum* of EUSTACIA DE CHÂTILLON, 1218 ; VRÉE, *Gen. Com. Fland.*, plate vi. ; DEMAY, *Le Costume d'après les Sceaux*, fig. 205, 1205). The *secretum* of PHILIPPE DE MALDEGHEM in 1207 (VRÉE, *Généalogie des Comtes de Flandre*, plate 4), shows that the lines of the shield, both at the





EXPLANATION OF FIGURES.

1. 13th Century Maire de Soissons (*Demay*). 2. Adam de Hereford (*Morice*, XIV.). 3. From Champlévé enamel of Geoffrey Plantagenet, 1157, at Le Mans. 4. Abbey of St. Victor, Marseilles, 12th Century (*Demay*).
5. Robert d'Artois, 1237 (*Demay*).



top and the sides, were beginning to lose something of their convexity, though the top angles were still rounded off. (See also the seal and *secretum* of ROBERT II., Comte de DREUX, circa 1202, in VRÉE, *Généalogie des Comtes de Flandre*, plate 7.) A little later the shield becomes slightly elongated, and all its lines flatter; the top line joins the side ones at a distinct angle, instead of being rounded off as formerly. Both types occur on the seal and the *secretum* of PIERRE DE DREUX, son of ROBERT II., and husband of ALICE, Duchess of BRETAGNE, c. 1212. On his seal the shield borne by the Count was of the elongated triangular shape; the heart-shaped shield appears on the *secretum*. (VRÉE, *Généalogie des Comtes de Flandre*, plate 8.)

To this type succeeded the regular "heater-shaped" shield; flat on the top, with the sides gently curved and meeting at a point, which prevailed in the thirteenth and fourteenth centuries. Later, especially after the introduction of the custom of quartering arms, there was an increasing tendency to give greater width to the base of the shield. About the middle of the fourteenth century we find the shield *penché* or *couché* (that is placed at an angle instead of being *droit*, or in a vertical position), and supporting on its upper angle the crested helm, with its mantling or lambrequins. In this form the shield was suspended above the pavilions at the tournaments. (See the Plates from the *Armorial de Geldre*; and the *Zürich Wappenrolle*.) Towards the end of the fifteenth century appeared such forms as those represented in Fig. 8, p. 53. This shield is said to be *à bouche*, and the notch at the angle was contrived as a rest for the lance of the wearer.

In southern countries, especially in Spain, the shield assumed a distinctly rounded shape in the base, which has been retained in the Peninsula to the present day, and of which examples are found in the mediæval seals

of the Counts of Foix, Béarn, Toulouse, etc. (See DEMAY, *Le Costume, etc.*, p. 228.) An oval shield was also in use in southern countries, especially in Italy, where it is still greatly employed; and it is the form almost invariably used there, and elsewhere, for the Arms of Ecclesiastics. On the seals of ENGUERRAN DE COUCY, in 1380, and of OLIVIER DE CLISSON, Constable of France, in 1397, the oval shield has the notch *à bouche* which converts it into the *Écu en palette* (DEMAI, *Le Costume, etc.*, p. 230). The prevailing forms became more florid in the sixteenth century, particularly in Germany (see figs. 12, 13, and 14).

What may be called the "vair-shaped" shield was much in vogue in Britain in the eighteenth, and early part of the present century; as were other still more untasteful forms; but within the last fifty years there has been, along with a revived knowledge of, and taste for, Art, a reversion to the earlier and simpler types of the shield. The "heater-shaped" shield is now very generally employed for single coats; while for those which contain quarterings, or small charges, the shield with straight top and sides and ogee curves in base, which finds favour in France; or the Spanish shield (which is the same, except that the base is formed by a segment of a circle) are much used. (See p. 53, fig. 10.)

In Great Britain the Royal Arms are very generally represented (or misrepresented) in an oval, sometimes even in a circular shield. This has arisen from the circumstance that the shield is encircled by the Garter which forms the principal ensign of the Most Noble Order of that name. In imitation of this, oval shields, which are surrounded by the collars, or by garters or bands bearing the mottos of the Orders, are often, but without any necessity, employed by the Knights of the THISTLE, BATH, etc. (On the use of the oval shield abroad, see page 58.)

There are a few early examples of shields of circular shape. [See the seal of JEAN, Duc de BERRY, 1408, (Plate of Seals, No. 1, *infra*); and that of MARIE D'ANJOU, Queen of CHARLES VII.] A monumental slab at Chetwynd in Shropshire has a circular shield charged with arms, GOUGH, *Monuments*, vol. i., p. cviii. (quoted in BOUTELL, *Christian Monuments*, note on p. 74). The arms of Savoy were often borne on a circular escutcheon on the breast of an eagle (*vide post.* Chap. VIII., p. 243-244). The *Écu en bannière*, a shield of a square shape, has from very early times been used by Knights Bannerets; and in France it is still employed by certain families, which descend from persons who have held the dignity of Chevaliers Bannerets. Thus the Poitevin family of BARLOT bear: *de Sable, à trois croix patées d'argent. L'écu en bannière.* The BEAUMANOIRS, Marquises de LAVARDIN, whose arms are: *d'Azur, à onze billettes d'argent, 4, 3, 4*; do the same. The arms of the ARCHAMBAULTS, who descend from the first House of BOURBON, are often borne *en bannière*, they are: *d'Or, au lion de gueules, accompagné de huit coquilles d'azur, rangées en orle.*

But in the fourteenth, and commencement of the fifteenth centuries the *écu en bannière* was not unfrequently used by great ladies. M. DEMAY, in his *Costume d'après les Sceaux*, engraves (Fig. 284) an instance; in it the arms of JEANNE, Dame de PLASNES, are impaled with those of her husband. In VRÉE, *Généalogie des Comtes de Flandre*, plate 60 contains the seal of MARGUERITE DE BAVIÈRE, wife of JEAN SANS-PEUR. She was the daughter of ALBERT DE BAVIÈRE, Count of HAINAULT, HOLLAND, etc., son of the Emperor LOUIS. On her seal the *écu en bannière* appears to be quarterly, but really it is impaled:—*Per pale*: 1. *Per fess*, (a) *in chief* BURGUNDY-modern; (b) *in base* BURGUNDY-ancient. 2. Also *Per fess*; (a) *in chief* BAVARIA; (b) *in*

*base*, the quartered coat of HAINAULT and HOLLAND, without a pourfilar line. (These coats are blazoned in the chapter on MARSHALLING.)

Two seals of ALFONZO of SPAIN in 1324, 1325, have the arms on an *écu en bannière*.

The ancient but very inconvenient custom still prevails by which the arms of an unmarried lady, or a widow, are placed upon a lozenge-shaped shield. On the Continent, and especially for widows, this usage has many exceptions; and an oval shield, which obviates the mutilations so frequently necessitated by the adoption of the lozenge, is increasingly in use. The employment of the *Écu en lozange* goes back to the thirteenth century. An early instance is engraved by DEMAY (Fig. 283), it is of the date 1262, and in it ISABELLE DE SAINT VRAIN bears in a lozenge her arms, a double-headed eagle displayed. But in these early times, the lozenge was occasionally, if rarely, used by men also. PIERRE DE LA FAUCHE thus sealed in 1270; and JEAN, Comte d'ARMAGNAC, in 1369. In the last named year JEANNE DE BRETAGNE, wife of CHARLES DE BLOIS, thus bore her arms (DEMAI, *Le Costume d'après les Sceaux*, p. 229).

In VRÉE, *Généalogie des Comtes de Flandre*, plate 58, are engraved two seals of MARGARET, Countess of HAINAULT, HOLLAND, etc., wife of the Emperor LOUIS (of Bavaria), in which her arms are borne in a lozenge on the breast of the Imperial eagle (single-headed). The shield is not quartered according to modern usage, but bears four lions rampant, 1, 2, 1. The two in chief and base are the red lion of HOLLAND; the two in flanks, the black lion of FLANDERS. As in the coat of her granddaughter MARGUERITE DE BAVIÈRE, described above, there is no division of the quarters by a pourfilar line (these coats are referred to below in the Chapter on MARSHALLING). The lozenge has been used in Britain for unmarried ladies since the fourteenth century.

SYLVANUS MORGAN derives it from EVE'S spindle ; just as, according to his fancy, the tasteless form of the shield affected in his time was a reminiscence of ADAM'S spade !

POINTS OF THE ESCUCHEON.

To facilitate the description, or, as it is technically called,

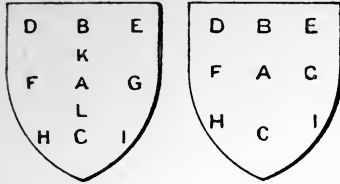


FIG. 15.

FIG. 16.

“blazoning” of arms, the surface or “field” of the escucheon has been mapped out into nine, or sometimes (and more conveniently), into eleven points, represented in the woodcuts above, each point being known by its special name.

ENGLISH.

FRENCH.

- |                          |                                  |
|--------------------------|----------------------------------|
| A. Fess point, . . .     | le centre (abime) ; “ en cœur.”  |
| B. Middle chief, . . .   | le point du chef.                |
| C. Middle base, . . .    | la pointe de l'écu.              |
| D. Dexter chief, . . .   | le canton dextre du chef.        |
| E. Sinister chief, . . . | le canton sénestre du chef.      |
| F. Dexter flank, . . .   | le flanc dextre.                 |
| G. Sinister flank, . . . | le flanc sénestre.               |
| H. Dexter base, . . .    | le canton dextre de la pointe.   |
| I. Sinister base, . . .  | le canton sénestre de la pointe. |
| K. Honour point, . . .   | le point d'honneur.              |
| L. Nombriil point . . .  | le nombriil de l'écu.            |

It will be observed that the dexter and sinister sides of the shield are so called from their position in relation to the right or left side of the supposed bearer of the shield, and not to the eye of the spectator. D B E is

the chief of the shield ; H C I, its base ; D F H the dexter flank ; E G I, the sinister flank ; and in each case the centre letter marks the “ point ” of that particular region.

#### TINCTURES.

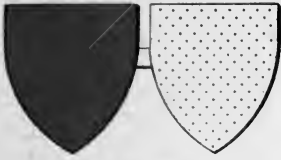
Armorial insignia consist for the most part of one or more objects called “ charges,” depicted on a *field*, *i.e.* the escutcheon which represents the knightly shield, and whose points have been already explained. One coat of arms differs from another, not by the differences of the charges only, but by differences of colour ; or, more correctly speaking, of tincture, both in the charges and in the field. The field may be of one, or of more than one tincture, divided by the partition lines hereafter to be explained, which are represented on page 75. The tinctures used in British Heraldry are nine in number ; and comprise two metals, five colours, and two furs. Of these furs there are several variations to be noted presently.

The metals are *Or*, that is gold, Plate III., fig. 1 ; and *Argent*, that is silver, fig. 2 ; in painting these are often represented by the colours yellow and white ; but they are more properly represented by the actual metals.

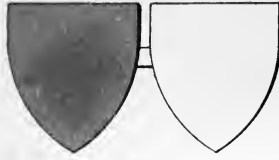
The colours are red, known as *gules* ; blue, known as *azure* ; black, as *sable* ; green, as *vert* ; purple, as *purpure*. The French equivalents are, *d'azur*, *de gueules*, *de sable*, *de sinople*, *de purpure*.

Besides these are two other colours mentioned in old heraldic treatises—orange, known as *tenny* or *tenné*, and blood colour, termed *sanguine*. These last occur so rarely in British Heraldry as to be scarcely worthy of enumeration with the other five. They were intended by the old heralds to be used in the system of “ abate-ments ” which they had invented, and of which some

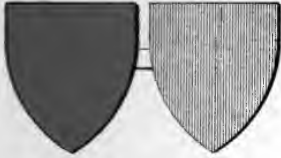




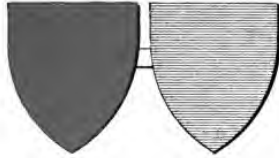
1. Or.



2. Argent.



3. Gules.



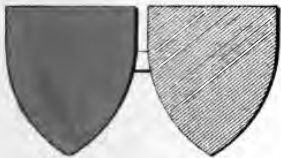
4. Azure.



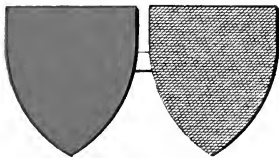
5. Sable.



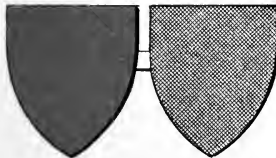
6. Vert.



7. Purpure.



8. Tenny.



9. Sanguine.



notice will be found under that word. Practically these abatements (“*Sottises anglaises*” is the severe, but not unjust estimate of the learned French writer on blazon, le Père MENÉTRIER) were never in use, and the colours were, therefore, not needed. There is, however, in the Lyon Register, one instance only of the use of *sanguine* as the tincture employed in an honourable coat. The arms of the family of CLAYHILLS of Invergowrie, are:—*Per bend sanguine and vert, two greyhounds courant bend-ways argent*. I have also met with a few foreign instances of the use of *tenné*; the Prussian Counts of BOSE bear as their first quarter, *Azure, a Latin cross patée alésée tenny*.

Besides the metals, tinctures, and furs which have been already described, other tinctures are occasionally found in the Heraldry of Continental nations; but are comparatively of such rarity as that they may be counted among the curiosities of Blazon; which would require a separate volume. That of which I have collected most instances is *Cendrée*, or ash colour; which is borne by (among others) the Bavarian family of ASCHAU as its *armes parlantes*:—*Cendrée, a mount of three coupeaux in base, or*.

*Brunâtre*, a brown colour, is even more rare as a tincture of the field; the MIEROSZEWSKY in Silesia, bear, *de Brunâtre, a cross patée argent supporting a raven rising sable, and holding in its beak a horse-shoe proper, its points towards the chief*.

*Bleu-céleste*, or *bleu du ciel*, appears occasionally, apart from what we may term “landscape coats.” That it differs from, and is a much lighter colour than, azure is shown by the following example. The Florentine CINTI (now CINI), bear a coat which would be numbered among the *armes fausses*, or *à enquérir*:—*Per pale azure and bleu-celeste an estoile counter changed*.

*Amaranth*, or *Columbine*, is the field of a coat (of

which the blazon is too lengthy for insertion in this place) which was granted to a Bohemian knight in 1701.

The use of the term "*proper*" of course covers every shade which can be found in an artist's palette; it is indicated in German *hachures* by indented lines in the direction of *purpure*; but *Eisen-farbe* seems to have an independent existence in some modern coats.

*Carnation* is the technical French term for the colour of naked flesh, and is often employed in blazon.

Of the regular tinctures *purpure* is much less used in British Armory than any other. In France it was disputed as to whether it was a separate tincture at all. The lion of LEON is often blazoned *purpure*, but was not intended to be of a tincture distinct from *gules*. (See my paper in *Notes and Queries*, iii. series, vol. i. p. 471; and another in the *Genealogist*, vol. v., p. 49, on "The Heraldry of Spain and Portugal.")

The old armorists covered their ignorance of the history of the subject on which they wrote, and filled their treatises, by assigning to each metal and colour special attributes, not only when these were used alone, but varying according to their combinations with others. Into these absurdities we need not enter; they were quite incompatible with the long prevalent system of differencing the coats of members of the same family by change of tincture; and as a matter of fact at no time, and in no country, were the moral qualities of the bearer indicated by the tinctures or charges of the shield. Tinctures which were supposed appropriate to represent the moral qualities of one member of a family would obviously often have been quite inappropriate to indicate those of his brothers, or of his sons. Still, an idea prevails that one colour or metal is more honourable than another, as gold is a more precious metal than silver; and the colours have usually been ranked in the order in which they are here placed. *Gules* and *azure* have each the first place



1. Ermine.  
(Ancient.)



2. Ermine.



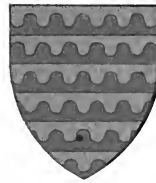
3. Ermines.



4. Erminois.



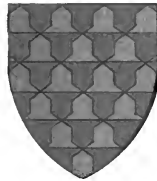
5. Pean.



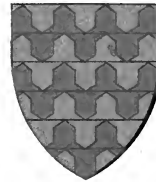
6. Vair.  
(Ancient.)



8. Countervair.



7 Vair.



10. Vair undy.



11. Potent.



9. Vair in pale.



13. Vairy.



12. Counterpotent.



assigned to them by various heralds, on the ground that the tinctures of the arms of the Sovereign must be the most honourable. According to this reasoning *azure* would hold the first place in France, and *gules* in England.

The only furs in use in the early days of heraldry were *ermine* and *vair*. The former, of white with black spots of special shape, was supposed to represent the white skin and the black tail of the animal so called. *Ermine* is often thus represented, as was originally always the case, by a white field with black spots. But in the middle ages the field was often of silver (*argent*). The *ermine* on the "Stall plates" of the Knights of the Garter in St. George's Chapel at Windsor, has the field of silver, not of white. (See Mr HOPE'S paper on these "Stall plates," read before the Society of Antiquaries of London, *Archæologia*, vol. li.) *Vair* is said to represent the fur of a species of squirrel, much used for lining cloaks and mantles according to the sumptuary laws of olden times. As the number of coats of arms increased several varieties of these furs were introduced. *Ermines*, *Erminois*, and *Pean*, are really only variations of *ermine*; and have no more right to be separately enumerated as furs than have the varieties of *ermine* and *vair* hereafter to be noticed. A black fur with white spots, the reverse of *ermine*, is known as *ermine*s (in French, *contre-hermine*). In *erminois* the fur is gold colour with black spots, or tails; *Pean* is the reverse, black with gold spots. These latter are not known by a special name in foreign heraldry, but the field is said to be of such or such a colour *semé d'hermines*. Thus, *erminois* would be in French blazon;—*d'Or, semé d'hermines de sable*; *Pean* would be *de Sable, semé d'hermines d'or*. Other variations are noted further on in this Chapter; and see Plate IV.

Drawings, engravings, and sculptures in which colour was unattainable, laboured under the disadvantage of

giving very imperfect information regarding the coat which they were designed to represent; and in the seventeenth century it first occurred to heralds that by an arrangement of lines and points, it might be possible, even without the use of colour, to indicate heraldic tinctures in sculpture or engraving.

The first system of this kind appears to have been that of FRANCQUART, in Belgium, *c.* 1623. It was succeeded by those of BUTKENS, 1626; PETRA SANCTA, 1638; LOBKOWITZ, 1639; GELENIUS; and DE ROUCK, 1645; but all these systems differed from each other, and were for a time the cause of confusion, and not of order. Eventually, however, the system of PETRA SANCTA (the author of *Tesseræ Gentilitiæ*) superseded all the others, and has remained in use up to the present time.

By it, *Or* is represented in engravings by dots; *argent* is left plain; *gules* is denoted by perpendicular; *azure* by horizontal lines; *sable* by the conjunction of both. *Vert* is indicated by diagonal lines from the dexter to the sinister; *purpure* by diagonal lines from the sinister to the dexter.

By the side of each metal and colour in Plate III. is placed its representation by lines and points.

Another device for indicating the tinctures in engravings and sketches was that called "tricking;" in it letters and abbreviations were used to mark the tinctures, and a numeral the repetition of a charge.

The arms in SIEBMACHER'S *Wappenbuch*, Nürnberg (1st edition in 1605, later edition 1734), are thus tricked, as are those in MAGNENEY'S *Recueil des Armes*, Paris, 1633.

One of the absurd pedantries affected by English armorialists was the substitution of planets for the ordinary names of the tinctures in the blazons of Sovereign Princes; and of precious stones in those of peers. As this mode of blazoning, though now happily discarded, was adhered to by writers as late in date as GUILLIM, it is



needful to give here the respective synonyms of the different metals and colours.

TINCTURES.	PRINCES.	PEERS.
Or.	Sol.	Topaz.
Argent.	Luna.	Pearl.
Gules.	Mars.	Ruby.
Azure.	Jupiter.	Sapphire.
Sable.	Saturn.	Diamond.
Vert.	Venus.	Emerald.
Purpure.	Mercury.	Amethyst.
Sanguine.	Dragon's head.	Jacinth.
Tenné.	Dragon's tail.	Sardonyx.

It has been said generally that a coat of arms consists of a charge or charges, placed upon a field ; but while this is the general rule there are numerous exceptions ; there are coats which consist only of a field ; a single metal, tincture, or fur being alone employed. These are comparatively rarely met with, though in foreign Heraldry their frequency has been much underrated by previous writers ; and there is a very large number of coats, both at home and abroad, in which, while the field is divided by partition lines into surfaces of two or more colours, there is nothing which can technically be called a charge. Many of these simple coats are of great antiquity.

#### FIELDS OF A SINGLE METAL, TINCTURE, OR FUR.

I have been able, in the course of a good many years' study, to collect examples in which each of the heraldic tinctures, furs, and metals has been used as the sole

bearing of the shield. A plain golden coat (*d'Or plein*) is borne in France by the families of BISE, BORDEAUX, DE PUY-PAULIN, and PAERNON ; in Spain by MENESEZ of Andalucia ; in Germany and Switzerland by BOSSENSTEIN (if we may credit SIEBMACHER, *Wappenbuch*, iii. 118 ; *Or, an eagle displayed gules*, being the more usual coat) ; and by VON LAHR of Rhenish Prussia. It is also the coat of the Italian family of BANDINELLI, to which Pope ALEXANDER III. belonged. In this case (as upon his monument in the church of St. John Lateran at Rome) I have noticed that the plain gold field is diapered. Other coats hereafter blazoned were similarly treated. (*See Diaper*, pp. 114, 115.)

*D'Argent plein* :—The plain silver shield which we have been accustomed to think of as an *écu d'attente*, borne by the youthful esquire who had as yet performed no deeds of valour, entitling him to the knightly rank and emblazoned shield, turns out to be the ordinary bearing of the French families of MAIGRET, or MEGRET ; of BOCQUET, or BOQUET ; of PELLEZAY ; and of the Polish ZGRAIA.

The plain coat of *Azure (d'Azur plein)* is attributed to BERINGTON of Chester, in HARL. MS., 1535 ; to DE LA BARGE DE VILLE, in Lorraine ; to FIZEAUX of France and Holland ; to the Swiss family of MAIENTHAL ; and to the CONTRIZAKIS of Greece.

Plain *Gules (de Gueules plein)* occurs more frequently ; it is the well-known coat of the house of D'ALBRET, of the Kings of NAVARRE ; and of the Ducs de NARBONNE. It was borne as a canting coat by BONVINO, and by the Florentine ROSSI, and RUBEI ; by the French SARRANTE ; DU VIVIER DE LANSAC ; and the MARCHANDS of Liège. The FORTUNATI of Trieste (possibly as a canting reminiscence of "*rouge et noir*" ?), and the German Counts von HERTENSTEIN, XIMENEZ in Spain, and CZERNIA of Poland, all bore *de Gueules plein*.

There is another use of a plain red shield which must not be omitted. In the full quartered coat of some high sovereign princes of Germany—SAXONY (duchies), BRANDENBURG (PRUSSIA), BAVARIA, ANHALT—appears a plain red quartering ; this is known as the *Blut Fahne*, or *Regalien* quarter, and is indicative of royal prerogatives. It usually occupies the base of the shield, and is often diapered.

The sombre *Sable* shield (*de Sable plein*) is borne, not only by the “unknown knight” of the mediæval tales of chivalry, but by the families of DESGABETS D'OMBALE, and by a branch of the Norman and English house of GOURNAY.

The French families of BARBOTTE, PUPELLIN, and TRIBLE, all bear *de Sinople plein* ; and even the comparatively rarely used tincture *Purpure* is also the plain coat of the French AUBERTS.

I venture to affirm that there is no subject on which so many books have been published with so little original research as Heraldry ; and I may be allowed to express a hope that the list above given, which is much more complete than any which has appeared in preceding Heraldic treatises, and which (with other portions of this book) will hardly escape the hands of future freebooting “compilers,” may be useful as saving them from writing nonsense as to coats of a single metal or colour being “almost unknown.” If to the forty, or thereby, coats of plain metal or colour given above there be added the many coats in which a single fur (*ermine* or *vair*, with their variations) is the sole charge, there will be I dare to say at least a hundred examples of a use, which is certainly curious and infrequent, but which is not of such extreme rarity as is often ignorantly asserted. A parallel, but even worse case, is that of “*armes fausses*,” metal on metal, and colour on colour (*see* Appendix, *infra*).

Besides the two furs ermine and vair, and their variations, we may notice that not only is the ermine spot, or tail, used as an independent charge, either alone or in specified numbers, but that in Foreign Heraldry it is also used of various tinctures, and on various fields.

ERMINE *plain* (*d'Hermine*) is not, I think, the coat of any family of Great Britain or Ireland. It was borne on the Continent by the Dukes of BRITTANY, and by the families of BOURGHIELLES, LE BRET, COIGNE, GUILAND, PIERREFORT, ST. MARTIN, QUINSON, etc.

*Ermines plain* (*Contre-hermine*) is borne in France by LAVAL, ROUX, MAUBLANC, and ROUSSELET.

Of the use of *Erminois* (*d'Or semé de mouchetures d'hermine de sable*), without a charge, I only remember one instance, that of VANDER EZE of Guelders.

Other variations are :—

*Gules, semé of ermine spots or*, the arms of VAN LEEFVELT.

*Gules, semé of ermine spots argent, with a fleur de lis of the same*, are those of BEUVILLE.

*Azure, semé of ermine spots or, over all a lion argent*, is the coat of SCHLEIDEN, in Prussia. LE RÉVÉREND DU MESNIL bears *Ecartelé, aux 1 and 4 ; de Sinople, à trois mouchetures d'hermine d'or ; au 2 and 3 ; de Gueules. (Vert, three ermine spots or ; quartering Gules plain.)*

Ermine spots are not unfrequently borne as distinct charges, thus :—

*Argent, a single spot of ermine (d'Argent, à une moucheture d'hermine)* is borne by the families of BŒUVRES, BOIS, CHAI, DRUAYS, etc.

*Argent, three ermine spots sable*, by FIRMAS, BARTELLE-LA MOIGNON, and the Barons DUROY ; *d'Argent, au chevron d'azur, accompagné de trois mouchetures d'hermine de sable*, are the arms of COLLONGUE.

*Gules, six ermine spots or*, is the coat of BAYSSE.

VAIR is usually represented as composed of alternate

cups, or panes, of argent and azure, arranged in horizontal rows (as in Plate IV., fig. 7). In early Heraldry the panes were formed by undulating lines, as in Plate IV., fig. 6, and *Vair* is usually thus represented in our early *Rolls of Arms*. (It is usual to describe this form as *Vair ancien*. The *Vair* in the *Wappenrolle von Zürich* of the fourteenth century, is thus drawn.)

This form is still occasionally met with in foreign Heraldry, where it is blazoned as *Vair ondé* or *Vair ancien*. The family of MARGENS in Spain bears: *Vair ondé, on a bend gules three griffons or*; and TARRAGONE of Spain: *Vairé ondé, or and gules*.

In modern times the white panes are generally depicted as of silver, not of white fur. The verbal blazon nearly always commences with the metal, but in the arrangement of the panes there is a difference between French and English usage. In the former the white panes are generally (and I think more correctly) represented as forming the first, or upper, line; in British Heraldry the reverse is the case. The *Vair* of Heraldry, as of commerce, was formerly of three sizes, and the distinction is continued in foreign armory. The middle, or ordinary size, is known as *Vair*; a smaller size as *Menu-vair* (whence our word *miniver*); the largest as *Beffroi*, a term derived from the bell-shaped cups, or panes. In French Armory, *Beffroi* should consist of three horizontal rows; *Vair*, of four; *Menu-vair*, of six; this rule is not strictly observed, but in French blazon if the rows are more than four it is usual to specify the number; thus VARROUX bears, *de Vair de cinq traits*. *Menu-vair* is still the blazon of some families; BANVILLE DE TRUTEMNE bears: *de Menu-vair de six tires*; the Barons van HOUTHEM bore: *de Menu-vair, au franc quartier de gueules chargé de trois maillets d'or*.

In British Armory *Vair* is only of one size, but from the bell-shaped cups or panes the English families of

BELSCHES and BELCHER use *Vair* as part of their arms (*Paly of six or and gules, a chief vair*). The great family of the Ducs de BEAUFFREMONT in France use *Vairé d'or et de gueules* for a like reason.

When the *Vair* is so arranged that in two horizontal rows taken together, either the points or the bases of two panes of the same tincture are in apposition, the fur is known as COUNTER VAIR (*Contre Vair*), Plate IV., fig. 8. Another variation, but an infrequent one, is known as VAIR IN PALE (*Vair appointé*, or *Vair en pal*; but if of other colours than the usual ones *Vairé en pal*). In this all panes of the same colour are arranged in vertical, or palar, rows (Plate IV., fig. 9). VAIR IN BEND (or in bend-sinister) is occasionally met with in foreign coats; thus MIGNIANELLI in Italy bears: *Vairé d'or et d'azur en bande*; while *Vairé en barre* (that is, in bend sinister) *d'or et de sable* is the coat of PICHON of Geneva.

POTENT, and its less common variant COUNTER POTENT, are usually ranked in British Heraldic works as separate furs. This has arisen from the writers being ignorant that in early times *Vair* was frequently depicted in the form now known as *Potent*. (By many heraldic writers *Potent* is styled *Potent-counter-potent*; but in my opinion tautologically. When drawn in the ordinary way, as in Plate IV., fig. 11, *Potent* alone suffices.) An example of *Vair* in the form now known as *Potent* (or, as above, *Potent-counter-potent*) is afforded by the seal of JEANNE DE FLANDRE, wife of ENGUERRAND IV. DE COUCY; here the well-known arms of COUCY, *Barry of six vair and gules*, are depicted as if the bars of *vair* were composed of a row of *potent*. (VRÉE, *Généalogie des Comtes de Flandre*, plate 112.) In the *Roll of Arms of the time of EDWARD I.* the *Vair* resembles *Potent* (-counter-potent), which Dr PERCEVAL erroneously terms an "invention of later date." (See *Archæologia*, xxxix., p. 390.) In the *First Nobility Roll* of the year

1297, the arms of No. 8, ROBERT DE BRUIS, Baron of Brecknock, are: *Barry of six, Vairé ermine and gules, and azure*. Here the *vair* is *potent*; so is it also in No. 19, where the coat of INGELRAM DE GHISNES, or GYNES, is: *Gules, a chief vair*. The same coat is thus drawn in the *Second Nobility Roll*, 1299, No. 57.

POTENT (-counter-potent) does not occur with great frequency in modern British Armory. Like its original *Vair*, it is always of *argent* and *azure*, unless other tinctures are specified in the blazon. (The true counter-potent, if ever used, is drawn as in Plate IV., fig. 12.)

A considerable number of British and foreign families bear *Vair* only; such are VARANO, Dukes de CAMERINO; VAIRE, and VAIRIÈRE, in France; VERET, in Switzerland; GOUVIS, FRESNAY (Brittany); DE VERA, in Spain; LOHEAC (Brittany); VARENCHON (Savoy); SOLDANIERI (Florence). *Counter vair* is borne by LOFFREDO of Naples; by BOUCHAGE, DU PLESSIS ANGERS, and BROTON, of France. HELLEMES of Tourney uses: *de Contre vair, à la cotice de gueules brochante sur le tout*.

When the panes of *vair* are not of *argent* and *azure* but of different tinctures the fur is known as *Verry*, *vairy*, or *vairé* of such colours, as in the arms of DE BEAUFFREMONT, and MIGNIANELLI, given above, p. 70. Plate IV., fig. 13, *Vairé Or. and gules* is the canting coat in England of FERRERS, Earls of Derby; and by connection with them, *Vairé gules and ermine* was borne by GRESLEY; and *Vairé argent and sable* by MEYNELL. Abroad: *Vairy or and azure* was the coat of the Counts of GUINES; of BONNIÈRES, Ducs de GUINES; of ROCHEFORT (*Salle des Croisés*). *Vairé d'argent et de pourpre* is borne by GRUTEL; *Vairé d'or et de sable* by DE LA JARDINE of Provence.

Two curious forms of *Vair* occasionally met with in Italian or French coats are known as "*Plumeté*" and "*Papelonné*."

In *Plumeté* the field is apparently covered with feathers. *Plumeté d'argent et d'azur*, is the coat of CEBA (note that these are the tinctures of *Vair*). SOLDONIERI of Udine, *Plumeté au naturel* (but the SOLDONIERI of Florence bore: *Vairé argent and sable with a bordure chequy or and azure*), TENREMONDE of Brabant: *Plumeté or and sable*. (Plate VIII., fig. 7.) In the arms of the SCALTE-NIGHI of Padua; the BENZONI of Milan; the GIOLFINI, CATANEI, and NUVOLONI of Verona, each feather of the *plumeté* is said to be charged with an ermine spot sable.

The bearing *Papelonné* is more frequently found; and I have collected a good many French and Italian examples, of which a few are here blazoned.

In it the field is covered with what appear to be scales; the heraldic term *papelonné* is derived from a supposed resemblance of these scales to the wings of butterflies. Plate VIII., fig. 6 is the coat of MONTI, *Gules, papelonné argent*.

DONZEL at Besançon bears: *Papelonné d'or et de sable*. (It is worthy of note that DONZÉ of Lorraine used: *Gules, three bars wavy or*. The two families, in fact, both bore variations of *Vair*, or *Vairé*.) The FRANCONIS of Lausanne are said to bear *de Gueules papelonné d'argent*, and on a chief of the last a rose of the first, but the coat is otherwise blazoned: *Vairé gules and or*, etc. The coat of ARQUINVILLIERS, or HARGENVILLERS, in Picardy is *d'Hermine papelonné de gueules* (not being understood, this has been blazoned "*semé of caltraps*"). So also the coat of CHEMILLÉ appears in French books of Blazon indifferently as: *d'Or papelonné de gueules*; and *d'Or semé de chaussetrapes de gueules*. GUÉTTEVILLE DE GUÉNONVILLE is said to bear: *d'Argent semé de chaussetrapes de sable*, which I believe to be simply *d'Argent papelonné de sable*). The BARISONI of Padua bear: *Or, a bend of scales, bendways argent, on each scale an ermine spot sable, the bend bordered sable*; this is only a round-



about way of saying *Or, a bend argent, bordered and papeloné sable.*

The ALBERICI of Bologna bear: *Papeloné of seven rows, four of argent, three of or*; but the ALBERGHI of the same city, *Papeloné of six rows, three of argent, as many of gules.* The connection with *vairé* is much clearer in the latter than in the former. CAMBI (called FIGLIAMBUCHI), at Florence, carried *d'Argent, papeloné de gueules*; MONTI of Florence and Sicily, and RONQUEROLLES of France the reverse.

No one who is familiar with the licence given to themselves by armorial painters and sculptors in Italy, who were often quite ignorant of the meaning of the blazons they depicted, will doubt for a moment the statement that *Papeloné* is simply ill drawn *Vair*.

The seal of MICHAEL DE CANTELU, *circa* 1200, is an ancient example in which *Vair* is represented in the manner now known as *Papeloné*. (ELLIS, *Antiquities of Heraldry*, plate xvii. from *Archæologia Cantiana*, vi., 216.)

Besides the conventional representations of the fur of animals, their actual fur, or skin, is occasionally found represented in the wide range of Continental Armory, though such examples are of the greatest rarity.

One of the most interesting of these examples is afforded by the Arms of BREGENZ. In the fourteenth century MS. the *Wappenrolle von Zürich*, No. 127, the coat is evidently *Vair, a pale ermine*, both being *au naturel*; but in a modern German blazon of the Austrian arms it is said that the quarter "enthält im blauen, mit einem goldenen Gilter bedeckten Felde einen Pfahl von Hermelin mit drei übereinander stehenden schwarzen Hermelinflammen—wegen der Graffschaft Bregenz." (SCHMIDT, *Die Wappen aller Fürsten und Staaten*, 1869.) This writer was evidently ignorant of the fact that the whole bearings are of fur.

In SIEBMACHER'S *Wappenbuch*, ii., plate 44, the Coat

of STÖRCK VON PLANCKENBERG in Styria is, *Fur au naturel*, a pale *gules*. This is almost *papelonné* in appearance. The Franconian family of JARSDORFF bears: *Quarterly*, 1 and 4, *Fur au naturel* in the form of scales (vair-shaped pieces); and 2 and 3, *gules plain*. *Vert*, an ox skin stretched out, *paleways proper* is the coat of DE LA NAYE of Liège; and SCHEURLER of the Hague bears *Gules*, a similar skin *or* (sometimes, but mistakenly, blazoned an *escucheon or*).

Furs are common in the Armory of England, Normandy, and naturally in Brittany, *Ermine plain* being the arms of the ancient Sovereigns of that land. Contrary to ordinary expectation the furs are not used with any frequency in the arms of the more northern nations of Europe; on the contrary, they are there seldom met with. For example, I do not remember a single instance in the Heraldry of Poland, while on the other hand they are frequently found in the blazons of Spain and Italy.









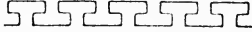
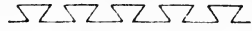

#### PARTED COATS, ETC.

Having now seen what colours and furs are employed in Armory, the next matter which requires our consideration is the division of the shield by partition lines. Under the subject of the division of a field by partition lines there falls to be considered:—

1. *The Species of Partition Line*; which is either (a) straight; or (b) composed of curves, or indentations.
2. *The Mode of Partition, i.e.*, the various directions in which the field is divided by these partition lines. The chief forms of these lines whose names form part of the technicology of Heraldry are shown in the accompanying cut, and it will be shown later by examples (Chap. IV.) that these lines have a further use as the boundaries of the class of charges which are known as the Ordinaries

(see p. 116). The straight line is of course that most commonly employed, but of the other forms of line, *engrailed*, *indented*, and *wavy*, are the most in use, as well as the oldest; the others, the last four of which are seldom seen, belong to the later developments of armory. (See the Glossary of English Terms, *infra*.)

## I.

ENGRAILED. Fig. 17.	
EMBATTLED. Fig. 18.	
INDENTED. Fig. 19.	
INVECKED. Fig. 20.	
WAVY, or UNDY. Fig. 21.	
NEBULY. Fig. 22.	
DANCETTY. Fig. 23.	
RAGULY. Fig. 24.	
POTENTÉ. Fig. 25.	
DOVETAILED. Fig. 26.	
URDY. Fig. 27.	

## PARTITION LINES.

## PARTITION LINES.

ENGRAILED (*engrêlé*); this line is formed by a row of small semi-circles, or concave indentations, the points being turned outwards. (The French use

the term *échancré* to denote a larger form of engrailure consisting of only three or four concave indentations.) (Fig. 17.)

EMBATTLED; having the form of rectangular embattlements. For this term the French have two equivalents; *crénelé* and *bretessé*. *Crénelé* is used when the upper, *bretessé* when the lower, edge of an ordinary is embattled. (Fig. 18.)

INDENTED (*dentelé*, *danché*, *denché*, or *endaté*) with regular indentations like the teeth of a saw. (Fig. 19.)

Some French Armorists, such as PALLIOT, make the teeth shorter and smaller for *dentelé* than for *endaté*, in which they are longer and more acute. There is really no such distinction practically employed in modern blazons.

INVECKED (*cannelé*) is the converse of *engrailed*, the only difference being that the convex part of the indentation is turned outwards. (Fig. 20.)

WAVY, UNDY; (*ondé*) formed by a wavy line. (Fig. 21.)

NEBULY (*nebulée* or *nuagé*). The wavy conventional representation of clouds. (The old *nebuly* was like the second line of No. 5. In French this is known as *enté*.) (Fig. 22.)

DANCETTY (*vivré*). This is similar in character to *indented*, but there is a real distinction between them as the teeth in *dancetty* are much broader, much less acute, and are usually not more than three in number. BOUTELL (in his *Heraldry, Historical and Popular*, p. 80), indeed says: "*Dancettée* :—deeply indented," but this definition is not in accord with his cut on p. 18. (Fig. 23.)

RAGULY (*écoté*), with inclined battlements or crenelures; now regular in form but originally suggestive of the trunk of a tree from which the branches had been lopped off. (Fig. 24.)

POTENTÉ (*potencé*), in the form of potences, crutches, or of the *panes* in the fur *potent* (Plate IV., fig. 11). (Fig. 25.)

DOVETAILED (*mortaisé*), requires no explanation. (Fig. 26.)

URDY (*palissé*), is very rarely seen. In French blazon the pieces are taller, like palisades, and there is no indentation at the bottom. (Fig. 27.)

## II.



FIG. 28. Per pale.



FIG. 29. Per fess.

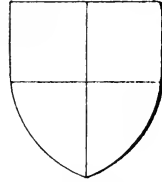


FIG. 30. Quarterly.



FIG. 31. Per bend.



FIG. 32. Per bend-sinister.

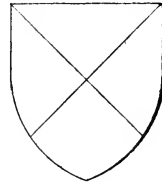


FIG. 33. Per saltire.



FIG. 34. Per chevron.



FIG. 35. Enté en point.

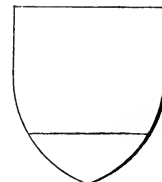


FIG. 36. Champagne.

## MODES OF PARTITION; OR DIVISIONS OF THE SHIELD.

## THE MODES OF PARTITION.

The modes of partition fall next to be considered, and will be best understood by reference to the examples given. These are taken by preference from the class of

simple uncharged coats whose simplicity is usually an indication of their antiquity. As the nomenclature of this part of the subject is, particularly in English blazon, greatly connected with some of the charges which are known as the "ORDINARIES" and "SUB-ORDINARIES" it is desirable that the student should have such a knowledge of these as may be needful for his understanding of what a *pale*, *bend*, *fess*, *chevron*, etc., are, which will be fully explained in the succeeding chapter, and are set out in the accompanying figure.

The simplest forms of partition are those in which the field is divided into two equal parts by a perpendicular, horizontal, or diagonal line. Usually one of these parts is occupied by a metal or fur, the other by a colour; though there are exceptional cases (*vide infra*). When the dividing line is perpendicular the field is said to be *Parted per pale*; or more succinctly, *Per pale*. The French denote this by the one word *Parti*. The tincture first named is that on the dexter side of the shield. The families of WALDEGRAVE (Plate V., fig. 1); the Counts RANTZAU in Denmark; the Principality, formerly Bishopric, of HALBERSTADT; the Counts VON JULBACH, and ROCKENHAUS in Germany all bear; *Per pale argent and gules*. (*Parti d'argent et de gueules*.) The like coat, but with reversed tinctures, is borne for the Bishopric, now Principality, of HILDESHEIM; by the Barons von URBACH; the families of WANGELIN of Mecklenburg, and BONI of Venice. *Per pale or and sable* is borne by the English family of SERLE; and the reverse by the Counts von ROST of Tirol, and the baronial families of WATZDORFF in Saxony; and STECKBORN. The ancient family of BAILLEUL in France bears: *Parti d'hermine et de gueules*. The Venetian family of NANI: *Per pale argent and vert*. *Per pale argent and sable* is the coat of the Counts of TRAUN; *Per pale or and gules* is that of the Barons DORNBERG DE HERTZBERG. Exceptional

coats are those of the Counts VON WRATISLAW (Bohemia), *Per pale gules and sable* ; and CHANAC, *Parti de gueules et d'azur*. So are those of BONVILLE, *Per pale argent and or* ; and FORTIGUIERRE, *Parti d'or et de vair* (a combination of metal and fur which is not frequent).

The division of the shield may be composed of any of the lines of partition described above, but instances of their use in this manner are much less frequently found abroad than among ourselves. *Per pale indented argent and azure* (Plate V., fig. 2) is the coat of the HICKMANS, Earls of PLYMOUTH ; and *Per pale dancetty argent and gules*, that of AMAURI D'EVREUX, Earl of GLOUCESTER, temp. HENRY III.

When the dividing line is horizontal the shield is said to be *Parted per fess* (*i.e.* in the direction of the ordinary called a *fess*). This division is known in French blazon by the single word *Coupé*. Plate V., fig. 3 is the coat of the Venetian families of GIUSTI, and TROTTI: *Per fess or and azure* (*Coupé d'or et d'azur* ; or *d'Or coupé d'azur*). The families of DONATI at Florence ; FRANCHI at Genoa ; LANFRANCHI at Pisa ; POPEL in Bohemia ; and the Duchy, formerly Bishopric, of MAGDEBURG ; all bear : *Per fess gules and argent* (*de Gueules coupé d'argent*). The County of SCHWERIN (which is the *surtout* of the arms of the Princes of MECKLENBURG) ; the Counts of STOCKAU ; the Counts of MUNTZENBERG ; and the LOMELLINI, at Genoa ; bear : *Per fess gules and or* (*Coupé de gueules et d'or*). It will be noticed that the tincture first mentioned is that which stands in the chief, or upper, part of the shield.

*Per fess indented ermine and gules* are the arms of BROME (*Coupé endenté d'hermine sur gueules*) ; *Per fess wavy or and gules*, those of DRUMMOND of Concraig, and *Per fess embattled gules and argent*, those of VON PREYSING (the Barons of the name bear *or and azure*).

When the partition is made by a line drawn from the dexter point in chief to the sinister base, the shield is said to be divided *Per bend* (for which the French equivalent is *Tranché*. *Per bend Or and azure* (*Tranché d'or et d'azur*) are the arms of CRANE; *Per bend Or and vert*, those of HAWLE or HAWLEY. The Venetian family of NANI bear: *Per bend Or and gules* (*Tranché d'or et de gueules*; otherwise, *d'Or tranché de gueules*; or *Tranché d'or sur gueules*). The Florentine CAPPONI use: *Per bend sable and argent* (*Tranché de sable sur argent*).

In Plate V., figs. 4 and 5 are instances where the dividing line is not the straight one. Fig. 4, *Per bend embattled argent and gules* (in French, *Tranché enclavé d'argent sur gueules*) are the arms of the Irish family of BOYLE. Here the sides of the embattlements are drawn at right angles to the line of partition. In Foreign Heraldry they are often drawn parallel to the sides of the escutcheon (*à plomb*); thus the VON SCHELDORFER of Bavaria bear: *Per bend embattled à plomb argent and gules* (*Tranché enclavé à plomb de deux pièces d'argent sur gueules*) (Plate V., fig. 5).

The Piedmontese GUASCHI; and the English families of GOSNOLD, MARKINGTON, and WHISTLEFORD bear: *Per bend indented azure and or* (*Tranché endenté d'or et d'azur*).

If the partition line run from the sinister chief to the dexter base the division is known as *Per bend-sinister*, in French blazon *Taillé*. *Per bend-sinister or and argent* (*Taillé d'or sur argent*), are the arms of LÖWEL in Bavaria (Plate V., fig. 6); while the GRIFFONI of Rome bear the reverse: *Per bend-sinister argent and or*. These last are examples of coats which are exceptional as being composed of metal only (*vide* p. 78) no colour being employed. The arms of the Swiss canton of ZÜRICH are: *Taillé d'argent et d'azur*. The curious





1. Per pale.  
(*Waldegrave.*)



2. Per pale indented.  
(*Hickman.*)



3. Per fess.  
(*Giusto or Zusto.*)



4. Per bend embattled.  
(*Boyle.*)



5. Per bend embattled à plomb.  
(*Scheldorfer.*)



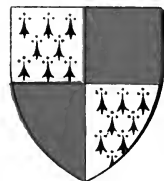
6. Per bend sinister.  
(*Löwel.*)



7. Per bend sinister fitchée.  
(*Künigl.*)



8. Per chevron.  
(*Aston.*)



9. Quarterly.  
(*Stanhope.*)



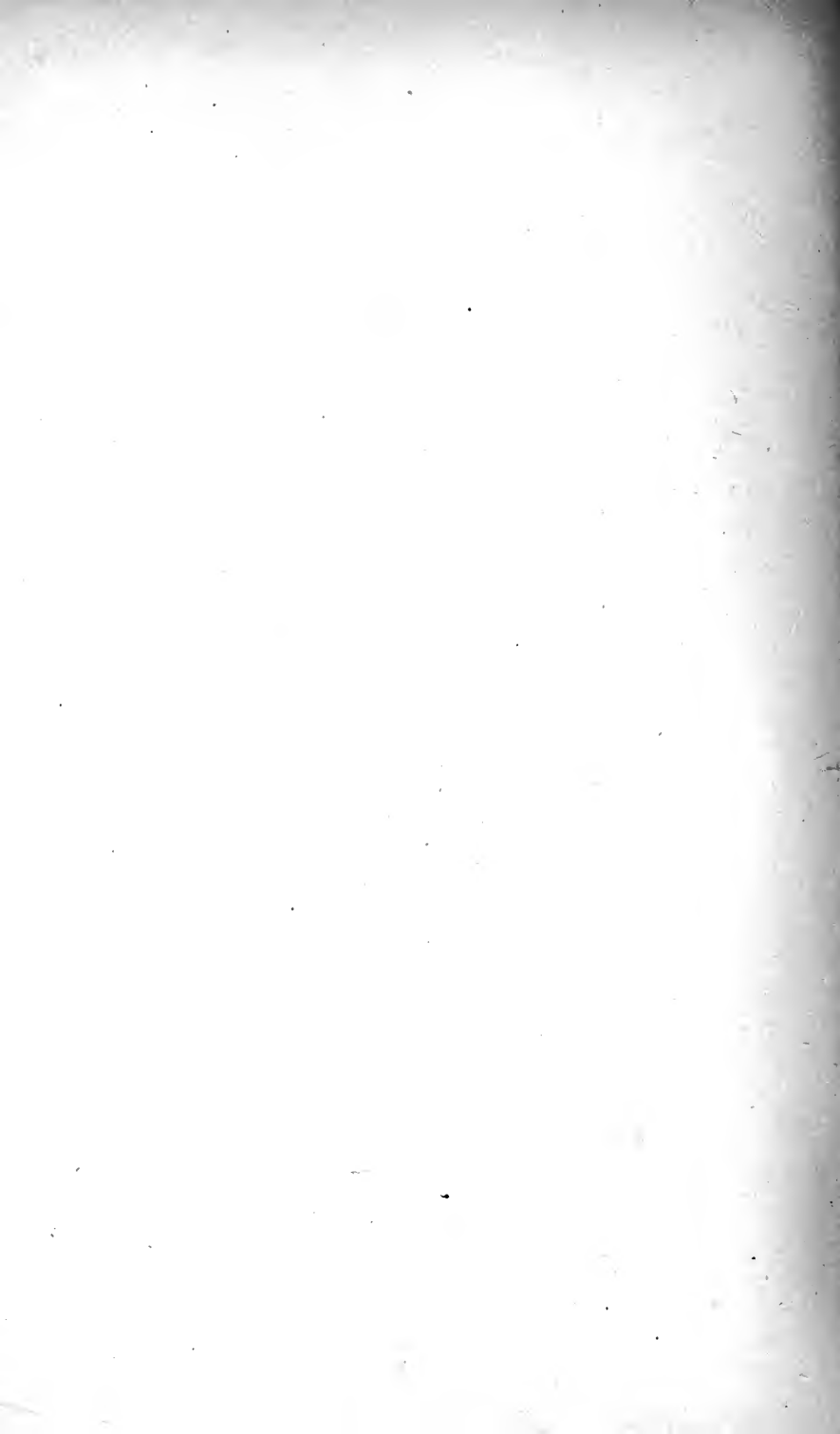
10. Quarterly per fess indented.  
(*Sandford.*)



11. Quarterly en équerre.  
(*Tale.*)



12. Per saltire.  
(*Hartzheim.*)



coat of the Counts von KÜNIGL in Tirol is given in Plate V., fig. 7, *Per bend-sinister argent and gules, the gules fitchée in the argent (Taillé d'argent sur gueules le gueules fiché sur l'argent)*. In modern blazons this coat is as frequently drawn per bend, as per bend-sinister.

If the field is divided into two parts by two diagonal lines, drawn from near the dexter and sinister base, and meeting like a gable in the fess point, or in the honour point of the escucheon, it is said to be *Parted per chevron (Divisé en chevron)*. Thus ASTON bears: *Per chevron sable and argent (Divisé en chevron de sable et d'argent)*, Plate V., fig. 8. *Per chevron nebuly gules and argent* is the coat of COVERDALE. This is not a common partition abroad. The French *Chapé*, though somewhat similar, is not the same (*see that word, p. 88*).

A coat divided by two lines, the one *per pale*, and the other *per fess*, is blazoned *Quarterly (Ecartelé)*. The STANHOPEs, Earls of CHESTERFIELD, bear: *Quarterly ermine and gules (Ecartelé d'hermine et de gueules)*, Plate V., fig. 9. *Quarterly vert and or* is the coat of the OMODEI of Italy. *Quarterly or and sable* are the arms of BOVILE; *Quarterly or and vert* those of BERNERS. The families of CALDORA of Naples; MANFREDI of Faenza; the Counts de MONTREVEL; and the Marquises de CANDOLLE in France, all bear: *Quarterly or and azure (Ecartelé d'or et d'azur)*. The house of HOHENZOLLERN bears, *Quarterly argent and sable (Ecartelé d'argent et de sable)*. The arms of the Princes of COLLALTO, and of the Lords HOO, are the reverse. GONTAUT, Duc de BIRON in France; and the Lords SAY in England (by descent from the MANDEVILLES, Earls of ESSEX), bear: *Quarterly or and gules*. The same coat is that of the Counts WALDERSEE in Prussia, and of LE BOUTEILLER DE SENLIS. The families of CREVANT, Marquis d'HUMIÈRES in France; the families of COURCELLES in France;

LUCIANO in Italy; and the Counts WORACZICKY-BISINGEN in Bohemia, all bear: *Quarterly argent and azur (d'Argent, écartelé d'azur)*. The Marquises de SÉVIGNÉ used *Quarterly sable and argent*.

As an example in which the quartering is effected both by a straight line, and in combination with one of the more complicated ones, we may take the arms of the family of SANDFORD, which are (Plate V., fig. 10) *Quarterly per fess indented azure and ermine. Quarterly per pale dovetail gules and or*, are the arms of BROMLEY, Barons MONTFORD. *Quarterly indented (both lines) argent and sable; argent and gules; gules and ermine;* are all FITZ-WARINE coats. *Quarterly wavy or and sable* is the coat of SANDON.

A shield divided into four by the intersection of the two diagonal lines (the bend, and the bend-sinister) is said to be: *Quarterly per saltire*, but the first word is usually omitted in English Blazon (*Ecartelé en sautoir*). *Per saltire or and azure*, is borne by the families REDINGHURST; of HERSTRATEN in the Netherlands; BALNEO, or BAIGNI, in Italy. *Per saltire gules and argent*, is the coat of VON PAULSDORF, and of VON ESENDORF, and BENSTEDT. So also the VON HARTZHEIM in Westphalia, bear: *Per saltire gules and or* (Plate V., fig. 12); while the coat of the GANGALANDI in Tuscany, and LANGEN in Westphalia, is *Per saltire argent and sable (Ecartelé en sautoir d'argent et de sable)*. *Per saltire wavy gules and argent* is borne by ELTERSCHOFEN.

Continental Heraldry has other modes of quartering unknown to English blazon. Of these one of the most curious is shown in Plate V., fig. 11. It is the coat of VON TALE in Brunswick. Here each piece takes the form of the mystic *fylfot*, or *gammadion*. This coat is blazoned by the French Heralds: *Ecartelé en équerre de gueules et d'argent*; because the shape of the pieces suggests the carpenter's square.

## GYRONNY.

When the field is divided into eight sections by a vertical, a horizontal, and the two diagonal lines (the bend, and the bend-sinister) all intersecting in the fess point, the coat is blazoned *Gyronny (gironné)*; because each of the eight pieces has the form of the Sub-Ordinary known as a *gyron*, or *giron* (see page 167). We sometimes meet with coats in which the girones number six, ten, twelve, or sixteen, equal pieces. In such cases, *i.e.* when the number is not eight, it must be specified of how many pieces the *Gyronny* consists.

The well known coat of the Clan CAMPBELL (whose chief is the Duke of ARGYLL) is represented on Plate VI., fig. 1. It is blazoned: *Gyronny or and sable*. Well known as this coat is, and one than which it would seem few could be easier to draw correctly, it is surprising to find how frequently it is inaccurately represented, and how great a diversity of opinion exists among Heraldic authorities as to which is its correct form. The question is,—Which is to be accounted *the first giron*?—or, the coat being drawn in outline, which is the first segment to be coloured *or*, that which is partly formed by the dexter half of the top line of the shield; or that which lies immediately below it, and is formed by the upper half of the bend, and the dexter half of the fess line? This is a point on which in Scotland itself there is no general consensus of opinion. The plates in NISBET'S *Heraldry* show the coat sometimes after one fashion, sometimes after the other. In FOSTER'S *Peerage and Baronetage*, and other similar works, there is the same diversity of treatment. Perhaps it may be useful to point out the authorities for each of the modes.

It may be first of all mentioned that though the common blazon is that already given (*Gyronny or and sable*), yet CRAUFURD in his *Peerage* blazons the arms,

both of the Duke of ARGYLL and of the Earl of BREAD-ALBANE, as *Gyronny sable and or*. A reference to STODART'S *Scottish Arms*, vol. ii., will show that WORKMAN'S MS., circa 1565, is said to give the tinctures of the Earl of ARGYLL'S coat as *sable and argent*, though *or* is added in a later hand (p. 102); while LINDSAY II. gives *sable and or* for the arms of CAMPBELL of Strachur (p. 332).

I imagine that in all these and other cases in which the tincture precedes the metal, the blazon has been made to fit the idea entertained by the writer as to the answer which should be given to the enquiry suggested above:—Which is the first giron of the shield; or which is the one in which the metal should first appear?—Sir DAVID LINDSAY'S MS., plate 40 c, places the metal in that giron which is formed by the dexter half of the top line of the shield. It is tinctured *argent*, not *or*; and it also appears thus on the ceiling of St. Machar's in Aberdeen. (See *The Heraldic Ceiling of the Cathedral of St. Machar, Old Aberdeen*, No. 28, p. 114. New Spalding Club, 1888. LINDSAY II. gives: *Gyronny of eight argent and sable*, for CAMPBELL of Glenorchy. See STODART, *Scottish Arms*, ii., 286, 323. WORKMAN'S blazon has been already noticed.) I have already referred to the discrepancy which exists in NISBET'S plates, but in both of his volumes the greater number of examples show the metal in the position which it occupies in our plate. FOSTER in his *Peerage* adopts the same disposition in the cuts of the arms of three CAMPBELL peers; BREAD-ALBANE, CAWDOR, and STRATHEDEN. In the ARGYLL arms he takes the other course. In his *Baronetage* the CAMPBELL coats are drawn, some in one way, some in the other. Particular attention is due to the opinion expressed by SETON in *The Law and Practice of Heraldry in Scotland*. At pages 96 and 105 the coat is drawn as in our example; but in a note at page 453 he speaks of



1. Gyronny of eight.  
(*Campbell.*)



2. Gyronny of twelve.  
(*Bassingbourne.*)



3. Gyronny of six.  
(*Maugiron.*)



4. Tierced in fess.  
(*Franchi.*)



5. Tierced in bend.  
(*Amici.*)



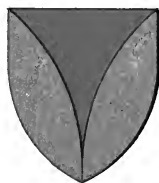
6. Tierced in pairle.  
(*Briesen.*)



7. Tierced in pairle reversed.  
(*Haldermansteten.*)



8. Chapé.  
(*Hautin.*)



9. Chaussé-ployé.  
(*Schleich.*)



10. Chapé-ployé.  
(*Absperg.*)



11. Vêtu.  
(*Schwerin.*)



12. Embrassé.  
(*Ruchstein.*)





this as a "mistake which has unfortunately been made." And in the text above the note he indicates his opinion thus:—"The gyron upon which the tinctures ought to begin is the uppermost on the dexter side, *i.e.*, the first of the four triangles above the horizontal line which crosses the fess point of the escucheon." On the other hand the opinion of the late LYON, who made the sketch for Plate VI., is sufficiently indicated by it. In that opinion I most unreservedly agree; and I am fortified in my adhesion by the fact that the French and German Heralds are unanimous in counting the first *gyron* to be that which occupies the first and most honourable position, depending from the dexter half of the uppermost edge of the shield, and bounded by it, by the upper half of the palar line, and the upper half of the bend.

The CAMPBELLS, Earls of LOUDOUN, bore: *Gyronny ermine and gules*, and in this case the ermine should occupy that which we have indicated as the first gyron of the shield. (Compare STODART, *Scottish Arms*, vol. ii., plate 5.)

The coat of the French DE BELLEVILLES is: *Gyronny of six gules and vair* (*Gironné de gueules et de vair de six pièces*).

The MAUGIRONS of Dauphiny bear: *Gyronny of six argent and sable* (*Gironné d'argent et de sable de six pièces*). These are *armes parlantes* inasmuch as being of only six pieces, instead of eight, the coat is *mal-gironné*; and, moreover, in this coat the division is made by the palar line, and by two diagonal lines which do not start as in the preceding instance from the extremities of the top line of the shield, but commence some way lower down (Plate VI., fig. 3).

A similar instance of a coat *mal-gironné* is afforded by the arms of the MONTANGONS which are: *Mal-gironné d'or et d'azur*. In the coat of MUDERSBACH the dividing lines are indented:—*Gironné-denché de gueules et d'argent*.

A variation of the ordinary gyronny of eight is that of BÉRANGER which is: *Gironné en croix d'or et de gueules* (the four girones of gules taking the form of a cross, patée-throughout.) MAZINGHEM has the same, but of or and azure. The seal of JEANNE, Dame de CAROUGES, of the twelfth century, has a shield with this bearing. (ELLIS, *Antiquities of Heraldry*, Plate XV., p. 189.) D'ENGHIEN bears, *Gyronny of ten argent and sable, each piece of the last charged with three crosslets fitchées of the first.*

The BASSINGBURNE coat (Plate VI., fig. 2) is *Gyronny of twelve, vair and gules.*

Gyronny is sometimes composed of more than two tinctures, thus a branch of the Milanese family of ORIGO bears: *Gyronny, sable, argent, vert, sable, argent, vert, sable, vert.* This is an arrangement which appears more curious than commendable.

A curious form of gyrons is found in German Armory, in it the gyrons are formed, not by straight lines but by curves. The family VON ALDENBURG bear: *Gyronny-curved of eight, sable and argent (Gironné de sable et d'argent de huit pièces gironnantes)*; and the family of ROCHAUSEN have a similar coat of six pieces gules and argent (*Mal-gironné de six pièces gironnantes de gueules et d'argent*).

In Continental Heraldry, and especially in that of Germany and Italy, we frequently meet with a tripartite division of the shield. This is most commonly effected by two horizontal lines; but very frequently by two lines in pale, or in bend, or bend-sinister. In these cases the shield is said to be Tierced (*tiercé*) in fess, pale, bend, or bend-sinister, as the case may be. In Plate VI., fig. 4 is the coat of the Venetian family of FRANCHI: *Tierced in fess vert, argent, and gules.* The VENDRAMINI bear this of *azure, or, and gules.* The POLANI, also of Venice, bear *Tiercé en fasce d'or, d'azur, et d'argent.* PFUHLINGEN bears

the reverse. *Tierced in fess, gules, sable, and argent*, is borne by the Counts von SCHWEIDNITZ in Prussia ; of *argent, gules, and sable*, by the Counts von ZEDWITZ of Bohemia. *Tierced in fess, sable, argent, and gules*, is the coat of ELTERSCHOFEN ; *Or, argent, and gules* of RECHTHALER ; *Sable, azure, and or*, of the Counts von WESTERREICH ; *Or, gules, and argent* of SATTELBOGEN.

*Tierced in bend or, gules, and azure*, are the canting arms of the family of NOMPAN in Guyenne ; here the arms are allusive to the name the divisions being *non pair*, unequal in number. The Italian family of AMICI bear : *Tierced in bend, or, gules, and argent* (*tiercé en bande d'or, de gueules, et d'argent*). (Plate VI., fig. 5.) The GIUDICI have the same coat but tintured *azure, argent, and gules* ; while the Barons von DORNBERG reverse these tinctures. UCKERMAN uses : *Tiercé en bande d'argent, d'azur, et d'or*. By the German family of TÜRLING is borne the coat : *Tierced in bend (sinister), or, sable, and argent*. (*Tiercé en barre d'or, de sable, et d'argent*.) MENDEL bears the same, but the tinctures are *vert, or, and sable* : (a family of the same name bears : *Tierced in bend, argent, vert, and sable*).

A very curious German partition is that of *Tierced in gyron gyronnant* ; in it the whole field is occupied by three spiral girones ; VON MEGENZER bears this *gules, sable, and argent*. (Plate VIII., fig. 4.) A variation of the same is, *Tierced in pale gironnant* ; which (with the same tinctures) is borne by the VON TEUFEL.

Parted coats are much more varied among the Germans than among ourselves.

Other German partitions are unknown to British or French Armory, and, though formed by straight lines, are difficult to blazon succinctly in the heraldic phraseology of either country. One is the partition per fess with a right or left step (" *mit einer rechten stufe, or mit einer linken stufe* "). In Plate VIII., fig. 3 represents the

Bavarian coat of AURBERG. This is blazoned by DE LA COLOMBIÈRE: "*Coupé à senestre parti en cœur et recoupé à dextre, tout d'un trait d'argent.*" By RIETSTAP the same coat is thus blazoned: "*Mi-coupé failli en partant, et récoupe vers senestre d'argent sur sable.*"

Another tripartite division is made in the form of the letter Y, or the same reversed; this is known as *Tiercé en pairle*, or *Tiercé en pairle renversée*; examples of both are given in Plate VI. Fig. 6 is the coat of the Saxon family of VON BRIËSEN, *Tierced in pairle sable, argent, and gules*. Fig. 7 is that of the VON HALDERMANSTETEN: *Tierced in pairle reversed, argent, or, and azure*.

There are also certain other bipartite, or tripartite, divisions used in Continental heraldry in which the field is described as "mantled" (*mantelé*) "coped" (*chapé*) or "shod" (*chaussé*).

These are "partitions" not "charges;" but they differ from other parted-fields in this respect, that any charges which appear on the field are confined to it; and do not usually extend beyond its unmantled, or unshod, portion.

*Mantelé* nearly corresponds to our partition: *Parti per chevron*. The Venetian GHISI bear: *Argent, mantelé gules*. The field is according to rule, named first, the *mantelé*, which descends from the chief, follows.

*Chapé* is formed by two lines which start from the centre of the top line of the shield and descend to the dexter and sinister base. We might blazon it "per pile reversed throughout." Plate VI., fig. 8, *d'Argent, chapé de pourpre*, is the coat of the Burgundian family DE HAUTEN.

Another Burgundian family, DE MONTBAR, bears: *Quarterly argent and gules chapé counterchanged*. *Chaussé* is the reverse of *chapé*. When the *chapé*, or *chaussé*, is formed by arched or concave lines it is said to be *ployé*, as in the Bavarian coat of VON SCHLEICH (Plate VI., fig. 9); *de Gueules chaussé-ployé d'argent*.

When a shield is *chaussé-ployé*, or *mantelé*, three

tinctures are sometimes employed ; the field being of one, and each of the side pieces of the *enchaussure*, or mantel, being of another.

The Danish family of MOST bore : *Argent, chapé of sable to the dexter, and of gules to the sinister*; and in Plate VI., fig. 10 the coat of the Franconian VON ABSPERG is, *d'Argent, chapé-ployé à dextre de gueules, et à senestre d'azur*.

*Chaperonné* is the term applied to a reduced form of *chapé*, which does not extend below the fess line.

When both *chapé* and *chaussé* are found in one field the size of each is somewhat restricted ; and the shield, of which the four corners are cut off by diagonal lines, has the appearance of being charged with a lozenge throughout (*i.e.* one whose points touch the borders of the escucheon) as in the coat of SCHWEREN (Plate VI., fig. 11). The French equivalent for *chapé-chaussé* is *vêtu*. (See page 182, where the same coat with other tinctures, that of the Venetian CORRARO, is blazoned by both terms.) *Gules, vêtu argent*, is the coat of EUBING. The Spanish ABARIA bear : *Argent, a letter B sable, the field vêtu gules*.

The coat of the Sicilian family of SANTAPAU, Princes de BUTERA, *Gules, three bars argent, chapé and chaussé d'or*, is, however, drawn differently in MORICE, *Le Blason des Chevaliers de la Toison d'Or*, No. CCLXXIX., here as none of the pieces of the *chapé* or *chaussé* come into contact with each other the central space of the field is not a lozenge-throughout but a lozenge truncated. A single *enchaussure* is very rare. VON ROSDORFF bears : *Lozengy argent and gules, an enchaussure to the sinister or*. There are a few German coats in which this *enchaussure* is conjoined with a large fleur de lis in bend, or in bend-sinister. The Augsburg VON SCHROTT bear : *Sable, a fleur de lis conjoined with an enchaussure or*. When the *chapé*, or *chaussé*, is placed in a hori-

zontal instead of in a vertical direction (that is when the apex of the pile is on either the dexter or the sinister flank of the escucheon) the field is said to be *embrassé* (*à dextre*, or *à senestre*). Thus the VON VÖLCKER of Frankfurt bear: *Argent, a rose gules, the field embrassé à senestre of the second*. We should blazon this: *Gules, a pile throughout issuing from the dexter flank, charged with a rose of the field*. Exceptionally the *embrassé* is formed by a compound line, thus the Austrian Barons von RUCHSTEIN bear: *de Gueules, embrassé-vivré à dextre d'argent*. (Plate VI., fig. 12.)

A large class of parted fields, often classed by French writers under the general term of *Rebattements*, consist of regular divisions of alternate tinctures formed by parallel lines, either arranged to follow one direction only; or intersecting another set parallel in another direction.

*PALY* (*pallé* or *palé*) is the term used when the field is divided into an even number of equal stripes by palar, or perpendicular lines. If the number of divisions is not specified it is understood to be of six pieces, but it is better to specify the number. Plate VII., fig. 1 is the feudal coat of the Earldom of ATHOLE, and would be blazoned: *Paly or and sable; Palé d'or et de sable; or Paly of six or and sable*.

*Paly of four* is seldom met with in English Armory, but is more frequent in Germany. *Paly of four or and vert* is the coat of MARSHALL; and *Paly of four argent and vair* was borne by WILLIAM DE LONGCHAMP, Bishop of ELY (1189-1197).

*Paly of four sable and argent* was the coat of the old Counts von CAPLENDORF (SIEBMACHER, *Wappenbuch* ii., 22), of VOIT of Nuremburg; MEPPEN (Prussia), and STÜBNER of Austria (sometimes *or and sable*).

*Paly of four gules and argent*, was borne by the Barons von STARCKENBERG (*Wappenbuch*, ii., 32); of



1. Paly.  
(*Athole.*)



2. Barry.  
(*Couci.*)



3. Barry nebuly.  
(*Blount.*)



4. Bendy wavy.  
(*Playter.*)



5. Chevronny.  
(*Egmond.*)



6. Checquy.  
(*Warren.*)



7. Checquy.  
(*Portocarrero.*)



8. Equipollé.  
(*Van den Hecke.*)



9. Lozengy.  
(*Fitzwilliam.*)



10. Fusilly.  
(*Grimaldi.*)



11. Fusilly in bend.  
(*Bavaria.*)



12. Paly bendy.  
(*Buck.*)





*Argent and azure*, by VON BERCHOLTSHOFEN of Bavaria; and the reverse by GUNDRICHING of Tirol.

(NOTE.—*Paly of five, argent and sable*, is the same as *Argent, two pallets sable*; but would be thought a shockingly incorrect blazon by heraldic purists, whose extreme attention to these trivialities often has to stand them instead of a real knowledge of the subject.)

*Paly of six* is a frequent bearing at home and abroad.

*Paly of six, argent and azure*, was the original coat of ANNESLEY (now borne with *a bend gules over all*); it was the coat of the Marquises of ROSMADEC, and of BERTRAND; ESTISSAC; FONTENAI; and others.

*Paly of six or and gules*, was the coat of AMBOISE; of FAUCIGNY, Princes de LUCINGE; of BRIQUEVILLE, in the First Crusade; of BEAUMONT, and ST. BRICE, etc.

*Paly of six ermine and vair*, is the canting coat of PALVERT in France (notice that there is fur only in this coat, as an exception to the rule stated on p. 78).

The city of RENNES bears: *Paly of six argent and sable*, but adds thereto a chief of BRETAGNE; *Ermine plain*.

*Paly of six or and vert* is now borne by ERQUERRER of Spain, and by the Italian TRIVULZI (originally these bore *Or, three pallets vert*).

Occasionally the paly is formed by compound (*i.e.*, not straight) lines. *Paly wavy of six argent and gules*, is one form of the coat of VALOINES (DE VALONIIS). *Palé ondé d'or et de gueules* is that of MOULINS.

(NOTE.—*Paly of seven* is incorrect; the coat would be a field charged with three pallets.)

*Paly of eight* is not a frequent bearing. *Paly of eight argent and azure* is, however, borne by the Princes of SCHWARZENBERG, in Austria. *Paly of eight or and gules* is used by LIMA of Portugal; and of *azure and argent* by JUYA of Spain. *Paly of eight gules and argent* is the coat of VON

GOTSCHEN, or GÖSCHEN, in Silesia (SIEBMACHER, *Wappenbuch*, i., 161), and of WALLENSTEIN of Hesse.

If in addition to the pales the shield is cut by a line *per fess*, or *per bend*, the tinctures are so arranged that in the lower part of the shield the metal corresponds with the tincture in the upper, and the coat is then said to be: *Paly per fess counterchanged* (*Palé contre-palé*). ROSENBERG in Franconia bears: *Palé contre-palé de gueules et d'argent de six pièces*; DE REVEST in France, *Palé contre-palé d'argent et d'azur de huit pièces*.

BARRY (*Fascé*). This is the term used when the field is divided by horizontal lines into an even number of equal portions, as in the coat of the "Sires" or Sieurs de COUCY (Plate VII., fig. 2), *Barry of six vair and gules*; *Fascé de vair et de gueules*. To this family belonged Queen MARIE (DE COUCY), second wife of King ALEXANDER II. She was the daughter of INGELRAM DE COUCY, who died in 1242. The old boastful motto of the family is well known:—*Je ne suis roi ni duc ni compte aussi; Je suis le Sire de Coucy*. (French heralds, as in the corresponding case of *Paly*, do not express the number if the bars are six.) The *Barry* may be formed of compound lines. *Barry of four* is not often seen in English or French blazons, but is not unusual in Germany. *Barry of four, vert and argent*, is the coat of the Counts MANIAGO of Venice; *Or and gules*, of SIGINOLFI of Sicily. *Barry of four or and azure* was borne by the Counts von SPITZENBERG in Austria.

*Barry of six* is one of the most common of parted coats, being found, both with straight and compound lines, in the armory of all countries, and is borne by many great houses.

*Barry of six argent and azure* is the coat of the GREYS, Earls of STAMFORD. It was also the coat of the Counts von TRUHENDIN (SIEBMACHER, *Wappen-*

*buch*, ii., 12), the Barons von LAHER in Austria; the families of ALTSTETEN (*Zürich Wappenrolle*, 276); VILLIERS; CASTANEDA; LANVAON; VAUDETAR; MICHELI; GRIENENSTEIN, etc., etc.

*Barry wavy of six argent and azure* was one of the BASSETT coats; and was also used by SANDFORD and BROWNING, at home; and abroad by BOROLLA, LE GAL, etc. (this coat was often drawn *nebuly* in early *Rolls of Arms*). *Barry of six argent and gules* were the arms of the BARRYS, Earls of BARRYMORE in Ireland; the Counts von ARNSTEIN; the Counts von BEUCHLINGEN; the Princes of POLIGNAC; the Counts of BOULAINVILLIERS, the families of BARONCELLI; ASLOWSKI (Poland), BOUDOYER; YOENS; MALEMORT (*Salle des Croisés*, 1096); the ARMANES, Marquises of BLACONS; MIZOU, etc.

*Barry nebuly of six argent and gules (Fascé nebulé d'argent et de gueules)* is the coat of BASSET, BLOUNT, and D'AMORI, in England; of the ROCHECHOUART, Ducs de MORTEMAR, in France (early coats are *Fascé ondé*). *Barry nebuly of or and sable* (Plate VII., fig. 3) is the coat of BLOUNT, Earl of DEVON. *Barry of six argent and sable* is borne by RÜDBERG (*Zürich Wappenrolle*, No. 316), PALLANDT; and RAAPHORST, of the Netherlands; AMIRATO of Florence; LOUVILLE; ORTELART of France. *Barry of six ermine and gules* is the coat of HUSSEY. *Barry of six or and azure* was borne by the CONSTABLES of England; the Counts of SLAWATA (Poland); GREYSPACH; REINFELDEN; RODEMACHER; and CHAMBON, Marquis d'ARBOUVILLE. *Barry of six or and gules*, by the Princes of LOOS-CORSWAREN; TURETTINI of Lucca; CAMPORELLS; and AMPURIAS of Spain; ODENKIRCHEN; RUFFELAERT; KERLECH, etc. *Barry nebuly or and gules* was another BASSETT coat. *Barry or and sable (Fascé d'or et de sable)* is the coat of PEMBRIDGE; the Barons CEVA (Piedmont); COËTIVY, Princes

de MORTAGNE ; FLECHIN, Marquis de WAMIN ; VANDER AA. *Fascé d'or et de sinople* is the coat of CRUSSOL, Duc d'USEZ.

(NOTE.—*Barry of seven* does not exist ; being blazoned as a field charged with three bars.)

*Barry of eight* is not nearly as frequently found as *Barry of six*. *Barry of eight or and sable* is the coat of the GONZAGAS, Dukes of MANTUA. *Barry of eight or and gules* that of FITZ ALAN ; and POYNTZ ; the Comtes de GRANDPRÉ ; the Roman RINALDI ; the Counts of REINECK, etc. *Barry of nine* only exists exceptionally, the proper blazon being a field charged with four bars ; but the coat of DE BART of France is properly :—*Barry of nine or, azure, and argent* ; each tincture being thrice repeated.

*Barry of ten* or more pieces (French *burelé*) is occasionally found. *Burelé d'argent et de sable*, VAUDEMONT (*Salle des Croisés*, 1147), CLÉRAMBAULT ; WARNBACH, etc. The following use *Burelé d'or et de sable*, THYNNE, Marquess of BATH ; BOTVILLE ; Counts von BALLENSTEDT (*i.e.*, BALCKENSTADT, *armes parlantes*). *Burelé argent and azure* is carried sometimes by DE VALENCE and LUSIGNAN ; of *argent and gules* by ESTOUTEVILLE, or STUTEVILLE, etc. *Burelé or and gules* is the coat of TOMASI of Naples. Sometimes this coat is varied by counter-changing, the field being divided by a paler line ; *Barry per pale counter-changed or and gules*.

BENDY (*Bandé*). This is similarly formed, but by diagonal lines from the dexter chief to the sinister base, dividing the shield into (usually) six bends, or pieces of equal width. If the number be six it need not be expressed.

*Bendy of four* is a not uncommon Continental bearing. *Bandé de gueules et d'argent de quatre pièces* is the coat of the Venetian family of EMO ; EGBRET (*Zürich Wap-penrolle*, No. 390) ; the Austrian Princes of SCHÖNBURG ; the families of SCHLEGEL ; and VAN WYL. The reverse is borne by Barons von AUTENRIED ; and by the Counts

von LANDAU. The Princes of CALERGI in Greece bear : *Bendy of four azure and argent* ; the Italian ALAMANI, the reverse.

*Bendy* (of six) is much more common. *Bendy of six or and azure* is the coat of ST. PHILIBERT in England ; of the Tuscan BIANCHETTI ; of the Genoese FIESCHI, and the Marquises BONELLI. Plate VII., fig. 4, is the arms of PLAYTER of Suffolk, *Bendy wavy of six argent and azure*.

*Bandé d'argent et de gueules* is borne by BERG, Counts von SCHELKLINGEN ; and by the family of COËTQUEN (Counts d'UZEL, and COMBOURG ; Marquises de ROISIN, and DE COËTQUEN). *Bendy wavy gules and argent* is the coat of the Venetian SALONISI.

*Bandé d'or et de gueules* is used by the Lombard Counts MILLESIMO ; MIOLANS (the Neapolitan family of AQUINO, Ducs de CASOLI, quarter with it : *Per fess gules and argent, a lion rampant counter-changed*). The LONGUEVAL, Princes de BUCQUOY, use *Bendy of six vair and gules*.

*Bendy-sinister of six* is occasionally found. *Bendy-sinister argent and gules*, was used by DAMIGLIA of Italy ; the same of *azure and argent*, by the Austrian Barons BARRÉ DE BAREY, where it is of course an instance of *armes parlantes* ; as also by the family of BARRUEL DE ST. VINCENT (*Barré d'or et d'azur*).

*Bendy of seven* occurs once ; the family of ESCHELBACH in Bavaria bears it : *azure, argent, gules, argent, gules, argent, azure*.

*Bendy-sinister of eight gules and argent* was the coat of VON SEUBERSDORFF (SIEBMACHER, *Wappenbuch*, i., 82). The bends are now usually dexter.

*Bendy of eight azure and argent* is used by the Venetian family of ZENO ; and is also borne by the ATAIDES of Portugal.

Usually *Bendy of nine* would not be a proper blazon for a field charged with four bendlets, but there is an excep-

tional case in which it is correct. The French family of BORSAN bear *Bendy of nine*, but it is composed of three tinctures *or*, *gules*, and *argent*, each three times repeated.

BENDY OF TEN (*Coticé*).

*Bendy of ten or and azure* was the coat of the MONTFORTS, or MOUNTFORDS; *or and gules* was borne by the Vicomtes de TURENNE (*Salle des Croisés*, 1096).

When the coat is divided by a paler line, the bends on either side are counter-changed and the coat is blazoned, *Bendy per pale counter-changed*; as in the coat of KORBLES of Styria: *Parti et contre-bandé de gueules et d'or*.

When the field is covered by an interlacement of small bendlets and bendlets-sinister, it is said to be *fretty*. The fretwork is supposed to be in relief on the field, not a mere painted pattern, and it is shaded accordingly. *Or, fretty azure* (Plate VIII., fig. 5) is the coat of the family of WILLOUGHBY in England; and of LA MOUSSAYE, Vicomtes de ST. DENOVAL in France.

*Azure, fretty argent* is borne by CAVE; and ETCHINGHAM (or ICHINGHAM) in early *Rolls of Arms*; as canting arms by FRESTEL. FRETTEL of Normandy also bore: *d'Argent fretté de gueules*; which is the coat of SANCOURT; St. DIDIER; DOMAIGNÉ; and MARCHALCK VON BIBERSTEIN. *Argent, fretty sable* is an old coat of TOLLEMACHE in England; and of HUMIÈRES in France. *Sable, fretty or* is borne by BELLEW; BRACKENBURY; and MALTRAVERS; LINIÈRES DE MOTTEROUGE; PONTON; SAILLY, etc. *Gules, fretty vair*, is the coat of SURGÈRES, and MAINGOT in France. *Gules, fretty or*, is the well known coat of AUDELEY; and its reverse, *Or, fretty gules*, is borne by the Counts of DAUN; by VILLA in Italy; MONTJEAN, and NEUFVILLE in France; as well as by VERDON in England; with a *canton ermine* it is the coat of NOEL, Earls of GAINSBOROUGH, etc. The *fretty* is rarely formed by a compound line, but *Gules, fretty engrailed*

*ermine* is a coat of GIFFARD and of VALOYNES ; and *Azure, fretty of eight pieces raguly or*, is borne by BROADHURST.

In Continental Armory the number of pieces of which the fretty is composed is usually limited to six ; three in bend, as many in bend-sinister. The intermediate spaces, through which the field appears, are called *clairevoies*, and these are frequently charged, so that the field is both *semé* and *fretty*.

*Gules, fretty and flory or*, is the coat of HAMELYN in England ; and of ALZON in Auvergne. *Sable, fretty and fleury argent (de Sable, fretty d'argent, les clairevoies semées de fleurs-de-lis du même)* are the arms of DE LA CHAPELLE in Belgium. Occasionally the fretty itself is found charged, usually with roundles ; of these the best known example is the coat of TRUSSELL, *Argent, fretty gules besanty* : here the besants are placed at the intersection of the pieces of the *fretty*. A similar coat, *Or, fretty gules platy*, is an old coat of VERDON ; and *Or, fretty sable platy* is the canting coat of PLATT.

These coats should be carefully distinguished from those which have the analogous bearing of a trellis.

A Trellis (*treillis*) is properly composed of bendlets dexter and sinister which are not interlaced, but are usually nailed (*cloués*) at the crossings. In these cases the head of the nail is very much smaller than the bezant, or plate, which appears in the coats blazoned above.

In Sir JOHN FERNE'S *Blason of Gentry*, there is an amusing passage in which the distinction between a *fret* and a *trellis* is pointed out ; and of which Sir WALTER SCOTT makes use in *Quentin Durward*. The coat is *Sable, a musion (i.e. a mouser, or domestic cat) or*, oppressed *with a trellis gules nailed argent* ; which has been wrongly described by one of the interlocutors as a *fret*. (The comic man of the company describes it as "a cat in the dairy window.") But the Herald inquires

“Did you ever see a fret thus formed before (I mean nayled)? To correct your blazon learne by this: Hee beareth Sable, a Musion Or, oppressed with a Troillis G. cloué dargent; for this which you call a fret, is a lattice, a thing well known to poor prisoners,” etc. (The passage is given at length in LOWER’S *Curiosities of Heraldry*, pages 254, 255.)

A *grillage* in which the interacements are composed of pallets and barrulets, in other words of vertical and horizontal pieces, may occasionally be met with, as in the coat of the Lombard family of the GENICEI, who use: *Gules, a grille, or lattice, composed of four vertical pieces interlaced with as many horizontal ones, argent.*

CHEVRONNY (*Chevronné*), that is the field divided into equal portions by lines in the direction of a chevron, occurs but rarely in Armory of Britain.

*Chevronny of four argent and gules* is attributed to WHITHORSE, and is I believe a solitary instance of this division. The reverse is borne by VON WERDENSTEIN (*Wappenbuch*, i., 111), and VON SPARNECK (*ibid.*, i., 105). *Chevronny of four azure and or* is the coat of GRIESENBERG (in the *Wappenrolle von Zürich*, No. 144); the reverse was borne by the Barons von BUSSNANG. The coat is rarely seen reversed so that the points of the chevrons are to the base, but I know of one example, the coat of the Barons von WITZLEBEN. This is *Chevronné renversé de quatre pièces d’argent et de gueules*. *Chevronny of six argent and gules* are the arms of the Counts of EPPSTEIN (now quartered by the Counts zu STOLBERG), and are borne also by the Genoese family of FORNARA. *Chevronny of six or and sable* is the early coat of the Counts of HAINAULT.

*Chevronny of twelve pieces, or and gules* (Plate VII., fig. 5) is the coat of the Counts of EGMOND, or EGMONT, in the Netherlands.

The full arms of LAMORAL, Count EGMOND, executed



with the Count of HORN by order of the Duke of ALVA, are as follows:—

Quarterly ; I. and IV. *Per pale (a)* EGMOND, as above :  
(*b*) *Argent, two bars embattled-counter-embattled gules*  
(ARDEL).

II. and III. Duchy of GUELDERS. *Per pale (a)* *Azure, a lion rampant contourné* (*i.e.* facing to the sinister) *crowned or* (GUELDERS): (*b*) *Or, a lion rampant sable* (County of JULIERS).

*Over all an escucheon en surtout, Quarterly* 1 and 4. *Argent, a lion rampant sable* (FIENNES); 2 and 3. *Gules an estoile of eight rays argent* (BAUX).

CHEQUY (*Echiqueté*).—When the field is divided by horizontal and perpendicular lines into at least twenty square or oblong pieces the bearing is known as *chequy*; if there are fewer *panes* or *points* the number must be expressed.

Plate VII., fig. 6 is the ancient coat of the WARRENS, Earls of SURREY (still quartered by the Dukes of NORFOLK), *Chequy or and azure*. The adoption of the chequy coat at a very early period by cognate families in England and in France, some generations removed from a supposed common ancestor, is much founded on by Mr ELLIS in support of his contention that hereditary armorial bearings are of greater antiquity than we have been able to assign to them.

*Chequy of nine panes* only, occurs in some important foreign coats, as in that of VAN DEN HECKE (Plate VII., fig. 8) which is thus blazoned, *de Cinq points de gueules équipollés à quatre d'hermine* (sometimes *azure* and *ermine*). The Counts of GENEVA bore: *Cinq points d'or équipollés à quatre d'azur*. SAINT PRIEST bore the same.

*Cinq points d'argent équipollés à quatre de gueules*, was the coat of the Portuguese navigator MAGALHAENS; and the Venetian CETRACINI. The same, but of *Or* and *sable*, is the coat of the Italian GRIFONI.

In Spanish Heraldry *Chequy of fifteen panes* (arranged in five horizontal and three vertical rows) is often met with. Plate VII., fig. 7, is the coat of PORTOCARRERO, *Chequy of fifteen or and azure*. ALVAREZ DE TOLEDO, Duke of ALVA, so celebrated in the history of the Netherlands, bore: *Chequy of fifteen, azure and argent*.

The arms of the Portuguese discoverer VASCO DA GAMA were: *Chequy of fifteen, Or and gules, on each point of the last two bars gemels argent*. On an *escucheon en surtout* the Royal Arms of PORTUGAL, as an augmentation.

LOZENGY (*losangé*). If the field is divided into panes of a diamond shape by lines in bend and bend-sinister, it is said to be *Lozengy* (an early term in the *Rolls of Arms* was *Masculy*, now used for *semé* of *Mascles*).

Plate VII., fig. 9., *Lozengy argent and gules* belongs to the FITZWILLIAMS, Earls of SOUTHAMPTON and FITZWILLIAM; and to the family of DU BEC-CRÊPIN; as well as to the SALAMONI of Venice, and the Neapolitan family of LATRI.

A considerable number of foreign families bear *Lozengy*. *Lozengy gules and or* is the coat of CENTELLES in Spain; and the reverse was the coat of CRAON in France.

(In blazoning begin with the tincture of the first whole lozenge.)

FUSILLY (*fuselé*). When the lozenges are elongated the term used is *Fusilly*. *Fusilly argent and gules* is the coat of the GRIMALDI, Sovereign Princes of MONACO, and Dukes of VALENTINOIS in France. (Plate VII., fig. 10.)

The arms of BAVARIA are generally drawn as *Fusilly in bend argent and azure*, though they are often blazoned *Lozengy in bend*. It will be seen from Plate VII., fig. 11, that the lozenges, or fusils, do not stand vertically over each other but are in bend.

Analogous to this coat are the variations known as *Paly-bendy* and *Barry-bendy*, these are composed



1. Lozeny coupé.  
(Gise.)



2. Barry pily.  
(Holland.)



3. "Mit linker stufe."  
(Aurberg.)



4. "Schneckenweise."  
(Megenzer.)



5. Fretty.  
(Willoughby.)



6. Papelonné.  
(Monti.)



7. Plumeté.  
(Tenremonde.)



8. Semé of fleurs de lis.  
(France, ancient.)



9. Semé of hearts.  
(Denmark.)



10. Semé.  
(Simiane.)



11. Billetty.  
(Nassau.)



12. Gutté d'eau.  
(Cornwallis.)



respectively of lines in pale intersecting lines in bend ; and of lines in fess intersecting those in bend.

*Paly-bendy or and azure* (Plate VII., fig. 12) is the coat of BUCK, Baronets of Lincolnshire.

With this section we may group the French *Trianglé*, in which the field is divided by three series of parallel lines into triangles. Plate VIII., fig. 1 represents the coat of the family of GISE in Gloucestershire ; which is blazoned *Lozengy couped in fess argent and sable* (otherwise *Barry of six indented*). The Counts SCHIZZI, of Cremona, bear *Trianglé de gueules et d'argent*. The Swedish family of CARLSSON bear *Trianglé azure and or* ; the shield being divided by two lines fessways, and by three in bend and bend-sinister. In the coat of VON TÖLNZ, which is also given as an example by RIETSTAP, the partition is made by two horizontal, two palar, and five diagonal lines, so that, as he observes, the coat might be blazoned : *Chequy of nine panes, each per bend sable and argent*.

*Barry-pily* is the name given to the field when it is divided by long, narrow, pile-shaped indentations lying horizontally, or barwise, across it. It does not greatly differ from the French *émanché en pal*. Plate VIII., fig. 2 is the coat of HOLLAND of Lincoln, *Barry-pily of eight gules and or*.

The French *émanche* is formed by two or three triangular or wedge-shaped pieces united at their base and issuing from one or other of the flanks of the shield. The number of its points requires to be specified, as well as its position issuing from the dexter or the sinister flank.

#### DIFFERENT KINDS OF CHARGES.

##### RULES OF BLAZON, ETC.

Armorial Charges are supposed to stand out somewhat in relief upon the field, and so to cast a slight shadow upon it. It is therefore usual, particularly in uncoloured drawings, to make the outline a little thicker on the

lower and sinister sides of an "Ordinary," or other charge. Charges are of two kinds:—I. Those of simple outline and geometrical form, which have predominated since the earliest ages of coat-armour, and in the oldest coats are often the only charge on the shield. These are called by the French—*Pièces héraldiques*; and are subdivided by us into "ORDINARIES" and "SUB-ORDINARIES." II. COMMON CHARGES, which are the representations of objects of all kinds, including animals, flowers, and the whole range of things natural or artificial.

These charges, whether Ordinaries or Common Charges, may be depicted of any of the recognised metals, colours, or fur. COMMON CHARGES, such as birds, beasts, and fishes, flowers, trees, and many other things, are frequently depicted of their natural colours, and are then blazoned "proper." The blazon, "*a fir tree proper*;" or "*a salmon naiant proper*," would imply that the fir tree, or the salmon were to be depicted, not merely by the heraldic colours, but by those which belong to them in nature. In the case of roses which might be red or white, and yet "proper," it is usual to specify the tincture, in order that ambiguity may be avoided. The ORDINARIES (and even the COMMON CHARGES to some extent) may be composed and divided by partition lines of the same kind as those which are used to divide the field.

It is a primary fundamental canon of Heraldry that metal is not to be placed upon metal, or colour on colour. This is the one heraldic rule with which all persons seem to be acquainted, and which has become almost a proverbial saying:—"Metal on metal is false heraldry," etc. This rule no doubt originated in the necessity for securing distinctness in the days when arms were actually borne on the military shield, surcoat, and banner; and when it was of the utmost importance that they should be easily distinguishable from afar off. But the interdiction is far from absolute. The arms of the KINGDOM

OF JERUSALEM (Plate IX., fig. 1), which are: *Argent, a cross potent between four crosses or*, are the best known instance (sometimes even it is asserted the *only* instance) of a permitted violation of the rule. In this, and a few other cases, the arms are styled *arma inquirenda* or *armes pour enquérir*, and it is asserted that they were originally composed for the express purpose of causing the beholder to enquire the reason of such an infraction of heraldic usage, and so to stamp them on his memory. When a limited view is taken of Heraldry, and the investigation is confined to the Armory of a single country, such assertions seem capable of easy justification. In our own country, for instance, distinct violations of the law in question are of great rarity. But when the student extends his view over the much larger field of Continental Heraldry he finds such assertions are quite unwarrantable. The general law, indeed, remains in force; but the exceptions which the present writer has collected may be counted by the hundred rather than by the dozen; and, in the great majority of these cases, the idea that they were intended as *armes pour enquérir* is one which cannot be entertained. The families are often of no very special note, and the arms do not commemorate any special circumstance as is the case in the Arms of JERUSALEM. They are simply coats assumed either anterior to the formulation of the law, or in disregard of it when formulated. A sufficient number of such coats will be noted as we proceed, or be placed in the Appendix.

There are some coats in which an apparent violation of the law has arisen from the fact that the metals employed in depicting them have become tarnished. What was supposed to be fine gold has become dim. *Or* has become *purpure*; and *argent* deteriorated into *sable*! Errors have thus arisen, and have been perpetuated by the ignorance of painters, although the cases I have referred to above are not so to be accounted for.

There are recognised exceptions to the general rule : when the "field" is a composite one, of metal (or fur) and colour, it is not considered an infraction of the law if the charge is of either metal, or colour, or fur. For instance, the old arms of the Counts of VENDÔME are : *Gules, a chief argent, over all a lion rampant azure crowned or.* (See *L'Armorial de Geldre* ; and *PLANCHE'S Roll.* The later coat was : *Argent, a chief gules*, etc.) Here, though the greater part of the *azure* lion appears on the red field, the fact that the field is a composite one of metal and of colour saves it from the imputation of violating the law.

XL Again, the rule does not apply to the mere accessories of a charge. For instance, in the arms of MARIA THERESA on Plate XXXIV., the red lion rampant in the quarter of LEON is *crowned or*, a golden crown upon a silver ground, without this being considered any violation of the law. So also when teeth, tongue, claws, etc., are specified to be of another tincture than the animal to which they belong, it is no breach of the law if, for example, the lion's red tongue is projected on an azure field.

Again, bordures (which are used by way of difference) and the other marks of cadency, are legitimate exceptions to the rule. Thus, the Ducs d'ANJOU differenced by placing a bordure *gules* around the arms of FRANCE (*Azure, three fleurs-de-lis or*) and, though the red colour impinges on the blue, the law is not considered to be broken thereby.

There are also many instances in which chiefs, cantons, etc., have been added to a coat by way of augmentation, as in the cases referred to later in the Chapters on MARSHALLING and AUGMENTATIONS. These are also counted lawful exceptions. A chief of this description is by no means infrequent in Foreign Heraldry ; and is known in French blazon as a "*chef cousu*," sewed,



or tacked on, to the original coat. (The term *cousu*, however, is sometimes employed by French heralds when there is no apparent violation of the law.)

As a general rule metal is laid upon colour, colour upon metal. The furs are ordinarily used with colour; their use with metal is comparatively so rare as to be exceptional. But there are cases in which metals alone, colours alone, and furs alone, are employed; and instances will be recorded of each as we proceed.

To "blazon" a Coat of Arms is to describe it in heraldic phraseology so exactly that any one acquainted with the language of armory may be able accurately to depict it from its concise description. The probable derivation of the word "blazon" is from the German *blasen*, to blow a horn. A flourish of trumpets was used to attract the attention of the bystanders when before a tournament a formal announcement was made of the armorial coat of each combatant. Glossaries of the technical terms of British and of French Armory are contained in Chapters towards the close of this present work.

It is desirable at this stage to lay down with more precision than has yet been done the principal rules of blazon.

#### RULES OF BLAZON.

I. The field should be first named, whether it be of one tincture, or a composite one (either by reason of the division of the field, or by being *semé* or strewn with small charges).

II. After the field the charges follow, beginning with those of most importance, or occupying the centre of the field. If the charge is an ordinary or its diminutive (unless it be a chief, bordure, or canton), it usually claims precedence over other charges in the field; as

in the blazon of Plate IX., fig. 5, the coat of HAIG of Bemersyde, *Azure, a saltire between two stars in chief and base and as many crescents in flanks argent.*

An exception to the rule above stated as to an Ordinary being first mentioned after the field, occurs when that Ordinary debruisés, or surmounts (*i.e.*, is placed upon), another charge, as in the Scottish coat of ABERNETHY (Plate IX., fig. 6), *Or, a lion rampant gules, debruiséd by a ribbon, or bendlet, sable.*

III. If the Ordinary itself be charged, its charges are named next.

Thus in Plate IX., fig. 4, the arms of WILMOT, Earl of ROCHESTER, are thus blazoned:—*Argent, on a fess gules between three eagle's heads erased sable, as many escallops or.*

(Here, according to the previous rules, we name—1st, the field; 2nd, the charges, beginning with the ordinary; then 3rd, the charges placed upon the ordinary. The French custom is a little different: the charges upon the ordinary are named before those on the field. Thus the arms of the poet CORNEILLE are:—*d'Azur, à la fasce d'or, chargée de trois têtes de lion de gueules, et accompagnée de trois étoiles d'argent, posées deux en chef et une en pointe.*)

In both the British examples it will be noticed that the words “as many” are used to avoid the repetition of the number two.

In the HAIG coat the blazon also illustrates the usage by which when two or more charges of the same tincture are named consecutively, the tincture applying to them all is only named once. The terms used to denote the position of a charge in chief, base, or flanks, are also here to be observed. It is scarcely needful to point out the distinction between “in chief,” and “on a chief.”

The words "over all" are sometimes used to express the fact that a charge is placed upon other charges. As in Plate IX., fig. 7 FAIRFAX bears: *Argent, three bars gemels gules, over all a lion rampant sable crowned or.*

IV. If the coat also contain a chief, canton, or bordure, it with its charges should be mentioned last. In some overloaded coats, most of which are posterior to the times of HENRY VII., the term "charged with" is sometimes applied to the Ordinary, instead of the charges being blazoned as "on" it.

In Plate IX., fig. 8 RUSSELL, Duke of BEDFORD, bears; *Argent, a lion rampant gules, on a chief sable three escallops of the field.* Here the last three words exemplify that avoidance of needless repetition and tautology which is a characteristic feature of the language of blazon.

It is a rule that the same tincture should not be twice named in the description of a coat. To avoid this the phrases "of the field," "of the same," "of the second," "of the third," "of the last," are made use of; while, as has been already pointed out, the name of a tincture coming after several charges applies to all. So also, as in the above blazoned coat of WILMOT, the use of the expression "as many" obviates the repetition of the name of the same number. It must, however, never be forgotten that, while succinctness in blazon is to be aimed at, and tautology to be avoided, it is far better to err on the safe side. The avoidance of ambiguity is far more important than the avoidance of tautology. Many a young (and for that matter, many an old) herald might say in the familiar words of the Latin accidence, *Brevis esse laboro, fío obscurus.* Foreign heralds are more sensible than our pedants in this respect.

There are, however, many things practically taken for granted in modern blazon. For instance; when the coat contains two or three repetitions of the same charge

it is understood, that, unless otherwise specified, the two charges are placed in pale; *i.e.* one above the other;—thus DE MONTESQUIOU bears: *Or, two torteaux.* Here we should understand, what the French blazon expresses, “*d’Or, à deux torteaux de gueules, l’un sur l’autre en pal.*”

Or again, in the case of three repetitions of the same charge, either with or without an Ordinary interposed, it is understood that, unless otherwise expressed, two are placed in the upper part of the shield, and one in the lower part. (If the number be six they will usually be arranged 3, 2, 1.)

In other cases the disposition of the charges requires specification; they may be “in chief,” “in pale,” “in bend,” or “in cross,” “saltire,” “orle,” etc. Thus BABINGTON (Plate IX., fig. 9) bears: *Argent ten torteaux*; but it is desirable to add that they are arranged 4, 3, 2, 1.

In connection with this subject it is needful to point out the difference between the expressions “paleways,” “fessways,” bendways,” etc.; and the expressions “in pale,” “in fess,” “in bend;”—phrases sometimes used loosely as synonymous with them.

“Paleways,” “bendways,” etc. mean that the charge or charges are individually placed in the direction of a pale, bend, etc. Thus a sword erect is “a sword paleways.” Three such erect swords would still be “paleways” if they were placed two and one; or in fess; in bend, etc.; these latter words only explain the relation in which two or more charges stand to each other.

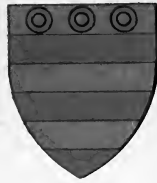
The three lions passant-gardant in the arms of ENGLAND are blazoned “in pale;” else they might be arranged two and one. On Plate IX., fig. 10, is the coat of NORTHCOTE, Lord IDDESLEIGH: *Argent, three crosses botonné (or treflé) in bend sable.* Here the three crosses are *relatively to each other* “in bend,” though each is paleways, or upright, if correctly drawn.



1. Jerusalem.



2. De Vere.



3. De Grey.



4. Wilmot.



5. Haig.



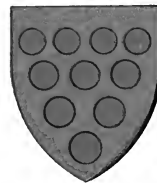
6. Abernethy.



7. Fairfax.



8. Russell.



9. Babington.



10. Northcote.



11. Alexander.



12. Chetwode.



The arms of NEILSON are : *Argent, three sinister hands bend-sinisterways coupéd at the wrist gules.* Here each hand is placed diagonally in the direction of a bend-sinister ; while, agreeably to the rule as understood, they are ranged 2 and 1, in the shield.

The expression "counter-changed," of frequent use in blazon, requires explanation. When the field is of a metal and colour separated by any partition line, the charge or charges are said to be counter-changed when the charge or portion of a charge which lies on the metal is of the colour, and *vice versa*. Thus in Plate IX., fig. 11, for ALEXANDER, Earl of STIRLING, *Per pale argent and sable, a chevron, and in base a crescent, all counter-changed.* Here on the *argent* the charges are *sable* ; on the *sable* they are *argent*.

Again in Plate IX., fig. 12, CHETWODE bears : *Quarterly argent and gules four crosses pattée counter-changed.*

The French blazon of these coats is, of ALEXANDER, *Parti d'argent et de sable, au chevron accompagné en pointe d'un croissant, le tout de l'un en l'autre* ; and of CHETWODE, *Ecartelé d'argent et de gueules, à quatre croisettes pattées de l'un à l'autre.*

It will be seen by the examples just given that French blazon differs in some prominent respects from our own. The preposition *de* is prefixed to the tincture, or tinctures of the field, while the preposition *à* as invariably precedes the charges. Where we should say that an Ordinary is "between" such and such charges, the French say that it is accompanied by them ; "*accompagné de*," etc. (But see the Glossary of French terms for the distinction between *accompagné* and *accosté*.) *Brochant sur le tout* is the French equivalent for our "over all." *Posé en pal* or *en sautoir*, etc., stand for "paleways" or "saltireways ;" *rangés en pal*, *rangés en sautoir*, etc., are the equivalents for our "in pale," "in saltire," etc.

For counter-changed, as in the CHETWODE and ALEX-

ANDER coats given above, the French say, *l'un à l'autre*, or *de l'un en l'autre*. In very many of the French coats which I have used as examples in the pages following I have thought it might be useful to the student who wishes to extend his studies beyond the Heraldry of his own country, to find here the French blazon of the coat cited; by attention to these, and with the aid of a Glossary of French terms of blazon hereafter to be given in these pages, I think the student will have no difficulty in acquiring such a knowledge of French blazon as will enable him to use with facility the many valuable Armorial and Heraldic treatises which exist in the French language.

There used to be much looseness, variety, and unskilfulness in the printing and punctuation of English armorial blazon. Some writers loaded it with unnecessary commas and semicolons, some left out points altogether, and there was often an embarrassing mixture of Roman and Italic characters, and no rule was observed as to where figures and where letters should be used. In 1863 the late Mr J. GOUGH NICHOLS in Vol. I. of the *Herald and Genealogist* laid down, after much consideration of the subject, the following rules, whose excellence is so patent that they have since come into very general use. They are here reproduced almost in his words:—

1. Begin the blazon of every coat or quartering with a capital letter.

2. Use no other capitals except on the occasional occurrence of a proper name (we mean such as a Katharine wheel, a Moor's head or Turkey cock, though some of these may be reduced at will, to moors or turkeys, etc., as the French and Germans do with all adjectival proper names).

3. Introduce no more points than are absolutely necessary, and seldom any stronger than a comma, unless in very long and complicated coats. [A comma



in Mr NICHOLS'S practice always follows the tincture of the field, and this is also the case in the blazons of this book.]

*Exception.*—A comma (not otherwise required) may be occasionally requisite after the metal "or," if there is any danger of its being mistaken for the conjunction.

4. The metals and tinctures may be either printed at length ; or abbreviated, as arg., az., sa., etc., being equally clear either way if not encumbered with commas.

5. Print always "three *wolf's* heads, three *lion's* jambs, three *palmer's* staves," etc., not "three *wolves'* heads, three *lions'* jambs, and three *palmer's* staves ;" the charges being each the head of one wolf, the jamb of one lion, the staff of one palmer, etc. ; and it is grammatically sufficient that the nominative cases "heads," etc., should agree with the numeral three.

6. For 3, 2, 1 ; 2 and 1 ; etc., use the words three, two, one, as the figures may produce confusion with the numbering of quarterings.

7. Where there are complicated quarterings, clearness may sometimes be produced where two coats only are quartered by the expression Quarterly ; as, "Quarterly of FRANCE and ENGLAND," "of HASTINGS and VALENCE," etc., or, "Quarterly of 1 and 4 *Azure, a bend or, SCROPE* ;" and 2 and 3, *Or, a chevron gules, STAFFORD*. Otherwise the term "Grand Quarterings" is sometimes employed, and then numerals of different characters may be used to distinguish the grand and the subordinate quarterings, as thus :—

*Quarterly of four Grand Quarters :—*

I. *Quarterly : 1 and 4, Or, a pale gules.*

2 and 3, *Azure, a cross argent.*

II. *Ermine, a pale vert.*

III. *Per pale : (a) Gules a chief ermine.*

(b) *Vert, a lion rampant or.*

IV. *Azure, three bars argent.*

To this rule of Mr NICHOLS we may add that, in very

complicated coats of Grand Quarterings, letters of the alphabet are often employed instead of, or in addition to, the numerals he recommends.

## SEMÉ.

When the field is strewed with an indefinite number of small charges (fleurs-de-lis, crosslets, hearts, and cinquefoils being the most commonly used for this purpose) it is said to be *semé*, or powdered, with the charge. Small charges, as will be shown elsewhere, were thus used in early times as a mode of "gerating," or "differencing," the arms of persons of the same family.

A field thus *semé* appears as if it were cut out of a larger surface, as the external rows of the charges are divided by the outline of the escucheon.

In some ancient coats there is no other charge in the escucheon but those with which the field is *semé*. *Azure, semé of fleurs-de-lis* or is the early form of the Royal Arms of FRANCE; and is blazoned as "FRANCE-ANCIENT." The term *Fleury*, or *flory*, is often used instead of *Semé of fleurs-de-lis*. Thus, *Azure, fleury argent*, is the coat of HARLEWIN; of MALAPERT DE NEUFVILLE; of HERVILLY DE MALAPERT; MONTAUBAN, etc. *Argent, fleury gules*, was borne by MONTJOY in England; the Barons de HAUTPENNE; and the Low Country families of OUPEY, and KERCKEM, Barons de WIJER. *Or, fleury azure*, was used in England by MORTIMER. *Gules, fleury or*, are the arms of CHÂTEAUBRIAND; and are the original coat of ALÈGRE, Marquis de TOURZEL.

*Billetty* and *crusily* are, similarly, terms used for *semé* of billets or cross-crosslets. *Or, billetty azure*, is found for the coat of GASCELIN; and *Gules billetty or*, for that of COWDREY, in early *Rolls of Arms*; so also, *Or, crusily azure*, is borne by PETMORE; and *Gules, crusily or*, by FERNLAND.

In Foreign Armory charges not so employed in British Heraldry are frequently met with as powderings.

The Spanish family of CLAVER bears the canting coat, *Or, semé of keys azure*. The Florentine FORABOSCHI use, *Sable, semé of balls argent*. The French GODEFROI bear, *Azure, semé of acorns or*; and GUILLOU DE LA LARDAIS, *Argent, semé of sage leaves vert*. *Or, treflé vert*, is the coat of HOETIMA. Sometimes the field is *semé* with more than one charge. Thus the arms of the French Marquises de SIMIANE (Plate VIII., fig. 10) are *Or, semé alternately of castles and fleurs-de-lis azure*; and those of ANGLURE, Counts de BOURLEMONT and ESTOGES, Princes d'AMBLISE, Ducs d'ABRY, etc.: are, *Or, semé of hawk's bells, each supported by a crescent gules* (*d'Or, semé de grelots d'argent, soutenus chacun d'un croissant de gueules*). These crescents were originally "angles." [See an account of these arms in the paper on "Les Saladins d'Anglure," which is appended to the valuable *Armorial* of GILLES LE BOUVIER, dit "BERRY," Roi d'Armes de France de CHARLES VII., published by M. VALLET (DE VIRIVILLE), Paris, 1866.] Usually a field *semé* of small charges also bears a more important one. *Or, semé of hearts gules, over all three lions passant gardant in pale azure, crowned of the field*, are the arms of DENMARK (Plate VIII., fig. 9). The coat of the Duchy of LÜNEBURG, which forms the second quartering in the arms of our Hanoverian Sovereigns, has a similar *semé* field, but it is charged with *a lion rampant azure, crowned gold*. Plate VIII., fig. 11, is the coat of the House of NASSAU, Princes of ORANGE, which appeared *en surtout* on the Royal Escutcheon during the reigns of WILLIAM III. and MARY II.; it is, *Azure, billetty and a lion rampant or*. A field *semé*, or bestrewed with an indefinite number of drops, or "gouttes,"

is said to be *goutté*, or gutty; in French blazon *goutté d'argent, d'azur*, etc.; but the usual pedantry of English heralds has invented a specific name for the drops of each metal or tincture, except gold, which remains *goutté d'or*. Accordingly *semé of drops argent* has become *goutté d'eau*; of *gules*, *goutté de sang*; of *azure*, *goutté de larmes*; of *sable*, *goutté de poix*; and of *vert*, *goutté de l'huile*! *Sable, goutté d'eau, on a fess argent three Cornish choughs proper* (Plate VIII., fig. 12) was the canting coat of the Marquesses of CORNWALLIS. The choughs are legitimate enough as charges of *armes parlantes*, but the tears, or wails, are surely far-fetched!

DIAPERING is a mode of ornamenting the surface of the field and its "Ordinaries" with arabesque patterns, and was early practised. Many beautiful and tasteful examples of it remain on early glass, sculptures, and enamels. There are some fine instances of it in Westminster Abbey, among the most remarkable of which is the enamelled shield of WILLIAM DE VALENCE, Earl of PEMBROKE (which, reduced in size, forms the frontispiece to BOUTELL'S *Heraldry, Historical and Popular*); and the monument of EDMUND "Crouchback," Earl of LANCASTER. Early specimens of diaper are also to be seen at Beverley Minster and at Hatfield. Diaper was largely used in the armorial glass of Germany in the fourteenth and later centuries. Often the patterns, which are usually indicated by lighter or darker shades of the tincture employed, are exceedingly tasteful and artistic.

In the tasteless times of the 18th century, German Heraldic engravings suffered much from a profusion of diaper, which obscured the actual bearings. The coats added in the later editions of SIEBMACHER'S great *Wappenbuch* will show the decadence of true artistic feeling in this respect, as well as in the general treatment of the escucheons and of the charges delineated.

An example of early English diaper is to be found on the shield of the sepulchral effigy in the Temple Church, which was for so long a time erroneously attributed to GEOFFREY DE MAGNAVILLE, Earl of ESSEX ; and to which allusion has already been made at p. 45.

In a few foreign coats diaper was so constantly and uniformly used that in process of time it has become a regular charge, and appears as an integral part of the blazon.



FIG. 37.  
The Pale.



FIG. 38.  
The Fess.



FIG. 39.  
The Bend.



FIG. 40.  
The Bend-Sinister.



FIG. 41.  
The Chevron.



FIG. 42.  
The Saltire.



FIG. 43.  
The Pile.



FIG. 44.  
The Gyron.



FIG. 45.  
The Lozenge.



FIG. 46.  
The Fusil.

## CHAPTER IV.

### ORDINARIES.

ARMORIAL writers, as has been already said, divide the conventional figures of Heraldry into two classes, HONOURABLE ORDINARIES; and SUBORDINATE ORDINARIES, or SUB-ORDINARIES, though they are not at all agreed as to whether some of them should be placed in the first, or in the second class; their arrangement in the one or the other is a matter of no practical consequence. The Chief, and the Quarter, or Canton, may seem to be respectively entitled to some precedence over others of their class, as being those which have been most frequently used for the reception of Honourable Augmentations to the shield; but beyond this there is really no order of precedency, and their arrangement and classification is simply a matter of taste and convenience.

The Honourable Ordinaries are: I. The CHIEF; II. The PALE; III. The FESS; IV. The BEND (and BEND-SINISTER); V. The CHEVRON; VI. The CROSS; VII. The SALTIRE; VIII. The PILE; and IX. The PALL or PAIRLE; some of these are figured above. Several of these have diminutives of the same shape.

The Sub-Ordinaries are the QUARTER (now generally of a smaller size and called a CANTON); the GYRON; the INESCUCHEON; the BORDURE; the ORLE; the TRES-SURE; the FRET; the LOZENGE (with its variations the

FUSIL, MASCLE, and RUSTRE); the FLAUNCH and FLASQUE; the BILLET; and the LABEL.

Various explanations are given of the origin of the Ordinaries, by heraldic writers. LOWER is inclined to derive them from the stripes, and bands or belts, of military costume. PLANCHÉ, with greater probability, traces them to the various bands of wood, or metal, by which the shield was strengthened. This derivation would seem to me almost certain did we not remember that, as a matter of fact, these Ordinaries do not figure to any very great extent in early Heraldry; certainly they are not so frequently found as we should expect to be the case if they had taken their rise from the bands and borders which appeared on so many of the early shields before the rise of systematic heraldry. We should expect, then, that a multitude, perhaps the majority, of the earliest coats would bear a fess, or bordure, a cross, or bars, or pales. Yet an examination of a list of early arms, for example those given in the earliest *Rolls of Arms*, or exposed in the *Salle des Croisades* at Versailles, will show how far this is from being the case. The Ordinaries are there, indeed; but there is no preponderance of them over other charges, animate or inanimate. The preponderance is all in the other direction.

Some have sought the origin of the Ordinaries in the strips of wood of which the barriers, or lists, for tournaments were composed. The Cross is really the only Ordinary of whose origin we can be quite certain.

I propose now to take these Ordinaries singly; premising that each of them may be formed not only by the right line but by any of the varying lines which have been described and figured under PARTITIONS.

All the Ordinaries are frequently charged; and two or more may be combined in a coat of arms.

I. THE CHIEF (CHEF) is a charge formed by a horizontal line, which includes in theory the upper third part

of the shield. This may be the case when the chief is itself charged ; but, practically, the rule has never been strictly observed either with regard to this or the theoretical allotments of space in the case of other Ordinaries. It is much more frequently depicted as including about a fourth part of the shield.

The following examples of early coats bearing chiefs as the sole charge are from the *Salle des Croisés* at Versailles.

(2) EUSTACHE D'AGRAIN, Prince of SIDON and CÆSAREA (1100) *Azure, a chief or (d'Azur, au chef d'or)*.

(10) GARNIER, Comte de GRAY (1100) and (77), BAUDOIN DE GAND, Seigneur d'ALOST (1096) *Sable, a chief argent (de Sable, au chef d'argent)*.

(95) RAYMOND II., Comte de SUBSTANTION et de MELGUEIL (1109) *Argent, a chief sable (d'Argent, au chef de sable)*.

(157) GUILLAUME D'AUNOY (1204) *Or, a chief gules (d'Or, au chef de gueules)*.

*Argent, a chief gules*, is the coat of the Duchy of MONTFERRAT, and of the families of D'AVAUGOUR ; SOLIGNAC ; CHAUMONT (Burgundy) ; MENZIES in Scotland ; and WORSLEY in England. *Argent, a chief azure* was borne by the Marquises of GAMACHES in France ; and SALUCES (Piedmont), as well as by the families of FITZALAN ; CLUN ; VAN DE WEERDE, etc.

In Plate X., fig. 1, *Vair, a chief or (de Vair, au chef d'or)* is the coat of the TICHBORNE family ; while fig. 2 is an example of a chief formed by a different partition line and charged. *Ermine, on a chief indented gules three estoiles or (d'hermine, au chef endenté de gueules, chargé de trois étoiles d'or)* ; the arms of the family of ESTCOURT. *Argent, a chief indented (or dancetty), sable* was borne by JEAN DE ST. SIMON in the Third Crusade, and by the families of HARSICK and LE POER. *Or, a chief indented azure*, is the well known coat of the great Irish family of BUTLER.





1. Chief.  
(*Tichborne.*)



2. Chief indented.  
(*Estcourt.*)



3. Napoleonic Ducal Chief.  
(*Soult.*)



4. Knight of St. John.  
(*Estampes.*)



5. Chief arched.  
(*Von Dienheim.*)



6. Divise.  
(*Orsini or Ursins.*)



7. Pale.  
(*Erskine.*)



8. Pale rayonné.  
(*O'Hara.*)



9. Pallets.  
(*Arragon.*)



10. Pallets.  
(*Keith.*)



11. Pale cotised.  
(*Belasyse.*)



12. Pallets humetty and fitché.  
(*Briey.*)



The Ordinary of the Chief has been very generally used as an "Augmentation," or addition granted by a Sovereign as a reward for services (*See* Chapter XVI.); and it was also customary for Cardinals, and other members of Ecclesiastical Regular Orders; as well as the members of certain Military and Religious Orders, *e.g.*, ST. JOHN OF JERUSALEM, ST. STEFANO in Tuscany, etc., to place the arms of the Order to which they belonged, on a chief above their personal arms, which might also possibly themselves contain a chief among charges.

In Plate X., fig. 4, are the arms of the Chevalier d'ESTAMPES, Bailli de VALENCE in the ORDER OF ST. JOHN, who bears his paternal coat: *Azure, two girones chevronways or; on a chief argent, three ducal coronets gules*; the whole *abaissé* under a chief of the arms of the ORDER OF ST. JOHN, *Gules, a cross argent*.

There are a few instances in Continental Heraldry in which for other reasons two chiefs are borne in the same coat, one *abaissé* beneath the other.

The "chiefs" assumed respectively by the partisans of the Guelphic and Ghibbeline factions in Italy were sometimes carried in coats which already had a chief. Thus the BONVICINI of Bologna used: *Gules, a tree eradicated argent, on a chief coustu azure three letters B of the second*; the chief *abaissé* beneath the Guelphic chief: *Or, an eagle displayed sable crowned or*. The Marquises RANGONI bear: *Barry argent and azure, on a chief gules and escallop argent*; the chief *abaissé* under another *argent, thereon an eagle displayed gules crowned or*. The Barons von HAEFTEN bear: *Gules, three pallets vair, a chief or, charged with a label sable, and abaissé under another chief or, thereon a crane sable*.

Some writers assign to the chief a diminutive called a "fillet." Of this charge there are few, if any, certain examples in English Armory. The charge in French Armory is called a *divise*, and should rather be regarded as

a barrulet *haussé*, or elevated, above its ordinary position. The arms of DE POISIEU in Dauphiné are: *Gules, two chevrons argent, in chief a divise of the last (de Gueules, à deux chevrons d'argent, sommés d'une divise du même)*. Sometimes the *divise* is placed immediately beneath a chief, which is then said to be "supported" (*soutenu*) thereby, as in the case of the arms of the ORSINI family in Rome, who bore: *Bendy of six argent and gules, on a chief of the first supported by a divise or, a rose of the second (Bandé d'argent et de gueules, de six pieces, au chef d'argent chargé d'une rose de gueules et soutenu d'une divise d'or)*. Of this family were the French DES URSINS, Marquises of TRAINEL, etc. The Roman family charge the *divise* with an *eel (une anguille naiante or ondoyante) azure* for ANGUILLARA. (Plate X., fig. 6.)

A Chief is sometimes used united to another Ordinary; Thus, FAHRBECK in Bavaria bears: *Argent, a chief-pale sable*; that is, the charge is a chief and pale united. ESQUIROU DE PARIEU, in France, bore: *Sable, a pairle and chief argent*. Occasionally the chief is formed by a concave line, and is then called a *chef vouté*; as in the coat of DIENHEIM in Bavaria: *Gules, a lion rampant argent crowned or, a chief vouté of the second*. (Plate X., fig. 5.)

II. THE PALE (French *pal*) is a vertical band in the middle of the shield; its capacity was fixed by old writers at one-third of the field, but it is usually somewhat smaller, even when charged.

*Argent, a pale sable (d'Argent, au pal de sable)*, are the well known arms of the ERSKINES, Earls of MAR (Plate X., fig. 7). The same coat is borne by the Counts KREYTSSEN in Prussia; the Barons SKRBENSKY DE HRZISTIC (Silesia); the Danish family of ANDERSEN; RICHTERSWYL (*Zürich Wappenrolle*, No. 259); SPANOFFSKY DE LISSAU; VON KETTENHEIM; etc., etc. The Swedish family of BRAHE bears the reverse.

*Azure, a pale argent (d'Azur, au pal d'argent)* is the coat of the family of LEYEN, Counts and Princes of the Holy Roman Empire; and of the Florentine ABBATI. The following families (among others), bear: *Gules, a pale argent (de Gueules, au pal d'argent)*; the Venetian VIARO; CANALI; CANABRI; the Counts HAAG; Barons FRAUNBERG; and FRAUNHOFEN; the family of BÜLOW in Denmark; and the Barons MITTROWSKI in Austrian Silesia.

The Ducs des CARS, Princes de CARENCY; and the Italian PITTI, both bear, *Gules, a pale vair*.

*Gules, a pale or*, were the arms of the family of GRANTMESNIL, Lord High Steward of England temp. HENRY I. *Or, a pale azure*, is borne by SCHÖNSTEIN of Bavaria; *Or, a pale gules*, by BIEDMA of Spain; *Sable, a pale or*, by VON DER ALM.

The Pale has the usual variations; being also formed with the external lines indented, engrailed, etc. *Argent (sometimes Or), a pale dancetty (sometimes indented) gules*, is the coat of STRANSHAM, or STRAYNSHAM, of Kent. *Argent, a pale wavy sable*, is borne by BOTON. *Azure, a pale rayonné or*, by LIGHTFORD. This last bearing (which is very rarely seen) is also used by the Irish O'HARAS, Lords TYRAWLEY; *Vert, on a pale radiant or, a lion rampant sable* (Plate X., fig. 8). The "*chef-pal*" has already been noticed on p. 120, *ante*. Occasionally the pale, or rather a portion of it, is combined with another Ordinary. KETHEL in Holland uses, *Azure, a pale retrait in chief (i.e., a demi-pal) soutenu by a chevron between three cauldrons or*. (See also p. 123, *infra*.)

If there be given to the Pale its stated size of one-third of the field the following coats may be blazoned either "Per pale . . . and . . . a pale . . . ;" or (which avoids any mistake) "Tierced in pale" (*vide* pp. 86-87 for "TIERCED COATS").

*Per pale sable and azure, a pale vair*; is borne by

DAGUET DE BEAUVOIR ; and is the same as *Tiercé en pal de sable, d'azur, et de vair*. *Tierced in pale gules, argent, and azure* is the coat of RAINIER : and, with the colours inverted, of VON PONDORFFER.

The English blazon only allows one pale in the shield ; though of its diminutive the pallet several may be borne. French blazon has no distinctive name for this diminutive.

The coat borne by ELEANOR of PROVENCE, Queen of HENRY III. of England, given on Plate X., fig. 9, *Or, four pallets gules (d'Or, à quatre pals de gueules)*, are the arms of PROVENCE, and of the Counts of BARCELONA, and Kings of ARRAGON. At the time of their assumption the *barras longas* made a fitting coat ; canting or allusive to the name of BARCELONA. *Argent, on a chief or three pallets gules*, are the arms of the KEITHS, Earls MARISCHAL of Scotland. (Plate X., fig. 10.) A family of the name settled in Prussia, bore the same but with the field *vert*. *Argent, two pallets sable (d'Argent, à deux pals de sable)* ; are the coat of the Counts von WITTGENSTEIN, and of the English family of HARLEY. *Sable, two pallets wavy ermine*, are the arms of CLARKE of Kent.

A coat charged with three pallets is a frequent bearing both at home and abroad. *Or, three pallets gules*, are the well known arms of the Counts of FOIX (later they quartered therewith those of the County of BÉARN ; *Or, two cows in pale gules, collared, horned, and belled azure*). *Gules, three pallets or*, were borne by the FAUCIGNY, Princes de LUCINGE. *Argent (also gules), three pallets ermine*, is a coat of QUESADA in Spain ; *Vair, three pallets gules*, was borne by AMUNDEVILLE in England ; and by the family of YVE in Flanders, Counts de RUYSBROEK, and Barons d'OSTICHE, etc. *Argent, three pallets vert*, is the coat of ZAVALA in Spain. *Or, three pallets wavy azure* is borne by

ROGIER ; *Argent, three pallets wavy gules* by VALOINES (DE VALONIIS), a coat quartered in Scotland by the MAULES, Earls of DALHOUSIE, etc. *Gules, five pallets raguly argent* is a coat of SOMERVILL.

A narrower diminutive of the pale is the *endorse* (in French *vergette*). A pale placed between two of them is said to be *endorsed*. The family of BELASYSE, Earls of FAUCONBERG, bore : *Argent, a pale engrailed, endorsed sable* (Plate X., fig. 11).

In accordance with its supposed derivation from a piece of palisading, the pale (with its diminutives), is sometimes found pointed (*aiguisé*, or *fitché*) at its lower end ; if it is cut short it is said to be *coupé*, or *hummetty*. *Or, three pallets coupéd and pointed gules* is the coat of the Counts de BRIEY (Plate X., fig. 12). Occasionally the pales or pallets are cut short before reaching half-way down the shield ; they are then said to be *pals retraits* (*v. ante. p. 121*). The arms of VAN HAMBROEK are : *Or, three pallets sable, retraits en chef*. VAN EYCK bears the same coat, but with the field *argent*.

III. THE FESS (in French *fasce*) is a horizontal bar stretching across the centre of the shield ; like the pale it theoretically (only) contains the third part thereof. A multitude of coats have this as their sole charge. *Gules, a fess argent*, are the well known arms of the House of AUSTRIA ; the Ducs de BOUILLON ; the Counts of VIANDEN, etc. Plate XI., fig. 1, *Gules, a fess or* is the old coat of BEAUCHAMP. *Argent, a fess azure (d'Argent, à la fasce de sable)* are the arms of the Canton of ZUG, in Switzerland ; BAROZZI, in Venice ; the Dukes of LEUCHTENBERG in Russia ; of CHARTERS in Scotland ; and, with the fess wavy, of BELLAFILLA of Spain.

*Argent, a fess gules* is the coat of several illustrious houses, those of BÉTHUNE, Ducs de SULLY, 1606 ; the Counts von MANTEUFFEL in Prussia and Russia ; the

ST. MAUR, Ducs de MONTAUSIER, Pairs de France, 1664; the Ducs de SAN SEVERINO, and the Counts de MARSII of Naples; VAN DE WERF, and the Barons TAETS D'AMERONGEN in the Netherlands. A D'AUBIGNY bore it in the Crusade of 1205.

*Gules, a fess engrailed argent*, is used by the Counts von NESSELRODE; and was the original coat in England of the family of DAUBIGNY or DAUBENEY, who afterwards (as in other instances) enlarged the engrailment into a fess of fusils conjoined. *Gules, a fess ermine*, are the arms of CRAWFURD.

*Argent, a fess dancetté sable*, belongs to the WESTS, Earls of DELAWARR (Plate XI., fig. 2). The fess *dancetté* has three points only. A somewhat unusual form of it is borne by the PLOWDENS of Shropshire (the family to which EDMUND PLOWDEN, the distinguished lawyer of the 16th century belonged); it is given on Plate XI., fig 3, and is *Azure, a fess dancetté, the two upper points flory* (terminating in fleurs-de-lis) *or*. The like coat, but with the field sable, is borne by DORAND, Yorkshire. Somewhat analogous to this are the coats of CAVILL, *Argent, a fess flory counter-flory gules*; and *Argent, a fess sable flory counter-flory gules*, DUSSEAUX.

Of other variations the following are examples:—*Azure, a fess indented ermine (d'Azur, à la fasce endenté d'hermine)*; the same but *nebulée* is borne for ALLEN. *Gules, a fess wavy argent* is the coat of DRYLAND.

When a fess is blazoned as "embattled" (*crénélé*), only the upper line is cut into battlements (Plate XI., fig. 4). ABERBURY or ADDERBURY bears: *Or, a fess embattled sable*. If both lines are embattled with the battlements opposite each other, the fess is known as *bretessé*; if the battlements on the one side correspond to the indentations of the other, it is styled "embattled counter-embattled." (See hereafter, page 127; the arms of ARKEL





1. Fess.  
(*Beauchamp.*)



2. Fess dancettée.  
(*West.*)



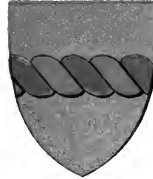
3. Fess dancettée.  
(*Plowden.*)



4. Fess embattled.  
(*Aberbury.*)



5. Fess chequy.  
(*Stewart.*)



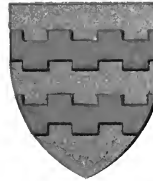
6. Fess tortillé.  
(*Carmichael.*)



7. Fess arched.  
(*Balbi-Porto.*)



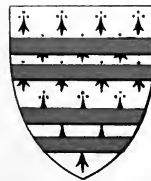
8. Bars.  
(*Harcourt.*)



9. Bars counter-embattled.  
(*Arkel.*)



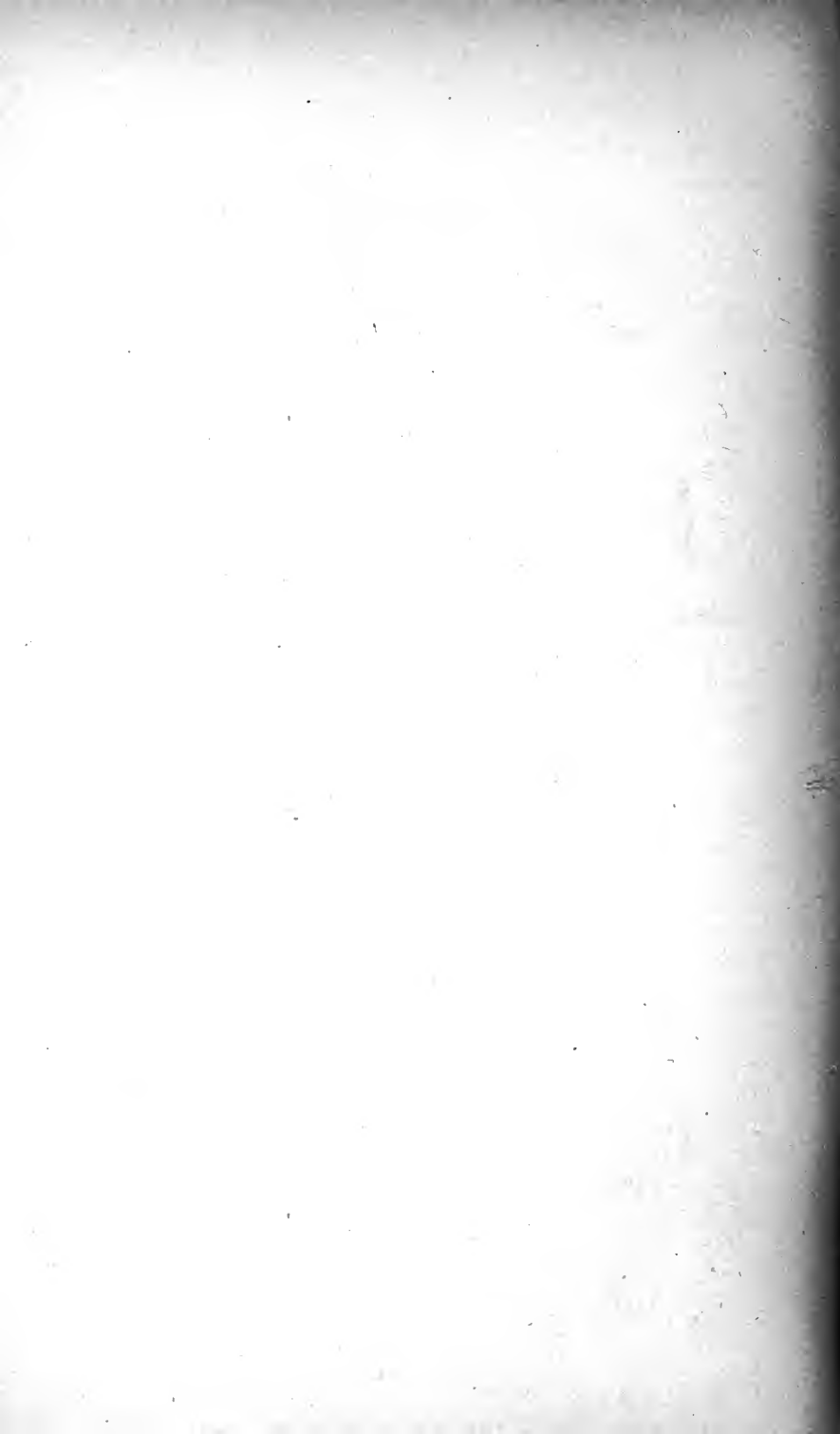
10. Bars wavy.  
(*Drummond.*)



11. Bars gemelles.  
(*Huntercombe.*)



12. Fess cotised.  
(*Harleston.*)



quartered by EGMONT, p. 99, and the Glossary of English Terms.)

Plate XI., fig. 5, is the well-known coat of STEWART, or STUART, in Scotland: *Or, a fess chequy azure and argent.* (It may here be remarked parenthetically that three is the proper number of rows of "panes" on a fess, bend, chief, or other Ordinary blazoned as "chequy.") Mr ELLIS combats the popular idea that this coat was allusive to the office of Steward, and represented the chequers formerly used in keeping accounts. The cognate family of BOTELER descended from CHRISTIAN, grand-daughter and heir of WALTER FITZALAN, elder brother of the first Steward of Scotland, certainly bore the same fess chequy between six crosslets. CHRISTIAN'S father and grandfather, however, seem to have borne a different coat; and in any case there is no evidence of a descent which has been suggested from the early bearers of a chequy field—the WARRENS, and the House of VERMANDOIS, who bore *Chequy or and azure.* *Or, a fess chequy argent and gules* is the coat of the Westphalian Counts de la MARCK, now borne in the *Écu Complet* of the Kingdom of PRUSSIA.

A curious variety of the fess is shown in the coat of CARMICHAEL: *Argent, a fess wreathed (cablée, or tortillée) azure and gules* (Plate XI., fig. 6). *Sable, a fess wreathed or and azure, between three crescents argent*, is a coat of WILKIE. In Italian coats the fess seems often *voutée*, or curved upwards; and less frequently downwards (*affaissée*). Plate XI., fig. 7, are the arms of the Venetian family of BALBI-PORTO: *Gules, a fess arched, per pale or and azure (de Gueules, à la fasce voutée d'or et d'azur)*; but in most cases this arises simply from the fashion of painting the arms on the convex surface of a shield, or cartouche. The convexity of the surface gives the fess an arched appearance.

The diminutive of the Fess is called a "bar" (in

French, *divise*) with further diminutions known as the "closet," and the "barrulet." In English Armory the bar is never borne singly (the "*bar sinister*" is an ignorant vulgarism, and an entire misnomer for something totally different, as will be shown hereafter). In France under the title of *Fasce en divise*, abbreviated into *divise*, the bar is occasionally seen (two coats in which it appears in chief have been already blazoned on p. 120). M. GUIZOT, the eminent French statesman, bore : *d'Azur, à la divise d'argent*. The Prince of Poets, DANTE ALIGHIERI bore : *Per pale or and sable, over all a fess diminished, or bar, argent (Parti d'or et de sable à la divise d'argent brochante sur le tout)*.

Plate XI., fig. 8, *Gules, two bars or (de Gueules, à deux fasces d'or)* is the coat of the ancient family of HARCOURT, both in England and in France; in the latter country they attained the ducal title in 1700.

*Ermine, two bars gules*, are the arms of the Irish family of NUGENT, Marquises of WESTMEATH. A branch of this family has reached the highest dignities of the Austrian Empire with the title of Prince.

*Argent, two bars gules*, is the coat of the Barons DERVAL (Brittany); LORENZ; and MASSOW in Saxony; NEIMANS in Bavaria; VON BRAUNBERG; the Counts von ROTENBURG; the Lordships of ISENBURG (quartered by the Princes von WIED); and of BREUBURG (quartered by the Counts of LÖWENSTEIN and ERBACH); and of many other noble families.

*Argent, two bars sable*, are the arms of the house of ISENBURG, Princes and Counts of the Holy Roman Empire; LE BARBIER, Marquises de KERJAN in Brittany.

*Gules, two bars argent*, are the arms of MARTIN; SERVATI of Genoa; the Counts ARNIM of Prussia; the Barons von ERTHAL in Franconia, and OCHSENSTEIN in Rhenish Prussia. *Or, two bars gules*, is the coat of the Counts of BERLO (Prussia), and FÜRSTENBURG; the

Princes of OLDENBURG ; MAUVOISIN and ROSNY in France ; VALLGORNERA in Spain ; WALLONCAPELLE, or WAELSCAPPEL, VAN SCHOONVELT, and WESTCAPPEL in the Low Countries.

*Sable, two bars argent*, was the coat of Admiral de RUYTER, and *engrailed* of ROUSE of Norfolk.

*Vert, two bars dancetty argent*, are the arms of the Barons SPIEGEL.

*Or, two bars counter-embattled sable*, is borne by VAN BRONKHORST, in the Netherlands.

*Argent, two bars dancetty sable*, by the Counts REEDE (Guelders), and the REEDE-GINKELS, Earls of ATHLONE.

As a pendant to the CARMICHAEL coat, referred to above, we may give the arms of WAYE of Devon ; *Sable, two bars wreathed argent and gules*.

A curious example is the coat of MONTCONIS in Burgundy : *Gules, two bars, that in chief wavy or, the one in base plain argent*. (In later times the field is *azure*.)

Plate XI., fig. 9, *Argent, two bars battled counter-embattled gules (d'Argent, à deux fasces bretessées et contre bretessées de gueules)*, are the arms of ARKEL.

Of coats with three bars there are a greater number still.

*Argent three bars gules*, are the arms of CAMERON ; of MULTON ; of the Counts BOULAINVILLIERS ; of the great family of CROY (Comtes de CHIMAY, Marquises d'ARSCHOT, Princes de CHIMAY and de CROY of the Holy Roman Empire, Grandees of Spain) ; of FROISART ; VAN BEERVELT ; CHÂTEAU MELIAND (Bannerets of Touraine) ; of LEITOENS of Portugal ; etc., etc.

*Argent, three bars sable (d'Argent, à trois fasces de sable)* is the coat of AFFLECK or AUCHENLECK ; HOUGHTON ; ST. AMAND in France, etc.

*Gules, three bars or*, is carried by BEAUMONT ; MASCARENHAS (Portugal) ; LÖVENICH (Westphalia) ; and

the reverse by MUSCHAMP ; GROUCHES, Marquises of CHEPY and GRIBAUVAL ; the Barons HEINBURG ; LÖBENSTEIN (*dit* VÖLKEL), etc. ; CORDOVA of Spain ; and the BONACOLSI of Italy (who also use *Or, three bars gules*).

*Gules, three bars vair* was the coat of GHERARDINI of Venice, and MERCŒUR of France.

The DE COMBAUT, Ducs de COISLIN, in France, used *Gules, three bars chequy argent and azure*.

*Or, three bars wavy gules* (Plate XI., fig. 10) are the arms of DRUMMOND in Scotland, and BASSET in England.

*Argent, three bars wavy azure* are borne by PARDAILLAN (1270, last Crusade) ; GALEOTTI (Naples) ; FERRERA ; TOLEDO (Spain) ; PODENAS, Princes de CANTALUPO ; SIX ; and VAN LUCHTENBURG, or LUYTENBURG, of Holland.

*Argent, four bars azure*, were the arms of Sir JOHN HORBURY (temp. EDW. I.), and are borne by MAILLART (Liège) ; and MOLEMBAIS (France) ; and *wavy* by VAN SABBINGEN (Zealand) ; and FIEFVET (Artois). *Ermine, four bars gules*, was the coat of Sir JOHN SULBY, or SULLY, K.G., ob. 1338.

Barrulets are often borne in pairs, and are then called BARS-GEMELS (French *jumelles*) as in the coat of HUNTERCOMBE (Plate XI., fig. 11), *Ermine, two bars-gemels gules* (sometimes *sable*). *Gules, two bars-gemels or*, are the coat of RICHMOND ; and the reverse that of FITZ-ALURED.

As in the case of the bend, hereafter referred to, the fess is "coticed," thus, in Plate XI., fig. 12, HARLESTON of Essex bears : *Argent, a fess ermine coticed sable*. BADLESMERE in England, summoned to Parliament as Baron, 3rd. EDW. II. ; and MONESTAY in France bear : *Argent, a fess between two bars-gemels gules*. By ELIOT, Earl of St. GERMAN'S the same coat is borne, except that the gemels are *wavy azure*. FINCHFIELD, again, bears the fess wavy and the gemels straight :—*Argent, a*

*fess wavy between two gemels sable.* With regard to "tiercing," as in the case of the Pale so is it with the Fess. A shield divided per fess and also charged with a fess, is commonly blazoned *Tiercé*, or *Tierced per fess*; a third part of the field being occupied by each tincture. Of this simple bearing, particularly in Germany, examples are very numerous, and many are given in the section on "Parted Coats" (*See* pp. 86, 87).

IV. THE BEND (*Bande*) is a piece crossing the shield diagonally from the dexter chief to the sinister base. For it, as for the preceding Ordinaries, the old heralds claimed the third part of the shield; but, even if charged, it seldom covers more than the fourth part of the field in modern usage.

In Plate XII., fig. 1, *Azure, a bend or*, is the simple coat which formed the subject of the memorable controversy between the families of SCROPE and GROSVENOR (*See* Chapter XIV.), and which was adjudged to the former. It is also borne by the Counts THUN DE HOHENSTEIN (Bohemia); CASSAGNET, Marquis de FIMARCON; the Marquis de LENTILHAC (*Salle des Croisés*, 1248), the families of HUMIÈRES; HÉRIPONT (Belgium); DURFORT; BIRON; DE MOLAY; ZOTRA, etc. Its reverse, *d'Or, à la bande d'azur* was borne by GUILLAUME DE TRIE in 1147 (Second Crusade), and by the English family of TRYE, of Leckhampton in Gloucestershire; as also by LA BAUME, Counts de ST. AMOUR; and the Venetian family of MOROSINI.

*Or, a bend gules*, are the arms of the Grand-duchy of BADEN; of the Principality of LIGNE; of DE SALINS (First Crusade); of CLÉMENT (Maréchal de France in 1248), etc. Its reverse: *Gules, a bend or*, is the coat of CHALON (1096, in First Crusade, quartered by the Princes of ORANGE); HENNIN, Comte de BOSSU; of NOAILLES (Ducs de NOAILLES, Ducs de MOUCHY, Princes de FOIX, etc.); of DE SALINS; TONNERRE; LA RODE; etc.

*Or, a bend sable* is borne by MAWLEY (or DE MALO-LACU); SANDOVAL; and SO, of Spain; GONNELIEU; COMPAGNI (Tuscany); and GERARD DE BRIORDE (First Crusade, 1112).

The original coat of the family of DENNISTOUN of that Ilk in Scotland was *Argent, a bend sable*, which is also borne by several Barons STEIN, or STAIN; the Counts HEERDT in Holland, etc.

The WARDS of Bexley bore: *Chequy, or and azure, a bend ermine* (Plate XII., fig. 2), the ermine spots on a bend are placed bendways, as is also the case with the panes of chequy and vair. Thus, the arms of MENTEITH in Scotland are: *Or, a bend chequy azure and sable (d' Or, à la bande échiqueté d'argent et de sable)*. Here the three rows of the chequy are arranged to follow the direction of the bend.

Considerations of space seem to have established the rule regarding the position of charges placed upon a bend; if their height is greater than their breadth they follow the line of the bend, if not the charges are placed in the bend paleways. This will be understood by the examples given in Plate XII., figs. 3 and 4. BUNBURY bears: *Argent, on a bend sable three chessrooks of the field*; and SAVILE, Earl of MEXBOROUGH; *Argent, on a bend sable three owls of the field*. Coats Tierced in bend, or in bend-sinister, are given on p. 87.

Like the other Ordinaries the bend is varied by indenting, engrailing, etc., a few examples will suffice.

*Azure, a bend engrailed or*, is the coat of BERMINGHAM. That of BATURLE DU CASTEL, in Lorraine, is *d'Azur, à la bande cannelée d'argent*. The poet SCARRON bore: *Azure, a bend counter-embattled or (d'Azur, à la bande bretessée d'or)*. *Azure, a bend wavy or*, is the coat of ALDAM; *Gules, a bend flory counter-flory or*, is borne by GOLDINGTON; and in another coat for the same name the tinctures are changed to *or* and *azure*. *Sable, a bend raguly*, is the coat of MASTON; *Vert, a bend dancetty*

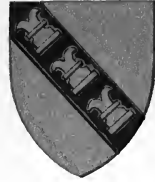




1. Bend.  
(*Scrope.*)



2. Bend ermine.  
(*Ward.*)



3. Charges on a bend.  
(*Bunbury.*)



4. Charges on a bend.  
(*Savile.*)



5. Bend engoulée.  
(*Sanchez.*)



6. Rauten-kranz.  
(*Saxony.*)



7. Bendlets wavy.  
(*Wilbraham.*)



8. Bendlets enhanced.  
(*Byron.*)



9. Bendways.  
(*Knatchbull.*)



10. Bend cotised.  
(*Harley.*)



11. Bend sinister.  
(*Loreyn.*)



12. Baton sinister.  
(*Duke of Grafton.*)



*ermine*, that of SOMERY; and *Argent, a bend counter-flory gules*, that of BROMFIELD.

Two foreign varieties of the bend deserve notice. In the bend *engoulée*, a characteristic bearing of Spain, each extremity of it issues from the mouth of a dragon, lion, or leopard. Thus in Plate XII., fig. 5, SANCHEZ, *Argent, a bend vert*, *engoulée of dragon's heads or*. (See my paper on the "Heraldry of Spain" in the *Genealogist*, vol. v.) The other is that arched and modified bend called in Germany the *Rauten Kranz* (Kränzlein), or "crown of rue." This forms the charge upon the barry coat of SAXONY; *Barry of ten sable and or, over all a crancelin vert*. It is given in Plate XII., fig. 6, and is already familiar to us both as quartered with the Royal Arms of the United Kingdom by the late Prince Consort, and as borne *en surtout* by H.R.H. the PRINCE OF WALES, and his other descendants. The French call this bearing a *Crancelin*, and blazon Saxony thus:—*Burelé de sable et d'or de dix pièces; au crancelin de sinople*. The origin of this bearing is still somewhat a matter of doubt; the legend usually put forth to account for it has no probability at all. The *Crancelin* though usually borne *vert* is not so always. RÜDICKHEIM uses *Or, a crancelin in bend gules*. FANCHON of Liège bears the arms of Saxony, but with the *crancelin gules*.

Like other Ordinaries the Bend has its diminutives; the Bendlet, the Cotice, and the Riband. The bendlet is seldom borne singly. The French call the charge by the name of *bande* up to the number of four.

*Argent, two bendlets sable (d'Argent, à deux bandes de sable)*, is the coat of BRADSHAW; of the Barons STEIN ZU LEIBENSTEIN; and of PEPPENBERG (*Zürich Wappenrolle*, No. 332), etc. The same with the bendlets engrailed is borne by RADCLYFFE; with the bendlets nebuly by STAPLETON. A curious coat is that assigned to WIGMUR in Scotland, *Argent, two bendlets, the inner sides alone*

*wavy sable.* Or, two bendlets gules (*d'Or, à deux bandes de gueules*), are the arms of D'OYLY; GUALTERI (Italy); WOUTERS; and VAN MORSLEDE (Netherlands). *Argent, two bends azure* is borne by the Marquises SPOLVERINI. *Argent, two bendlets wavy azure (d'Argent, à une jumelle ondée d'azur en bande)*; is the coat of the Italian CAETANI, or GAETANI, to which Pope BONIFACE VIII. belonged. In Plate XII., fig. 7, is the coat of WILBRAHAM. The arms of DELAMERE in Cheshire, are: *Argent, three bends wavy azure.* Or, three bendlets ermine, are the arms of the Spanish family of GUEVARA. Or, three bendlets azure, are those of the CONTARINI of Venice, etc.; ADHÉMAR DE MONTEIL, Comte de GRIGNAN, in France bears: *d'Or, à trois bandes d'azur.* (The letters of Mme. DE SEVIGNÉ were addressed to her daughter, the Comtesse de GRIGNAN.)

What appears to have been the original coat of BIRON viz., *Argent, three bendlets gules*, is now borne with the bendlets enhanced (Fr. *haussés*) i.e. placed higher in the shield, as in the arms of the poet, Lord BYRON. (Plate XII., fig. 8.) *Gules, three bendlets enhanced or*, are the coat of DE GREILLY, Lords of Manchester; and now figure in the arms of that city. The coat of KNATCHBULL (Plate XII., fig. 9), *Azure, three crosslets fitchées bendways between two bendlets or*, may be compared with that of NORTHCOTE (Plate IX., fig. 10), to exemplify the difference between "in bend" and "bendways."

The Cotice (*cotice*) is the name applied by the French to bendlets when more than four are placed in the shield; it is also the name given to the bendlets which often accompany a bend, as the endorses do a pale (*v. ante p. 123*). Thus Plate XII., fig. 10 is the coat of HARLEY, Earl of OXFORD:—*Or, a bend cotised sable (d'Or, à la bande de sable accompagnée de deux cotices du même).* *D'Argent à la bande de sable, accostée de deux cotices du même* is the coat of the French Marquises de CUSTINE.

VILLEPROUVÉE in France bears : *de Gueules, à la bande d'argent accostée de deux cotices d'or* ; a coat borne in the early *Rolls of Arms* for COUE, or COWE ; and for DAW-TREY. The cotices are often borne engrailed, indented, wavy, etc., while the bend is plain ; or *vice versa*. *Azure, a bend engrailed argent plain coticed or*, is the coat of the Earls FORTESCUE. *Sable, a bend ermine between two cotices flory counterflory or* is the coat of KECK, or KELK.

A single example of the *cotice* as a sole charge occurs to me in the rather remarkable coat of the family of DES BAILLETS, who bore—*Argent, a cotice purpure*. Another curious coat is that of DIAZ in Spain :—*Argent, two cotices, the upper one sable, the lower one vert*.

The bend is sometimes borne doubly coticed ; *Ermine, a bend doubly coticed gules* is the coat of CELLES in Belgium ; *Argent, a bend engrailed between four cotices gules* is borne by LAYFORTH (GLOVER'S *Ordinary*). *Gules, a bend vair between four cotices or*, is the coat of GARDNER.

A still narrower diminutive, the riband or fillet, has been already represented in Plate IX., fig. 6 as debruising the lion of the arms of ABERNETHY.

The BEND-SINISTER (*Barre*) differs from the Bend only by its position. It runs from the sinister chief to the dexter base. Examples of its use formerly existed in Britain ; but in most cases the charge has come to be turned into the Bend (dexter), from an idea that in its original form it suggested illegitimacy. This is a popular error. No such association originally attached to it, and in many countries none such attaches to it still. Plate XII., fig. 11, is the coat of the family of LOREYN in the Netherlands ; *Or, on a bend sinister azure three stars of the field (d'Or, à la barre d'azur chargée de trois étoiles du champ)*. The BENIGNI of Rome bear : *Argent, a bend-sinister sable*. *Argent, a bend-sinister gules*, were the arms of BISSET ; they are those of ZERRES in Bavaria ; of the Barons HASENBERG ; of HERDA in Westphalia ;

of LA TANIÈRE of Cambray; of RAPPACH; etc. *Azure, a bend-sinister embattled or*, is the coat of RONCHIVECCHI in Tuscany; *Azure, a bend sinister or*, that of FETZER (SIEBMACHER, *Wappenbuch*, ii., 164, and many others).

*Azure, a bend-sinister vairé gules and argent*, is borne by HUNNENWEILER. *Per fess gules and or, a bend-sinister vair*, by BERN. *Ermine, a bend-sinister gules (d'Hermine, à la barre de gueules)* were the canting arms of BARRE in France. *Gules, a bend-sinister argent*, are the arms of RAUCH in Württemberg. *Sable, a bend-sinister or*, is borne by HERWEGH; and, with the charge *argent*, by SULMETINGEN. To this list, large additions might be made, but these are quite sufficient to prove that the use of the bend-sinister has no necessary connection with illegitimacy, or dishonour. France was the original birth-place of an idea which was altogether erroneous; it was thought, quite without reason, that illegitimacy was denoted if the charges (for instance a lion rampant) faced to the sinister, whereas it was customary in early times for the escucheons on monuments, etc., in churches to have the arms so painted as that the charges faced to the High Altar. (Thus, in the Chapel of the CHEVALIERS DE LA TOISON D'OR at Dijon, the arms of the Knights whose stalls were on the north side are all arranged in this way.)

FAVYN, who describes them, in the *Theâtre d'Honneur et de Chevalerie*, pp. 956-959, says "Le peintre ignorant a faict tous les Tymbres tourne à gauche pour regarder le Grand Autel, et mesmes quelques Armes, *ce qui est bastardise*." He was of course utterly wrong in the last assertion. In our own Chapel of ST. GEORGE at Windsor, the stall-plates of the early Knights of the GARTER have the helmets and shields of those on the north side, thus arranged. So are also the coats emblazoned on the stalls upon the north side of the Choir in the Cathedral at Haarlem, which I have described in *Notes and Queries*, 5th Series, vol. ix., pp. 61, 101, etc.

The Burgundian Heralds naturally followed the German use, which still prevails. In it charges, animate and inanimate, are freely turned to the sinister whenever symmetry or artistic effect appear to require it, and this without conveying to the intelligent observer the smallest suggestion of illegitimate descent. (For Bendy-sinister, *v.* p. 95.)

For fuller treatment of this subject, and an explanation of the use of the Bendlet, Baton, etc., as marks of bastardy, see the Chapter on ILLEGITIMACY.

V. THE CHEVRON.—The *Chevron* or *Cheveron* (a word said to be derived from an old name for the barge-couples of the gable of a house), is a figure composed of two bands issuing from the dexter and sinister base of the shield, and conjoined at or about the honour point.

This Ordinary is probably the one most in use in English Armory; and is certainly that which, interposed between three other charges, is employed most largely in the Armory of France. In German Heraldry it is not of frequent occurrence, and it is extremely rare in that of the Peninsula. (*See* my paper on the "Heraldry of Spain and Portugal.") In French Armory the limbs of the chevron are for the most part drawn so as to meet at a more acute angle than among ourselves, and the point is somewhat higher in the field; indeed, sometimes it is drawn so as actually to touch the top line of the escucheon. But the necessity of finding room for charges above and below the chevron has caused it to be not only diminished in bulk but drawn with a very obtuse angle. By far the best and most elegant examples are those in which the angle does not at most *exceed* a right angle.

A Chevron occurs as *armes parlantes* for the families of TEYES, and TEYEYES (*Argent, a chevron gules*) in the letter of the Barons to the Pope in 1301: *Or, a chevron gules (d'Or, au chevron de gueules)* is the coat of STAFFORD, Duke of BUCKINGHAM (Plate XIII., fig. 1).

*Argent, a chevron azure*, is borne by the Venetian Counts CANALI; the Barons von POLLNITZ; the Danish ERIKSENS; the families of METSCH; BEAUREPAIRE; BROUILLART; ASBACH, etc.: its reverse is used by the English families of LADBROOKE (or LODBROKE); GURWOOD; STANGATE, etc.; and by those of BRÜHL; MALMONT; LA PORTE; COLOMBIER; CIOLI, etc., abroad. *Argent, a chevron sable* is borne by the TRELAWNEYS, and PRIDEAUX (in the latter case the *label gules*, originally borne for difference, has become a regular portion of the charges). HOLBEACH bears the same, but with the chevron engrailed.

*Azure, a chevron or*, is in England borne by the Norman D'ABERNONS; in France, by the family of GORREVOD, Ducs de PONT DE VAUX, Princes of the Holy Roman Empire, etc. It is borne by the VENDELINI of Venice; by DUIVEN or DUINEN; and by VERREYCHEN, Counts de SART, in the Low Countries; by MONTCLAR; HERAUT; CHAMPSDIVERS; and others in France; by the Counts GÖTTER of Prussia and as canting arms by the families of SPARRE in Sweden; and MYPONT in Burgundy. With the field *billetty or* it is the coat of the Counts de CRUYCKENBERG; with the field *flory argent*, by BLANCHAERT in the Netherlands; and with the field *bezantée*, by DU CHESNEAU. *Azure, a chevron per pale or and argent* is the coat of the SALIGNONS in France.

The families of TOUCHET, Lords AUDLEY; KYNASTON; VAN DRIESCHE in Holland, etc., bear *Ermine, a chevron gules*. *Gules, a chevron argent* was the original coat of the great House of BERKELEY; and is also borne by the Counts of HERBESTEIN; and the Prussian Barons LEDEBUR. *Gules, a chevron argent* (often *ermine*) is the coat of the great family of GHISTELLES in Flanders; *Gules, a chevron or* is the coat of the CHAMPERNONS, and COBHAMS; HERZEELE, Marquises of FAULQUEZ;





1. Chevron.  
(*Stafford.*)



2. Chevron chequy.  
(*Sempill.*)



3. Charges on a chevron.  
(*Pringle.*)



4. Chevron ployé.  
(*Moll.*)



5. Chevron reversed.  
(*Bulgarini.*)



6. Fess between chevrons.  
(*Fitzwalter.*)



7. Chevronnels.  
(*Clare.*)



8. Chevron cotised.  
(*Clutton.*)



9. Chevron écimé.  
(*La Rochefoucauld.*)



10. Chevron fractured.  
(*Rozier de Linage.*)



11. Chevron rompu.  
(*Beaumont.*)



12. Chevrons interlaced.  
(*Wyvill.*)



and NETTANCOURT : SPARRE, Barons de CRONENBURG ; the families of MONTAUBAN ; SWART ; and VAN VEEN, (Holland) ; HARELBEKE (Flanders) ; HERBESTEIN, etc. *Sable, a chevron ermine* is borne by BAYNARD ; and *Gules, a chevron vair* by BLAKET.

When the chevron is of fur, the spots and panes do not follow the lines of the Ordinary, but are placed paleways ; a chevron chequy follows the same rule, as in Plate XIII., fig. 2, the coat of the Lords SEMPILL: *Argent, a chevron chequy gules and of the field, between three hunting horns sable garnished and stringed of the second (d'Argent, au chevron échiqueté de gueules et d'argent, accompagné de trois cors de chasse de sable liés de gueules)*. In like manner when a chevron is charged the charges are placed paleways, unless it is specified that they are to follow the direction of the chevron, thus in Plate XIII., fig. 3, the arms of PRINGLE are: *Azure, on a chevron argent three escallops of the field*. In the coat of HEPBURN: *Gules, on a chevron argent a rose between two lions combatant of the first* : the lions of necessity follow the lines of the chevron.

In foreign coats the chevron is often drawn *ployé*, i.e., with its limbs curved inwards. I believe this has arisen simply, as in the analogous case of the fess *voutée* (page 125), from the surface of the escucheon having been convex ; but in course of time, it has become the ordinary use of some families, even when the escucheon affords a plane surface, and it is accordingly so specified in many foreign blazons. Thus, *Argent, a chevron ployé gules (d'Argent, au chevron ployé de gueules)* is the coat of the Danish AUGUSTINS or OWSTINS ; the reverse is that of the RODENEGGS, Counts WOLKENSTEIN. The Barons von NEYDECK bear: *Or, a chevron ployé gules*. Plate XIII., fig. 4 gives the coat of VON MOLL in Tirol: *Azure, a chevron ployé between three estoiles or*.

This Ordinary sometimes assumes an abnormal position,

springing not from the base but from one of the sides of the escucheon (in which case it is said to be *couché*) or from the chief, when it is blazoned as "reversed." *Gules, a chevron reversed argent*, is the coat of the Bavarian Barons RURLINGEN DE BERG; and of the Tyrolese family of MALGÖL; and Plate XIII., fig. 5, shows the arms of the Tuscan Counts BULGARINI: *Gules, a cross argent surmounted by a chevron reversed gules. Or, a chevron couched azure*, is the coat of DOUBLET.

The chevron is often borne engrailed, embattled, wavy, indented, etc. When its top is blunted it is said in French blazon to be borne *écimé*. In the arms of LA ROCHE-FOUCAULD, Plate XIII., fig. 9, the uppermost chevron is thus treated. *Barry of ten argent and azure three chevronels gules, the first écimé (Burelé d'argent et d'azur à trois chevrons de gueules brochants sur le tout le premier écimé)*.

In the coat of the family of ZUR SUNNEN in Basel (given in the *Zürich Wappenrolle*, No. 548) the chevron *or* is terminated by a fleur-de-lis *argent*—the field is *gules*. A rare example of a chevron invecked (*cannelé*) is that of VAN HEYLBROUCK of Flanders: *d'Argent, au chevron cannelé de sable*.

The chevron occasionally appears in chief; thus the arms of the Earls of STRATHERN were those of STUART (*Or, a fess chequy azure and argent*) with *in chief a chevron gules*. (*Or, two chevrons gules*, STRATHERNE ancient.)

Similar coats are those of the English families of KIRTON, who bear: *Argent, a fess, and in chief a chevron gules*; STRELLS, the same but with the charges *sable*; and SPRINGHOSE, *Gules, a fess and in chief a chevron argent*.

The chevron is "broken" or "fracted," *brisé*, when each limb is broken across, as in Plate XIII., fig. 10, which is the coat of the Counts de LINAGE in France (*d'Azur, au chevron brisé d'or, accompagné de trois roses d'argent*). A

solitary example of a chevron thus treated is the Scottish coat of JOHN ALEXANDER of Kinglassie, *Per pale argent and sable a chevron brisé at the summit ; and in base a crescent, all counter-changed.* In a chevron *rompu*, or *failli*, there is a lack of continuity in one of the limbs, and the position of the failure must be specified ; thus the Provençal family of MAYNIER, Barons d'OPPEDE, bears : *d'Azur, à deux chevrons d'argent, l'une failli à dextre, l'autre à senestre.* In the coat of BEAUMONT in Maine (Plate XIII., fig. 11) five chevrons are thus *faillis*, or *rompus*, alternately : “ *d'Argent, à cinq chevrons de gueules rompus, les 1, 2, 3, à dextre, les autres à senestre.*”

In the last two examples more than one chevron occurs in the field ; when this is the case English heraldic writers often call them “chevronels,” as if they were diminutives of the chevron. French blazon knows no such distinction ; and it is one for which there is no reason but the desire to complicate matters.

*Argent, two chevrons azure*, is a coat of BAGOT, and TYRREL in England ; of RENNEBURG, or RAIMBERT in Westphalia ; of LINDENPALM in Denmark. The Counts de PERCHE, in the First Crusade (1100), bore : *Argent, two chevrons gules* ; BELESME ; KENDENICH ; BREITENBACH, etc., do the same. *Argent, two chevrons sable*, is the coat of the family of M'LAREN ; *Azure, two chevrons or*, is borne by CHAWORTH in England ; SARTIGES in France ; TOLLENS in Holland, etc.

Three chevrons appear in several coats of great families *Or, three chevrons gules (d'Or, à trois chevrons de gueules)* are the arms of the DE CLARES, Earls of GLOUCESTER, etc. ; and were also borne by the Counts of HANAU (Holy Roman Empire) ; the Barons\* VOORST, or VOERST ; by CRÈVECŒUR ; and *wavy gules* by the VAN DER RYTS of Flanders. The Counts of MERAVIGLIA bore them *azure*.

*Or, three chevrons sable (d'Or, à trois chevrons de sable)*

is the coat of Sir WALTER DE MANNY (founder of the Charterhouse); of the LEVIS, Ducs de MIREPOIX and DE VENTADOUR in France; the Barons van HAER-SOLTE; and MULERT; the ARMELLINI of Italy; VAN ALKMAAR of Holland, etc.

*Argent, three chevrons gules*, is the coat of the family of DU PLESSIS RICHELIEU, of which the great Cardinal Duc de RICHELIEU was a member; of the Marquis de BASSOMPIERRE; of the County of RAVENSBERG (now quartered in the Royal Arms of Prussia); it was borne also by PHILIPPE DE BELESME, Comte d'ALENÇON (First Crusade); by the families of CHÂTEAU-GONTIER; BOIS-YVON; DE GORTERE *dit* SOMBEKE; and by that of SETTIMO, Princes de FILIOLA in Sicily.

The reverse (*Gules, three chevrons argent*) is borne by JESTYN AP GWRGANT (one of the ancient Welsh princes); BANESTER; MANCICOURT (who also bore the reverse); FAVERGES, etc. GALLOT in France has a rather peculiar coat—*Ermine, three chevrons, the centre one gules, the others sable* (*d'Hermine, à trois chevrons, le premier et le dernier de sable, le second de gueules*).

The Chevron, like the pale and the fess, is not infrequently borne coticed, and even double coticed though rarely; the diminutive chevrons employed for this purpose are called "couplecloses," but are not used singly. Three chevronels are borne "interlaced" or "braced" in base, in a few English coats. *Argent, three chevrons braced sable* are the coat of HEDWORTH; and BRACKENBURY; *Azure, three chevrons braced or*, is that of FITZHUGH. [Most frequently this bearing is found in combination with a chief as in the arms of WYVILL: *Or, three chevronels braced vair, a chief gules* (Plate XIII., fig. 12.)] The French coat of LA GRENÉE in Picardy, is: *de Gueules, à deux chevrons entrelacés, l'un de l'argent renversé et mouvant du chef, l'autre d'or*. The GANNAY in Berry bore: *de Gueules, à trois chevrons*



1. Cross.  
(*St. George.*)



2. Cross raguly.  
(*Laurence.*)



3. Cross quarter pierced.  
(*Whitgreave.*)



4. Cross wavy voided.  
(*Duckinfield.*)



5. Cross patée chequy.  
(*Lawley.*)



6. Cross moline square pierced.  
(*Colvile.*)



7. Cross potent quadrat.  
(*Lichfield.*)



8. Cross patonce voided.  
(*Pilkington.*)



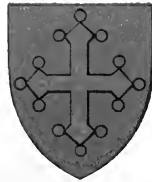
9. Cross flory.  
(*Lamplove.*)



10. Cross fleur de lisé.  
(*Pereira.*)



11. Cross botonnée.  
(*Winwood.*)



12. Cross rebranchée and pommetée.  
(*Manfredi.*)





*renversés d'or, au chef d'argent, chargé de trois étoiles d'argent.*

VI. THE CROSS.—The CROSS as an Ordinary occupies the space of a pale and a fess united. Its many varieties as a heraldic charge will find separate treatment in a supplement to this Chapter, page 151. In this place we shall only deal with the plain Cross as an Ordinary.

As might be expected, this form is frequently found as a sole charge. *Argent, a cross gules* (Plate XIV., fig. 1) is the "CROSS OF ST. GEORGE," and forms the ancient banner of ENGLAND; is also borne as the Arms of the ORDER OF THE GARTER; and of the Republic of GENOA, of which ST. GEORGE was the patron saint; by the Prince-Archbishops, Electors of TRIER, or TREVES; by the City of PADUA; and by some families named ST. GEORGES in France, of whom one family bore the title of Marquises de VÉRAC. The families of IBANEZ DE SEGOVIA in Spain; of the Florentine POPOLESCHI; of BIÖRNSEN in Denmark; of VAN BOUCHOUT in the Netherlands; all used the same. The reverse (*Gules, a cross argent*) is the arms of the great ORDER OF THE KNIGHTS HOSPITALLERS OF ST. JOHN OF JERUSALEM, Sovereigns of RHODES and MALTA; of the Dukes of SAVOY; of the Lordship of ASPREMONT; and of the cities of VICENZA and TOURNAY, etc.

*Argent, a cross sable (d'Argent, à la croix de sable)* was the coat of the Prince-Archbishops, Electors of COLOGNE.

*Azure, a cross argent*, was the coat of the Byzantine family of DUCAS; with the cross *or*, of LA CROIX, Duc de CASTRIES; of the city of VERONA; of the families of TEIXEIRA in Portugal; and OLUJA in Spain. *Or, a cross gules*, is the coat of DE BURGH, Earl of ULSTER; of BIGOT; of the principality of ANTIOCH; of FABERT (*Maréchal de France*); of the Barons ANDLAU; the Counts of RECHTEREN; and the Barons HEECKEREN, etc. It is also borne (for CORSBY) *en surtout* by the

CARLYLES, Lords TORTHORWALD, in Scotland (Plate XXXV., fig. 5).

A large number of families bear the cross formed by the varying partition lines. *Argent, a cross engrailed sable (d'Argent, à la croix engrêlée de sable)*, belongs to the SINCLAIRS, Earls of ROSSLYN. (See, too, the arms of the Earls of CAITHNESS, etc., in Plate XXXVI., figs. 1, 2.) It was also the coat of the family of MOHUN, and FITZ-HENRY in England; DU GUÉ, Vicomtes de MÉJUS-SUAUME in Brittany; FEUQUERAY, etc.

*Argent, a cross embattled sable*, is the bearing of BALMANNO; and AUCHINLECK in Scotland; with the cross *gules* it was borne in early times by DALINGRIDGE; DRAYTON; and GOURNEY (or GURNEY); DE LA LYNDE; and TIPTOT, in England; by CROVILLE; LANCY; and the Cardinal de LENONCOURT, in France. *Argent, a cross raguly sable (d'Argent, à la croix écotée de sable)*, was the coat of SANDYS. *Gules, a cross engrailed argent*, was borne by the INGLETHORPES of Norfolk, of whom one was Bishop of ROCHESTER 1283-1291; and the reverse is the coat of LAWRENCE. *Or, a cross engrailed gules* were the arms of the family of DE LA HACHE; and of several families in the Low Countries, e.g. HAYNIN; WARCOING; WAMBRECHIES; VAN DUDZEELE, etc. *Or, a cross engrailed vert*, is borne as a differenced coat for HUSSEY, the original coat being the plain cross. *Sable, a cross engrailed or*, is the well known bearing of the Suffolk family of D'UFFORD (or D'OFFORD) of which JOHN was Archbishop of CANTERBURY, in 1348.

VII. THE SALTIRE (*Sautoir*).—This Ordinary takes up the space occupied by a bend and a bend-sinister combined in the form of the letter X. Its name is of uncertain etymology, but it seems to be derived in some way from the verb *sauter*, to leap. My own idea is that it may have originated in the strengthening stays of a palisade, such as that by which the lists and their

enclosures were formed, and that the upper angle formed a convenient place for the foot of one who desired to leap the barrier. The tradition that the apostle ST. ANDREW suffered martyrdom upon a cross of that shape led to the prevalence of the saltire as a heraldic charge in Scotland, Burgundy, and other countries where ST. ANDREW is a popular saint; more particularly in Scotland, where the adoption of ST. ANDREW as the national patron goes back to a date before the introduction of armorial bearings. ST. ANDREW was as stated above also the patron saint of Burgundy; and in Spain the capture of Baeza from the Moors, on St. Andrew's Day in 1227, gave an impulse to the adoption of the saltire by some of the families who figured thereat ("Heraldry of Spain and Portugal," p. 5.) The CROSS OF ST. ANDREW, of silver on an azure field, the banner of Scotland, is represented on Plate XV., fig. 8. The cross known as that of ST. PATRICK is *Argent, a saltire gules*. It occurs as the arms of the FITZGERALDS, Dukes of LEINSTER, Earls of TYRCONNEL, KILDARE, etc.; but I am not aware of its appearance in any way as a national ensign until it was made part of the insignia of the Order of ST. PATRICK upon its foundation in 1783. *Gules, a saltire argent (de Gueules, au sautoir d'argent)*, is the coat of the great house of NEVILLE, Earls of WARWICK, WESTMORELAND, etc. It was also borne by VANDER AA, in Flanders; VAN EYCK; VAN JUTPHAAS; BORGHARTS; OULTRE, and other Low Country families. The reverse is the coat of GERARD, and WINDSOR in England; of FLEMAL; BENTHEM; OOSTDIJK; GOHAING; VAN DEN EECKHOUT; and others in the Netherlands. LA GUICHE in France bears: *Vert, a saltire or (de Sinople au sautoir d'or)*. The family of MAXWELL in Scotland bears: *Argent, a saltire sable*; and the same coat, but with the Ordinary *engrailed (d'Argent, au sautoir engrêlé)* is the coat of the COLQUHOUNS. The

old coat of the house of LENNOX is *Argent, a saltire between two roses gules*; (*d'Argent, au sautoir de gueules accompagné de quatre roses du champ*). They later bore the saltire *engrailed*; a coat which is also that of the NAPIERS, and MACFARLANES.

When a saltire is charged, it is the rule in Scotland that the charges should slope with its limbs, the central charge, if any, being upright, thus in Plate XV., fig. 9 the DALRYMPLE coat is *Or, on a saltire azure nine lozenges of the field*.

The old rule was that the width of the arms of the saltire if uncharged was one fifth of the field, but if charged one third. The latter part of the rule was not observed in the old examples which remain to us. In Scottish Heraldry the saltire is often used in combination with the chief, this of course does not encroach upon, or cover any part of, the saltire, which is accommodated to the diminished space of the field. The Arms of the ANNANDS, the old Lords of ANNANDALE: *Or* (sometimes *argent*), *a saltire and a chief gules* (Plate XV., fig. 10), were adopted by the BRUCES when that lordship was acquired; apparently first by the fourth Lord of ANNANDALE, the father of ROBERT BRUCE the competitor for the throne; whose son charged the chief with *a lion passant gardant or*, perhaps as a souvenir of the original arms of BRUCE. The BRUCE coat was differenced, both chief and saltire being made *wavy*, by the BRUCES of Balcaskie and Kinross.

The combined saltire and chief of the ANNANDS were not only adopted by the different branches of the family of BRUCE, but by the KIRKPATRICKS; JOHNSTONS; JARDINES; MOFFATS; and other families feudally connected with the Lords of ANNANDALE, or belonging to that district.

The KIRKPATRICK coat was: *Argent, a saltire and chief azure, the last charged with three cushions or*.



1. Cross moline.  
(*Molyneux.*)



2. Cross ancrée.  
(*Montalembert.*)



3. Cross moline voided.  
(*Knowles.*)



4. Cross crosslets.  
(*Beauchamp.*)



5. Cross crosslets fitchée.  
(*Ratray.*)



6. Cross gringolée.  
(*Montfort.*)



7. Cross of Toulouse.  
(*Mozzi.*)



8. Saltire.  
(*St. Andrew's Cross.*)



9. Saltire.  
(*Dalrymple.*)



10. Saltire and chief.  
(*Bruce of Annandale.*)



11. Saltire ancrée.  
(*Brogliè.*)



12. Saltire coupéd.  
(*Glanville.*)



JOHNSTON bore : *Argent, a saltire sable, on a chief gules three cushions or.* TWEEDIE : *Argent, a saltire engrailed gules, a chief azure.* JARDINE : *Argent, a saltire and a chief gules, on the last three mullets of the first.* MOFFAT, of that ilk : *Sable, a saltire and chief argent ; otherwise, Argent, a saltire azure and chief gules.* (PONT'S MS.) TENNENT : *Argent, a saltire and chief gules.*

The Saltire, in Foreign Armory is subject to some of the variations incidental to the cross, thus : *Or, a saltire coupé and flory azure,* is the coat of LE BARBU. *Or, a saltire and ancred, or moline, azure (d'Or, à la croix ancree en sautoir d'azur)* is borne by the Duces de BROGLIE of France, who came originally from Piedmont. *Argent, a saltire pommetty azure* is the coat of FIOLO of Venice. *Argent, a saltire échanchré* (v. p. 76) *gules, in chief a crown or,* are the arms of VAN HUCHTENBROEK in Holland. Saltire may also be borne in greater numbers than one ; or may be one of several charges in a coat. In this case, according to general usage in Scotland and England, the arms of the saltire are usually, though not invariably, coupé horizontally ; and not, as in Dutch Armory, at right angles to the several limbs. Plate XV., fig. 12, is the coat of GLANVILLE of England ; *Azure, three saltires or ;* and of BOYSLEVÉ, Marquis d'HAROUÉ ; and MOLEN, Marquis de ST. PONCY, in Brittany. For the Saltire thus used as a charge the French name is *flanchis*. There are many instances of its use in the Armory of the Netherlands : *Sable, three saltires or ;* and *Or, three saltires gules ;* are both coats borne by Dutch families named ALMOND.

*Argent, three saltires gules,* are the arms of the Counts van der DILFT DE BORGHVLOET ; of BESOYEN ; and FAVELETTE. *Azure, three saltires argent (d'Azur, à trois flanchis d'argent)* is the coat of BEVERWIJCK ; BEAUMONT ; VAN DEN HEUVEL, etc.

Perhaps the best known instance is that of the Arms

of the Lordship of BREDA ; *Gules, three saltires argent*, which was quartered in the shield of the Princes of ORANGE, and has from it come into the escucheon of the Prussian monarchy.

*Azure, three saltires argent, on a chief or as many of the field (d'Azur, à trois flanchis d'argent, un chef d'or chargé de trois flanchis du champ)* is the coat of BALZAC, Marquis d'ENTRAGUES in France.

*Or, six saltires gules* (three, two, one), are the arms of PAPENBROEK in Holland ; and those of the city of AMSTERDAM are : *Gules, on a pale coustu sable three saltires argent*.

VIII. THE PILE.—The Pile is a triangular wedge-shaped figure, issuing (unless it be otherwise specified) from the Chief, of which if it be borne alone it occupies a little more than the third part.

*Argent, a pile gules (d'Argent, à une pile de gueules)* (Plate XVI., fig. 1) is the old coat of the family of CHANDOS. The Lords CHANDOS bore the field *or*. *Or, a pile engrailed sable*, is borne by WATERHOUSE ; and *Argent, a pile wavy gules*, by DELAHAY. *Azure, a pile wavy issuant from the dexter corner of the escucheon or*, are the arms of ALDAM of Kent. *Ermine, on a pile gules three lions of ENGLAND*, was the coat granted in 1663 by CHARLES II. to his natural son JAMES CROFTS, afterwards Duke of MONMOUTH ; it was quartered with *Or, an escucheon of FRANCE, within the double tressure flory and counter-flory of SCOTLAND*. *Argent, two piles sable* (and the reverse) are the arms of HULLES. *Ermine, two piles in point sable* (that is issuing from the dexter and sinister angles of the escucheon and meeting, or nearly meeting, in the base) are the arms of HOLLIS, Earl of CLARE (1624). The coat of D'ESTAMPES (already given in Plate X., fig. 4) contains two such piles in chevron issuant from the base. *Or, two piles issuant from the base gules*, is the coat of the Barons d'OMPHAL of Holland.





1. Pile.  
(Chandos.)



2. Three piles.  
(Anstruther.)



3. Piles in point.  
(Breckin.)



4. Piles in chief.  
(Isham.)



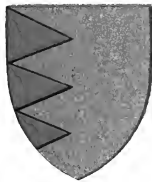
5. Piles from sinister.  
(Henderson.)



6. Piles from sinister base.  
(Wroton.)



7. Pile reversed.  
(Hulse.)



8. Emanche.  
(Rigel)



9. Pointe entée.  
(Lernout.)



10. Pall.  
(Pépin.)



11. Pall.  
(Canterbury.)



12. Shakefork.  
(Cunningham.)



Plate XVI., fig. 2, contains the coat of ANSTRUTHER of that Ilk: *Argent, three piles sable*. When the piles are three in number a somewhat fanciful connection has been traced between them and *passion nails*, by which designation they are sometimes blazoned. They are often represented *in point* as in the coat of HOLLIS above given, and are not then conjoined where they leave the chief. *Or, three piles in point azure*, is the early coat of BRYAN; and *Sable, three pales in point argent*, that of HALKETT. *Or, three piles in point gules*, are the arms of the Lordship of BRECHIN (See *Roll of 1256*), originally borne by David, Earl of HUNTINGDON, brother of King WILLIAM THE LION (Plate XVI., fig. 3). This coat has often been erroneously tinctured; *Argent* being substituted for the field *Or*. The arms have thus been made identical with those of the family of WISHART, who have been described as "WISHARTS, Lords of BRECHIN!" There were no such persons. The right tincture of the field is the ancient one of *Or*, whether it appear in the quarterings of the MAULES, Lords PANMURE, and Earls of DALHOUSIE; or in the arms of the City, or in those borne by custom for the See of BRECHIN. In all these cases the arms of the territorial Lords of BRECHIN are intended, and not those of the comparatively insignificant family of WISHART. The same coat is also borne for BASSETT; and, piercing a human heart, for the family of LOGAN in Scotland.

Where three piles are used, a common arrangement is that two issue from the chief, and one (reversed) from the base. Three *sable* piles thus arranged in a silver field are the coat of HULSE (Plate XVI., fig. 7). In several English coats the piles are *flory, i.e.*, the point of each terminates in a little fleur-de-lis; for example, *Or, three piles issuing bendways from the dexter chief, and flory, at the points sable*, are the arms of NORTON. Those of WROTON have the piles issuant from the sinister base, and are of the same tinc-

tures. (Plate XVI., fig. 6.) In the coat of ISHAM, as borne in modern times, the piles are found of small size in the chief of the shield; *Gules, a fess, and in chief three piles wavy argent* (Plate XVI., fig. 4); but originally the piles were of the ordinary size, and were debruised by the fess; as in GLOVER'S *Ordinary of Arms*, HARL. MS., 1392. Three piles wavy issuant from the base are frequent in French Armory, and are often blazoned as flames. *Or, three piles wavy issuing from the base azure*, is the coat of the Marques de FUMEZ. The HENDERSONS of Fordel (Plate XVI., fig. 5) have the piles issuant from the sinister side of the shield: *Gules, three piles issuant from the sinister flank argent; on a chief of the last a crescent azure (vert in WORKMAN'S MS.) between two ermine spots sable*. (But see STODART, *Scottish Arms*, i., 308.)

In Foreign blazon when piles thus issue from the flank they are called an *émanche*; or the shield is said to be *Émanché*. Plate XVI., fig. 8, is the coat of VON RIGEL, in Bavaria; *d'Argent, à une émanche de trois pièces de gueules mouvante du flanc dextre*. (The piles here are shorter than our English ones.) The family of HOTMAN, originally from the Duchy of Cleves, bear: *Parti émanché d'argent et de gueules*. The family of AQUIN in Dauphiné bear: "*d'Azur, à quatre piles renversées d'argent, appointées vers le chef en chevron; c'étoient anciennement cinq A à l'antique liez qui faisoient un A quint*." MENÊTRIER, *Méthode du Blason*, pp. 132-133.

It should be noticed that the Ordinary in its proper English form of a wedge issuing from the chief, is, I believe, absolutely unknown to French Armory. The pile-reversed issuing from the base is, however, not rare, and is called a *pointe*.

If this *pointe* is gradually curved upwards the shield is blazoned *enté en pointe*. Plate XVI., fig. 9, is the coat of LERNOUT in Flanders, and is: *d'Or, à la pointe entée de sable chargée d'un fleur-de-lis du champ*.

Before passing from the subject we may note that an ingenious attempt has been made by a modern writer to trace the piles, especially when borne three in number, to the tails, or ends, of the pennons borne in mediæval wars. The paper referred to is by Mr G. J. FRENCH; it was read before the Archæological Association in 1857, and was reprinted for private circulation. Mr FRENCH argues that, as the pile is often borne *wavy*, or *engrailed*, the idea that it was derived (as some writers assert) from the piles driven into the ground as foundations for a building, is utterly untenable. On the other hand the wavy piles would very fairly represent such pennons or tails of standards as the soldiers bore in the Crusades, etc. He points out that the early kite-shaped shield admitted the display of these rays in a perpendicular direction (as in the coat of ANSTRUTHER, Plate XVI., fig. 2), but that the smaller heater-shaped shield of a later period made it more convenient to gather the points in the base (as in the coat of BRECHIN, fig. 3). He refers to the MS. of Sir DAVID LINDSAY, in which both arrangements appear in the Arms of the same family: "On the shield of Erskyn lord of Brechine" the piles converge to the base; and on that of the "lord of Brechane of *auld*" (*i.e.*, as anciently borne), "the piles are placed perpendicularly." Another instance he finds in the coat: *Argent, three piles sable, on a chief of the first as many annulets of the second*, borne by Sir JOHN YOUNG, who in 1541, married MARGARET SCRYMGEOUR, of the family who were hereditary standard-bearers to the Kings of Scotland, and afterwards, Earls of DUNDEE. Mr FRENCH thinks the piles were assumed by YOUNG in memory "of the standard borne by her ancestors as the charge on his armorial shield"! The SCRYMGEOURS, however, really bore: *Gules, a lion rampant or, holding a scimitar argent*; and in 1521, *i.e.*, twenty years before the match referred to, we find in

Mr STODART'S *Scottish Arms*, p. 215, that the seal of WILLIAM YOUNG bears the piles and a chief charged with escallops.

IX. THE PALL (*Pairle*).—This is a Y-shaped figure produced by the union of the upper half of a saltire with the lower half of a pale.

The French name appears to be derived from the Latin *pergula*, or Italian *pergola*, a forked stick or prop.

It is of very infrequent use in British Armory. Its English name has been derived from its supposed identity with the Archiepiscopal *Pallium* borne in the arms of the See of CANTERBURY (Plate XVI., fig. 11) and some other Ecclesiastical coats, and which will be noticed in its proper place as a charge, and not as an Ordinary (*vide post*, Chapter XIII.).

In Foreign Heraldry the Ordinary is only occasionally found. *Or, a pairle sable* is the coat of the Barons von RÜPPELIN in Würtemberg; Plate XVI., fig. 10, *d'Azur, au pairle d'or*, is that of PEPIN in Brittany; *d'Azur, au pairle d'argent* is borne by COLLET. The town of ISSOUDUN or YSSOUDUN bears *d'Azur, au pairle d'or, accompagné de trois fleurs-de-lis, mal-ordonnées du même*, the pairle being intended to recall the initial of its name. (The phrase *mal-ordonnées* is used by French armorists when instead of three charges being arranged in the usual way two and one, they are, as in the present case, placed one above two.) *Azure, a pairle argent* is borne by the French family of COLLET, *Gules, a pairle argent* is the coat of the Bavarian DEICHSLEERS. *Gules, a pairle ermine* is the coat of TAFFIN. *Gules, a pall-reversed ermine*, is an almost unique example in British Armory, and is borne by the family of KELDON, or KELVERDON, in Essex. The Barons KFELLER DE SACHSENGRUN, in Austria, use, *Gules, a pairle-reversed argent*.

In many old representations of the arms of the CUNNINGHAM family in Scotland the charge is the pall,

or pairle; *i.e.*, the Ordinary is drawn as touching the edges of the shield. It is now, however, depicted differently; being coupé and pointed at its extremities as in Plate XVI., fig. 12, *Argent, a shake-fork sable*. From a supposed identification with the hay-fork, it is commonly known as a "*Shake-fork*" in Scotland. The Breton family of CONIGAN, Barons de ROZ, bear: *Quarterly 1 and 4; Argent a pairle sable. 2 and 3: Or, three buckles azure.*

Only one example is known to me in which the pairle is bounded by any line but the straight one; it is that of the family of BUGGE in Denmark, whose coat is; *Argent, a pairle engrailed vert.*

#### THE CROSS.

The use of the CROSS as an Ordinary has been referred to in page 141. But it was most natural that the symbol of salvation should be in use also as a favourite armorial charge; and that it should be represented, as is the case, in a great variety of ways. A few only of these can here be brought under the notice of the student, for Dame JULIANA BERNERS in the *Boke of St. Albans* writes that "crossis innumerabull are borne dayli," and BERRY'S *Encyclopædia Heraldica* enumerates three hundred and eighty-five varieties! The Cross of the Passion itself, with the long vertical arm, and the shorter horizontal one, is that which was probably intended when the charge was first assumed. On the long shields of the crusaders it would be the natural form; but as the shield became shorter in proportion to its width it was represented in the form in which it now appears as an Ordinary, having the *traverse*, or horizontal bar, placed across the centre of the shield; so making the four arms of nearly equal size, and extending to the borders of the shield. This alteration was moreover convenient as affording space for the

charges which were so frequently placed in the cantons, or spaces around the arms, of the cross.

The true Latin cross, the *Cross of the Passion* or *Long Cross* (fig. 47) is accordingly seldom met with. In this case the arms do not touch the borders of the shield, and the vertical piece is much longer than the traverse. An instance of its use is afforded by the coat used for the See of DUNKELD, which is: *Argent, a passion cross sable between two passion nails gules*. I assume that this is also the bearing in the coat of ANWICKE: *Argent, a holy cross sable*. It is so, certainly, in the coat of AUSTIN of Norfolk: *Gules, a chevron between three long crosses or*. In French blazon it is sometimes termed a cross *haussée*. *Sable, a Latin cross patée or*, is borne by the Bavarian family of VOLZ. When the "long Cross" is represented upon three *steps, degrees* or *grices*, it is called a *Cross-Calvary* (fig. 49). *Argent, a Cross-Calvary on three degrees gules*, is the Scottish coat of LEGAT (the steps need not be named as the title alone suffices). *Argent, a cross "graded of three" sable*—the coat of WYNTWORTH—is the same charge. *Argent, a Cross-Calvary gules, on a chief azure five besants*, was the coat of Bishop WESTON of Exeter (1721-1742); the cross being added as a difference to the Weston coat.

A CROSS PATRIARCHAL is the long, or Latin-Cross with a double traverse (fig. 50). *Sable, a Cross-Patriarchal argent*, was the coat borne in the twelfth century by several English prelates named TURBINE: RALPH, Archbishop of CANTERBURY (1114-1122); his brother SEFFRID, Bishop of CHICHESTER (1125-1143), and their nephew JOHN, of ROCHESTER (1125-1137). HESME in France uses the reverse. VESEY, Viscount de VESCI bears: *Or, on a cross sable a cross-patriarchal of the field*. In the Cross-Patriarchal both traverses are situated above the centre of the perpendicular beam; but the CROSS OF LORRAINE has the traverses



disposed so that the second and longer traverse is placed as near to the base of the upright as the smaller one is to its summit (fig. 52). This bearing derives its name from the fact that it was used as their badge by the family of the Dukes of LORRAINE. It does not appear in their coat of arms, but depends by a chain from the necks of their eagle supporters. *Azure, a cross-of-Lorraine argent*, is the coat of EESEN and SWIENEZIC; and *Argent, a cross-of-Lorraine sable*, is that of the French MARCELS. *Per pale or and azure a cross-of-Lorraine counter-changed*, is borne by FURSTENHAUER. The family of ARNOLET DE LOCHE-FONTAINE, Marquises de BUSSY D'AMBOISE used: *Azure, a cross-of-Lorraine or, within a bordure nebulée-fleur-delisée of the same*: a noteworthy form of the bordure.

The Cross, having four equal arms known as the GREEK CROSS (fig. 48), also called a *cross coupéd*; and a *cross hummetty* (in French *une croix alésée*), appears in the arms of the modern Kingdom of GREECE—*Azure, a Greek cross argent*, and is also borne by the Marquises of ST. GELAIS, in France. *Gules, a cross coupéd argent* is the coat of SWITZERLAND. *Or, a cross coupéd azure* is borne by YVOR of France, and its reverse by SOLVI of Spain and GLAVENAS of France. XAIN-TRAILLES of GASCONY uses: *d'Argent, à la croix alésée de gueules*.

The CROSS PATTY (*patée*) in old writers is called sometimes FORMY, or PATÉE FORMÉE (fig. 53). It is a cross of equal arms which are flattened out; the lines which spring from the centre being usually slightly curved, or concave. *Argent, a cross patty sable* is the early coat of BANASTRE: *Azure, a cross patty or*, is borne by WARD; *Gules, a cross patty argent*, by ATTON; *Gules, a cross patty or* (perhaps *patonce* is intended) by LATIMER. The CROSS-PATTY is sometimes borne, not as a *cross coupéd*, but as a *cross patty-throughout*, i.e., its bounding lines are produced to meet the edges of the shield, as in

Plate XIV., fig. 5, the coat of LAWLEY. That this was the original bearing of the Counts of COMMINGES, or COMMENGES, is shown by the seal of Count BERNARD V. in 1226. Here the shield and caparisons of his horse are charged with a narrow cross which expands rapidly at the ends ; and in fact these form a continuous bordure to the escucheon. This fact is especially worthy of remark, because the origin of the present coat, and the meaning of its charges, have been a source of discussion and perplexity to several writers. It is blazoned now as : *de Gueules, à quatre otelles d'argent*. The *otelle* is a charge which occurs but seldom ; and it has been taken variously to be the blade of a spear ; a *cicatrised wound*, or a *peeled almond* ! (The latter two even in MENËTRIER, *Méthode du Blason*, p. 24, Lyons, 1718 ;—and *l'Art du Blason Justifié*, p. 130, Lyons, 1661.) Such are the far-fetched *fantaisies* of the old Armorists ! Really the *otelles* were nothing more than the pieces of the field which appeared within the arms of the *cross-patée-throughout* : but ignorance turned the charge into the field, and the field into the charge ; and then, to account for the result, indulged in such speculations as to its origin as those I have above recorded. Or, a *cross patty sable, fimbriated (i.e., bordered) gules* ; otherwise blazoned (or *gules voided sable*) is the coat of the Counts RAOUSSET DE BOULBON. *Per saltire or and argent, over all a cross patty azure* was used by the celebrated HUGH PUDSEY, Bishop of DURHAM (1153-1195). (The charge of VOLZ already given is a long cross *patée* at the ends.) The Cross given on Plate XIV., fig. 5, is a *cross patée-throughout, i.e., its extremities reach the edges of the shield*.

*Gules, a chevron between ten crosses patty argent* is the well known coat of BERKELEY, Earls of that place. (Their original coat was the simple chevron.) The Scottish families of BARCLAYS bore : *Azure, a chevron*

*between three crosses patty argent*, with many differences. *Azure, three crosses patty argent*, is the coat of DUGUID ; with the field *gules*, of DAWSON. *Or, a fess between three crosses forming vert*, is borne by RILEY ; *d'Or, au chevron accompagné de trois croix patées d'azur*, is borne by DANES of France. In French Armory the *cross patée* appears most frequently in Breton coats : *Argent, a cross patty between four mascles gules* is borne by the Breton KERGROAS ; and *de Gueules, à trois croix patées d'hermine* is the coat of JOUSSEAUME, Marquis de la BRETESCHE. The Poitevin family of BARLOT bear : *Sable, three crosses patty argent*. This shield is often borne *en bannière* (*vide ante*, p. 57). The *cross patty* is occasionally formed by a compound line. *Or, a cross patty engrailed* is ascribed to PESHALL.

In common English parlance, the *cross patty* is often, but quite erroneously, termed a *Maltese Cross*, which is a bearing quite different in shape (as will be seen by a reference to page 164 ; figs. 53 and 55, where the two crosses are drawn in close proximity). This is a mistake which is sometimes made by people who ought to be better informed. The badge of the "Order of Valour," the highly-esteemed VICTORIA CROSS, is actually a *cross patty*, but in the Royal Warrant of its institution it is declared that the badge "shall consist of a *Maltese Cross* of bronze," etc.

THE CROSS PATTY-FITCHY (*patée fichée*) (fig. 54).—The *cross patty-fitchy* consists of the three upper portions of the *cross patty*, but the fourth is a point or spike—a cross "fixibyll," sharpened so as to be driven into the ground. This is a pretty common charge in British Armory. *Gules, a cross patty-fitchy or*, are the arms of HEYTON ; *Or, a cross patty-fitchy gules* are those of SCUDAMORE. *Gules, a fess counter-compony argent and sable, between three crosses patty-fitchy argent*, was the coat of BOTELERS, Lords SUDELEY. *Argent, a chevron* (some-

times *engrailed*) *between three crosses patty-fitchy sable*, is the coat of FYNDERNE or FINDERNE.

THE CROSS POTENT (*potencée*) is a plain Greek cross, having at the end a piece of equal width placed at right angles, so that the cross appears to be formed of four T's, or *potents* (fig. 51).

*Gules, a cross potent or*, is the coat of CHATTERTON; *Azure, a cross potent* (sometimes *engrailed*) *or*, that of BRANCHELEY; *Sable, a cross potent or*, that of ALLEYN. The arms of the Duchy of CALABRIA are *Argent, a cross potent sable*—often quartered in the 2nd and 3rd, with ARRAGON in the 1st and 4th. *Azure, a saltire between four crosses potent or*, is borne by VIALART in France (*d'Azur, au sautoir d'or cantonné de quatre croix potencées du même*).

The *cross potent* is occasionally found *fitchy*. Such a coat was assigned by the Heralds of later time to ETHELRED, King of WESSEX.

THE CROSS OF JERUSALEM.—This is the name given to the cross potent with its accompanying crosslets which appear in the arms of JERUSALEM (*see* Plate IX., fig. 1). Many attempts have been made to account for its adoption. The most probable, perhaps, is that which sees in the middle cross the initials H and I of Hierusalem, or of the Blessed Saviour IHESVS, and in the whole bearings the hieroglyphic of the five Sacred Wounds. The charge has been adopted by several foreign families. *Argent, the Cross of Jerusalem gules*, is used by LIBOTTON of Liège; the reverse by CABELLIC, and CROUSNILHON, and LEZERGUE of Brittany. *Sable, the Cross of Jerusalem or*, is the coat of the Barons BERNARD DE FAUCONVAL. The Swiss DIETRICHs use *Azure*, the same cross *or*.

A coat somewhat resembling the coat of JERUSALEM has already been given for LICHFIELD (Plate XIV., fig. 7).

THE CROSS PATONCE. — *The cross patonce* is at the same time one of the most frequent, and beautiful of the forms of the Cross used in British Armory. It has foliated ends and expands slightly by curved lines from the centre. It is given *voided* on Plate XIV., fig. 8; the arms of PILKINGTON, *Argent, a cross patonce voided gules*, but is better represented in its usual form on page 164, fig. 56.

*Argent, a cross patonce gules*, is the coat of COLVILLE, and CARLYLE. With the charge *sable* it is borne by BANESTRE, or BANESTER; and *azure*, by the Barons of MALPAS. *Barry of eight argent and gules, over all a cross patonce sable*, is the coat of GOWER (one of the principal charges in the coat of the Dukes of SUTHERLAND); others of the name have borne *Ermine, a cross patonce gules*, which is also the coat of GRINDALL and INGHAM. *Gules, a cross patonce argent* (or more frequently *or*) is the coat of LATIMER (often blazoned *flory*, See p. 153). *Or, a cross patonce gules*, is borne by FREVILLE. *Sable, a cross patonce or*, is used by LASCELLES and, within a bordure, by the Earls of HAREWOOD of that name. *Azure, a cross patonce or*, is borne by the WARDS, Viscounts BANGOR. *Azure, a cross patonce between five martlets or*, is the coat assigned by later Heralds to EDGAR ATHELING, and other Saxon princes. It is used as the Arms of UNIVERSITY COLLEGE, OXFORD. Its employment by the Plantagenet Sovereigns as a coat of Augmentation is referred to elsewhere in this volume (Chapter XVI.).

There is often some confusion between the *Cross Patonce* and THE CROSS FLORY or FLEURY. The distinction is supposed to consist in this; that, while the arms of the *cross patonce* gradually expand, those of the *cross flory* are of equal width very nearly to the end. But I agree with NISBET and GIBBON in thinking the true *cross flory* to be one of which the end terminates in fleurs-

de-lis, as in Mr BURNETT'S sketch, Plate XIV., fig. 9, or perhaps better in my own on page 164, fig. 58. *Sable, a cross flory between four escallops argent*, is borne by FLETCHER of Saltoun. *Or, a cross flory sable*, the coat of LAMPLOWE, or LAMPLUGH. RADA in Spain bears *Or, a cross flory sable*, often drawn as a *Cross of Calatrava*. *Argent, a cross flory sable*, is the coat of SWINNERTON.

The Cross *fleuretté* or *flurty*, or *fleur-de-lisée* (fig. 57), is again often confounded with the preceding one. But correctly drawn it should be a plain cross coupé having a demi-fleur-de-lis attached to the extremity of each arm ; it is represented in Plate XIV., fig. 10, the arms of PEREIRA. This is known abroad as the *Cross of Calatrava* from the Cross which appears in the arms of that famous Spanish Order. (The badge of the Order was different in shape, being more like the *cross flory*.) The *Cross of Calatrava* figures in many important Spanish coats, and is often drawn and blazoned *voided*, *i.e.*, the body of the cross is in outline, allowing the field to be visible in the intermediate space. The Spanish VILLAGOMEZ use : *Or, a Cross of Calatrava gules between four cauldrons sable*. The PANTOJAS of Estremadura bear : *Azure, a cross florencée gules bordered or, within a bordure of sixteen panes gules and argent*. In English blazon this would be, *Azure, a cross fleur-de-lisée or, voided gules*, etc.

The French VILLEQUIERS bear : *Gules, a cross fleur-de-lisée between twelve billets or* (NISBET wrongly makes the field azure).

THE CROSS ANCRÉE, and the CROSS MOLINE:—The cross *ancrée* has its extremities terminating in two curved pieces like the hooks of a grapnell (as on Plate XV., fig. 2). It resembles the cross *moline* (which is so called from its being similar in shape to the iron cross in the centre of a mill stone) except that the latter is now borne pierced in the centre, in French *ajourée* ; the piercing is usually square, but may be round, or lozenge-

shaped. It must however be noticed that this is rather a modern refinement, and that the cross moline of the *Rolls of Arms* is not thus pierced. *Argent, a cross moline sable* is the coat of COLVILLE. The COLVILLES of Ochiltree bear the same *square-pierced*, as in Plate XIV., fig. 6. These two are NISBET'S instances (i., p. 115), and it will be noticed that here the piercing is duly expressed. In my view the cross *moline* and the cross *ancrée* are practically the same thing; and if there be a piercing it should be, as in French blazon, distinctly expressed. *D'Or, à la croix ancrée de gueules* is the coat of the AUBUSSONS, Comtes de la FEUILLADE; Ducs de la ROANNAIS. *Argent, a cross ancrée sable* is borne by the Marquises and Comtes de MONTALEMBERT in France (Plate XV., fig. 2). *Gules, a cross moline or, in chief two mullets argent* is borne by the Marquises de COURVOL. The Dutch family of BENTINCK, now Dukes of PORTLAND in England, use: *Azure, a cross moline argent*; the Marquises de SALVERT in France use the same. This coat is also attributed to MOLINEUX; but the MOLYNEUX family, Earls of SEFTON, etc., usually bore the charge *Or*, and often square, or even quarter, pierced (*cf.* Plate XIV., fig. 6). (The difference between quarter piercing and square piercing is, that the former is much larger than the latter, taking up the whole square at the point of intersection of the arms of the cross.) *Gules, a cross moline argent* (sometimes *ermine*) are the arms of BEC, or BEKE. They are also those of the Principality of RATZEBURG (quartered by Mecklenburg), and of the Principality of CAMIN (quartered in the full coat of Prussia). Both of these Principalities are Bishoprics seized and secularised at the "Reformation." *Or, a cross moline*, and in the *dexter canton a rose gules* is borne by SYMENS in Brabant. *Per fess or and azure, over all a cross moline argent*, is the coat of the County of GRADISCA.

*Per pale argent and azure, a cross moline counter changed,* is borne by LIGNIÈRES.

*Gules, a cross moline or,* is borne by VILLEHARDOUIN. *Sable, a cross moline argent* is the coat of UPTON in England; UITENHAGE in Holland; DEYN in Guelders, etc. The UPTONS, Viscounts TEMPLETOWN, make the charge *or*.

THE CROSS SARCELLY, or RECERCELLÉE, is simply a variety of the cross *ancrée*, or *moline*; only differing from the latter in having the hooks at the end drawn larger so as to admit of another convolution. The cross of the BECS, or BEKES, referred to above, is often drawn after this fashion. *Argent, a cross sarcelly voided or,* is the coat of BASING.

In Plate XV., fig. 13 gives us the arms of KNOWLES, or KNOLLYS, formerly Earls of BANBURY: *Azure, crusily and a cross-moline disjoined, or voided throughout, or.*

THE CROSS BOTONNY (or BOTONNÉE) (*treflé*) is represented on Plate XIV., fig. 11, the arms of WINWOOD, *Argent, a cross botonny-sable*, in it each arm of the cross terminates in a trefoil. *Argent, a cross botonny-gules*, borne by BRYERLEGH; *Azure, a cross botonny argent*, by GOLDISBURGH; and *Or* by WADE of Kent. *Gules, a cross botonny or* was used by JOHN BOKINGHAM, Bishop of LINCOLN (1362-1398). *Quarterly gules and azure over all a cross botonny or* is the coat of PIERREFEU, and THOMAS DE LA VALETTE, in France. *Gules, a cross between four crosslets botonny argent* are the arms of DE CLAIRON, Comtes de HAUSSONVILLE in France. The Cross botonny is occasionally met with *fitchy* at the foot.

THE CROSS POMMETTY (POMMETTÉE), or POMMELLY, is one of which the arms end in a ball, or globe. It is sometimes called a *croix bourdonnée*, from the round ball by which the tops of the *bourdons*, or pilgrim's staves, were surmounted. *Argent, a cross pommetty sable* are the arms



of WASSELEY, WASTERLEY, or WESTLEY, sometimes blazoned as:—

THE CROSS CLECHÉE, is not a common form in British Armory. In it each arm of the cross expands into a kind of curvated lozenge shape, voided like the handle of a mediæval key, and having a small knob at each angle (Plate XV., fig. 7). *De Gueules, à la croix clechée et pommetée d'or*, were the arms of the Counts of TOULOUSE; a circumstance from which this cross derives its ordinary Heraldic name of “*a cross of Toulouse.*” In the seal of RAYMOND VII., Count of TOULOUSE in 1228, the “voiding” is only a plain cross. *D’Azur, à la croix de Toulouse d’or*, is the coat of VENASQUE in France. *Azure, a cross of Toulouse argent*, is borne by BOFFIN D’ARGENÇON in France. *Or, a cross of Toulouse gules* are the arms of LUPIA in Spain. The same coat is borne by the Italian MOZZI (Plate XV., fig. 7); and by ST. GILLES, ROUSSET, LAUTREC, and L’ISLE JOURDAIN in France.

A CROSS FOURCHÉE, OR FOURCHETTÉ, is one in which each arm of the cross forks like a V. *Or, a cross fourchetté sable* is the coat of TRUCHSESS DE KULENTHAL in Germany; the reverse is used by VAN VIERACKER. (Page 164, fig. 59.)

THE CROSS TAU is in the shape of a broad letter T. *Or, a cross Tau azure*, were the arms of the Order of ST. ANTHONY (probably originally the cross, or crutch-head, of a pilgrim’s staff). With the field *argent* this forms the first and fourth quarters of the coat of the Barons HANNET in Prussia. *Argent, a cross Tau gules*, is borne by VAN GENT of Utrecht; and, with the cross in bend, by the Counts von ROTHALL (SIEBMACHER, *Wappenbuch*, iii., 14). *Azure, a cross Tau or*, is used by the VROOMBAUTS of Flanders. (Page 164, fig. 61.)

THE CROSS GUIVRÉ, or GRINGOLÉE, is a plain cross coupé; at the extremity of each arm are two serpent’s

heads curved outwards. (See Plate XV., fig. 6, the Arms of MONTFORT.) The Barons von UFFELE in Flanders use: *Argent, a cross guivrée azure* (over all *Argent, three fess-de-moulin sable*). *Gules, a cross gringolée argent*, is borne for MERCKELBACH. *Argent, a cross gringolée gules*, are the arms of HAGEN, and OTHEGRAVEN.

A CROSS URDÉE is one in which the arms are spread at the end into a lozenge shape. In Plate XIV., fig. 12 the Cross of the MANFREDI (there called a cross *retranchée*) is of this shape, but is also pommetty.

THE CROSS AVELLANE is one of which the arms take the conventional form of a filbert. It is but rarely met with except as the cross which adorns the Orb of Sovereignty in the British Regalia.

THE CROSS AIGUÏSÉE is simply one of which the points are sharpened into the shape of a chevron. (Page 164, fig. 60.)

#### CROSSLETS.

These are properly only little crosses; but the word is often used as an abbreviation for the fuller term *Cross-Crosslet*, or *Crossed Crosslet*. In these latter each arm of the cross is recrossed by a small piece at right angles. In the *Cross-Crosslet-fitchy* the lower arm is pointed, and the traverse thereon is usually omitted. Crosslets are usually borne in groups; sometimes as powderings of the field (see *Semé*, or *Crusily*, p. 112). There are, however, instances in which both the Cross-Crosslet and the Cross-Crosslet-fitchy are found in arms as a sole charge. *Argent, a cross-crosslet gules*, is a coat of BRIERLEY; of CROSSLEY; and of DUNNING in Scotland, *Ermine a cross-crosslet sable* is the coat of CARROLL. *Argent, a cross-crosslet-fitchée sable* is borne by the Kentish SCOTTS. *Gules, a cross-crosslet-fitchée argent*, is a coat of ROUSSET in France. *Sable, a cross-crosslet argent*, is used by DURRANT, or DURANT.

But, as has been said, the chief use of the cross-crosslet

is as a subordinate charge. Thus: *Azure, a bend between six crosses-crosslet-fitchy or*, is the coat of the Earldom of MAR. The CHEYNES bear the same but with the charges *argent*. The Scotch family of SPALDING bears: *Or, on a cross azure five crosses-crosslet of the first*.

*Gules, a fess between six crosses-crosslet or* is the well known coat of the BEAUCHAMPS, Earls of WARWICK. (Plate XV., fig. 4.) *Argent (and Or), a fess dancetty between three crosses-crosslet-fitchy gules*, are coats of SANDYS of England (sometimes the crosslets are *botonné*, or *treflé*, in these coats). *Gules, a fess between three crosses-crosslet-fitchy or*, is borne by GORE, Earl of ARRAN in Ireland.

*Azure, a fess engrailed between six crosses-crosslet or*, was the coat of WILLIAM CAMDEN, the Antiquary. *Gules, a fess chequy (or counter-compony) argent and sable, between six crosses-crosslet of the second* was the coat of BOTELER, or BUTLER in England. *Argent, a chevron gules between three crosses-crosslet-fitchy sable, within the Royal Tressure of Scotland*, is the coat of the KENNEDYS, Earls of CASSILIS, and Marquesses of AILSA. *Azure, a fess argent between six crosses-crosslet-fitchy or*, is the arms of the old Scottish house of RATTRAY (Plate XV., fig. 5). The LONGUEVILLES of Huntingdon, bore: *Gules, a fess dancetty ermine between six crosses-crosslet-fitchy argent*. The CRAVENS, Earls of CRAVEN, use *Argent, a fess between six crosses-crosslet-fitchy gules*.

*Argent, six crosses-crosslet-fitchy sable, on a chief azure two mullets or*, is the coat of CLINTON, Duke of NEWCASTLE. *Argent, on a fess gules three crosses-crosslet of the field* was borne by CORSANT, a family who were engaged in the First Crusade. (*Salle des Croisés* at Versailles.)

*Vert, a saltire between twelve crosslets or* is the coat of the Lordship of MEHRENBURG, quartered by the House of NASSAU. (Notice these are crosslets proper, *i.e.*, small plain equal armed crossés.)

The Norman family of BRÉZÉ, Comtes de MAU-  
LEVRIER, bore : *d'Azur, à un écusson d'argent bordé d'or  
en abîme; accompagné de huit croisettes d'or en orle.*  
These arms appear on the handsome monument by  
GOUJON, erected in the Cathedral of Rouen by DIANE  
DE POITIERS (mistress of HENRI II.) to the memory of  
her husband the Duc de BRÉZÉ.



47. Passion.



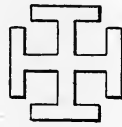
48. Greek.



49. Calvary.



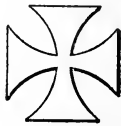
50. Patriarchal.



51. Potent.



52. Lorraine.



53. Patty.



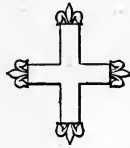
54. Patty-fitchy.



55. Maltese



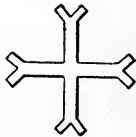
56. Patonce.



57. Fleur-de-lisée.



58. Flory.



59. Fourchy.



60. Aiguisée.



61. Tau.

## CHAPTER V.

### THE SUB-ORDINARIES.

THE charges known by this name are as follows:—the QUARTER; the CANTON; the GYRON; the INES-CUCHEON; the BORDURE; the ORLE; the TRESSURE; the FRET; the LOZENGE; the FLAUNCHE and FLASQUE; the BILLET; the LABEL; and ROUNDLIES of various colours.

I. THE QUARTER (*franc-quartier*).—As its name denotes this bearing occupied originally the quarter of the shield, *i.e.*, the first fourth part of the field cut off by the palar and fess lines meeting in the fess point. It is found drawn of this size in early English blazons. In modern ones it has undergone some diminution and cannot now be practically distinguished in most cases from its former diminutive, the *Canton*, except when, as in the instances now given, it is the sole charge. *Argent, a quarter sable* is the coat of SUTTON, Lord LEXINGTON; *Gules, a quarter argent* is the old coat of BLENCOWE. SHIRLEY, Earl FERRERS, uses: *Paly of six or and azure a quarter ermine. Counter-vair a quarter ermine*, is borne by SALPERWICK, Marquis de GRIGNY: the Président LAMOIGNON bore: *Losangé de sable et d'argent au franc-quartier d'hermine*. GENDRON uses *d'Azur, au franc-quartier d'or*; DUBUISSON, *d'Argent, au franc-quartier de gueules*; and DASBOURG of Luxemburg, *Or, a quarter sable. Gules, frettyor, on a canton of the same a lion passant sable* is the old coat of DE RIBAUMONT who took part in the First Crusade. In the *Armorial de Gueldre* the arms of the Sire de LEEFDAEL are: *Or, three cinquefoils gules, on a quarter*

*of the last an eagle displayed argent.* Only two of the cinquefoils are here visible ; the third is hidden by the quarter, but is supposed to be still existing under that addition or augmentation. (*Vide post*, p. 427.)

II. THE CANTON (*Franc-canton*).—This as stated above is a diminutive of the *Quarter*. It occupies the ninth part of the shield (or the space either on the dexter or the sinister in the upper portion of the escutcheon if the shield were supposed to be charged with a plain cross drawn of the correct proportions). Both the quarter and canton are, theoretically, additions to the original coat ; and if occasion require it are considered exempt from the ordinary rule which forbids colour on colour, or metal on metal. Plate XVIII., fig. 2, is the coat of KINGSCOTE, *Argent, ten escallops, four, three, two, and one sable ; on a canton gules a pierced mullet or.* In all such cases the number of charges named is that of what is assumed to be the original coat, including those “absconded” or hidden by the canton, as in the similar case of the quarter. Usually the canton used is the dexter one, but in a few cases the sinister canton is employed. *Chequy or and gules a sinister canton argent,* are the arms of SLEICH. *Sable, a sinister canton argent* is in SIEBMACHER’S *Wappenbuch*, for EYTZENRIET.

*Per fess argent and or, on a canton gules the lion of St. Mark,* is the coat of the Venetian FOSCARI. A rather remarkable coat is that of SCHATZ of Bavaria ; *Per bend sinister argent and gules a canton of the last.* This is, however, rather a case of a German *parted* coat.

The *Canton* has been sometimes thought to indicate the square banner of a knight-banneret. It may have done so very occasionally. I remember three coats in which the lower edge of the charge is indented, as if it had been intended to give the idea of a banner (though not necessarily that of a banneret, which was simply square). In the *Second Calais Roll*, i.e., the *Roll*

of *Knights* made at the Siege of Calais in 1348 (HARL. MS. 6589, printed in *Notes and Queries*, 5th. S., vol. iv. p. 324), is the coat of Sir WILLIAM DE LA ZOUCHE, *Gules, bezantée, a canton indented in the bottom.* Or, a *canton indented at the bottom gules* was the coat of BESYNGBURGH. *Azure, a chevron engrailed, and a canton indented at the bottom,* was borne by DEDNAM.

Instances of the use of the *Quarter* and *Canton* as "DIFFERENCES:" as "AUGMENTATIONS:" and as "MARKS OF ILLEGITIMACY:" will be found respectively in the subsequent Chapters which treat of those subjects.

A *Canton*, and *Fess* (or *bar*), are sometimes conjoined in one bearing without any dividing line; as in Plate XVIII., fig. 3 which is the coat of WOODVILLE or WIDVILLE: *Argent, a fess and canton conjoined gules*, borne by Queen ELIZABETH WOODVILE, wife of EDWARD IV. Or, a *fess and canton sable*, are the coat of GEOFFREY RIDEL, Bishop of ELY (1174-1189). *Chequy or and gules, a canton Barry argent and of the second*, are the arms of TREDERN in Brittany. *Ermine, on a canton gules an escucheon voided argent*, is the coat of SURTEES of Durham.

III. Next to the *QUARTER* or *CANTON*, we may place the *GYRON* (*giron*) which is the lower half of a *Quarter*, formed by a diagonal line; or we may define it as the piece included by half the partition line *per bend*, and half the partition line *per fess* meeting in the fess point.

There is, I believe, only one instance in British Armory in which a single *Giron* occurs as a charge; it is in the coat of CHIVERS: *Argent, a giron azure, and three cinquefoils gules.* Plate XVIII., fig. 4, is the coat of DE CLUSEAU in LIMOUSIN, *d'Argent, au giron de gueules.* *Girons* appear in the arms of the *GIRON*, Duke of OSSUNA, Marquis of PENAFIEL in Spain. The name is said by BARNABÉ MORENO DE VARGAS to have been assumed by RODRIGUE GONSALEZ DE CISNEROS who

yielded his own horse to ALPHONSO VI., whose charger had been killed under him; and in order to secure the return of the horse to him, he cut off with his sword a *giron*, or gusset-shaped piece, from his surcoat, that so he might be recognised by the king at the close of the combat. (See MENÊTRIER, *Traité de l'Origine des Armoiries*, Paris 1680.) The GIRON arms are: *Or, three points, or girones, moving from the base of the shield gules; and a bordure chequy of the same tinctures.* The Dukes of OSSUNA bear: *Per fess (a) in chief, CASTILE impaling LEON; (b) in base, Or, three girones accosted, issuing from the base gules; for GIRON the whole within a bordure chequy gules and or, thereon five escucheons azure, on each as many plates in Saltire,—“las Quinas Reales” of PORTUGAL.* (*Vide infra*, p. 441.)

In the remarkable coat of MORTIMER, Earl of MARCH, Plate XVIII., fig. 5, a small *gyron* (sometimes called a “*bast esquierre*”) occurs at each end of the chief. The arms are blazoned: *Barry of six or and azure, on a chief of the first two pallets between two gyrons of the second, over all an inescucheon argent.* Otherwise: *Azure, three bars or, on a chief of the last two pallets of the first, the corners gyroned of the first and second, an inescucheon argent.* (See the seal of EDMUND MORTIMER, *infra*; and also the chapter on DIFFERENCES, *infra* p. 448.)

The curious arms of the French family of PRESSIGNY resemble those of MORTIMER; and the coat was one which was thought so difficult to describe clearly and succinctly as to be a test of a man's knowledge of French blazon. It is: *Per pale or and azure three bars counter-changed; a chief also per pale and of the same tinctures, thereon two pallets between as many girones all counter-changed.* In the centre point of the whole shield an *escucheon argent.* These were the arms of RENAUD DE PRESSIGNY, Maréchal de FRANCE, in 1270.



The coat blazoned above is that drawn in the MS. *Armorial du Héraut* "BERRY," circa 1450, No. 716.

"D'or et d'azur, au pié party,  
 Au chef pallé, fessé, contre-fessé,  
 À deux quantons gironnés  
 Et un escu d'argent par my (*i.e.*, 'en abîme')  
 Sont les armes de Pressigny."

There are slight variations, but MENÊTRIER (or his editor), for once goes all wrong in *La Nouvelle Méthode du Blason*, 1718, p. 263. A good modern French blazon, given in RIETSTAP'S *Armorial Général* under MARANS, is: *Fascé-contre-fascé d'or et d'azur de six pièces, à un écusson d'argent en abîme; au chef tiercé en pal* (a) *tranché d'or et d'azur*; (b) *parti d'azur et d'or*; (c) *taillé d'azur et d'or*, but the tinctures are repeated (four times) in a way which would have been very shocking to an English Herald of the old school.

IV. THE INESCUCHEON, OR ESCUCHEON (*écusson*).—The former name is applied only when, as in the MORTIMER coat above recorded, there is but one such charge; when there is more than one they are called escucheons. This is however a modern refinement which does not get universal acceptance.

*Argent, an inescucheon ermine* is said to be the coat of BAZIN, or BASING; and its reverse that of BLANKFRONT. It is not always easy to determine whether a coat should be blazoned as charged with an escucheon, or with a bordure; for instance in GLOVER'S *Ordinary* the coat of GWYN is said to be both: *Vair, an escucheon or*; and *Or, a bordure vair*. *Azure, an escucheon argent (d'Azur, à l'écusson d'argent)* is the coat of WAVRIN, as borne in 1191 (Third Crusade); and still by the Counts of WAVRIN in Belgium (See *Armorial de Gueldre*, No. 154). *Or, an escucheon gules*, is the coat of the Lordship of BITSCH, quartered by the Counts of HANAU. *Or, three escucheons barry of six vair and gules*, is borne by MONT-

CHENSY (*Rolls* of 1277 and 1296). *Gules, three escucheons argent*, is the coat of JOHN FITZSIMON (*Roll temp. HENRY III.*); and its reverse (Plate XIX., fig. 12) is the well known bearing of the Scottish family of HAY. PLANCHÉ suggests that did we know the paternity of EVA, wife of WILLIAM DE HAYA, who was living in 1174, we might probably be able to account for the adoption of these arms without going back, as the preposterous legend does, to the times of the Danish invasion of Scotland.

The same coat: *Argent, three escucheons gules*, is the bearing of the Counts de RIBEAUPIERRE, or RAPPOLSTEIN, of Alsace (MORICE, *Chevaliers de la Toison d'Or*, No. 144); of RABENSTEIN in the *Wappenrolle von Zürich* (No. 385); of the ancient Dukes of SPOLETO; of the French families of ABBEVILLE DALENONCOURT; LA MOTTE, etc.; of LE BRUYN of Holland; and of the English D'AVILLIERS (*temp. EDWARD I.*). *Or, three escucheons vair*, was borne by DE FONTAINE in 1203 at the Third Crusade (*Salles des Croisés* at Versailles).

V. THE BORDURE (*bordure*).—The BORDURE is, as its name denotes, a border surrounding the shield. According to French usage it should occupy one-fifth of it; but in practice its size depends on whether it is borne charged or plain. The confusion in ancient blazons between coats in which this or an escucheon is the sole charge has been already noted. *Chequy or and azure a border gules*, was the coat of the Counts de DREUX, created Earls of RICHMOND in England. *Ermine, a bordure gules* appears in the *Roll* of 1286 as the arms of HUNDESCOTE. *Ermine, a bordure engrailed gules* is the coat of BARNEWALL, Lords TRIMLESTOWN, in Ireland, etc. *Or, a bordure engrailed sable* is borne by KNIGHT. Its chief use, especially in Scotland, has been as a *brisure*; that is, as a mode of differencing the younger branches of families from the parent stock;

and its use for this purpose will be more fitly considered in the chapter on DIFFERENCES. (Chapter XIV., p. 437.)

But there are a few examples in Scottish Armory in which the bordure is used as a principal figure. Plate XVII., fig. 2, is the coat of the MAULES, Earls of PANMURE, it is *Per pale argent and gules, a bordure charged with eight escallops, all counter-changed*. These number six only in Sir DAVID LINDESAY'S MS. and on the seal of Sir DAVID MAULE, in 1320. (See the *Registrum de Pannure*, I., clxiv., edited by JOHN STUART, LL.D., privately printed in 1874.) Fig. 3 of the same plate is the coat of the old Earls of DUNBAR and MARCH, unquestionably the chiefs of their family. It appears on the seal of Earl PATRICK as early as 1292; and the bordure is there charged with eight roses; this is the usual number, though it varies in the seals of his descendants, and occasionally the bordure appears to be uncharged.

The *Bordure* may of course be formed of any of the compound partition lines; as in the coats of BARNEWALL and KNIGHT above given where the bordure is engrailed. The HAMILTONS of Neilsland difference with a bordure-quarterly, *engrailed argent, and invecked azure*. It may further be parted per pale, or per fess, or be borne quarterly. It may also be compony, or gobony, that is divided into pieces of alternate metal and colour. The Spanish family of IRRIBERI, bear: *Or plain, within a bordure componé of eighteen pieces of azure and the field*. Such bordures are frequently used, as will hereafter be shown, as marks of cadency; and only one is therefore given here. HUMPHREY, Duke of GLOUCESTER, fourth son of HENRY IV., bore the Quartered coat of FRANCE and ENGLAND, *within a bordure componé sable (sometimes azure) and argent* as in Plate XVII., fig. 4.

In *goboné*, or *componé*, bordures, the *pieces* or *com-*

*pons*, are often charged. A *bordure counter-componé* differs from the *bordure-goboné* in having two rows of pieces. It is, in fact, Chequy of two rows. Such a *bordure* appears in the coat of OLIPHANT of Condie (Plate XVII., fig. 5). *Gules, three crescents argent, a bordure counter-compony of the tinctures. Barry of six or and sable, a bordure counter-compony of the same* is the coat of the Barons SAVA of Italy and Provence. A curious Italian *bordure counter-componé* is that of the RIZZOLETTI of Padua—the outer panes are alternately *sable* and *argent*, while the inner row is of *gules* and *argent*. A similar example is found in the coat of the Galician Counts of STADNICKI. There the outer *compons* are of *azure* and *argent*, the inner ones of *argent* and *gules*. In *bordures goboné*, and *counter-componé* the pieces, or panes, follow the outline of the shield and the lines which divide them are usually drawn as if radiating from the centre point. But in a *bordure chequy*, these are not only three rows of panes or chequers but the dividing lines do not follow the outline; the chequers are all rectangular, and the *bordure* as a whole is treated as if it were itself cut out of a chequered field; as in Plate XVII., fig. 6. BARCLAY of Touch bears: *Azure, a chevron or between three crosses patée argent; a bordure chequy of the second and first.* When a *bordure* is blazoned flory, crusily, bezanté, or billetty: it is understood to be charged with *eight fleurs-de-lis*, crosslets, bezants, billets, etc.

The expressions a "*bordure of ENGLAND*" or a "*bordure of FRANCE*" are used to imply in the one case, a *bordure gules* charged with eight golden lions passant gardant; and in the other, a *bordure azure* charged with eight fleurs-de-lis or. Similarly, a "*bordure of CASTILE*" (now borne in the Royal Arms of PORTUGAL), is of *gules* charged with the golden castles of CASTILE. (Plate XVII., fig. 7.) RICHARD, Earl of CORNWALL, elected



1. Bordure.  
(*Earl of Cornwall.*)



2. Bordure.  
(*Maule.*)



3. Bordure.  
(*Dunbar.*)



4. Bordure compony.  
(*Duke of Gloucester.*)



5. Bordure counter compony.  
(*Oliphant of Condie.*)



6. Bordure chequy.  
(*Barclay of Touch.*)



7. Bordure of Castile.  
(*Portugal.*)



8. Orle.  
(*Baliol.*)



9. Orle of martlets.  
(*Gledstones.*)



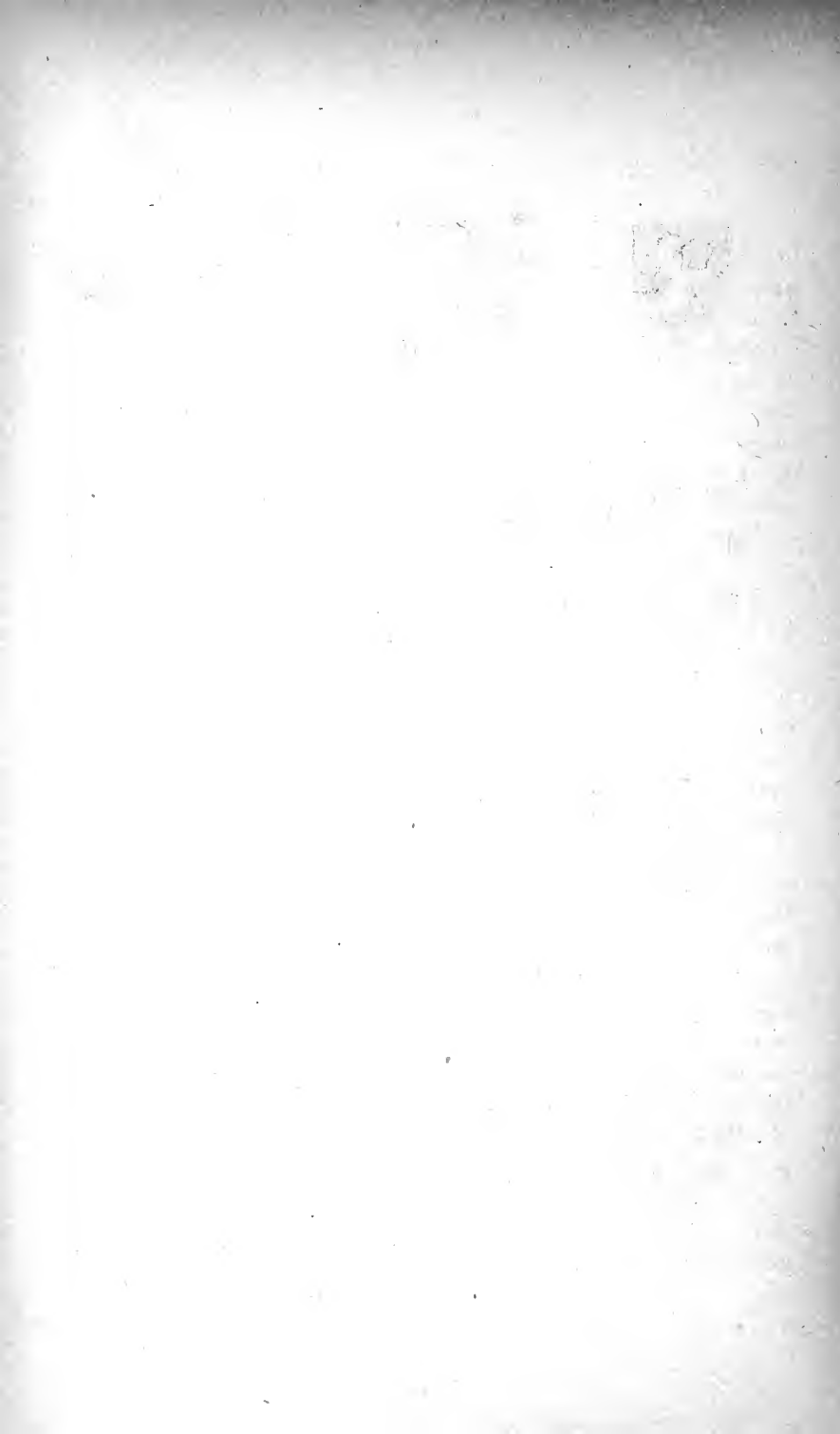
10. Tressure flory counter flory.  
(*Fleming.*)



11. Tressure.  
(*Howard.*)



12. Tressure.  
(*Earl of Aboyne.*)



King of the ROMANS, second son of King JOHN of ENGLAND, bore: *Argent, a lion rampant gules crowned or, within a bordure sable, charged with bezants, varying in number.* (Plate XVII., fig. 1.) *Quarterly or and azure, a bordure counter-changed* is used by AUBER in France, and (with *sable* instead of *azure*) by ADALBERT. Occasionally a double bordure is found in the Heraldry of the Peninsula. Of this one example may suffice. The Portuguese ORTINS bear; *Em campo azul hum Sol de ouro, e duas bordaduras, a primeira de prata cheya de rosas verdes; a segunda composta de prata e vermelho.* (*Azure, a sun in splendour within two bordures, the first argent charged with roses, vert; the second compony argent and gules.*)

There are some coats in which the effect of several bordures is produced, and which require skill and attention in blazoning. For example: the Counts de THIERMES bear: *Or, a bordure azure, and en surtout an escucheon argent thereon a lion rampant gules crowned or within a bordure azure.* Here the effect is the same as if the *argent* shield bore a triple bordure, *azure, or, and azure.*

A CIRCULAR BORDURE is found in the coat of the Scottish family of KILGOUR. *Argent, a dragon volant in pale wings displayed within a circular bordure sable thereon three crescents of the field* (see STODART, *Scottish Arms*, ii., plate lv.). The French blazon of this bordure would be *Vêtu en rond.* The German family of LEO bear: *d'Or, au lion de sable, le champ vêtu en rond du même.* The Florentine BELLINCIONI use the same, the field of *argent*, the lion and bordure *gules*, and the Swiss RHEINAU, *Azure, a lion rampant or, a bordure circular gules.*

Of this bearing *Vêtu en ovale* is a variation. *Or, six mule shoes azure nailed argent, the field vêtu en ovale ermine,* is the coat of FERRIÈRE DE TESSÉ.

The coat of Lord GRAY, although to appearance a differenced coat—*Gules, a lion rampant within a bordure engrailed argent*, seems to belong to the same category of principal arms; just as in English Armory the TALBOTS, Earls of SHREWSBURY, bore: *Gules, a lion rampant within a bordure engrailed or*, in which coat the bordure appears to be not a brisure denoting cadency from an ancestor who bore simply *Gules, a lion rampant or*, but rather a difference originally assumed to distinguish the family of TALBOT from other families who bore the common charge of *a lion or on a field gules*. (My MS. *Ordinary* contains the names of over a hundred families to whom this coat is attributed.)

In Spanish coats the bordure is sometimes found of the same tincture as the field, only separated from it by the pourfilar line; thus the Andalucian family of CANIZARES bears: *Gules plain, a bordure of the same charged with eight saltires couped (flanchis) or*. ESCORNA similarly bears: *Argent, an ox statant gules, on a bordure of the field eight bells azure*. (On Spanish bordures see my "Heraldry of Spain and Portugal," and pp. 440, 475, *infra*.)

In England the use of the bordure as a principal charge is not unfrequent, and in such cases it is itself generally charged with eight repetitions of a minor charge, bezants, escallops, roses, etc.

The different families of ERPINGHAM bore: *Argent*, with bordures of various tinctures for difference, *azure, vert, gules*, and *sable*, charged with martlets *argent*, or *or*. We cannot say which was the original or principal coat. The various D'ARCY coats afford like examples.

VI. THE ORLE is a narrow bordure detached from the edge of the shield. *Gules, an orle argent* (Plate XVII., fig. 8), was the coat of JOHN BALLIOL, the vassal King of SCOTLAND. The coat of the Berwick-



shire family of LANDALE of that Ilk, which has long been borne *en surtout* by their heirs-general, the Earls of HOME, is : *Or, an orle azure.*

In very early English blazons the Orle is sometimes described as "*un faux ecusson.*" (See the *Falkirk Roll* of 1298, and the still earlier *Rolls* of 1240 and 1256; MS. 414 in the Heralds' College; and HARL. MS. 6589.)

The ORLE is seldom found charged, or formed by any other than the line following the outline of the escucheon in which it is borne. But KNOX, Earl of RANFURLY in Ireland, bears : *Gules, a falcon volant or within an orle wavy argent*; ULSTER'S *Register* also has recorded a coat granted in 1693 to a cadet of this family, which has the orle waved on the outer, but engrailed on the inner, side; and a coat of LANDEL, presumably differenced from that already given, has the orle engrailed on the inner edge; and there is another in which the inner edge is indented. PONT'S MS. gives as the coat of NORIE : *Per pale argent and sable an orle engrailed on both sides, and charged with four quatrefoils, within a bordure all counterchanged.*

The family of CHADWICK bears : *Or, on an orle gules, the outer edge engrailed, eight martlets argent, all within an orle of eight crosslets sable.*

Six, eight, or more minor charges, such as bezants, martlets, crosslets, etc., placed round the shield as they would be arranged if there were a bordure charged with them, are said to be "*in orle*" as in the coat of GLEDSTANES, now GLADSTONE (Plate XVII., fig. 9) : *Argent, a savage's head couped, distilling drops of blood, wreathed with bay and holly leaves all proper, within an orle of eight martlets sable.*

The coat of CONSIDINE also has an unusual orle : *Argent, an orle gules flory and counter-flory on the outer edge only vert; in the centre a dagger in pale azure, the hilt or.*

Among the curiosities of Heraldry is the coat of BENEWITZ of Bavaria, who bear: *The arms of the EMPIRE within a circular orle nebuly azure.*

The Barons von SCHAWENBURG use: *Argent, a (plain) bordure nebuly of or upon azure, over all a saltire gules.*

VII. THE TRESSURE.—This bearing is almost peculiar to Scotland, and is very familiar in consequence of its position in the Royal Arms of that country. A plain tressure is a diminutive of the orle, and is depicted half its thickness; it is never borne alone. There are a very few instances here given in which a triple tressure is used. *Azure, three concentric orles or*, is a coat ascribed to LANDELLS; *Gules, three such orles argent*, is attributed to Sir JOHN CHIDIOK in the *Roll* of 1308.

In foreign coats the plain tressure, or orle, is sometimes repeated. The Breton family of BAIGNEAU bear: *Or, four concentric orles (or plain tressures) sable.*

But in Scotland the tressure is always double, and almost always flory-counter-flory of fleurs-de-lis, to the number of eight at least. In the well known case of the Royal Arms of Scotland the tressure is often inaccurately depicted, all the heads of the fleurs-de-lis being turned outwards in spite of (or rather in ignorance of the meaning of) the blazon.

When properly drawn the fleurs-de-lis are cut horizontally into two parts; and the upper and lower portions project alternately from the outer edge of the outer tressure, and from the inner edge of the inner one. No portion of the fleur-de-lis now appears upon the thin strip of the field which is shown between the two tressures. (See Plates XXXVI., XXXVII., XXXVIII., etc.)

Popular belief long associated this bearing in the Arms of Scotland with a supposed alliance between one ACHAIUS, King of the Dalriadic Scots, and CHARLEMAGNE; and declared that it commemorated the agreement that the French lilies should be for all time

coming a defence to the lion of Scotland. It is easier to laugh at the transparent absurdity of this fable than to account for the first introduction of the Fleurs-de-lis into the Royal Coat of Scotland. Historically no alliance between SCOTLAND and FRANCE can be found earlier than the reign of ROBERT BRUCE.

On the seal of ALEXANDER II. the lion is the sole charge. On the Great Seal of ALEXANDER III. (1249-1286) the lion rampant appears alone upon the shield borne by the monarch, but the caparisons of this charger have the lion surrounded by a bordure; this is charged with small crosslets but the inner edge has a border of *demi-fleurs-de-lis*. (VRÉE, *Généalogie des Comtes de Flandre*, Plate xv.) A portion of this seal is engraved in LAING'S *Scottish Seals*, vol. ii., Plate ii., fig. 1, and I am inclined to think not so accurately as in VRÉE'S example, where the whole seal is given, and the *crosslets* distinctly shown on the bordure. To this bordure I believe we must trace the origin of the tressure flory-counter-flory, which had no direct connection with any French alliance connubial or political.

In the *Roll of Arms of the Thirteenth Century*, to which the date 1272 is assigned, we find what is, so far as I can trace, the first blazon of the Scottish Arms, No. 11. "Le Roy d'Escoce, d'or un lion rampant et un borde florette de gulez." This may correspond sufficiently with the bordure upon the seal of ALEXANDER III. referred to above, but it assuredly is not the tressure flory-counter-flory as borne in later times. This was certainly held in honour in Scotland in the fourteenth and fifteenth centuries, and occasionally bestowed as an augmentation of their arms on persons descended maternally from the Royal House; and upon others who were thought to have deserved well of their King and country. THOMAS RANDOLPH, Earl of MORAY, whose mother was ISOBEL, sister of King ROBERT BRUCE, bore: *Argent, three cushions*

*pendent within the Royal Tressure gules*; the tressure being an addition to his paternal coat (Plate XXXIII., fig. 9). No tressure, however, was borne by the CAMPBELLS, or the Earls of MAR, who were equally descended from sisters of King ROBERT. As early as the middle of the fourteenth century we find several families of mark bearing the tressure without having any near connection with the Royal House. Thus the FLEMINGS of Biggar bore: *Gules, a chevron within a double tressure flory-counter-flory argent* (Plate XVII., fig. 10). It will be noticed that the chevron, or other Ordinary, in Scottish coats is not prolonged beyond the inner edge of the tressure; in a few foreign coats hereafter to be given (p. 181) this rule is not observed. MALCOLM FLEMING, on whose seal in 1357 the tressure occurs (LAING, *Scottish Seals*, ii. No. 366), probably obtained that armorial distinction in reward for his devoted service to the cause both of ROBERT BRUCE and his son. It was two generations later that Sir MALCOLM FLEMING, of Biggar and Cumbernauld, allied himself to the Royal House by marriage with a daughter of ROBERT, Duke of ALBANY. The Royal Tressure also occurs on the seal of WILLIAM LIVINGSTON as early as 1357 (LAING, *Scottish Seals*, ii., No. 650), and with these two families may be classed a house of more mark—that of the SETONS, whose representative Sir ALEXANDER SETON bore the tressure in 1337 (*Scottish Seals*, ii., No. 891); certainly not (as has been sometimes represented) in virtue of descent from King ROBERT'S sister CHRISTIAN, whose husband, Sir CHRISTOPHER SETON, was only collaterally (if at all) related to the head of the Scottish house of SETON.

Of the descendants of the daughters of ROBERT II. and ROBERT III., the Lords of the ISLES; the KENNEDYS; the LYONS; the GRAHAMS of Garvock; and the EDMONSTONES, all bore the Tressure; but no such addition was made to the arms of the Earls of DOUGLAS,

or of ANGUS ; or to those of the DOUGLASES of Morton ; the LINDSAYS, Earls of CRAWFORD ; and the KEITHS, who were genealogically equally entitled to it. The families of MURRAY of Touchadam ; CHARTERIS of Kinfauns ; and MURRAY of Tullibardine (*Scottish Seals*, ii., No. 771) all had the Royal Tressure in their arms before the sixteenth century. The towns of ABERDEEN and PERTH also obtained early the right of honouring their arms with the addition of the Royal Tressure. It appears on the still existing matrix of the Burgh seal of ABERDEEN which was engraved in 1430. It was at a rather later date that it appears in the arms of the BUCHANANS and MAITLANDS. It is not easy to explain the motive of an Act of Parliament of JAMES III. of the date 1471, which, however, was never carried into effect, that there should in future be no tressure about the lion in the Royal Coat :—“ In tyme to cum thar suld be na double tresor about his armys, but that he suld ber hale armys of the lyoun without ony mar.” In later times the Royal Tressure was occasionally borne by virtue of Royal Warrants, several of which are recorded in the Lyon Register ; and it must be presumed to have been so granted in various cases in which the warrant is no longer extant. It has been held to be *ultra vires* of LYON to allow it (except by a special warrant from the Sovereign) to any family which could not prove descent from an ancestor entitled to bear it. JAMES V. in 1542 granted a warrant to LYON to surround the arms of JOHN SCOT, of Thirlstane, with the Royal Tressure, in respect of his ready services at Soutra Edge with three score and ten lances on horseback, when other nobles refused to follow their Sovereign. The grant was put on record by the grantee's descendant PATRICK, Lord NAPIER ; and is the tressured coat borne in the second and third quarters of the NAPIER arms. (It may be mentioned that the late Mr RIDDELL sug-

gested a doubt of the genuineness of this instrument on the ground of an obvious error in the date of it, King JAMES not having been at Fala until the month of October. It appears however that the discrepancy is simply due to a clerical error (*See* NAPIER'S *Partition of the Lennox*, pp. 217-226; and RIDDELL'S reply in *Additional Remarks on the Lennox Representation*, pp. 79-87).

When the Royal Tressure is granted to the bearer of a quartered coat it is usually placed upon a bordure surrounding the quartered shield, as in the case of the arms of the Marquess of QUEENSBERRY, to whom, in 1682, the Royal Tressure was granted upon a *bordure or*. A like arrangement is borne by the Earl of EGLINTON, and is found upon a seal of Earl HUGH, appended to a charter of 1598.

The Royal Tressure has at least twice been granted as an augmentation to the arms of foreigners. JAMES V. granted it to NICOLAS CANIVET of Dieppe, secretary to JOHN, Duke of ALBANY (*Reg. Mag. Sig.*, xxiv., 263, Oct. 24, 1529). JAMES VI. gave it to Sir JACOB VAN EIDEN, a Dutchman on whom he conferred the honour of knighthood.

In a few exceptional and later cases the floration of the Tressure has been somewhat varied. The Tressure (Plate XVII., fig. 12) granted to CHARLES, Earl of ABOYNE, third son of the second Marquess of HUNTLY, is adorned with crescents without, and demi-fleurs-de-lis within; and the Tressure borne by the Earl of ABERDEEN, another member of the GORDON family, bears thistles, roses, and fleurs-de-lis alternately. On 12th March 1762, a Royal Warrant was granted directing LYON to add a "double tressure counterflowered as in the Royal Arms of Scotland," to the arms of ARCHIBALD, Viscount PRIMROSE. Here the Tressure was *gules*, as in the Royal arms, although the field on which it was placed was *vert*. In a new record of the arms of ARCHIBALD,

Earl of ROSEBERY, in 1823, this heraldic anomaly is done away, and the blazon is now: *Vert, three primroses within a double tressure flory-counter-flory or.* (See STODART, *Scottish Arms*, vol. i., pp. 262-263, where mention is also made of an older use of the Royal Tressure, *or*, by "Sir ARCHIBALD PRIMROSE of Dalmenie, knight and baronet, be his Majesty CHARLES ye ii. create, *Vert, three primroses within a double tressure flowered counterflowered or.*")

There are in Foreign Heraldry a few coats in which the Tressure appears. *Or, a tressure azure*, is the coat of TROMENEC in Brittany.

*Or, a double tressure flory-counter-flory vert, over all a cross gules (d'Or, au double trescheur fleuri, contrefleuré de sinople à la croix de gueules brochante sur le tout)* is borne by ROCQUENGHEN of Cambrai; and BAULANDE of Hainault. BOSSUT of Liège bears the same but with a *saltire gules brochant* over all; ESCORNAIX (otherwise VAN SCHORISSE) bears the same, but with a *chevron gules brochant* over all. (See MAURICE, *Toison d'Or*, p. 91.) In the cut of the arms of DES CORNAIS in MENÊTRIER'S *Méthode du Blazon* (opposite p. 154, No. 8) the *chevron gules* does not pass the inner edge of the tressure; and there is the addition of an *escucheon en surtout, Azure a bend or*. In the other cases, and in the next example, the Ordinary *en surtout* comes to the edge of the shield, *v.* p. 178.

*Vert, a double tressure flory-counter-flory or, over all a chevron azure*, is attributed to ALLOIS of Belgium.

VIII. THE FRET.—This Sub-Ordinary at an early period originated in the still earlier fretty coats (*vide* pp. 96-97); as a charge it is peculiar to British Armory. It is produced by the interlacing of the bendlet and bendlet-sinister with a large mascle of equal width. Plate XIX., fig. 11, is the coat of the HARRINGTONS, *Sable, a fret argent* (and is probably a canting coat derived from a herring net). The MALTRAVERS, who bore: *Sable, a fret or*; the VERDONS, who bore: *Or, a fret gules*; the

TOLLEMACHES, whose arms were : *Argent, a fret sable* ; the ETCHINGHAMS, whose coat is : *Azure, a fret argent*, and other families who now bear a single fret, are found recorded as originally bearing *Fretty* in the ancient *Rolls of Arms*.

A *Fret*, like a saltire or cross, is also (though infrequently) borne, singly or in combination with others, as a minor charge, and is then of smaller size and coupé. The coat of OYRY is : *Azure, three lucies hauriant argent, two and one ; and as many frets or, one and two*.

IX. THE LOZENGE (and its variations, the FUSIL, MASCLE, and RUSTRE).—The LOZENGE is a four side figure (*rhombus*) of which the angles at the top and bottom are acute, and those at the flanks obtuse. As a single charge, or uncharged Sub-Ordinary, it is seldom found in British Armory. *Gules, on a lozenge or a chevron azure* is the coat of BROCKE. *Per fess or and gules a lozenge counter-changed* is that of KIRKE, or KYRKE. It is more frequently found in Foreign blazons, where it is commonly drawn as a lozenge *throughout*, i.e. its points touch the borders of the escutcheon. This is also blazoned as *vêtu*, or *chapé-chaussé*. The EUBINGS of Bavaria bore : *de Gueules, le champ vêtu d'argent*.

*Gules, a lozenge argent (de Gueules, à une losange d'argent)* is the coat of the extinct family of RORDORF in Bavaria and of the Counts von GRAVENECK or GRAFENEGG (of the Holy Roman Empire). The reverse is borne by the Swedish and Prussian Counts of SCHWERIN ; and is the same as that of EUBING above.

*Gules, a lozenge-throughout per pale or and sable* is the curious coat of FIDELER (SIEBMACHER, *Wappenbuch*, ii., 153).

*Per fess argent and azure, a lozenge-throughout counter-changed* ; are the arms of CORRER, or CORRARO, of Venice. This coat is also sometimes blazoned : *Coupé d'azur, sur argent, chapé-chaussé de l'un en l'autre*. *Gules,*



on a lozenge-throughout or, a trefoil vert is the coat of the French family of BENTOUX.

In the Armory of England and of the Low Countries the Lozenge is a frequent charge : either detached, or conjoined with others. Plate XVIII., fig. 7 is the coat of HYDE, Earl of CLARENDON : *Azure, a chevron between three lozenges or. Gules, three lozenges argent* is a coat of GREYSTOCK. *Or, three lozenges gules*, is borne on the Continent by the Dutch families of WOERDEN ; HOOLA ; VAN GEESDORP ; VAN VLIET ; by TROISDORFF in Westphalia, and GAUTHIER DE GOURAVAL in France. *Or, three lozenges sable* is the coat of DE LINDT ; JANSDAM ; and KEMP in the Netherlands.

Frequently the lozenges are borne touching each other at the points in fess, in pale, or in bend. *Argent, three lozenges conjoined in fess gules* is the well known coat of MONTAGU, or MONTACUTE, Earls of SALISBURY (Plate XVIII., fig. 9). *Sable, three lozenges conjoined in fess ermine*, are the arms of GIFFARD. *Argent, three lozenges conjoined in bend sable* is borne by the Austrian Barons von SEUSENEGG ; the same in pale is borne by HOUCHIN, Marquis de LONGASTRE. *Ermines, three lozenges ermine in triangle, meeting at the fess point* ; is the coat ascribed to HALLOFTE or HOLLOFTE. These lozenges in French would be blazoned "*en pairle* ;" thus the Counts BRAUN VON WARTENBERG bear (for BRAUN), *d'Argent, à trois losenges de gueules appointées en pairle*.

Five lozenges are often borne conjoined in pale, fess, bend, or in cross. In the Low Countries there are a very considerable number of coats containing eight, nine, and especially ten, lozenges conjoined. The last are usually arranged 3, 3, 3, 1 ; thus HAUDION, Count de WYNEGHEM bears : *Argent, ten lozenges conjoined azure* 3, 3, 3, 1 ; and the Barons CARTIER D'YVES do the same.

An elongated lozenge, each of whose sides is much longer than its horizontal diameter, is called a *fusil*

(*fusee*) from the French *fuseau*. The family of CHAMPNEYS, county Devon, bear: *Argent, two fusils in fess gules*, as Plate XVIII., fig. 11. *Azure, three fusils conjoined in fess argent*, is borne by the Austrian Counts von EGGER, and by FRIBERG (*Wappenrolle von Zürich*, No. 153). *Azure, three fusils in fess or*, is the canting coat of FUSÉE DE VOISENON in France (*d'Azur, à trois fusées d'or accolées en fasce*); and LE FUSELIER in Cambrai, bears: *d'Or, à cinq fusées d'azur rangées en bande*.

Perhaps the best known English example is that afforded by the coat of PERCY, Earls and Dukes of NORTHUMBERLAND: *Azure, five fusils conjoined in fess or* (Plate XVIII., fig. 12). In early *Rolls* these were called "mill pecks," and are probably *armes parlantes*.

A Lozenge *voided*, that is deprived of its middle, only a border being left, is called a *Mascle*, from *macula*, the mesh of a net. (It may be noted that in some early *Rolls of Arms* this term is applied to a lozenge.) Plate XVIII., fig. 8, *Ermine, a mascle sable*, is the coat of FAWKES of Yorkshire. The *Mascle* is frequently found in Low Country and Breton coats. *Argent, a mascle sable*, is borne by LOHÉAC DE TRÉVOASEC; and (with the charge azure) by TRÉANNA. *Argent, three mascles azure*, is the coat of MERSEMAN of Flanders; of MAES and DE GOYER of Holland; *Argent, three mascles sable*, of PANHUYS; MADOETS; WAES; and GOVAERTS, all also of the Netherlands.

*Gules, three mascles argent*, was borne by LE BASCLE, Comte ARGENTEUIL; and by VERRUSALEM, one of the seven patrician families of LOUVAIN.

Mascles are most frequently borne combined, thus the great family of DE QUINCY, Earls of WINCHESTER, bore: *Gules, seven mascles conjoined, 3, 3, 1 or* (Plate XVIII., fig. 10). FERRERS bore the same.

*Or, seven mascles conjoined azure, 3, 1, 3*, is the coat of

COURRAN, and the Vicomte de PLÉDRAN in Brittany bore the same but differently arranged—3, 3, 1.

The great house of DE ROHAN (Ducs de ROHAN, BOUILLON, and MONTBAZON, Princes de LEON, MONTAUBAN, SOUBISE, etc.), bore: *de Gueules, à neuf mâcles d'or* (3, 3, 3) *accollées et aboutées*.

The same coat but with the field *azure* is that of LE SÉNÉCHAL, Barons de QUÉLEN, Marquis de PONTECROIX.

*Thirteen mascles conjoined or* (4, 4, 4, 1) *in a field gules* is borne by TIGNIVILLE. *Azure, a fess between three mascles or*, is the coat of BETHUNE, or BEATON (the family to which Cardinal BEATON belonged). *Sable, a fess between three mascles or*, is borne by the Scottish MICHELLS or MITCHELLS.

RUSTRE.—A Lozenge pierced with a circular opening is called a *Rustre* (*rusté*). *Or, a rustre sable*, is borne by CUSTANCE. The Irish PERYS have *Or, three rustres sable*. SOUMERET D'ESSENAU, in Flanders, uses the reverse. *De Gueules, à trois rustes d'argent*, is the coat of SCHESNAYE. The Belgian family of AAVAILLE, bear: *Or, a fess gules between three rustres azure*.

The fields LOZENGY, FUSILLY, MASCALLY, have been already noticed in Chapter III. ; and are probably more ancient than these charges which have been derived from them.

X. THE FLAUNCHE (FLASQUE, AND VOIDER).—The FLAUNCHE borne only in pairs, is a projection from each side or flank of the shield, bounded by the segment of a circle. In French blazon the shield is said to be *flanqué en rond*. *De Sable, flanke en rond d'argent*, is the coat of the Spanish family of MARTINET. The HOBARTS, Earls of BUCKINGHAMSHIRE bear: *Sable, a star of eight points or, between two flaunches ermine* (*de Sable, à une étoile rayonnante d'or, flanqué en rond d'hermine*) (Plate XVIII., fig. 6). The PARKERS,

Earls of MORLEY, use: *Sable, a stag's head caboshed, between two flaunches argent. Gules, two leopard's faces between as many flaunches or* is the coat of FRERE.

When the flaunches are smaller in size they are sometimes blazoned as *flasques*, or *voiders*. The HAMILTONS of Colquhoun in Scotland are said to bear: *Gules, three cinquefoils between two flasques argent.*

XI. THE BILLET (AND DELVE).—BILLETS are small oblong rectangular figures, regarding which it has been disputed whether their name is derived from letters or logs of wood. In British Armory they are usually borne in a perpendicular position, abroad they are often *couchées*. BILLY in France bears: *de Gueules, à trois billettes, d'argent.* Plate XIX., fig. 1, *Sable, a bend between six billets or*, is a coat of CALLENDAR in Scotland; and of ANVIN in Picardy (which goes back to the Second Crusade). A similar coat, but with the bend engrailed, both it and the billets being *argent*, was borne by the Lords ALINGTON.

*Gules, a bend between six billets or (de Gueules, à la bande d'or accompagnée de six billettes du même, rangées en orle)* is the coat of the French Marquises de SAVEUSE.

*Azure, a bend between seven billets or* (four in chief and three in base) was borne by the Marquises de CHASTELLUX. *D'Azur, à onze billettes d'argent, 4, 3, 4* is the coat of BEAUMANOIR, Marquis de LAVARDIN.

*Gules, three billets in pale sable, are the armes parlantes* of the Silesian family DIE SCHINDEL. *Argent, three billets couchées gules* is borne by the WOESTWYNCKELE of Flanders. *Argent, six billets couchées sable*, are the coat of the Dutch family of VAN VEEN. *Gules, four billets couchées in pale argent* that of ABILLON. Occasionally the billet is borne *voided*; *d'Azur, à dix billettes vidées argent*, was borne by the Marquis de ST. PERN.

More rarely still they are pierced circular, as (some-

times only) in the coat of DE LA BÉDOYERE: *d'Azur, à six billettes percées d'argent.*

A billet with four equal sides is called a *delve*, and represents a divot, or spade-full of turf, or earth, thus delved out. *Argent, five square billets, or delves, 3 and 2, gules,* is the coat of the Piedmontese MASSON. *Argent, a chevron between three delves gules,* is the coat of WOODWARD of Kent.

XII. THE LABEL (OR FILE).—This figure is sometimes numbered under the SUB-ORDINARIES. Its use as a *brisure*, or mark of difference, will be considered in the Chapters on CADENCY or DIFFERENCE. Here it will be treated of as a common charge. We do not know with certainty what it was at first assumed to represent. It is apparently a narrow ribbon or bar, "*filum*," "*lambel*," stretching across the shield, from one side to the other, and having other narrow ribbons, varying in number, dependent from it at right angles. In modern times these *points* are usually three in number; and they are often drawn slightly *patées*, or broader at the lower ends. The modern form of the cadency label is as unsightly as it is without authority.

I have already printed in BOUTELL'S *Heraldry, Historical and Popular*, p. 469, a number of interesting examples of the use of this bearing as a sole charge, etc.

LE CORNUT DE ST. LÉONARD (Liège) bears: *Gules, a label of three points argent*; DU ROZON (Brittany), TROGOFF, LARDIER, and CHARDOIGNE (France): *de Gueules, au lambel d'or.*

BLANDIN (Brittany): *Argent, a label of five points sable*; DE KERSBEKE the same, but the label of *gules*.

GROBBENDONCK (Brabant): *Quarterly, 1 and 4. Sable, a label argent: 2 and 3. Or, a fess embattled counter-embattled gules*; VAN OOSTENWOLDE, and DU PONT, *Or, a label azure*; MONFRAIN, the reverse.

Very rarely we meet with the label as a sole charge in British Armory. *Argent, a label of five points azure*, is ascribed to HENLINGTON: and *Azure, a label of five points or* to SABBEN.

Occasionally the label occupies an unusual position. GUILLIM says that *Argent, a label of five points in bend sable* was the coat of one MORIEN, buried in St. Mary's Church at Oxford. *Argent, a label of five points in bend gules* is an Irish coat of GOFFE. In the coat of DE LA ROCHE DE BEAUSAIN: *Per pale gules and ermine over all a bend wavy argent; a label azure* is placed bendways upon the Ordinary. In the arms of the Dutch BARESTIJNS: *Argent, a wolf passant gules*, a label of the same is beneath the wolf's feet. The Frisian family of ROORDA bears: *Argent, two roses in chief gules, in base a label sable*.

AURELLE DE LA FREDIÈRE in Auvergne, bears: *Or, a chevron azure in chief, a label reversed gules*.

In the coat of OHA DE ROCOURT in Belgium: *Argent, a barbel in pale gules*, a semi-circular label of five points *azure* surmounts the head of the fish.

It is rare to meet with a label with less than three points, though I have found a few examples. The Spanish family of BERENGUER has (as its 1st and 4th quarters) *Or, a label of one point azure*.

In HARL. MSS., 1441 and 5866, there is recorded a coat of FITZ SIMONS: *Sable, three crescents argent, in chief a label of two points, in fess one of a single point of the second*. The coat of DE LA VERGNE in Brittany is *Gules, in chief a label of two points or*.

LALANDE bears: *d'Or, à deux lambels de trois pendants, le premier de gueules, l'autre de sable posés l'un sur l'autre*.

The Barons von der LIPPE of Courland use: *Argent, two labels, each of four points, in pale sable*.

The Barons HOENS in Flanders have: *Azure, three*

*labels argent, respectively of five, four, and three points in pale*; and (with the labels *or*) this is the coat of EFFEREN VON STOLBERG in Prussia; and of the Florentine BUONACORSI, now extinct.

On early seals the number of the points of the label varies considerably. On that of GUILLAUME D'ASPREMONT, one of the *Chevaliers Bannerets* of Touraine in 1213, his shield bears (*gules*) a lion rampant (*or*) crowned (*azure*), and debruised by a label of ten points. (See *La Touraine*, par BOURASSÉ, p. 371, folio, Tours, 1855, while at p. 347 the number of points is *seven*.) Seven is also the number borne by DE RAMEFORT, another *Chevalier Banneret* of Touraine:—*Fusillé or and azure, a label of seven points gules*.

There are many other curious points connected with the use of the label into which we have not space now to enter. Besides those which are charged, some of which will be noticed in a future chapter, I have notes of some which are bordered, engrailed, etc.; but I conclude this sub-section with two curious examples. *Or, a file (i.e., label) of three points gules from each a bell pendent azure the clapper sable*. This is the canting coat of BELFILE.

TOMKOWITZ, in Poland, bears: *Vert, a label of three points in fess argent, a ball of the same affixed to the bottom of the centre point*.

XIII. ROUNDLES.—We may include the ROUNDLES among the Sub-Ordinaries. These are balls, or circular discs, of metal or colour, and have, very needlessly, special names given to them in respect of their tinctures. Unless distinctly described as a *ball*, a roundle of gold is called a *Bezant*, a name probably derived from the gold coins of BYSANTIUM in use among the Crusaders; usually it is a small flat plate of gold, but is sometimes *figured* as a coin,—when this is so it must be expressed. A similar disc of silver is called a *Plate* (from the

Spanish *plata*, silver). (Coins as heraldic charges are noted hereafter in Chapter XIII., p. 389.) The French call both bezants and plates by the general name of *besans*, affixing thereto the designation of the metal, e.g. *besans d'or*, *besans d'argent*, etc. The Roundles of colour, or of fur, are similarly called by the general term of *tourteaux*, and their colour is specified. In German Heraldry the roundles are nearly always globes. In British Armory by a *Torteau* is meant only a flat, round plate *gules*. The difference between those of the roundles which are globular and those which are flat should be noted; and in drawing duly expressed by shading. A Roundle *azure* is called a *Hurt*; this is probably globular, and the name derived from the English *hurt*, or whortleberry, not, as GERARD LEGH contends, from a hurt, or bruise, received in war! The French call it a *tourteau d'azur*. Roundles of *sable* are called *Ogresses*, *Pellets*, and *Gunstones*; and are evidently intended to be globular. Their most usual name—*Pellets*—is thought by some to be derived from the Spanish *peletta*, the leaden knob of a bird-bolt or blunt-arrow. *Pomeis*, or *pomeys* is the name given to roundles of a green colour, obviously from *pomme*, an apple. (A recent authority, the writer of the article on "Heraldry" in the *Encyclopædia Britannica*, 9th Ed., vol. xi., p. 697, tells us that this is called a "*Pompey*"!) Roundles of *purpure* are not often met with, but are called *golpes*, or wounds; these, I suppose, should not be globular in shape, as are the still rarer *Oranges*, of *tenné*; and *Guzes*, of *sanguine* (eyeballs according to GERARD LEGH!). Roundles of fur are flat.

This confusing English nomenclature is the subject of the just disapproval of Foreign Armorists, particularly of DE LA COLOMBIÈRE, who says:—"De vouloir pratiquer ponctuellement tous ces differens termes c'est plutost obscurcir la science que l'eclaircir; c'est pourquoy je ne sçaurois approuver ces noms bizearres qui n'ont

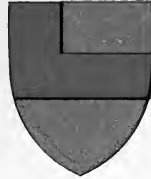




1. Canton.  
(Noel.)



2. Canton.  
(Kingscote.)



3. Canton and fess.  
(Woodville.)



4. Gyron.  
(De Cluseau.)



5. Gyrons.  
(Mortimer.)



6. Flanches.  
(Hobart.)



7. Lozenge.  
(Hyde.)



8. Mascle.  
(Fawkes.)



9. Lozenges conjoined.  
(Montacute.)



10. Mascles conjoined.  
(De Quinci.)



11. Fusil.  
(Champney.)



12. Fusils conjoined.  
(Percy.)



aucune etymologie claire, et ne sont point intelligibles.”—  
(*La Science Héroïque*, cxv.)

This nomenclature is not found in the early *Rolls of Arms*; where, as in the Armory of the Continent, all roundles of metals are *bezants*, and all those of colour *torteaux*. In Scotland the English use as to roundles of colour has been adopted, but the practice of calling those of metal *Bezants or*, and *Bezants argent* has never gone out of use.

A few examples of the use of roundles, at home and abroad, may now be given.

*Azure, a bezant*, is ascribed to BASSINGFORD, and to BISSET. *Gules, a bezant* to BURLAY, and GOSPATRIC. RANDLE HOLME gives, *Or, a hurt*, as the canting coat of HURTLE; and, similarly, *Argent, a torteau* to TORTOX (probably a family of his own invention).

In the *Zürich Wappenrolle* (14th century) *Or, a ball sable*, is the coat of TÜFEL; *Sable, a plate*, is that of SCHMID, according to SIEBMACHER, *Wappenbuch*, iii., 115.

*Azure, a chevron or between three bezants* are the well known arms of HOPE.

MONTESQUIOU, Marquis de FEZENSAC, bears: *d'Or, à deux tourteaux de gueules, l'un sur l'autre, en pal*. With the *tourteaux of sable* this is the coat of BELLY in France. *Azure, two plates in pale*, is borne by VERDUZAN. *Azure, three plates*, two and one, is the coat of the Princes of MONTLÉART. *Gules, three bezants*, was borne in England by DENHAM; LA TOUCHE; and others;—the same, but with the bezants (sometimes plates) *figured*, by GAMIN of France. I suspect the roundles in the coat of BOULENGER of Holland to be balls, and not bezants: *d'Azur, au chevron d'or, accompagné de trois bezans du même*; and in that of BOULA DE MAREUIL, *d'Azur, à trois besans d'or*. *Gules, three balls in fess or*, is the coat of CLOOT of Brabant.

The BANDINI of Florence bear: *Gules, three plates*, but these roundles are *balls* in the coat of HOFREITER DE DACHAU. Plate XIX., fig. 3, *Or, three torteaux*, is the well known coat of COURTENEY, and of the Counts of BOULOGNE; and was also quartered for the County of GRONSFELD by the Counts of BRONCKHORST, of the Holy Roman Empire.

*Barry of six argent and azure in chief three torteaux*, was the arms of GREY; with *a label ermine* this was the coat of the unhappy Lady JANE GREY, proclaimed Queen of England, and executed in 1554.

Another well known British coat, that of ZOUCHE (Plate XIX., fig. 2), bears: *Gules, ten bezants, 4, 3, 2, 1. Argent, six hurts, 2, 2, 2*, are the arms of DE CASTRO in Spain. *Argent, a chevron gules between three hurts*, appears in early *Rolls of Arms* for BASKERVILLE.

Perhaps the most important Foreign instance of the use of roundles is afforded by the coat of the Florentine MEDICI, Grand Dukes of TUSCANY, which was originally, *Or, six balls gules*. (NOTE, *not torteaux* as very often wrongly blazoned by English writers, but *palle*, *i.e.* balls, possibly pills!) These were borne sometimes seven, or eight in number; but six, in orle, is the most usual arrangement. The uppermost one was changed into a ball bearing the Arms of France, as an augmentation by LOUIS XI. of France, in 1465. (See the grant in Mrs PALLISER'S *Historic Devices*, etc., p. 171.) This is sometimes wrongly depicted. While the *palle* are properly drawn as balls, the one in chief is wrongly represented as a flat plate of *azure*. In Florence itself, however, the French augmentation is properly shown as a ball, like the others in shape; these are often in very high relief, as in the MEDICI chapel in the church of San Lorenzo.

Roundles are often charged, thus: *Ermine, three pomlis, each charged with a cross or*, is the coat of HEATHCOTE, Lord AVELAND; and *Gules, three plates, on each a fleur-*



1. Billet.  
*Callendar.*



2. Bezants.  
*Zouche.*



3. Torteaux.  
*Courtenay.*



4. Roundles.  
*Punchyon.*



5. Fountains.  
*Stourton.*



6. Gurges.  
*Gorges.*



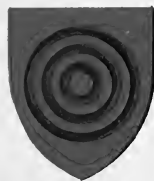
7. Rainbow.  
*Hacke.*



8. Annulet.  
*Lowther.*



9. Annulet Stoned.  
*Eglinton.*



10. Vires.  
*Virieu.*



11. Fret.  
*Harrington.*



12. Escutcheon.  
*Hay.*



*de-lis sable*, is that of TOMLIN. Or, *three hurts*, on each a *mullet argent*, is borne by MONTCHAL, of France. When roundles are parted, or counterchanged, they retain in English the name of *roundles*; thus in Plate XIX., fig. 4, *Per bend argent and sable, three roundles within a bordure engrailed all counterchanged*, are the arms of PUNCHYON of Essex.

In French Blazon a roundle composed of metal and colour is called a *besant-tourteau*, or a *tourteau-besant*, according as the *field* on which it is placed is of colour, or of metal.

A curious instance of the bearing of *besants-tourteaux* is afforded by the Spanish coat of FUENSALDA: *de Gueules, à six besants tourteaux d'argent et de sable posés 2, 2, 2, les 1 et 3 à dextre, et le 2 à senestre, coupés; les trois autres partis.*

Roundles *barry wavy of six argent and azure* (the conventional representation of water), are called *Fountains*, or *Sykes*, as in the canting coat of WELLS; *Azure, three fountains*; and in that given on Plate XIX., fig. 5, *Sable, a bend or between three fountains*, the arms of STOURTON; *Argent, a chevron sable between three sykes*, is the canting coat of SYKES. Akin to this last bearing is the *Gorge* or *Gorges*, or *Whirlpool*, a spiral line of *azure* commencing in the fess point of a field of *argent*, and occupying the whole shield; it is figured in Plate XIX., fig. 6, and was borne, in the reign of HENRY III., as *armes parlantes*, by the Wiltshire family of GORGES. In GLOVER'S *Roll of Arms*, No. 188, this bearing takes an unusual form: being, *Argent, four concentric annulets azure*, the exterior one is cut by the outline of the shield. It is there given thus: "Rauf de Gorges Roele d'Argent & dazur" (*sic*).

## CHAPTER VI.

### ANIMATE CHARGES :—I. THE HUMAN FIGURE.

NEXT to geometrical figures, the most prominent charges in armorial bearings are those derived from the animal and vegetable creation ; and of these those which represent man its lord, may be supposed to claim precedence in our consideration.

The entire human figure, naked or clothed, appears occasionally in our own Armory, but is still more frequently met with in the wider range of Foreign Heraldry ; this contains many very curious examples, only a few of which can find description within the narrow limits of the present work.

The figure of the BLESSED SAVIOUR seated in majesty (as represented in REVELATION, i. 16—ii. 12—xix. 15) is the charge, derived from ancient seals, of the arms of the See of CHICHESTER. The utter ignorance of many of the old heraldic writers (if we can in courtesy confine it only to those of far back times) could scarcely be better exemplified than by the treatment which the noblest of all charges has undergone at their hands. The figure of the " Lord of Life and Glory " has become according to them "*Azure, a PRESTER JOHN sitting on a tombstone, in his left hand a mound, his right hand extended, all or ; on his head a linen mitre, and in his mouth a sword ppr.*" (FOSTER'S *Peerage*.) Where the whole bearing was thus travestied it is no wonder that the details have become ridiculous ! " The rainbow throne of light " has been degraded into a tombstone, and the sword issuing from the mouth into a skewer passing through it !



The bearings, which appear in some of the Post-Reformation Sees are derived from representations of the Blessed Trinity, or of the Saints to whom the Cathedrals were dedicated, which appeared on the ancient seals.

The figure of the Blessed Virgin bearing the Divine Child which appears, on an *azure* field, in the arms of the See of Salisbury had a similar origin. These are identical with the arms of the PHOUSKARNAKI (or FOUSKARNAKI) of Greece. As *armes parlantes* the curiously designated Breton family of LENFANT-DIEU use *d'Azur, à un enfant JÉSUS, les mains jointes d'argent, naissant d'un croissant d'or, surmonté d'un soleil du même, et accosté de deux étoiles d'or*. The family of LORETTE use also as *armes parlantes* the following coat: *Per pale azure and or, the figure of NÔTRE DAME DE LORETTE holding in her arms the Holy Child*.

The families who bear the names of saints, such as ST. ANDREW, ST. GEORGE, ST. MICHAEL, have (perhaps not unnaturally) included in their arms representations of their family patrons.

The Bavarian family of REIDER include in their shield the mounted effigy of the good knight St. MARTIN dividing his cloak with a beggar (date of diploma 1760). The figure of the great Apostle of the Gentiles appears in the arms of the VON PAULI. JOERG, and JÖRGER, of Austria, similarly make use of St. GEORGE.

Continental Heraldry affords not a few examples of the use of the personages of Holy Writ. The ADAMOLI of Lombardy bear: *Azure, the Tree of Life entwined with the Serpent, and accosted with our first parents, all proper (i.e., in a state of nature)*. The addition of a *chief of the Empire* to this coat makes it somewhat incongruous.

The family of ADAM in Bavaria improve on Sacred History by eliminating EVE, and by representing ADAM

as holding the apple in one hand, and the serpent wriggling in the other. On the other hand the Spanish family of EVA apparently consider there is a sufficiently transparent allusion to their own name, and to the mother of mankind, in the simple bearings: *Or, on a mount in base an apple tree vert fruited of the field, and encircled by a serpent of the second.*

The family of ABEL in Bavaria make the patriarch in the attitude of prayer to serve as their crest; while the coat itself is: *Sable, on a square altar argent, a lamb lying surrounded by fire and smoke proper.*

SAMSON slaying the lion is the subject of the arms of the VESENTINA family of Verona. The field is *gules*, and on a terrace in base *vert* the strong man naked bestrides a golden lion and forces its jaws apart. The Polish family of SAMSON naturally use the same device, but the field is *Azure* and the patriarch is decently habited. The STARCKENS of the Island of OESEL also use the like as *armes parlantes*; the field in this case is *Or*. After these we are hardly surprised to find that Daniel in the lions' den is the subject of the arms of the Rhenish family of DANIELS, granted late in the eighteenth century; the field is *Azure*. The Bolognese DANIELI are content to make a less evident allusion to the prophet; their arms are: *Per fess azure and vert, in chief "the lion of the tribe of Judah" naissant or, holding an open book with the words "LIBRI APERTI SUNT."* (DANIEL vii. 10.)

The Archangel St. MICHAEL in full armour, as conventionally represented, treading beneath his feet the great adversary, *sable*, is the charge on an *azure* field of the VAN SCHOREL of Antwerp; and he also appears in the arms of the city of BRUSSELS.

Heathen mythology has been laid under contribution even more frequently than Holy Writ. NEPTUNE is to be found in the arms of NOLTHENIUS of Guelderland.

*Azure, Hercules proper, combating a lion rampant or,* appears as the coat of WILL at Augsburg; rending a tree in the arms of FAURE; and slaying the hydra in the canting coat of HERKLOTS.

The personification of FORTUNE is a favourite, both as a crest and as a charge, in German armory. Usually she is represented, as in the arms of ANTONELLI, naked, standing on a globe (sometimes floating on waves), and holding a veil, or sail, above her head.

Besides such instances as have been already referred to, the naked human figure is a not unfrequent charge abroad, though we have not many instances of it at home. The shield of the Scottish family of DALZIEL of that Ilk (Plate XX., fig. 1), which goes back at least to the fourteenth century, is *Argent, a naked man proper*. Occasionally in early examples the arms are drawn extended, and in some representations, though not in the earliest, the body is swinging from a gibbet. This is an allusion to a probably not very ancient legend, in which the founder of the family is said to have recovered the body of King KENNETH III., who had been hanged by the Picts.

All such legends in connection with Heraldic bearings must be received with the utmost incredulity. In ninety-nine cases out of a hundred the story has been invented to account for the arms; not the arms assumed as a historical hieroglyphic.

The coat of the VEGNUDINI of Bologna is *Argent, on a terrace a naked woman standing between two vine shoots, and holding in her right hand a pruning-hook, all proper, on a chief azure three mullets or*.

The Pomeranian family of PIRCH have a very remarkable coat: *Per pale* (a) *Azure, a fish haurient in pale argent*; (b) *Gules, on a terrace a naked woman affrontée, a fox running between her legs from right to left and holding in his mouth a quantity of hay*—"la dite femme

*empoignant de ses deux mains la queue du renard et s'en frottant le corps," all proper!*

*Azure, a naked boy pointing to a star in the dexter chief, all proper,* is the coat recorded for the Scottish family of OSWALD, in PONT'S MS. (*vide infra*).

A naked boy shooting (not *Cupid*) is one of the charges of the Bolognese ARFETTI; and the SCHEUCHENSTUEL DE RHAIN in Bavaria, a family now extinct, bore: *Gules, on a mount in base sable a naked boy with extended legs, and arms akimbo.*

I have a good many similar examples in which the motive for the adoption of the charge is hard to find. This, however, is not the case in the canting coat of the family of BESSON, who bear: *d'Or, à deux enfans (jumeaux, en patois bessons) de carnation, affrontés, se tenant d'une main et portant de l'autre chacun un rameau.*

The Barons GEMELL, and the Sicilian GEMELLI, have arms of which the *motif* is the same. Two nude children are the supporters of the family of NICEY in Champagne; and two naked virgins with dishevelled hair those of the Counts des ULMES.

A SAVAGE, or wild man, usually represented naked but wreathed about the head and loins with verdure, and holding a rough bough of a tree as a club, occurs frequently both at home and abroad, but with us is more common as a crest or supporter than as a charge of the escucheon. (The charge in the coat of OSWALD is often thus drawn.)

In Germany still, and among ourselves before the sixteenth century these savages are often not wreathed but are drawn covered with hair, and in aspect "*affenartig*," as a German writer terms them. An English example of the savage man is afforded by the arms of the families of EMELIE, EMLAY, or EMLINE, of Northamptonshire, and elsewhere (Plate XX., fig. 2). They bear: *Sable, a wild man standing wreathed, and holding (some-*



1. Man.  
*Dalzell.*



2. Savage.  
*Emlyn.*



3. Horseman.  
*Maguire.*



4. Saracen's Head.  
*Lloyd.*



5. Heads conjoined.  
*Morison.*



6. Moors' Heads.  
*Sardinia.*



7. Sinister Hand.  
*Maynard.*



8. Leg.  
*Prime.*



9. Legs.  
*Isle of Man.*



10. Arms.  
*Tremayne.*



11. Eye.  
*Heshuysen.*



12. Heart.  
*Douglas.*



times a *staff raguly*, at others) a *tree eradicated*, all *proper*.

The coat ascribed to DRUMMOND of Kildies is: *Or, three bars undy gules, over all a naked man in motion brandishing a sword proper*.

In Foreign Heraldry kings, queens, bishops, priests, mounted or dismounted knights, pilgrims, miners, and men of other occupations, appear properly habited in great variety; in our own Armory they occur only occasionally. Plate XX., fig. 3, is the coat of the Irish MAGUIRES—*Vert, a mounted knight armed cap-à-pie and holding in his hand a sword all proper*.

The arms of LITHUANIA (which were quartered with the arms of POLAND, *Gules, an eagle displayed argent* in the shield of that kingdom) were: *Gules, a knight armed cap-à-pie mounted on a white horse, brandishing his sword all proper, and bearing an oval buckler Azure thereon a cross patriarchal or (vide post, p. 486)*.

A volume would be required for the full description of all the curious instances of the use of the human figure in Continental Armory, here it will suffice to mention but one more instance. The Spanish family of PALACIO in the Asturias, bears, *on a green field two couples of both sexes performing the national dance of the fandango!*

When we come to the consideration of the HUMAN BODY in its several parts as a Heraldic charge the abundance of examples is even more embarrassing.

HUMAN HEADS are borne in profile, or *affrontés*, and either coupéd or erased, that is either cut cleanly off at the neck, or having a ragged edge of pieces of skin. The *Savage's head* is usually wreathed with foliage; while the *Saracen's head* is usually banded, or wreathed about the temples, and wears earrings, as in the arms of GLEDSTANES (Plate XVII., fig. 9). Plate XX., fig. 4 gives us the arms of MARCHYDD, or MERGETH, AP CYNAN, a Welsh chieftain, still borne by his descendants the

LLOYDS, Lords MOSTYN; the PRICES; and WYNNS; it is: *Gules, a Saracen's head erased at the neck proper, wreathed about the temples sable and argent.* This is also the coat of the BRUUNS of Denmark. It should be remarked that "Moor's heads" are generally drawn as those of "blackamoors," or negroes, as in Plate XX., fig. 6 which represents the arms of SARDINIA: *Argent, a cross gules between four Moor's heads coupéd sable, banded of the first.* A single Moor's head proper, on a chief *argent* (as the "arms of CORSICA") was granted as an augmentation to the arms of ELLIOTT, Earl of MINTO, and is still borne in their escucheon. It is also the coat of the Florentine PUCCI; of VAN DER ELST and of GENDRON in HOLLAND. *Or, a Moor's head and bust proper, wreathed sable and or,* is the canting coat of the Tirolese Counts MOHR DE TARANTSBERG; and a similar coat is borne by MAIR of Bavaria. *Argent, three negro's heads in profile sable wreathed of the colours* is borne by the CANNINGS.

The long continued struggle between the Turks and Hungarians accounts for the introduction of the head of a dead Turk with his single long lock of hair into several important Hungarian and Transylvanian coats. The Austrian Counts and Princes of SCHWARZENBERG impale, or use as a quartering, with their own arms of SEINSHEIM (*Paly of eight argent and azure*) the following concession:—*Or, a raven sable, collared of the field, perched on the head of a dead Turk, and picking out his eye;* no doubt an agreeable memorial of a hard fought fight!

A singular coat Plate XX., fig. 5 belongs to the Scottish family of MORISONS of Dairsie in Fife. *Azure, three Saracen's heads erased, conjoined in one neck, and wreathed with laurel all proper, the faces respectively turned towards the chief and flanks of the shield.* In Foreign Heraldry a somewhat similar arrangement is known as a "*Tête de Gérion,*" and is borne as the canting



coat of the TRIVULZI of Milan, *d'Or, à un tête de Gérion de carnation, couronné d'or, avec les barbes et cheveux grises*. Here the *tre volti*, triple faces, are two in profile towards the flanks; the third is *affronté*.

The head of JANUS with its double face, occurs in the arms of several families, *e.g.*, JANER in Spain bears, *Or, the head of Janus crowned with an antique crown proper*.

The head of ARGUS is the charge of the arms of the French family of SANTEUIL:—*d'Azur, à une tête d'Argus d'or*, the head being plentifully covered with an indefinite number of eyes—of course these are *armes parlantes* = “*cent œuil*.”

Other heads are occasionally met with; the heads of BOREAS, ÆOLUS, MIDAS, and of ST. JOHN THE BAPTIST, and ST. DENIS, have all of them come under my observation, and some of them in more than one instance.

The conventional representation of a CHERUB—the angelic head surrounded by six wings—appears in the arms of the Italian family of BUOCAFOCO, or BUCCAFOCO;—*Gules, a seraph or*. Three such cherubs are the coat of the French CHÉRINS; *d'Or, à trois cherubins de gueules*; and the Counts TRIANGI naturally bear: *Gules, a chevron ployé argent between three cherubs proper, their wings or*. The Italian house of MALATESTA of Rimini, bore: *Vert, three human heads affrontés proper*; and the GRYNS of Cologne chose as their heraldic property the coat: *Sable, three human heads affrontés, grinning, or grimacing, proper (!) and crowned or*.

The HUMAN EYE appears as a charge (usually in *armes parlantes*) in more coats than might have been expected. The coat of the HESHUYSENS of Amsterdam is: *Azure, two human eyes in fess proper* (Plate XX., fig. 11). The Catalan GRANULLAS bear: *Or, two human eyes in chief proper*.

The FINIELS of Languedoc have no less than nine; *d'Azur, à neuf yeux ouverts d'argent, 3, 3, 3*.

In the coat of the French family of DENIS the eyes are weeping, *de Gueules, à deux yeux larmoyants au naturel, les larmes d'argent en chef, et une rose d'or en point*. The BELLEVOIRS carry the matter further; their coat is: *Sable, two human eyes in chief proper, the base of the shield semé de larmes argent*. One more example will suffice—the FORMANOIRS bear: *Or, fretty sable, the claire-voies charged with human eyes proper*.

Of the HUMAN HEART in Armory, not perhaps the oldest but the most famous example occurs in the DOUGLAS coat to which the heart was added (at first uncrowned) by the first Earl of DOUGLAS, in commemoration of his uncle the good Sir JAMES having set out to Palestine bearing the heart of his royal master, in order that it might be deposited in the soil of the Holy Land: a journey frustrated by his falling in an encounter with the Moors in Spain (*See LOCKHART'S Spanish Ballads*). *Or, a heart gules* is borne by CORTI. *Argent, three hearts gules (d'Argent, à trois cœurs de gueules)*, is the canting coat of CŒURET, Marquis de NESLE; and *d'Argent, three green hearts (d'Argent, à trois cœurs de sinople)* that of CŒURVERT. *Or, three hearts sable the points in pairle* are the arms of the Counts of DERNBACH.

In many coats additions of a sentimental character are found. *Azure, a heart inflamed or*, is borne by ST. HILAIRE; *Or, a heart gules, a pansy issuant therefrom, azure (or vert)*; is the coat of CHAILOUS, or CHAYLAU; *Azure, a heart or winged argent* is that of GENESTET. But even a more distinctively "Valentine" character is found at times. The GOESHEN, or GÖSCHEN, family bear: *Argent, a heart gules, inflamed and pierced by an arrow or, the point and feathers azure*. The GUJANS of Chür bear: *Azure, a heart gules, pierced by two arrows in saltire argent*, the flame has developed into a surmounting estoile. The family of RHODIUS of Brabant bear: *Gules, a heart inflamed,*

*pierced by two darts or.* The VANNS of Holland use *Or, two human hearts gules inflamed or, the dexter projecting over the sinister.* The arms of the Counts COLLEONI of Milan are, in modern times, blazoned as : *Per pale argent and gules, three hearts reversed counter-changed.* In ancient, and less delicate, times the bearings had a different significance as *armes parlantes.*

*Or, six beards sable,* are the arms of the Venetian BARBANI ; and *Or, a beard sable,* of the BARBONIANI.

The TONGUE appears as a charge in the coat of LINGUET : *Azure, two pens in saltire argent, on a chief of the last three tongues gules.*

The LIPS (and TEETH) are used in the canting coat of LIPPE of Switzerland : *Argent, two upper lips each above a row of teeth fesseways in pale proper, all within a bordure azure.*

The TEETH alone : *Argent, three molars gules* are borne by CAIXAL of Spain ; *Or, on a fess gules three double teeth argent,* is the coat of the Dutch KIES.

The JAW BONE appears in the coat of the Spanish QUEXADA : *Argent, five jaw bones gules 2, 1, 2 ;* while QUIJADA bears : *Argent, four lower jaws, 2, 2, azure.*

The whole SKULL, either alone, or in conjunction with the piratical crossbones, is occasionally used as a heraldic charge : as by DIDIER DE MORTAL : *de Sable, à trois têtes de mort d'argent ; au chef d'azur chargé d'un cheval issuant du second* (note the "pale horse" of death, REV. vi. 8, in the chief). VAN GORCUM in Holland bears : *Per pale (a) Gules, two crossbones supporting a skull argent ; (b) Azure, two swords in saltire proper.* The Dalmatian family of MORTE is even more funereal : *Sable, two crossbones in saltire supporting a skull argent.*

The whole SKELETON is used as supporters by the PELETS ; and as a crest by the VAN SCHOONHOVENS of Ghent (holding an arrow and between two wings *or*), and by TOD VON LEWENTHAL (holding bow and arrow and

between two horns per fess, the dexter *or* and *sable*; the sinister *sable* and *argent*).

In the coat of the family of DE LA SABLONNIÈRE of the Netherlands two human skeletons *sable* hold a sieve *gules* in an *argent* field. The family of LEICHNAM, in Hesse, bear: *Gules, a corpse enshrouded on a bier proper*, as canting arms.

In British Armory the HUMAN ARM is very frequently employed as a crest, often *embowed* and *vambraced*, that is in armour; sometimes couped at the elbow, and upright (a *cubit arm*), and holding a variety of weapons, etc.: *Argent, a hand appaumé* (*i.e.*, open, showing the palm) *couped gules*, are the arms of O'NEILL, Earl of TYRONE; the sinister hand is known as the "Badge of ULSTER," and is the distinguishing mark of the dignity of all Baronets except those of Scotland and Nova Scotia.

*Azure, a hand appaumé argent* are the canting arms of MAGNE, in France, and are also those of the family of VAROQUIER, or VAROQUIER; whence arose the French proverbial "*Je te donnerai les armes de VAROQUIER!*" a threat of a box on the ear! A BLESSING HAND is one of which the thumb and two first fingers are alone extended, as in the act of Episcopal benediction.

Such a hand occurs occasionally as in the arms of BENOIT: *Azure, a chevron or between three hands blessing argent*. In Scottish Heraldry it is the crest of the MILLARS.

*Azure, three hands* (sometimes dexter, sometimes sinister) *argent* are the *armes parlantes* of MALMAYNS; and *Or, three clenched fists proper*, those of POIGNET.

*Argent, a chevron azure between three sinister hands appaumés gules* is borne by the Lords MAYNARD (Plate XX., fig. 7), while the French Counts MAYNARD DE ST. MICHEL are content to use *d'Azur, à une main dextre appaumée d'or*.

*Gules, a fess between four hands (argent or or)* is the coat of the QUATERMAINES.

An arm is often represented as issuing from the edge of the shield. In some University arms it issues from the chief, as in those of the UNIVERSITY OF PARIS, which are: *Azure, three fleurs-de-lis or, a hand and arm issuing from clouds in chief and holding a book proper.* In French blazon an arm is called a *dextrochère*, or a *senestrochère* according as it is represented a right or a left hand. (RIETSTAP says, but wrongly, according as it issues from the dexter or sinister flank.) If the elbow is not shown the term is *un avant bras*.

*Or, a right hand and arm issuing from a cloud in sinister flank and holding a sword proper in pale*, was borne by the Princes POTESKIN in Russia. The arms of the County of SCHWERIN as quartered by the Princes of MECKLENBURGH, are; *Gules, an arm in armour to the wrist embowed, issuing from clouds on the sinister side, and holding a gem ring, all proper, round the arm a scarf azure.* (The clouds were originally only the puffings at the top of the sleeve!)

*Or, a chief azure, thereon a hand and arm proper vested ermine, the maniple (sleeve or fanon) ermine extending over the field in pale;* is the coat of VILLIERS DE L'ISLE ADAM, Grand Master of the Knights of the Hospital of St. John. Similar to this the coat of MOHUN: *Gules, a dexter arm proper in a maunch ermine, the hand holding a fleur-de-lis or* (cf. p. 458).

Several of the Highland Chieftains have a quartering in which a hand issues from the flank and holds a cross-crosslet (see Plate XXXVIII., figs. 4, 5, 6, and pp. 512, 513).

In French Armory two arms are sometimes represented as issuing from the flanks, the hands being clasped in the centre of the escucheon; this bearing is known as a *Foi*. The Counts COUSIN DE LA TOUR-FONDUE bear: *d'Azur, à une Foi d'argent*.

*D'Azur, à une Foi d'or* were the arms of FOI DE ST. MAURICE.

This bearing occurs in a very few instances in English Heraldry. *Sable, two arms issuing from the flanks and embowed in fess argent, the hands conjoined, between three crescents of the second*, is recorded in CAMDEN'S *Visitation of Huntingdonshire* in 1613 (Camden Society), p. 55 for CRESPIN, or CRISPIN. *Gules, two arms issuing from the flanks, the hands conjoined argent between three hearts or*; are the *armes parlantes* of PUREFOY, Bishop of HEREFORD (1554-1557). Another coat borne by a family of the same name is: *Sable, six armed hands embracing in pairs argent two and one. Gules, two hands issuing from the sinister base and grasping a broken two-handed sword in bend-sinister proper*, is the coat of KEMP, in Scotland. *Sable, two arms issuing from the flanks in base, conjoined in chevron and grasping a human heart or*, is the allusive coat of DE LA FOY.

*Gules, three dexter arms vambraced fessways in pale argent, the hands proper*, is the coat of ARMSTRONG.

*Gules, three dexter arms conjoined at the shoulders, and flexed in pairle or, the fists clenched proper*; is borne by the family of TREMAYNE (Plate XX., fig. 10).

HUMAN RIB BONES appear in the canting coats of COSTANZO of Naples, DE LA COSTE DU VIVIER, etc.

The arms of the Portuguese DA COSTA are: *Gules, six human ribs argent, ranged 2, 2, 2, fessways in pale*.

HUMAN LEGS AND FEET occur with some frequency as Heraldic charges (Plate XX., fig. 8). *Argent, a man's leg erased at the thigh in pale sable*, is borne by the family of PRIME in Sussex.

The well known insignia of the ISLAND and KINGDOM OF MAN (Plate XX., fig. 9) is at least as ancient as the middle of the thirteenth century. This was the ancient symbol of Trinacria (Sicily), afterwards adopted as the arms of that kingdom under MURAT, and it is

interesting as an example of a heraldic charge evolved out of ancient symbolism. As borne in comparatively modern times it is blazoned as: *Gules, three legs in armour embowed and conjoined at the thighs proper, spurred and garnished or.* An early example of this coat is engraved in Mr PLANCHÉ'S *Pursuivant*, p. 112, with the legs encased in the banded chain mail of the thirteenth century, and without spurs. This coat has been quartered as "Arms of Pretension" by various English families; and still appears among the quarterings borne by the Earls of DERBY; and the Dukes of ATHOLE; and M'LEOD. It is also borne for the name of AUFFRECK. The legs would in foreign blazon be described as "conjoined in pairle:" and the coat is thus borne on the Continent by the Franconian family of RABENSTEINER; and by DROGOMIR in Poland.

A remarkable Spanish coat is that borne by the family of BONES COMBES: *Or, two legs issuing from the flanks of the shield, the feet immersed in water in base all proper.* (*Escudo de oro, y dos piernas en ademan de bañarse.* PIFERRER, *Nobiliario de los Reinos y Señoríos de España*, vol i., No. 279, Madrid, 1857-1860.) The MALAGAMBAS bear: *Azure, a human leg proper, shod, and pierced by an arrow in bend argent, distilling blood. On a chief of the second three estoiles of the first.*

FEET alone occur in the *Armes parlantes* of VOET and SNEEVOET of Flanders; *Azure, three human feet argent.* A family of VOET in Holland bears: *Gules, a human foot argent;* and one of the same name in Flanders bears: *Azure, three human feet, the soles alone appearing, proper.*

## CHAPTER VII.

### ANIMATE CHARGES :—II. BEASTS.

I. THE LION. — No animal has anything like so prominent a position in early, and even in later heraldry, as that which is held by the Lion.

The earliest known example of it is on the seal of PHILIP I., Count of FLANDERS, appended to a document of 1164; and before long it became the ensign of the Princes of NORWAY, DENMARK, SCOTLAND, and (according to most writers on the subject) ENGLAND, of the Counts of HOLLAND, in fact of most of the leading potentates of Europe, with the important exception of the German Emperors and Kings of FRANCE. In England in the reign of HENRY III. it was borne by so many of the principal nobles, that no idea can have existed that sovereign houses had an exclusive right to it. In Foreign Armory the coats in which the lion appears as the principal, most frequently as the sole charge, may be numbered by thousands.

The English lions which appear first on the seals of RICHARD I., 1195, 1198 (DE MAY, *Le Costume d'après les Sceaux*, p. 144) were, in the reign of HENRY III. and for two centuries afterwards, more generally designated leopards, and that not only (as has been said) in derision by the French but by the English themselves. In token of their being his armorial insignia, three leopards were sent to HENRY III. by the Emperor FREDERICK II. GLOVER'S *Roll*, c. 1250, which gives lions to six of the English Earls, begins with "*Le roy d'Angleterre porte, Goules trois lupards d'or.*" On the



occasion of the marriage of the same King's daughter, the Princess MARGARET, with King ALEXANDER III. of Scotland, a robe was made for the King, of purple sarsenet with three leopards in front and three behind ; and these little leopards were also placed on the violet brocade robe made for the Queen (*Close Roll*, 1252). The designation of leopards continued to be generally adhered to throughout the reigns of the three EDWARDS, though the identity of the animals was occasionally disputed ; and NICOLAS SERBY was "*Leopard*" Herald in the reign of HENRY V. But by the end of the fifteenth century it seems to have been decided by competent authority that the three beasts in the royal coat were lions ; and the early armorialists, JOHN of Guildford, NICHOLAS UPTON, and the rest, protest strongly against their being called anything else.

Mr PLANCHÉ considers that, from a historical point of view, these writers and their successors are in the right, and his reasoning is somewhat as follows. In the early days of coat-armour, more especially in England, the animals most usually met with were lions and leopards, which in the rude drawing of the day were distinguishable only by their respective attitudes. The lion's normal position was rampant ; the "ramping and roaring lion" of the Psalmist, erect and showing but one eye and one ear ; that of a leopard was what came to be defined as "passant-gardant," walking along but showing both eyes and ears. As the necessity for varying the attitude of either animal arose out of the multiplication of coats, the terms came into use of *lion léopardé* for what we call a lion rampant-gardant, and *léopard lionné* for a lion passant. Now, when a lion came to be repeated more than once in a coat of arms, and space did not admit of its being placed in the rampant attitude, it was very apt to assume the position of a leopard *lionné*, or even of a leopard simply.

The earliest trace which we have of the arms of any member of the English royal house is on the shield of King JOHN as prince, on whose seal are two lions passant, or *léopards-lionnés*. These become three on his seal as king, in 1290. On the other hand the earliest Great Seal of RICHARD I. (c. 1189), where we have also the earliest representation of the arms of any actual monarch, exhibits a lion rampant; but as the convex shield presents but half its surface, Mr PLANCHÉ (following HENRY SPELMAN in his *Aspilogia*) considers that the complete device had been two lions rampant-combatant. (See the *Catalogue of Seals in the British Museum*, vol. i., Nos. 80 and 91.) He finds corroboration of this view in the words of the contemporary poet WILLIAM DE BARR, who says of RICHARD, "rictus agnosco leonum illius in clypeo;" and in the description in GEOFFREY VINESAUF'S Chronicle of his interview with FREDERICK BARBAROSSA, in the Isle of Cyprus, where the English King's saddle is described as having behind "two small lions of gold turned towards each other with their mouths open and each stretching out his forelegs as if to attack and devour the other." It may be remarked that VINESAUF'S evidence would be stronger if he had alluded to the lions as the coat-armour of RICHARD; his description rather implies that they were embroidered on his saddle. In any case, however, after a universal and authoritative recognition of four hundred years' standing of the English royal animals as lions, they can hardly again be degraded on doubtful antiquarian grounds into leopards. The idea that sprang up in the middle ages that the leopard was the issue of the pard and lioness, helped to bring that heraldic animal into disrepute, and accounts for the anxiety of the early English armorial writers to adopt or revert to the designation of lions.

In French blazon the old distinction between the

lion and the leopard is still preserved. The *lion* is our lion rampant. The *léopard* is the same beast but passant-gardant; while the names *lion-léopardé* and *léopard-lionné* are respectively given to our lion passant, and rampant-gardant.

The knowledge of natural history possessed by the early heralds, or wearers of coat-armour, was limited. Most of them had never seen a lion; but the graphic and spirited character of the drawing made up for its want of realism. Mr RUSKIN (*Modern Painters*, iv., 106) contrasting the true, or mediæval, griffin with its false or *renaissance* counterpart, remarks that the Lombard workman did really see a griffin in his imagination and carved it from the life. The mediæval herald had in like manner so truly beheld with his immortal eyes a creature possessed of the power and majesty of the lion, that he delineated it as he had seen it. The lions of the fourteenth century are perhaps the best. Towards the sixteenth their grotesque character becomes somewhat exaggerated; but they still convey the idea of strength and kingly dignity; and are vastly superior to the utterly un-idealised lion of more modern heraldry.

Before enumerating the different attitudes of lions in later heraldry, the terms *armed* and *langued*, as applied to them and to other beasts of prey, have to be explained. The former term applies to the claws and teeth, the latter to the tongue. When a lion, or other animal, is described as *armed argent and langued gules*, it is meant that the claws and teeth are *argent*, and the tongue *gules*. In English heraldry it is presumed that, unless otherwise blazoned, the lion is armed and langued *gules*, and there is therefore no occasion to mention the fact. In the case, however, of either the lion, or the field which is charged with it, being *gules*, the lion is represented armed and langued *azure*, unless otherwise described. This is the general under-

standing with regard to the blazons of the Heralds' College in modern times; but in the heraldry of Scotland this usage, though introduced, has not been at all times so clearly admitted.

In Foreign Armory a lion is understood to be represented rampant unless some other position be expressed, and it may be noticed that the royal beast is only very exceptionally borne *proper*, that is of its natural colours. Of the multitude of coats charged with lions only a few ancient examples can be recorded here.

*Or, a lion rampant sable (d'Or, au lion de sable)* is the well known coat of the Counts of FLANDERS (pp. 483); of the Duchy of JULIERS (quartered by the Counts PALATINE OF THE RHINE, and in the Royal Escucheon of PRUSSIA); by the Lords of KÖNIGSTEIN; and of MAHLBERG, the latter quartered by the Princes of NASSAU, and the Grand Dukes of BADEN. It was borne by the Counts of LYONNAIS ET FOREZ, and the families of GRASSE, and LEON (*Salle des Croisés*, 1096). In Britain it was used by the families of WELLES; GRIFFITHS, Princes of CARDIGAN and GWENT; and by their kinsmen the MATHEWS.

*Or, a lion rampant gules (d'Or, au lion de gueules)* is the blazon of the Counts of HOLLAND, and the original coat of the Counts of HAPSBURG, now Emperors of AUSTRIA. It was also early borne in France by the families of FOUCAULD; and DU PUY; in Germany by the Counts UNRUH; RECKHEIM; and ROUCY; in Britain by the CHARLETONS, and other descendants of the Princes of POWYS; in Scotland by FARQUHARSON, MACDONALD, and MACINTOSH; and by the DUFFS, Earls, now Dukes, of FIFE.

*Argent, a lion rampant azure (d'Argent, au lion d'azur)* is the coat of the CRICHTONS of Fren draught; of the BRUCES, and FAUCONBERGES, or FALCONBRIDGES; and of the Counts MENS DORFF-POUILLY of Austria.



1. Lion Rampant.  
*Louvain.*



2. Lion Rampant gardant.  
*Sherburn.*



3. Lion Rampant regardant.  
*Pryse.*



4. Lions Passant.  
*Gifford.*



5. Lions Passant, gardant.  
*Le Strange.*



6. Lions Passant, regardant.  
*M' Mahon.*



7. Lion salient.  
*Dillington.*



8. Lion dismembered.  
*Maitland.*



9. Lion Queue fourchée.  
*Montfort, Earl of Leicester.*



10. Tricorporate Lion.  
*Nashe.*



11. Winged Lion.  
*Venice.*



12. Lioncels.  
*Longespee, Earl of Salisbury.*



*Argent, a lion rampant gules (d'Argent, au lion de gueules)* is borne by the Counts of ARMAGNAC in France; the Barons of WARTENBERG (*Wappenrolle von Zürich*, No. 191), the Counts von ALTDORF; the PREISSACS, Ducs de FIMARCON, and D'ESCLIGNAC in France; and by the family of FEZENSAC (*Salle des Croisés*, 1097).

*Argent, a lion rampant sable (d'Argent, au lion de sable)*, are the arms of STAPLETON, and FITZ ROGER in England, the Welsh families of LLOYD; MORGAN; WYNN, etc., the Counts BARBARANI, and LOREDAN of Venice, the Barons BERSTETT of Austria, the French families of FIENNES, and POLASTRON (both in the *Salle des Croisés*, thirteenth century), etc.

*Azure, a lion rampant argent (d'Azur, au lion d'argent)* is borne in England by the MONTALTS, and CREWES; in Scotland by LAMONT, M'DOUGALL, and M'NEILL (quartered with other coats, *v. p. 512*). In Italy it was carried by the BELLUOMI, and the Venetian ROSSI, etc.

*Azure, a lion rampant or (d'Azur, au lion d'or)*, is a coat of frequent occurrence both in Britain and on the Continent. At home it is an early coat of NEVILLE; BRAOSE or BREWYS; and was borne by HUGHES; MEREDITH; and LLOYD in Wales; in France by SAULX, Duc et Pair de TAVANNES; the families of LA NOË, PIEDEFER, GRAÇAY, MUSY, etc.

*Gules, a lion rampant argent (de Gueules, au lion d'argent)* are the arms of the English MOWBRAYS, quartered by the Duke of NORFOLK; and of the Scottish WALLACES. Abroad it is borne by the PONTEVEZ, Ducs de SABRAN (*Salle des Croisés*, 1096); the Neapolitan Counts D'ARIANO; the MANTELLI of Italy, the LÖVENSCHILDS of Denmark; the ANTOINGS, VAN NOORDENS, VAN SANDWYKS, etc., of the Low Countries, etc.

*Gules, a lion rampant or (de Gueules, au lion d'or)*, the arms of FITZ ALAN of Arundel, is also a coat borne with great frequency. It is the old coat of the Dukes of

ZAHRINGEN ; of the Vicomtes de GOYON ; of the MAULÉONS, and LAUTRECS, crusaders in 1224 ; of the MONTLEONS, bannerets of Touraine ; MONTBAZON, SOISSONS, ROSTAING, SABRAN, VERTHAMONT, etc.

*Or, a lion rampant azure* (Plate XXI., fig. 1), the arms of LOUVAIN, is the well known coat of PERCY, Earls of Northumberland ; and of RIVERS, Earls of DEVON, etc. It was also borne by the Counts of ZUTPHEN, in Holland ; by the Counts, afterwards Princes of SOLMS ; by the GRAMONTS (Ducs de CADEROUSSE, GUICHE, and GRAMONT, in France) ; by the Neapolitan ACQUAVIVA, Dukes of ASTI, etc.

*Sable, a lion rampant argent* (*de Sable, au lion d'argent*), is the coat of CROMWELL ; VERDON ; SEGRAVE ; (later *crowned or*) in England ; of the Duchy of AOSTA ; of the Norman Counts of MEULLENT ; of the Barons of QUERNFURTH ; and the Counts of GONDRECOURT.

*Sable, a lion rampant or* (*de Sable, au lion d'or*) are the arms of the Duchy of BRABANT ; of the CAPECI of Naples ; the Marquesses of NYDEGGEN ; the CHAUVIGNY, Comtes de BLOT, etc.

*Vert, a lion rampant argent* (*de Sinople, au lion d'argent*), is borne by the Barons BOLEBEC in England, the HUMES or HOMES of Scotland, the DIAZ of Spain, etc. A list at least as extensive might easily be given in which the like arms are borne with the simple differences of the addition of a crown,—as in the coat of the Lordship of GALLOWAY : *Azure, a lion rampant argent, crowned or*, also borne by the Counts of GLEICHEN ; and of EBERSTEIN (one of the BRUNSWICK quarterings),—or of the lion's tail being *fourchée* (originally a mere freak of the artist's brush, afterwards converted into a real mark of difference) thus : *Argent, a lion rampant queue fourchée gules*, is the coat of VALKENBURG ; and in England was borne by MOUNTFORD ; HAVERING ; ST. PAUL ; and BREWSE.

With the above indications of the important position



occupied by the lion in British and Foreign Heraldry it may suffice to add here a few other examples in which the royal beast figures in important coats.

The MARSHALLS, Earls of PEMBROKE bore : *Per pale Or and vert, a lion rampant sable*. The TALBOT coat is, *Gules, a lion rampant within a bordure engrailed or* ; the GRAYS of Howick bore the same, but with the charges *argent* (*v. p. 435*).

The Counts of POICTOU ; the GOYONS, Ducs of VALENTINOIS ; the Dukes of COURLAND ; the Counts of SUSENBERG, etc., all bore : *Argent, a lion rampant gules crowned or*.

*Azure, billetty a lion rampant or*, are the well known arms of the Counts of NASSAU (*v. pp. 404 and 466*). A similar coat : *Argent, billetty (couchés) azure, a lion rampant gules*, was borne by the Counts of GEROLDSECK (*v. p. 490*).

*Azure, fleury and a lion rampant argent* is the coat of HOLLAND of England ; and, with the charges *or*, of BEAUMONT, both in England and in France. *Azure, crusily a lion rampant or*, was borne by the BRAOSES, BREUS, or BREWES (*v. ante BRUCE, p. 144*) ; the LOVELLS bore the reverse.

The tressured lion of SCOTLAND is treated separately (*pp. 177, etc.*), but *Argent, a lion rampant azure within the Royal tressure gules*, is the coat of LYON, Earl of STRATHMORE (*v. p. 349*).

In Plate XXI., are exhibited the attitudes of lions in later heraldry, some of which are applicable to other animals. In the examples which were given above, all are in the original and most frequent attitude known as *rampant*, the left foot alone supporting the body, the head in profile, the tail elevated and curved, as in fig. 1, the arms of PERCY, or LOUVAIN. In the position known as *rampant-gardant* (the "*léopard lionné*" of French blazon) the attitude of body, legs, and tail is the same but the head is front faced, *i.e.* the full face is turned

towards the spectator as in No. 2, the coat of **SHERBURNE** of Stonyhurst in Lancashire, *Argent, a lion rampant vert*. *Azure, fleury, a lion rampant-gardant argent* is the original coat of the **HOLANDS**, or **HOLLANDS**, Earls of **KENT**, and Dukes of **SURREY** (v. p. 215); *Gules, a lion rampant-gardant argent* was the coat of **MARNEY**. *Gules, a lion rampant-gardant or*, is borne by the Counts and Princes of **SAYN**.

When the lion is *rampant-regardant* the general attitude is the same but the head looks backward and is accordingly seen in profile, as in No. 3, the coat of **PRYSE** of Goggerdan in Wales, *Or, a lion rampant-regardant sable*. *Or, a lion rampant-regardant gules*, was borne by **GUTHRIE** of Halkertoun in Scotland.

When *passant* (in French blazon, *un lion léopardé*) the beast is depicted in a walking attitude the dexter forepaw elevated, the other three resting on the ground, the head in profile and the tail curved over the back, as in the English coat of **GIFFARD** (No. 4). *Gules, three lions passant argent (de Gueules, à trois lions léopardés d'argent)*. The position termed *passant-gardant*, the attitude of the Royal lions of **ENGLAND**, is the same, but the animals are front or full-faced, as in No. 5, the coat of **LESTRANGE**, *Gules, two lions passant-gardant argent (de Gueules, à deux léopards d'argent)*. *Argent, a lion passant-gardant gules, crowned with an imperial crown, and gorged with an open one, both proper*, are the arms of **OGILVY**, Earls of **AIRLY**. The same position with the head in profile and looking backward is known as *passant-regardant*, as in (No. 6) the Irish coat of **MACMAHON**: *Argent, three lions passant-regardant in pale gules*. This coat is also borne by the Marquises of **MACMAHON** in France, the family to which belongs the late President of the French Republic, **Le Maréchal MARIE EDMÉ PATRICE MACMAHON**, Duc de **MAGENTA**, who bears the same arms: *d'Argent, à trois lions*

*léopardés de gueules regardants* ; with the addition of the special augmentation of a Duke of the French Empire : *a chief gules semé of étoiles* (drawn as mullets) *argent* (*à un chef de gueules semé d'étoiles d'argent*).

An attitude slightly differing from *rampant*, is that known as *salient*, in which the animal is represented in the act of springing upon its prey, both its hind legs being on the ground and its fore-paws elevated and extended, as in No. 7, the arms of the DALLINGTONS : *Gules, a lion salient or*. *Or, a lion salient sable*, is the coat of FELBRIDGE. (This is an attitude seldom, or never, met with in Foreign blazon.)

A few other attitudes are enumerated by heralds, but though sometimes used for crests, are rarely if ever found in arms ; such is *statant*, in which the lion stands with all four legs upon the ground. In French blazon this is described as *posé*. *Azure, a lion statant or*, are the arms assigned to EDMUND BROMFIELD, Bishop of LLANDAFF, in 1389. A lion in the same attitude but presenting his full face to the spectator, is said to be *statant-gardant*. This is the attitude in which the lion now appears in the Royal Crest of England. In some modern blazons the word *statant* is omitted.

The lion *couchant* is represented lying down ; and *dormant*, as sleeping with its head resting on its fore-paws. *Sable, a lion or, couchant upon a terrace azure* is the coat of the family of HEIN of Lorraine. *Sejant* is the term applied to a lion sitting ;—*sejant-gardant*, when in this attitude the full face is shown ;—*sejant-rampant* when though still seated the fore-paws are raised in the air, as in the coat of HOHENHÄUSER of Suabia ; *Argent, a lion sejant-rampant sable* ;—and *sejant-affronté* when, as in the Royal Crest of SCOTLAND, the seated lion is shown with its whole body facing the spectator.

*Or, a lion rampant dismembered, or coupé at all its joints, gules*, is the coat of the MAITLANDS (Plate XXI.,

fig. 8), an allusive coat to an old orthography of the name "mautelent," or mutilated. Allusion has already been made to the representation of the lion with a double tail (*queue fourchée*), and to the fact that this, which has in process of time become a real difference or distinction in the case of some important coats, arose simply from the exuberance of the painter's fancy in treating the swelling, or central enlargement, of the tail of the conventional mediæval lion.

The coat of the kingdom of BOHEMIA is now, *Gules, a lion rampant, queue fourchée argent, crowned or*. (In the 14th century *Zürich Wappenrolle* the tail is thus treated.) In the historical Heraldry of ENGLAND we have other examples: *Gules, a lion rampant queue fourchée argent* is the coat of SIMON DE MONTFORT, Earl of LEICESTER (Plate XXI., fig. 9); and *Or, a lion rampant queue fourchée vert* was borne by the SUTTONS, Barons DUDLEY. *Azure, a lion rampant queue fourchée or* appears in the old *Rolls of Arms* for STAPLETON. In many important historic coats the lion is represented crowned (in some cases the crown is a much later addition to the original arms). In many coats especially in Foreign Armory the lion grasps some object with its paws; thus *Azure, a lion rampant or holding a quince of the last, slipped vert*, are the arms of the Italian SFORZA. *Azure, on a mount in base vert, a lion rampant crowned or, and holding a sabre argent*, is borne by the Princes of KOHARY in Hungary. At times it is collared (with or without a chain), or gorged with a coronet or antique crown. A lion is said to be *morné* in the very rare examples in which it is deprived of its natural weapons the teeth and claws. A lion *morné* appears as a canting charge in the coat of the old French family of DE MORNAY:—*Fascé d'argent, et de gueules, au lion morné de sable couronné d'or brochant sur le tout*. I have noticed that the lion *morné* occurs in the arms of several old Breton families, KERBOURIU,

KERBESCAT, KERANGUEN, etc. It is styled *diffamed* when without a tail, and *eviré* when represented without indications of sex. Other leonine monsters are occasionally found, *e.g.*, two-headed lions, and lions bicorporate and tri-corporate. Examples of the last are afforded by the seal of EDMUND CROUCHBACK, 1st Earl of LEICESTER ; and in the coat assigned to the family of NASH ;—*Or, a tricorporate lion rampant azure the bodies issuing from the dexter and sinister chief points and from the base, all uniting in one head gardant in the fess point* (Plate XXI., fig. 10).

The Arms of the Republic of VENICE are the Evangelistic Symbol of its Patron Saint, ST. MARK. *Azure, a winged lion couchant or, holding between its fore-paws an open book thereon the words PAX TIBI, MARCE, EVANGELISTA (MEUS) proper* (Plate XXI., fig. 11).

By an utterly unnecessary refinement the name of *lioncels* is often given to a number of lions represented in the same field, or to lions charged upon an Ordinary, and therefore of smaller size. Thus, the coat of WILLIAM LONGESPEÉ, Earl of SALISBURY (Plate XXI., fig. 12), is often blazoned :—*Azure, six lioncels three, two, one, or*. The family of DE BEAUVAU in France thus blazons its coat :—*d'Argent, à quatre lionceaux de gueules armés et couronnés d'or* (these lions are represented 2 and 2). The French family of MONTGOMMERY bears ; *de Gueules, au chevron d'hermine accompagné de trois lionceaux léopardés d'or*.

We often find instances in which the lion is borne not of one tincture but barry, or bendy, or chequy, or otherwise divided. The arms of the Grand Dukes of HESSE are :—*Azure, a lion barry argent and gules crowned or*. The Spanish MENDEZ bear *Argent, on a lion gules three bends or*.

Lions and other animals ordinarily face to the dexter side of the shield, unless otherwise blazoned ; when they

are required to face the sinister they are said to be *contournés*. But in Germany this is a matter which is treated as of no importance. The German heraldic artist who arranges a series of shields for decorative purposes has no hesitation about turning the charges to the sinister if it seem desirable ; and in the case of quartered or impaled coats in which several lions appear, it is quite usual to make the lions turn so as to face each other, or to look towards the central line of the shield. Thus in the arms of WALLENSTEIN, Duke of FRIEDLAND, the arms are *Quarterly, 1 and 4, Or, a lion rampant azure, crowned of the field ; 2 and 3, Azure, a lion rampant crowned or. Over all, en surtout, as an augmentation, the Imperial arms : Or, a double-headed eagle displayed sable.* Here the lions in the first and third quarters are drawn *contournés*, so as to face those in the second and fourth (*cf.* pp. 473, 490). The German heralds arrange helmets and crests on the same principle of symmetry. (*See* Chapter XIX.)

In British Heraldry two lions rampant placed face to face are said to be *counter-rampant*, or *combatant*.

When back to back they are said to be *addorsed* (*addossés*).

*Or, two lions combatant gules*, is the coat of WYCOMBE. (Plate XXII., fig. 1.) *Per pale argent and or, two lions combatant, the dexter gules the sinister argent*, is borne by the Barons STEIN DE BRAUNSDORF. *Gules, two lions rampant addorsed argent*, is a coat of ROGERS.

When two or more lions *passant* in pale face in opposite directions they are said to be *counter-passant*, as in Plate XXII., fig. 2 ; the arms of GLEGG : *Sable, two lions counter-passant in pale argent. Or, three lions counter-passant sable*, is the coat of TESTU, Marquis de BALINCOURT.

*A demi-lion rampant*, that is, the upper half of a lion rampant, with a portion of the tail, often occurs as a

crest ; and very occasionally is used as a heraldic charge, either *issant* or *naissant*, terms which, though often confounded, should be carefully distinguished. The latter term is only used when the charge is represented as rising out of the *middle* of an Ordinary, or other charge (*quasi nunc esset in nascendo*). Thus in Plate XXII., fig. 5, is the coat of Sir HENRY EAM, or ESME, K.G., temp. EDWARD III. : *Or, a demi-lion rampant gules naissant from a fess sable*. Whereas fig. 4, the coat of CHALMERS of Balnacraig, is blazoned : *Argent, a demi-lion rampant sable issuing out of a fess gules ; in base a fleur-de-lis of the last*. Fig. 3 is the coat of MARKHAM : *Azure, on a chief or a demi-lion rampant issuant gules*. It should be noticed that this distinction between *naissant* and *issant* is not observed by modern French Heraldry, who apply both terms indifferently to a *demi-lion*. So far as my observation goes, if there is any distinction it is this :— that an animal rising from the base line of the shield, or of an Ordinary, is generally said to be *issant* (*issant*), while an animal rising out of the midst of it is usually blazoned as *naissant*. *D'Azur, au lion naissant d'or*, is the coat of CLAIRAMBAULT, Marquis de VENDEUIL ; with the lion crowned this is also the coat of the Barons ERATH of Nassau. *D'Azur, semé de fleurs-de-lis d'or, au lion naissant d'argent* was borne by the old French crusading family of MOREUIL. (*Salle des Croisés*, 1202.)

*Per fess, or, and wavy azure and argent ; in chief a lion rampant issuant gules* (*Von Gold über Blau quer getheilt, im oberen goldenen Felde ein wachsender rother Löwe, im untern blauen zwei silberne wellenförmig gezogene Querbalken*) are the arms of the County of RÖTELN, or RÖTELEN, quartered in the full shield of the Grand-Dukes of BADEN (*v. p.* 491). *Argent, three demi-lions rampant gules* is the coat of STURMY. *Or, three demi-lions rampant gules* is borne by TOURNAI, Comtes d'OISI. *Gules, three demi-lions rampant argent, in the centre point a*

*bezant*, is the coat of the BENNETS, Earls of TANKERVILLE.

Parts of a lion are not unfrequent as charges, particularly the head, either erased or coupéd. *Argent, three lion's heads erased gules* (Plate XXII., fig. 6) is the coat of SCOTT of Balweary. *De Sinople, à trois têtes de lion arrachées d'or* is borne by BERTHELAY QUESQUERTIN, of France.

A *lion's gamb* is the whole fore-leg, in the walking attitude unless otherwise specified, as in Plate XXII., fig. 7, the coat of NEWDEGATE, which is *Gules, three lion's gambs, erased argent*. *Two lion's gambs, issuant from the flanks of the shield and conjoined in chevron*, is the bearing of several English families, e.g., *Azure, two lion's gambs chevronways argent, supporting a cinquefoil or*, is a coat of CHIPPENDALE.

A *lion's paw* is cut off at the middle joint, and is usually drawn erect, as in fig. 8, the coat of FEATHERSTONE: *Argent, three lion's paws coupéd and erect sable*.

*Lion's tails* are occasionally found as heraldic charges; as in the Cornish coat of CORKE: *Sable, three lion's tails erect erased argent* (fig. 9). They also occur as the canting coat of TAYLARD: *Or, on a mount gules in base three lion's tails erect of the second curved towards the sinister*.

Only a single example of the use of the *lioness* as a heraldic charge is known to me. The family of COING in Lorraine bears: *d'Azur, à une lionne arrêtée d'or*.

The following fourteenth century examples of the use of the lion as a heraldic charge are taken from the oft quoted *Wappenrolle von Zürich*, and should be of interest to the student of early armory.

(51) END: *Azure, a lion rampant-gardant argent, its feet or*.

(186) MARTDORF: *Argent, a lion statant-gardant gules*.

(284) CASTELN: *Per pale or and argent, a lion statant-gardant gules*.





1. Lions Combatant.  
*Wycombe.*



2. Counterpassant.  
*Glegg.*



3. Issuant.  
*Markham.*



4. Issuant.  
*Chalmers.*



5. Naissant.  
*Esme.*



6. Lions' Heads.  
*Scott.*



7. Lion's Gambs.  
*Newdegate.*



8. Lion's Paws.  
*Usher.*



9. Lions' Tails.  
*Corke.*



10. Tiger.  
*Lutwyche.*



11. Lions' Heads reversed  
and Jessant de lis.  
*See of Hereford.*



12. Leopard's Face.  
*Pole, Duke of Suffolk.*



(305) WILDENVELS: *Per pale argent and sable, in the first a demi-lion statant-gardant gules issuant from the dividing line.*

(408) TANNENVELS: *Azure, a lion rampant or, queueé argent.*

(489) RINACH: *Or, a lion rampant gules headed azure.*

A curious use of the lion as a charge occurs in several ancient coats of the Low Countries, e.g. in that of TRASEGNIES, whose arms are: *Bandé d'or et d'azur; à l'ombre du lion brochant sur le tout, à la bordure engrêlée d'or.* Here the *ombre du lion* is properly represented by a darker shade of the tincture (either of *or* or of *azure*), but often the artist contents himself with simply drawing the outline of the animal in a neutral tint.

Among other curiosities of the use of the lion are the following foreign coats.

BOISSIEU in France, bears: *de Gueules, semé de lions d'argent.*

MINUTOLI of Naples: *Gules, a lion rampant vair, the head and feet or.*

LOEN of Holland: *Azure, a decapitated lion rampant argent, three jets of blood spurting from the neck proper.*

PAPACODA of Naples: *Sable, a lion rampant or, its tail turned over its head and held by its teeth.*

The Counts REINACH of Franconia: *Or, a lion rampant gules, hooded and masked azure (see above).*

Of coats in which several lions appear the following are examples.

*Argent, three lions rampant gules, crowned azure* is the coat of BARBANÇON. *Argent, three lions rampant sable,* is used by CHEVERELL in England, and with the lions crowned *or*, by HALEWIJN of Flanders (*Armorial de Gueldre*). *Gules, three lions rampant or*, was the coat of Prince TALLEYRAND-PÉRIGORD.

*Or, three lions passant in pale sable*, is borne by CAREW.

*Per pale azure and gules three lions rampant argent*, is

the coat of the HERBERTS, Earls of PEMBROKE and MONTGOMERY; it is also borne by VAUGHAN. *Sable, three lions passant in pale argent*, is the coat of ENGLISH. *Quarterly or and gules four lions passant gardant counterchanged* was borne by LLEWELLYN AP GRIFFITH, Prince of NORTH WALES; and is still used at times as the Arms of the Principality of WALES.

*Azure, six lions rampant or*, is the coat of WILLIAM LONGESPÉE, Earl of SALISBURY; and LEYBURNE bears: *Or, six lions rampant sable*, in several ancient *Rolls of Arms*.

## II. OTHER BEASTS.

THE TIGER.—The tiger of real life is but rare as an armorial charge, and it is used in armory mainly as a crest, and for supporters granted to persons for service in India. Thus the supporters granted to OUTRAM (baronet) are two tigers, rampant gardant, wreathed with laurels and crowned with Eastern crowns, all proper.

A very modern coat, granted to BRADBURY in 1874, is: *Argent, on a mount in base a tiger passant proper, on a chief vert two other tigers dormant, also proper*.

The Tiger is as infrequently found in Foreign Heraldry, and I have only on record three instances of its use. The modern blazon of the Italian FIRENZUOLA is: *Argent, a tiger rampant proper girt round the body or, and holding a reaping hook proper*, but I think the old blazon was a wild cat.

The HERALDIC TIGER found in a few English coats, and sometimes used as a supporter, bears but little resemblance to the real animal. As drawn it has the body of a lion but the head nearly resembles that of a wolf (Plate XXII., fig. 10). *Or, a tiger passant gules*, is the coat of LUTWYCHE. In one or two old English coats the tiger is drawn in combination with a mirror. One of the old beliefs regarding the tigress was that she was

so greatly afflicted with vanity that she could be robbed of her whelps if a mirror were placed in her path, the depredators finding it easy to carry off their prey while the mother was contemplating her personal charms! (See GUILLIM, *Display of Heraldry*, pp. 188, 189.) *Argent, a tiger or, regardant at a mirror on the ground proper*, was the coat of SIBELL of Kent.

THE LEOPARD.—The leopard of natural history, as distinct from the lion, is not a frequent charge in British Armory, and it is quite probable that in most ancient instances in which it is found, the lion was really intended. *Gules, a leopard passant gardant or, spotted sable*, is the coat of ARLOTT, and the charge is clearly canting on the leopard of natural history (*v.* p. 210). The leopard also occurs occasionally as a supporter. The leopard's head, however, is a frequent heraldic charge: it is represented full-faced, and no part of the neck appears. Plate XXII., fig. 12, is the coat of POLE, Duke of SUFFOLK: *Azure, a fess between three leopard's faces or*. (See DALMATIA, p. 494.)

The Marquises de BARBANÇOIS in France bore: *de Sable, à trois têtes de léopard d'or arrachés et lampassés de gueules*.

A curious combination of the leopard's head (often reversed) with the *fleur-de-lis* occurs in several old English coats. *Gules, three leopard's heads jessant de lis or*, appears to have been borne by the family of CANTELUPE in the thirteenth century. Of this family was THOMAS DE CANTELUPE, Bishop of HEREFORD, 1275-1282, and the arms since borne for that see (Plate XXII., fig. 11) are the arms of that prelate only differenced by the leopard's heads being reversed. Mr PLANCHÉ, in his *Pursuivant of Arms*, pp. 103, 104, shows that the original arms of the CANTELUPES were the *fleurs-de-lis* alone; and though it is quite possible that the leopard's heads were added intentionally to mark an alliance or sub-infeudation, it yet appears probable that, as his

engravings show, the charge may have been developed out of a variation in the drawing of the *fleurs-de-lis*. *Sable, three leopard's heads reversed jessant de lis*, are the arms of WOODFORD. *Sable, three leopard's heads or, jessant de lis argent*, are those of MORLEY. *Gules, three leopard's heads or, jessant de lis azure, over all a bend of the last*, are the arms of TENNYSON, and probably are only a variation of the similar arms of DENYS, or DENNIS. Lord TENNYSON, the poet-laureate, has a grant of the following coat: *Gules, on a bend nebulé between three leopard's heads jessant de lis or, a laurel wreath in chief proper*.

With the Heraldic leopard we may couple the LYNX, the PANTHER, and the WILD CAT, or CATAMOUNT, which appears in some Scottish crests.

The domestic cat, dignified by the old Heralds with the title of *musion*, occurs in the canting arms of KEATE, or KEATS (*Argent, three cats in pale sable*). The COMPTONS of Catton, in allusion to their place of residence, bore: *Sable, three cats passant gardant argent collared and belled or*. The cats in the arms of the Scotch family of SCHIVES, or SEEVES: *Sable, three cats passant in pale argent*, are said to be civet cats, and are thus allusive to the name. There are several Foreign coats which bear a panther, but in the Armory of Britain the heraldic panther is only met as a supporter; as thus borne by the Duke of BEAUFORT it is a leopard-like beast, inflamed at the ears and mouth, and *semé* of roundles of various colours.

*Per fess argent and gules, in chief a demi-panther issuant argent inflamed proper*, is borne by the Princes of STARHEMBERG. The Tirolese FICHTERS bear: *Per fess argent and gules, a heraldic panther counter-changed*. *Argent, a panther rampant azure*, is the coat of HOCHART of Würtemberg. *Azure, a panther rampant argent crowned or*, is the coat of the Pomeranian JATSKOW.

BOAR.—The boar, *i.e.*, the wild boar, or *sanglier*, is represented in profile, and in British armory is usually *passant*. Like the lion it is often described as *armed and langued*, but this is needless when tusks and tongue are of the natural colour. The French armorists call the tusks of the wild boar its *défenses*, and the beast instead of being termed *armed* is said to be *défendu*. *Gules, a boar passant or* (Plate XXIII., fig. 1) belongs to the family of BAIRD of Auchmedden in Banffshire. *Argent, a boar rampant sable*, is the coat of the Counts von BASSEWITZ; the Barons von EBERSPERG bear: *Argent, on a mount vert a boar passant sable*.

The head of the wild boar (*jure*) is of frequent occurrence as a heraldic charge; and is often described as *armed*; thus, Plate XXIII., fig. 2 is the coat of ELPHINSTONE: *Argent, a chevron sable between three boar's heads erased gules armed argent (d'Argent, au chevron de sable, accompagné de trois hures de sanglier de gueules aux défenses d'argent)*. *Azure, three boar's heads coupéd or* is the well known coat of the great Scottish family of GORDON; and *Or, three boar's heads erased gules, armed and langued azure*, is borne by URQUHART. Sometimes the heads are borne erect, muzzle upwards; *Argent, three boar's heads erased erect sable*, is the coat of BOOTH (originally that of BARTON, *see* NISBET, ii. 49).

The domestic PIG, as distinct from the savage wild boar, finds a place in Heraldry, usually as the charge of a canting coat; as for instance:—*Azure, three boars passant in pale argent*, is the coat of BACON. *Sable, three boars argent*, is the coat of SWYNEHOWE. Similarly in France the DES PORCELLETS (Marquises de MAILLANE) bore originally *d'Or, à un porcelet passant de sable*. Other less important branches of the house blazon the beast as a *sanglier*. The Marquises de HOUDETOT bore anciently, *d'Or, à six porcs de sable*; and the blazon of the Norman HAUTOTS is *d'Or, à sept porceaux de sable*.

*Argent, à chevron between three "porcs" sable* appears in the *Rolls of Arms* for SWYNETHWAYTE.

Among the curiosities of Heraldry we may place the canting arms of HAM of Holland: *Gules, five hams proper, 2, 1, 2*. The VERHAMMES also bear: *Or, three hams sable*. These commonplace charges assume almost a poetical savour when placed beside the very matter-of-fact coat of the family of BACQUERE: *d'Azur, à un ecusson d'or en abîme, accompagné de trois groins de porc d'argent*; and that of the WURSTERS of Switzerland; *Or, two sausages gules on a gridiron sable, the handle in chief*.

WOLVES.—The wolf occurs in a good many coats in British Armory and is usually drawn *salient*, or leaping forward as if to seize its prey. It is however sometimes represented *passant*, as in the canting coat of LOWE, *Gules, a wolf passant argent*. *Vert, a wolf sejant argent*, is borne by the Dutch family DE WOLF. *Or, a wolf passant sable*, is the coat of the old Counts of WOLFFS-THAL. *D'Or, au loup rampant d'azur armé, etc., de gueules* are the arms of the French Marquises d'AGOULT. *Gules, a wolf rampant argent*, was the *armes parlantes* of the Counts of WEISSENWOLFF. *Gules, a wolf saliant or*, is the coat of the Marquis d'ALBERTAS.

In Spanish Heraldry the wolf is the most common of animals. It is there very often represented as *ravissant*, *i.e.*, carrying the body of a lamb in its mouth and across its back. *Or, a wolf saliant regardant sable ravishing a dog proper*, is the coat of the Austrian Barons von KALITSCH.

The she-wolf occurs in several foreign coats: the French family of LOPPIN bear: *d'Argent, à deux louves rampantes et affrontées de sable*. The SÉGURS bear *Azure*, and the same charges *argent*. *Gules, on a mount vert, a she-wolf couchant and suckling her young or*, is the coat of the LUPARELLA family at Rome. *Gules, a she-wolf suckling two children proper*, is the allusive coat of the Bavarian family of ROMUL.





1. Boar.  
*Baird.*



2. Boars' Heads.  
*Elphinstone.*



3. Wolves' Heads.  
*Robertson.*



4. Bear.  
*St. Gall.*



5. Bears' Heads.  
*Forbes.*



6. Foxes countersalient.  
*Williams.*



7. Stag trippant.  
*Strachan.*



8. Stag at gaze.  
*Somerford.*



9. Stags courrant.  
*Rae.*



10. Stag lodged.  
*Downes.*



11. Stag's Head cabossed.  
*Mackenzie.*



12. Stags' Horns.  
*Boyle.*



The wolf's head appears frequently as a charge, especially in Scottish coats. The arms of ROBERTSON of Strowan (Plate XXIII., fig. 3), are: *Gules, three wolf's heads erased argent*. In representing the head of the wolf it is usual to have a portion of the neck depicted; and in the older representations of the boar's head, both at home and in Germany, the same was the case.

BEAR.—The Bear is not an animal frequently represented in its entirety in British coats. When borne it is usually in reference to the name, and is drawn with a muzzle, and often with a collar and chain. *Argent, a bear rampant sable muzzled or*, is the coat of BERNARD, or BARNARD, and, with the addition of a collar and chain, of the BERESFORDS. *Argent (or Or), a bear passant sable*, are the arms of FITZ URSE. In Foreign Heraldry, as might be expected, its use is somewhat more frequent; and it is generally drawn without collar, muzzle, or chain. *Or, a bear rampant sable*, is the coat of OELPER in Bavaria. *Argent, a bear passant sable*, of the Prussian families of BEHR, and ROCHOW. *Argent, a bear statant sable*, appears in the *Wappenrolle von Zürich* for BÄRENSTEIN; muzzled and collared the same is borne by BEHR of Prussia; and BIORN of Denmark. The well known arms of the Swiss Canton of BERNE are: *Gules, on a bend or a bear passant sable*. *Argent, a bear erect sable*, is the coat of the Swiss Abbey of ST. GALL (Plate XXIII., fig. 4).

The white POLAR BEAR is certainly intended in the coat of WOHNSFLETH of Holstein: *Azure, a white bear rampant contourné collared gules*; and the same animal is very probably represented in the arms of ARESEN of Denmark; *Azure, a bear passant argent*.

The BEAR'S HEAD frequently figures as a charge, and is usually drawn muzzled. *Azure, three bear's heads argent, muzzled gules* (Plate XXIII., fig. 5) are the well known arms of the family of FORBES in Scotland. *Azure, a fess or, in chief a bear's head proper, muzzled and ringed*

*or*, is the coat of the BARINGS, Earls of NORTHBROOK, etc.

FOX.—The Fox is an animal seldom met in British Heraldry. *Gules, a fox or*, is assigned to the family of GAVENOR. *Argent, two foxes counter salient in saltire gules*, the sinister surmounting the dexter (Plate XXIII., fig. 6), is the coat given for CADRODHARD, a British prince of the tenth century who certainly never bore it. It is, however, quartered in memory of their descent, by the family of WILLIAMS-WYNNE of Wynnstay. *Argent, three foxes passant (or courant), gules (or sable)*, is borne by TREGOZ of Cornwall.

Abroad, it is somewhat more frequently found. *Or, on a mount, a fox proper*, is the canting coat of the Dutch Counts van VOS; other families of the name bear the *fox passant, or rampant, gules*. *Or, a fox rampant sable*, is the coat of the Venetian BALBI; *Vert, a fox rampant argent*, is borne by the Barons von REINECK; *Argent, a fox rampant gules*, are the *armes parlantes* of the Tirolese Counts FUCHSS, whose supporters are two foxes *gules*, mantled ermine. *Per fess argent and azure (sometimes azure and argent) a fox rampant counter-changed*, is the coat of the ZANI of Venice. The French families of RENARD, and RENAUD, bear the fox *passant or*; the first on a field *gules*, the other on a field *azure*. *Azure, three foxes rampant gules*, is the coat of VON DER HEIM, and of RODENBERG in Holland.

THE ELEPHANT is but little used in Heraldry; and in British Armory is seldom found except as an allusive charge. *Gules, an elephant passant argent (armed or)*, is assigned to the English ELPHINSTONES. *Gules, an elephant argent on a mount in base or*, is the canting coat of the Counts von HELFENSTEIN of Suabia, and appears very quaintly drawn in the *Wappenrolle von Zürich*, taf. ii., fig. 40. In its conventional representation, *Argent, with a castle on its back proper*, it is borne in an

*azure* field by the Russian and German Barons le FORT, and it is thus represented in the insignia of the Chief Order of Knighthood of Denmark ; and in the arms of the STERCKS of Brussels, but in this last it is of *sable*, *armed gules*, in a field *argent*, and the tower bears *three armed men*. The French family of DE BARRY bears : *Azure*, *three elephants or* ; *the two in chief affrontés*. As supporters the elephant is used by the Prussian Counts von GOTSTEIN ; the Danish families of AHLEFELD, DANESKIOLD, etc. ; and the English Earls of POWIS.

The ELEPHANT'S HEAD alone, is the charge of the arms of the Dutch family of DERX, who bear : *Or*, *an elephant's head in profile proper*. *Sable*, on a fess between *three elephant's heads argent as many mullets of the field*, is the coat of PRATT, Marquis of CAMDEN. Its tusks are borne by the Counts AVOGLI of Ferrara : *Azure*, *three elephant's tusks issuing from the dexter flank argent*.

THE CAMEL (or DROMEDARY), is used in British Armory as an allusive charge by the families of CAMEL who bore *Azure* (or *sable*) *a camel argent* ; and *Or*, *three camels sable*. *Vert*, *a camel argent* (or *or*) is borne by FALLOWES of Chester. The French CALMELS D'ARTENSAC use : *d'Argent*, *à trois chameaux arrêtés statant d'azur*. Its hump makes the camel an appropriate coat for the Italian GOBBI : *Azure*, *on a terrace vert a camel argent*. KRÖCHER of Prussia bore anciently, *Or*, *a camel passant sable* ; the more modern coat is, *Azure*, *a camel argent*. *Camel's heads* are borne by KEMELS in Flanders, *Azure*, *a chevron between three camel's heads or* : and by DIEK of Holland. Camels support the arms of the Counts of ROMRÉE.

STAGS (BUCKS, HARTS, HINDS, DOES) are frequent in British and German heraldry ; much less so in that of the southern countries.

The terms of blazon used in regard to them differ somewhat from those applied to beasts of prey, and

require separate explanation. The antlers of stags, being regarded as ornaments, rather than as weapons, are known as *attires*, and their branches are called *tynes* (*cors* in French), and the beast is said to be *attired*, (*ramé* in French). As in the case of bulls, unicorns, and other cloven-footed animals, the stag is said to be *unguled* (*onglé*) when its hoofs are of a different tincture from its body. A stag in the walking attitude is said to be *trippant*. Plate XXIII., fig. 7, *Azure, a stag trippant or, attired and unguled gules*, is the coat of STRACHAN of Glenkindy, in Aberdeenshire. *Azure, three bucks trippant or*, is borne by GREENE. When standing still and full-faced, it is described as *at gaze*. The Barons von HIRSCHBERG bear, *Argent, a stag at gaze gules*. (Plate XXIII., fig. 8) *Vert, a stag at gaze or*, is borne by SOMERFORD of Stafford. The family of RAE of Pitsindie in Perthshire bore: *Argent, three roebucks courant gules* (Plate XXIII., fig. 9). A stag reposing is said to be *lodged*, or *couchant*: — *Sable, a stag lodged argent* (Plate XXIII., fig. 10), is the coat of DOWNES of Chester. *Vert, three bucks lodged or*, is a coat of ANDERSON. In the attitude of a lion saliant it is described as *springing*; *d'Azur, à trois cerfs elancés d'or*, is the coat of the Counts BORLUUT DE HOOG-STRATEN of Holland. *Or, three bucks rampant sable, unguled or, their attires wreathed of the tinctures*, is borne by the German Counts of WALMODEN. Another family of WALMODEN bears: *Or, three bouquetins, or chamois, sable*.

The REINDEER is borne by the HIRSCHMANNS of Franconia: tinctured *gules* it is used as a supporter by the Marquis of DOWNSHIRE, Viscount HEREFORD, the Lords KENSINGTON, etc. (see *English Glossary, s.v.*).

MOOSE-DEER are the supporters of the Lords CARLINGFORD and CLERMONT.

In Scotland the stag's head erased in profile, is borne by several branches of the family of CRAWFURD; and

it also appears on the seal of the ABBEY of HOLYROOD HOUSE in commemoration of a legend regarding the foundation of the religious house which is at least as old as the first half of the fifteenth century being told in the old Ritual Book of the Abbey (*Bannatyne Club Miscellany*, ii., 11) dating about the time of the captivity of JAMES I. in England. King DAVID I., according to BELLENDEN'S narration, coming to visit the Castle of Edinburgh on the Festival of the Elevation of the Holy Cross, when the country all round was "ane great forest, full of hartes, hyndes, toddis, and siclik manner of beistes," joined, contrary to the admonition of his confessor, a hunting party of his nobles, and had a miraculous escape from an enraged stag by the intervention in some shape of the Cross, and as an atonement for his having profaned this holy day and in thankfulness for his deliverance, he founded the Abbey of Holyrood House: Sir GREGAN CRAWFORD is said to have aided in some way in the King's preservation, and thence acquired the coat alluded to, *Argent, a stag's head erased gules*. The favourite position however of the stag's head is *cabossed* (or *caboshed*), that is, full-faced with no part of the neck visible. LEGGE, Earl of DARTMOUTH bears: *Azure, a buck's head cabossed argent*. *Sable, three buck's heads cabossed argent* belongs to the family of CAVENDISH, Dukes of DEVONSHIRE. *Argent, on a bend azure three buck's heads cabossed or*, to that of STANLEY. *Barry of six argent and azure over all three stag's heads cabossed or*, is, with many variants, a coat of WOODWARD of Gloucestershire, and the neighbouring counties. In Scotland the stag's head cabossed, known as the *Caberfae*, is most associated with the family of MACKENZIE, whose arms are, *Azure, a stag's head cabossed or* (sometimes with *a star or* between the tynes). The French term of blazon for this bearing is "*un rencontre*." BOUTON uses the term *massacre*, which is

really only applied to the attire and the piece of the skull connecting the horns, as in the coat of COCKS, Earl SOMERS; *Sable, a chevron between three stag's attires argent (de Sable, au chevron d'or, accompagné de trois massacres de cerf d'argent)*; and single antlers also occur as in the Scottish coat of BOYLE of KELBURNE (the paternal coat of the Earl of GLASGOW), *Or, three hart's horns erect gules two and one* (Plate XXIII., fig. 12).

In the quartered coat of the Dukes of BRUNSWICK two quarters are each charged with a single stag's horn, *Argent, a stag's horn gules* is used for the County of REGENSTEIN; *Argent, a stag's horn sable* for that of BLANKENBERG.

BULLS, OXEN, COWS and CALVES.—When bulls or cows, etc., occur in Heraldry they are said to be *armed* of their horns, and *unguled* of their hoofs, as in the coat of BEVILL of Gwarnack, Plate XXIV., fig. 1. *Argent, a bull passant gules armed and unguled or*; this is also the coat of the Margravate of NIEDER LAUSITZ (*v. p. 500*): ASTLEY, Earl of SHAFTESBURY bears: *Argent, three bulls passant sable armed and unguled or. Gules, on a mount in base vert an auroch, or wild ox argent*, were the original arms of the AUERSPERGS, Princes of AUERSPERG, Dukes of MUNSTERBERG in Silesia, etc. *Argent, on a mount vert, a young bull statant gules* is the coat of the Princes PONIATOWSKI, and the Counts ZALEWSKI, and KOMOROWSKI of Poland, of the clan CIOLEK; it is also borne by the WAIDER of Tirol. *Argent, a bull rampant gules*, is the coat of TORÀ in Spain. *Or, a bull passant sable horned or*, is borne by the Barons PLESSEN; *de Gueules, à une vache d'argent*, is borne as a canting coat by LA VACHE DE LA TOUCHE of Brittany. The PUGET, Marquises de BARBENTANE, bear: *d'Argent, à une vache passante de gueules surmontée d'un estoile entre les cornes. Or, a cow sable*, is borne by VACHER of Cambray. *Or, two cows passant in pale gules, collared, armed and belled azure*, were the arms of the Counts of BÉARN, and borne



by the Kings of NAVARRE. The French term for *belled* is *clarinée*. (On the original arms of STYRIA, *v.* p. 499.)

The family of VAQUER of Majorca bear: *Azure, on a terrace a cow with her calf all argent.*

The calf is frequently used as a canting charge. *Azure, a calf passant or*; and the same *on a mount vert*, are both borne by the families of KALFF of Holland. *Argent, three calves passant sable*; are the arms of MEDCALFE, or METCALFE. *Argent, on a bend sable three calves or*, are those of VEALE.

The *Heads of bulls, oxen*, etc., may like those of stags, etc., be borne either caboshed, or in profile; they are drawn in profile unless the other form is prescribed in the blazon. *Argent, a bull's head erased sable*, Plate XXIV., fig. 2, is the older coat of the Scottish family of TURNBULL; in later times three heads were substituted for the single one. (*See* BUFFLE, in *French Glossary*.)

GOATS and GOAT'S HEADS are found occasionally as heraldic charges. The family of THOROLD of Lincoln bears: *Sable, three goats salient argent* (Plate XXIV., fig. 3). *Sable (or vert), three goats passant argent*, is borne by the families of STANSFELD, or STANSFIELD, of Yorkshire; MARSTON of Lincolnshire uses: *Sable, three goats salient argent* (Plate XXIV., fig. 3), as does THOROLD. CABRERA, in Spain, bears: *Argent, a goat rampant sable within a bordure of rocks proper*; a very curious example (PIFERRER, *Nobiliario . . . de España*, No. 537).

SHEEP, both rams and lambs, are frequently found as allusive charges. The coat of LAMBTON, Earl of DURHAM, is: *Sable, a fess between three lambs trippant argent*. *Vert, a lamb argent*, is the coat of LAMBERT of Ireland; VAN BUTEN; LAMMENS; and ADRIANI. LAMBRECHT of Flanders bears the same with the field *azure*. *Azure, a sheep argent*, is borne by SCHAEF of Holland; and *rampant* by the Marquis AGNELLI.

The sheep which is borne on an *azure* field by the Counts ALESSANDRI of Florence has two heads.

The Barons von WIEDERHOLD of Bavaria use: *Per pale or and azure, over all a ram salient argent*. *Gules, a ram passant argent*, is the coat of the Franconian Counts VOIGT DE RIENECK; and, with the ram *salient*, is also borne by the Barons BOJANOWSKI. In the *Wappenrolle von Zürich, Or, on a mount vert a ram passant sable*, is the canting coat of RAMENSPERG (No. 72). *Or, three lambs sable*, is borne by LAMMENS of Holland.

*Vert, three rams argent*, is borne by BELIN; and by PASTUREAU. *Azure, a chevron between three rams or*, is the coat of RAMSEY.

THE PASCHAL LAMB.—A lamb bearing on its shoulder a flag, or banner, *argent charged with a cross gules*, and having its head adorned with the saintly glory similarly charged, occurs not unfrequently in German Armory. *Gules, a paschal lamb argent, on a terrace vert*, is the coat of the Bavarian WÜLFER (and, without the terrace), of LAMPOINS of Holland. Plate XXIV., fig. 3. *Azure, a paschal lamb argent*, is borne by PASCAL of France, PETIT, and WOLTHERS of Holland. A curious use of this charge as a symbol of the Resurrection, and as a canting coat, is found in the arms of the families of OSTERTAG in Bavaria and Suabia: *Azure, on a mount in base, a Paschal lamb argent*. (OSTERHAUSEN, OSTERHAMMER, and OSTERRIETH, also have the Paschal Lamb among their charges, and see the arms of PERTH, Chap. XXI., p. 632.)

The late LYON granted to the honourable family of LAMB of Brechin, of which ancient city one was Provost, the following arms: *Azure, a Paschal Lamb proper, on a chief argent three hawk's heads erased, also proper*. The crest is a Paschal Lamb proper, and the motto, *Virtus sine macula*.

THE ANTELOPE of Heraldry is generally represented



1. Bull.  
*Bevill.*



2. Bull's Head.  
*Turnbull.*



3. Goats.  
*Thorold.*



4. Paschal Lamb.  
*Pascal.*



5. Antelope.  
*Dighton.*



6. Horse.  
*Westphalia.*



7. Hare.  
*Cleland.*



8. Otter.  
*Meldrum.*



9. Talbot.  
*Wolseley.*



10. Herrison.  
*Herries.*



11. Mole.  
*Mitford.*



12. Ermine spots.  
*Henderson.*



in a very conventional manner (*see Glossary of English Terms*); its chief use in British Armory is as a supporter. Plate XXIV., fig. 5, is an instance of its employment as a charge; *Per pale argent and gules an antelope passant counter-changed*, the coat of DIGHTON of Lincolnshire.

THE HORSE alone, as distinct from its use in conjunction with a mounted knight, is scarcely so frequent a charge as we might have expected.

The escucheon of WESTPHALIA, *Gules, a horse courant argent* (Plate XXIV., fig. 6), formed part of the arms of the Electors of HANNOVER, and so was borne by the four GEORGES, and by WILLIAM IV., as a part of the Royal Arms of GREAT BRITAIN. *Gules, a demi-horse argent hoofed and maned or, issuing out of water* (either *proper*, or in its conventional representation *barry wavy argent and azure*) is the coat of TREVELYAN. *Gules, on a base vert, a horse passant argent, cingled sable*; is borne by the Counts BYSTRZONOWSKI.

One chief use of the horse is as an allusive coat. *Gules, a horse argent*, are the arms of the Roman CAVALLI, and *salient* of the French CHIVALETS, and CHEVALERIE; *Or, a horse rampant gules* are those of RENNER; *Argent, a horse sable, saddled gules*, those of POULAIN; *Argent, a horse proper* of RÖSSLER. *Argent, a fess between three colts courant sable*, is the arms of COLT (Baronet). *Gules, a mule passant argent*, is the canting coat of MOYLE. The humble ass is the charge of the family of ESEL (*Sable, an ass argent, a chief of the same*); and *Or, an ass issuant from the base sable*, is the coat of VAN DER EESE of Holland; *Azure, an ass passant sable* (? *proper*) is borne by LOVARI of Udine. *Sable, a fess (or) between three asses argent*, are the canting arms of AYSCOUGH.

The Bavarian family of FRUMBESEL, now extinct, used to bear; *Argent, an ass rampant gules*.

We have the HARE in the Scottish coat of CLELAND

of that Ilk (Plate XXIV., fig. 7). *Azure, a hare saliant with a hunting horn vert, garnished gules, pendent at its neck*; and as the canting coat of several German and Netherland families of HAAS, etc. HAAS of Bavaria bears, *Gules, a hare leaping argent. Vert, on a mount a hare sejant proper*, is borne by VAN NOORT.

THE RABBIT occurs somewhat more frequently still. *Argent, a chevron between three conies sable*, is the coat of STRODE of Devonshire. *Vert, three rabbits argent*, is borne by VAN DEN SANTHEUVEL of Holland.

The family of AYDIE, Marquises de RIBÉRAC in France, bore *de Gueules, à quatre lapins d'argent, 2 et 2. Gueules, au chevron d'or accosté de trois têtes de lapin d'argent*, is the coat of DUMONT DE BOSTAQUET, in Normandy. *Or, a lion rampant gules on a bordure azure seven rabbits argent spotted sable*, are the *armes parlantes* of the Portuguese family of COELHO; sometimes the lion is charged with *three bars chequy or and azure*. (Em campo de ouro hum Leaõ de purpura faxado de tres faxas, empequetado de ouro e azul, armado de vermelho; bordadura azul com sete coelhos de prata malhados de prato.)

King MANUEL granted to NICOLAO COELHO, a companion of VASCO DA GAMA, a special coat: *Gules, between two columns argent (each on a mount in base vert, and bearing a shield azure charged with the "Quinas" of PORTUGAL) in chief a lion rampant or, and in base a ship upon the sea proper*.

SEALS are borne by the BENNS of Holland: *Gules, three seals argent fessways in pale the middle one contourné*; and by DE WULF: *Vert, two seals rampant addorsed or*.

OTTERS and OTTER'S HEADS, are occasionally found in Scottish Armory. The coat of MELDRUM is: *Argent, a demi-otter issuant from a bar wavy sable* (Plate XXIV., fig. 8). *Argent, a chevron between three otter's heads erased sable*, is the old coat of BALFOUR; and the same with

the charges *gules* is that of FULLERTON. It is also the charge in the arms of the Styrian FISCHL, *Gules, on a bend an otter holding in its mouth two fish proper.*

THE BEAVER is borne as canting arms by the Swiss family of BIBER, *Or, a beaver rampant sable (Wappenrolle von Zürich, No. 294)* and also, but sometimes *gules*, by the Barons BIBRA.

THE BADGER is naturally the charge in the coats of the English families of BROCK (*Argent, a badger passant sable*); and BADGER (the same but the field *or*); as well as in those of the Swiss DACHS, *Gules, a badger rampant or*, and of the Bavarian Counts von DACHSBERG (the same but with the charge *argent*).

THE HEDGEHOG, called anciently an Urchin, appears in the allusive coats of HÉRISSON and HERRIES (Plate XXIV., fig. 9), *Argent, three urchins sable*; and in the French coats of LE HÉRISSÉ: *d'Or, à trois hérissons d'azur*; and *d'Argent, au chevron de gueules accosté de trois hérissons de sable.* JEZ, of Poland, *Gules, a hedgehog or.*

The kindred PORCUPINE is the canting coat of the French family of MAUPEOU (*mal peau*), Comtes d'ABLEIGES, Marquises de MAUPEOU. SIMON EYRE, Lord Mayor of LONDON in 1445, bore: *Gules, a porcupine erect argent, armed, collared, and chained or* (probably, as sometimes blazoned, an *urchin* in allusion to his name). It is the dexter supporter of the DE LISLES.

MOLES are borne by the MITFORDS (Lords REDESDALE), *Argent, a fess between three moles passant sable*; and by the Polish TRZYKRETI: *Argent, three moles fessways in pale sable.* *D'Or, à trois taupes de sable*, are the arms of FAYDIDE DE CHALANDRAS. MOLL in Holland uses: *Or, on a mount in base vert a mole sable*; another Dutch family of MOLLE bears: *Vert, on a chief or a mole sable.*

THE SQUIRREL occurs in some English coats, usually as an allusive charge. *Or, a squirrel sejant gules*, are the arms of SQUIRE. *Argent, a squirrel sejant gules, cracking*

a nut, are, with trifling variations, those of several families of NUTSHALL, and SQUIRE. *Argent, a chevron azure between three squirrels gules* (with or without nuts), is the coat of LOVELL.

FOUQUET, the celebrated Finance Minister of LOUIS XIV., bore: *d'Argent, un écureuil rampant de gueules* (often augmented thus: *à la bordure de gueules semée de fleurs-de-lis d'or*); with the ambitious motto: "*Quo non ascendam?*" *Or, a squirrel on a mount proper*, is the coat of STUMPF of Bavaria; and of SICHTERMANN in the Netherlands. *Or, three squirrels gules*, is borne by SQUIRE, and ASHWEED; also by the Danish ALKEVEDERS. *Or, three squirrels sable*, is a coat of DU BOIS.

THE APE as a charge is more frequently met with abroad than in British Heraldry, but there are nevertheless a few examples of its use. *Vert, an ape sejant, banded and chained to the sinister side of the shield argent*, is the coat of APPELGH. *Sable, a chevron or between three apes argent chained gold*, are the arms of LOBLEY. *Argent, an ape gules, holding an apple or*, is the canting coat of AFFENSTEIN (*Zürich Wappenrolle*, No. 412). Without the apple this is borne by PASCAL-COLOMBIER of France. Apes are used as supporters by the FITZGERALDS, Dukes of LEINSTER; and by the MAXWELLS of Pollok, as far back as the reign of ROBERT III.

RATS.—I do not remember any instance in which rats occur as a British charge, but they are found in some foreign coats. The arms of the See of ARRAS are: *Or, a rat sable in the centre point between two pastoral staves paleways addorsed proper, the whole within an orle of ten rats of the second*. *D'Or, à trois rats de gueules*, is the coat of the Breton family of DE LA BENERAYE. *Argent, a rat rampant sable*, was the coat of the Bavarian BILLICHS now extinct. Rats support the arms of RENAUD DE VELORT, in 1449.

DOGS.—I have left until the last the Dog, the faithful



companion of man, which appears frequently in armory, both at home and abroad ; the talbot (a species of mastiff) and the greyhound are the most frequently used.

*Argent, a talbot passant gules* (in chief a crescent for difference), is the coat of Viscount WOLSELEY (Plate XXIV., fig. 9) ; *Argent, a greyhound courant sable*, is that of MORETON. *Azure, a greyhound (saliant) argent collared gules*, is borne by the Austrian Counts BLOME ; and with the collar *or* by the French Counts NICOLAY.

*Vert, a greyhound passant argent collared gules buckled or*, is ascribed to the Byzantine house of SCYLITZES ; *Azure, a talbot statant argent*, to the Silesian Barons HUNDT.

*Three greyhounds courant fessways in pale, argent*, was borne with the field *gules*, or *sable*, by various families of MAULEVRIER ; and *Azure, three greyhounds pursuing a stag argent, all bendways and "at random,"* is the coat of YARDLEY. *Argent, a chevron gules between three talbots passant sable*, was used by TALBOT of Norfolk. *Azure, a chevron or between three greyhounds courant argent*, is the coat of GRIMMINCK of the Netherlands ; and, with the hounds also *Or*, of DE HONDT of Flanders.

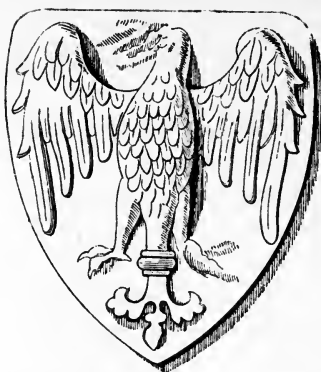


FIG. 62.—THE EAGLE OF GERMANY.

## CHAPTER VIII.

### ANIMATE CHARGES. III.

#### A. THE EAGLE.—B. OTHER BIRDS.

##### SECTION A.

THE EAGLE.—In the eagle as a heraldic bearing we have a point of contact between ancient Mythology or symbolism, and mediæval Heraldry. The bird of Jove, King of gods and men, adopted as the standard of the Roman Emperors in heathen times, continued in use after Rome had become Christian.

After the coronation of CHARLEMAGNE in Rome, on Christmas Day in the year 800, that prince, claiming to be the successor of the old Roman Emperors, is said to have adopted the eagle as his ensign, and placed it conspicuously on his palace at Aachen.

The eagle of the Holy Roman Empire was borne by the German Emperors in the attitude known as “displayed;” that is with the body upright, the wings on either side raised to the level of the head, and the legs extended beneath them. The eagle thus displayed is enamelled on the hilt of the Sword of CHARLEMAGNE, still preserved in the Imperial Treasury in the Burg at

Vienna. (See LABARTE, *Handbook of the Arts of the Middle Ages*, fig. 50, p. 114, 1855.)

The Imperial seal upon which the eagle first appears in any shape is that of the Emperor HENRY III. (1039-1056) in which the sceptre carried by the prince is surmounted by a single-headed eagle. (See Dr ROEMER BÜCHNER'S *Die Siegel der Deutschen Kaiser*, No. 26, p. 24, whose note is worth transcribing. "Die römischen Consuln hatten einen elfenbeinern Stab, mit darauf geschnitztem Adler, wie viele Münzen, und diptycha consularia beurkunden. Sollte nicht von denselben HEINRICH III. dieses uralte Zeichen der Herrschaft angenommen haben, und hierdurch der Adler, als Reichsadler aufgenommen worden sein?")

At the battle of Mölsen on the Elster, in 1080, GODFREY DE BOUILLON, afterwards the first Christian King of JERUSALEM, is said to have borne the banner of the Emperor HENRY, which was charged with the eagle—"dux cum aquila præcedens Imperatorem" (WILLIAM OF TYRE, *Historia Belli Sacri*, p. 150). HENRY'S rival, RODOLPH of SWABIA, who fell in the same battle, used, after his coronation in 1077, a Great Seal on which he is represented holding in his right hand a very short sceptre or staff surmounted by an eagle with close wings. (GLAFEY, *Specimen decadem Sigillorum*, table iv., p. 25; Leipsic, 1749; and ROEMER BÜCHNER, *Die Siegel*, etc., p. 26.)

The earliest appearance of the eagle as a heraldic charge, which has come under my notice, is afforded by the Great Seal of the Markgrave LEOPOLD of Austria in 1136; on it the mounted figure of the Markgrave bears a shield charged with the eagle displayed. (HERGOTT, *Monumenta Austriæ*, tom. i., tab. 1.) From about this time it was borne not only by the Emperor, and the King of the Romans, but by the princes who, as Vicars of the Empire, or Lords of its Marches, were charged with the

gövernment, or defence of its provinces. It was thus borne, for example, by the Counts of SAVOY, as Marquesses, or Markgraves, of the Empire in Italy, a title which constantly recurs upon their seals. (*See also* p. 535.)

The single-headed eagle displayed of the Empire was also borne as the supporter of the escutcheon of Savoy. See the gold "*Doppel Doppia*" of CHARLES EMANUEL, King of SARDINIA, 1746; and it has not yet been disused by the Kings of Italy. (It thus appears, for instance, on the centre of the reverse of the Cross of the Order of the Crown of Italy.)

Under FREDERICK I. BARBAROSSA (Duke of Swabia, elected King of the Romans in 1152; crowned as Emperor, at Rome, in 1155), the eagle had become the recognised standard of the Holy Roman Empire.

"At quæ Cæsareæ, signum latiale cohortis  
Regia fulget avis, magnorum densa virorum  
Agmina ceu magni glomeravit viscera regni."

(Quoted from GUNTHERUS, by DUCANGE, tom. vii., sectio xviii.)

The eagle is embroidered with the *Heiligenscheine*, or "glory" round its head, upon the gloves which formed part of the Imperial coronation robes in the twelfth century (*See* BOCK'S splendid work; *Die Kleinodien des Heil. Römischen Reiches*, etc., taf. viii., Wien, 1864); and the head of the eagle is for the first time thus encircled (*diademed*) on the Imperial seals, by ALFONSO of CASTILE, elected King of the Romans in 1257. (ROEMER-BÜCHNER, *Die Siegel*, etc., No. 48; VRÉE, *Genealogia Comitum Flandriæ*, pl. xvi.; OETTER, *Wappenbelustigung*, i., 50.)

The eagle appears on the coins of the Emperor OTTO IV., 1208, and on those of several of his successors. The Emperor is represented on horseback bearing a shield

charged with the eagle. OTTO was thus armed at the battle of BOUVINES :—

“ Quar il porte, ce n'est pas fable,  
L'escut d'or à l'aigle de sable.”

(PHILL. MONSKES, MS. *Historia Francorum*.)

From BOCK'S *Kleinodien*, etc., we see that OTTO'S imperial mantle was powdered with single eagles displayed, and with lions rampant. (Taf. x., 13.)

In his letters FREDERICK II. (elected King of the Romans at the age of three years; and crowned as Emperor at Rome by Pope HONORIUS in 1220) often speaks of his victorious eagle banners. A boldly sculptured escucheon of this Emperor, with the single-headed eagle displayed, is still extant in the north aisle of the choir of Westminster Abbey (fig. 62, p. 242).

The *secretum* of FLORENT V., Count of HOLLAND (son of WILLIAM, Count of HOLLAND, who was elected King of the Romans in 1247, crowned at Aachen 1248, and slain in 1256), bears the lion of HOLLAND in a shield placed upon the breast of a single-headed eagle displayed (VRÉE, *de Seghelen der Graven van Vlaendren*, pl. lxxix.). This eagle is also one of the charges on the seal of WILLIAM'S sister ALICE, wife of JEAN D'AVESNES, and on the counter-seal it is curiously dimidiated with the lion rampant (Plate XXXVII., fig. 6).

The seal of RICHARD, Earl of CORNWALL, and POICTOU, brother of our King HENRY III., and elected King of the Romans in 1257, bears, *circa* 1260, his arms (*Argent, a lion rampant gules, within a bordure sable charged with bezants*) supported by the eagle displayed; and his son EDMUND used the same arrangement.

These arms remain in the painted glass, or appear on the encaustic pavement, in many of the churches in England with which he was connected. A list of these churches will be found in an article on “RICHARD King

of the Romans " in *The Gentleman's Magazine*, vol. ccviii., pp. 1-13, which also contains coloured plates of the encaustic tiles to which reference is here made. It is curious that, at least in England, RICHARD does not seem ever to have used the German eagle as his arms, but at Great Malvern the eagle (which is there double-headed) is surrounded by the *bordure bezantée*. At Warblington in Hampshire the rampant lion is borne in an escucheon without the bordure on the breast of a double-headed eagle. It must be noted, however, that in many cases the glass and tiles are probably of a later date, and we cannot safely appeal to them as affording evidence of RICHARD'S own use.

The coins of ADOLF OF NASSAU, elected King of the Romans in 1291, bear the single eagle displayed; and in 1298 the surcoats and housings used at the battle of Gellheim by ADOLF and his rival competitor for the Imperial Crown—ALBERT of AUSTRIA, son of the Emperor RODOLPH,—were of yellow cloth charged with the same figure.

We learn this from the rhythmical chronicle of a contemporary poet, OTTACAR VON STEYERMARCK, from which the following lines are quoted in a paper in the *Cornhill Magazine*, 1865, from which I also borrow the appended translation.

“ Nu warn auch die Wappen-Klayt  
 Yetweders Kunigs geleich  
 Albert der Furst Reich  
 Auf ain reiches Tuch gel  
 Mangen Swarczen Adaler  
 Hies wurchesz nach Seiner Pet.  
 Dieselben *er* hat—  
 Wappen Rokh und Degkh—  
 Von Nazzau der kech ;  
 Des Wappen-Klayt man markht  
 Geweben, und gewarcht  
 In derselben Vart und Gestalt.”

“ Now were also the surcoats  
 Of each King the same.  
 Albert the Imperial Prince  
 On a rich yellow cloth  
 Many a black eagle  
 Distributed according to his wish  
 The same *he* also had,—  
 Surcoat and housings,—  
 Nassau the arrogant  
 The surcoat was observed  
 Woven, and worked  
 In the same colour and form.”

SPENER (*Opus Heraldicum*, pars. spec., pp. 66-67, quoting from FUGGER, *Spiegel der Ehren des Hauses Oesterreich*) says that, as Emperor, ALBERT bore, on the breast of the single-headed eagle of the Empire, his arms—*Quarterly*; 1. AUSTRIA; 2. STYRIA; 3. CARNIOLA; 4. HAPSBURG.

On the Great Seal of the Emperor LOUIS IV. (Duke of Bavaria, elected King of the Romans in 1314, crowned as Emperor at Rome in 1328) the throne is borne by eagles, and the eagle displayed surmounts the cross on the Imperial sceptre.

This is the first Imperial Great Seal to which a counter-seal is attached; this bears without a shield a standing eagle turned to the sinister, but with its head regardant to the dexter. (ROEMER-BÜCHNER, *Die Siegel der Deutschen Kaiser*, etc., No. 55.)

On the *secretum* of MARGARET, Sovereign Countess of HOLLAND, second wife of the Emperor LOUIS, the single eagle is represented; and on others of her seals it bears a lozenge shield charged with four lions: two of HOLLAND, and as many of FLANDERS: the red lions of HOLLAND in chief and base; the sable lions of FLANDERS in the flanks. (VRÉE, *Gen. Com. Flandr.*, p. 58.) The pourfilar lines which would have made the lozenge *quartered per saltire* are omitted, as they are also in the quartered escucheon of Queen PHILIPPA of HAINAULT in Westminster Abbey. (See pp. 462, 463.)

The eagle properly displayed as a heraldic charge upon a shield is shown on a somewhat smaller seal of the Emperor GUNTHER VON SCHWARZBURG, elected King of the Romans in 1349 (No. 58, of ROEMER BÜCHNER).

On the Great Seal of the Emperor CHARLES IV. (King of Bohemia), elected King of the Romans in 1308, crowned at Rome in 1312, this throned effigy is placed between two shields, one of the single eagle; the other bearing the lion of BOHEMIA. (ROEMER BÜCHNER, *Siegel der Deutschen Kaiser*, No. 59, etc.)

An Imperial dalmatic of the fourteenth century bears golden roundles charged with the single-headed eagle (BOCK, *Kleinodien*, taf. xi., 14).

THE DOUBLE-HEADED EAGLE.—The origin of the double-headed eagle displayed is a matter of some uncertainty.

DUCANGE (vol. vii., *Dissertatio de Inferioris Ævi Numismatibus*, p. 151) writes:—

“Quædam Germanos bicipitem aquilam sibi adrogasse existimant ex quo in clade Variana signa Romanorum et aquilæ duæ in eorum venere potestatem; tertia a signifero priusquam in manus hostium veniret, in cruenta palude, ut ait Florus, quas quidem binas aquilas diis patriis in lucis ii suspenderint.

Ulricus Huttenus:—

“Vindice ut Arminio, ceteris prope rura Visurgis  
Romanas acies miro Germano motu  
Quintiliumque ducem conciderit, unde birostræ  
Contigerint aquilæ, traducti insignia regni  
Excussumque jugum non tantum hæc tempora nossent.”

NISBET thinks that it originated in the arms of the Emperors of the East, who, he says, when the throne was occupied by two co-regnant princes, placed two eagles, one above the other in one shield on their seals and coins; and that it was adopted in Germany “by the Emperors of the Western Empire, upon the decline of that of the



East, especially by SIGISMUND who joined both the eagles together with their heads separate, to show the sovereignties of the two empires conjoined in his person : which practice was continued by his successors ” (*System of Heraldry*, i., 337-338). The Imperial eagle was “not one eagle with two heads, but two eagles, the one laid upon the other, and their heads separate, looking different ways, which represent the two heads of the Empire after it was divided into East and West.”

“Non emin biceps est aquila” subdit Cuspidion “ut imperitum vulgus credit, sed duæ simul quarum altera alteram expansis alis obtegit,” etc.

NISBET, however, seems to be mistaken when he adds to the passage above given from Cuspidion (as he calls him) the assertion that this was also the opinion of BELLARMINE, as will be seen from the following quotation :—“Sed hanc sententiam cui adstipulatur Flaccus Illyricus, jure exagitat cardinalis Bellarminus, qui non duas aquilas in insignibus imperatores gerere, sed unum divisum in dua capita, ejusque rei causam esse quod Imperium esset inter duos principes, quorum alter in Occidente, alter in Oriente, sedem habebat.

“Cui quidem Bellarmini sententiæ consentanea sunt quæ habet Ioannes Georgius Trissinus, poeta Italicus (lib. 2, *de Italia a Gothis liberata*):—

“ Il grande imperio ch'era un corpo solo  
Avea due capi ; un nel'antica Roma ;  
Che regeva i paesi occidentali,  
E l'altra nella nova, che dal volgo  
S'appella la citta di Constantino.  
Onde l'aquila d'oro in Campo rosso  
Insegna imperial, poi si dipinse  
E si dipinge con due teste ancora.’”

The double-headed eagle of gold on a red field, here referred to as borne by the Emperors of the East, was indeed used by them in later times, and appears in more

modern days as a quartering in the shield of the Dukes of MANTUA to denote their pretensions to the Eastern Empire, derived from the Marquesses of MONTFERRAT.

But DUCANGE very properly remarks that—"hæ recentiores conjecturæ ingenii potius acumine quam ipsa nituntur rei veritate, cum biceps aquila longe recentior videatur præsertim apud Byzantinos; ut pote quæ *uniceps* in insignibus gentilitiis Palæologorum Montferratensium descripta sit qua Imperium Constantinopolitanum designatur; deinde in effigie Constantini Palæologi (1041-2), Michaelis imperatoris filii (quam initio hujus dissertationis describimus) pallium aquilis cum unico capite inspersum conspiciatur." So also on the coins of THEODORUS LASCARIS, MICHAEL, and ANDRONICUS PALÆOLOGUS, the eagle is single-headed.

The eagles on a coin of THEODORUS LASCARIS in 1251 are double-headed: and the letter of DEMETRIUS PALÆOLOGUS to CHARLES VII. of France, *circa* 1400, has a seal of blue wax (according to Imperial custom), charged with the double-headed eagle. MENÉTRIER thinks that the use of the double-headed eagle by the Emperors of the East arose in the same manner as that of the double cross which appears on their coins.

He says that as the cross was used as a sceptre, and when two Emperors were co-regnant it was represented with a double traverse and held by both; so on their seals and coins they united two eagles into one. But it appears more likely that the Byzantine princes borrowed the double-headed eagle from the Turkish dynasty of the Seljooks. This emblem still remains carved over the principal entrance of the Turkish fort of Kara Hisar in Anatolia. The double-headed eagle, which is the charge of the Imperial Arms of Russia, was assumed by the Grand Duke IVAN BASILOVITZ of Moscow, who, in 1472, married SOPHIA, daughter of THOMAS PALEOLOGUS, and niece of the last Emperor of Byzantium, CON-

STANTINE XIV. It appears first on a seal appended to a charter of 1497. (See KOEHNE, *Notice sur les Sceaux et Armoiries de la Russie*, pp. 8, 9, Berlin, 1861.)

STEPHEN NÉMANJA, Czar of SERVIA and BOSNIA, had long previously assumed the double eagle of Byzantium (but silver instead of gold, on a shield *gules*); and used it, crowned with an eastern crown, as the crest of his crowned helm. (See the account of *The Book of Arms of the Nobility of Bosnia, or Illyria, and Servia*, etc., in the year 1340, given in EVANS' tour *Through Bosnia and the Herzegovina*, in 1875, pp. 214-225.)

The double-headed eagle displayed was borne, with variations of tincture and accessories, by several of the great Byzantine families: KORESSIOS bore: *Sable, beneath the Imperial crown proper, a double-headed eagle displayed or, holding in each of its claws a sword paleways argent.* VATATZES used: *Vert, the double eagle displayed or, above each of its heads an estoile argent.* LASCARIS bore: *Or, a double-headed eagle displayed sable armed gules, beneath an Eastern crown of three points of the last.*

Although, as we have seen, the assumption of the double-headed eagle displayed as the arms of the Holy Roman Empire has been commonly attributed to the Emperor SIGISMUND, it is quite clear that it had been in use at an earlier date. It appears, I think not for the first time, on the coins of the Emperor LOUIS THE BAVARIAN in 1314. The seals of his sons, Duke WILLIAM of BAVARIA, Count of OSTREVAULT, and ALBERT, Count PALATINE of the RHINE, *circa* 1350, bear the shield of their arms (Quarterly, 1 and 4, BAVARIA; 2 and 3, FLANDERS quartering HOLLAND, *vide* p. 462), upon the breast of a double-headed eagle displayed. (VRÉE, *Généalogie des Comtes de Flandres*, plate lix.) Earlier instances still are afforded by a shield in one of the windows of York minster, *circa* 1307; and in a MS. copy of MATTHEW

PARIS, *circa* 1250, now preserved in the British Museum, this eagle occurs unmistakably for the Emperor of Germany. In the *Roll of Arms of the Thirteenth Century*, probably written about 1280, its first and third entries are :—I. L'Empereur d'Almaine ; d'or a ung aigle espany ove des deux têtes sable. III. Le Roy d'Almaine, d'or un egle displaye sable. (*Archæologia*, xxxix., p. 378.)

In the *Wappenrolle von Zürich*, if No. 12 be (as seems pretty certain), the shield of the Empire, the eagle is still single-headed.

The earliest use of the double-headed eagle on an Imperial seal with which I am acquainted is afforded by a counter-seal of the Emperor WENZESLAUS (King of BOHEMIA, elected King of the Romans, and crowned at Aachen in 1376, but deposed in 1400). On this counter-seal the double-headed eagle bears on its breast a round escucheon charged with the Bohemian lion. But on this Dr ROEMER BÜCHNER makes the following remark :—

“ Irrig ist es wenn dieses Contrasiegel als doppelter Reichsadler angesehen wird, schon als böhmischer König führte er solches, daher kein Reichswappen, wahrscheinlich sind die Adler von Brandenburg und Schlesien hier vereint.” (*Die Siegel der deutschen Kaiser*, etc., No. 64 Frankfurt am Main, 1851.) On the Great Seal itself of WENZESLAUS the Emperor is seated between two shields, the dexter one charged with the single eagle displayed, the arms of the King of the Romans ; the sinister bearing the double-tailed lion of BOHEMIA. If this view be correct, as an undoubted emblem of the Holy Roman Empire the double-headed eagle first occurs (so far as seals are concerned) on that of the Emperor SIGISMUND (son of CHARLES IV., King of HUNGARY and BOHEMIA, crowned at Aachen in 1414, and as Emperor at Rome in 1434, died in 1437). Here, for the first time, the armorial shield is charged with the double-headed eagle, of which the heads are “diademed” or surrounded by the golden

*Heiligenscheine*. (The double-headed eagle, thus adorned, also appears on the counter seal with an inscription allusive to EZEKIEL xvii. 3 and 7. See ROEMER BÜCHNER, *Siegel*, etc., No. 73.)

After the adoption of the double-headed eagle as the arms of the Empire, the single-headed eagle displayed became the distinctive possession of the King of the Romans; the second head being added on his attainment of the Imperial Crown. See among other examples the fine counter-seal of MAXIMILIAN, as King of the Romans, in VRÉE, *Die Seghelen der Graven van Vlaendren*, plate xlvi., Bruges, 1640. Here the single-headed eagle with the *Heiligenscheine* is the charge of his shield, and bears on its breast a small escucheon of AUSTRIA, impaling BURGUNDY-ancient (apparently *sans bordure*). But on MAXIMILIAN'S signet (*Ibid.*, No. 56) after his attainment of the Imperial dignity the eagle (which bears the correct impalement) is double-headed.

On the *Aurea Bulla* of CHARLES VI. (1711-1740) the *Heiligenscheine* is converted into a flat circular plate. It is only on the seal of CHARLES VII. (1740-1745) that the sword and sceptre both appear in the dexter claw, and the orb in the sinister, of the Imperial eagle.

The first instance of a Great Seal in which the Imperial Eagle is represented bearing on its breast the escucheon of the personal bearings of the Emperor, is that of CHARLES V. (ROEMER BÜCHNER, *Die Siegel*, etc., No. 88); on this the arms of the Spanish kingdoms are represented crowned. Many of CHARLES'S seals have this escucheon uncrowned (See VRÉE, *Die Seghelen der Graven van Vlaendren*, plates lxii., etc.). On one Seal, as Duke of BURGUNDY, Plate lxii., his escucheon is of AUSTRIA-modern only. The coats of CASTILE impaling LEON are sometimes similarly used alone.

As a heraldic charge, apart from any connection with the Empire, we find the double-headed eagle displayed

in a lozenge, upon the seal of ISABEL DE ST. VRAIN in 1262. (DE MAY, *Le Costume d'après les Sceaux*, p. 229.) On the magnificent encaustic pavement of the church of Saint Pierre de Dive, in Calvados, which is probably of the early part of the thirteenth century, the double-headed eagle displayed occurs with very great frequency. (This pavement is engraved in DE CAUMONT, *Abécédaire d'Archéologie*, pp. 384-386.) *Argent, a double-headed eagle displayed sable, over all a cotice gules*, was the coat worn by the celebrated BERTRAND DU GUESCLIN, Constable of France (d. 1380). The Marechal de BOUCIQUAUT bore a like eagle, though his arms are differently tinctured; they are:—*d' Argent, à l'aigle éployée de gueules, armée d'or* (See the *Armorial de l'Héraut Gelre*). The double-headed eagle occasionally occurs in English Heraldry, as in the coat of SPEKE, of Jordans, *Barry of eight argent and azure, a double-headed eagle displayed gules* (Plate XXV., fig. 2).

The consideration of the use of the Imperial Eagle as an augmentation may be fitly deferred to the special Chapter on AUGMENTATIONS.

The Eagle now borne for the German Empire is single-headed, of *sable*, armed and langued *gules*. Over its head is placed the crown of CHARLEMAGNE (fig. 97, p. 617). Upon its breast is an escucheon which contains the personal arms of the Emperor, viz., the Royal Arms of PRUSSIA:—*Argent, an eagle displayed sable crowned, and with klee-stengel or, armed gules, holding in its dexter claw the Royal sceptre, and in the sinister the Royal Orb, on its breast a small escucheon of the arms of the House of HOHENZOLLERN, viz., Quarterly argent and sable* (Ein von Silber und Schwartz quadrirter Schild).

The arms of the Kingdom of POLAND are: *Gules, an eagle displayed argent crowned or*. This appears as early as the year 1255, on the seal of King BOLESLAS, where the shield borne by the royal knight is charged with the

eagle. Later on, since the union of Lithuania to Poland in 1385, the arms were quartered with the following coat : *Gules, a knight mounted on a white horse, and bearing on his buckler azure a cross patriarchal or*, for LITHUANIA.

The arms of the imperial city of FRANKFURT are identical with those of POLAND.

The arms of the Markgravate of BRANDENBURG, which was given in pledge by the Emperor SIGISMUND to FREDERICH of HOHENZOLLERN, Burg-grave of Nürnberg in 1417, and which became the foundation of the splendid fortunes of the present Imperial German dynasty, were : *Argent, an eagle displayed gules with "klee stengeln" on its wings or, and armed of the last.* (In silbernem Felde ein aus gebreiteter rother Adler mit goldenem Schnabel, und goldenen Füßen. Die beiden Flügel des Adlers sind jeder mit einem goldenen Klee-stengel belegt.) (For *Klee-Stengel*, see note, p. 344.)

As might be expected, both the *sable* single-headed eagle of the German kingdom, and the double-headed eagle of the Holy Roman Empire, enter with great frequency into the armorial bearings of the Princes, provinces, and cities of the Empire. A large and interesting volume might easily be written which should deal exclusively with the Heraldry of the Eagle. It is not possible in our limited space to do more than allude to a few of the most important examples.

The coat of the Duchy of SILESIA is : *Or, an eagle displayed sable, crowned (and often armed) of the field ; on its breast and wings a crescent with a cross between its horns argent.* The Dukes of GLOGAU bore the same without the cross. (Plate XLVI.)

The County of TIROL bears : *Argent, an eagle displayed gules crowned, armed, and with "klee-stengeln" or.* (Im silbernem Felde ein rother ausgebreiteter gekrönter Adler mit goldenem Schnabel und Füßen, und goldenen Klee-stengeln auf den Flügeln.)

The arms of the Markgravate of MAHREN, or MORAVIA, in the Austrian *Écu complet* are: *Azure, an eagle displayed chequy argent and gules crowned or* (p. 496).

The Duchy of WESTPHALIA (one of the Saxon and Anhalt quarterings) bears: *Azure, an eagle displayed, crowned or*; and the same coat (but often with the crown omitted) is used for the Palatinate of SAXONY.

*Azure, an eagle displayed argent*, is the coat of the Counties of ARENSBERG, and MÜHLINGEN; and, with a golden crown, of the House of ESTE, from which our own Royal Family derives its descent, and of which the Dukes of MODENA are the chief representatives (p. 508).

The arms of the Duchy of CARNIOLA, or CRAYN, are given at p. 495, *infra*.

The famous Genoese family of DORIA bore: *Per fess or and argent, an eagle displayed sable*.

The Princes of LOBKOWITZ quartered with their own arms (*Per fess gules and argent*, the coat of the house of ZEROTIN): *Argent, an eagle displayed in bend sable, crowned or, and charged on the breast with an eagle of the field*. A parallel coat to this curious blazon is recorded in the *Wappenrolle von Zürich*, No. 115, where *Argent, an eagle displayed in bend gules* is the coat of SCHÖNEN. The Marquises of FAGNANI in Italy also bear: *Azure, an eagle in bend argent*.

The Counts of SAARWERDEN used: *Sable, a double-headed eagle displayed argent*; a coat which appears in the escucheon of the Dukes of NASSAU.

*Gules, an eagle displayed chequy sable and or*, is the coat borne by Popes INNOCENT III., GREGORY IX., and ALEXANDER IV. of the family of SIGNIA at Agnani.

*Per bend argent and gules, an eagle counter-changed*, is the coat of the Italian family of SECCANO; and, with the tinctures *azure* and *argent*, of the Venetian LOMBARDI.

The family of DE LIMESAY in Normandy, from which



the great Scottish house of LINDSAY, Earls of CRAWFORD, etc., derives its origin, bore: *Gules, an eagle displayed or*, which was also the bearing of the families of RYE, Marquess de VARAMBON; VIENNE; FERRONAY (banneret of Touraine), etc. *Or, an eagle displayed azure*, the coat of the PRIGNANI, was borne by Pope URBAN VI.

The French family of COLIGNY (Ducs de CHÂTILLION, Marquesses d'ANDELOT, etc.), used: *Gules, an eagle displayed argent, crowned or*. In England in early times the eagle was only borne by a very few families of distinction. RALPH DE MONTHERMER, Earl of GLOUCESTER in right of his wife, bore (as in Plate XXV., fig. 1), *Or, an eagle displayed vert*, arms which were afterwards quartered with those of MONTACUTE in the shields of the Earls of SALISBURY and WARWICK. The notorious PIERS GAVESTON, created Earl of CORNWALL by EDWARD II., bore: *Vert, six eagles displayed or*.

The Eagle appears in the coat of QUEEN'S COLLEGE, OXFORD, which are those of its founder ROBERT DE EFLESFELD, confessor to PHILIPPA, Queen of EDWARD III.:—*Argent, three eagles displayed gules armed or*. It will be seen from the foregoing examples that the heraldic eagle has usually its beak and claws (sometimes the beak, legs, and claws) of a different tincture from the rest of its body. In the first case it is sufficient to use the phrase *armed*, which includes beak as well as claws: in the latter case the term employed is usually *beaked and membered* (in French *becquée et membrée*), the legs including the claws. In the Armory of Germany and the Low Countries the whole unfeathered part of the leg is intended when the term *armed* is used.

The arms of the great French family DE LA TRÉMOILLE (Vicomtes and Ducs de THOUARS, Ducs de la TRÉMOILLE, Princes de TALMONT, et de TARENTE, etc.), are: *d'Or, au chevron de gueules accompagné de trois aigles d'azur, becquées et membrées du second*. [This

coat is often borne by the chief line *en surtout* above the quartered coats of 1. ANJOU-NAPLES; 2. SICILY; 3. LAVAL; 4. BOURBON-CONDÉ; as representing CHARLOTTE of ARRAGON, wife of GUY, Comte de LAVAL (*vide infra*, p. 452.)]

The famous CHARLOTTE DE LA TRÉMOILLE, Countess of DERBY (d. 1664), was daughter of CLAUDE, Prince de TALMONT, etc., by CHARLOTTE, daughter of WILLIAM, Prince of ORANGE (*v. i.*, p. 466).

In Scotland the eagle displayed occurs at an early date. The RAMSAYS bore: *Argent, an eagle displayed sable, beaked and membered gules*. The CARNEGIES, now Earls of SOUTHESK, used: *Or, an eagle displayed azure, beaked and membered gules now charged on the breast with a covered cup of the field*. But early seals of this family show the eagle standing on a barrel, which was allusive to their tenure of the estate of KINNAIRD "for the serwise of the kepeing of the Kyngis ale sellar within the Schirefdome of Forfar" (STODART, *Scottish Arms*, ii., pp. 137-138). *Argent, three eagles displayed gules, crowned or*, is the coat of the DE COURCYs, Barons of KINGSALE, in Ireland.

The *allerion* (in French *alérion*), originally synonymous with an eagle, was in the hands of some fanciful heralds, deprived of its legs and beak, as in the arms of the House of LORRAINE still quartered by the Emperors of AUSTRIA:—*Or, on a bend gules three allerions argent*. The myth which refers the origin of this coat to a fowling exploit in Crusading days is too absurd for further quotation. The charges are really anagrams (alerion) of the name LORRAINE (*see* PLANCHÉ, *Pursuivant*, pp. 86-91).

The coat of the great French family DE MONTMORENCY is still blazoned with *allerions* instead of the original four eagles: *d'Or, à la croix de gueules cantonné de seize alérions d'azur*. The MONTMORENCY-LAVAL (*vide*

*supra*) differenced this coat by charging the cross with *five escallops argent*. (See Chapter XIV., p. 452.)

When two or more eagles are borne in a shield they are sometimes, but quite needlessly, blazoned *eaglets*; but even the heraldic purists who insist on this distinction admit that it need not be made when the birds are separated by an Ordinary. Thus: *Azure, a pale between two eagles displayed argent*, is the coat of WOODWARD, of Warwickshire and the neighbouring counties. *Argent, a saltire gules between four eagles displayed azure*, is used by HOBART, Earls of BUCKINGHAMSHIRE. The great Italian house of the GONZAGAS, Dukes of MANTUA, bore: *Argent, a cross patée-throughout gules, between four eagles displayed sable* (*vide* p. 535).

Except as a crest, or supporter, the eagle of heraldry seldom appears in any other attitude than *displayed*. An eagle *volant*, *i.e.*, flying bendways across the shield, occurs in the armorials as the coat of STAYLTON or STALTON;—*Sable, an eagle volant argent*, but I do not remember any other example.

An eagle *rising*, that is in the act of taking flight (in French *essorant*), is almost equally rare. The French family of SAFFRES, bear the canting coat; *de Gueules, à cinq saffres, ou aigles de mer, essorants d'argent*, 2, 1, 2.

The founder of the French Empire deviated from the mediæval idea of the imperial bird, in favour of the pre-heraldic and classical type. The arms of the Napoleonic Empire are:—*Azure, an eagle rising* (its head turned to the sinister); *grasping in both claws a thunderbolt or*. (Plate XXV., fig. 3.) The official blazon of this coat was simply: *d'Azur, à l'aigle d'or, empiétant un foudre du même*. (SIMON, *l'Armorial Général de l'Empire Français*, tome i., page 1. Paris, 1812.)

Parts of eagles occur not unfrequently in armory; MONRO of Foulis bears: *Or, an eagle's head erased gules*. (Plate XXV., fig. 4.) WINGS, presumed to be those of

eagles, are often borne in pairs. *Gules, three eagle's wings or*, is the coat ascribed to Sir WALTER BAND in the *Roll of EDWARD II.* (Their frequent use in German crests will be referred to later on.) When the wings are thus conjoined they are often termed a *vol*, and when the points are turned downwards this is styled *un vol abaissé*, or the wings are said to be *conjoined in lure* (that is, after the fashion of the instrument used by falconers to lure the hawk back after its flight). The coat of the SEYMOURS, Dukes of SOMERSET is: *Gules, two wings conjoined in lure, the tips downward, or (de Gueules, à un vol abaissé d'or)*. Plate XXV., fig. 5. A single wing is often termed a *demi-vol*. *Gules, a demi-vol abaissé argent*, is the coat of the Princes of BEVILACQUA of Italy. (See USENBERG, p. 490.) *Argent, two demi-vols addorsed sable*, is borne by the Prussian Barons von KÖNIG.

*Per chevron argent and gules, three demi-vols erect counter-changed*, was used by the important family of the Counts von ORTENBURG in Carinthia.

EAGLE'S LEGS are also borne, coupéd, or erased at the thigh. Of these a single example may suffice:—the Marquis d'ARCHIAC in France, bore: *Or, two eagle's legs coupéd at the thigh in pale gules*. (SEGOING, *Armorial Universel*: planche 24. Paris, 1679.)

Among the curiosities of Heraldry we may number the coat of the Danish family of STIXEN, now extinct, which was: *Azure, an eagle displayed, without a head or*. The family of SCHAD in Wurtemberg bore: *Or, an eagle displayed, without feet, and having a ribbon tied about its neck or*. The STAHLIN VON STORKSBURG, in Bavaria carried: *Azure, an eagle displayed or, its head concealed by a tilting helm argent*.

The Norman family of SACQUEVILLE, or SACQUINVILLE, used, *d'Hermine, à l'aigle pamée de gueules*, that is, with drooping wings and head and open beak. The *Wappenrolle von Zürich* gives (No. 503) a curious example



1. Eagle displayed.  
*Monthermer.*



2. Two-headed Eagle.  
*Speke.*



3. Imperial Eagle.  
*France.*



4. Eagle's Head.  
*Munro.*



5. Wings.  
*Seymour.*



6. Goshawk.  
*Weele.*



7. Falcon rising.  
*Price.*



8. Hawks' Bells.  
*Bellchamber.*



9. Owls.  
*Prescott.*



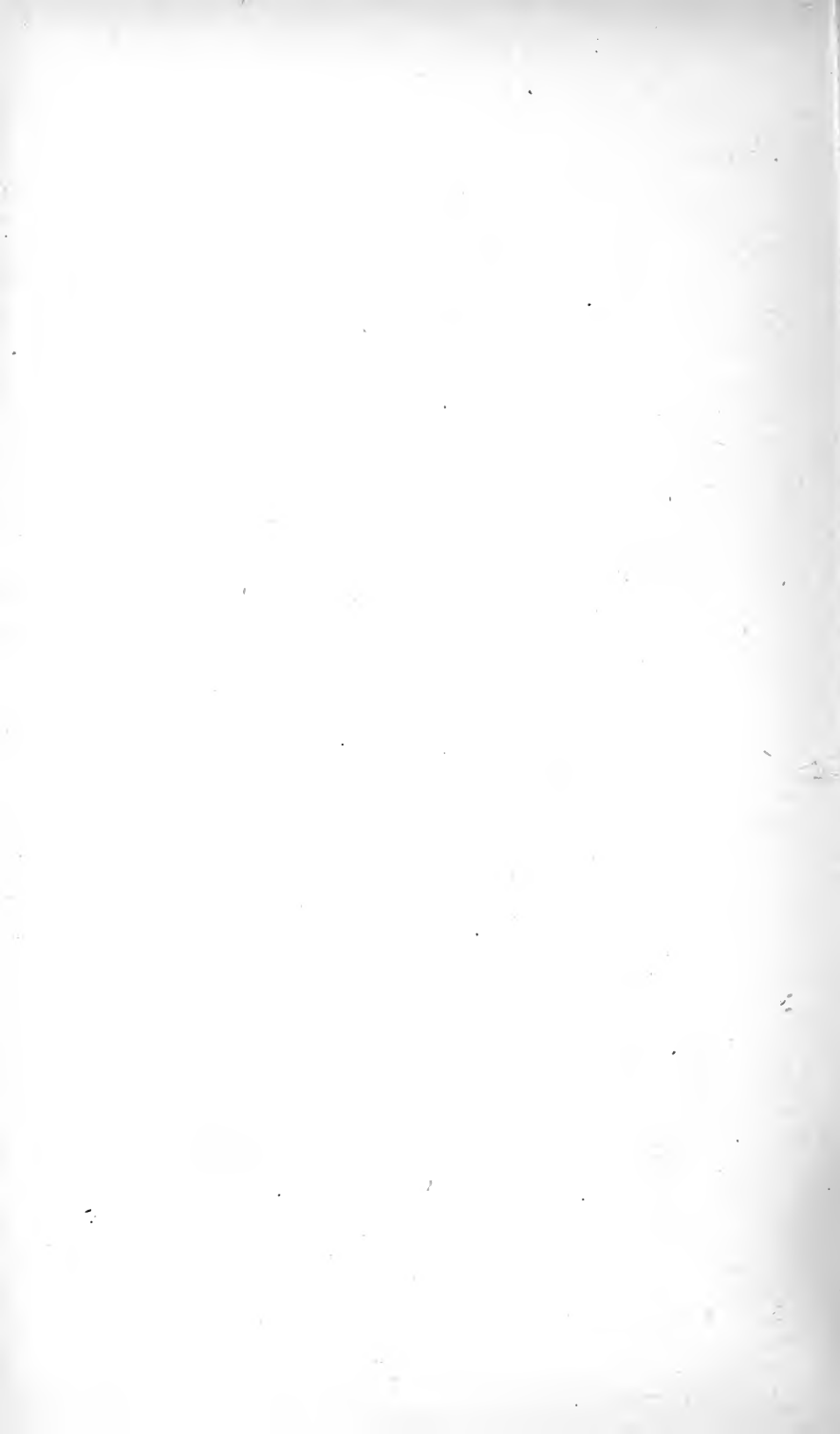
10. Swans.  
*Wolryche.*



11. Stork.  
*Oglander.*



12. Pelican.  
*Chantrell.*



of the eagle displayed in an unusual position: *Or, an eagle displayed sable, armed gules; its body fessways with the head to the dexter flank.* This coat is attributed to EPTINGEN, of Basel. (See also EGGENBERG, Plate liv., fig. 5.)

#### SECTION B.—OTHER BIRDS.

THE VULTURE.—The Vulture appears but rarely in armory, but there are some examples of it. *Azure, a vulture rising argent; on a chief or, an estoile gules,* is the coat of the Dutch family of BUSC, settled at Berbice. *Or, on a mount vert, a vulture rising gules,* is used by GEYER of Bavaria; *Gules, a vulture rising argent,* by GEYER of Strasburg; other families of the name have similar bearings with different tinctures.

THE FALCON is generally represented *close*; that is, in a sitting posture with its wings closed on the body; an attitude presumed with regard to other birds when the contrary is not expressed in the blazon. The falcon is distinguished from the eagle by being also *jessed and belled*, *i.e.*, having globular bells attached to its legs by small thongs or *jesses*. These jesses are sometimes drawn floatant from the leg, and with *vervels*, or rings, at the ends.

Armorists sometimes profess to distinguish the large goshawk, or falcon, from the smaller sparrow-hawk; but practically they are hardly recognisable from each other in heraldic drawings. When the beaks, claws, jesses, bells, etc., are of a different tincture from the bird the fact requires to be specified in the blazon.

Plate XXV., fig. 6, is the coat of WEELE of Staver-ton (*Visitation of Devonshire, 1620*): *Sable, a goshawk, perched on a stock issuant from the base, armed, jessed, and belled or.*

*Or, a falcon rising azure,* is borne by PRICE of Plas Cadrant in Anglesey (Plate XXV., fig. 7). *Azure, a falcon belled argent,* is the canting coat of FALCOZ DE LA

BLACHE, Comtes d'ANJOU (*d'Azur, au faucon d'argent grilleté du même*).

The family LE TONNELIER, Comtes de BRETEUIL, Marquises de FONTENAY, carried : *d'Azur, à un epervier essorant d'or, longé et grilleté* (lined and belled) *du même*. HAWKER of Wiltshire bears : *Sable, a hawk on its perch argent, beaked and legged or*. NOBELAER of Holland uses : *Or, a falcon sable hooded, and standing on its perch in base, gules*. DE WEERT of the same country bears : *Argent, a falcon sable, hooded, lined, and membered or*.

In several coats the falcon is represented seizing on its prey (*trussing* is the English phrase, *empiétant* the French). *D'Azur, à un faucon d'or, grilleté d'argent empiétant une perdrix du second, becquée et onglée de gueules*, is the coat of TARLET. *Sable, a hawk or, trussing a duck proper, on a chief of the second a cross bottonny gules*, is borne by MADAN, or MADDEN, in England and Ireland. *Or, three falcon's heads erased gules*, was the coat of NICOLSON, baronets.

In Armory OWLS are represented full-faced, as in the arms of PRESCOTT, baronets : *Sable, a chevron between three owls or* (Plate XXV., fig. 9).

THE SWAN besides being the device of the great family of BOHUN (*vide infra*, p. 589), is a favourite bird in the old heraldry both of England and of the Continent. WOLRYCHE bears : *Azure, a chevron between three swans argent* (Plate XXV., fig. 10). *Gules, a swan contourné argent, beaked sable, membered or*, is the coat of the Lombard Counts PARAVICINI. *Or, a swan gules, beaked and membered sable*, was used by the old Westphalian Counts von STEINFURT. *Gules, a swan argent, beaked and membered sable, gorged with a crown or*, is the coat of STORMARN in the Royal Arms of Denmark.

The head and neck of the swan, frequently used as a crest (Plate XLV., fig. 2); also occurs as a heraldic charge : *Azure, three swan's heads erased argent, gorged*



*with ducal coronets or*, is carried by BAKER of Gloucestershire. *Gules, three swan's heads and necks conjoined in pairle argent*, is the curious coat of the Counts PRZICHOWITZ of Poland.

THE HERON, STORK, and CRANE are seldom distinguishable in heraldic drawings. Plate XXV., fig. 11 is the coat of OGLANDER: *Azure, a stork between three crosslets fitchées or*. The Barons DOBRZENSKY bear: *Azure, a stork proper*. *Gules, three cranes argent*, were the arms of the Scottish Lords CRANSTOUN.

THE CRANE is usually represented standing on one leg holding in the claw of the other bent one a stone called its "*vigilance*," from a fable that this was so held that the noise of its fall might awaken the bird if it fell asleep! This makes it a fitting canting charge for the name of WACHTER! Several baronial families of this name bear: *Argent, a crane sable with its vigilance on a mount vert*.

SIEBMACHER (*Wappenbuch*, i., 131) ascribes to the Rhenish family of WEILER, the coat following: *Azure, a double-headed stork argent*. *Argent, a heron volant in fess azure, membered or*, are the *armes parlantes* of HERONDON; while families of HERON use, *Gules, a heron argent*; *Argent, a heron sable*; and the reverse. This bird is the chief charge in several coats of the Spanish GARCIAS.

THE OSTRICH is usually depicted in early Heraldic drawings with a horse-shoe, key, or nail in its beak. This arose from the mediæval idea, not altogether extinct even now, that the bird had the capacity to digest any substance however hard, and especially iron.

The MACMAHONS of Ireland carried: *Argent, an ostrich sable, in its beak a horse-shoe or*. MATTHEWS of Cornwall, used simply, *Sable, an ostrich argent*. *Gules, an ostrich argent, in its beak a horse-shoe azure*, are the *armes parlantes* of the Bavarian family of STRAUSS. Other families of the name vary the tinctures.

OSTRICH FEATHERS are often borne for Crests and

Badges ; the best known instance is afforded by the Badge (often erroneously called the Crest) of the Prince of WALES (on which *see* Chapter XVIII.).

THE PELICAN is represented in both British and Foreign Armory with a bowed neck *vulning* (*i.e.* wounding) her breast ; from an old belief that she was accustomed to feed her young with her blood. When thus occupied, standing in her nest, and surrounded by her little ones, she is said to be *in her piety*, as in Plate XXV., fig. 12, the coat of CHANTRELL of Berkshire : *Azure, a pelican in her piety, argent.* Bishop FOX of Winchester, who founded Corpus Christi College at Oxford bore : *Azure, a pelican or, vulned gules ;* which still forms part of the coat armorial of the college. (*Tierced in pale* :—1. FOX ; 2. The See of WINCHESTER ; 3. The arms of Bishop OLDHAM.) *Azure, three pelicans argent, vulned proper,* is the coat of PELHAM. *Argent, three pelicans in piety or, their nests vert,* was borne by the Scottish family of PATTERSON.

THE RAVEN occurs early in British Armory as a canting charge. In GLOVER'S *Roll*, THOMAS CORBET bears : *Or, two crows (or corbies) sable. Argent (and or), a raven proper (i.e. sable),* are the coats of several families of this name, as well as of RAVENTHORPE.

*Or, three crows (or ravens) sable,* is borne by CORNEILLE, and by the Counts de CORNEILLAN, and the families of CORBOLI of Tuscany, RAVESCHOOT of Flanders, RAVEN and DE ROECK of Holland, CRAYEN of Prussia and Saxony, etc. The *Cornish Chough* of Heraldry is a crow of purplish-black colour, with red beak and legs. We have it in Plate XXVI., fig. 1 ; the coat of ONSLOW : *Argent, a fess gules between six Cornish choughs proper.*

Three such choughs in a field *argent* are said to be the bearings of THOMAS À BECKET, Archbishop of CANTERBURY ; as well as of CORNWALLIS. *Argent, a cross sable*

between four Cornish choughs proper, is the coat of the Lords AYLMER.

THE PARROT (*Papingoe*, or *Popinjay*), occurs in GLOVER'S *Roll* as the coat of MARMADUKE DE THWENG or TWENGE, "*d'Argent, à trois papegayes de vert ung fece de goules.*" In Scotland its most familiar use is as the coat of PEPDIE: *Argent, three papingoes vert, beaked and membered gules* (Plate XXVI., fig. 2), a coat which is quartered by the HUME, or HOME, family in most of its different branches. It is also the coat of SORIN in France.

The same coat, but with the field *Or*, is borne in France by the Counts GUIOT DE PONTEIL, and the Marquesses GUIOT DE DOIGNON (*d'Or, à trois perroquets de sinople, bequés et membrés de gueules*).

A single popinjay appears in the coat of the French family of PARIZOT (*d'Azur, à un perroquet d'or*). In the *Zürich Wappenrolle* of the 14th century No. 527 is, *Gules, a parrot azure legged or, holding in its beak a horse-shoe argent*, a coat attributed to HEIDEGK.

COCKS occur frequently in Armory. *Argent, three cocks gules, armed, crested, and jelloped* (the term applied to its gills) *sable*, is the coat of COKAYNE (Plate XXVI., fig. 3). *Argent, three cocks gules*, is with similar allusive intent the bearing of the COCKBURNS of Scotland. *Argent, a cock gules, armed, crested, and jelloped or*, is used by the Counts HAHN, of Mecklenburg; and *Argent, a cock sable, armed and crested gules*, by LE COCQ, Counts de HUMBEKE in Brabant. The Marquises de VOGUÉ bear *Azure, a cock or. Gules, a cock argent, having pendent from its neck a shield azure charged with a fleur-de-lis or*, is the coat of the Marquises de l'HÔPITAL DE VITRY.

*Or, on a mount in base vert, a hen sable crested gules*, was borne by the princely Counts of HENNEBERG, and appears in the full coat of the arms of PRUSSIA; as well as in those of the Saxon Duchies.

*Azure, three hens or*, is the coat of the Dutch family of

KIP; while LE CAUDRELIER of Artois uses: *Azure, a hen sheltering her chickens or (d'Azur, à une poule d'or, couvante des poussins du même)*. *Argent, three hens sable*, are the arms of the Counts VON MOLTKE (Denmark, etc., see p. 544).

SWALLOWS (*Hirondelles*) were allusively borne by the ARUNDELS of Sussex, whose coat, *Sable, six swallows argent, 3, 2, 1*, is found upon a seal of the twelfth century. The Martin, or swift, a species of swallow, is the origin of the martlet, one of the best known charges of Heraldry. There are early examples of the martlet properly furnished with legs, but about the close of the thirteenth century the custom arose by which the bird is represented without feet, and sometimes without a beak. It was early in use as a charge for differencing coats, but was employed in a manner quite different from its use as a mark of cadency in modern Heraldry.

THE MERLETTE in Foreign Armory is drawn somewhat differently from the British martlet; it is without the long cleft tail, and in fact only differs from the *canette* (or duckling) by being represented without beak, or feet. The coat of FENWICK is: *Per fess gules and argent, six martlets counterchanged* (Plate XXVI., fig. 4). *D'Argent, à la fasce de sable, accompagnée de trois merlettes du même, rangées en chef*, was borne by the French Marquises de BEAUHARNAIS, to which belonged the Empress JOSEPHINE. The Duc de MORNAY, who was conspicuously associated with the Second French Empire, bore: *Argent, three martlets sable within a bordure compony alternately of the arms of Dauphiny and of those of the French Empire (vide infra, Chapter XVII.)*. *Or, three martlets in fess gules*, is the coat of the Counts of VELEN in Westphalia. (On arms of EDWARD the Confessor, see p. 528.)

THE PEACOCK occurs in a few instances, and mostly as an allusive bearing; it is borne either with its wings



1. Cornish Chough.  
*Onslow.*



2. Papingoes.  
*Pepdie.*



3. Cocks.  
*Cokayne.*



4. Martlets.  
*Fenwick.*



5. Bream Naiant.  
*Breamc.*



6. Salmon hauriant.  
*Way.*



7. Dolphin.  
*Dauphin of France.*



8. Dolphins.  
*Dolfini.*



9. Barbel.  
*Bar.*



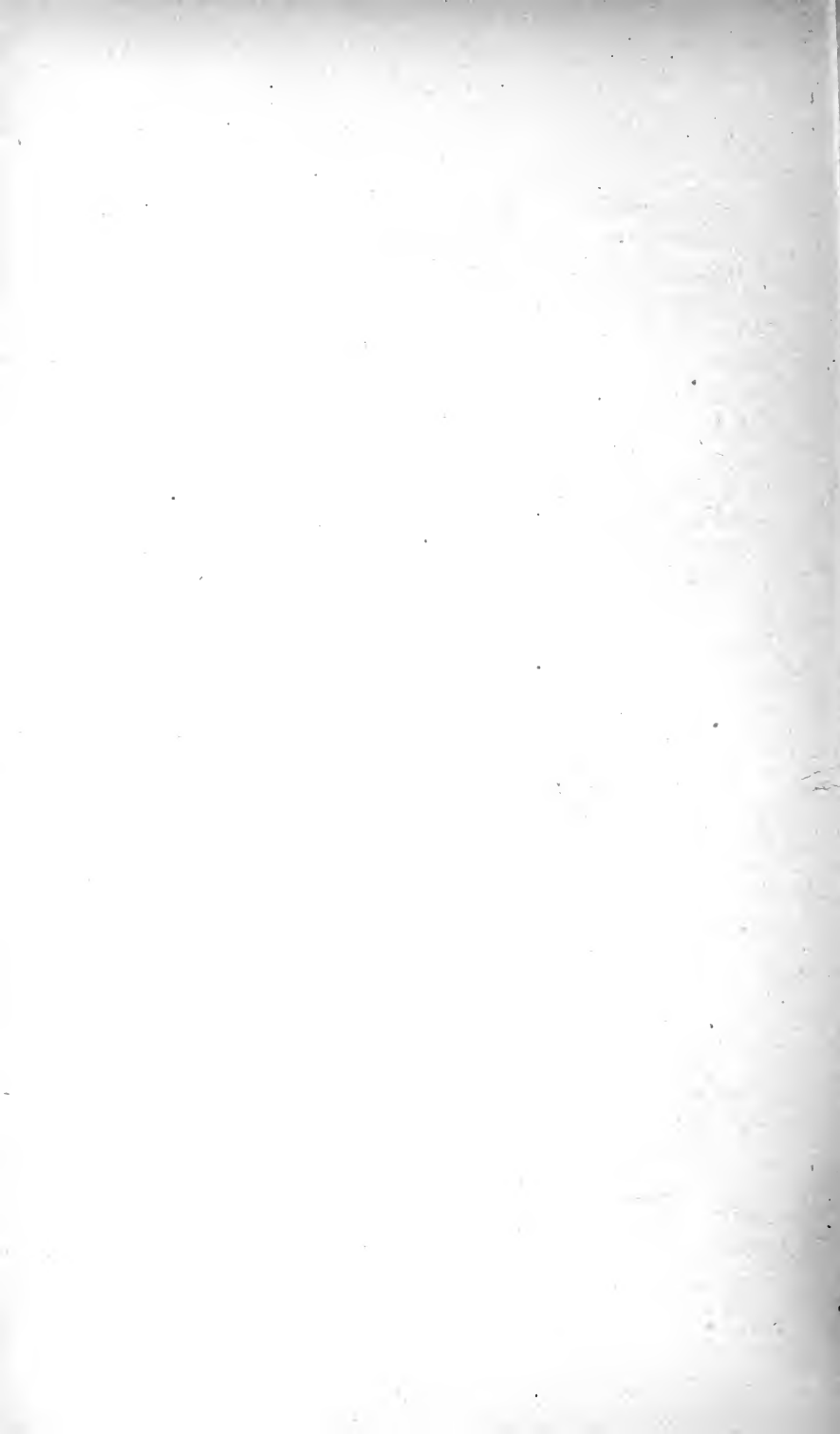
10. Trout.  
*Troutbeck.*



11. Stockfish.  
*Iceland.*



12. Escallops.  
*Dacre.*



close, or with its tail expanded, in the latter case it is blazoned as *in its pride*.

*Or, on a mount vert, a peacock in its pride*, is the canting coat of DE PAEUW of Holland, and is sometimes borne without the mount. *Or, four bendlets gules, over all a peacock (close) proper*, is borne by the Princes of WIED.

In the *Wappenrolle von Zürich*, No. 476 is a coat attributed to HURUS. In it the head and neck of a peacock *azure* rises from a small *champagne gules*; and the whole of the rest of the field is occupied by the feathers of the expanded tail *proper*. The French family of PONNAT use: *d'Or, à trois têtes de paon d'azur*, and have peacocks (close) as supporters.

*Sable, three peacocks close argent*, is the canting coat of PEACOCK. Another family of the name in Scotland uses: *Argent, three peacocks in pride proper*, which is also borne allusively by PAWNE.

DUCKS, GEESE, PHEASANTS, MOOR-FOWL, PLOVERS, FINCHES, DOVES, and other birds, occasionally appear both in British and Foreign Armory, and then usually with an allusion to the name of the bearer; there is nothing in their use which makes it needful to enlarge this chapter with examples, but the BIRD OF PARADISE requires a special mention as a foreign charge. *D'Argent, à trois oiseaux de paradis sable*, is borne naturally enough by the French family of PARADIS DE PAULHAC. The Russian families of RJEVSKI; and YEROPKIN, use: *Argent, on a terrace vert, a cannon mounted or, supporting a bird of paradise proper*; this is also the coat of the Princes WIASEMSKI of Livonia. (See KLINGSPOR, *Baltisches Wappenbuch*.) The arms of the family of FINCKENAUEN in Courland are: *Or, three finches' eyes proper*. (*Ibid.*, plate xxxiii.)

The mythical PHENIX, represented as an eagle amid flames, comes more properly under the head of Chimerical, or Mythological Figures (*vide infra*, Chapter X.).

## CHAPTER IX.

### ANIMATE CHARGES. III.—FISH,—REPTILES,—INSECTS.

FISH.—The Heraldry of Fish is the subject of a very interesting and beautifully illustrated monograph by Mr THOMAS MOULE, published in 1842. Under this category are recognised various animals which in modern zoology would not be so designed, such are the Whale, Dolphin, etc. The kind of fish which forms a heraldic charge is often unspecified, though an acquaintance with local phraseology would often enable us to determine the exact species of the fish intended. Thus the blazon of the coat of GARVINE in Scotland is simply: *Azure, three fishes naiant argent*, but we know at once that these fish are "garvies," or sprats. *Vert, three fishes or, spotted gules* is borne by DOGGE, and we see that the Dog-fish is certainly intended. In the early *Rolls of Arms*, however, we have the Luce, or Pike; the Herring, Salmon, etc. borne allusively by the families of LUCY (*Gules, three luces hauriant argent*); HERINGAUD (*Gules, three herrings hauriant argent*); SALMON (*Sable, three salmons hauriant argent*), etc. *Hauriant* is the term employed when the fish are represented paleways, rising to the surface for air; *naiant* describing them when swimming fesseways.

*Azure, three bream naiant or*, are the arms of the family of BREAME of Essex (Plate XXVI., fig. 5). *Azure, three salmon hauriant argent*: is the coat of WAY of Buckinghamshire (Plate XXVI., fig. 6).

The DOLPHIN is in Heraldry considered the King of fish, as the lion is of beasts, or the eagle of birds. Its



form, borrowed from classical mythology, resembles but faintly that of the dolphin of zoology. Whether blazoned *naiant* or *hauriant*, the dolphin is most frequently depicted as *embowed*, or in a curved attitude.

*Dauphin* was a title given in France in ancient times to certain feudal seigneurs, and was adopted from the charge borne in their shields of arms. The old romance of GERARD DE ROUSSILLON mentions "dauphins," in an enumeration of feudal titles along with "comtes, bers (barons), and bannerets." The chiefs who bore this title were the Dauphin de VIENNOIS, and the Dauphin d'AUVERGNE.

In 1343 King PHILIP of France purchased the domains of HUMBERT III., Dauphin de VIENNOIS. The common story that it was a special condition of the purchase that the title and arms of the Dauphin should be always borne by the *eldest* son of the King of France seems to be without solid foundation. ("Le titre de *dauphin* fut spécialement affecté au fils du roi qui reçut cette province en appanage. Ce fut d'abord le second fils du roi qui porta le titre du *dauphin* ; mais dans la suite ce nom fut réservé au fils aîné, héritier présomptif de la couronne." CHÉRUEL, *Dictionnaire Historique des Institutions, etc., de la France*, tome i, p. 260, Paris, 1855.)

The Dauphins of VIENNOIS bore: *d'Or, au dauphin d'azur, crêté, oreillé et barbé de gueules* (Plate XXVI., fig. 7). This coat was quartered in the second and third quarters by the Dauphins of FRANCE, with the plain coat of FRANCE in the first and fourth; the addition of the quartering of DAUPHINY being a sufficient brisure. The *fleur-de-lisé* coronet of the Dauphin was arched in with four golden dolphins (Plate XLVIII., fig. 18).

The family of LA TOUR DU PIN, who claimed descent from the Dauphins d'AUVERGNE, also quartered their arms, but the French Heralds make this difference that in this latter case the dolphin is borne *pamé*, *i.e.* lifeless,

with gaping mouth and closed eye, and of the one colour only. The normal position of a heraldic dolphin is that which it assumes in these coats, viz., *embowed*, with the head and tail towards the dexter side of the escucheon. If the dolphin be blazoned as *naiant*, it is still, if borne singly, represented as *embowed*, but when as in the case of the Venetian DOLFINI (Plate XXVI., fig. 8) three dolphins are borne *naiant* in pale (of *or* on an *azure* field in this case) the bodies are more nearly straight; and the same is the case when three dolphins are blazoned *hauriant*), as in the arms of VANDEPUT (*Or, three dolphins hauriant azure*).

The Scottish family of MONYPENNY bears: *Argent, a dolphin naiant azure*. Two dolphins *hauriant addorsed* form the charge of several English coats, e.g., *Argent, on a field vert*, HAMNER: *Sable, on a field argent*, COLSTON; *Or, on a field gules*, ELLEY, etc.; and are used as supporters by the TREVELYANS, BURNABYS, etc.

THE BARBEL, or BAR, is in favour in French Heraldry, the fish being borne in pairs *adossés*, their backs curving towards each other; as in the arms of the powerful Counts and Dukes of BAR (BAR LE DUC), whose territories lay on the Meuse west of Lorraine, they bore: *d'Azur, semé de croix recroisettées, au pied fiché, d'or, à deux bars adossés de même* (Plate XXVI., fig. 9 and p. 496). It is said that the seal of THIERRY II., 1093-1104, bears the barbel, and that the field was made *crusily* by RENAUD I., d. 1149. CLERMONT-NESLE, bore a similar coat but with the field *de gueules treflé*. DE ROUVILLE carried: *d'Azur, semé de billettes d'or, à deux bars adossés d'argent*. The Counts LAVAULX-VRÉCOURT bore: *d'Azur, à deux bars adossés d'argent, accompagnés de quatre croisettes d'or*. The Counts of BARBY, whose arms are included in the Saxon quarterings, used, *Azure, two barbel addorsed between four roses or*. *Gules, two barbel addorsed or*, is the coat of the Counts of MUMPELGARD, or MONT-

BEILLARD, and of the Counts of PFIRDT, or FERRETTE. (Plate XLV., fig. 1.)

SALMON are sometimes represented in the same attitude as by the Princes of SALM who carry: *Gules, two salmon addorsed between four crosslets argent. Argent, two salmon addorsed gules*, is the coat of the Counts von WERNIGERODE of Prussia.

PIKE were known as lucies, or gedds. Under the latter term they form the charge of the GEDDES arms: *Azure, three gedds hauriant argent. Azure, a pike in bend argent*, is borne by GIEDE, of Denmark.

A curious Dutch coat is that of the Viscounts JAN DE LA HAMELINAYE, etc.:—*Sable, two pike affrontés in bend, biting an eel ondoyant in bend sinister, argent*.

In Foreign Armory three fishes are occasionally found in pairle (arranged in the form of the letter Y), thus KIPPENHEIM and BERNBACH both bore: *Gules, three barbels in pairle or, their tails to the centre*. So also DORNHEIM, *Gules, three fish in pairle heads inward argent*: DIE HINDER bore, *Gules, three fish conjoined in pairle with one head argent. Azure, three fish in pairle argent*, is the coat of KRECHWITZ. An unusual but rather tasteful arrangement is shown in the arms of TROUTBECK, as shown in Plate XXVI., fig. 10. *Azure three trout fretted tête à la queue argent*.

A salmon with a ring in its mouth is one of the charges of the arms used for the City of GLASGOW; and two such salmon are employed as supporters of its shield. It is here connected with a local legend of ST. MUNGO, or KENTIGERN, though Mr MOULE (*Heraldry of Fish*, p. 126) reminds us that it occurs in the tale of POLYCRATES, related by HERODOTUS a thousand years before ST. MUNGO lived; as well as in the Koran.

*Gules, three salmon hauriant each with a ring in its mouth argent*, are the arms of SPROTTIE.

The arms of ICELAND; *Gules, a stockfish* (or dried cod),

*argent crowned with an open crown, or*, is borne among the quarterings of the Kingdom of Denmark (Plate XXVI., fig. 11).

THE WHALE.—Only two or three examples of the use of the whale as a heraldic charge have come under my notice. The arms of the Dutch family of DOLL are: *Azure, a whale argent, naiant upon the upper part of a fess wavy of the same*, but this seems to be only a variation of the coat borne by the DOLKS which was: *Argent, a dolphin sable crowned or, its tail curved in the air disporting itself above the base of the shield Barry of four azure and argent. Azure, a whale argent finned and tailed gules*; is the coat of WAHLEN. (See *Fierté*, in the *Glossary of French Terms*.)

*Gules, three whales hauriant each having in its mouth a crozier or*, were the arms of WHALLEY ABBEY. *Argent, three whale's heads erased sable* is the coat of WHALLEY.

In French Blazon the head of a fish (like that of a wild-boar) is termed a *hure*. *D'Azur, à la fleur-de-lis d'or, accompagné de trois hures de saumon d'argent*, is the coat of LE BRIS DE HOUARÉE. LE BOURG of Brittany bears: *de Sable, au sautoir d'argent cantonné de quatre hures de saumon du même*.

The Polish family of BYDANT bear: *Gules, two fish jaws argent affrontés in pale*; a like coat is borne by LUZYANSKI.

THE EEL occurs not unfrequently in Armory. It is represented *ondoyant*, *i.e.*, with a wavy outline (See ANGUILLARA, p. 120). *Argent, two eels ondoyants, and affrontés in pale between as many estoiles gules*: is said to be borne by a Scottish family of ARNEEL. *Or, three eels gules without heads paleways, 2 and 1*, is the very curious coat of VERGEYLL of Holland. (For eels in Spanish coats *vide infra*, p. 390, *sub voce* "CAULDRON.")

Of SHELL-FISH, or what pertains to them, the most prominent and important bearing is the shell of the scallop, or escallop. *Argent, on a bend azure three*

*escallops of the field*, is borne by the BERNARDS, Earls of BANDON, in Ireland. This charge was associated with the ancient pilgrims, of whose equipment the scallop-shell, probably as a convenient drinking vessel, usually formed a part. (*Vide infra*, p. 375.) The banner of ROBERT DE SCALES at the siege of CARLAVEROCK was of *Gules, charged with six scallop shells argent*. An even better known example is afforded by the coat of the great family of DACRE: *Gules, three escallops argent*. (Plate XXVI., fig. 12.) This is also the coat of the KEPPELS, Earls of ALBEMARLE. *Azure, three escallops or*, was borne by the PRINGLES, whose name was supposed to be a corruption of pilgrim. *Or, on a chief sable three escallops argent* is the coat of GRAHAM, Duke of MONTROSE; and *Argent, a chevron between three escallops sable*, is borne by LITTLETON, Viscounts COBHAM. *Argent, on a bend gules coticed vert three escallops or*, was the coat of DARWIN, the naturalist. When the inside of the scallop shell is shown it is called a *vannet*, and is often drawn without the *oreilles*:—the little projecting pieces at the junction of the shell. The French VANDELATS bore: *Azure, a vannet or*.

CRABS, LOBSTERS, CRAYFISH, PRAWNS and SHRIMPS, all are found in the armorial menagerie. *Azure, a chevron argent between two fleurs-de-lis in chief and a crab in base or*, is the coat of CRAB of Robs-law.

*Or, a lobster in pale gules*, is the coat which is blazoned on the tomb of Cardinal NICOLAS DE CUSA in the church of S. Pietro in Vincoli at Rome. THIARD, Marquis de BISSY, bears: *d'Or, à trois écrevisses de gueules, posés en pals 2 and 1*.

#### REPTILES.

Reptiles of all kinds, serpents, adders, crocodiles,

lizards, scorpions, tortoises, down to frogs and toads, are found occasionally in British Armory, and still more frequently are to be met with in the heraldry of Continental States.

Serpents or snakes may be represented *erect*, or *erect-wavy* (*ondoyants en pal*), or *gliding* forward in a horizontal line: or *nowed*, that is tied in a knot, or, in the form by which the ancients symbolised eternity, in a circular form with the tail in the mouth. Three such serpents *argent* on an *azure* field were borne by the French family of LAUZON.

*Argent, two serpents erect addorsed sable*, are given as the arms of LONGSHARE; and *Gules, an adder nowed or*, the coat of NATHELEY, is represented in Plate XXVII., fig. 1.

*Gules, three snakes nowed in triangle argent* (Plate XXVII., fig. 2), is said to have been the coat of EDNOWAIN, Lord of Llys Bradwen in North Wales, and is still borne by several Welsh families who claim him as their progenitor.

The coat of VAUGHAN of Talgarth (Plate XXVII., fig. 3), is, *Azure, three boy's heads argent, having serpents encircling their necks proper*.

The most famous instance in which a serpent is used in Continental Armory is afforded by the arms of the family of VISCONTI, which afterwards became from them the recognised coat of the Duchy of MILAN:—*Argent, a serpent ondoyant in pale azure crowned with a ducal crown or, and vorant a child gules*. (Plate XXVII., fig. 4, and p. 495.) An absurd fable is of course extant to account for the origin of this remarkable coat, but when we find it, as we do, among the series of escucheons adorning the splendid tomb of JEAN GALEAZZO VISCONTI in the Certosa at Pavia, and accompanied by the name of the lordship ANGLERIA or ANGUIVARIA, for which it was borne, we see that we have here only another instance

of the adoption of *armes parlantes*. (See MENÊTRIER, *Origine des Armoiries*, p. 105.—DANTE refers to “*la Vipera*,” *Purgatorio*, viii., 81.)

In the coats borne by the several families of the GUZMANS of Spain, of which one is engraved on Plate XXXIII., fig. 8, the caldron, or cooking pot, which was the peculiar ensign of the *ricos hombres*, is accompanied by a number of serpents issuing from it. This has been thought to indicate some legend of African campaigns, but I have elsewhere said (“The Heraldry of Spain and Portugal”) that they have a more prosaic origin, and are simply the eels which would find a natural place in the *caldera* (*vide post*, pp. 389, 390).

The serpent represented, as in the arms of MILAN, *ondoyant in pal*, is termed in French blazon *une couleuvre*.

The celebrated COLBERT, Marquis de SEIGNELAY, Ministre des Finances of LOUIS XIV., bore: *d'Or, à une couleuvre ondoyante en pal d'azur*; and the same coat was used by the COLBERTS, Marquises de TORCY, de SABLÉ, de MAULEVRIER, de ST. PONANGE, and de COLBERT-CHABANNAIS.

The Roman family of BICHI, or BISSI, used: *Gules, a column argent, its capital and base Or, encircled by a serpent azure vorant a child vert (!) Argent, a couleuvre vorant a smaller one proper*, is one of the quarters (formerly the crest) of the Italian CIPRIANI. Several Polish houses originating in, or affiliated to, the families of WONZ, bear the *couleuvre*. WONZ I.—*Azure, a couleuvre ondoyant in pale or*. WONZ II.—*Gules, a like couleuvre sable, in its mouth a slip of orange fruited proper*. WONZ III.—The same, but *crowned and holding a globe or in its mouth*. WONZ IV.—*Gules, a couleuvre crowned Or*. WONZ V.—Like VISCONTI, but *the infant proper*. WONZ VI.—*Gules, two coulevres ondoyants and affrontés en pale, each crowned or*.

*Argent, two bars gules, over all as many serpents*

*affrontés paleways azure*, is the coat of the well known Breton family DU REFUGE.

In a good many foreign coats the serpent is represented entwined around the stem of a tree (sometimes holding in its mouth the forbidden fruit) as in the coat of the Austrian SCHRECKS, the Dutch CRULLS, etc. (See also Chapter VI., pp. 195, 196.) Under the system adopted in the French Empire by which the dignity or office of an individual was indicated by an addition to the charges of the shield, *A canton azure, on it an antique mirror in pale or, wreathed with a serpent argent*; was the distinguishing badge of a "Count Senator." (See *L'Armorial Général de l'Empire Français*, tome i., planche xv., etc.)

The Polish family of DZIULI bear: *Or, three serpents ondoyants fessways in pale azure*.

*Vert, three asps paleways or*, is the canting coat of ASPENELL.

The *Heads of serpents*, apart from their bodies, are sometimes met with as heraldic charges.

The Castilian GARCINI bear: *Or, on a bend gules three serpent's heads vert*. But as there is a French family of GARCIN to which the Spanish house probably belongs, and which bears the same arms, but with the substitution of monstrous or chimerical heads for those of the snake, it is pretty clear that the latter was not the original bearing. In the coat of the Castilian BEJARANO we have, however, undoubted serpent's heads, *Argent, five serpent's heads or, langued gules*. (This coat may be put among the examples of *armes fausses*;—*armes pour enquerir*, etc.) Another family of the name in Estremadura bears: *Gules, a lion rampant proper, between the heads of four serpents vert* (or proper) *issuing towards the lion from the angles of the shield*. A cross coupé and ornamented at its extremities with serpent's heads is termed a cross *gringolée* (See p. 161, Plate XV., fig. 6).



LIZARDS.—*Azure, three lizards or*, is borne by the Irish COTTERS.

The French family of LE TELLIER, Marquis de LOUVOIS bore a doubly canting coat: *d'Azur, à trois lézards d'argent, posés en pals, rangés en fasce; au chef cousu de gueules chargé de trois étoiles d'or*. Here notice the *chef* blazoned *cousu*, or tacked on to the field, to avoid the reproach of false heraldry; the three lizards (*stelliones*) and the three étoiles (*stellæ*) as canting charges. *Or, three lizards vert*, is the coat of ROSVERN in Brittany; and of VAN DER HELCK in Holland. *Azure, on a plain in base a chameleon proper, in chief the sun in splendour*, is a coat assigned to ORY.

The CROCODILE, or ALLIGATOR, appears as the charge of a few coats. *Gules, a chevron argent between three alligators proper*, is the coat of HITCHCOCK. DUCLAU, Barons of the French Empire, bore in their first quarter: *Or, three grenades sable, inflamed proper, 2 and 1, in base a crocodile azure*. The DALBIACS bear: *Or, an olive tree eradicated vert, on a chief gules a crocodile issuant from the sinister proper*. (This family is of French origin and the coat is often blazoned *Per fess gules and or*, etc.)

*Sable, a crocodile or*, is borne by AUTOCHE of France.

A crocodile is the crest, and is also the dexter Supporter granted as an Augmentation to SPEKE, the discoverer of the sources of the Nile (*v. Appendix*).

The city of NÎMES has for its arms (derived from a medal of Nemausus): *Gules, a crocodile vert chained in front of a palm tree rising from a terrace vert*. On either side are the letters COL and NEM (for *Colonia Nemausensis*), founded for the veterans of Africa after the battle of Actium.

SCORPIONS.—*Argent, a chevron between three scorpions sable*, is the coat of COLE. Other varieties exist; sometimes the chevron, sometimes the scorpions, are tintured *gules*. *Argent, a scorpion sable in pale*, is the coat of the CAPRINI of Verona; one of the quarterings of SCORPIONE

of Milan ; and is also borne by the GUINANDS of Neuf-châtel. *Argent, a chevron sable between three scorpions fessways gules*, is borne by BELLERO in Belgium.

TORTOISE.—The tortoise is borne as the charge in the arms of several English families of GAWDEY, either *passant*, or *erect*: *i.e.* displayed like the heraldic eagle. *Vert, a tortoise passant argent*, is the coat most frequently seen. It has been adopted also as a charge in the coat of the Scottish family of GOUDIE: *Argent, a chevron between two trefoils slipped in chief vert, and a tortoise passant in base gules*. The French CHAUTONS bear: *d'Azur, au chevron d'or, accompagné de trois tortues du même*. HENRION, Barons de PANSEY, bear: *Or, a chevron azure between three tortoises erect, sable*.

*Vert, three tortoises erect*, is the coat of HARPENY or HALPENY. The French ROSSELS use: *d'Azur, à trois tortues d'or*.

FROGS AND TOADS.—These reptiles occur as Heraldic Charges with considerable frequency, and are often allusive in some way to the name. The best known family in Britain which bears them is probably that of the BOTREAUX of Cumberland: *Argent, three toads erect sable*. *Argent, a chevron between three powets* (or tadpoles) *sable*, is a coat of some Scottish families of RUSSELL (the chevron is sometimes *gules*), and the tadpoles are often blazoned as *gouttes* reversed.

We may pass over the old fable that the French *fleurs-de-lis* were derived from an earlier coat (borne by PHARAMOND!!), *Azure, three toads or*; a legend from which our neighbours across the Channel have perhaps (though by no means certainly) derived the *sobriquet* of "*Johnnie Crapaud*." Rather it seems probable that this appellation is of Flemish origin. PHILIP VON ARTEVELDE perhaps had it in his mind when he declared that the French soldiers could not pass the river Lys to attack him "*à moins qu'il ne fussent*

crapauds," a conviction which cost him dear; but thenceforth "*crapauds franchos*" appears to have been the *sobriquet* attached to the victorious French. (See REY, *Histoire du Drapeau, etc., de la Monarchie Française*, tome ii., p. 32. Paris, 1837.)

As a canting charge the frog is found in the arms of the German families of FROSCH (*Sable, on a bend wavy or, three frogs proper*), FROSCHAMMER, FROSCHAUER, FRÖSCHL, etc. Of the latter name two families in Bavaria use: *Gules, a frog paleways proper*; and *Sable, a frog or*. Similarly the Spanish family of GRANOLLACHS use: *Azure, two bends or, on each three frogs vert. Argent, three frogs vert*, is borne by DE LA RUELLE in Belgium, and by a Breton family, GAZET DE BRANDAY. *D'Or, à trois crapauds de gueules*, is the coat of COISPEL. The Saxon family of LOSS, Counts of the Empire, carry: *Gules, a frog bendways within a circular wreath of laurel vert. Vert, three frogs seated or*, are the arms of the Netherland families VAN RYCKEVORSEL. Frogs were used as supporters by Lord SOMERVILLE, c. 1570-1580 (STODART, *Scottish Arms*, i., 309).

The zoology of Armory makes no pretensions to scientific accuracy, and we may therefore include in this Chapter LEECHES. Of these PREEDE in Shropshire bears three in a field *argent*. The IGELSTRÖMS of Livonia and Esthonia use: *Gules, a river in bend wavy argent, thereon five leeches sable*. EGLOF DE SCHÖNAU in Swabia: *Azure, on a bend argent three leeches sable*. The French family of DOULLÉ bears: *d'Argent, à trois sangsues de sable posées en pals 2 and 1*.

The ordinary *Earth worm* appears in the coat of the RÉVÉRONI: *de Gueules, à un ver tortillé d'argent en fasce; au chef d'azur chargé d'un soleil naissant d'or*. The Barons von FECHENBACH of Franconia use: *Argent, a worm embowed in pale sable*. The DU VERNEY

of Lyons use: *Vert, three silk-worms bendways, 2 and 1,* and charge the chief (? *or*) with as many mulberry leaves proper. The Breton SOUEFF bear: *Barry azure and or, semé of silkworms counter-changed.*

SNAILS are borne by ALESSO, Marquis d'ERAQUY in Italy, etc. (*d'Azur, au sautoir d'or accompagné de quatre limaçons d'argent*).

#### INSECTS.

BUTTERFLIES.—This insect is more frequently found as a heraldic charge in French Armory than in our own. The PAPIILLON, Vicomtes de BRAITEAU, use *d'Or, à trois papillons de gueules*. A family of the same name settled in England bear: *Azure, a chevron between three butterflies argent*. *Sable, a butterfly volant argent* is the coat of BOLLORD. The Breton family of BARIN (from which came the Marquises of BOIS-GEFFROY; LA GRANDE GUERCHE, and DE LA GALISSONNIÈRE) bear: *Azure, three butterflies or*, as did also the English MUSCHAMPS. The AVAZZI of Bologna used: *Azure, on a pale argent two butterflies (proper or or)*. DROUALLEN, in Brittany, carries: *Argent, three butterflies sable*. *Argent, a fess embattled sable between three butterflies gules*, is an English coat for KERFORD. *Gules, a chevron between three butterflies argent*, is the coat of JAGOU, and (but with the chevron *or*) of ALLAIRE in France, and the Channel Islands.

FLIES.—The ordinary House Fly is borne as a canting charge in the coat of the Venetian family of FIERAMOSCA: *Paly gules and argent, over all on a bend or, three flies sable*. The family of VLIEGE in Flanders used: *Azure, a cross argent between four flies or*. (This coat is now borne by a family of GHISELIN, who have assumed the name and arms of VLIEGE.) *Argent, a chevron between three flies sable*, is the coat of DE THOU, Comte de MESLAY; and *Azure, a chevron between three*

*flies or*, that of MOUCHARD, Comte de CHABAN, both of France. The Florentine VESPUCCI bear: *Gules, a bend azure semé of flies or*. In Santa Maria Novella at Florence this VESPUCCI coat appears, with, in the sinister chief, a pot of lilies, on the tomb of ANTONIO STROZZI. (See also LITTA, *Celebri Famiglie Italiane*.) *Per pale gules and azure* (or *azure and gules*) *three flies* (sometimes blazoned *gad-flies*, sometimes *bees*) *or*, are coats used by several English families named DORE, DAWRE, or DOORE.

Next to FLIES naturally come SPIDERS, of which there are some rather curious examples. *Or, three spiders azure*, is the coat of the English CHETTLES. The Russian family of RUKOFF bears: *Tierced in bend-sinister, 1. Vert, a spider in its web proper*; 2. *Azure, a dragon sable winged gules*; 3. *Lozengy argent and azure, a dragon, as in 2*. The extinct family of RAGNINA at Ragusa, used the canting coat: *Gules, a bar argent, in chief three spiders sable, in base as many bends of the second*.

BEEES are often used in Armory as an emblem of industry and perseverance, as well as in allusion to the name of the bearer. *Azure, three bees volant or*, is used in England for BYE; and, with a chevron of the same, for BEE, and BEEBEE. The flies of MUSCHAMP (*vide supra*) are sometimes blazoned as bees. *Argent, a bend between six bees sable*, is the canting coat of BEESTON.

The Emperor NAPOLEON replaced the proscribed *fleurs-de-lis* by golden bees, which he used as decorations for his coronation robes, and also employed in the heraldic augmentations hereafter to be described. The origin of the assumption of the bee by NAPOLEON as an Imperial badge is curious. In the year 1653 there was discovered at Tournay a tomb supposed to be that of CHILDERIC (*d.* 480), father of CLOVIS. Among the precious articles enclosed therein, or found in proximity to it, were about three hundred small objects of gold

and fine stones, which somewhat resembled in shape an insect, and to which the name of "bees" was given. These, and the other contents of the tomb were presented by the Archbishop of Mentz to LOUIS XIV., and were long preserved in the Bibliothèque Royale at Paris. These so-called bees were stolen in 1832, and only two remain at the present day. One of them is figured in the separate plate opposite p. 21 of the *Histoire de l'Orfèvrerie-Joaillerie*, by MM. LA CROIX et SERÉ; Paris, 1860.

Among those who were present at the discovery, or whose attention was immediately directed to it, was JEAN JACQUES CHIFFLET, at that time physician to the Archduke LEOPOLD, Governor of the Netherlands, and afterwards chamberlain of PHILIP IV. (He is best known, perhaps, as the author of the *Insignia Gentilitia Equitum Ordinis Velleris Aurei*, printed at Antwerp in 1632; and containing a catalogue of the Knights of the Order of the Golden Fleece, with the blazon of their arms, etc., in Latin and French.)

CHIFFLET was charged by the Archduke to write an account of the discovery; and in his opinion these golden insects had been employed as the decorations of the royal mantle, which very possibly was the case. But CHIFFLET went further, and declared that in these insects was to be found the origin of the *fleur-de-lis*. This statement occasioned a great literary controversy with regard to which it will be sufficient to say here that CHIFFLET'S assertion was very hotly contested by TRISTAN DE ST. AMAND (*Traité du Lis*, 1656); and later by the celebrated antiquary MONTFAUCON in his great work, *Les Monumens de la Monarchie Française*. (See the *Histoire du Drapeau, etc., de la Monarchie Française*; par. M. REY, tome. ii., p. 27, Paris, 1837.) The Emperor NAPOLEON, whose ambition it was to pose in some sort as the successor of Princes anterior to the line

of CAPET, assumed these bees as the badge of his new Empire; and, as has been stated, caused them to be largely employed among its heraldic insignia.

Not only his coronation mantle, and that of the Empress JOSEPHINE were thus *semés*; but the mantling surrounding the Imperial arms was similarly decorated; as were those of the "Princes-Grands-Dignitaires" of the Empire, to whose armorial bearings there was also added, as indicative of their high office, a *chef d'azur semé d'abeilles d'or* (SIMON, *l'Armorial Général de l'Empire Français*, tome. i., p. v., planches 5, 7, 8). The *chief azure charged with three fleur-de-lis or*, which had figured in the arms of Paris, and of so many of the cities of the French Monarchy, was replaced by a *chief gules charged with three golden bees*. This chief also figured for a time in the escucheons of Aachen, Amsterdam, Antwerp, Bremen, Brussels, Cologne, Dijon, Florence, Genoa, Ghent, Hamburg, Lyon, and Parma. Under the "Second Empire" the Napoleonic bee naturally came again into favour; but, so far as my observation extends, did not succeed in ousting the restored *fleurs-de-lis* from the armorial insignia of French cities, and corporate bodies.

The Low Country family of NOUST bears: *Argent, three bees vert*; *Or, a bee azure*, is the coat of the Castilian PECHA. The coat of Sir ROBERT PEEL, Bart. (Prime Minister, 1834-1835; 1841-1846) was: *Argent, three sheaves of as many arrows proper banded gules, on a chief a bee volant or*. *Sable, a chevron between three bees argent*, is used by SEWELL, and GERLINGTON; with the field *Azure* this was the old coat of BYRES (see STODART, *Scottish Arms*, i., 329).

The Swiss HUMMELS use: *Azure, a bee in pale or winged argent, its legs sable*; a family of the same name in Bavaria, uses the curious coat: *Argent, on a bend or three bees of the first, their heads downwards*. (This is a

curious coat, being what would be styled "false heraldry," as composed of metal on metal. The *lambrequins* of the helmet are similarly of *argent* and *or*; whatever may be its cause the infraction of the general rule is certainly deliberate.) The French FREPPELS bear: *Azure, a bee or. Gules, semé of bees volant or*, is the coat attributed to the Byzantine house of SCLEROS. The French family of GUESPEREAU has as its *armes parlantes*, *Azure, three wasps or*. Beehives with bees flying around them occur in some very modern coats, and, though improperly, as crests.

ANTS.—The family of BIGOT, Counts de ST. QUINTIN in France, have the curious coat *d'Azur, à trois fourmis d'or posees en fasces l'une sur l'autre*. (The curiosity of this coat consists in the fact that whereas the vast majority of heraldic charges are necessarily represented much smaller than in nature, the escucheon must be of a very miniature character in which these charges are not drawn on a highly magnified scale.) Another family of the name BIGOT DE LA CHAUMIÈRE has the coat: *Argent, a chevron gules between three ants sable*. As *armes parlantes* the CASSANTS of Piedmont bear: *Bendy or and vert, each piece of the first charged with an ant sable; a chief or, thereon an eagle displayed sable*. A most singular coat is that of the family of ALQUERIA DE BOIGUES, in Catalonia: *Or, eight ants in pale, 2, 2, 2, 2, sable, each enveloped in a flame or*. (See PIFERRER, *Nobiliario de los Reinos y Señorios de España*, iv., No. 1742, Madrid, 1857-1860.) *Argent, six ants, 3, 2, 1, gules*, is assigned to an English family of TREGENT; and *Argent, a bend azure between three emmets sable*, to MASSY; I think I have met with no other instances in our own Armory.

GRASSHOPPERS and CRICKETS may be not unfitly joined together here. Both are used as *armes parlantes*. The Genoese family of GRILLO (Marquises d'ESTOUBLON



in France) carry: *Gules, on a bend or a cricket sable.* The GRIONI of Venice used: *Azure, on a bend or three grasshoppers sable.* *D'Argent, à une cigale de sable,* is the canting coat of the SEGALAS of France. The WOODWARDS of Kent bear: *Argent, a chevron between three grasshoppers vert*; but the most familiar example of the use of this insect in British Armory is afforded by the crest of the GRESHAMS; a golden grasshopper (usually on a mount *vert*), which forms the vane of the Royal Exchange in London.

Even the unattractive WOODLOUSE has its representatives in the Armory of the Continent, the arms of the French family of MAÇON being: *d'Argent, à un chevron accompagné de trois cloportes de sable.*

Perhaps of all insect coats the most singular is that of the PULLICI of Verona: *Or, semé of fleas sable, two bends gules, over all two bends sinister of the same.* This may remind us of the jest of HENRY VIII., who affected to take the ermine spots in the arms of WISE—(*Sable, three chevrons ermine*)—for even more ignoble insects, as charges “becoming an old coat.” The old Heralds, who pretended to find in Armorial charges the hieroglyphic of the moral character of the bearer, would no doubt have discovered in the PULLICI charges the symbols of restless activity and relentless bloodthirstiness!

## CHAPTER X.

### ANIMATE CHARGES.—V. MONSTERS.

IT has been seen that the conceptions of the old heraldic writers with regard to many actual animals partook largely of the fantastical. But creatures altogether imaginary also figure largely in Armory, though perhaps not to so large an extent in our own as in that of the Continent. A large number of the Supporters of our Peers are, however, of this character. The monster of most frequent occurrence in English Heraldry is the GRIFFIN, or GRYPHON.

We find the original idea of this creature in classical sculpture (probably derived from Assyria), and in Teutonic legend:—a creature supposed to have been originally generated between the lion and the eagle, having the body and hind-legs of the former; the head, wings, and fore-legs being derived from the latter. In mediæval times the existence of such a creature was no matter of doubt. The “veracious” Sir JOHN MAUNDEVILLE tells us in his *Travels* that they abound in “Bacharia.” “Sum men seyn that thei han the body upward as an egle, and benethe as a lyoun; and treuly thei seyn sothe that thei ben of that schapp. But o Griffoun hathe the body more gret and more strong than 8 lyouns of such lyouns as ben o’ this half (of the world) and more gret and stronger than an 100 egles such as we han amonges us . . .”

“Griffin’s claws,” probably the horns of a species of ibex, were to be found not only in cabinets of antiquities but in the treasuries of cathedrals and other religious

foundations. The *gryphishey*, or "Griffin's egg," probably that of an ostrich, was often mounted as a drinking cup, and esteemed a treasure of the greatest rarity. (See *Report of Historical MSS. Commission*, I., p. 66.) I am inclined to think that griffins, and other monsters afterwards noticed, may have found their way into Armory from the Lombardic style of architecture, in which they are continually employed.

DE CAUMONT (*Abécédaire d'Archéologie*, iii., 184) says, "Le basilic, l'aspic, le dragon, et autres figures symboliques du demon, méritent d'être attentivement étudiées dans les églises romanes où elles se trouvent."

These grotesque figures were denounced by ST. BERNARD in a letter written to WILLIAM, Abbot of ST. THIERRY, about the year 1125 (*i.e.*, just about the time of the rise of Hereditary Heraldry). He says: "À quoi bon tous ces monstres grotesques en peinture et en sculpture? . . . À quoi sert une telle difformité, ou cette beauté difforme? Que signifient . . . ces centaurs monstrueux . . . ces quadrupèdes à queues de serpent . . ." etc. (Quoted by DE CAUMONT from MABILLON, *inter opera Sti. Bernardi*.)

In one of the earliest Heraldic MSS. in the College of Arms (L. 14), the arms of SIMON DE MONTACUTE are represented. The shield contains a Griffin statant; but the usual attitude in British Armory, and the all but invariable attitude of the creature in Foreign Heraldry, is *segreant* (the equivalent phrase for *rampant*); this charge was afterwards adopted by others of the name of MONTACUTE, and was, I suppose, the origin of its use as Supporter by the Dukes of MANCHESTER.

*Or, a griffin passant gules*, is the canting coat of GRIB in Denmark. (The arms of STYRIA are at p. 495.)

Mr PLANCHÉ, in his *Pursuivant of Arms*, gives four examples of its use from a *Roll* temp. EDWARD III. "Monsire de GRIFFIN" is there said to have borne, as *armes*

*parlantes*, “*Sable, à une griffin d'argent beke et pieds d'or.*” Plate XXVII., fig. 5 is the coat of TRAFFORD, of Trafford, County Lancaster: *Argent, a griffin segreant gules.* This coat was also borne by the Neapolitan family of GRIFFA; and occurs in the *Wappenrolle von Zürich* (No. 352) for BERNSTEIN. The Russian Princes LAPOUKHIN bear a shield *Per fess, in chief* the arms of the Russian Empire; *in base* the coat just blazoned. The Supporters of the Austrian Imperial Arms are *Two griffins or, the wings and plumage of the breast sable.* As a supporter the griffin appears frequently in British Armory. It is thus used by the Dukes of CLEVELAND and MANCHESTER, the Viscounts BARRINGTON, Earls of CAITHNESS, Lords DELAMERE, and by the Earls of MAR.

*Or, a griffin segreant sable,* is attributed to IVAN AP CADIFOR VAWR, a Welsh prince; and is still borne by several families of MORGAN. *Argent, a griffin segreant azure, diademed or,* is the coat of the Italian FRANCIOTI. The PERALTAS of Spain bear: *Gules, a griffin within a chain in orle or.*

The Griffin occurs with considerable frequency in the arms of the Baltic Provinces; and forms, consequently, the charge of several quarterings in the arms of MECKLENBURG, and in the full shield of the Prussian Monarchy; thus, *Azure, a griffin segreant gules, crowned or,* are the arms of the Duchy of STETTIN; *Azure, a griffin segreant or,* are those of the Lordship of ROSTOCK. *Argent, a griffin segreant Barry (or bendy sinister), gules and vert,* is borne for the Duchy of WENDEN. *Argent, a griffin segreant gules (crowned or),* is carried for POMERANIA. Without the crown these arms are used for MONTEPULCIANO.

The great princely family of the ESTERHAZY-GALANTHA in Hungary use: *Azure, a griffin segreant crowned and standing upon a crown or, holding in its right claw a drawn sword, and in its left a rose branch proper.* *Azure, a griffin segreant or,* is the coat of the Portuguese



1. Adder nowed.  
*Natheley.*



2. Snakes.  
*Ednouain.*



3. Snake entwined.  
*Vaughan.*



4. Serpent Vorant.  
*Visconti.*



5. Griffin Segreant.  
*Trafford.*



6. Griffins' Heads.  
*Toke.*



7. Dragon.  
*Dauney.*



8. Wyvern.  
*Drake.*



9. Cockatrice.  
*Langley.*



10. Unicorns' Heads.  
*Preston.*



11. Seahorse.  
*Tucker.*



12. Mermaid.  
*Prestwich.*



ROBALOS, or REVALDOS; the Italian RIVARI, and AFFAITATI; of GRATET (Count de BOUCHAGE, and Marquis de DOLOMIEU in France), etc.

*Gules, a griffin segreant argent*, are the arms of English families of BRENT, and SWILLINGTON, and of the Polish *herba*, or clan of GRYF; as such they are borne by SZCEPANOWSKI; OSTROWSKI; ODORSKI; and the Counts KONARSKI.

The Silesian GREIFFN (SIEBMACHER, *Wappenbuch*, i., 67), and the Barons von GREIFFENSTEIN, bear: *Sable, a griffin segreant argent*; and the Sicilian ACCORAMBONI: *Per fess, gules and or, a griffin counterchanged*. In the *Wappenrolle von Zürich*, No. 74, is the coat of GRIFFENSTEIN: *Or, on a conventional mount vert (isolated and of four coupeaux) a griffin statant sable, the beak and forelegs gules*; and WILDENBERG, No. 134, bears: *Or, a griffin segreant sable, the beak and foreclaws gules*.

Although the griffin is usually found singly in Armory there are a considerable number of instances in which more than one is depicted in the shield. In the *Roll of EDWARD III.*, referred to on a preceding page, JOHN DE MEUX is said to bear: "d'azure, a vi. griffins d'or," which was double the number which sufficed his contemporary OLIVER DE WITH.

In British Armory when three griffins appear they are usually represented passant, as in the later arms of WITH or WYTHE (with the same tinctures as above). *Argent, a chevron between three griffins passant sable*, is the coat of FINCH, Earl of AYLESFORD. *Argent, a chevron gules between three griffins segreant vert*, is a coat of FORSYTH, in Scotland. *Azure, two griffins segreant and combatant argent*, is the coat of CASTELAIN in French Flanders.

The head of the griffin is represented in armory with prominent ears; a feature which requires attention, inas-

much as it is this which distinguishes the griffin's heads, borne as separate charges, from the heads of eagles similarly used. Plate XXVII., fig. 6 is the coat of TOKE in Kent; *Per chevron sable and argent, three griffin's heads counterchanged.* The DRAKELOWS of Essex, and the Counts d'HANE DE STEENHUYSE in Belgium bear: *Argent, a chevron gules between three griffin's heads erased sable.* *Per pale or and azure, on a chevron between three griffin's heads erased, four fleurs-de-lis, all counterchanged,* are the arms of POPE, Earl of DOWNE, and are attributed to the poet of that name.

A variety of the GRIFFIN is found in the *Gryphon-mariné*, or Sea-Griffin. In it the fore part of the creature is that of the eagle, but the wings are sometimes omitted; and the lower half of the animal is that of a fish, or rather of a mermaid. Such a creature is the charge in the arms of the Silesian family of MESTICH; *Argent, a sea-griffin proper.* (SIEBMACHER, *Wappenbuch*, i., 69). *Azure, a (winged) sea-griffin per fess gules and argent crowned or,* is the coat of the Barons von PUTTKAMMER. One or two other Pomeranian families have the like charge without wings. GORCKEN bears: *Or, a sea-griffin per fess sable and gules,* and PAULSDORF: *Gules, a sea-griffin per fess or and argent.* GORKE used: *Argent, a sea-griffin azure, its tail gules.*

THE DRAGON.—Before the beginnings of Heraldry the winged and four-legged monster known as the DRAGON was familiar in legend; and it is hardly yet a settled question whether the Armorial monster, which also figures in so many early romances, may not be the traditional representation of the last survivors of real animals now extinct. As now depicted it has a head resembling that of the griffin, a scaled body with four legs with claws, bat wings, and a long barbed tail and tongue. A monster somewhat of this kind (but with two legs only) is found upon some of the shields borne by



the Normans in the Bayeux Tapestry, and in more than one instance appears with its head transfixed by the Saxon spears. By some these have been considered regular banners, but if so they are unique, as no other mediæval examples are known of standards cut out to the shape of an animal. Standards of this shape, however, are represented as borne by the Dacians in the sculptures on TRAJAN'S Column, and on the Arch of TITUS at Rome, and a possible exception is noted below.

Mr FRENCH in an interesting pamphlet, *On the Banners of the Bayeux Tapestry*, etc. (reprinted from the *Journal of the Archæological Association*, in 1857), very plausibly suggests that, as the figures on the Saxon spears correspond exactly with those nailed upon the Norman shields, they were those which had been torn off by the spears of the Saxon warriors from the shields of their invaders. We may here remark that the term "*dracones*" which is occasionally applied to standards in mediæval chronicles has no reference at all to standards of this kind. "*Draco*" was a general term for a serpent; and the long snake or whip-like pennons were so called (*vide infra*, p. 657).

In *Excerpta Historica*, p. 404, there is printed, however, a mandate of King HENRY III. in 1244, directing "a dragon to be made in fashion of a standard, of red silk sparkling all over with gold, the tongue of which should be made to resemble burning fire, and appear to be continually moving, and the eyes of sapphires or other suitable stones, and to place it in the Church of St. Peter, Westminster, against the King's coming."

The Dragon is not a frequent charge in British Armory, but is more often met with as a supporter, or as a crest.

The Arms of the City of LONDON are supported by *two dragons rampant argent, the inside of their wings charged with a cross gules*. The Red Dragon is the

badge of the Principality of WALES. It was used as a Supporter of the Royal Arms by all our Tudor Sovereigns, and also appears on the Standards of HENRY VII. and HENRY VIII. (*Excerpta Historica*, pp. 56, 57.) *Two dragons sable, ducally gorged and chained or*, are the supporters of the arms of the Baroness NORTH.

The English family of DAUNEY bears: *Argent, a dragon rampant sable* (Plate XXVII., fig. 7); and the family of RAYNOR is said to use: *Argent, a dragon volant in bend sable*. The Irish O'NEYLANS have: *Gules, a dragon statant proper*.

The Imperial yellow Dragon of China (*gorged with a mural crown and chained sable*), is the sinister supporter of the arms of Viscount GOUGH.

The DRAGON of Foreign Heraldry corresponds with the WYVERN of British Armory, having only two legs, and being usually represented with its tail nowed in a circle. The arms of DRAKE of Devonshire are blazoned, *Argent, a wyvern, its wings displayed, and the tail nowed gules*; but these are obviously *armes parlantes*, and the charge is the *dragon* of foreign armory (Plate XXVII., fig. 8). *Gules, a dragon winged argent, inflamed* (i.e. with fire issuing from its mouth) *proper*, was borne by the Barons von DRACHENFELS. A like coat, but with the dragon *or*, belongs to DRAGE of Denmark. *Argent, a dragon sable crowned or, holding in its mouth a flaming brand proper*, is the coat of Austrian Counts von WURMBRAND. The Genoese house of DRAGHO used, *Azure, a dragon argent*; and the DE DRAGO of Rome, *Argent, a dragon vert*. The BORGHESE family, to which Pope PAUL V. (1605-1621) belonged, used, *Azure, a dragon or* (often with a chief of the Empire). In the Low Countries the Barons de DRAECK carry: *Azure, a dragon or*; which is also the coat of DE DRAGON DE RAMILLIES in Artois. The Florentine DRAGOMANNI have, *Or, a dragon gules* (*d'Or, à un dragon ailé à deux pattes de gueules les ailes*

*levées*). Two wyverns *gules* are the supporters of the arms of the Duke of MARLBOROUGH.

The Dalmatian GAZZARI bear: *Argent, two dragons affrontés their tails nowed in saltire rampant against a covered cup or, surmounted by a fleur-de-lis of the same*. The dragons in the arms of the Italian families of POZZO (Princes DELLA CISTERNA, etc.) correspond to our wyverns:—*Or, a well gules accosted by two dragons affrontés vert, their tails nowed in saltire beneath the well*.

A dragon with a human face is known in French blazon as a *dragon monstreux*. The family of ANCEZUNE, Ducs de CADEROUSSE, bear: *Gules, two such dragons affrontés or* (each holds with one claw its beard of snakes, and the tails and each claw of the feet are also serpentine).

Sometimes only a portion of the dragon is represented. The Princes BUONCOMPAGNI bear: *Gules, a dragon naissant or* (issuant from the base); to this family belonged Pope GREGORY XII. (1572-1585).

Two wyverns *inflamed proper*, are the supporters of the arms of the Earls of EGLINTON.

THE COCKATRICE only appears to differ from the Wyvern in possessing a cock's head and wattles, with a barbed tongue. It occurs in the coat of LANGLEY, *Argent, a cockatrice sable beaked, wattled, and membered gules* (Plate XXVII., fig. 9). This creature was, I believe, identical with the BASILISK; it was assumed to possess the same deadly powers, and to have been produced in a very remarkable way, viz., from an egg laid by a patriarchal cock and hatched by a toad! "Le basilic a par devant la forme d'un coq, par derrière celle d'un serpent;—'habet caudam ut coluber, residuum vero corporis ut gallus,' selon le texte de Vincent de Beauvais. C'est ainsi qu'il était représenté sur un église des environs de Lyon." The cut given by DE CAUMONT in illustration of this passage, from the Lombardic sculpture

at Lyon, has the name *BASILICUS* engraved above the creature (*Abécédaire d'Archéologie*, iii., 183, 184. See also the "Account of the Basilisk" in J. ROMILLY ALLEN, *Christian Symbolism*, p. 390). *Or, a basilisk vert*, is the coat of the Spanish family of *BAS*: with the charge *sable* it is that of *TRAPPEQUIERS* in Flanders. *A cockatrice or, winged azure*, is one of the Supporters used by the Earls *DELAWARR*.

THE *SALAMANDER*, — the well known device of *FRANCIS I.* of France, which occurs with such frequency in the chateaux of Fontainebleau, Blois, Chambord, etc. — is the charge of the Italian family of *CENNINO*: *Azure, a salamander or in flames proper*. Tinctured *vert*, and in flames, it is the crest of *DOUGLAS*, Earl of *ANGUS*. The family of *BRACCHE* has such salamanders as supporters.

THE *AMPHIPTÈRE* is simply a winged serpent. *Azure, an amphiptère or, rising between two mountains argent*, are the arms of *CAMOENS* the Portuguese poet. *Azure, a bendlet purpure* (probably originally *argent* but discoloured) *between two amphiptères or*, was borne by *POTIER* of France. These were used as supporters by the *POTIERS*, *Ducs de TRESMES*, and *DE GEVRES*, who, however, used quite different arms: *Azure, three dexter hands or, over all a canton chequy argent and azure*.

THE *CHIMÆRA* is a monster of rare occurrence abroad, and does not occur in our own Heraldic menagerie. It is depicted as possessing the head and breast of a woman, the forepaws of a lion, the body of a goat, the hind legs of a griffin and the tail of a serpent. A simpler prescription for its composition consists of the fore parts of a lion, the body of a goat, and the tail of a dragon. The *Chimæra* on the mosaic pavement at Aosta is thus represented. (See *DIDRON, Annales Archéologiques*, xvii., p. 389.) The family of *FADA* of Verona have their own peculiar recipe: *Gules, a winged*

*chimæra argent, the head and breasts carnation (or proper) the feet those of an eagle.*

THE SPHYNX resembles the preceding in having the head and breasts of a woman; as usually drawn the rest of the body is that of a lion, though according to some writers, it should possess the paws of a lion, the body of a dog, and the tail of a dragon. It occasionally appears in Foreign Heraldry as a convenient hieroglyphic to commemorate some service in Egypt, and is the crest of the British families of ASGILL, Baronets LAMBERT, GOATLEY, etc. The GILLARTS of Brittany bear: *Azure, a sphynx couchant, winged or, on a chief argent three ermine spots sable.* The SAVALLETES of Paris use: *Azure, a sphynx, and in chief an estoile or.* The Austrian Counts PROKESCH D'OSTEN carry: *Azure, a sphynx couché on a pedestal or, on a chief indented argent a cross of Jerusalem gules;* and have sphynxes as supporters.

The arms of the families of VRANX D'AMELIN; HOLBERG; OSTERBECH; etc., have the same supporters. The old family of FRIES in Austria, has its arms charged with a creature which can differ but little from a sphynx: *Per fess sable and or, a lion rampant counter-changed, the head being that of a girl.*

THE HARPY is somewhat more frequently found in Armory. It has a human female head, the body of an eagle, and in British Heraldry is, I think, used only as a crest (e.g. by TRIMNELL, ASHLEY, etc.) and as the supporters of the arms of the extinct Lords HOO. On the Continent there are several examples of it in arms. Probably the most important is the coat borne by the extinct RIETBERGS, Princes of OST-FRIESLAND: *Sable, a harpy crowned, and with wings displayed all proper; between four stars, two in chief as many in base, or.* The family of RITTBERG in Ost-Frisia, probably connected with the preceding, bear: *Or, a harpy proper*

*crowned of the field.* The Harpy of the Danish REIGSDORPS (or RIGSTRUPS), has a human body and arms, as well as the ordinary female head. The body is habited *gules*, and the head is crowned *or*; but the rest of the charge has the usual *sable* feathers. The extinct family of KNOB in Denmark used: *Azure, a harpy proper habited or, the arms akimbo.* Another Danish family, that of KALF, has a coat only varying from this in its tinctures; the field is *Or*, and the body is habited *azure.* *Azure, a harpy or, the head proper,* is the coat of LAMI in France; and *Or, a harpy gules,* is that of BAUDRAC of the same country. The City of NÜRNBERG bears: *Azure, a harpy displayed armed, crined, and crowned or.*

Another classical monster is the HYDRA, a dragon with seven heads. *D'Argent, à un hydre de sinople,* is borne by GARRAULT of France. The Marquises de BELSUNCE, in Navarre, use the same coat, but one of the creature's heads is nearly severed and jets forth blood. The Comtes de JOYEUSE used: *Azure, three pallets or, on a chief coustu gules three hydras of the second.*

THE UNICORN.—Of fabulous creatures none is more famous than the Unicorn, mentioned by Greek and Roman authors as a native of India. It is represented as a horse furnished with a single long and twisted horn, and having a goat's beard, and cloven hoofs. The supporter of the Royal Arms of SCOTLAND for about a century antecedent to the union of the crowns, it became at that time one of the Supporters of the arms of the United Kingdom, and in that function is familiar to all. Its use as a charge in British Heraldry is comparatively modern. *Sable, a unicorn passant argent,* is the coat of STEAD. In Scotland the coat of the PRESTONS of that Ilk, afterwards of Craigmillar, *Argent, three unicorn's heads coupéd sable, armed or* (Plate XXVII., fig. 10) is at least as old as the fifteenth century. *Gules, a fess vair between*

*three unicorns passant argent (or or)*, is borne by several families of WILKINSON on both sides of the border.

The Unicorn is somewhat frequently used by British Peers as a supporter. A unicorn *argent*, armed, maned, and unguled (hoofed) *or*, is the dexter supporter of the Arms of the Duke of RICHMOND. A like creature, but gorged with a collar *per pale azure and or* and chained of the last, is the dexter supporter used by the Duke of SOMERSET. Two unicorns *argent* support the arms of the Duke of RUTLAND. The supporters used by the Earls of STAMFORD are spotted *ermine*. The Barons of KINGSALE use two unicorns *azure* each maned, armed, gorged with the coronet of an English prince, and chained *or*. There is no more real incongruity in a blue unicorn than there is in a red lion; but the unicorn is so generally used of a white colour that this example seems strangely exceptional. It is not, however, quite unique; Unicorns are frequently found as supporters in Foreign Armory, and those used by the Livonian Barons de BRUININGK are green with golden horns. (KLINGSPOR, *Baltisches Wappenbuch*, plate xix.) A unicorn was one of the supporters of COLBERT, Minister of Finance to LOUIS XIV. (LA POINTE, *Chevaliers de l'Ordre du St. Esprit*, planches 128, and 5). As a charge the unicorn occurs on the armory of Germany with considerable frequency. *Per bend sable and or, a unicorn rampant counter-changed* is used by KENTZ of Nürnberg. *Azure, a unicorn salient argent* is borne by the Silesian Barons von PARCHWITZ, and the Bavarian Barons von WALDENFELS. *Or, a unicorn salient gules*, is the coat of DE WITH of Holland. *Argent, three unicorns sable*, is borne by CLAIRAUNAY of France.

A SEA UNICORN, that is a unicorn whose body ends in a fish's tail, is borne by the Prussian DIE NIEMPTSCHER: *Per fess argent and gules, a sea unicorn counter-changed* (SIEBMACHER, *Wappenbuch*, i., 69):

THE PHŒNIX is represented as an eagle displayed issuing from flames. The modern coat of the family of SAMUELSON, created baronet in 1884, is: *Sable, three piles wavy two issuing from the chief, the third from the base, argent, on each a phoenix in flames proper.* The Phoenix issuing from a ducal coronet is the well known crest of the SEYMOURS, Dukes of SOMERSET. It was one of the very numerous devices of Queen MARY STUART, and also of her rival Queen ELIZABETH.

THE PEGASUS, the winged horse of APOLLO, is a charge somewhat analogous to the unicorn. It is best remembered as appearing in the coat granted to MICHAEL DRAYTON, the poet: *Azure, gutty d'argent a Pegasus of the second. Gules, on a mount of three coupeaux in base vert, a Pegasus salient argent,* is borne by WYSS in Switzerland. *D'Azur, à un Pégase d'argent, ailé d'or* are the arms of POLLIA in Bresse. The Bavarian family of HABERSTOCK, now extinct, bore, *Gules, on a mount in base argent, a Pegasus statant of the last.* There is a canting allusion to the name in the arms borne by the Prussian HOCHREUTERS: *Argent, a Pegasus salient sable. Sable, a Pegasus salient argent between seven flames or,* are the original arms of SEEBACH. Two Pegasi are the supporters of the arms of the Viscounts MOLESWORTH, the dexter is *Argent, winged or*; the sinister *Gules, semé of crosses crosslet or.* A Pegasus *argent* is the sinister supporter of the arms of Lord MOUNT-TEMPLE. Two winged stags were the supporters of JAMES ELPHINSTONE, Lord COUPER, in 1620 (LAING ii., p. 58). (See also the French Royal supporters, *infra*, p. 636).

THE CENTAUR, a monster, half man, half horse, is but seldom met with in Heraldry. *Gules, a female centaur passant without arms argent, the hair plaited en queue,* is the singular coat of the KRAUTERS of Nürnberg. The DE BROUILLI, Marquises de PIËNNE, used as supporters



*two centaurs gules holding clubs or* (as represented in LA POINTE, *Chevaliers de l'Ordre du St. Esprit*, planche 57, these have no fore legs but this is, I conjecture, an error of the artist. It must, however, be noted that this is the earliest type of the centaur, as is evident from the *bassi relievi* at Olympia). When represented discharging an arrow from the bow the technical term employed is *centaur-sagittaire*. *Vert, a centaur-sagittaire or*, is borne by the Counts REILLE; and *Per fess or and azure, a centaur-sagittary counter-changed*, is the coat of the Roman SATURNINI. Such a figure is sculptured on a column in the Romanesque cloister of ST. AUBIN at Angers. (DE CAUMONT, *Abécédaire d'Archéologie*, iii., 185; cf. DANTE, *Divina Commedia; Inferno*, xii., 56, 60.)

THE SEA-HORSE. — The sea-horse is found in the Scottish coat of ECKFOORD; *Argent, in a sea vert, a sea-horse rampant issuant proper*. *Per chevron gules and or, three sea-horses crowned, counter-changed*, is borne by ESTON of Eston in Devon; and *Azure, a chevron between three sea-horses or, or argent*, is the coat of the TUCKERS (Plate XXVII., fig. 11).

THE SEA-STAG was borne by the family of LINDENBERG in Prussia, now extinct: *Argent, a sea-stag gules*. *Gules, a sea-stag or, its tail curved to the dexter*, is the coat of the Silesian POGORSKI (correct MOULE, *Heraldry of Fish*, p. 209).

THE COCK-FISH is a still more curious compound; it is used as the charge in the arms of the Bavarian family of GEYSS: *Or, a cock sable, beaked of the first, crested and armed gules, its body ending in that of a fish curved upwards proper*.

THE SEA-LION. — This creation occurs in the "Mediæval Bestiaries," under the name of the "*Serra*," it is there usually winged. Without wings it appears in the arms granted to Sir ROBERT HARLAND, Baronet: *Or, on a bend wavy between two sea-lions sable, three*

*buck's heads caboshed argent.* The crest is a sea-lion holding an anchor in pale. The sea-lion is also the crest of the Earls of THANET and of HOWTH; of azure and supporting a tower in flames it is that of the DUCK-WORTHS, Baronets. Two sea-lions *argent, guttées de larmes*, were the supporters granted to Admiral BOSCAWEN, and his descendants, Viscounts FALMOUTH. A sea-lion and a mermaid are the supporters of the arms of the ST. LAWRENCES, Earls of HOWTH: *Gules, two swords in saltire proper between four roses argent, barbed vert.*

THE SEA-DOG is a supporter of the arms of the Lords MOWBRAY and STOURTON. Mr. MOULE, *Heraldry of Fish*, p. 149, says:—“The sea dog of heraldry is no other than the male or dog-otter, being a four-footed animal, but is drawn, according to heraldic fancy, with a broad fin continued down the back from the head to the tail; the feet webbed, and its whole body, legs, and tail covered with scales.” This statement may be correct; the otter may be the original of the heraldic creature known as the sea-dog, but it is quite clear that, as represented, the latter finds a fitting place among armorial monsters. The otter, of whose use in armory *The Heraldry of Fish* contains a sufficient number of instances both as a charge and as a supporter, is usually drawn *proper*, and is thus very unlike the heraldic sea-dog.

THE MERMAID, or SYREN (*Sirène*), is represented with the head, body, and arms of a beautiful girl, but with the tail of a fish.

“Desinat in piscem mulier formosa superne.”

HORACE, *de Arte Poetica*, l. 4.

Such were, perhaps, the syrens of Cape Pelorus who failed to lure to destruction ULYSSES and his companions; HOMER, *Odyssey*, xii., 39, 166; but OVID (*Metamorphoses*, v., 552) represents them as having wings. (On the

Syren, see the chapter on the "Mediæval Bestiaries" in *Christian Symbolism in Great Britain and Ireland*, by J. ROMILLY ALLEN, 1887, being the "Rhind Lectures on Archæology for 1885.")

In British and French Armory the mermaid usually carries in her hands a comb and a mirror. *Gules, a mermaid argent crined or, holding a mirror and comb of the third*, is the coat of PRESTWICK, formerly Baronets (Plate XXVII., fig. 12). *Argent, a mermaid gules (or proper)* is borne by two families of ELLIS. The seal of Sir WILLIAM BRUWERE, or BRUERE (temp. RICHARD I.), is one of the earliest instances of the use of this bearing in British Armory; in it the right hand rests on the hip; the left touches the head, possibly has the traditional comb. (MOULE, *Heraldry of Fish*, p. 214.) *Vert, three mermaids, two and one, each with comb and mirror or*, is the coat of WOLLSTONECROFT. *Gules, three winged syrens argent*, is borne by BASFORD (see p. 303).

Few of the monsters of Heraldry have so ancient a pedigree as the mermaid. Mr MOULE says (*Heraldry of Fish*, p. 211): "The relation of a being, half-fish and half-human, is of the earliest antiquity." It was thus that the Philistine idol Dagon was represented. In Babylonia a similar idol was worshipped. The mermaid is depicted on the ancient Greek Vases; and occurs frequently in Norman and Lombardic Church Architecture (See the Sculptures of the crypt of the church at Parize-le-Châtel, figured by DE CAUMONT, *Abécédaire d'Archéologie*, tome iii., p. 189.)

In it the syren is usually represented holding in each hand the long tresses of her luxuriant hair, sometimes she bears a comb; at others a fish. Often in ancient sculpture, as still frequently in German Armory, the mermaid is represented with a double tail, held up in either hand, a tail replacing each leg; and this I believe to be the more correct mode of

delineation, though it is not, I think, known to British Armory, except as the crest of WALLOP.

Such a mermaid appears in the arms of the Bavarian family of BAIBEL (*Gules, a mermaid with two tails which she holds in her hands all proper*). The Bavarian BENDERS use: *Azure, a mermaid proper, holding her two tails sable*; and the Augsburg family of FEND carry: *Gules, a syren proper holding in her hands her two tails or*. Such a syren (proper) is the crest of the great Roman house of COLONNA. The DIE RIETTER of Nürnberg bear: *Per fess, sable and or, a mermaid holding her tails proper, vested gules and crowned or*. The BERBERICH of Würzburg, have as arms: *Gules, a syren with two tails, crowned and holding in each hand a fish all proper. Or, a syren proper holding her two tails vert in her hands, crowned with an antique crown or*, is the coat of the Counts DA SCHIO. *Azure, a syren with comb and glass argent within a bordure indented gules*, were the arms of the family of POISSONIER, in Burgundy. The heiress having married into the ancient house of BERBISSY, the latter assumed the syren as a *tenant* (or supporter), to its own punning arms: *d'Azur, à une brebis d'argent, sur une terrasse de sinople*, as appears in the stained glass of Notre Dame at Dijon (See MOULE, *Heraldry of Fish*, pp. 212, 213). The mermaid, or syren, is frequently used in Britain and in France as a crest, and as a supporter to the shield. The Viscounts BOYNE thus employ two mermaids each holding a mirror proper. The shield of the Viscounts HOOD is supported by a merman and a mermaid; the former holds a trident, the latter a mirror, all proper. (The supporters of the Earl of HOWTH have already been mentioned, p. 299.) The dexter supporter used by the Earl of SANDWICH is a merman (or triton) holding a trident, and crowned with an Eastern crown. The SCOTS of Harden had mermaid supporters (see STODART, *Scottish Arms*, i., 383); and one is still

used in this capacity by Lord POLWARTH; as the dexter supporter it was employed by Sir WALTER SCOTT ("the Wizard of the North"). A triton and a mermaid were the supporters of the CAMPBELLS of Ardkinlas. Mermaids are the supporters of the arms of PIERRE, Duc de BOURBON in 1352 (DE MAY). They were early the supporters and badge of the great family of the BERKELEYS (*see my Heraldry of Bristol Cathedral*).

The French THOLOSANI bear: *Azure, a siren with two tails, and upraised hands proper*. The supporters are two mermaids with double tails, each holding a banner of the arms. The crest is a demi-mermaid, holding in each hand a banner *argent*. The SERENELLI of Verona use: *Azure, a mermaid proper habited gules, holding her two tails argent*. The Dutch Barons MEERMAN bear: *Sable, a merman in armour, holding a sabre, and a circular buckler argent*.

In France the family DU BEC, Marquises de VARDES, etc., had their arms (*Fuzilly argent and gules*) supported by two mermaids. The like supporters of ST. GEORGES, Marquises de VERAC, hold mirrors. (In LA POINTE, *Les Chevaliers du St. Esprit*, planches 40, 149, the mermaids in both instances are drawn so as to indicate a division of the tail into two.) The latter family also used as a crest a syren in a tub, holding a mirror. This is the famous MELUSINE, used as crest and supporters by the house of LUSIGNAN, in memory of ISABEL, the betrothed of HUGH DE LUSIGNAN, Count de la MARCHE, who was Queen of King JOHN of England, and afterwards wife of HUGH DE LUSIGNAN. The same supporters (without mirrors) and crest, were used by DE CASTILLE, Marquis de CHENOISE; these, and the supporters of the GIBELLINI, also have bat-wings. Mermaids support the arms of MONTROSE.

DEVILS.—As some of the monsters described in this

chapter were taken to be the hieroglyphics of the Evil One, we may not unfitly add here a few examples in which his personality is represented without the interposition of any veil.

The German family of TEUFEL naturally bear : *Or, a devil gules.* The TROLLES of Denmark, with equal propriety, carry the same personage in a less mischievous form : *Or, a devil in profile decapitated gules, his right hand raised, his left clutching his tail ; his head full-faced resting against his breast.* The HÖEGKS, Barons of HOEGHOLM, use the same but omit the head. The KUGLERS of Würtemberg bear : *Or, a devil standing on a ball, and holding another in each hand, all sable.* The demon of the SISSINKS of Groningen is a personage of more elaborate construction : *Or, a horned devil having six paws, the body terminating in the tail of a fish, all gules.*

The classical FAUN, out of which the modern conception of the form of the devil appears to have been developed, appears as a supporter of the arms of SWEERTS, YSEMBART, and other Low-Country families.

The Bavarian Counts von FROHBERG have their arms supported by creatures which partake of the nature of a faun :—savages whose legs adjacent to the shield are replaced by those of a deer, or goat (TYROFF, *Wappenbuch des Adels des Königreichs Baiern*, Erster band, Taf. 39).

In the Armory of Germany the grotesque element has very much more play than in our own ; and an account of its curiosities would contain many examples of monstrous beings as wonderful as those which have been described above ; but as for the most part they occur in single instances only, I have not thought it needful to swell this chapter by descriptions of them. I conclude with one more classical example. The family of MEDICO DAL SALE in Verona bear : *Or, a Cerberus sable, collared gules, sejant on a terrace vert.*

## CHAPTER XI.

### INANIMATE CHARGES.—I. ASTRONOMICAL.

BEFORE treating of the large and important class of armorial charges which are taken from the vegetable kingdom, it will conduce to clearness if we advert to those Heraldic Charges which may be termed "Astronomical," consisting for the most part of conventional representations of the heavenly bodies, and also of certain representations of what used to be called "the elements," some of which impart a semi-pictorial character to heraldic shields.

THE SUN, surrounded by rays, is described in British Armory as being *in his splendour*. In all but the earliest heraldry our great luminary is depicted as a globe of gold with the lineaments of a human face, surrounded by rays, alternately waved and straight. French Armorists tell us that when the sun is depicted of any other tincture than *or* or *argent*, it is only the *ombre du soleil*, or the sun in eclipse. Nevertheless in the earliest English example, the coat of JEAN DE LA HAYE, in the *Roll of Arms* known as ST. GEORGE'S ROLL, the blazon is: *Argent, the sun in his splendour gules*, and the human lineaments are not expressed. *Azure, the sun in splendour or*, is borne as a coat of Augmentation for the Marquisate of LOTHIAN, being quartered with: *Gules, on a chevron argent, three mullets of the field* for KER, Lords of JEDBURGH. It is used by the Austrian Barons DIETRICH DE DIEDEN; and as *armes parlantes* by the French family of SOLAGES, and by ZON (or VAN SON) in the Netherlands. It is similarly borne by the Counts de SONNBERG in Austria, and the families of

SONNEBERG (who however sometimes difference by making the sun *argent*, or bearing it of *gules* in a silver field). In the coat of the Counts von SONNEBERG (Plate XXVIII., fig. 1.) the sun is clear of the mountain, the blazon being *Azure, the sun or, in base a mount of the same*; sometimes the mount is *sable*, and the Swiss family of the name bear: *Argent, a sun gules, in base a mount of three coupeaux vert.*

The Spanish family of BILQUES DE ORCION substitute the quartered arms of CASTILE and LEON for the human face; and some English families of DYSON have as their charge *the sun half eclipsed, i.e. per pale sable and or.*

*Gules, a sun or,* is the coat of SONNEMAER.

*Azure, the sun rising from behind a hill or,* is the coat of the Scottish family of HILL; and the same with the mount *argent* is used by the Bavarian family of ANNS.

There are other coats in which two, or three, suns appear. *Gules, three suns argent,* is the coat of CHALANGE in France. *D'Azur, à trois soleils d'or,* is the canting coat of the Breton TRÉSEOLS, and of VAN SON in Holland. *Sable, two demi-suns accosted,* are the curious arms of HAEHNEL of Bavaria.

THE MOON is represented by a crescent (*croissant*) one of the prevalent figures in Heraldry, both as a difference and as a charge; and one which, perhaps with more reason than in other cases, is associated with crusading times. Its ordinary position in Armory is *montant*, or with both horns upward, a position which is only expressed in French armory when a crescent thus depicted is found in conjunction with others not so situated. *Azure, a crescent argent,* was borne as an allusive coat by LUCY, by VERNON, Marquis de BONNEUIL, by TOGORES of Spain, and by other families.

When the horns of the crescent are turned to the dexter side of the shield it is called a *crescent-increscent*, (*croissant-tourné*); when to the sinister its appellation is a



*crescent-decrescent* (*croissant-contourné*); and when reversed *croissant-versé*.

We have an example of these three less frequent positions of the crescent in the shield of the Austrian family of PUCHBERG. (Plate XXVIII., fig. 3.) *Azure, three crescents, those in chief addorsed, that in base reversed or.* BANNES, Marquis de PUYGIRON, bears a similar coat, but the crescents are of *argent*, and the single one is in *chief*. The LUNELS of Languedoc, bore: *Azure, a crescent versé argent*; and the great Arragonese house of LUNA: *Chequy or and sable, on a chief argent, a crescent versé, chequy as the field.* (For LUNELS, see *French Glossary.*)

In Scotland the coat of the OLIPHANTS (Plate XXVIII., fig. 2), is *Gules, three crescents argent*; *Or, three crescents gules*, that of the EDMONSTONS; and, *Gules, three crescents within the Royal tressure or*, that of the SETONS.

*Gules, three crescents argent*, is the coat of the ancient family of VAN WASSENAER in the Netherlands; often quartered with those of the Burg-gravate of LEYDEN: *Azure, a fess or.*

The Princes PICCOLOMINI of Siena bear: *Argent, on a cross azure five crescents or.* To this family belonged Popes PIUS II. and PIUS III.

The combination of the crescent and cross in the shield of CATHCART, Plate XXVIII., fig. 4, *Azure, three crosslets fitchées rising from as many crescents argent*, has a pleasing effect. The coat of MINSHULL combines the crescent and star, *Azure, an estoile issuing from a crescent argent*; these are the arms of the town of PORTSMOUTH.

*Sable, a crescent between two stars in pale argent* is the coat of the East Anglian family of JERMYN, Earls of ST. ALBANS, 1660-1683.

Some confusion exists in the language of blazon between the armorial representation of the stars as

heavenly bodies, and a very different object, the mullet (*molette*) or rowel of a spur. Mr PLANCHÉ, *Lancaster Herald*, lays it down as a rule that an estoile or star should always have six points, to distinguish it from a mullet, which has five, and that these points should not be wavy unless the star be said to be *rayonnant*.

In most European countries, however, the *estoile* has five straight rays (a single one uppermost, otherwise it is blazoned in French *renversée*) and the *molette* six. I should be inclined to make the distinction consist solely in the charge being pierced or unpierced; in the one case a *molette*, or spur rowel, is obviously intended; in the other a star. In the case of stars of more than five points the number should be specified. *Gules, a star of eight* (sometimes of twelve) *points argent* is the coat of BAUX, Duc d'ANDRÉE, quartered by Queen ELIZABETH WIDVILLE, wife of EDWARD IV.; of six points it is used by the Counts von STERNENBERG. *Azure, a star of six points within a bordure argent* was the arms of GOETHE. The Princes of WALDECK bear: *Or, an estoile of eight points sable* (Plate XLI.). *Per fess gules and argent, three estoiles of six points counterchanged*, is the coat of the Counts of ERPACH, who quarter *Argent, two bars gules* for BREUBERG.

The English coat of DE VERE (Plate XI., fig. 2) is usually blazoned *Quarterly, gules and or, in the first quarter a mullet argent*. But the charge in this coat is really a star. A beautifully diapered example of this shield exists at Hatfield, Broad Oak, Essex, of the date 1298, a period when the rowelled spur was not in general use.

Plate XXVIII., fig. 5, is the Scottish coat of SUTHERLAND: *Gules, three stars or*. The MURRAYS bore: *Azure, three stars argent*; and the BAILLIES of Lamington: *Azure, nine stars, 3, 3, 2, 1 argent*. The existence of the 13th century MURRAY seals is sufficient evidence



1. Sun.  
*Sonnenberg.*



2. Crescents.  
*Oliphant.*



3. Increscent, Decrescent, etc.  
*Puchberg.*



4. Cross and Crescent.  
*Cathcart.*



5. Stars.  
*Sutherland.*



6. Estoile.  
*Ingleby.*



7. Mulletts.  
*Wollaston.*



8. Mount.  
*Watson.*



9. Hill.  
*Hinsberg.*



10. Burning Mount.  
*M'Leod.*



11. River.  
*Lauterbach.*



12. Hedge.  
*Yare.*



that, as in the case of DE VERE, the bearings were stars, not mullets.

The Portuguese ROJAS (whence came the Spanish Dukes of LERMA) bear: *Gules, five stars of six points or.*

When minutely drawn or sculptured, the star is not depicted as a plane figure but with each ray raised to a central ridge. This point is much more attended to in French Armory than in our own.

The coat of INGLEBY: *Sable, an estoile argent* (Plate XXVIII., fig. 6) is given as an example of the ordinary English estoile or star, and in Plate XXVIII., fig. 7, the coat of WOLLASTON: *Argent, three mullets pierced sable*, is given as indicating the distinction referred to above.

*Azure, the sun and moon in chief, and the seven stars in base or*, is the coat said to have been borne by JOHN DE FONTIBUS, Bishop of ELY (1219-1225). (PARKER'S *Glossary of Heraldry* places the stars in orle, and the other charges in pale.)

The PLANETS and even CONSTELLATIONS are occasionally found in modern coats. The astronomer LAPLACE, created a Count by NAPOLEON I., bore: *d'Azur, à deux planètes de Jupiter et de Saturne, avec leur satellites et anneaux placés en ordre naturel, posées en fasce, d'argent; à un fleur à cinq branches d'or en chef.*

The constellation of the *Great Bear* appears as one of the many charges in the landscape which is called the *arms* of the STOFFELLA of Austria; and in the coat of ADLERSTJERNA of Finland.

*Azure, the stars composing the constellation of the Great Bear arranged in bend argent*, is a much better coat from a heraldic point of view, and is borne by BAR of Hannover. The same constellation also figures in the arms of the Scottish DICKSONS, now settled at Gothenberg, etc., in Sweden. (*Cf.* the arms of MADRID, p. 313.)

In Swedish Armory occasional use is made of the astronomical planetary signs; and the symbol for MARS,

♂ appears in several coats granted to distinguished military officers. In British Heraldry the azure chief in the unheraldic coat granted to Sir JOHN HERSCHEL, the astronomer, is charged with the planetary symbol of Uranus ♀ irradiated *Or*. The rest of the shield is *argent* charged with a pictorial representation of the "forty-feet reflecting telescope," with all its apparatus of ladders, gallery, elevators, and observer's house,—a sad specimen of the degraded state of heraldic taste at the period of the grant.

The arms of THOYTS in Essex are: *Azure, on a fess between three six-pointed mullets or, two astronomical symbols of the planet Venus.*

A COMET, or blazing-star, occurs in several foreign and in one or two British coats. *Azure, a comet in the dexter chief, its rays in bend or*, is borne by CARTWRIGHT in Scotland; and by the Roman MELIORATI. The same coat, but with the charge in pale, is borne by one of the Spanish families of DIAZ; and identical with the last, but with the field *gules*, are the arms of the Sicilian ROSSI, Princes of CERAMI. The Norman family of FIGACHE DE LAMBERVILLE bear: *Argent, three comets gules.*

The arms of the present Pope, LEO XIII., of the Counts PECCI, are: *Azure, on a mount in base a pine tree proper, in sinister chief a comet its tail in bend sinister, and in base two fleurs-de-lis or, over all a fess argent.*

RAINBOWS are found in a good many foreign coats; they are conventionally represented as of four bands, *or, gules, vert, and argent*; unless their tinctures are specified, as in the coat of the Barons HACKE, who bear: *Argent, two rainbows addorsed, moving from the flanks each of three bands, gules, or, and the external one azure.* Occasionally the rainbow is borne *proper* as by the Barons PFULL: *Azure, three rainbows in pale proper.*

CLOUDS AND LIGHTNING are also heraldically

represented. The family of LEESON, Earls of MILTOWN in Ireland bear: *Gules, a chief argent in the base thereof a cloud proper, and issuant therefrom rays of light paleways or.*

A more conventional coat is that of DONNERSPERG: *Sable, three thunderbolts or issuing from a chief nebuly argent; in base a mount of three coupeaux of the second.* This conventional THUNDERBOLT, of arrow-headed rays conjoined with wings, was the canting coat of the Danish family of BLIX: the field *azure*, the thunderbolt *argent*. Two thunderbolts appear in the elaborate shield of the family of the Russian Marshal SUWAROFF, Prince ITALISKY.

The family of CLAPS in Flanders have a landscape in a thunderstorm! The Italian TEMPESTA bear a storm represented more conventionally: *Gules, eleven hailstones argent (3, 2, 3, 2, 1).*

The conventional representation of the north wind, the head of BOREAS, is borne as *armes parlantes* in the escucheon of the BORIAS of Spain; and also appears in that of the BRASCHI, Dukes of NEMI. Pope PIUS VI. (1775-1800) was of this family. The arms are: *Gules, a garden lily slipped proper in dexter chief, the conventional symbol of the wind blowing on and bending down the lily; on a chief argent three estoiles or.*

From the heavens above we descend to the earth beneath. Examples already given have shown how the earth is represented: (a) by a *champagne*, a piece in base cut off by a straight horizontal line, corresponding to a chief, and often counted as an Ordinary by French Heralds: (b) by a *terrace*, which is a *champagne* represented more naturally with a less regular outline and usually green in colour; (c) by a *mount* (as in Plate XXVIII., fig. 8); this is simply a piece of a roughly semicircular shape in the point of the shield, but is usually blazoned conventionally with three or more *coupeaux* (in

French a *tertre*) one above two, as in Plate XXVIII., figs. 1 and 9. A considerable number of German and Swiss coats bear the *mount-in-base*, after this fashion.

The conventional representation of WATER is by a base or *champagne*, *Barry-wavy argent and azure*, as in the well known coats of the cities of OXFORD, BRISTOL, etc., is frequent in Spanish Armory (Plate XXXIX., fig. 1). But later the sea is represented rather as in nature, at times still, at times *un mer agité*, and a semi-pictorial character is given to the bearings employed.

In the earliest times of heraldry, the charges depicted on the shield were separate and independent, and were more or less conventional even when the objects, such as birds or beasts, might have been represented naturally. The best and most artistic heraldry retains this conventional character to the present day.

A less severe style seems to have been introduced upon the Continent at an earlier date than among ourselves. Still there are a few pretty old Welsh and other coats, of a more pictorial character, usually connected with a legendary history. But while our own Armory was severe in character that of some of the states of the Continent aimed not unfrequently at more pictorial effect. For instance, as I have shown in greater detail elsewhere, many Spanish coats effloresced into the landscape style. Castles rise out of the waves, or are placed upon a mount; armed men appear upon their battlements, and beasts of prey ramp against their sides or issue from their doors. In the coats granted to COLUMBUS and CORTEZ, towns with spires and belfries; and seas strown with palm-clad isles; replace the conventional and more artistic charges which had amply sufficed for earlier times (Plate XXXIX., fig. 1).

A tree upon a mount in base occurs with great frequency, birds perch upon it, beasts of prey ramp against its trunk (*v. p. 317*), or are represented passant in front of



or behind it. The arms of the city of MADRID are, *Argent, on a mount in base a tree with a bear rampant against its trunk proper, the whole within a bordure azure, charged with seven stars of the first.* In Italy and Germany the same tendency is not so pronounced, at least in mediæval coats, for later the degraded and debased style which characterised English Heraldry in the seventeenth and eighteenth centuries finds too many counterparts in the Heraldry of Germany of the same period.

It will be sufficient to cite here one or two instances in which the tendency to depart from earlier simplicity becomes manifest. Plate XXVIII., fig. 11 is the coat of LAUTERBACH: *Gules, a river flowing in bend sinister; here the river, represented with the outline of a bend sinister wavy, has lost something of its conventionality. Its surface is slightly flecked, sometimes even fishes disport themselves therein.* In Plate XXXII., fig. 8, the arms of the ARIGONIO family of Rome are represented as, *Argent, a lion passant along the tops of three columns gules, on a chief azure, an eagle displayed or.* The Silesian coat of BUSCH (Plate XXIX., fig. 5) shows the commencement of the landscape style. *Azure, a lion passant or, issuant from, and half concealed by a forest proper.*

THE MOUNT IN BASE, which nearly corresponds to the French *terrasse* is not unknown in Scottish Heraldry. The coat of WATSON of Saughton (Plate XXVIII., fig. 8) is; *Argent, an oak tree growing out of a mount in base proper, surmounted by a fess azure; the WOODS of Balbegno bore, Azure, an oak tree issuing from a mount in base or; pendent from one of the boughs by straps gules two keys of the second (as Thanos of Fettercairn).*

The conversion of the devices which appeared on the Burgh Seals into armorial coats assisted the spread of a less pure style of heraldry. Instances of the semi-pictorial style will be found in Plates XLII., and XLIII.,

in the arms of the Highland chiefs ; we have there the rock in the sea ; the castle on its mount, the burning mountain (as it appears also in Plate XXVIII., fig. 10), the coat of M'LEOD of Lewis, *Or, a mountain azure inflamed proper*. It will be noted that here the mountain is not, as is usual in Continental heraldry, in the base of the shield, but is detached from it. *Argent, a volcano proper* is borne by CHAUMONT in France. The Barons GYLDENHOFF, of Sweden and Livonia, have as the second quarter of their arms ; *Argent, two volcanoes in action accostés proper*. With these exceptions, we have left untouched the element of fire, but it will be sufficient to say that the conventional representation of it by wavy piles, *gules* or *or*, issuing from the edges of the shield, degenerated into flames *au naturel*. *D'Or, à trois flammes de gueules* is the coat of AROUET DE VOLTAIRE ; *d'Azur, à trois flammes d'or ombrées de gueules*, that of BRANDT, Counts de MARCONNÉ. *Or, on a chief gules three flames of the field*, is used by CHAUMELLS in France ; and *Sable, on a fess argent three flames gules*, is borne by DEEGHBROODT (or DEYBROOT), of Flanders. *Argent, a fire-brand in bend azure inflamed proper*, is the coat of BRANDIS in Bavaria. The Polish clan of BRANT I. has the same charge *sable* on a field *or* ; and the Barons BRANDT, of Baden, use *Or, three fire-brands paleways sable each inflamed at the top, and in three places on either side, proper*.



FIG. 63.



FIG. 64.



FIG. 65.



FIG. 66.



FIG. 67.



FIG. 68.



FIG. 69.



FIG. 70.

## CHAPTER XII.

### INANIMATE CHARGES.—II. THE VEGETABLE KINGDOM.

TREES, FLOWERS, FRUITS, ETC. — The vegetable kingdom has largely contributed to Armorial blazonry. Entire trees though not found in early examples became fairly common by the fourteenth or fifteenth centuries. Though sometimes drawn “eradicated,” that is, showing the branches of the root, they are for the most part represented on a mount in base, which in German Heraldry is often replaced by the conventional symbol of a hill with three rounded tops or *coupeaux*. Oaks are the trees most common in British Armory.

*Argent, on a mount in base a grove of (fir) trees proper*, appears in the Scottish Registers for the family of WALKINSHAW of that ILK. The same coat, with the species of tree undefined, is used as canting arms by FORREST, and by BUSH.

In France a family in the Lyonnais, named DUBOIS, naturally uses : *d'Argent, à un forêt de sinople* ; others of

the name in Lorraine are more simply contented with : *d'Azur, à une arbre d'or*. The family DE LA FORESTIE DES AUBAS bears : *Or, a forest vert, on a chief azure three mullets of the first ;* resembling which is a Picard coat : *Argent, three trees vert, on a chief azure as many mullets of the field ;* DE LA FOREST places these trees on a mount, and charges the chief with the three *fleurs-de-lis* of France. In Holland the VAN DEN BOGAERT use : *Argent, on a terrace five trees vert*. The coat of the Viscounts O'CALLAGHAN of Ireland is : *Argent, a mount in base on the sinister side thereof a "hurst" of oak trees, therefrom a wolf issuant all proper*. With this we may fitly compare the coat given in Plate XXIX., fig. 5 for the Silesian family of BUSCH : *Azure, on a mount in base vert, a lion passant or, issuant from a grove of trees in the sinister flank of the second*. The DE BUISSONS of Geneva use : *Or, three bushes vert, two and one*. The French BUISSONS (Marquises d'AUSSONNE, and DE BOURNAZEL), bear : *Or, on a mount in base a bush proper, on a chief argent a lion issuant sable*.

The family of WOOD of Hareston in Devon bore at the Visitation of 1620, *Argent, on a mount in base an oak tree proper fruited or* (Plate XXIX., fig. 1). (*Vide ante*, p. 313, for WOOD of Balbegno, and WATSON of Scotland.) *Argent, on a mount in base a tree, the trunk surmounted by a salmon holding in its mouth a ring ; from the dexter branch a bell (that of ST. KENTIGERN) pendent, and on the top of the tree a robin all proper*, are the arms of the SEE, also assumed for the City of GLASGOW. The salmon and robin refer to miracles attributed to ST. MUNGO, or KENTIGERN. An interesting historical coat is that granted to the PENDERELLS, who hid CHARLES II. in an oak tree after the defeat of Worcester : *Argent, an oak tree proper fruited or ; surmounted by a fess sable, thereon three Royal crowns*. (*Vide infra*, Chapter on AUGMENTATIONS.) *Argent,*

*an oak tree vert*, is the coat of the O'CONOR-DON of Ireland.

*Azure, on a mount an apple tree fruited proper*, are the *armes parlantes* of the Dutch APPELBOOMS, and of the Barons APFALTRER. The coat of M'GREGOR, called M'GREGOR of AULD in a sixteenth century MS., is: *Argent, a fir tree eradicated in bend sinister surmounted by a sword proper, supporting on its point an antique crown gules* (sometimes *or*) (Plate XXIX., fig. 2). *Argent, a pine tree eradicated vert, fruited or*, is borne by the Marquises CHATON DE MORANDAI in France. *Azure, a palm tree eradicated or*, is the coat of TAGLIAVIA of Sicily (Plate XXIX., fig. 3); *Or, a palm tree on a mount vert*, are the *armes parlantes* of PALM in Austria. *Or, an olive tree vert*, is borne by the families of VIEDMA, AMBOIX, CHARLES and OLIVER. *Gules, an olive tree proper, eradicated argent and fruited or*, is the canting coat of OLIVIERA in Portugal; and the OLIVIERS, of which name there are many families in France and the Low Countries, nearly all use the olive in some form or other as the charge of their arms. *Ermine, an olive branch vert*, is borne by the Barons ZANGIACOMI. *Argent, three cypress trees eradicated vert, on a chief gules as many besants*, was used by TARDY, Comte de MONTRAVEL; *Or, three laurels vert, on a chief azure as many thunderbolts argent*, by the LAURÈS of France (*cf.* PLINY on the laurel).

In the Heraldry of Spain, Portugal, etc., a tree on a mount in base is a frequent charge, and it is very generally supported by one or two animals rampant against the trunk of the tree; or passant in front of, or behind it. *Gules, a pine tree vert, eradicated argent between two lions rampant against it or*, is the Portuguese coat of MATOS. *Or, a palm tree vert, supported by two lions rampant azure*, is borne by LANARIO of Naples. *Or, a tree eradicated vert, supported by two lions rampant*

*gules*, is attributed to the Byzantian house of CANTACUZENE.

The wild cherry tree, in French *créquier*, is depicted in the ancient conventional manner in the arms of the French Ducs de CRÉQUY (Plate XXIX., fig. 4; and, better, on p. 344, fig. 72). *D'Azur, au créquier d'or*, is the coat of ANAUT. *Argent, a nut tree eradicated vert*, is borne by NOZIER, and NOGARET in France, and by FACCHINETTI in Italy. To the last named family belonged Pope INNOCENT IX. (1591-1592.) *Or, a willow proper*, is the coat of the Counts de SALIS.

Occasionally we find a dead tree used as a charge. *Argent, on a mount vert a dry tree*, is the coat of the Barons MÜHL of Brunswick. The KORNKOOPERS of Holland use: *Argent, a dry tree sable*. The stocks, or stems of trees eradicated, with or without branches sprouting from them; or the branches alone, are frequent Armorial charges. *Or, the stem of a tree coupéd in bend sable*, is borne by the Counts von SCHÖNFELD of Austria. *Or, two trunks of trees erect in pale sable*, is the coat of DORGELO of Northern Germany; which seems a corruption of D'ARGELO in France, a family which has the same bearings. The Portuguese TRONCOSO have the *armes parlantes* of *Azure, two tree trunks in saltire or*. *Argent, three tree trunks coupéd sable*, is similarly the coat of BLACKSTOCK in Scotland; and *Vert, three trunks of trees raguly and erased argent*, is that of the English STOCKTONS.

Equally conventional in its drawing with the coat of CRÉQUY given above, is the linden branch which forms the charge of the arms of the Counts von SECKENDORFF, knotted into a form somewhat resembling the figure 8 (Plate XXIX., fig. 6). The Italian family DELLA ROVERE, Dukes of URBINO bore: *Azure, an oak tree eradicated or, its four branches knotted saltireways*. These were the arms of Pope SIXTUS IV. (1461-1484), and were also



1. Oak Tree.  
*Wood.*



2. Fir Tree.  
*M'Gregor.*



3. Palm Tree.  
*Tagliavia.*



4. Crequier.  
*Crequy.*



5. Forest.  
*Busch.*



6. Lime Branch.  
*Seckendorf.*



7. Hazel Leaves.  
*Hazlerigg.*



8. Laurel Leaves.  
*Foulis.*



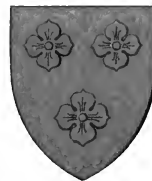
9. Lime Leaves adossés.  
*Ortlieb.*



10. Trefoil.  
*Hervey.*



11. Treflé.  
*Hilinger.*



12. Quatrefoil.  
*Vincent.*





quartered in the first and fourth by ALEXANDER VII., with his personal arms of CHIGI (*Gules, in base a mount of six coupeaux, and in chief an estoile or*), in the second and third places.

*Argent, on a mount in base three hop-poles with the vines all proper*, is the coat of the English HOUBLONS, or HOBILLIONS (originally refugees from France at the revocation of the Edict of Nantes).

Palm branches are a frequent armorial charge: *Azure, two palms in saltire between four estoiles or*, is the coat of RICHARDOT, Comte de GAMARAGE, Prince de STEEN-HUYSEN. *Azure, three palm branches or*, is the coat of the PALMIERI.

*Argent, two vines interlaced, issuing from a mount of six coupeaux in base all proper*, is borne by the Princes RUSPOLI; and *Gules, two vine shoots addorsed, each bearing a bunch of grapes proper*, is used by the Austrian Counts and Princes LICHNOWSKI.

Leaves of plants are common in Armory both at home and abroad. The family of HAZELRIGG have: *Argent, a chevron between three hazel leaves slipped vert* (Plate XXIX., fig. 7). *Argent, three laurel leaves vert*, is used by FOULIS (Plate XXIX., fig. 8) canting, of course on the French "*feuilles*." *Azure, three laurel leaves or*, is quartered by the Dukes of SUTHERLAND for LEVESON.

*Argent, three holly leaves vert*, is the coat of QUÉLEN (Ducs de la VAUGUYON, Princes de CARENCY), of France, and by TERBRUGGEN, and VAN DER HULST, of Holland, LE MASSON, and IRVINE of Scotland.

*Vert, three holly leaves or*, and the same coat with *mulberry leaves*, are attributed to two families of WOODWARD.

Allusion has been already made (page 50) to the arms of BURNETT; and the Scottish coat of IRVINE of Drum:—*Argent, three bunches of holly leaves each consisting of as*

*many leaves, slipped vert, banded gules*, is both ancient and well known.

The English family of MALLERBY used *Or* (sometimes *Argent*), *a bunch of nettles vert*, canting on *mal herbe*. It is somewhat strange that the French MALHERBES resisted a like temptation, and preferred, *Ermine, six roses gules*.

A curious use of the linden leaf as a portion of a partition line is shown in Plate XXIX., fig. 9, the arms of ORTLIEB of Nürnberg. The FIGUEROAS of Spain use: *Or, five fig leaves in saltire vert*; while the FIGUEIREDOS of Portugal use the same on a field *gules* (the stalks are usually in chief).

A single leaf is not often found as a heraldic charge, but *Argent, a linden leaf vert*, occurs in the *Zürich Wappenrolle*, No. 273, for REGROLTZWILE (REYNOLDSWYLE); and the like coat, but, with the charge in bend, and with the stem in base, is the coat of the Austrian Barons DEBSCHÜTZ DE SCHADEWALDE. *Argent, an aspen leaf proper*, appears in the Armorial for ASPINALL; and the German family of EWIG are content with a single *oak leaf argent on a field gules*. The Dutch VAN HULSTS also bear: *Or, a holly leaf in bend gules*. The coat of the Counts von BISMARCK, to which family Prince BISMARCK, the late great Chancellor of the German Empire, belongs, are: *Azure, a trefoil without a stalk or, in each of the spaces between the foils an oak leaf argent* (See p. 545).

The TREFOIL is usually blazoned *slipped* (*i.e.* stalked), *Gules, on a bend argent three trefoils slipped vert* (Plate XXIX., fig. 10), is the coat of the HERVEYS, Marquesses of BRISTOL, and was borne by JOHN HERVEY (apparently their ancestor) before 1407, as is apparent from the proceedings in the GREY and HASTINGS controversy.

The Irish national badge of the shamrock, is identical with the trefoil. A curious example of the trefoil in

conjunction with a partition line may here be given as a pendant to the somewhat similar coat of ORTLIEB already referred to. It is that of the extinct family of HILINGER of Bavaria, and is given on Plate XXIX., fig. 11. (On *Klee-Stengel*, see note at end of chapter.)

The rue leaves of the *Crançelin*, or *Rauten-kranz*, to which allusion has been already made, p. 131, are undistinguishable from trefoils.

In French Armory the trefoil is especially frequent as a charge in Breton coats. It is also often met with in Low Country arms, but is seldom found in those of other countries.

In German Heraldry a charge known as the *nenuphar* leaf, which resembles a trefoil without a stalk, occurs in the charge of some important coats. This leaf, which is that of an aquatic plant, has given rise to some curious divergences of blazon. It is sometimes found described as a "heart;" as the bouterol of a sword; and even as the horns of a species of beetle,—*Schröterhörner!* These variations have been the result of the ignorance of artists who gave themselves licence in depicting a charge of whose true meaning they were in doubt.

The coat of the Duchy of ENGERN, or ANGRIA: *Argent, three (such charges) gules* (sometimes the field is *gules* and the charges *or*), which appears in the coat of the Princes of ANHALT; in the *Écu Complet* of PRUSSIA, and in the escucheons of the Saxon Duchies, for the County of BREHNA, is blazoned in all the ways referred to above. (See SPENER, *Opus Heraldicum*, pars. spec., p. 26, etc., who leaves the question of the real meaning of the charge in an uncertainty which I shall not pretend to remove.) The *nenuphar* leaf as now borne is usually slipped. *Gules, two leaves of nenuphar their stalks twisted in saltire argent*, is the coat of the Austrian Princes von KAUNITZ. *Azure, three leaves of nenuphar slipped or*, is borne by the Swedish Barons KOSKÜLL;

*Argent, three nenuphar leaves slipped vert*, is the coat of the Dutch VAN DER MEER, and DE JONG. In German coats linden leaves are often found in *pairle*, the points of the leaves directed to the two upper corners and the base of the shield. *Argent, three linden leaves in pairle gules issuing from a ball in the centre or*, is used by the Barons ROMBERG.

The flowers called QUATREFOILS, and CINQUEFOILS, are of very frequent use as heraldic charges. (In these names the syllable *foil* imports petal, not leaf, in the botanic sense.) Neither of these charges is furnished with a stalk. *Azure, three quatrefoils argent*, is the coat of the VINCENT family (Plate XXIX., fig. 12), sometimes with the addition of two bars of the same between the charges. *Per fess azure and argent, two quatrefoils in pale counter-changed*, are the arms of the MOCENIGO family of Venice: the Barons BIEDERMANN of Austria and Saxony use, *Per pale sable and argent, two quatrefoils* (otherwise *roses*) *counter-changed*. *Azure, three quatrefoils or*, appears in early English *Rolls* for BARDOLF. *Per bend dancetty azure and argent, four quatrefoils counter-changed*, is used by the Yorkshire family of CHAYTOR, Barts.

Cinquefoils appear at an early date as an Armorial charge, and they are usually, though by no means invariably, drawn *pierced*, *i.e.* having a small central circular aperture. A cinquefoil *ermine* appears on the seal of ROBERT DE BELLOMONTE (or BEAUMONT) Earl of LEICESTER, in the earliest days of Heraldry, and even in the thirteenth century cinquefoils were used in the arms of several families related to, or feudally connected with, the Earls of LEICESTER (who bore the *ermine* cinquefoil on a field *gules*. *Azure, a cinquefoil ermine*, is the coat of the Lords ASTLEY (temp. EDWARD I.). *Gules, crusily, a cinquefoil or*, was borne by GILBERT DE UMFRAVILL, Earl of ANGUS in 1290 (his seal *see* LAING, *Scottish Seals*, i., No. 87, has ten crosses in orle).

*Gules, three cinquefoils ermine, often argent* (Plate XXX., fig. 1) is the coat of the great family of HAMILTON in Scotland, whose alleged descent from the Earls of LEICESTER is, however, doubtful. *Argent, three cinquefoils sable* are the coat of the Lords BORTHWICK. *Gules, three "narcissuses" argent, pierced of the field (or cinquefoils)*, are the arms of LAMBART, Earl of CAVAN. In Foreign Armory the cinquefoil, like the trefoil, is found chiefly in Breton and Low Country coats.

A charge resembling the cinquefoil is the FRAISE, or strawberry flower, which in Scottish Armory is recognised as a distinct bearing: the difference in representation is that the foils are somewhat less widely separated, as in Plate XXX., fig. 2, the arms of FRASER: *Azure, three fraises argent*, a coat in use in the thirteenth century, but with this difference that the number of charges is more frequently six (borne three, two, one), than the present number.

In the earliest Heraldry, cinquefoils, sexfoils, and roses, are hardly distinguishable from each other, thus in the *Wappenrolle von Zürich*, No. 343, is the coat of ROSENBERG, *Argent, a rose gules seeded or*. There are no barbs and it might as well be blazoned a *cinquefoil pierced* did we not know from the name of the bearer the flower intended. The heraldic history of the rose has been in later times quite distinct from that of the other charges.

*Azure, crusily, three cinquefoils argent*, is one of several D'ARCY coats, varying only in tincture for difference, but the charge is often drawn as a sexfoil in early *Rolls of Arms*.

THE ROSE.—The Rose, which is now esteemed the national floral emblem of England, appears to have been first used as a badge by EDWARD I., who probably inherited it from his mother, ELEANOR of PROVENCE, or assumed it in memory of his descent from her. The Rose of Provence was, according to tradition, introduced

into that country by THIBAULT IV. and the returning Crusaders.

On a Great Seal of EDWARD III. in 1340, small roses appear between the words of the inscription. Under RICHARD II. in 1377, the garters prepared for the King and the Earl of DERBY had roses thereon (BELTZ; *History of the Order of the Garter*, p. 244), and there are other instances of its use; but it was not, it seems, one of the prominent Royal Badges until the "*Wars of the Roses*;" these derived their names from the Red and White Roses which formed the respective badges of the rival houses of LANCASTER and YORK.

It is not at all clear under what circumstances the roses were assumed as the emblems of the rival factions. The red rose has been thought to be a badge of the Lancastrian honour of RICHMOND. With perhaps greater probability, the use of the white rose has been traced to RICHARD of CONINGSBURGH, Earl of CAMBRIDGE, second son of EDWARD III. He married, as his second wife, MAUD, daughter of Lord CLIFFORD, whose family are said to have assumed the white rose as a badge in memory of "*Fair Rosamond*" CLIFFORD. (See Chapter on BADGES *infra*.)

As a heraldic bearing the rose seldom appears as a sole charge in English Armory; but abroad it was used by several important families. *Argent, a rose gules, barbed and seeded proper*, was borne by the old Counts, now Princes, of LIPPE. It is quartered in the Saxon Arms for the Burg-gravate of ALTENBURG; and was the *armes parlantes* of the Barons, Counts, and Princes of ROSENBERG. These are also the bearings of the ancient Royal Burgh of MONTROSE.

*Azure, a rose or*, is the coat of COSSINGTON; *Ermine, a rose gules, barbed and seeded proper*, is borne by BOSCAWEN, Earls of FALMOUTH, and was the original coat of NIGHTINGALE. *Or, a rose sable*, is the coat of the

Lordship of WILDENFELS quartered by the Counts ZU SOLMS.

As early as the thirteenth century roses (possibly then not clearly distinguished from cinquefoils) were borne by the Earls of LENNOX ; and at a comparatively early date by other families feudally connected, or allied, with them, e.g. the NAPIERS, and MACFARLANES ; besides WEDDERBURNS, and BLACKADDERS in Berwickshire. Plate XXX., fig. 3, is the coat of LENNOX : *Argent, a saltire between four roses gules.* The conventional representation of a rose, has five (occasionally six), fully opened petals, between which are barbs to represent the calix ; and stamina, or seeds, in a small circular centre. Thus borne, it is not represented as *slipped* or leaved, unless these facts be expressed in the blazon. When a rose is said, as above, to be *barbed and seeded proper*, it is meant that the barbs are green ; and the stamens, or seeds, of yellow. The colour of the rose always requires specification. In the *Wappenrolle von Zürich* the arms are twice given (Nos. 142, 213) of the family of GÜTINGEN : *Argent, a rose gules, barbed, seeded and slipped proper* (at the latter place the seeding seems to be *argent*). No. 265 of the same MS. is the coat of ROSENECK : *Or, a fess azure between six roses gules, stalked proper.* No. 33, the arms of BUCHEG is : *Gules, on a pale or three roses of the first slipped and seeded proper.*

In the early Heraldry of England the rose is not generally slipped. The arms granted in 1450, to KING'S COLLEGE, CAMBRIDGE, by HENRY VI. are : *Sable, three roses argent ; a chief per pale azure and gules, in the first a fleur-de-lis, in the second a lion passant gardant or ;* but in later grants, as in the coat granted to WILLIAM COPE, cofferer to HENRY VII., *Argent, on a chevron azure between three roses gules, as many fleurs-de-lis or* (Plate XXX., fig. 4), the roses are slipped.

THE FLEUR-DE-LIS.—Of all the floral devices used in Heraldry the most famous is the *fleur-de-lis*, now generally identified with the iris. Its floral character has been altogether denied by some writers who have professed to trace its origin to the head of a lance, spear, or sceptre, to an architectural finial ; to a frog, a bee, a sacred mono-

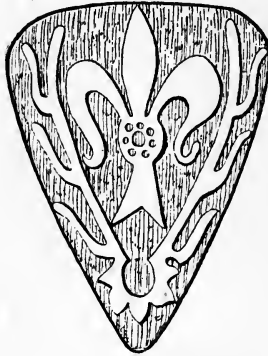


FIG. 71.—EARLY SWEDISH COAT  
(FROM HILDEBRAND, *Det Svenska Riks Vapnet*).

gram, etc. (The student who is interested will find all these suggestions stated, and refuted, in the excellent work of M. REY ; *Histoire du Drapeau, des Couleurs, et des Insignes de la Monarchie Française*, 2 vols. 8vo., Paris, 1837, and can hardly fail to be surprised at the prodigious number of treatises which have been published on the subject.)

It is at first sight so difficult to explain the reason why, when other great potentates were assuming for their armorial emblems the lion, the eagle, etc., the sovereigns of France should have preferred the apparently humble iris-flower, that we are hardly surprised to find the fact accounted for by the tradition that it was brought from heaven itself by an angel to CLOVIS, King of the Franks, on the occasion of his baptism, as a special mark of favour on the part of the BLESSED VIRGIN, whose



peculiar symbol the lily has always been. The tradition has many variations of place and circumstance. It is, however, somewhat surprising to find that the French Bishops at the Council of Trent, when disputing for the precedence of their Sovereign, fortified their claim by alleging that the King of FRANCE had received the *fleurs-de-lis* direct from heaven: "Gall(or)um regem unctum esse et lilia divinitus accepisse!" (DE LA ROQUE; *Traité singulier du Blason*, p. 47, as quoted in REY, ii., 17.)

The most probable explanation of the origin of the *fleur-de-lis* as the device of the Kings of France is that put forth by M. REY, which has received the approval also of Mr PLANCHÉ, "that the Fleur de lys, or Flower de Luce was merely a rebus signifying Fleur de Louis." Up to the time of LOUIS VII. the kings of that name (identical with CLOVIS) called themselves, and signed themselves, LOÏS or LOYS. Even after the name had settled into its present form, "Loys" was still the signature of the Kings of France up to the time of LOUIS XIII. (REY, *loc. cit.*, ii., 44). LOYS, or LOUIS, VII. received from his father the surname of "FLORUS."

The coins of LOUIS VI. and LOUIS VII. are the earliest on which the *fleur-de-lis* appears. But it also appears at that time on the coins of FLORENCE (a city which was the mint of many European sovereigns, and whence the designation of *florin* is derived). M. REY, in view of these facts, inquires:—"Ne peut-on pas dire alors que cette coincidence du surnom de Florus avec le nom de Loys ou lis, de celui de Florence avec celui de fleur de lis, et enfin de tous ces noms et surnoms entre eux, a donné lieu à la formation du nom de notre illustre insigne?"

M. REY traces the *fleur-de-lis* as an artistic ornament to very early times; centuries antecedent to its adoption as an armorial ensign. (It is curious that on a coin of

HADRIAN, Gaul is personified by a woman bearing in her hand a lily : the legend is *Restitutori Galliaë*.) On a medal of GALBA the *fleur-de-lis* forms the head of the sceptre. MONTFAUCON gives an example from an ancient diptych in which the crown of the Empress PLACIDIA (daughter of THEODOSIUS THE GREAT), who died in 450, is ensigned with a *fleur-de-lis*. These, and a multitude of other early instances, are given in his plates by M. REY, to whose work I again refer the curious reader.

In France, as in many other countries, the sceptre borne by the prince was, at a very early date, ornamented by a floral emblem, varying in details but bearing a general resemblance to the *fleur-de-lis* of later times.

The seals of the Emperors HENRY I. (*d.* 1024) and CONRAD II. (*d.* 1039) afford early illustrations of the custom. (See GLAFEY, *Specimen decadem Sigillorum*, etc., tab. iv., Lipsiæ 1749; and ROEMER-BÜCHNER, *Die Siegel der deutschen Kaiser*, etc., pp. 22, 23, Frankfurt am Mayn, 1851.) In France the germ of the armorial *fleur-de-lis* may thus be traced to the *fleurons* which adorn the sceptres and the crowns of HENRI I., PHILIPPE I., and LOUIS VI. A signet of LOUIS VII. bears a *fleur-de-lis florençée*, but the charge first takes a definite heraldic shape on the seals of PHILIP AUGUSTUS (*d.* 1223); whose Great Seal represents him crowned with an open crown of *fleurons* and holding in his right hand a *fleur-de-lis* (several of his successors are similarly represented), in his left a sceptre surmounted by a lozenge charged with the like emblem. On his counter-seal is engraved in an oval a *fleur-de-lis* entirely of the heraldic shape. (M. DEMAY, in his book so often cited in previous pages, points out, pp. 194-196, the analogy which exists between the *fleurons*, held in the hand, or surmounting the sceptre as well as adorning the crown, of the effigies of the BLESSED VIRGIN depicted on the

seal of the chapter of Notre-Dame at Paris in 1146, and on that of the Abbey of Faremoutiers in 1197, with those borne by ST. LOUIS IX. in 1226.) On the occasion of the coronation of his son PHILIP (in his own lifetime), the king, LOUIS VII., regulated the details of the ceremony, and among other things prescribed that the prince should wear "ses chausses appelées sandales ou bottines de soye, couleur bleu azuré semée en moult endroits de fleurs de lys d'or, puis aussi sa dalmatique de même couleur et œuvre" (GOURDON DE GENOUILLAC, *L'Art Héraldique*, p. 224).

On the counter-seal of LOUIS VIII. (1223-1226) there is a heart-shaped escucheon *semé de fleurs-de-lis* (Plate XXXVII., fig. 5). The counter-seal of ST. LOUIS IX. bears a single *fleur-de-lis*. The shield and caparisons of the horse of his brother CHARLES, Comte d'ANJOU (afterwards King of SICILY), as borne on his Great Seal, have FRANCE-ANCIENT (*i.e. semé de fleurs-de-lis*) within a *bordure of CASTILE*, derived from his mother BLANCHE, daughter of ALFONSO VIII. of CASTILE. On her seal of vesica shape Queen BLANCHE is represented holding a *fleur-de-lis* in her hand, and the space between the legend and her effigy is occupied by two *fleurs-de-lis*. On her circular counter-seal the field is occupied by a large castle for CASTILE, having on either side a small *fleur-de-lis* (see Plate XXXVII., fig. 6), and a third *fleur-de-lis* surmounts the castle on the inscription band which bears the words "BLACHA FILIA REGIS CASTELLE" (VRÉE, *Généalogie des Comtes de Flandres*, plate xxxix.). By an edict, dated 1376, CHARLES V. reduced the number of *fleurs-de-lis* in his shield to three "pour symboliser la Sainte-Trinité." On the counter-seals of LOUIS XII. and FRANCIS I., the escucheon is surmounted by an open crown of *fleurs-de-lis*, is supported by two kneeling angels, and the point rests in the petals of a garden lily, slipped and budded proper. (Plate XXXVII., fig. 1.)

On the first Great Seal of EDWARD III. (Jan.-Oct. 1327) a small *fleur-de-lis* is placed above each of the castles which had appeared on either side of the throne in the Great Seal of his father EDWARD II. (The same matrix had served for EDWARD I. and EDWARD II. with slight additions.) On his second Great Seal (1327-1336) a *fleur-de-lis* alone appears on either side of the throne.

The fourth Great Seal (Feb.-June 1340) is the first on which his arms appear: *Quarterly*, 1 and 4, FRANCE; 2 and 3, ENGLAND. The shields upon the canopy of the obverse have but three *fleurs-de-lis*; but on the reverse the shield surcoat and housings have the French quarter *semé de fleurs-de-lis*. On the second Great Seal of HENRY IV., in 1411, the *fleurs-de-lis* in the quarters of FRANCE, are reduced to three (Plate XXX., fig. 5). The French quarter was only removed from the arms of the Kings of ENGLAND in 1801. (See the *Catalogue of Seals* in the Department of MSS., British Museum, Vol. i., Nos. 160, 161, 182, 259.)

In Scotland, Queen MARY, in 1564, has on her counter-seal the shield charged with the arms of FRANCE (dimidiated), and SCOTLAND (entire) (LAING, *Scottish Seals*, i., No. 64).

At the head of this Chapter are indicated several of the many forms in which the beautiful bearing of the *fleur-de-lis* has been represented in the arms of FRANCE, up to the close of the Monarchy.

The arms of FLORENCE are: *Argent, a fleur-de-lis florencée gules*, as in Plate XXX., fig. 7.

The family of CHÂTEAUBRIAND, who used originally the arms: *de Gueules, semé de pommes de pin d'or*, are said to have received permission from ST. LOUIS IX. to substitute for them *de Gueules, semé de fleurs-de-lis d'or*, in reward for the valour displayed by GEOFFREY DE

CHÂTEAUBRIAND at the battle of Mansourah in 1250, with the proud motto, "*Mon sang teint les bannières de France.*"

The letters of nobility granted by CHARLES VII. in December 1429 to the brothers of LA PUCELLE, JEANNE D'ARC, with the surname of DU LIS, are: *Azure, between two fleurs-de-lis of France, a sword in pale proper, hilted, and supporting on its point an open crown, Or.*

The *Fleur-de-lis* appears early, but not frequently, in British Armory, in which somewhat later it was to become a favourite charge. Allusion has already been made to its adoption by the MONTGOMERIES (*ante* p. 50).

In the *Roll of Arms* known as GLOVER'S *Roll*, said to be of the time of HENRY III., WILLIAM DE CANTELOWE (CANTELUPE) bears: *Gules, three fleurs-de-lis or* (*vide ante*, p. 225); and ROBERT AGULON, *Gules, a fleur-de-lis argent*. Others of this name bore: *Azure, a fleur-de-lis argent*, afterwards the coat of the DIGBYS, Earls of BRISTOL. *Or, a fleur-de-lis azure*, are the arms of PORTMAN. *Or, a fleur-de-lis sable*, is the coat of TILLY, Marquis de BLARU in France. *Per pale azure and or, two fleurs-de-lis accostés counterchanged*, are the arms of the FUGGERS, the merchants and bankers of Augsburg; Counts in 1507, and in 1803 Princes of the Holy Roman Empire. *Gules, three fleurs-de-lis or*, was also borne by the family of BROWN of Colstoun.

*Azure, fleury* (or *semé de fleurs-de-lis*) *argent*, is an old coat of MORTIMER; and was also borne by BAZENTIN, and the MALAPERTS, Barons de NEUFVILLE. Some important Low Country families bear: *Argent, fleury gules*, e.g. the Barons d'HAULTEPENNE; KERCKEM, Barons de WYER; and OUPEY. (In the *Armorial de Gelre*, the arms of the last-named family are drawn as,

*Argent, six fleurs-de-lis gules.*) *Azure, six fleurs-de-lis and a chief or*, was borne by the Princes of PORTIA, of the Holy Roman Empire.

Several ancient families in the Low Countries bore *fleurs-de-lis* dimidiated by a horizontal line, *i.e.* with the lower half of the flower wanting. In the thirteenth century MS. just quoted (*L'Armorial du Héraut Gelre*, or *Gueldre*), the arms of "Le Sire de LINTRE" are: *d'Argent, à trois fleurs-de-lis au pied coupé de sable*. The Sires de WESEMAEL bore the same, *Gules and argent*, and those of BERGEN OP ZOOM, *Or*, the flowers *gules*. The French DE VIGNACOURTS, of whom were two Grand Masters of the Knights of St. John, ALOF DE VIGNACOURT (1601-1612), and ADRIAN (1690-1697), bore: *Argent, three fleurs-de-lis dimidiated gules*.

The Barons VENNINGEN bear (Plate XXX., fig. 6) *Argent, two staves or sceptres, ending in fleurs-de-lis gules*. A similar coat is that of the DELBENE of France who bear: *Azure, two fleurs-de-lis in saltire, each of the long stalks ending in three roots argent*. The Veronese DEL BENE bear: *Azure, two garden lilies in saltire argent*, so these are only varieties of drawing the same coat.

The *fleur-de-lis* has been represented in a hundred different ways, as may be seen in the plates of REY'S work already referred to, *l'Histoire du Drapeau, des Couleurs, et des Insignes de la Monarchie Française*.

From these most of the characteristic examples engraved in the woodcut at the head of this chapter are taken.

No. 1 is from the demolished church of ST. HILAIRE at Poitiers; and also appears on the tombs of the Comtes d'EU, at that place. (REY, Plate ii., fig. 12).

No. 2 is from a portrait in panel in the Sauvageot Collection, dating from the close of the fifteenth century (REY, Plate ii., fig. 85).



1. Cinquefoils.  
*Hamilton.*



2. Fraises.  
*Fraser.*



3. Roses.  
*Lennox.*



4. Roses slipped.  
*Cope.*



5. Fleurs de lis.  
*France.*



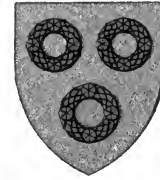
6. Fleur-de-lisé.  
*Venningen.*



7. Fleur de lis florencée.  
*Florence.*



8. Thistle.  
*Leven.*



9. Chaplet.  
*Lascelles.*



10. Pomegranate.  
*Granada.*



11. Rye.  
*Riddell.*



12. Garb.  
*Grosvenor.*





No. 3 is from stained glass in the Depaulis Collection (REY, Plate iv., fig. 16).

No. 4 (REY, Plate iv., fig. 31).

No. 5 is from the seal of Falaise (REY, Plate iv., fig. 33).

No. 6 appears on the seal of the Châtelet of Paris in 1337 (REY, Plate i., fig. 8).

No. 7 (REY, Plate xvii., fig. 210).

No. 8 is the bulging and ungraceful form affected under the latest Bourbon Kings.

The association of the *fleur-de-lis* with a leopard's (or lion's) face in the arms of the CANTELUPES, and of the See of HEREFORD is alluded to elsewhere (p. 225).

The *fleur-de-lis* in early examples was often drawn with a globular centre, as in fig. 65, and Mr PLANCHÉ (in the *Pursuivant of Arms*, p. 103) suggests that this may have originated the bearings just referred to, the globular space being filled up with the leopard's head to denote some family alliance.

*Argent, on a chief azure, two fleurs-de-lis or*, was borne by CLINTON of Baddesley. *Azure, a cross argent between four fleurs-de-lis or*, is the coat of SEVASTOS of Byzantium. *Gules, a chevron between three fleurs-de-lis or*, is the coat of BROUN or BROWN of Scotland (*cf.* p. 331).

The earliest known armorial shield in Sweden bears a *fleur-de-lis* between two stag's attires, connected by the crane, or scull plate in base (*vide* fig. 71, p. 326, and p. 52, *ante*). *Sable, a chevron between three fleurs-de-lis argent*, is borne by several important Welsh families (VAUGHAN, Earls of LISBURNE; WYNN, POWELL, EVANS, WILLIAMS, GRIFFITHS, etc., who claim descent from EDNOWAIN AP BLEDDYN). *Sable, a fess between six fleurs-de-lis or*, is borne by the Barons de la MOTTE FOUQUÉ.

With the *fleur-de-lis* in its conventional form we may fitly couple its prototypes the iris and garden lily. In

their botanical forms both are occasionally found as heraldic charges. The Picard family of LIHONS bears : *Azure, two garden lilies argent.* The Marquises of ANJORRANT in France, now extinct, used : *Azure, three garden lilies argent, slipped and leaved vert.* HENRY VI. in 1440, granted to the COLLEGE of ST. MARY at ETON, the coat : *Sable, three garden lilies argent, on a chief per pale azure and gules, a fleur-de-lis of France, and a lion of England.* *Sable, three lilies proper,* are the arms attributed to WINCHESTER COLLEGE. *Azure, three lilies argent,* is the canting coat borne by LILLIE of Scotland.

The arms of the City of DUNDEE are : *Azure, a pot of three lilies proper.*

The natural lily supports the shield of France in the counter-seals of LOUIS XII. and FRANCIS I. (*vide supra*, p. 329 ; and Plate XXXVII., fig. 1).

THE THISTLE, now the national emblem of SCOTLAND, has no place in the early Armory of that country. It was unknown as the badge of Scotland prior to the reign of JAMES III., 1460-88 when, in 1474, it appears first on the groats in the silver coinage. In an inventory of the effects of that prince made at his death in 1488, a coverlet "of variand purper tartar browden with thris-selis" is one of the items. On the altar diptych preserved at Holyrood, which contains the portraits of JAMES III., and his Queen, MARGARET of Denmark, the arras behind the kneeling figure of the Queen is powdered with thistles. The picture, or at least this portion of it, was probably painted by MABUSE about 1485. (See Dr LAING'S *Historical Description of the Altarpiece*, Edinburgh, 1857. This should be read with the *Athenæum* criticism on the picture, then exhibited at the STUART Exhibition in London, No. 3199, Feb. 16, 1890.) The thistle only appears on the gold coins of Scotland in 1525.

THE ORDER OF THE THISTLE was instituted by

JAMES V. in 1540. On the counter-seal of Queen MARY, 1542-1567, the shield of the Royal Arms of Scotland is surrounded by the collar of the Order; and behind each of the supporters is a badge of the crowned thistle. (LAING, *Scottish Seals*, i., 59.) The signet of Queen MARY (No. 66) similarly has the collar of the Order of the Thistle around the shield. It need hardly be said here that the legend attributing the date of the foundation of the Order of the Thistle to the year 809 is as mythical as the person, King ACHAIUS, who is said to have been its founder.

The reader may gauge the real ignorance which exists as to the reason for the assumption of the thistle as the badge of Scotland by consulting the articles on the subject stored in that most useful of all periodicals or magazines, *Notes and Queries*. In it the question has been raised, over and over again, but we never get one step further than the well-worn story that at the battle of Largs one of the Danish invaders trod with bare foot on the prickly flower, and that his cry of pain caused the failure of the attempted surprise!

After the thistle had become the national badge we naturally find it often introduced into new coats of arms, and augmentations granted to old ones. It was usually slipped and leaved, as in the coat of concession granted to the first Earl of LEVEN (Plate XXX., fig. 8), *Azure, a thistle ensigned with an Imperial Crown, all proper*; and its use is pretty frequent in the somewhat debased heraldry of the close of the last century and the beginning of the present. *Or, three thistles vert flowered gules*, is the coat of the Scottish family of ROMANES.

The thistle is found also as a charge in Foreign Heraldry, and, usually, as an allusive one. For example, *Gules (or Azure), three thistles or* (often with a chief of the Empire), is the coat of the CARDONAS of Spain. (Plates XI. and XLI.) *Or, three thistles vert flowered*

*gules*, is borne by CARDON and DIBBITS in Flanders, CHARDON DU HAVET in France. *Argent, three thistles proper* is the coat of the French DONODEI and TRICARDS (*d'Argent, à trois chardons au naturel*). FOURNILLON uses: *Gules, on a bend or three thistles proper*.

DAISIES, OR MARGUERITES; ASTERS.—*Argent, three daisies gules stalked and leaved vert*, is attributed as *armes parlantes* to DAISIE, or DEISIE, of Scotland. The Marquises de MARGUERIE in France similarly use: *d'Azur, à trois marguerites, tigées et feuillées d'argent*. MARGUERIT in Franche Comté uses: *Vert, three marguerites or*. The Dutch MATELIEFS bear: *Azure, on a mound in base vert three daisies proper*. The Bavarian SPRÜNERS have used since 1571, *Per fess azure and or, in base three marguerites argent slipped vert*.

The Bavarian HORNUNGS had a grant in 1589 of *Gules, on a mount in base vert three asters azure, slipped proper*.

WREATHS, or CHAPLETS OF LEAVES or FLOWERS, or of both combined, are found both in British and Foreign Heraldry. *Argent, three chaplets gules* (Plate XXX., fig. 9) is borne by LASCELLES; and by HILTON, in early *Rolls of Arms*.

*Argent, three chaplets of roses gules leaved vert*, is the coat of the Irish HEARNES, and of HOEDE in Flanders. A well known coat of this class is that borne by FITZWILLIAM, and the Barons of GREYSTOCK: *Barry* (of six, eight, or more) *argent and azure, three chaplets of roses gules (leaved vert)*. *Gules, three chaplets argent*, are the canting arms of GARLAND. SCHIECK of Hesse, uses *Or, three chaplets of roses gules*. *Gules, a wreath of white roses leaved proper*, is the coat of the German GRANTZ, or KRANTZ (SIEBMACHER, *Wappenbuch*, ii., 75).

The Counts WREDE in Germany use: *Or, a laurel wreath set with five roses gules (on a canton azure a sword in pale proper)*. *Azure, three laurel wreaths, is*

borne in France by MILLY. *Or, a chaplet of oak leaves proper banded gules*, is the surtout of the arms of the Princes CAROLATH-BEUTHEN (of the Holy Roman Empire) by whom it was borne for the Barony of SCHÖNAICH. *Azure, three oak-wreaths or*, is the coat of CHAMPREDONDE. *Sable, three chaplets argent*, is the coat attributed to VAN ARTEVELDE of Flanders.

*Or, a crown of thorns sable* (quartering in the 2nd and 3rd *Azure, three bezants*) are the arms of BUROSSE of Gascony. *Argent, five crowns of thorns sable, 2, 2, and 1*, was borne by the Vicomtes de MEAUX. (*Salle des Croisés, à Versailles, 1248.*)

GILLYFLOWERS, PINKS, ETC.—*Argent, three gilly-flowers slipped gules within a Royal tressure vert*, was the coat of the LIVINGSTONES, Viscounts KILSYTH. *Argent, three carnations gules, slipped vert*, is borne by NOYCE. The Earls of ROSEBERY now bear: *Quarterly, 1 and 4. Vert, three primroses within a double tressure flory counterflory or* (for PRIMROSE) (*v. p. 180*); *2 and 3. Azure, a lion rampant double queued sable* (for CRESSY).

CORNFLOWERS, ETC.—*Argent, a chevron gules between three "blue bottles" slipped proper*, is borne by BOTHELL; with the *chevron azure* this is also the coat of BOTHELIER in France.

TULIPS.—As might be reasonably expected a considerable number of families, and especially in Holland, have this flower as a heraldic charge. VAN GENNEP uses, *Or, on a terrace vert a tulip gules, slipped proper and crowned of the first*; LOKE in Zealand has: *Argent, on a terrace vert a tulip or, slipped and leaved proper*. The coat of D'ARRIPE of Amsterdam is, *Or, a chevron azure between three tulips proper*. BLUMERT of Nürnberg, and ISNARD in Provence bear: *Azure, three tulips slipped and leaved or*; and THUMERY: *Or, a cross engrailed sable between four tulips gules slipped and leaved vert*.

THE PANSY AND VIOLET.—These flowers which are

almost, if not entirely, unknown in our own Armory, are not very scarce as Continental charges. *Gules, three violets slipped argent*, is the canting coat of VILLY in France. VAULTIER (*dit* BEAUREGARD) of Brabant uses: *Sable, a chevron argent between in chief two violets slipped and leaved, and in base an anchor, all or*. VAN GROENENDYK has: *Or, a chevron between three violets gules, slipped proper*. VERGNIES of Holland bears: *Azure, a chevron between three pansies or*. The Barons de LEUZE, in the Low Countries have for arms: *Argent, a chevron gules, between three pansies slipped and leaved proper*.

SUNFLOWER AND MARIGOLD.—The arms of the Dutch family of BLOM are: *Argent, on a terrace a sunflower proper*; and of VAN BLOMMESTEIN: *Sable, three marigolds slipped and leaved or*. The DADVISARDS, Marquises de TALAIRAN bore: *Azure, a sunflower on a terrace; and turning towards a sun in dexter chief, all or*. The Marquises d'ESPAGNET in Provence use: *Azure, three marigolds on one stalk leaved or; on a chief gules a sun in splendour*. The Counts de MAISTRE use: *Azure, three marigolds or* (XAVIER DE MAISTRE was of this family); another Dutch family of BLOM use the same.

Many other flowers are found as heraldic charges, especially when they can be employed as *armes parlantes*; e.g. the arms of the family of GIACINTO are: *Gules, a hyacinth proper*. The Dutch VLASBLOMS have: *Argent, on a terrace a flax plant with three flowers all proper*. The cotton plant is the charge of the arms of COTONER of Majorca; *Or, a cotton plant of five shoots vert, each flowered argent*; to this family RAFAEL and NICOLAS COTONER, Grand Masters of the Knights of ST. JOHN (1660-1680), belonged. The Counts JACQUEMINOT bear: *Or, an orange branch vert, flowered argent and fruited proper*.

I have only noted two or three examples of the use of the tobacco plant, which appears to me somewhat un-

grateful on the part of *nouveaux riches* who have made a fortune by its sale. As an honourable exception I may quote the arms of CARDOZO: *Sable, five bezants in saltire, on a chief indented argent three tobacco plants vert.* Baron MÜLLER, the great Australian botanist, had a grant of the following appropriate coat: *Or, two branches of the eucalyptus accosted, the feet interlaced proper.*

This section may be fitly closed with the coat of RAMÉRA of Spain: *Or, a bouquet proper, tied with ribbons gules.*

FRUITS.—Various fruits appear in the Armory of our own and Foreign nations. *Argent, a pomegranate gules* (originally *vert*), *seeded and slipped proper*, are the well-known *armes parlantes* of the Kingdom of GRENADA (Plate XXX., fig. 10), and the escucheon of the Spanish Royal Arms is usually *enté en point* of this quartering. *Gules, a pomegranate or*, is used in England by families of GRANGE and GRANGER. *Or, a fess indented ermine between three pomegranates leaved proper*, is the coat of BARR. *Azure, three pomegranates or*, is borne in France by GRANDIN; and, with a *fess argent*, by VILLERS. *Argent, three pomegranates proper*, is the coat of GRENIER, and GRANIER, another family of the same name (GRANIER DE CASSAGNAC) uses: *Gules, three pomegranates slipped and leaved or, seeded of the field.* The Sicilian family of GRANATA bears: *Azure, a pomegranate or, seeded gules.*

BUNCHES OF GRAPES are of frequent occurrence.

*Argent, a bunch of grapes pendent stalked and leaved proper*, was the coat of VINEY; and the same *between two flaunches sable, on each a boar's head argent* (for EVANS), was borne by Viscountess BEACONSFIELD (1868-1872), wife of BENJAMIN DISRAELI, Prime Minister of the United Kingdom. *Gules, two vine shoots addorsed each bearing a bunch of grapes, leaved proper*, are the arms of the Princes LICHNOWSKI in Silesia. *Or, a fess gules between three bunches of grapes azure*, is used by the Dutch UYTREDERS.

ORANGES are occasionally found, mostly as canting charges, but not often in British Armory. The Breton family, ORENGES DE LIMÉROU uses: *Palé d'argent et de gueules, à la bordure de sable, chargée de huit oranges d'or.* (Another French family D'ORANGE DE LA FEILLÉE bears this coat slightly differenced: *Argent, three pallets gules, and the bordure with five oranges.*) *Azure, three oranges or, leaved vert,* is the coat of WICHERS of Holland. To LIVINGSTONE, Viscount TEVIOT, there was granted as an augmentation to be borne in the 1st and 4th quarters of his arms: *Azure, three oranges slipped proper within an orle of thistles or. Vert, three lemons or,* is the coat of LIMOS of Spain; and with the field *azure* of LIMOJON of France. The *bezants* of MELUN are melons (?).

APPLES and PEARS.—These fruits appear in a considerable number of coats at home and abroad. *Argent, a fess between three apples gules* is borne by APPLETON (many families of this name bear the same coat with variations of the tinctures). *Argent, three apples slipped gules,* is the coat of APPELGARTH. In France, POMEREU, Marquis de RICEYS, bears: *Azure, a chevron argent between three apples slipped and leaved, the stalks in chief, or.* The Venetian MEMMI used: *Per fess or and azure six apples counter-changed* (three and three). PERROTT bears: *Gules, three pears or, on a chief argent a demi-lion issuant sable. D'Azur, à trois poires d'or feuillées du même* is the coat of POIRIER in France. Two curious examples of the manner in which charges were converted into *armes parlantes* are the following:—CRESTIENNOT in Paris bears: *Argent, a chevron between three "bon chrétien" pears azure;* and WARDEN in Scotland: *Argent, a chevron gules between three warden pears leaved proper.*

ACORNS occur not unfrequently. *Argent, three acorns slipped vert,* is the coat of AIKENHEAD of that Ilk. *Azure, three acorns or,* was used by PORET, Marquis de BLOSSEVILLE; VAN EYCK; and DU CHESNE; and, with



the addition of stalk and leaves, by Barons von GREINDL; VAN AELST; and with the field *argent* by Barons CLOEPS DE HEERNESSE in Belgium, etc. *Azure, a chevron between three acorns or*, is the coat of VERREYCKEN, and with *the cups vert* is borne by IFELD or IFIELD. *Sable, on a fess between six acorns or, three oak leaves proper*, is the coat of OKE, and OKEDEN.

PINE APPLES are often not distinguishable in Armory from FIR CONES which are a pretty common bearing. *Argent, three pine apples vert, stalked or* is a coat of APPLETON. *Argent, three pine cones vert*, is that of KEROULLÉ in Brittany. *Gules, three pine apples or*, was borne by the French Marquises de PINS, and by ARGENSOLA of Spain. *Or, three pine apples vert* is used by the Spanish PINOS. *Azure, three pine cones or* is the coat of the Counts and Princes von WALDBURG. The original coat of the CHÂTEAUBRIANDS has been referred to already on p. 330.

Instances appear in Armory of the use of many other fruits. Walnuts, cherries, strawberries, ananas, elderberries, melons, pepper-pods, etc. are all found as charges at home or abroad.

Ears of rye and of barley appear in very early English coats; one for the name of RYE, *Gules, on a bend argent three rye stalks sable*; the other for GRANDORGE, *Azure, three ears of barley or*. The Scottish family of RIDDELL uses, *Argent, a chevron gules between three ears of rye slipped and bladed proper* (Plate XXX., fig. 11).

GARBS, or WHEAT SHEAVES, belong to the earliest class of English bearings; they appear first on the seal of RANULF BLUNDEVILLE, Earl of CHESTER, who died in 1232. The garbs thus becoming the arms of the Earls of CHESTER were largely assumed as charges by families related to, or feudally dependent on them. In 1389, when the SCROPE and GROSVENOR controversy was decided, the GROSVENORS being found not legally entitled to the disputed coat (*Azure, a bend or*) assumed

in its stead; *Azure, a garb or* (Plate XXX., fig. 12) as suggesting a descent from the Earls of CHESTER. This coat is still quartered by the GROSVENORS, Dukes of WESTMINSTER. It was also the coat of the family of the Counts de ST. PAUL, who fought in the First Crusade (*Salle des Croisés à Versailles*), and, with a bee volant in chief gold, of the Polish Counts KAMAROWSKI. Among the families referred to above as feudally connected with the Earls of CHESTER were the CHOLMONDELEYS of Vale Royal, who bear: *Gules, a garb, in chief two helmets or* (Plate XXXI., fig. 4) (Marquises CHOLMONDELEY; Barons DELAMERE). The Earldom of CHESTER is now one of the dignities of the Prince of WALES.

*Azure, a garb, and in chief two mullets or*, is the coat of WAUCHOPE of Niddry in Scotland.

The garb in Heraldry is often *banded* of another tincture, thus the COMINS, or COMYNS, of Yorkshire bore: *Argent, three garbs gules, banded or*. The arms of the ancient family of COMYN (Earls of BUCHAN, etc.), of such note and so ramified in Scotland in the thirteenth century, is *Azure, three garbs or*; the sheaves were originally of cummin, and borne allusively to the name, but they have long been understood and blazoned as *garbs*, or sheaves of wheat. Similarly the PEVERELLS bore: *Azure, three garbs argent*, which were originally sheaves of pepper (*vide infra*, Chapter on BADGES, p. 586). *Sable, three garbs argent*, was borne by M'MURROUGH, King of LEINSTER in Ireland, as well as by the old families of SEGRAVE, and DELAFIELD; these are also the arms of the County of BÜCHHEIM in Germany now quartered by the Counts von SCHÖNBORN.

The Vicomtes de BROSSE, *dit* DE BRETAGNE, chevaliers bannerets of Touraine, afterwards Comtes de PENTHIÈVRE, and Ducs d'ETAMPES bore, *Azure, three garbs or, banded gules* (quartering 2 and 3, BRETAGNE, *Ermine plain*).

*Argent, a chevron between three garbs gules*, is the coat of SHEFFIELD, Duke of BUCKINGHAM, in 1703; and *Azure, a chevron between three garbs or*, is that of the HATTONS of Cheshire (Earls of WINCHELSEA).

*Gules, a chevron between three handfuls of wheat (glanes) or*, are the *armes parlantes* of the French GLANNES, Barons de VILLERS-FARLAY.

The coat of the family of LE SERGEANT DE MARSIGNY in Artois is worthy of note because in it (*d'Azur, à trois gerbes mal-ordonnés d'or*) the charges are arranged one and two, instead of in the almost invariable fashion two and one.

VEGETABLES, the humbler but more important fruits of the earth, are only very occasionally met with in British Armory; but in Continental Heraldry their use is much more frequent. The humble cabbage and turnip and others are employed, usually indeed in the manner of which we have already seen such a multitude of instances, as allusive to the name of the bearer.

COOLE, or COELEN, in Brabant uses only *Argent, three cabbage leaves vert*; but another family DE COOLE, in Holland, bears: *Azure, three cabbages or*, a coat which is borne by the Russian family of KATCHENEVSKI with the addition of *a chief of the last thereon a harp gules*. The Dutch COOLMANS have as arms: *Gules, three cabbages argent*. *Argent, three cabbages vert*, is borne by KUMPSTHOFF of Rhenish Prussia.

THE TURNIP, AND BEETROOT, are more frequently used than the preceding. The Italian RAPACCIOLI and RAVANI, and RAEPSAET in Flanders use, *Azure, a turnip argent leafed vert*. RAPE or RASPÉ, of Tournay, the same on a field *gules*.

BEANS, AND BEAN CODS are found in British Armory. *Azure, three beans or*, is assigned to MERTON, while *Argent, three bean cods fessways in pale vert*, is borne by HARDBEANE. *Azure, a chevron between three bean pods*

*paleways argent*, is used by LE FEVERE DE MANEGHEM of Flanders; and *Or, three bean pods azure*, by FAVIÈRES.

I have in my collection instances of the use of Maize, Lettuce, Fennel, Sage, Artichokes, Truffels, Celery, Carrots, Peas, Cucumbers, etc., but it would lengthen out this chapter unreasonably were I to give instances of all. One more, however, ought not to be passed over, the MUSHROOM, as being about the last bearing which we would fancy a *novus homo* would be likely to assume, yet I have seven or eight instances. The Count de LESSEPS bears, *Argent, on a terrace two vine shoots fruited, and at their base as many mushrooms vert; in the sinister chief a radiant sun proper*. LAUNAY DU VALAY bears: *Gules, six mushrooms argent*; and GUYOT D'ANFREVILLE: *Azure, a chevron argent between three mushrooms or*.

NOTE.—The *Klee-Stengeln* which appear on each of the wings of the eagles displayed of PRUSSIA, BRANDENBURG, etc., in the form of a golden trefoil with a long curved stalk reaching to the breast, appear to be only the development of some simple lines which are found in early examples of the 13th century to indicate the anatomical construction of the eagle's wings (See Plate XXXVIII., fig. 1, and HILDEBRAND'S *Heraldisches Musterbuch*, Plate xxviii., fig. 9).

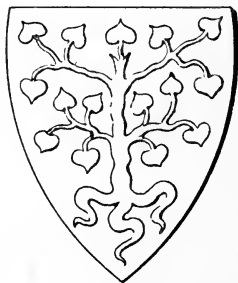


FIG. 72.—ARMS OF CRÉQUY.

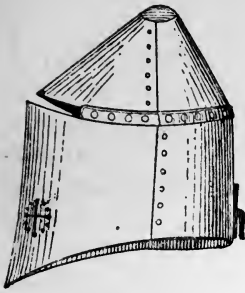


FIG. 73.  
(HELMETS FROM WORSAAE, *Nordiske Oldsager*, fig. 570.)

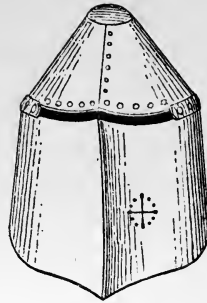


FIG. 74.

## CHAPTER XIII.

### INANIMATE CHARGES.—III. MISCELLANEOUS.

MILITARY CHARGES.—Heraldry being military in its origin, and connected in its early development either with military expeditions, or with the jousts which were preparatory for them, it is natural that the implements of warfare, and other objects connected therewith, should find an important place among its emblems.

First of these naturally comes the knightly sword. As a heraldic charge this has a long straight blade with a cross handle; its hilt and its pommel are often of a separate tincture, usually *or*, or gold. *Or, a two-handled sword in pale azure*, is a coat of the Scottish SPALDINGS.

The family of KILPEC, of Kilpec in Herefordshire, bear: *Argent, a sword in bend sable* (Plate XXXI., fig. 1). The heiress of this family married PHILIP MARMION, Baron of SCRIVELSBY, temp. HENRY III., Hereditary-Grand Champion of England. From this family the Championship passed to the DYMCKS, who bore: *Sable, a sword in pale argent, hilted or*, as their official coat, quartered with their personal arms: *Sable, two lions passant in pale argent crowned or*. It seems probable that the MARMYONS had similarly used the coat in

combination with their personal arms: *Vair, a fess gules.*

The ERSKINES of Dun quartered in the 2nd and 3rd places: *Gules, a sword in pale argent, hilted and pommelled or*, with the well known ERSKINE coat: *Argent, a pale sable*, in the 1st and 4th. In British Armory, if the contrary be not expressed, the point of the sword is in chief. *Azure, a sword argent*, is the coat of the Genoese FERRI; and the same, but hilted *or* and with the point in base, of GOUDELIN, Vicomtes de PLÉHÉDEL in Brittany. The arms granted to JEANNE D'ARC have been already noticed at p. 331, *ante*. The arms borne by Maréchal LANNES, Duc de MONTEBELLO, were: *Vert, a sword in pale or*, and a chief with the insignia of a duke of the French Empire (*vide ante*, Plate X., fig. 3).

*Gules, an antique sword in bend, point in base proper*, is the coat of VILLENEUVE (*Salle des Croisés* at Versailles).

The Arms of the City of LONDON are: *Argent, a cross gules; in the first canton a sword* (often called a dagger) *of the second*. It is often said that this "dagger" commemorates the despatch of the rebel JACK CADE, by Sir WILLIAM WALWORTH, then Lord Mayor. Like too many heraldic legends this story is without foundation in fact. The sword is simply the well known emblem of ST. PAUL, patron saint of the city; and *Gules, two swords in saltire argent, hilted and pommelled or*, are still the arms of the See of LONDON. They are also borne by HITROF of Russia. *Azure, two swords in saltire argent hilted or*, are the ancient arms of BONAR of Kimmerghame in Scotland; and, with the points in chief, are borne by the family of SPADA of Lucca.

*Per fess sable and argent, over all two swords in saltire gules*, are the arms of the Arch-Marshalship of the Holy Roman Empire, held by the Electors, now Kings, of Saxony. (Hence came the two red swords so



1. Sword.  
*Kilpec.*



2. Spear.  
*Shakespeare.*



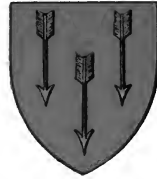
3. Battle Axe.  
*Congreve.*



4. Helmet.  
*Cholmondeley.*



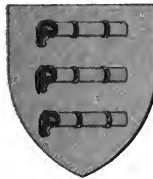
5. Bow.  
*Bowes.*



6. Arrow.  
*Hales.*



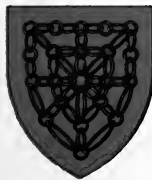
7. Pheon.  
*Sydney.*



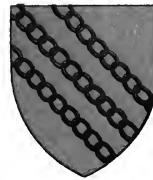
8. Battering Rams.  
*Bertie.*



9. Caltrap.  
*Trapper.*



10. Chains.  
*Navarre.*



11. Chains.  
*Cadenat.*



12. Water Budget.  
*De Ros.*





familiar to all collectors of Dresden china.) *Azure, three swords in pile argent (hilts in chief)*, is the coat of MINIBERTI of Italy, and ODET of Brittany. *Sable, three swords in pile, points in base argent, hilts and pommels or*, is the coat of PAULET, or POWLETT, Marquess of WINCHESTER.

When swords are borne *barwise*, i.e. *fessways in pale*, the blazon must specify to which side of the escutcheon the points are directed. CHUTE uses: *Gules, three swords barwise, points to the dexter, proper, hilted or*. *Gules, three swords barwise argent, hilted or, the centre one pointing to the sinister*, is a coat of O'SHEA; another has the swords *two in saltire, points downwards, surmounted by a third in pale its point in chief*. The Roman SPADAS bear: *Gules, three swords bendways in pale argent, the hilts to the chief or; on a chief azure three fleurs-de-lis or*.

Of SPEARS and LANCES we find a good example in the canting coat granted to our great dramatic poet WILLIAM SHAKESPEARE; *Or, on a bend sable a spear of the first, steeled (or pointed), argent* (Plate XXXI., fig. 2). *Azure, a lance or*, is the coat of the Italian SOLDATI; the same, *enfiled at its point by an annulet argent*, is borne by DANBY of France.

*Argent, a broken spear bendways between two pierced mullets (or spur-rowels) of six points all azure*, is the coat of AUCHMUTY of that Ilk. *Gules, three tilting spears, erect in fess the points argent*, is borne by AMHERST, Earls AMHERST.

*Gules, three tilting spears or, armed argent, two in saltire the third reversed in pale*; are the arms of the *herba*, or clan, of JELITA in Poland, as such they are borne by the Counts BIELSKI; and ZAMOISKY, etc.

CRONELS, which are the blunted ends of lances used in jousts and tournaments, are found in the coat of

WISEMAN, *Sable, a chevron ermine between three cronels argent.*

JOGHEMS of Holland bears : *Gules, three cronels argent, (vide infra, p. 388, under CHESS-ROOK.)*

*Or, a pike head in bend sable,* is the coat of the Counts von REICHENSTEIN ; with the field *argent* it is found in the *Wappenrolle von Zürich*, No. 490, for MAZINGEN ; *Gules, a lance head bendways argent,* is the coat of the Counts LAINCEL in France. *Sable, three spear heads argent gutty de sang,* is the coat of APREECE, or PRICE, and is also borne with the addition of *a chevron argent* by other Welsh families of PRICE, WILLIAMS, REES, WATKINS, JONES ; the Squire of the Black Prince, Sir DAVID GAM, bore the same.

*Sable, a battle axe or, headed argent,* is the coat of OLDMIXON. *Gules, a Lochaber axe between three boar's heads erased argent,* is borne by RANKEN of Scotland.

*Azure, an axe argent in bend sinister,* is the coat of the Barons BIEL of Mecklenburg. *Gules, a broad axe argent, the handle or* (the blade turned to the sinister), are the arms of the Polish *herba* of TOPOR, and as such are borne by the Counts OSSOLIN-OSSOLINSKI ; TARLO ; MORSKI ; and ZABIELLO. The Polish Counts OKSZA-GRABOWSKI, and the family of OKULICZ in Russia, bear the like ; but the blade is turned to the dexter, and the handle is *sable*.

*Argent, two halberts in saltire azure,* was used by ECCLES of Kildonan. *Gules, two halberts addorsed or,* is borne by the Marquises ACHEY DE THORAISE in France. *Argent, three dolouires, or broad axes, gules, those in chief addorsed,* is the coat of RENTY in Artois ; quartered from early times with *Argent, three bars gules,* by the great house of CROY, Princes de CHIMAY (MAURICE, *Toison d'Or*, planches xv., xxii., etc., and *v. infra*, p. 549).

CONGREVE of Congreve bore : *Sable, a chevron between three battle-axes argent* (Plate XXXI., fig. 3).

HELMETS, as external appendages to Armorial Coats, will be dealt with elsewhere (Chapter XIX). Plate XXXI., fig. 4, are the arms of CHOLMONDELEY already blazoned on page 342. *Gules, a close helmet argent*, is ascribed to ROBERTOUN in PONT'S MS., and in MACKENZIE'S *Science of Heraldry*, p. 66. *Argent, three morions sable banded gules*, are the arms of the Barons KETELHODT. *Azure, three helmets argent*, is the coat of the ANTELMI of Venice, and GUIBERT of France. *Sable, three tilting helms argent*, is an old coat of DAUBENY.

Of BOWS we have an example in Plate XXXI., fig. 5. *Ermine, three bows bent and stringed paleways in fess sable*, the *armes parlantes* of BOWES, Lords BOWES of Clonlony in Ireland. With the bows *gules* this coat is quartered by the Earls of STRATHMORE, for BOWES of Streatham in Northumberland. These are long-bows, but the crossbow is also used in British Heraldry, and is that which most generally appears in the Armory of Continental nations; as an exception we find, *Or, three long bows fessways in pale azure, stringed sable*, the coat of the Bavarian Counts d'ARCO. (TYROFF, *Wappenbuch des Adels des Königreichs Baiern*, Erster Band, Plate xiv., Nürnberg, 1818.)

*Gules, a crossbow or*, is used by BALISTE of France, and by ZMODSKI of Poland. *Ermine, a crossbow bent in pale gules*, is the coat of ALBASTER in England, a curious corruption of the original ARBALESTIER. The ARBALESTES, Vicomtes de MELUN, bore: *d'Or, au sautoir engrêlé de sable cantonné de quatre arbalètes tendues de gueules*.

ARROWS, if not otherwise blazoned, are borne paleways with the points downwards, and are said to be *barbed* of the tincture of the points, and *feathered*, or *flighted*, of that of the feathers. In Plate XXXI., fig. 6 is the coat of HALES of Norfolk: *Gules, three arrows or, feathered and barbed argent*. *Vert, an arrow argent, the point*

*upward*, is said to be the ancient coat of M'ADAM ; but the coat registered is, *Vert, three arrows argent*.

*Argent, an arrow in bend-sinister or, winged sable*, is the curious coat of ALF, in Denmark. Several baronial families DE HEUSCH in Limburg use : *Or, an arrow in bend gules the point in chief*. *Azure, two arrows in saltire or*, is the coat of PILLERA, and BULING, both of the Netherlands. *Azure, three arrows argent*, is the canting coat of ARREAU, in France ; the same, but with the charges *or*, is that of the English ARCHERS. *Gules, three arrows or, feathered and headed argent*, is the coat of HALES.

ARROWS IN BUNDLES (usually of three only) are called sheaves, and are said to be *banded*.

BIRD-BOLTS, or QUARRELS, are names given to the shorter arrows used with the crossbow : *Azure, three bird-bolts or*, are the *armes parlantes* of BOLTON (the bird-bolts have blunted heads). *Argent, three bird-bolts gules*, appears in CHARLES'S *Roll* for RALPH DE BOZON.

A BROAD ARROW and a PHEON are represented similarly, except that the Pheon has its inner edges jagged, or engrailed. In English Heraldry the Pheon is represented with the point downwards, as in Plate XXXI., fig. 7, the arms of SYDNEY, Earl of LEICESTER : *Or, a pheon azure*. In French Armory the pheon is drawn with the point uppermost. The Breton Counts WALSH, originally from Ireland, use : *Argent, a chevron gules between three pheons sable*.

SCYTHES.—The scythe-blades, which appear in the coats of several great Polish houses, would scarcely seem to be of military origin, and fitly to claim a place in this section. This is however the case. The scythe-blade fixed vertically at the end of a long pole, was the *arme blanche* of the Polish peasantry ; and those who have read the history of their attempts to regain national independence will hardly need to be reminded how very

efficient a weapon this proved itself to be at close quarters, and especially against cavalry, in many a sanguinary conflict. The Counts ALEXANDROWICZ, bear: *Gules, two scythe-blades in saltire between two broken swords in pale, the hilt of the one in chief, that of the other in base proper.* The families which compose the house, or *herba* of ROLA, bear: *Gules, three scythe-blades in pairle, issuing from a rose in the centre point, all argent.* This coat is borne by the Counts ROLA-WOLSKI. Another great Polish house, that of PRUSS II., has the coat: *Gules, two scythe-blades in oval, the points crossing each other argent, and the ends in base tied together or, the whole surmounted in chief by a cross patriarchal-patée, of which the lower arm on the sinister side is wanting.* These are the arms of the Counts JEZIERSKI.

SHIELDS differing in shape from the Sub-Ordinary already referred to as the *Escucheon* (Chapter V., p. 169), are sometimes found in Continental Heraldry.

The Polish clan of JANINA bore: *Or* (often *gules*), *an oval buckler of bronze* (or *purple*), the coat used by SOBIESKI.

*Gules, a round* (or *oval*) *target, with pointed centre argent in bend-sinister,* is the *surtout* of the Barons ROTHSCHILD, now Lords ROTHSCHILD in the Peerage of the United Kingdom.

*Gules, a round target between three antique crowns or,* is the coat of GRANT, of Ballindalloch.

TENTS. — *Sable, three tents argent,* is borne by SABCOTT of Northamptonshire; and TENTENIER of Holland uses: *Azure, on a terrace vert, a tent argent, surmounted by a weather cock or.* *Sable, a chevron between three tents argent,* is borne by TENTON, and *Azure, three tents or,* by the French family DE LA CHASTRE.

MILITARY BANNERS occur chiefly in comparatively recent heraldry in Great Britain, as in the present coat of BANNERMAN: *Gules, a banner displayed argent, thereon*

a canton azure charged with a saltire of the second, which seems to have superseded in the 17th century the insignia formerly borne by that family (STODART, *Scottish Arms*, ii., 396). The coat of the English GARBETTS is said to date from 1486; it is: *Gules, on a knightly banner flowing to the dexter argent, an Imperial eagle sable.* The Counts and Dukes of WÜRTEMBERG, since 1336, quartered with their arms the official insignia of Great Standard Bearer of the Empire: *Azure, the Imperial banner* (charged with a single-headed eagle displayed) *in bend proper.* The Portuguese family of BANDEIRA use: *Gules, on a banner argent, its lance and fringe or, a lion rampant sable.* *Gules, a banner gathered round the splintered staff in bend or,* is borne by the Austrian Counts CETTNER, and by PRZEROWA of Poland. KINGDOM in England bears: *Azure, three banners bendways in pale, to the sinister, or.* *Azure, three pennons argent in pale and saltire,* are the arms of STANDAERTS in Belgium. (For GONFANONS, v. p. 372.)

BATTERING RAMS appear in the coat of the family of BERTIE, of which were the Earls of ABINGDON, the Dukes of ANCASTER and KESTEVEN, and the Earls of LINDSEY in England; they are: *Argent, three battering rams fessways in pale proper, armed and garnished or* (otherwise and more correctly *azure*). (Plate XXXI., fig. 8.)

BEACONS, used to convey intelligence of the approach of an enemy, or to muster troops, appear in two or three British coats. *Sable, three beacons inflamed proper, with ladders or,* are the arms of DAUNT; and the like coat, but with the field *azure*, is that of GERVIS.

The CALTRAP, or CHEVAL TRAP (*chausse-trape*), was a military instrument of iron, with four sharp points so arranged that however it lay one point was uppermost. It was placed to defend a post against the approach of cavalry. The family of TRAPPE (whose arms are

recorded in the *Visitation of London* in 1563) bore: *Argent, three caltraps sable* (Plate XXXI., fig. 9). *Or, three caltraps gules*, is a coat granted to HORSEMAN in 1590. The French family of GUETTEVILLE DE GUÉNONVILLE bore: *d'Argent, semé de chausse-trapes de sable*.

CHAINS as a Heraldic Charge are directly associated with military affairs. They are mostly found in the armory of the southern countries of Europe, especially in the Peninsula. The most illustrious example of their use occurs in the arms of the Kingdom of NAVARRE (Plate XXXI., fig. 10), *Gules, a cross, saltire, and double orle of chains, linked together or*, the coat which according to tradition was assumed by SANCHO "the Strong" in memory of a successful attack in 1212 on the camp of the Moorish army under MIRAMOMELIN, which was defended by a strong barricade of chains through which SANCHO and his followers cut their way. MENÉTRIER points out that this coat is an allusive one to the name of NAVARRE; *una varra*, or *'na varra*, in the Basque *patois* being the name of a chain. Notwithstanding this I have elsewhere ("The Heraldry of Spain and Portugal," p. 2) given my reasons for the opinion that this story is not lightly to be relegated to the ordinary limbo of heraldic myths. In any case, the chain was assumed into the coat of many of the noble families who were said to have been present with SANCHO on this occasion. (See ARGOTE DE MOLINA, *Nobleza del Andaluzia*, i., cap. 46.)

The MENDOZAS bore: *Gules, a bend vert bordered or, over all an orle and saltire of chains of the last*. ZUÑIGA adopted a chain in orle or over the plain coat, *Argent, a bend sable*; and MENESEZ assumed, *Or, a chain in bend azure*. Among the other families using chains as charges are PERALTA, SOTO, URBINA, TELLEZ, etc. Many others bore it as a charge on a bordure, e.g., BERMUDEZ, MUÑOZ, FERNANDEZ, IRIARTE, YRUSTA,

VARELA, etc. (See PIFERRER, *Nobiliario . . . . de España.*)

On the counter-seals of Kings LOUIS V., PHILIP V., and CHARLES IV., of France, the shield of FRANCE-ANCIENT is placed within an 8 foil upon a device of the chains of NAVARRE, in memory of their mother, JEANNE, wife of PHILIP IV. (*le Bel*) and daughter and heiress of HENRY I., King of NAVARRE. (See VRÉE, *Généalogie des Comtes de Flandre*, Plates xli., xlii.) In later times, as by LOUIS XIV., the arms of NAVARRE were not quartered with those of FRANCE, but were borne on a separate escutcheon, the two shields being *accolés*, under one helmet and crown. (The dalmatic worn by the sinister supporter, and the banner borne by it, are alike charged with the arms of NAVARRE. See a good contemporary example in DE LA POINTE, *Chevaliers de l'Ordre du St. Esprit*, planche i., Paris, 1689.)

The chains of NAVARRE came in time to be confounded, by some ill-informed heraldic writers, with a carbuncle or escarbuncle, and we accordingly find them sometimes so blazoned. (I have in an earlier chapter pointed out that this heraldic charge originated in the metal boss and bars with which an ancient shield was strengthened, and was no portion of its heraldic bearings, though in some cases it afterwards became an integral part of them, as in the case of the arms of the Dukes of CLEVES, *Gules, an escutcheon argent, over all an escarbuncle or.* Possibly the name of the bearing may have originated in a precious stone set as an ornament in the central boss of the shield.) FERRET of France uses: *Azure, a chain bendways or.* Chains are borne in the English coat of ANDERTON; *Sable, three chains argent.* The coat of the French CADENETS: *Azure, three chains bendways or,* is given in Plate XXXI., fig. 11. *Argent, two chains in saltire gules* (or *azure*), is borne by ZANCHINI of Tuscany; and *Azure, two chains in saltire, attached to an*



*amulet in the centre-point argent*, is the well known coat of the ALBERTI. *Sable, a chain, of two links and as many half links, in pale argent*, were the arms of the Barons von NEUHOFF (or NEUENHOF), to which belonged the unfortunate adventurer, THEODORE, King of CORSICA.

THE WATER BUDGET (*bouse*), is a conventional representation of the leather bags in which water was carried ; and probably dates from crusading times when such vessels were employed in the marches across the deserts. It was depicted with considerable variety of form in the early *Rolls of Arms*. It is very seldom met with except in English Heraldry, where its primary use appears to have been as a canting coat. The TRUSBUTS, Barons of WARTRE in Holderness, bore, *d'Argent, à trois bouts d'eau de gules*, and thereby symbolised both their family name, and their baronial estate. ROSA, heiress of the TRUSBUTS, married EVERARD DE ROS ; and, as was usual in the case of great heiresses, her arms were assumed by her descendants, and were borne with variations of tincture by several families of DE ROS, or DE ROOS, of these an example is given on Plate XXXI., fig. 12. The water budget is found as a charge in a few Scottish coats mostly of modern date, in which as in several modern English coats, borne by families of the name of ROSE, it was probably assumed without any other connection as associated with the name of DE ROS.

The Lords ROSS bore : *Or, a chevron chequy sable and argent between three water bougets of the second*. The ROSES of Kilravock bear, *Or, a boar's head coupéd gules between three water bougets sable*.

Of the equipment of a knight the shoes of his horse formed a very important part and we may therefore include them in this section. A horseshoe being the badge of the MARSHALLS (*See* PLANCHÉ, *Pursuivant*, p. 114) horseshoes were assumed as *armes parlantes* by their descendants the FERRERS who appear to have

borne, *Sable, six horseshoes argent.* (Sometimes the colours are reversed.) Later they bore (as Earls of DERBY) *Vairé or and gules, on a bordure azure six horseshoes argent.* Or, *three horseshoes sable,* is the coat of STAEL and VAN DER HOVEN in Holland; it is also that of FERRIER in Scotland, and forms the foundation of several modern grants in that country.

The early coat of HENRI DE FERRIÈRES appears on his seal in 1205 (DEMAY, p. 205). It bears an escucheon with a bordure charged with six horseshoes. I have engraved it page 453, fig. 90. *Azure, a horseshoe argent,* is the coat of the Counts, and Princes, von TRAUTSON. *D'Argent, à trois fers de cheval de gueules cloués d'or,* is the coat of LA FERRIÈRE. FERRAGUT in Spain bears, *Gules, a horseshoe and in base a passion nail paleways or.*

It is perhaps in the Armory of the great houses of Poland that the horseshoe occupies the most prominent place. The family of the Counts DOLENGA bear: *Azure, a horseshoe argent ensigned at the top with a small cross pattée or; and between the branches of the shoe, an arrow in pale of the second flighted of the third, point in base.* (Plate LIII., fig. 12.) The Counts GUTAKOWSKI bear: *Azure, between three estoiles, a horseshoe argent, surmounted by a plume of three ostrich feathers proper.* The Counts de RYTWIANY-ZBOROWSKI, of the great family of JASTRE-ZEMBIEĆ, bore: *Azure, a horseshoe reversed* (that is with the points in chief) *between its branches a small cross pattée en abîme.* (It must be noticed that French Armory differs from our own with regard to the position of the horseshoe; in *our* blazon the horseshoe is borne with the semicircular curve towards the chief, but in French blazon this is *un fer de cheval versé.*)

The family of POBOG, bears: *Azure, a horseshoe argent, ensigned in chief with a small cross pattée or;* to this house belong the Counts ZAPOL-ZAPOLSKI. The family of KRZYWDA bear the same coat, except that the

cross patée on the horseshoe lacks its sinister arm, and that another gold cross patée is placed *en abîme*.

BREYS, or BARNACLES, a twitch to curb horses, occur in the arms of DE GENEVILLE, or JOINVILLE, Seigneurs de BROYES; and this coat appears in several early English *Rolls of Arms*.

*Azure, three breys or, on a chief argent a lion issuant gules.* These are said to be the chief arms of the family (to which DE JOINVILLE the chronicler of the Crusades belonged). But in GLOVER'S *Roll*, No. 103, and *Second Nobility Roll* of EDWARD III., No. 77, this coat with a chief ermine is attributed to GEOFFREY DE GENEVILL. The Lords GENEVILE in Ireland appear to have borne the same, and in the *Armorial de Geldre* the chief is distinctly ermine. So also in PLANCHÉ'S *Roll*, and in the *Rolls* of the Thirteenth Century, and CHARLES'S *Roll*. SIMON DE GENEVILLE (No. 102 in GLOVER'S *Roll*) bears the coat first given, but differenced with the field sable. *Gules, a barnacle argent*, is borne by WYATT (Plate XXXII., fig. 1). *Argent, a barnacle sable*, is the coat of BARNAKE, and of POYLE; the first named also bore, *Argent, three horse barnacles sable*. *Per fess gules and azure (one or) three barnacles argent*, was another coat of WYATT, or WYOT.

STIRRUPS are generally borne attached to a leather thong and buckle, as in the coat of SCUDAMORE, Plate XXXII., fig. 2. *Gules, three stirrups leathered and buckled or*, borne by the Viscounts SCUDAMORE in Ireland. The GIFFORDS used the same but on an *azure* field. *Gules, three stirrups leathered argent*, are the arms of the Barons d'HEMPTINES in Belgium.

*Gules, a stirrup (without a leather) argent*, is the coat of the *herba* of STRZEMIE in Poland, borne by the JANISZEWSKI, etc., and (*within a bordure or*) by the Counts BRZOSTOWSKI.

CASTLES.—This may be as convenient a place as any

in which to speak of Castles and other buildings, many of which were of course military in their nature; and are frequent Heraldic charges. The Castle is generally represented by an isolated wall, above which appear towers usually, though not invariably, three in number, and this fact requires specification in the blazon.

The best known example is afforded by the *armes parlantes* of the kingdom of CASTILE, now and for many generations back occupying the first and fourth quarters in the shield of the Spanish Monarchy. They are represented on Plate XXXII., fig. 3, and are, *Gules, a castle triple-towered or.* Later refinement has specified that the gate, or port, is *azure*. By modern rules we find that the colour of the masonry, or marks of mortar between the stones, should also be indicated; this is almost invariably *sable*, and as its mention is by no means general, I do not advise the student to cumber his blazon therewith; though I give the example of *Gules, a castle triple-towered argent masoned sable*, which is the blazon of a quartering of LINDSAY for the feudal title of LINDORES. Occasionally the field is thus masoned as in the coat of PEREZ, of Portugal, *Argent, masoned sable a fess gules.* (*Vide* p. 362.)

*Gules, a castle argent*, is one of the quarterings of M'LEOD. This was the coat of the Marquises of CASTILLON, and was also the bearing of the CASTILLES, Marquises de CHENOISE; and of DE CASTEL-LANE. It was also that of SALVIAC (First Crusade). *Gules, a castle with two towers argent, the port and windows sable*, are the coat of the Lordship of HOMBURG, quartered by the Counts of SAYN.

The Yorkshire family of RAWSON bears: *Gules, rising out of water in base azure a square castle in perspective, having at each angle a tower and cupola argent.* If the cupolas of towers are surmounted by a vane they are said to be *girouettés* of such a tincture.



1. Barnacle.  
*Wyatt.*



2. Stirrup.  
*Scudamore.*



3. Castle.  
*Castille.*



4. Tower.  
*Towers.*



5. Tower triple towered.  
*Aberdeen.*



6. Castle.  
*Châtelain.*



7. Column.  
*Colonna.*



8. Columns.  
*Arigonio.*



9. Ladder.  
*Scala.*



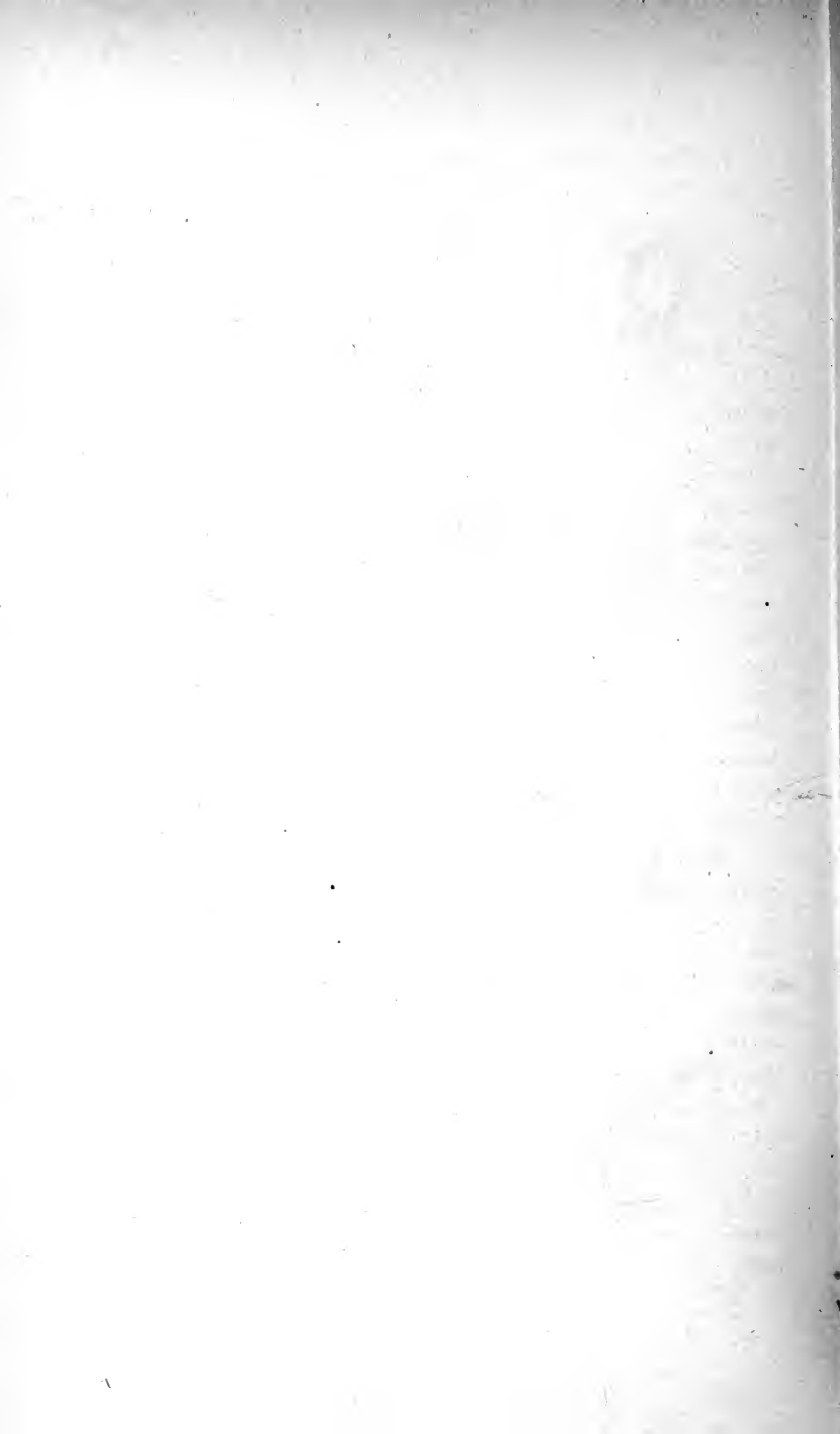
10. Stair.  
*Gradenigo.*



11. Lymphad with Fire.  
*Lorn.*



12. Lymphad under Sail.  
*Earl of Caithness.*



The French nobles used these vanes, generally banner-shaped and gilded and painted, or pierced, to represent their family arms, as a sign of their *noblesse* ; DU VIEUX-CHÂTEL DE KERLEORET in Brittany, bears : *d'Azur, à un château d'argent girouetté d'or*. The CHÂTELAINS of France use : *Azure, a chateau of three towers girouettés azure*, as in Plate XXXII., fig. 6.

In many old representations the Heraldic Castle stretches across the whole field from one edge of the shield to the other, as still in the arms of the great Polish *herba* of GRZYMALA. (See NIESIECKI, *Korona Polska*, Warsaw, 1728-1743.) *Or, a castle triple-towered gules, the port open, the portcullis sable* (now borne, but not originally, *on a terrace vert*). These arms with slight variations are borne by the Counts GRZYMALA (DE GRUDNA-GRUDZINSKI); the Counts JABLONOWSKI; and the Count POTULITZ-POTULICKI. (Some add a knight in armour at the gate.) The Castle is thus borne in several City arms (*e.g.* those of Prague and Cracow) and in the bearings adopted for several of the Tuscan *Compartimenti* (See *Le Armi dei Municipj Toscani*, Firenze, 1864).

TOWERS are frequent in Armory ; and, like castles, are often placed upon a mount in base, or rise out of water, treated either naturally, or conventionally, *i.e.* *Barry argent and azure*. *Or, a castle gules, in base the sea argent*, is the coat of BROUCHIER of Provence ; and the same, but with *the base wavy azure and argent*, is borne by FERNANDES DE CASTILLO of Spain. The Tower is, however, often represented as an isolated charge, as in Plate XXXII., fig. 4, the coat of TOWERS : *Azure, a tower or*. If the tower be surmounted with turrets, as is often the case, the fact is mentioned. *Or, a tower triple-towered azure*, is a coat of BLUNT, or BLOUNT. In modern blazon the castle and tower are not so distinctly defined as in earlier instances. I subjoin examples of both bearings. *Azure, fleury or, over all*

*a castle argent*, was borne by LA TOUR D'AUVERGNE (Vicomes de TURENNE, Comtes d'AUVERGNE, Ducs de BOUILLON, Princes de SEDAN).

*Gules, on a mount or, a tower argent, roofed azure*, is the coat of the Bavarian Barons HARSDORF.

*Vert, a tower argent*, is the coat of LESVAL in Flanders; and *with a chain of the last bendways over all* of the Spanish CATENAS (*vide ante*, p. 353). The French Marquises d'APCHIER, bore: *Or, a castle triple-towered gules, from each of the exterior towers a battle-axe issuant azure, the edge of each turned to the flanks of the shield*. This may have been the model for the Irish coat of HICKS: *Argent, a tower sable, issuant from the top four axes two turned to the dexter, as many to the sinister azure*.

*Argent, a tower gules, in front of two sceptres in saltire azure*, is the coat of the Princes von THURN.

*Azure, a tower or*, is borne by CANO, Barons de MEGHEM; and by the Spanish CASTELLETS; also (with a naked woman issuing therefrom and holding a flower azure) by the Bavarian Barons von FÜRSTENWARTER. *Azure, on a rock a castle triple-towered argent*, is the coat of Prince POZZO DI BORGIO. The arms of the city of EDINBURGH are: *Argent, on a rock proper, a castle triple-towered sable, masoned of the first, topped with vanes gules; the windows and portcullis closed of the last*. In the blazon of these arms in the last edition of BURKE'S *General Armory* (which had, if I mistake not, the supervision of the late Mr STODART, *Lyon Clerk-Depute*, so far as Scottish coats is concerned) the blazon is as above, except that the towers are said to be "*topped with three fans gules*"! I have ventured to turn these into *vanes*; but I have a strong suspicion that the "*fans*" of the official blazon are really only the red pointed roofs of the three towers, which as drawn would have somewhat the shape of an inverted fan. The arms of the city



of ABERDEEN as confirmed by Sir CHARLES ERSKINE, LYON, in 1674 are: *Gules, three towers triple-towered, within a double tressure flory-counter-flory argent* (Plate XXXII., fig. 5).

In some Irish and Spanish coats the castle is borne supported by two lions or other animals rampant. The arms borne by the O'KELLYS are: *Gules, on a mount vert a tower supported by two lions rampant argent*. A family of GONZALÈS bear: *Azure, on a mound in base, a castle argent, supported by two lions or, a bordure engrailed of the last*. The Portuguese CAMARA use: *Sable, on a terrace in base vert, a tower supported by two greyhounds argent*; a variation is: *Sable, out of the sea in base a tower argent supported by two seals proper*.

In the *Wappenrolle von Zürich* there is given the curious coat of WILL: *Or, on a rocky base bendways gules a castle azure*. (No. 326.)

It need hardly be mentioned that castles entered largely into the so-called arms of cities. These arms were usually derived from the Common Seal of the Burgh, on which a castle was naturally the prominent figure.

The arms of HAMBURG are: *Argent, on a terrace vert a castle triple-towered gules, the port open*. Those of the city and Marquisate of ANTWERP are: *Gules, three towers in triangle connected by walls argent: in chief two human right hands coupéd, in bend and bend sinister*. To this was often added a chief of the Empire.

The arms of the City of DUBLIN are: *Azure, three towers argent inflamed proper*. *Gules, three towers triple-towered argent*, is the coat of COUDENBERG, one of the seven patrician families of Brussels. *Or, three castles azure*, is used by TORELLES of Spain. *Or, five castles in saltire sable, within a bordure gules thereon nine saltires or*, is borne by the PEÑERANDAS of Spain. *Azure, three towers argent*, is the coat of the Marquise de POMPADOUR.

The Vicomtes von DAM in Flanders use: *Per fess gules and sable three towers argent mal ordonnés* (i.e. one in chief and two in base).

THE CASTLE or TOWER sometimes occurs in conjunction with other buildings, or with a projecting wall. In the *Armorial de Geldre*, the arms of TURPIN DE VINAY are represented with "*un pan de mur*" stretching towards the sinister flank of the shield. In the later Supplement which follows M. VALLET'S edition of the *Armorial de Berry*, the coat of VIGNAY or LA TOUR DE VINAY is blazoned: *de Gueules, à une tour d'argent, et un avant-mur crénelé du même* (No. 1950, p. 198). *Azure, a bridge argent supporting a castle or*, is borne by PONTAUT; this resembles the eighteenth century English coat of TROWBRIDGE, Bart. *Or, over water in base a bridge of three arches embattled thereon a tower proper, its flag flying azure charged with a cross potent of the field; on a canton of the third two keys in saltire gold.*

Of bridges without castles there are a good many instances. The Scottish family of BRIDGE naturally bears: *Gules, a bridge of one arch argent, streams transfluent proper. Azure, a bridge argent*, is a coat of PIERREPONT, and (with square arches) PONTBRIANT. *Gules, a bridge of two arches or*, is borne by the Marquises of PONTEVÈS in France. *Or, a bridge of three arches sable*, is used by the Prussian BRÜCKNERS. The Venetian Counts da PONTE carried *Azure, a bridge of one arch with steps* (? the Rialto) *or*. In the coat of REYNELL of Devon the whole field is *Argent, masoned sable, with a chief of the second* (*vide ante*, p. 358).

WALLS are occasionally found alone without towers thus, *Argent, a wall gules*, is the coat of the Danish Counts REVENTLOW. *Azure, in base a wall embattled or*, is the coat of the Markgravate of OBER-LAUSITZ, quartered in the arms of the Saxon Duchies. *Or, a broken wall in fess proper, on a chief sable three escallops*

of the first, and in base a rose gules, was borne by GRAHAM of Inchbrakie. Of other buildings there is a great variety borne usually with some canting reference. *Azure, a house argent*, is the coat of CASANOVA; *Gules, a portal or*, appears for LA PORTE; *Or, a palace azure* for DESPALAU of Spain; PALAU has *Or, a palace vert, a bordure compony of the colours*. *Gules, a church argent*, for KIRCHNER; *Azure, a chapel or*, for LA CHAPELLE. *Gules, three single arches or*, is a coat of ARCHER. *Sable, three dove cotes argent*, appears for SAPCOTE in the *Visitation of Huntingdon* by CAMDEN in 1613. We have one or two instances in which a whole town is represented. The arms of the Spanish Kingdom of VALENCIA are: *Gules, a city argent*. One of the quarterings granted to CORTEZ was: *Azure, rising from a champagne barry wavy azure and argent*, a representation of the city of MEXICO proper. The escucheon of PIZARRO contains two such coats; one *Sable, a town rising out of waves argent*; the other *Sable, a town on an island, the spire of the church crowned with an Imperial crown proper*.

In contrast with these almost the slightest shelter possible, a mere roof supported on four posts, called in Polish by the name of *Brog*, appears in the arms of the illustrious Polish family of LESZCZYC; *Gules, a square roof or, on four posts argent*, borne by the Counts LESZCZYC DE RADOLIN-RADOLINSKI, and by the Counts SUMIN-SUMINSKI.

COLUMNS and PILLARS, are not of frequent occurrence as heraldic charges, but there are a few instances in British armory and more abroad.

In Plate XXXII., fig. 7, are the arms of the great Roman family of COLONNA, Princes of PALESTRINA, Dukes of PALIANO, etc.; *Gules, a column argent, its base and capital or, surmounted by a crown of the last*. This coat is also used by the COLONNA, Counts WALEWSKI of Poland. *Or, a pillar sable enwrapped with an adder*

*argent*, is an English coat for MYNTER. *Gules*, a column crowned or, round it a serpent twined azure engoulé of the first, is the coat of BISCIA of Rome. The same, but the snake replaced by a vine shoot, is borne by BAISNE of Provence. *Azure*, three pillars or, is used by the GASTINELS of Normandy, and *Sable*, three pillars, the centre one crowned or, by EZEL of Silesia. Or, a column gules between three Cornish choughs proper, is used by KYNDER. A Scottish coat, that of EDWARD, is, *Azure*, a fess argent, surmounted of a pillar gules issuing from the base wavy azure. The Cornish TREMENHEERES bear: *Sable*, three columns paleways in fess argent. The MAJORS of Suffolk use, *Azure*, three Corinthian columns each surmounted by a ball, two and one, argent.

A curious Italian coat that of ARIGONIO of Rome; *Argent*, three columns paleways in fess supporting a lion passant gules, on a chief azure, an eagle displayed or, Plate XXXII., fig. 8.

LADDERS in British Armory are invariably scaling ladders having hooks at the top of the perpendiculars. *Argent*, three scaling ladders bendways gules, is a coat of KILLINGWORTH; Or, three scaling ladders bendways throughout gules (that is they touch the edges of the shield) is borne by CHEPSTOW, otherwise SCHIPSTOW. The ordinary ladder without hooks appears as a canting charge in the coat of the Princes della SCALA, of Verona. Anciently they bore: *Gules*, a ladder of four steps in pale argent. The more modern coat is that given in Plate XXXII., fig. 9; *Gules*, a ladder of five steps in pale, supported by two greyhounds rampant argent, langued, collared and crowned or.

The SCALIGERS, who pretended descent from the SCALA Princes, used: Or, an eagle displayed sable, holding in its claws a ladder of three steps gules. The Florentine SCALI bore: *Azure*, a ladder in pale or, and another SCALA family used the reverse.

In the *Zürich Wappenrolle* there is an early instance of the use of a ladder as a charge; No. 430, the coat of WERIANT, is, *Argent, a mount in base of three coupeaux vert supporting a ladder of four steps in pale gules. Or, a scaling ladder in bend sable*, is used by the Barons von LÜTZOW; *Argent, a scaling ladder gules barred or*, is the coat of the Counts BREDOW. *Gules, a ladder in bend or*, was borne by MAYA (GOUSSENCOURT, *Le Martyrologe des Chevaliers de S. Jean*, ii., 12).

The Barons von DONOP bear, *a scaling ladder gules* consisting of a single pole hooked at the top, and with traverses as steps, *on a field argent*. The GRADENIGHI of Venice appear to have borne originally, *Gules, a ladder in bend argent*, but in process of time the ladder has been converted into a regular stair, filled up *azure*; as in Plate XXXII., fig. 10, the coat of the Counts GRADENIGO. In the *Wappenrolle von Zürich* No. 322, is the canting coat of LAITERBERG, *Argent, two ladders in saltire gules*.

THE CATAPULT, or BALISTA is known in Armory by the old name of a *swepe*. I am only acquainted with one instance of its use. MAGNALL bears: *Argent, a swepe azure, charged with a stone or*.

THE SLING, which was in effect a catapult on a small scale, occurs in the British coat of CARDEN: *Sable, a sling between two pheons argent*; and in a very few foreign coats. CHARBONNEAU in France bears: *de Gueules, à une fronde tortillée en triple sautoir d'or, mise en pal, chargée d'un caillou d'argent; et accostée de deux autres de même*.

THE PORTCULLIS or HERSE (*herse sarasine*), so well known as a Tudor badge (*v. post* 596) occurs not very frequently as an armorial charge. *Argent, a portcullis sable, chained proper*, is a coat of REYNOLDS in England; and in Scotland is recorded in WORKMAN'S MS. as the *armes parlantes* of WINDYGATE (!) more generally borne

as *Gules, a portcullis or*, which is also the coat of APEL-VOISIN in France (*de Gueules, à une herse sarasine d'or*).

In CARR'S MS., printed as an appendix to TONGE'S *Visitation of the County of Durham* (Surtees Society) is the coat of ROBERT LEWEN, Sheriff of Newcastle: *Argent, a bend bretessé gules, over all a portcullis in chief azure*. Here the portcullis is not an isolated charge, but it occupies the whole chief with its two horizontal and five vertical bars, the latter ending in spikes.

In later times CANNON, and other fire-arms, have found their way into the list of Armorial charges. *Argent, a culverin in fess sable*, is the coat of LEIGH. LEVERSAGE bears: *Gules, three lion's heads erased argent, in the centre a matchlock or*. MARCHAL DE SAINCY uses: *Azure, on a mound argent flory vert, a cannon mounted proper*. *Gules, three cannon fessways in pale argent*, is the coat of GUNNING. *Gules, six cannon mounted aculés 2, 2, 2, argent*, are the arms assigned to the Province of GUIPUSCOA in Spain.

The coat of arms granted in 1864 to JOHAN NICOLAS DREYSE, inventor of the needle gun, is interesting though not a good specimen of heraldic skill: *Gules, two needle guns in saltire proper, surmounted by an escutcheon of the Prussian arms*. *In base an old-fashioned musket proper*. *On a chief azure the rising sun irradiated or*.

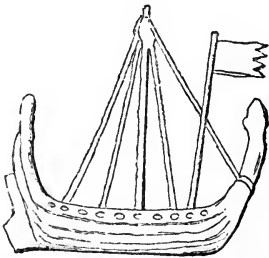


FIG. 75.

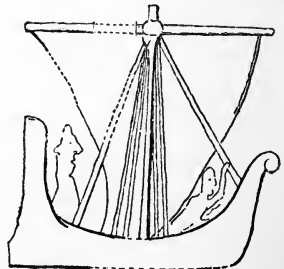


FIG. 76.

SHIPS occur in Armory first on the semi-heraldic seals of maritime burghs. In early examples they are usually of the fishing boat type, with a single mast carrying a large square sail, either furled or set. The *Lymphad*, or ancient galley, thus equipped, and also furnished with oars, is a characteristic and important bearing in the early heraldry of Scotland, especially in the arms of the families of the Hebrides and Western coast. It is frequently carved on the crosses and memorial slabs of Iona and the Western coast (See Figs. 75 and 76 from *Sculptured Monuments of Iona and the West Highlands*, by JAMES DRUMMOND, R.S.A., Plates XVII., XXV., XXXV., XXXVI., etc.).

In all these examples the boat is of one type, single masted, apparently undecked, and having the high prow and stern characteristic of the Viking age. (See the Bayeux Tapestry, and the engravings of the chapter on War Ships in DU-CHAILLU'S *Viking Age*, vol. ii.)

On a seal of ANGUS OF THE ISLES of the year 1292, appended to a Homage Deed in the Chapter House at Westminster, the lymphad, or galley with furled sail, appears, but is not included in a shield (LAING, *Scottish Seals*, i., No. 79). The seal of ALEXANDER, Lord of the ISLES and Earl of ROSS, in 1338 has a shield borne on the breast of an eagle displayed, and charged 1st and 4th with a galley under sail; 2 and 3 with the arms of the Earldom of ROSS (*Gules, three lions rampant argent*). (LAING, ii., No. 537.) On the handsome seal of ALEXANDER, Lord of the ISLES and Earl of ROSS, the shield is thus charged: 1. A galley surmounted by an eagle displayed (Lordship of the ISLES); 2. ROSS, as above; 3. *Azure, three garbs or* (BUCHAN); 4. *On a bend between six crosslets, three buckles* for LESLIE, all the quarters within a Royal Tressure (LAING, i., No. 451, Plate XII., fig. 6). In the seal of JOHN, Lord of the ISLES and Earl of ROSS in 1454, ROSS and the ISLES are quartered within

the Tressure, precedence being given to the Earldom (LAING, ii., No. 452, Plate XII., fig. 4). On a later seal of the same person in 1476, after his resignation of the Earldom of ROSS, the galley alone appears and is surmounted by an eagle displayed, all within the tressure. In no later representation of the galley of LORN, or of the Lord of the ISLES is it represented under sail. It is often drawn with sail furled, and oars in action; but sometimes as at anchor, with the oars in saltire across the mast; sometimes with no visible oars, and with flames in the crow's nest at the top of the mast. (This is sometimes, but without any reason at all, called "*St. Anthony's fire*," probably it was only the beacon intended to mark out the position of the chief's galley.) This is represented in Plate XXXII., fig. 11, a coat of LORN. The Lords of LORN claimed seniority to the Lords of the ISLES in descent from SOMERLED; and their arms (generally considered feudal rather than arms of descent) are quartered by the families of ARGYLL and BREADALBANE in the simpler form, *i.e.*, the galley alone without the eagle displayed. The Earls of ATHOLE and of ARGYLL have borne the coat somewhat differently; ATHOLE had *Argent* (or more generally *Or*), *a lymphad sable with fire at the top of the mast*; ARGYLL bore more generally, *Argent*, *a lymphad, sails furled and oars in action sable, flags flying gules*.

A similar coat to the last was quartered by the HAMILTONS as the feudal arms of ARRAN after they became Earls of that island. The old feudal coats of the Earldoms of ORKNEY and CAITHNESS also consisted of a ship, or lymphad, of different tinctures, which we find marshalled in different ways in the coat of the SINCLAIRS after they came into possession of the latter Earldom and resigned the former.

On the seal of JOHN, Earl of CAITHNESS in 1292, the galley is represented without a sail, and is sur-



rounded by the Royal Tressure. (LAING, *Scottish Seals*, i., No. 149.) On that of HENRY SINCLAIR, Earl of ORKNEY, 1407, the shield is: Quarterly 1st and 4th (*Argent*) a cross engrailed (*sable*) for SINCLAIR; 2nd and 3rd (*Azure*) a galley with sails furled (*or*) no tressure, for ORKNEY (LAING, i., No. 745). The coat of CAITHNESS: *Azure*, a lymphad *or*, under sail *argent*, is given in Plate XXXII., fig. 12. The seal of AGNES, Countess of BOTHWELL, daughter of HENRY, Lord SINCLAIR, in 1564, bore: Quarterly 1st and 4th a galley within the Royal Tressure; 2nd and 3rd a galley under sail; over all, in an escucheon *en surtout*, the engrailed cross of SINCLAIR (LAING, ii., 907). The seal of Bishop THOMAS MURRAY of CAITHNESS (1348-1360) has on it a shield containing a lymphad within a tressure (LAING, ii., 1094). The modern arms of the Earls of CAITHNESS combine both the coats given above: Quarterly, 1, the galley at rest, oars in saltire, within the tressure; 2 and 3, *Or*, a lion rampant *gules*, SPAR; 4, the galley under sail. The quarters are divided by the engrailed cross *sable* of SINCLAIR (*vide infra*, Chap. XV., page 511, and Plate XLIII.).

On the seal of EDWARD PLANTAGENET, Earl of RUTLAND, Admiral of ENGLAND, 1395, the ship, of one mast, bears a sail charged with his arms: *Per pale* (*a*) the arms of EDWARD THE CONFESSOR differenced by a label of three points; (*b*) FRANCE ANCIENT quartering ENGLAND, differenced by a label of five points (*vide p.* 474). I have engraved the ship from DEMAY on Plate XXXV., fig. 4. The Arms of the City of PARIS are *Gules*, a galley under sail *argent*, on a chief *azure* three fleurs-de-lis *or*.

Boats, and ships fully rigged, with three masts, occur in late coats. *Argent*, a three-masted galley, sails furled *sable*, is the coat of MEARES; and *Azure*, a three-masted galley, sails furled *or*, flags *gules*, that of JOWETT.

*Argent*, a boat *sable*, with two paddles *or*, occurs in the

*Wappenrolle von Zürich*, No. 435, for OBERREIDERN. The Danish families of BOTH and BOTHMER bear: *Argent, a boat*, the former *gules*, the latter *sable*; but the coat of the Counts BOTHMAR in Germany is: *Azure, a boat argent. Gules, a boat or* is borne by the Polish herba of LODZIA, of which are the Counts LODZIA, the Counts SZOLDRSKI, and the Princes PONIN-PONINSKI. The Princes GIOVANELLI in Austria use: *Gules, on a sea in base azure a boat argent, therein two young rowers ppr. Gules, on a sea azure a ship with three sails argent, on each a cross of the field*, is the coat of the Counts HENNIN of Baden. The Danish Counts STRUENSEE bore: *Argent, on the sea a ship proper flying Danish flags, all within a bordure or. Or, three boats in pale sable* (sometimes manned) is a coat of BAAD in Denmark, and the French ALLEMANDS bore: *Azure, three ships or, rigged, etc., argent.*

THE ANCHOR, though frequently found as an armorial charge in British Heraldry, is not remarkably more frequent in it than in the coats of other nations, some of which have no sea-board.

*Azure, an anchor argent*, is borne by OFFER in Scotland, by LANGLOIS in Bavaria, OESTERREICH in Pomerania, and PIOT in Dauphiny. The Barons von LUDERITZ of Prussia use: *Argent, an anchor bendways gules, the flukes in chief. Or, an anchor sable*, is the coat of CHAPPELL in England, of CROELS in Brabant, of GROONENDYCK and POLANEN of Holland, and the Barons van der HOOP (the last of course is a canting coat on the anchor as the emblem of Hope). *Argent, two anchors in saltire sable, on a chief azure three mullets or*, was borne by the Comtes de ST. CRICQ in France. *Or, three anchors in pairle sable* (without rings), is the Dutch coat of BON.

*Azure, on a bend argent three anchors sable*, is used by LANSER of Luxemburg. *Sable, a chevron between three*

*anchors or*, are the *armes parlantes* of ANCRAM. *Argent, a fess wavy between three anchors azure*, is a coat of JAMIESON. The Greek family of ZALLONI bear: *Or, a Greek cross gules between four anchors sable*.

We ought not to pass from things nautical without recording that Noah's Ark is found as the charge of several foreign coats. *Azure, on waves in base Noah's Ark, surmounted by the dove volant bearing an olive leaf proper* is the coat of the French family of L'ARCHEL. The Sicilian family of BONO have a coat which shows the charge under other circumstances; *Azure, on a mount in base the Ark of Noah or, surmounted by a rainbow or, gules, vert, azure, and argent*. The Polish clan of KORAB bear: *Gules, the Ark of Noah, prow and poop ending in lion's heads, the ark having also a tower (!)*, as such it is borne by OSTROWSKI, BOGUSLAWSKI, FALEBOWSKI, etc.

Of the use of things ECCLESIASTICAL as heraldic charges, the best examples are found in the arms used for Episcopal Sees, and other ecclesiastical foundations. In them naturally the *pallium*, the mitre, the pastoral-staff, or crozier, the sword of St. Paul, the keys of St. Peter, occur with considerable frequency. The Arms of the See of LONDON have already been given (p. 346 *ante*); those of the See of EXETER: *Gules, the keys of St. Peter in saltire or, wards in chief, surmounted by the sword of St. Paul in pale proper, hilted gold*, are depicted in Plate XXXIII., fig. 6.

But these ecclesiastical charges appear also in personal arms. *Argent, a crozier, or pastoral staff, in pale sable*, is the coat of the Scottish M'LAURINS, who claim descent from an Abbot of Achtoch, in Balquidder. (See SKENE, *Celtic Scotland*, iii., 343-4.) BENOIT in Dauphiny bears, *Gules, a pastoral staff argent*. The Breton DES AUBRAIS, use *Gules, three croziers or*. As a canting charge the crozier appears naturally in several Swiss and German coats of families of BISCHOFF, *e.g.*, those of Basel use:

*Azure, a crozier or*; a family of this name from the same city now settled in England uses, *Argent, on a pile sable a crozier or* (this coat is often found blazoned: *Sable, a crozier or, the field chapé-ployé argent* (*vide ante*, p. 88).

The Dutch family of PABST bear: *Gules, the papal tiara proper*. Another in Germany uses the same, but with the field *sable*. The VAN DER HELLEN have a coat which we should be inclined to pronounce decidedly that of some ecclesiastical foundation:—*Azure, a chevron between three chalices or, each surmounted by the Sacred wafer*. The Kingdom of GALICIA, in SPAIN, has as its *armes parlantes*:—*Azure, crusily* (or between six cross-lets) *a monstrance* (originally a covered chalice) *or*.

The family of ARRAS uses: *Gules, a church candlestick or*. GISSEY in France bears: *Gules, three such candlesticks, each surmounted by an estoile, or*. *Or, three candlesticks sable*, is the Scottish coat of KYLE, but whether these are ecclesiastical or secular I have no means of determining. *Gules, a lighted candle proper, guttering on the sinister side*, is the coat of BERNALEZ in Spain.

The family of LE SENS, Marquises de MORSAN in Normandy, naturally use: *Gules, a chevron between three censers or*.

There is one charge of considerable importance in Foreign Heraldry which is ecclesiastical in its origin, viz., the GONFANON, or church banner. This is a square or oblong piece of stuff with triple pendants. Unlike the military banner, which was simply a square flag nailed by one of its sides to a lance or staff, the gonfanon, or church banner, was furnished with rings sewn on its upper edge, and was suspended from a cross beam.

It appears generally in the arms of families who were the *avoués*, or *advocati*, of bishoprics and other ecclesiastical foundations, who administered civil justice, and led to war the military contingent which under the feudal system these foundations had to provide. The

*Wappenrolle von Zürich* of the 14th century (the most important of continental armorials) gives five examples of the use of this bearing on Plate VI., Nos. 128-132. WERDENBERG: *Argent, a gonfanon sable, fringed or.* VELKIERCH (FELDKIRCH), and CHÜR, both: *Or, a gonfanon gules.* TETNANG: *Argent, a gonfanon gules;* and ASPERG: *Gules, a gonfanon or.* (I have figured the charge on Plate XLV., fig. 3, from the *Zürich Roll.*)

The best known example of this charge is found in the coat borne by the Counts of AUVERGNE, of whom ROBERT V. became Count of BOLOGNE or BOUILLON in 1260, in right of his mother ALICE, who was daughter of HENRY I., Duke of BRABANT, by MATHILDE DE BOULOGNE. They bore: *Or, a gonfanon ringed gules, fringed vert* (*Salle des Croisés* at Versailles). (In the *Armorial de Geldre*, the horizontal piece is reduced to a mere strip from which hang three broad pendants.) A legend, which appears to be entirely without foundation, ascribes the origin of this bearing in the arms of the Counts of BOULOGNE to a consecrated banner which was said to have been sent by the Pope to a brother of GODFREY DE BOUILLON. The true origin is that already suggested above.

*Azure, a gonfanon or*, is the coat assigned in SIEBMACHER, *Wappenbuch*, iii., 12 to the Counts of HERRENBERG. *Argent, a gonfanon gules, its rings or*, were the arms of the Counts of MONTFORT of the Holy Roman Empire. (MONTFORT and FELDKIRCH are coupled together under this blazon in the modern *écu complet* of the Austrian Empire. See p. 499.)

BELLS.—The bells which appear as heraldic charges are supposed to have an ecclesiastical origin; and, indeed, are usually blazoned "Church-bells," to distinguish them from the *grelots*, or hawk-bells, to which allusion has already been made. *Argent, three bells azure*, is the family coat of the poet WORDSWORTH.

*Sable, three church-bells argent* (sometimes with a canton ermine), is borne by several families named PORTER. BELL in Scotland; BRÜMMER of Esthonia; BELS of Flanders; HAMING, and DE BEYER of Holland; all use *Azure, three bells or*. *Or, three bells sable*, is the coat attributed to the Byzantian COMNENI. *Per fess azure and or three bells counter-changed*, are the *armes parlantes* of the Bavarian KLÖCKEL. *Sable, a chevron ermine between three church-bells argent*, is the coat of BELL in England.

In Continental Armory the clapper of the bell is very often of a different tincture. In French blazon the term employed to denote this is *bataillé*. The Comtes de BELLEGARSE bore: *d'Azur, à la cloche d'argent, bataillée de sable*. *Argent, a bell azure, the clapper of the field*, is the canting coat of CLOCK, in Holland.

SCOURGES.—The BATTUTI of Bologna have as *armes parlantes* the following bearings, which may, I suppose, be included among ecclesiastical charges:—*Argent, a bend azure between two scourges gules, each of four cords ending in little spiked balls, or*.

CARDINAL'S HAT.—*Argent, a cardinal's hat, its strings nowed gules*, is the coat formerly assigned to SCLAVONIA, or the WINDISCHE-MARK; as now borne in the Austrian *Écu Complet* it is not a cardinal's hat properly so called, *i.e.*, one entirely of red; but a flat ecclesiastical hat of black, edged and tied with crimson. The Dutch VAN GOGH use; *Argent, three cardinal's hats gules*; and the Belgian DE BORMANS have the same on a field *or*. The Florentine CAPPELLI bear, *Or, a cardinal's hat gules*. *Argent, a flat hat gules, its strings twisted of the same and or* is borne by NAIMER, and NEUMAYER, in Bavaria, and is I suppose intended as the cardinal's hat. *Argent, three flat hats stringed in pale gules*, is the coat of HÖLTSLER.

THE PALLIUM, or PALL, an ecclesiastical vestment,

the use of which is almost entirely confined to Archbishops, appears in the arms of the Sees of CANTERBURY (Plate XVI., fig. 11), ARMAGH, and DUBLIN; and in those of the French See of EMBRUN. Formerly it was also the principal charge of the See of YORK.

PILGRIM'S STAVES and SCRIPS may be considered to come under the category of ecclesiastical charges. *Argent, three bourdons, or pilgrim's staves, gules* (often *in pile*) appear in early *Rolls of Arms* (e.g., in HARL. MS., 6589, JENYN'S collection) for BURDON. *Azure, three pilgrim's staves or*, is another coat of this name; and is also the canting coat of PILGRIM.

The French family of BOURDON DU PLESSIS, uses: *Sable, three pilgrim's staves paleways, two and one, or*. The connection with the name is pretty clear in the coat of TROTTIER of France; *Azure, three pilgrim's staves or, attached to each an escallop gules*. The Low Country family of STEPS also bears another BOURDON coat: *Gules, three bourdons or*.

As to the PILGRIM'S SCRIP, or WALLET, this is used by ROMIEU; *Or, a pilgrim's scrip azure, thereon an escallop argent*; and the English family of PALMER carries: *Argent, a chevron between three palmer's scrips sable, garnished or*. Another family of this name unites both staves and scrips; *Argent, a chevron vert between three palmer's scrips and staves sable garnished or*, is the coat of the Irish PALMERS (Baronets).

The multitude of articles used in domestic life which appear in our own Armory, and the still wider range taken in Foreign Heraldry, will permit of only a few being mentioned in a work of this limited magnitude; and a selection must therefore be made of such as appear to have some special claim to notice. Nearly every culinary or domestic vessel, for instance, appears in one or other foreign or British coat; usually, of course, these charges have been adopted as *armes par-*

*lantes*, when even a remote connection could be traced between their names and the designation of the bearers.

First of all we will take articles of dress.

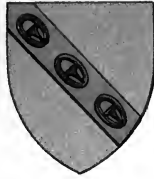
Plate XXXIII., fig. 1, is the coat of HASTINGS, Earls of HUNTINGDON, *Argent, a maunch sable; Azure, a maunch or*, is that of CONYERS. This bearing is known in French blazon as *une manche mal-taillée*, it is really only the long hanging sleeve of a mediæval female robe, and *mal-taillée* is only a synonym for old-fashioned. There is a good deal of latitude in the way in which maunches are represented; but, as Mr. PLANCHÉ remarks, "this charge, however extravagantly drawn, cannot exceed the absurdity of the fashion it commemorates." *Or, a maunch gules*, is also a HASTINGS coat and was borne by the Earls of PEMBROKE. HENRY DE HASTINGS, No. 146, in GLOVER'S *Roll*, also bears this in *Roll of Arms of Antiquarian Society*, No. 77; and RAUF THONEY, No. 79, with the field *argent*. WILLIAM DE MOHUN: *Gules, a maunch argent and label azure*, is No. 156 of ST. GEORGE'S *Roll*. Other HASTINGS bore: *Argent, a fess gules between three maunches sable*. *Argent, a chevron between three maunches sable*, is the coat of MANSEL. (For MOHUN see under MARSHALLING, p. 458 *infra*.) *Sable, a maunch argent*, was borne by THOMAS WHARTON, Governor of Carlisle, created Lord WHARTON in 1544 by HENRY VIII., who also gave him, as an armorial augmentation, a *bordure or charged with eight pairs of lion's paws saltire-ways erased gules* (the paws of the Scottish lion!) in memory of his bravery and skill against the Scottish forces at Solway Moss.

This charge is very rarely found except in British Armory, where it appears as early as the 13th century; I have, however, noted a few foreign examples. The Poitevin family DE LA COSTE uses: *de Gueules, à la manche mal-taillée d'or*. CONDÉ DE COERNEY in Champagne, bears: *Or, three maunches gules*.

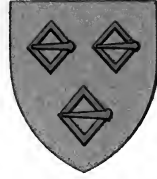




1. Maunch.  
*Hastings.*



2. Buckles.  
*Leslie.*



3. Buckles, Lozenge-shaped.  
*Jerningham.*



4. Ducal Crowns.  
*See of Ely.*



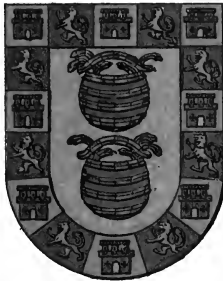
5. Antique Crowns.  
*Grant.*



6. Keys.  
*See of Exeter.*



7. Covered Cups.  
*Schaw.*



8. Caldrons.  
*Guzman.*



9. Cushions.  
*Randolph.*



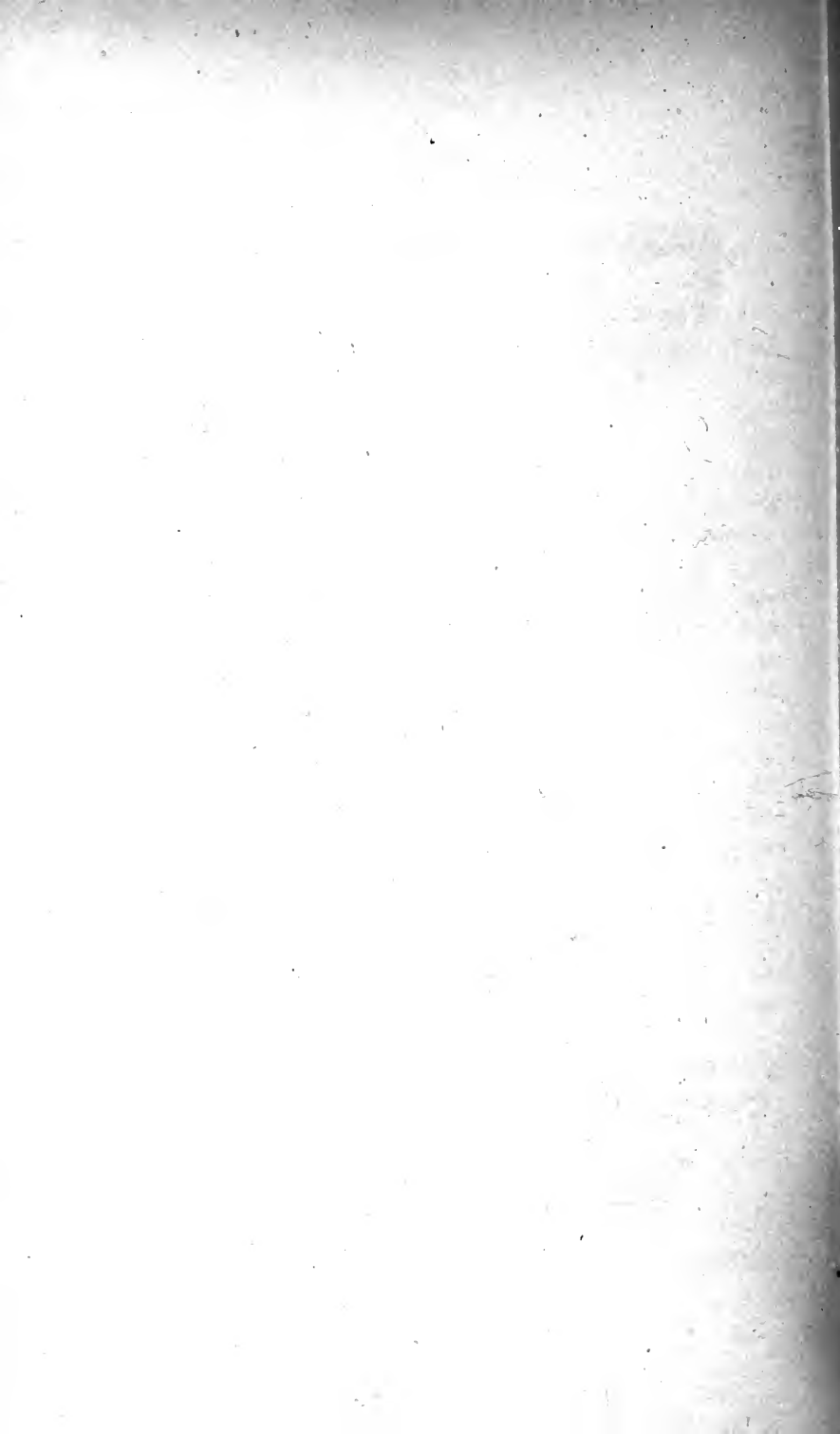
10. Hunting-horn.  
*Hunter.*



11. Clarion.  
*Granville.*



12. Words.  
*Mendosa.*



BUCKLES (*fermaux*) occur in England as early as CHARLES'S *Roll*, and are supposed to have a military as well as a civil significance. There is some diversity in the mode of drawing this charge; the best known is that in which they are borne in the Scottish coats of LESLIE and STIRLING: *Argent, on a bend azure three buckles or*, Plate XXXIII., fig. 2. (See also Plate XLII., fig. 4.) The buckles in the arms of JERNINGHAM are lozenge-shaped, and are depicted in Plate XXXIII., fig. 3: *Argent, three lozenge-shaped arming-buckles gules*. The buckles in Continental Armory are generally of the lozenge shape. *Sable, a lozenge-shaped buckle argent*, is the coat of Baron von SCHMIDBURG in Bohemia. The Prussian Counts WALLENRODT use: *Gules, a lozenge-shaped buckle argent, the tongue broken in the middle*. A similar coat, but with the lower part of the charge curved into a semi-circle, is also borne by several families of ZEDLITZ, Barons and Counts in Austria and Prussia.

One of the best known instances of the buckle as a heraldic charge is afforded by the arms of PELHAM: *Gules, two half-belts palewise in fess, the buckles in chief argent*. This coat was assumed by Sir JOHN DE PELHAM to commemorate his share in the capture of King JOHN of France, in the battle of Poitiers. It was also used as a badge by the PELHAMS, Earls of CHICHESTER, etc. *Gules, three round buckles argent*, are the early arms of ROCELINE or ROSSELYN (*temp.* EDWARD I.).

The buckle is used in several Scottish coats as a difference to indicate a LESLIE or STIRLING connection. The STIRLINGS bore *Argent, on a bend (engrailed) sable (or azure) three buckles or*: in 1292 the buckles were borne on a chief. Sir JOHN DE STRYVELIN in 1342 bore: *Argent, on a chief gules three buckles or* (See *The Stirlings of Keir*; priv. print, 1858; and STODART, *Scottish Arms*, ii., pp. 80, 81).

CUSHIONS have become important in the Heraldry of Scotland from having been, as far back as the thirteenth century, the bearings in the coat of the family of RAN-DOLPH (more correctly RANULF) who became Earls of MORAY in 1312. In the earliest RANULF seal, *circa* 1280 (LAING, *Scottish Seals*, i., No. 688), the cushions are of a square shape, with a point uppermost and without tassels, and may therefore be better designated pillows, or *oreillers*, as FROISSART terms them, and as they are styled in CHARLES'S *Roll*. BRUCE'S famous comrade in arms, and nephew, got the Royal Tressure as an honourable addition to his coat; and these bearings: *Argent, three cushions lozengeways within a double tressure flory-counter-flory gules*, which appear on the seal of THOMAS Earl of MORAY in 1314 (*Scottish Seals*, i., 690) (Plate XXXIII., fig. 9), were inherited by the DUNBARS, Earls of MORAY (*Scottish Seals*, i., 196, 297), the heirs of line of the RANULPH family; and continued to be borne by the descendants (illegitimately) of those Earls, the DUNBARS of Westfield, sometimes to the exclusion of their ancestral coat of DUNBAR. (*See* STODART, *Scottish Arms*, ii., 9-12.) Earls of MORAY of a later and distant lineage have since borne the cushions within the tressure as the feudal arms of their Earldom; but in later times with the field *Or* instead of *Argent*.

Cushions appear in the arms of other noble Scottish families including those of the JOHNSTONS, who bear the ANNANDALE saltire and chief, the latter charged with three cushions (not however placed lozengeways) in respect of their supposed connection, feudally or otherwise, with the RANDOLPHS (*vide ante*, p. 145).

*Gules, three square cushions argent* (afterwards *tasselled or*), were the arms of GREYSTOCK, Barons of GREYSTOCK, 1306. PLANCHÉ, *Pursuivant*, thinks that these cushions (*carreaux*) came from the family of CARRO, RANULPH DE GREYSTOCK having purchased from the King the

wardship and marriage of the heiress. "*De goules à trois horeillers d'or* is in GLOVER'S *Roll* for REDMAIN; and in CHARLES'S *Roll*, *Argent, three pillows gules*, is the coat of WUNHALE.

CROWNS and CORONETS, as ensigns of dignity and external ornaments of the escucheon, fall to be noticed in a subsequent chapter. The kind which appears most frequently as an armorial charge is the mediæval open-crown; a circlet of gold with four foliations (three of which are visible, an entire one in the centre, two others in profile, or only half visible, one on either side of it), these foliations are vulgarly called "strawberry leaves," and the crown itself is often styled "a ducal coronet," though erroneously, since there is in it no reference to ducal or other titular rank.

Three such crowns appear in the arms of the See of ELY, *Gules, three open crowns or*, the mythical coat of ST. ETHELREDA (Plate XXXIII., fig. 4). And these bearings are used by ESSCHEDE of Holland, and JAGENSdorFF of Bavaria. A curious coat is that of DU FAURE, in France; *Azure, three open crowns enfiling a bend of the field*. *Argent, three open crowns gules*, is borne by KONINCK of the Netherlands, and in the arms of the kingdom of SWEDEN: *Azure, three open crowns or*, where they are often, but mistakenly, asserted to indicate the former union of the three Scandinavian kingdoms, SWEDEN, NORWAY, and DENMARK. (On this see SCHEFFER, *de Antiquis verisque Regni Sueciæ Insignibus*; Holmiæ, 1678; and HILDEBRAND: *Det Svenska Riksvapnet*, 1883.) *Sable, three open crowns in pale or*, are the arms of the See of BRISTOL. *Per pale or and gules, two open crowns counterchanged*, is the coat of CEPEDES of Spain.

The EASTERN, or ANTIQUE, CROWN, is drawn like the *corona radiata* of classic times, usually with eight pointed rays (of which five are visible) proceeding from a golden circlet (Plate L., fig. 13). The Scottish

family of GRANT, now represented by the Earl of SEAFIELD, bears: *Gules, three antique crowns or* (Plate XXXIII., fig. 5).

*Azure, an antique crown of five rays* (i.e. of five visible rays) *or*, is the coat of MALCHUS, Counts of MARIENRODE in Württemberg.

A ROYAL CROWN, that is a floriated circle closed by bands of gold gemmed and surmounted by an orb and cross, appears occasionally as an armorial charge. The arms of the Spanish kingdom of TOLEDO are, *Azure, a royal crown or*, the cap is *gules*. These are also the *armes parlantes* of KÖNIG in Bavaria. *Gules, an Imperial crown proper*, is borne by LANDESCRON, and *Gules, the crown of CHARLEMAGNE* (fig. 97, p. 617) *proper*, by KAISER. This coat was also borne *en surtout* by the Electors of HANNOVER for their dignity of Arch-Treasurer of the Holy Roman Empire: as such it appears in the Royal Arms of the United Kingdom as used by the five Sovereigns of the House of HANNOVER. KEYSER bears the same but the field is *azure*. *Azure, a coronet enfiling a sceptre proper*, is the coat of the Barons KÖNIG of Württemberg.

SCPTRES.—*Azure, two sceptres in saltire or*, was borne by the Princes of HOHENZOLLERN *en surtout*, as the ensign of their office of *Arch-Chamberlain of the Holy Roman Empire*. The same coat forms the first and fourth quarters of the arms of the Barons von SONDERNDORFF, and is also borne by the WESTHOFENS of Lübeck.

The Princes of THURN and TAXIS have *en surtout*, for the first of their principalities, the following coat: *Argent, two sceptres in saltire azure, over all a tower gules, the port of the second*.

THE ORB OF SOVEREIGNTY, *Or*, on a field *gules*, was the badge of the Electoral dignity attached to the PALATINATE of the RHINE. *Azure, an orb argent*,

*banded and surmounted by the cross or*, is the coat of the Marquises de MUN. *Or, an orb azure ensigned of the field*, was used by QUAEDBACH of Liège: the family of VERSCHOW bear the curious coat: *Argent, an orb reversed azure, ensigned or*.

STAVES.—The Irish USHERS use: *Azure, a chevron ermine between three batons or rods or*. The ULSTER King of Arms of that name, in 1588, appears to have borne: *Gules, three batons paleways or*.

CUPS.—As allusive to their name and office the BUTLERS of ORMONDE, etc., quartered with their personal arms (*Or, a chief indented azure*) the coat: *Gules, three covered cups or*. A Portuguese family of BOTILHER, combines these bearings. It uses: *Gules, two covered cups or, and a chief per fess indented or and azure*. A German descent is attributed to it (but I think it is clear from the arms erroneously), in the rare work *La Nobiliarchia Portugueza* of M. A. MONTEIRO DE CAMPOS, 1754, p. 248. “BOTILHER, Saõ Alemães e por allusaõ ao appellido, trazem por armas em campo vermelho duas copas de ouro cubertas, e hũ chefe endentado de ouro, e azul.” Bishop BUTLER of BRISTOL, and of DURHAM, the author of the *Analogy*, bore: *Argent, three covered cups in bend sable between two cotices engrailed gules*. The BUTLERS, Earls of LANESBOROUGH, make all the charges *sable*. *Gules, three covered cups argent*, was the ancient coat of D'ARGENTINE; and the SCHAWS, or SHAWS, of Sauchie bore: *Azure, three covered cups or*, Plate XXXIII., fig. 7. The LAURIES of Maxwelltown used: *Sable, a cup argent, issuing therefrom a garland between two laurel branches all proper*. This seems to be derived from an older coat given by PONT and PORTEOUS, *Sable, a garland with an open cup resting on the upper part of it argent* (See STODART, *Scottish Arms*, ii., pp. 198, 403). The Neapolitan Princes PIGNATELLI (to which house Pope INNOCENT XII. belonged) bear:

*Or, three pots with handles sable* (those in chief *affrontés*). These are *pignates*, and, of course, allusive to the name. The CANNEGIETER of Holland bear a similar coat, but the *pignates* are *gules*. Analogous to these is the canting coat of the BICCHIERI of Verona who use: *Argent, a fess gules between three drinking glasses half-filled with red wine proper*. The Vicomtes CROESEN of Flanders bear: *Sable, three chevrons between as many goblets argent*, but the family of CROESEN of Holland uses: *Azure, a chevron between three goblets* bottoms upward. (Are these punning coats from the French *griser*?) The Marquises FIASCHI naturally bear: *Gules, a flask argent*.

MUSICAL INSTRUMENTS have, indeed, no direct relation to the preceding charges, yet there may be some appropriateness in including them here. Not a few of them are found represented in both British and Foreign Armory. The Violin "the Queen of musical instruments," is borne allusively by the English SWEETINGS: *Gules, three violins transposed* (*i.e.* head downwards) *argent, stringed sable*. This is also the coat of the Dutch Barons von SWIETEN. The Barons von der HOUVEN in Rhenish Prussia bear: *Argent, three violins necks upwards or*—(notice *les armes fausses*)—as a variation from the ordinary family of the same name who bear: *Argent, three violins sable, stringed or, necks in base*. To the Italian family of VIOLA is attributed the following coat: *Azure, a violin or, crossed by its bow in bend sinister proper*. In the *Wappenrolle von Zürich* No. 212 is the coat of the old family of WILDENFINGEN: *Argent, three viols transposed gules, corded sable* (the viols have very short necks after the fashion of the time—fourteenth century). The Scottish family of SUTTIE of Inveresk use: *Azure, three viols transposed argent, stringed sable*.

THE LUTE naturally figures in *armes parlantes*, being borne by LUETTE in Brittany: *d'Azur, à un luth d'or, posé en bande, accompagné de deux mains d'argent*. A



modern family of LAUTZ in Silesia has had a grant of *Azure, a lyre argent in bend, stringed or, all within a bordure of the last.*

The Bolognese LIRONI use: *Azure, a violoncello in bend-sinister, crossed by its bow in pale; in chief three mullets, all or.* The Swiss family VON STAIN bears: *Gules, a mandoline transposed in bend argent.* In France, GUITTARDI, and GUITTON, both use: *Gules, a guitar or.*

DRUMS.—The family of BUBNA in Bohemia (Counts since 1644) had as their ancestral coat a cymbal, but now bear: *Gules, a drum bendways proper; while the French TABOUROTS use: Sable, a chevron between three drums fessways argent.* THIMUS of Liège has: *Gules, a tambourine or.*

CYMBALS (or SHAWMS) are the natural armorial property of SCHAUMANN of Prussia. *Gules, a cymbal of bronze, supported by an iron leg proper.* (This is a very modern invention.)

HARPS.—The best known example of the use of this instrument in British Armory is, of course, the coat now borne in the Royal Arms of the United Kingdom for IRELAND. *Azure, a harp or, stringed argent.* There has been some little uncertainty as to the exact time, and the reason, of the adoption of this coat as the National arms. RICHARD II. granted to ROBERT DE VERE, Marquess of DUBLIN, and Duke of IRELAND, as an augmentation to his arms a coat *Azure, three crowns or, (within a bordure argent).* The three crowns in pale appear on the Irish coins of HENRY V. and his successors; and, without the bordure, were the well known arms assigned by early Heralds to ST. EDMUND of Wessex; and it is not clear why the bearings were considered appropriate to IRELAND. But it is certain that previous to this date Ireland had no other well determined armorial ensign, otherwise it, and not this coat, would naturally have been assigned to the royal favourite.

HENRY VIII. substituted the present harp for the crowns upon his coinage, probably in consequence of his having received from the Pope a harp said to be that of BRIAN BOROIHME: but he did not use the harp in his armorial bearings. In 1552, EDWARD VI. created a King of Arms for Ireland, by the title of ULSTER; and the harp formed one of the charges in the arms and badge assigned to the new official. None of the Tudor sovereigns quartered any arms for IRELAND, though all used the harp on their Irish coins. The Irish harp crowned, appears as a badge on ELIZABETH'S second Great Seal (1586-1603). (*British Museum Catalogue of Seals*, vol. i., No. 990.) On her silver coinage for Ireland the escucheon contains *three* harps, perhaps for the three districts of LEINSTER, MUNSTER, and CONNAUGHT, but at her funeral there was carried the Banner of Ireland, *Azure, a harp, crowned with an open crown or, and stringed argent.* JAMES I. adopted this, but without the crown, as a quartering for IRELAND; and continued the use of the crowned harp as the badge of that kingdom. (I have been indebted to the notes of "GARTER" LEAKE for some of the above information).

*Sable, a harp argent stringed or,* is the 17th century coat of HARPHAM; and, with the inversion of the two first tinctures, is borne by HARPSFIELD of England, and HARPEN of Prussia. *Gules, a harp or,* is the coat of LA HARPE in Switzerland, and of the Duc D'ARPAJON in France. *Gules, a harp argent stringed or,* is the first quarter in the arms of the Russian Princes BAGRATION.

A curious use of the harp as an allusive charge is found in the arms borne by several families named DAVID, in France, Burgundy, Moravia, Flanders, etc.

HORNS AND TRUMPETS.—Of these the *hunting horn*, bent into a nearly semi-circular shape occurs most frequently in Armory. It is often *garnished* with mouthpiece and bands of a different tincture (*enguiché*

*et virollé*) and stringed (*lié*). In Scottish Heraldry it is the invariable practice to represent the hunting-horn with its mouthpiece on the dexter side of the escucheon. In England, and on the Continent, the reverse is the case. Besides its use as a charge canting on the name it occasionally has reference to some right of forestry. The coat of the FORRESTERS of Carden in Scotland, is *Azure, three hunting-horns sable, garnished gules*. The Lords FORRESTER of Corstorphine use: *Argent, a fess gules between three hunting-horns sable, garnished or, stringed of the second*. The old coat, recently revived, of HUNTER of Hunterston is given Plate XXXIII., fig. 10. *Or, three hunting-horns vert, garnished and stringed gules*. The PENNYCOOKS (or PENICUIKS) of that Ilk, bore: *Argent, a bend azure between three hunting-horns, stringed sable*. This coat has reference to the tenure of the lands of Penicuick, the *reddendo* of which was the blowing six blasts of the horn at the King's hunt.

*Argent, a bugle-horn stringed sable*, was borne by KINGSLEY of KINGSLEY at a very early date, as hereditary Forester of Delamere. The arms of the Princes of ORANGE were: *Or, a hunting-horn azure, banded gules*, and appear *en surtout* in the escucheon of the Princes of NASSAU. *Azure, a hunting-horn argent, virolled gules*, is the coat of the Counts of MANDELSLOH. *Or, a hunting-horn turned to the dexter and set on a mount gules*, was borne by the Barons HORNECK DE HORNBERG in Bavaria.

In the *Wappenrolle von Zürich*, No. 93. is the old coat of HORENBERG: *Or, out of a mount in base vert two hunting-horns paleways sable stringed gules*. Here the horns are but slightly curved towards the flanks of the shield; but in ancient coats the horns are sometimes represented as straight. A well known instance occurs in the arms of TRUMPINGTON: *Azure,*

*crusily and two horns in pile or.* This is also the coat of PYPE.

*Azure, three bugle-horns or,* is the coat of CORNET, and of the Barons TRICORNET.

The important *herba* of TROMBY I. in Poland has as its arms, *Argent, three hunting-horns in pairle sable, stringed and garnished or,* which are accordingly borne by the Princes RADZIWILL. *Or, three hunting-horns gules, garnished argent,* is the coat of the Counts and Princes of HORN in the Netherlands. The Florentine GUICCIARDINI bore: *Azure, three hunting-horns argent, the mouth-pieces and viroles or, banded gules.*

*Gules, three trumpets fessways in pale argent,* is the canting coat of CALL (Baronets).

In Plate XXXIII., fig. 11, is represented the old coat of GRANVILLE (afterwards Earls of Bath) which is blazoned as: *Gules, three clarions or;* sometimes as *rests,* or *organ-rests,* otherwise as *sufflues* or *clarichords,* etc. Some have supposed it was a *rest* to support the end of the lance carried by a mounted knight. But that no such contrivance was ever in use is shown by the evidence of seals, monuments, etc. PLANCHÉ in his *Pursuivant* has an interesting passage on this charge, which he conceives to have been a clarion, a canting badge of the CLARES, Earls of GLOUCESTER, under whom the GRANVILLES held the lordship of Neath. He suggests that the ancient *clarion* which, as usually drawn, bears little resemblance to a trumpet, may really have been that classical instrument the Pan's pipe or mouth organ. The CLARES were Lords of GLAMORGAN. PLANCHÉ gives a drawing of the charge from Sir CHRISTOPHER BARKER'S *Heraldic Collections* (HARL. MS., 4632) in which it is clearly an organ. (See also the *Journal of the British Archæological Association*, vol. iv.)

*Azure, two organ-pipes in saltire between four crosses patée argent,* was the coat of Lord WILLIAMS of Thame, 1554.

The family of DE BLASERE in Flanders bears: *Or, a whistle in pale gules. Gules, on a bend or, a flute, or shepherd's pipe, of the first*, appears to be the original coat of the Border family of ELLIOT. *Sable, three pipes argent*, is the coat of PIPER.

I may here mention that a musical stave with notes occurs in the arms of VAN NOOTEN in Holland; and that in those of ROLAND DE LATTRE, better known as ORLANDO DI LASSO (ennobled, in 1570, by the Emperor MAXIMILIAN II.), the musical characters known as a "sharp," "flat," and "natural" appear as armorial charges.

DICE, CARDS, AND OTHER INSTRUMENTS OF AMUSEMENT.—*Gules, three dice in perspective argent marked* (for six in front, three on the sinister side, two on the top) *sable*, is the coat of MATHIAS in England; of a family of the same name in France, and of QUINTANA in Spain. For the former families the allusion is clear to the "lot" cast by which ST. MATTHIAS was chosen to the office of the Apostolate. MACIAS, in Spain, similarly bears: *Gules, six dice (two, two, and two) all marked for sixes sable* (PIFERRER, *Nobiliario de España*, vol. ii., No. III3). The English families of AMBESACE bear varying coats of the like origin, of which one example will suffice: *Or, on each of three dice sable an ace point argent. Azure, three pair of playing tables* (backgammon-boards) *open proper, edged or*, is a coat of PEGRIZ. The Dutch family of CAARTEN use: *Gules, a playing card argent charged with the ace of spades sable*.

CHESS PIECES are also borne. The rook (*roc d'échiquier*) is a somewhat favourite bearing in Continental coats usually in *armes parlantes*. In early English *Rolls*, however, it appears apart from this. *Gules, three chess-rooks ermine*, is the coat of FITZSYMON in the *Roll of Arms* of 1277 (HARL. MS., 6137); and *Gules, three chess-rooks argent*, was borne by Sir EDWARD WALSHINGHAM in the time of EDWARD I.

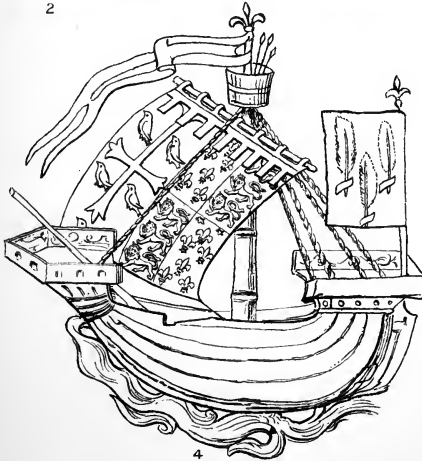
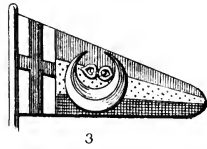
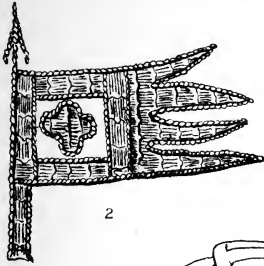
Families of ROKWOOD, in the eastern counties of England, used: *Argent, six chess-rooks three, two, one sable; and Argent, three chess-rooks and a chief sable. Azure, three chess-rooks argent*, is the coat of the Breton Barons BONNEFOUX, and the Vicomtes de GUITON, as well as of the Marquis d'AUX, and the Ducs de ROQUELAURE. *Azure, a fess between three chess-rooks or*, is borne by BODENHAM. The chess-rook is also borne in the arms of numerous families of ROCA, ROCCHI, DE LA ROQUE, ROQUES, ROQUEMAUREL, ROQUETTE, etc. It must however be stated that, in at least some of these cases, as certainly in that of the family of DE LA ROQUE D'ESTUER, the bearing is probably rather the *cronel*, or blunted end, of a tilting lance, than the chess-rook. This was called a *roquet*, or *roc*, from its resemblance to the chess-rook. MENÉTRIER says, "*Roc est le fer morné d'une lance de tournoi, recourbé à la manière des croix ancrées*" (cited in C. VON MAYER'S *Heraldisches A b c-Buch*; see also JOUFFROY D'ESCHAVANNES' *Traité Complet du Blason*, p. 158; and the whole matter is treated in an interesting way in HILDEBRAND'S treatise, *det Svenska Riks Vapnet*, pp. 45-48; where are given the above quotation and a reference to VIOLLET LE DUC'S *Dictionnaire raisonné du Mobilier*).

The Spanish family of ROCABRUNA bear: *Gules, semé of chess-rooks or*; and the Catalonian ROCABERTI bore: *Or, three pallets gules between twelve chess-rooks sable*.

I have met also with examples of other chess pieces, e.g., ROHRMANN in Germany uses: *Gules, a chess knight or*; KONING of Holland, *Azure, a chess king or*.

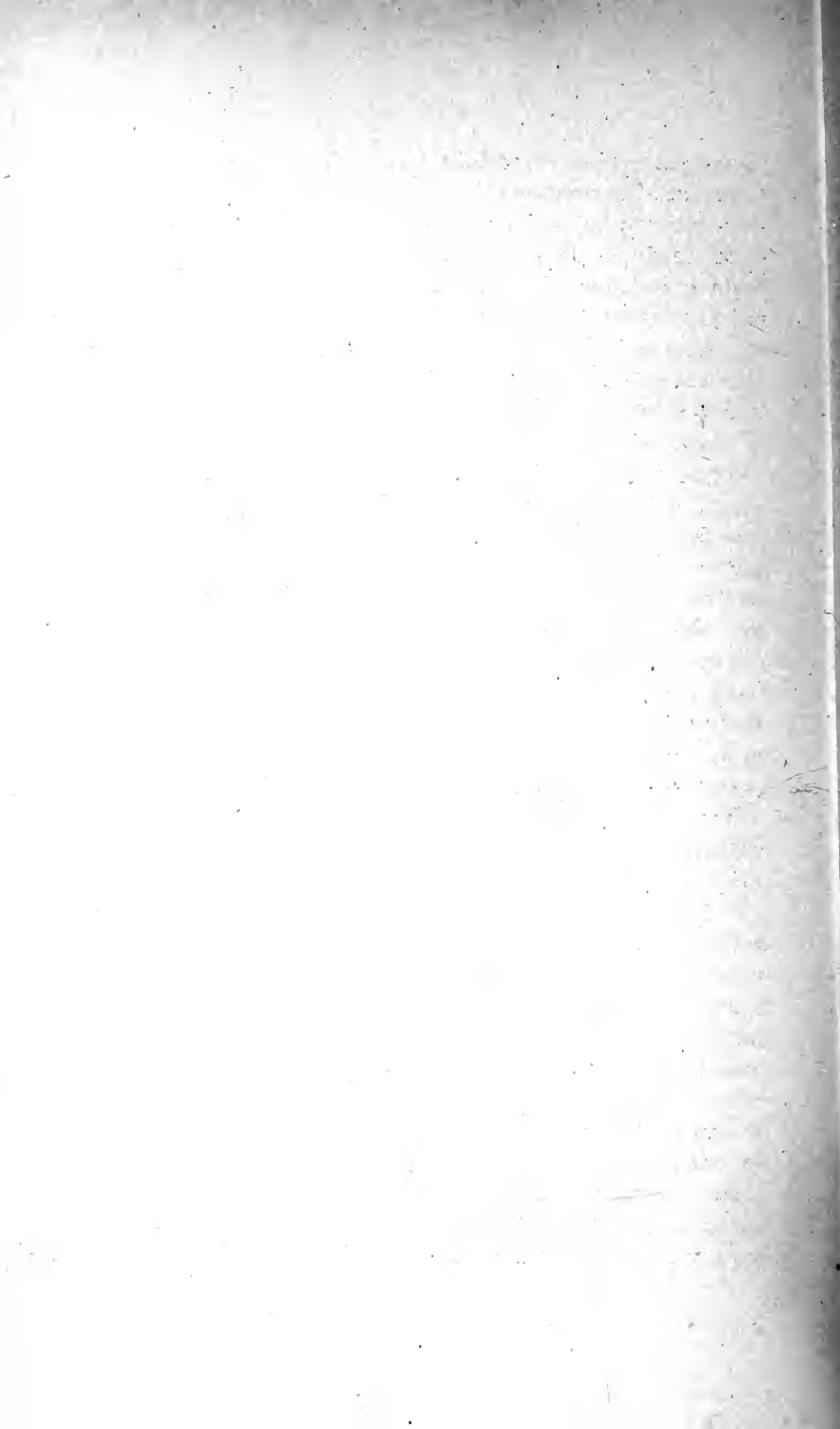
A great number of families in Holland named ZUYLEN bear charges known as *zuylen* (often blazoned as *columns*) which are, in all probability, nothing more than the familiar chess-rook.

PLAYING TOPS appear as charges in the *armes parlantes* of TOPCLIFFE: *Argent, a chevron between three*



EXPLANATION OF FIGURES.

1. From Seal of Philippe Comte de Valois, 1327 (*Demay*). 2. Banner from Bayeux Tapestry. 3. Pennoncelle of Percy (*Archæologia Æliana*).
4. From Seal of Earl of Rutland, Admiral of England, 1395 (*Demay*).





*playing tops sable*; and *Azure, a top or, the peg argent*, is used by TOLLENAER of Holland.

MONEY.—Under Roundles (p. 191) we have alluded to the fact that figured *bezants*, gold coins in fact, are found as armorial charges; we have now to give a few instances of the use of these and other coins. The Sires de MONNET, who were Vicomtes de SALINS, bore at a very early date: *Azure, nine plates*, 3, 3, 2, 1. The Counts von SCHILLING have the curious coat: *Gules, a fess sable thereon twelve plates* = shillings (notice *les armes fausses*). The DUYSSENTDAELDERS of Amsterdam bear: *Gules, in chief the figure 1, and in base three thalers argent*. The MICHELI of Venice have a coat which is said to be historical: *Barry of six azure and argent, charged with twenty-one roundles* (6, 5, 4, 3, 2, 1) *of or on the azure bars, and azure on those of argent*. [Another variation is: *Barry of six azure and argent, the azure bars charged with eleven bezants* (5, 4, and 2) *and a twelfth on the last piece of argent*.] This coat is said to commemorate the fact that the Doge DOMENICO MICHELI, the Crusader, finding himself short of cash for the payment of his troops, distributed to them circular pieces of leather, afterwards to be redeemed for golden coin. If this be true the earliest bank notes were not of paper.

When we turn to DOMESTIC CHARGES we find some curious instances. The CAULDRON, or COOKING-POT, which appears in the coats of arms of so many great Spanish families, ought perhaps rather to be counted among the military charges. The *Pendon y Caldera* were presented by the Sovereign to the newly created *Ricos hombres*, or Knights Bannerets,—the banner denoting authority to levy and lead troops, the cauldron the ability to feed them. “Las insignias de los Ricos hombres eran un pendon con divisa, y una caldera, que les davan los Reyes, despues de haver velado una noche en la y glesia que mas devocion tenian. Con el pendon

les concedian la facultad de hazer gente para la guerra ; la caldera significava eran ponderosos para la sustentar y mantener." (*Origen de las dignidades seglares de Castilla y Leon*, lib. i., cap. ix.) Out of these cauldrons often issue a number of eels, which are often blazoned as serpents, as in the arms of GUZMAN, Dukes of MEDINA-SIDONIA, etc. *Azure, two cauldrons in pale chequy or and gules, the handles and five serpents issuing at the junction of the handles with the cauldron all compony of the second and third.* The whole within a bordure-compony of the arms of CASTILE, and LEON. Plate XXXIII., fig. 8. The GUZMANS, Counts of TEBA, bore: *Per saltire, azure and argent in chief and base a cauldron, as in the coat above, but with the serpents vert; in each flank five ermine spots (2, 1, 2) sable.* To this family belonged the Empress EUGÉNIE, wife of NAPOLEON III. The original GUZMAN coat appears to have been: *Azure, two cauldrons in pale or; a bordure gules thereon eight cauldrons of the second.* HERRERA bears: *Gules, two cauldrons in pale or, a bordure of the first thereon twelve cauldrons of the second* (PIFERRER, *Nobiliario de los Reinos y Señorios de España*, No. 511).

In some important coats, especially in the northern provinces of Germany, a triangular *crémaillière*, or pot-hook with a ratchet, for supporting a cauldron over the fire, is frequently found as a charge. *Or, a crémaillière gules*, is the canting coat of KETTLER, Duke of COURLAND. *Argent, a crémaillière sable*, was borne by the Counts van der DECKEN, and by the family of GRUBEN, both of Hannover. The Barons HADELN use: *Gules, three crémaillières in fess argent.*

THE SCOPULI of Mantua bear; *Gules, a besom argent in pale, the handle in chief or*; while the ESCOBARS of Estremadura have *Or, three ozier besoms vert, banded gules, the handles in base.* The Castilian PADILLAS carry *Azure, three frying pans paleways in fess, each between as*

many crescents argent, one in base, another to the left hand, and the third above, the hollows of all being turned towards the instrument. (These charges have a preposterous legend, the simple reason of their use, viz. as canting charges, being too prosaic for some minds.)

EATABLES, which we would hardly expect to find in armorial coats, nevertheless occur there occasionally, not merely in the figurative coat borne by the Dutch PAIN ET VIN, *Azure, a wheat ear and a bunch of white grapes leaved proper*; but in a much less conventional way. The extinct family of REICHBROD bore: *Quarterly, 1 and 4, Argent, an eagle displayed sable*; 2, *Azure*; and 3, *Gules*; in each of these last quarters five white loaves arranged in cross. A family (not the great one) of MONCADA in Arragon, bears: *Argent, seven flat loaves proper* (2, 2, 2, 1). Two families of FRANGIPANI have *armes parlantes*; the one bears, *Gules, two lions rampant affrontés holding (and breaking) a round loaf proper*; the other uses, *Azure, two hands argent which hold a broken loaf or.*

*Gules, an egg argent*, is the coat of BUSCH. The German DOMEYERS bear: *Sable, a chevron ployé between three eggs argent*; while the Silesian JAWORSKI use: *Gules, ten eggs* 4, 4, 2, *argent*. (See also p. 228, ante, the arms of WURSTER, etc.)

MIRRORS are frequently found in German coats for the name of SPIEGEL, and its compounds. The Counts SPIEGEL ZUM DESENBERG bear: *Gules, three round mirrors argent in square frames or.*

THE COMBS which appear in several coats are for the most part either those used for carding wool, as in the coat of TUNSTALL, *Sable, three wool-combs argent*; or curry combs, as in the arms of the Belgian Marquises MAILLEN D'OHEY—*d'Or, à trois peignes de chevaux de gueules*. *Gules, a chevron between three wool-combs argent*, is the well-known coat of PONSONBY, Earl of BESSBOROUGH. The Swedish family of ANREP bear: *Or, a*

*comb in fess, its teeth upwards azure* ; those of the name in Esthonia and Prussia pierce the comb at one end with a circular aperture. The family in Livonia bear: *Or, a comb in bend, teeth downwards sable* ; and the Russian Counts ANREP-ELMPT use: *Or, a comb in bend azure, the teeth downwards* (See KLINGSPOR, *Baltisches Wappenbuch*).

THE JUNGINGENS of Suabia have: *Azure, a pair of scissors open, blades upwards, argent*, a coat which goes back at least to the fourteenth century, when it appears in the *Wappenrolle von Zürich*, No. 290.

WEARING APPAREL is represented chiefly by Hats.

*Per fess argent and azure, a hat counterchanged stringed gules*, is the coat of CAPELLO of Venice. *Argent, three caps sable, banded or*, is borne by the English CAPPERS. *Argent, a chevron gules between three caps of maintenance azure*, appears to have been the original coat of the BRUDENELLS, Earls of CARDIGAN ; though they are now generally blazoned as *morions* or steel caps.

GLOVES occur in the old coat of WANCY or WAUNCY: *Gules, three dexter gloves, fingers downwards, argent* ; another coat of the name is, *Gules, six gloves argent*.

SHOES.—ZAPATA of Spain uses: *Gules, five shoes chequy or and sable* ; on a *bordure of the field eight escucheons of or a bend sable* (sometimes *azure*).

*Gules, two slippers in pale or*, is the coat of ABARCA in Spain ; *Or, three boots sable*, is a coat of HUSSEY ; and *Argent, three shambroques sable*, is that of COKER. *Argent, three skates fessways in pale gules* ; and *Azure, three like skates or*, are both canting coats of Dutch PATYNS. The Barons de RAET bore: *Gules, three skates or paleways 2 and 1*.

THE MAUNCH has been already noticed on page 376 *supra*, but there are one or two instances of other articles of wearing apparel. COTTEBLANCHE bears: *d'Azur, à trois cottes d'argent* ; and the ABBENBROEKS of Holland use: *Gules (or azure), a pair of linen breeches argent*.

AGRICULTURAL AND INDUSTRIAL IMPLEMENTS.—Ploughshares, pickaxes, shovels, rakes, fire-pans, eel-spears, fish-hooks, hammers, mill-sails, gates, and many others appear in Armory as occasional charges but do not need more than an allusion here. But the mallet, or hammer, appears so early as a charge, and in such important coats, that we must make an exception in its favour.

MAILLY bears, *Or, three mallets vert*, the principal arms of the family (See *L'Armorial de Geldre*, No. 83, and the *Salle des Croisés* at Versailles, No. 160). Branches of this family differenced by change of tincture, the mallets being *gules*, or *azure*. The branch in Picardy, and that settled in Burgundy bore: *Gules, three mallets or*, which was also the coat of DE MONCHY (*Salle des Croisés*, No. 75) and D'HAMERE-ROLLAINCOURT used, *d'Argent, à trois mallets de gueules*. In these Low Country coats the mallet is of a peculiar shape, like the apex of a chevron, with a short handle. The mallets are also sometimes drawn *penchés*, or inclined bendways (they are so in the above coat of DE MONCHY). *Vert, on a chief argent three mallets penchés gules*, is the coat of GIELIS, one of the seven patrician families of Louvain. *Sable, on a chief argent three mallets penchés of the field*, is borne by the Counts von STEEN. *Azure, on a chief or three mallets penchés gules*, is used by QUAREBBE; and *Gules, on a chief argent three mallets penchés sable*, is the coat of the VAN DER LINDENS, Barons d'HOOGVOORST. (*Vide* Plate XL.).

DE BACQUEVILLE, also an ancient family, bears: *Or, three hammers gules*. (In the *Armorial de Berry* the blazon is, *d'Or, à trois maillets de gueules*, but I think wrongly.) In the *Rolls of Arms of the Thirteenth Century* the coat, *Sable, three hammers argent*, is ascribed both to JOHN and RICHARD MARTELL; and WILLIAM MARTELL bears: *Gules, three hammers argent*. (In

the *Armorial de Berry* this coat appears for "LE SEIGNEUR DE MARTIAU," No. 557.) In the same *Roll*, WILLIAM DE HURSTHELVE bears: *Azure, three hatchets argent.*

LETTERS OF THE ALPHABET, WORDS, AND ARITHMETICAL FIGURES, are found in a good many foreign coats; but in only a few English ones. Among these we find one very instructive example in the old coat of VAVASSOUR. On the seal of MALGERUS, or MAUGER, LE VAVASSEUR the charge is a capital **M** with widely spread legs, which also of course contains the letter **V**, and was practically a monogram of the wearer's names. This was the origin of the *fess dancetty*, which, of *Sable, on a field or*, is the charge of the family arms to the present day (See PLANCHÉ, *Pursuivant of Arms*, p. 125). *Argent, a chevron between three old English C's sable*, is the coat of TOFTE; *Gules, three S's or* that of KEKITMORE, both English examples.

*Gules, on a fess argent the letter A sable*, is the coat of the Barons ALTHANN. *Sable, a fess between three A's or*, is borne by DE FIZE of Liège. The family of VAN DER EE uses, *Or, a chevron azure between three C's gules*. Every letter of the alphabet is similarly employed.

The Italian ABICI bear: *Azure, the letters A B in chief and C in base gules (note)*. The ORSENIGHI use: *Argent, a lion rampant gules over its neck a label argent charged with the letters, A B C D E F*. The Sicilian QUARANTA have, *Azure, on a fess argent X X X X sable*. PESC in Holland, bears: *Gules, three S's argent*. The extinct family of ZACHREISS in Bavaria used: *Sable, on a fess argent the word Lieb*. The MAGALOTTI of Florence bear: *Barry of six or and sable on a chief gules the word LIBERTAS (or LIBERTÀ) or*. This word LIBERTAS appears also in the arms of several cities, e.g. LUCCA, bears: *Azure, between two bendlets the word LIBERTAS*.

The Duchy of RAGUSA bears: *Argent, three bends azure, over all the word LIBERTAS in fess or.* The city of ROME still uses the well known letters, **S P Q R**, preceded by a cross, all *argent, in bend on a field gules* (*vide ante*, p. 229).

Many Spanish families bear their motto in a bordure around the shield, and sometimes introduce it into the shield itself. Plate XXXIII., fig. 12, is the coat of MENDOZA, Duke of INFANTADGO: *Per saltire vert and or, the chief and base charged with a bend gules bordered of the second; the flanks with the words AVE MARIA on the dexter, and GRATIA PLENA on the sinister, all azure.*

JOVE uses: *Per saltire vert and or, the first charged with two bends of the second; the flanks with the words, AVE, and MARIA.* (PIFERRER, *Nobiliario, etc.*, No. 790.)

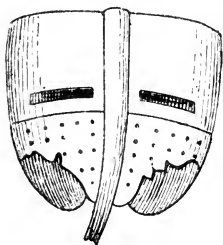


FIG. 77.

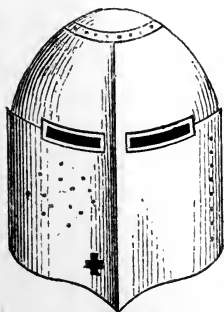


FIG. 78.

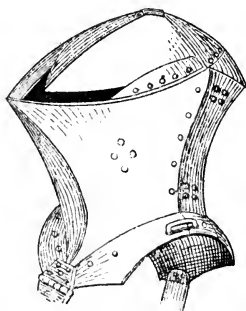


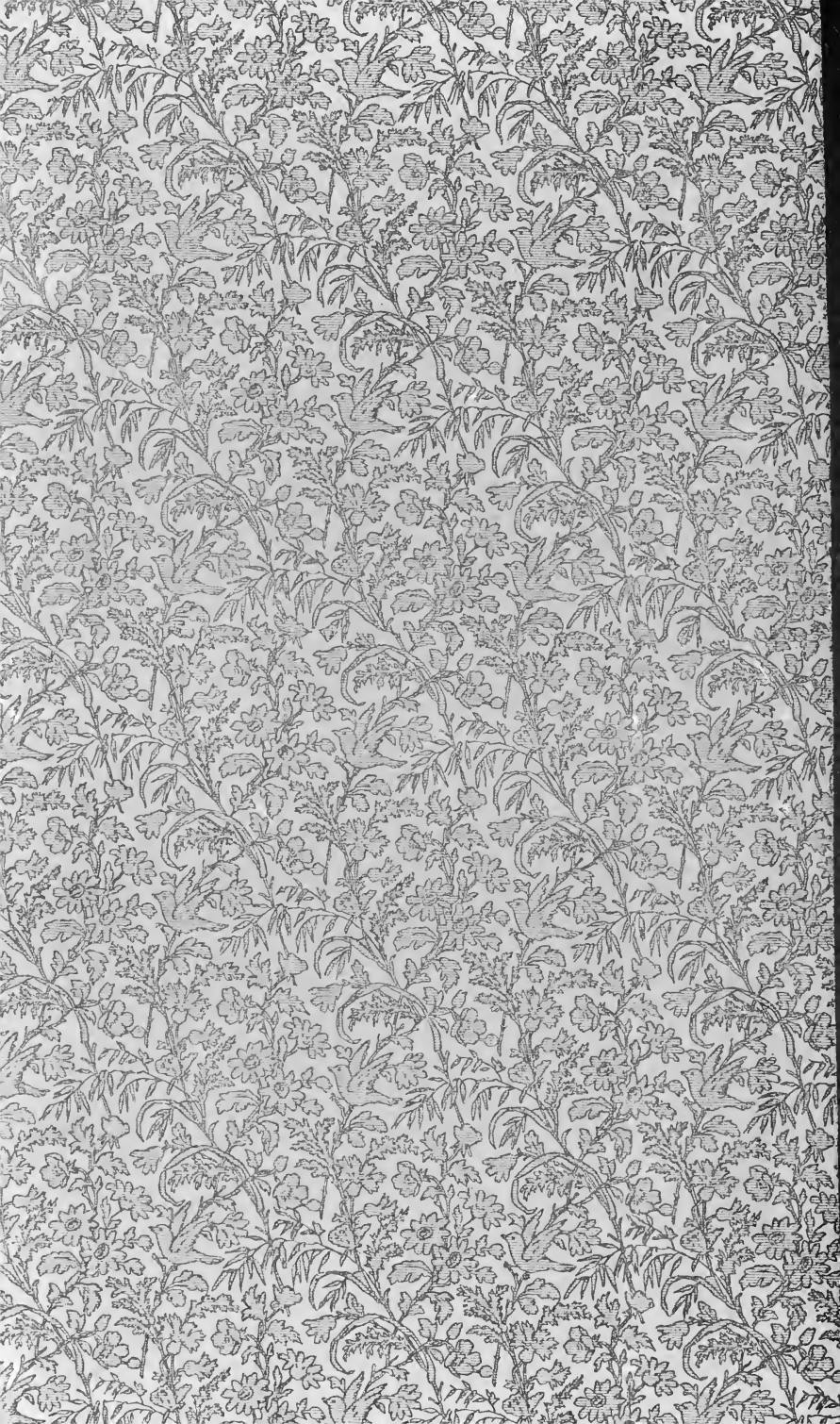
FIG. 79.

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Woodward, John, 1837-1898.  
A treatise on heraldry British  
and foreign :

