KOHAN

THE

HANDBOOK OF HERALDRY.

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FETTER LANE, E.C.

HANDBOOK OF HERALDRY;

WITH

INSTRUCTIONS FOR TRACING PEDIGREES AND DECIPHERING ANCIENT MSS.;

ALSO, RULES FOR

THE APPOINTMENT OF LIVERIES,

ETC. ETC.

ILLUSTRATED WITH

THREE HUNDRED AND FIFTY PLATES AND WOODCUTS.

By JOHN E. CUSSANS,

AUTHOR OF "THE GRAMMAR OF HERALDRY," ETC.

LONDON:

JOHN CAMDEN HOTTEN, 74 & 75 PICCADILLY.

1869.

"The songs with which the Northern Bards regaled the heroes at their 'feasts of shells' were but versified chronicles of each ancestral line, symphonied by their stirring deeds. Through the oak-fire's uncertain flame, the chieftain saw descend the shadowy forms of his fathers: they came from the halls of Odin as the harper swept the strings, and deployed before their descendant, 'rejoicing in the sound of their praise.' No parchment told his lineage to the warrior of those days; but the heroic names were branded each night upon his swelling heart by the burning numbers of the bard.

"Thus did the Northman chronicle his ancestry in those unlettered times. Afterwards, when the oak-fire was extinguished, the shell thrown by, and the night came no more with songs—when we reach the age of records—we find this love of lineage availing itself of the new method of commemoration. This strong ancestral spirit of the Norman may be traced partly to the profound sentiment of perpetuity, which formed the principal and noblest element of his character, and partly to the nature of the property to which he was linked by the immemorial customs of the Teuton race."

WARBURTON: *Rollo and his Race.*

TO

HIS ESTEEMED FRIEND,

FREDERICK T. MOTT,

OF LEICESTER,

THESE PAGES

ARE RESPECTFULLY DEDICATED,

BY

THE AUTHOR.

PREFACE.

IT is impossible for a modern work on Heraldry to be any other than a compilation; and the only merit to which the author can lay claim is, that he has made a judicious selection from amongst the materials before him. There is, of necessity, much in the following pages to be found in other text-books on the science; on the other hand, there are several subjects which appear for the first time in such a work. Amongst these may be mentioned the directions for Emblazoning, tracing Pedigrees, deciphering ancient MSS., the appointment of modern Liveries, &c.; and the chapters on French and American Heraldry.

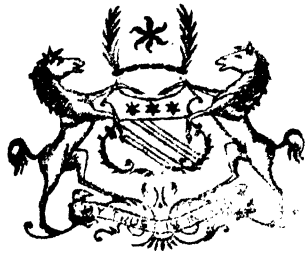
In the treatise before the reader, the author has endeavoured to divest the noble science of Armory of those frivolous technicalities and conjectural interpretations to be found in the works of the early Heralds; and which, probably, by their abstruseness and uncertainty, tended to render its study so uninviting. Not only did the early teachers attach an allegorical signification to the various Colours and Charges, —in which, by the way, there is as much diversity as in the books entitled "The Language of Flowers,"—but they even devised a separate nomenclature of the Tinctures, according to the rank of the person whose Bearings they blazoned. Thus, the Arms of Royalty were described by the names of

celestial bodies; of the nobility, by precious stones; while the commonalty were obliged to be content with the simple Tinctures. *Or; a Bend sable*, if borne by a king, would be blazoned as *Sol; a Bend Saturn;* and, if by a noble, *Topaz; a Bend Diamond.* Other writers, again, have blazoned Arms by the Signs of the Zodiac, Months of the Year, Parts of the Body, the Elements, Flowers, Tempers, &c. According to the last method, *Or; on a Mount vert, a Buck tripping sable, attired gules,* would be blazoned as *Blithe; on a Mount bilious, a Buck tripping melancholy, attired choleric.* When Heralds indulged in such puerilities, it is no matter of surprise that the cause they espoused should be regarded by many persons as unworthy of serious attention.

The writer, remembering the difficulties he himself encountered in mastering the rudiments of the science, has endeavoured, in compiling this work, to place himself in the position of the student; and has, as much as possible, avoided throughout the use of terms which, though perfectly intelligible to a proficient, would not be so to an uninitiated reader. In some few instances he has not been able fully to carry out his intention: whenever, therefore, a word occurs, the signification of which has not been previously explained, the student should refer to the Index.

J. E. C.

October 1, 1868.



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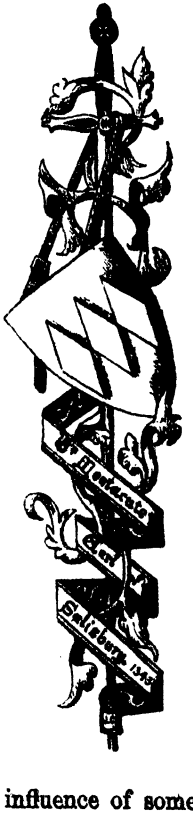
"Here shall shortlie be shewyd to blase all armys, if ye entende diligentli to youre rulys."

Boke of Sainct Albans.

HANDBOOK OF HERALDRY.

INTRODUCTION.

"Il n'y a peut-être pas de science en apparence plus frivole, et sur laquelle on ait tant et si gravement écrit, que celle du Blazon."—CHEVALIER DE COURÇELLES.



IT has been asserted that "he who careth not whence he came, careth little whither he goeth." This is rather a bold statement to put forth, and, like many other trite aphorisms, one probably in which truth and strict propriety are sacrificed to epigrammatic force. Be this as it may, indifference as to the origin of their family is really felt by few; for the pride of ancestry seems to be innate in nearly every one: those only affect to despise it who are ignorant of their descent, and can lay claim to no hereditary insignia of honour—practically expressing the sentiment of Montaigne: "If we cannot attain to greatness ourselves, let us have our revenge by railing at it in others."

Gibbon, in his Autobiography, very justly remarks: "A lively desire of knowing and recording our ancestors so generally prevails, that it must depend on the influence of some common principle in the minds of men.

We seem to have lived in the persons of our forefathers; it is the labour and reward of vanity to extend the term of this ideal longevity. The satirist may laugh, the philosopher may preach; but Reason herself will respect the prejudices and habits which have been consecrated by the experience of mankind. Few there are who can seriously despise in others an advantage of which they are secretly ambitious to partake. The knowledge of our own family from a remote period will always be esteemed as an abstract pre-eminence, since it can never be promiscuously enjoyed. If we read of some illustrious line, so ancient that it has no beginning, so worthy that it ought to have no end, we sympathise in its various fortunes; nor can we blame the generous enthusiasm, or the harmless vanity, of those who are allied to the honours of its name."

Throughout the struggle with the Royalists, Oliver Cromwell and his adherents affected to ridicule that dignity which a long and unbroken line of ancestry undoubtedly confers; but no sooner was the Protector firmly established in his position, than he assumed almost every kingly function. He was constantly addressed as "Your Highness;" his official proclamations commenced, "We, Oliver Cromwell;" his Peers of Parliament were created by patent, in the margin of which was a representation of himself in regal robes, with his family escutcheon containing all the quarterings to which he was entitled; he likewise assumed the imperial crown, as it appears on the second great seal of his predecessor, although he refused to be publicly invested therewith. From a manuscript in the Harleian Collection, preserved in the British Museum, it appears that an expense of nearly 1600*l.* was incurred for the banners, standards, pennons, badges, &c., displayed at his funeral.*

* The following note is appended at the end of the list: "The

So, too, at the period of the great Revolution in France, all distinctions of rank and title were abrogated—even that of "Monsieur;" but in a short time a new *noblesse* arose —not constructed out of the old aristocratic party, but, as Madame de Staël observes, of the partisans of equality. And this process of spontaneous creation of superior rank has always existed, and must continue to exist, amongst all people, and in all ages, as long as the power which wealth or ability naturally exercises, is acknowledged.

But, it may be urged, what actual service can the obsolete jargon and grotesque monstrosities of the old heralds possibly render in this eminently practical age? Much, every way. If the study and practice of Heraldry served but to gratify the vanity of a few, and to excite the envy of many, then, indeed, would its teachings be useless—nay, worse than useless—absolutely pernicious. But, happily, this charming science has higher and nobler purposes to serve; its scope and influence are far more extended. Many are the incidents, but faintly written in the pages of history, which would have remained for ever dark and illegible, but for the light flashed on them by the torch of Heraldry. A shield of Arms, a Badge, or a Rebus depicted on a glass window, painted on a wall, carved on a corbel or monument, will frequently indicate, with unerring precision, the date to which such relics are to be ascribed, and whose memory they are intended to perpetuate, when all verbal descriptions are wanting; and the identity of many an old portrait rests on no other authority than that of a coat of Arms painted at the side. Mr. C. James, in his recent work, entitled *Scotland in the Middle Ages*, writes: "For the pursuit of family

whole expense of the Protector's funeral amounted to 28,000*l*. The undertaker was mr. Rolt, who was payde but a small part, if any, of his bill."

history, of topographical and territorial learning, of ecclesiology, of architecture, it is altogether indispensable; and its total and contemptuous neglect in this country (Scotland), is one of the causes why a Scotchman can rarely speak or write on any of these subjects without being exposed to the charge of using a language he does not understand."

It is not to the antiquary and archæologist alone, however, that its teachings are valuable. Scarcely an hour passes but some branch of the science is presented to our notice; and the education of no gentleman can be deemed complete which does not include, at least, an elementary knowledge of the subject. To one who is totally unacquainted with heraldic usances and phraseology, the writings of many of our best and most entertaining authors lose half their interest. The historical romances of Sir Walter Scott abound in armorial allusions. In *Marmion*, for example, we read—

"The ruddy lion, ramped in gold."

Now, unless we were previously aware that a Red Lion rampant, on a gold field, within a tressure or border, was the device emblazoned on the standard of Scotland, this line would be unintelligible. How utterly devoid of meaning must be the opening speech of Shakespeare's *Richard the Third*,

"Now is the winter of our discontent
Made glorious summer by this *sun* of York,"

to a person who is unacquainted with the fact that the *Rose-en-Soleil*, or White Rose placed within a Sun, was the badge assumed by EDWARD IV. after the Battle of Mortimer's Cross! In the last act of the same drama, Richmond, addressing his followers, says:

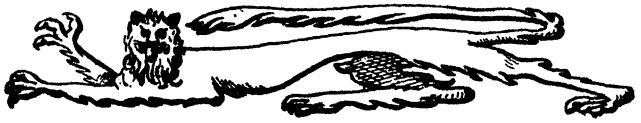
"The wretched, bloody, and usurping *boar*,
That spoiled your summer fields and fruitful vines,
* * * this foul *swine*
Lies now even in the centre of this isle," &c.

RICHARD is here typified as the "Boar," that being his Cognisance or Badge. Unless, too, we know that "Lucies" is the heraldic term for pike—which fish were borne as arms by SIR THOMAS LUCY, whom Shakespeare had good reason to dislike—we entirely miss the point of the somewhat coarse humour in the first scene of the *Merry Wives of Windsor*. Innumerable examples of a similar nature might be adduced, illustrative of the absolute necessity of possessing some knowledge of Heraldry.

Again, we see a Hatchment placed in front of a mansion: to the uninitiated in armorial lore, this is but an unsightly diamond-shaped frame, covered with grotesque figures and scrawls; but to one who possesses but an elementary knowledge of the subject, a Hatchment is full of meaning. He sees at a glance that it is exhibited by a widow in memory of her deceased husband. The Badge of Ulster—a red Hand on a silver inescutcheon—bespeaks him to have enjoyed the rank of a Baronet; while the well-known motto, *Tria juncta in uno*, surrounding his shield, proclaims him to have been decorated with the Order of the Bath. It is seen, also, that his wife was an heiress, and the daughter of a Duke.

Another purpose does Heraldry sometimes serve, which will, probably, be fully appreciated in this utilitarian age. In cases where lineal descendants have been wanting, armorial bearings have frequently been the means of indicating the consanguinity of collateral branches of the family, and thereby evincing their right of inheritance. A remarkable instance of the signal service thus rendered

by Heraldry is given by Lord Eldon: "While a barrister on the Northern circuit," writes his Lordship, "I was counsel in a cause, the fate of which depended on our being able to make out who was the founder of an ancient chapel in the neighbourhood. I went to view it. There was nothing to be observed which gave any indication of its date or history; however, I observed that the Ten Commandments were written on some old plaster, which, from its position, I conjectured might cover an arch. Acting on this, I bribed the clerk with five shillings to allow me to chip away a part of the plaster; and, after two or three attempts, I found the keystone of an arch, on which were engraved the arms of an ancestor of one of the parties in the law-case. This evidence decided the cause, and I ever afterwards had reason to remember with some satisfaction my having on that occasion broken the Ten Commandments." Mr. Bigland bears further testimony to the practical value of Heraldry; for, in his *Observations on Parochial Registers*, he writes: "I know three families who have acquired estates by virtue of preserving the arms and escutcheons of their ancestors." After these convincing proofs, who shall say that the study and practice of Heraldry is attended with no beneficial results?



Lion passant guardant, from a Window in Ely Cathedral.

CHAPTER I.

THE RISE AND PROGRESS OF HERALDRY.

"Coates of Armes were inuented, by our wise auncestors, to these 3 ends: The first was, to honour and adorne the family of him that had well deserued towardes his countrye. The seconde, to make him more worthy and famous aboue the rest, which had not done merit, and thereby they might be prouoked to doe the like. The third was, to differ out the seuerall lignes and issues, from the noble auncestor descending; so that the eldest borne might be known from the second, and he from the thirde, &c."—Sir John Ferne.

THE science of Heraldry, or, more justly speaking, Armory, which is but one branch of Heraldry, is, without doubt, of very ancient origin. Enthusiasts there have been, such as Morgan, who assert that our first parents were the lawful bearers of "cote-armure." To Adam was assigned a shield *gules*, and to Eve another, *argent:* which latter Adam bore over his as an inescutcheon, his wife being sole heiress. The same authority informs us that, after the fall, Adam bore a garland of fig-leaves, which Abel quartered with *argent; an apple vert*, in right of his mother. In the *Boke of St. Alban's*, printed in 1486, we read, amongst other startling announcements, that, "Of the offspringe of

the gentilman Japeth came Habraham, Moyses, Aron, and the profettys, and also the Kyng of the right lyne of Mary, of whom that gentilman Jhesus, . . . by his modre Mary, prynce of cote-armure." Ferne, in his *Blazon of Gentrie*, assigns distinctive armorial bearings to the ancient Egyptian kings, and to the gods of the Roman mythology. The arms of Alexander the Great were, according to Gerard Leigh, "*Gules; a golden lyon sitting on a chayer, and holding a battayle-axe of silver*"—which arms, together with those of eight other famous personages, constituting the Nine Worthies, were formerly, and I believe still are, to be seen sculptured in Gloucester Cathedral. The learned Bolton could find no more profitable employment for his time than by tracing or inventing arms for almost all the heroes of antiquity; amongst others, for Caspar and Balthazar, two of the kings who offered gifts to the Infant Jesus at Bethlehem: of the third king, strange to say, no mention is made.

From both sacred and profane history, we learn that it was the custom from the earliest ages for various communities to adopt some peculiar device or symbolical sign, which, when depicted upon their standards, afforded a ready means of distinguishing one army from another amidst the confusion of battle.* These insignia were originally confined solely to nations; in process of time, military commanders adopted similar devices; and, still later, they were used generally by individuals, as at the present time. History affords innumerable examples of national insignia, of which the Egyptian Ox, the Athenian Owl, and the Roman Eagle, are familiar to every one. Sophocles, Herodotus, Virgil, and other ancient writers, give minute descriptions of the devices represented on

* Numbers ii. 2; Psalms xx. 5; lx. 4; Isaiah xiii. 2.

the shields of their heroes;* but these can scarcely be considered as heraldic charges, although it was from this source that Heraldry undoubtedly took its rise. The White Horse of the Saxons, and the Palm-tree and Crocodile of the City of Nismes, were borne long anterior to the period in which a system of Armory was established; but these devices were never, as far as we can learn, emblazoned on shields. When, subsequently, Heraldry took a tangible form, and was brought within the compass of a science, these insignia were naturally retained.

"The Scriptures gave the standards or symbols of the Jewish tribes. By providing the chiefs of the Goths and Vandals with similar insignia, the art of Blazonry was traced to an origin almost equally primæval. Antiquity being the main object, antiquity was taken by storm; while the violent invasion of truth was concealed by mysticism. In short, the herald's science, like many others, was guarded by its peculiar priesthood, who considered their interest as in a great degree consisting in mystery—whose traditional information afforded little light to themselves."—*Gentleman's Magazine*, December 1829.

Leaving these questionable records of Armory, let us come at once to the period from which it can legitimately date as a science. This is probably not earlier than the twelfth century; for although, as I have already stated, standards bearing particular devices have served to distinguish communities during all ages, yet the earliest well-authenticated example of an heraldic charge, properly so called, adopted by an individual, is found on a seal of PHILIP, COUNT of FLANDERS, bearing date 1164, which device

* *Septem contra Thebas*, lines 380 to 646. *Æneid*, lib. ii. lines 386 to 392; lib. vii. line 657; lib. x. lines 180 to 188. Herodotus: *Clio*, § 171; *Calliope*, § 74.

is a *Lion rampant.* Alexander Nisbet affirms that this same charge was borne by ROBERT le FRISON ninety years previously, but of this there exists no positive proof. STEPHEN, EARL of RICHMOND, anno 1137, is represented on his seal as bearing on his right arm a shield charged with figures resembling *Fleurs-de-lys;* but it is very probable that this device was simply used as diapering, and was not intended as an armorial bearing. Diapering, as a method of relieving the monotony of a plain surface, was very early practised; and to this custom must be ascribed the curious fact that a chessman, preserved in the Bibliothèque Nationale at Paris, and supposed to have belonged to Charlemagne (temp. 827), is represented supporting a shield, apparently *fretty.* The pattern, however, on this shield so much resembles the general features of the diapering displayed on the tablet to GEOFFREY PLANTAGENET (fig. 131), that there seems little room to doubt but that the design in both was the same.

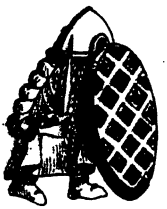


Fig. 1.

There certainly are manuscripts extant of the thirteenth and fourteenth centuries in which the Saxon kings appear with their shields duly charged; but it must be borne in mind that chroniclers have ever been given to anachronisms, when no authentic record has been before them, which the following instance—one out of many that might be adduced—sufficiently proves. In 1087, William I. directed a number of knights to take possession of the monastery at Ely. Their portraits and arms were subsequently painted and exhibited in the great hall; but it is curious to observe that the knights are represented as wearing round helmets—which fashion was not adopted until the fourteenth century—while the form of their shields, on which their arms are depicted, is still more modern. When,

therefore, we find a warrior encased in armour of a description which we know was not in vogue during the period in which he lived, the accuracy of the other portions of the drawing must be regarded with suspicion.

Seals are, of all records, those on which the greatest reliance can be placed; for being contemporary witnesses, no doubt can exist of their historical value. It is much to be regretted that so few matrices, or their impressions, remain to us. Several circumstances have tended to their destruction. In the first place, seals were frequently effaced during the lifetime of their possessors, or by their immediate successors, to prevent any fraudulent use being made of them;* for when but few persons could write their names, a seal attached to a document answered the purpose of a signature; and until the reign of Richard II., they constituted the only marks of attestation affixed to royal deeds and charters. Indeed, the Latin word *signum* was used indifferently to express either an impression on wax, or a sign manual. Again, being sometimes fashioned in gold or silver, or engraved on precious stones, such as were not destroyed by the owners were frequently purloined for their intrinsic value. Wax impressions being so fragile, it is not surprising that so few should have survived. Until comparatively of late years, they were seldom preserved out of mere curiosity, or it is possible that some of an earlier date than 1164 might be discovered, charged with arms.

The arms assigned to EDWARD the CONFESSOR (A.D. 1065) are a *Cross patonce*, surrounded by five *Martlets*.

* A relic of the ancient custom of destroying disused seals survives unto the present time, with regard to the Great Seal of England. On the accession of a monarch to the throne, he strikes the seal of his predecessor with a hammer; it is then declared to be broken, and becomes the perquisite of the Lord Chancellor.

This is a legitimate heraldic charge; but the earliest and chief authority on which the assumption is based, that the Confessor actually bore a shield so emblazoned, is found on the tomb of Henry III. in Westminster Abbey, on which it was sculptured during the reign of Edward II.—nearly three centuries after the Confessor's death. The floor of the guard-chamber in the *Abbaye aux Hommes*, at Caen—founded in the year 1064—is partly paved with tiles bearing armorial devices, which several writers have adduced as a proof that Heraldry was understood and practised at that early period; but, unfortunately for this theory, one of the tiles is *semé of Fleurs-de-lys*, probably intended for the Arms of France, but which were not adopted as such for nearly 100 years later: on another of the tiles, Arms are represented as *quartered*, which system was not devised until the close of the thirteenth century. The shield of MAGNAVILLE, EARL of ESSEX, who died in the year 1144, and whose monumental effigy is in the TEMPLE Church, appears charged with an heraldic device—an *Escarbuncle*—which Arms, if really borne by him, constitute the oldest example extant in England; but in the Roll of Arms compiled in the reign of Edward II., the arms of MAGNAVILLE are given as *Quarterly, or and gules*, without any Escarbuncle; and on the seal of HUMPHREY de BOHUN, EARL of HEREFORD and ESSEX (A.D. 1297-1321), the same arms are repeated. This monument in the Temple has been attributed to Earl Magnaville on the authority of a Chronicle of Walden Abbey, which bears internal evidence of having been written as late as 1409, at which time the identity of the monument was probably as much a matter of speculation as at the present day.

If armorial distinctions had been in vogue at the time of the Conquest, the tapestry at Bayeux would certainly

afford corroborative proof. In this marvellous work, in which minute details are scrupulously noticed, there is nothing which can be legitimately considered as a representation of arms: perhaps the nearest approach thereto is a plain cross charged upon the flag of a Norman vessel. In another portion of the tapestry, William appears holding a small banner similarly charged; but the two Lions or Leopards ascribed to him, and sculptured on his monument at Caen in the year 1642, are nowhere to be seen. Many of the shields of the Normans appear as charged with Bordures, Crosses, Fesses, and Roundles; but from the irregular manner in which they are disposed, as well as from their frequent repetition, I am inclined to think that these figures are but bands and bosses for the purpose of strengthening the shields; especially as in one place a Bordure appears on the *inside* of a shield. The Roundles, strange to say, are only depicted on the shields in battle-scenes, from which I infer that it is possible they were intended to represent marks and indentations caused by the weapons of the enemy. The prominent leaders, moreover, who appear as bearing these shields, are not in other scenes distinguished by the same devices. On the cornice of the tomb of ELIZABETH, in KING HENRY VII.'s Chapel, the arms ascribed to the CONQUEROR are actually *impaled* with those of his wife MATILDA, daughter of BALDWIN, fifth EARL of FLANDERS. This flagrant example of anachronism in representing two coats of arms as impaled in the eleventh century, which system was unknown until many years later, shows how little dependence is to be placed on records compiled at a subsequent period to that in which the occurrences they celebrate were enacted.

Fig. 2.

In an account written by John, a monk of Marmoustier

in Touraine, about the year 1130, of the knighthood of GEOFFREY PLANTAGENET, subsequent to his marriage with MAUDE, daughter of HENRY I., it is stated that he was invested with a hauberk, chausses, and gilt spurs; and a shield charged with little Lions of gold was hung upon his neck; and on an enamelled plate preserved in the Museum at Mans, he is represented as bearing a long, kite-shaped shield, *azure*, charged with *six Lions rampant, or; three, two, and one;* and his grandson, WILLIAM LONGESPÉE, EARL of SALISBURY, appears with the same arms in SALISBURY Cathedral.

STEPHEN, on his Great Seal, appears on horseback, holding on his arm a long Norman shield, *uncharged.* This is a very significant fact, and plainly proves that, even if his predecessors did exhibit two Lions on their shields, they were only personal Arms, and not considered as hereditary. It has been commonly asserted that HENRY II. added a third Lion, in right of his wife, ELEANOR of AQUITAINE, to the two he already emblazoned; and from that time (A.D. 1154), *Three Lions passant guardant in pale,* have been the national Arms of England: yet, in 1190, we find the seal of RICHARD I. charged with a Lion *counter-rampant.** On his return from Palestine, he devised another seal, on which the three Lions were represented as they still remain in the ROYAL ARMS.

It therefore appears from the instances adduced that armorial devices were first probably borne by kings and nobles, as personal decorations, during the twelfth century; but it was not until the reign of HENRY III. that Heraldry was reduced to any thing like a definite system,

and was worthy the title of a science. Mr. W. S. Ellis, who leans to the belief that Armory was practised as a science before the time of the Norman Conquest, says that, in the twelfth and thirteenth centuries, the descendants of those nobles who accompanied the Conqueror to England bore the same Arms as their kinsmen still resident in Normandy. If this be actually the case—which, in absence of positive proof, I am inclined to doubt—it would go far to prove that both must have had a common origin, prior to the eleventh century.

To the Tournaments originating in Germany, and passing successively to France and England, must be attributed, in a great measure, the introduction of individual Armorial bearings. These exercises were regarded with great favour by the early English monarchs, as they served to familiarise the nobles with the use of arms, and to foster a spirit of chivalrous daring amongst them. It was the custom, in these encounters, for the combatants to assume some conspicuous device or figure—at first arbitrarily, but which in many instances was retained as an hereditary mark of distinction —by which they could be easily recognised, when their features were concealed by their helmets. Single figures would naturally constitute the earliest charges; and such Arms are generally considered the most honourable, as they imply that they are the most ancient. Towards the close of the twelfth and commencement of the thirteenth centuries, however, so many fresh claimants had established their right to Armorial bearings, that several distinct charges were displayed on one shield, in order to produce a composition differing from any then in existence.

When the Hermit Peter, animated by religious enthusiasm, induced the flower of European chivalry to take up arms against the infidel Saracens, it became necessary for

the immense army which assembled, composed of so many different nationalities, to adopt certain distinctive insignia, whilst engaged in the expedition. Thus, the English had a white Cross sewn or embroidered on the right shoulder of their surcoats; the French were distinguished in a similar manner by a red Cross; the Flemings adopted a green Cross; and the Crusaders from the Roman States bore two keys in saltire.* These, however, were but general distinctions: individuals, with but few exceptions, had not yet assumed personal Arms. As a further means of inducing alike the devout and the daring to embark in the glorious enterprise, not only was plenary absolution granted by the Church for all past and future sins, but the soldier, of whatever rank, who, fighting under the Banner of the Cross, slew an infidel, was declared Noble,† and, as such, was permitted to assume whatever device his fancy might dictate, as a memento of the gallant exploit. Hence arose a multitude of charges hitherto unknown in Armory; such as *Palmers' staves; Escallop-shells*—the badge of the pilgrims to the shrine of St. Peter at Rome; *Bezants*—gold coins of Byzantium; *Water-bougets*—leathern vessels for containing water; *Passion-nails; Crescents; Saracens' heads; Paschal lambs; Scimitars*, &c.: but the Cross being the object of the greatest veneration, it is natural to suppose that it was more in favour as a device than any other,—and num-

* Lithgow, a Scotchman, who, in the reign of James I., published an account of his travels in the East, states that all the pilgrims with whom he journeyed towards Jerusalem were marked on the arm with a device (as in the margin), resembling that borne by the ancient Crusader-kings of Jerusalem,—which was, *Argent; a cross pommé*, and subsequently, *potent, between four others humetté, or.*

Fig. 3.

† This deed is specially mentioned in the *Boke of St. Alban's* as qualifying a person to bear "cote-armure."

berless modifications of its form were devised for this purpose, as will be seen hereafter. To the Crusaders, too, are we probably indebted for the introduction of such grotesque figures as the *Wyvern*, *Dragon*, *Harpy*, &c., and similar monstrosities, which clearly indicate an Eastern origin.

Before Coats of Arms were considered as hereditary possessions, a knight of noble birth bore his shield plain, until by some martial exploit he had *achieved* for himself the right of bearing a device. In allusion to this, the Welsh bard, Hywel al Owain Gwynedd, in a poem supposed to be written about the year 1176, thus laments his failure in obtaining the prize at a national contest: "Another has been the successful competitor; he carries the apple-spray, the emblem of victory: whilst my shield remains white upon my shoulder, not blazoned with the desired achievement." On becoming entitled to bear a charge upon his escutcheon, a knight was permitted to assume whatever Arms he pleased, provided they had not been previously appropriated by another: but at that period, when travelling was expensive, and communication necessarily restricted,—before the College of Heralds was in existence, and authentic records of Armorial Bearings could be readily obtained,—many mistakes and disputes as to the rightful ownership of certain Arms naturally arose. If arbitration failed to induce either claimant to resign Arms which both had adopted, the dispute was settled by single combat, in which strength was deemed innocence, and weakness, guilt. One of the most remarkable instances in which recourse was had to arms to settle a difficulty of this kind was in the year 1389, when no less than three families, SCROPE, CARNIGNOW, and GROSVENOR, bore similar arms—*Azure; a bend or.* The contest between Scrope and Carnignow was not conclusive, and ultimately both

families were permitted to bear the same Arms, as they do at the present day. In the trial which ensued between Lord Scrope and Sir Robert Grosvenor, the latter was forbidden to carry such Arms unless he surmounted them with a silver Bordure as a dimidiation. This he refused to do; and assumed in its stead, *Azure; a Garb* (wheatsheaf) *or*, part of the arms of the Earldom of CHESTER, to which he was entitled by descent from RANDOLF de MESCHINES.* A knight was also permitted to adopt for his Arms those of a vanquished enemy. The Badge and Motto of the KING of BOHEMIA, adopted by EDWARD, PRINCE of WALES, after the battle of Cressy, furnishes a familiar example of Armorial Bearings obtained in this manner. Bossewel writes on this subject: "If an English man in field doo put to flight any gentleman, enemy to his Prince, . . . he may honor his own cote in the sinister quarter with the proper cote of the gentleman so fled away." In Isaacke's *Remains of Exeter*, it is stated that Robert Carey, in the reign of Henry V., engaged in a trial of arms, at Smithfield, with a Spanish knight, whom he defeated; "and whereas, by the law of Heraldry, whosoever fairly in the field conquered his adversary might justify the wearing and bearing of his arms whom he overcame, he accordingly took on him the coat-armour of the Arragonese, being, *Argent; on a Bend sable, three Roses of the first*, which is ever since borne by the name of CAREY, whose ancient coat of arms was, *Gules; a Chevron argent, between three Swans proper*, one whereof they still retain in their crest."

So thoroughly were nobles identified with the arms they bore, that in an old ballad, entitled "The Battle of Towton," written in the fifteenth century, the various knights who took part in the engagement are enumerated, not by name,

* See Hearne's *Collection of Curious Discoveries*, vol. ii. No. 39.

but by the Badges which they wore, as the following brief extract will show :

"The way unto the North contre, the *Rose** ful fast he sought;
W^t^ hym wente y^e^ *Ragged Staf*,† y^t^ many men dere bought;
The *Fisshe Hoke*‡ came into the felde w^t^ ful egre mode,
So did the *Cornysshe Chowghe*,§ and brought forth all hir brode," &c.

As early as the reign of King John, we find, by the seal of that monarch, that it was the custom for nobles to wear a Surcoat, or long loose robe, over their armour ; originally intended, as stated in the thirty-ninth stanza of the *Avowynge of King Arthur*, a romance of the fourteenth century, for the purpose of protecting the hauberk from the rain and from the heat of the sun, which would render the armour uncomfortable to the wearer.|| In an illumination of the time of Richard II., archers are represented as wearing surcoats of leather, called *jacques* (from whence our modern "jacket"), over their hauberks of edge-ringed mail ; and in the *Chronicles* of Bertrand de Guesclin, written about the same period, we read, "S'avoit chascun un jacque par dessus son haubert." On the Surcoats of nobles were subsequently embroidered their Armorial Bearings, in coloured silk and metal ; and on the jacques of common soldiers, their lord's Badge, worked in worsted or other inexpensive material. The custom of thus depicting Arms seems to have been adopted about the close of the thirteenth century : the earliest examples being the seal of EDWARD I., and a brass to Sir ROBERT de STETVANS, at CHARTRAM, in Kent. It is probable that Armorial Bearings were for-

* Earl of March. † Earl of Warwick.
‡ Lord Fauconberg. § Lord Scrope of Bolton.
|| "Gay gownes of green,
To hold their armour clean,
And keep it from the wet."

merly depicted on many of the plain surcoats which we see on monumental effigies, but which have become obliterated by time.

In the *Canterbury Tales*, the knight relates how

> "thei founde,
> Thurgh girt with mony a grevous blody wounde,
> Two yonge knightes liggyng by and by (*side by side*),
> Both in oon armes clad ful richely;
> Not fully quyk, ne fully deed thei were,
> But by here coote-armure, and by here gere,
> Heraudes knew them well."

So universally was the practice of embroidering arms upon the Surcoat adopted, that (according to Sir Thomas de la More) GILBERT de CLARE, EARL of GLOUCESTER, lost his life at Bannockburn by neglecting, in his haste, to put on his Surcoat: being taken prisoner, his captors, judging from the absence of his insignia of nobility that he was not worth a ransom, put him to death.

The long Surcoat proving inconvenient to the wearer when on foot, the front part was, towards the end of the reign of Edward II., cut off at the waist, still leaving the garment flowing behind: thus modified, it was termed a *Cyclas*, or *Ciclaton*. Prince JOHN Plantagenet, "of ELTHAM," is represented on his monumental effigy in WESTMINSTER ABBEY, anno 1337, as wearing a Cyclas, which reaches below the knees behind, and to the thighs in front, being open at the sides as far as the hips; and on the west front of Exeter Cathedral are the figures of two knights similarly habited. Although it was not adopted as a knightly garment until the early part of the fourteenth century, the Cyclas was in use many years before, as appears from Matthew Paris, who, in describing the pageants attending the marriage of HENRY III. with ELEANOR of PROVENCE, in 1236, writes, that the citizens

of London "were adorned with silk garments, and enveloped in cyclases woven with gold."

The Cyclas then gave way to the *Jupon*, which was a surcoat without sleeves, reaching only to the waist. At the period when the Jupon was in fashion, the custom of making elaborate and costly display of Armorial Bearings on garments reached its zenith. Of all the follies indulged in by that weak-minded and luxurious sovereign, RICHARD II., extravagance of dress was perhaps the chief. Hitherto, the surcoat, under its various forms, was worn only by warriors when actually engaged in the field; but now every one attending the sumptuous court of that effeminate monarch appeared in a jupon of the most costly description, on which, as well as on other articles of dress, were depicted, in silk, tissue, and beaten gold, the Arms of the wearer.

The Jupon did not long remain in vogue; for, in the early part of the succeeding reign, we find it superseded by the *Tabard*. The Tabard was originally a loose garment commonly worn by labourers, somewhat resembling the modern smock-frock.* In the *Plowman's Prologue*, attributed to Chaucer, we read,

> "He tooke hys tabarde, and hys staffe eke,
> And on hys heade he set hys hatte;"

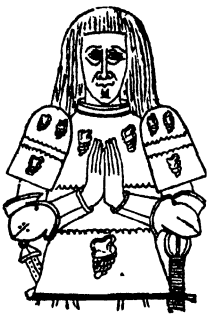
and, again:

> "In a tabarde he rood upon a mere."

* In some parts of Devonshire, the word is still used: a long apron suspended by a string from the neck, and fastened around the waist, in the manner adopted by brewers' draymen, is called a *tabby*. It is possible, however, that this word is but a corruption of the French *tablier;* the Devonshire dialect, especially that of the southern part of the county, having many words derived from that source: for example, "*goshy*," *left-handed;* "*foche*" (forche), *the fork of a rood.*

The Tabard, as formerly worn by Nobles—and which still constitutes a conspicuous part of the Herald's official costume—descended to a little below the waist, and was furnished with square or rounded sleeves, extending nearly to the elbows. It was open at the sides; and the Armorial Bearings of the wearer were emblazoned both on the front and back, as well as on the sleeves.

Fig. 4.



From a brass to John Shelley, in Clapham Church, Sussex.

The peculiar shape of the Tabard at page 39 is occasioned by the sword-belt which encircles the knight's body. The hilt of the sword, and the upraised hands, which in the brass appear in front of the Tabard, are omitted. The monument of Sir JOHN PECHÉ, in LILLINGSTONE Church, Kent, affords a magnificent example of this knightly garment. Heralds formerly bore the Royal Arms upon their Tabards, so that they might be recognised at a distance, and allowed to pass unmolested, when bearing a message to a hostile party; and Gerard Leigh mentions that he once saw a Herald, "for lack of the queen's coat of arms, take two trumpet-banners, and, by fastening them together, formed a tabard." From the custom of thus depicting Armorial Bearings on the Surcoat, arose the term "COAT OF ARMS;" which has since become more extended in its signification, and is frequently used to express a Shield of Arms.

Not only were Arms emblazoned on the Shield, Banner, or Pennon, and Surcoat of a Knight, but they were profusely scattered over the Caparisons of his Charger. The earliest example of this practice occurs on the Great Seal of EDWARD I. Ladies were also permitted to charge upon their garments their Paternal Arms, as well as those to which they

became entitled by marriage. On this subject I shall have more to say hereafter, when treating on *Monumental Heraldry*. The custom of engraving Arms on plate, and articles of domestic use, seems to have obtained at a very early date, as appears from an inventory of the Crown Jewels taken in 1334, at which time many of the articles therein enumerated bore the Royal Badges. EDMUND MORTIMER, EARL of MARCH, by his will bearing date 1380, bequeathed a silver spice-box, engraved with his Arms, to Gilbert, Bishop of Hereford; and, twelve years later, RICHARD, EARL of ARUNDEL, devised to his son "a silk bed, with a half tester, or canopy, embroidered with the quartered arms of Arundel and Warren." Amongst the legacies bequeathed by ELEANOR BOHUN, dowager DUCHESS of GLOUCESTER, who died in 1399, was "a Psalter, richly illuminated, with clasps of enamelled gold, with white swans, and the arms of my lord and father enamelled on the clasps."

It is almost needless to remind the reader how largely Heraldry was employed as an ornamental accessory to Architecture. During the reigns of the first three Edwards, comprising what is commonly known as the Decorated Period, Armorial devices were introduced in the principal edifices to a considerable extent, of which the Cathedrals of Canterbury and York afford noble examples: but when the Decorated gave place to the Perpendicular style of architecture, Heraldic devices and shields of Arms were employed to a still greater extent, and formed an integral part of the design. Placed alone, held in the hands of saints, or supported by grotesque figures, they form corbeilles and brackets; and are frequently to be found over doorways and windows, on the spandrils of subsillia, or stone benches; enriching gables and dripstones; on the altar; and in compartments of monuments and fonts. That Armorial Bearings were not thus displayed merely for the purpose of gratifying

personal vanity, but rather as forming an important element in the architectural plan, is evident from the fact that very many shields still remain uncharged. In like manner were niches contrived, which, though at the time of building they contained no statues, were evidently intended for their subsequent reception. It may readily be imagined that when Heraldry was a living science, and the possession of arms an indubitable mark of honour, not to be acquired by wealth alone, such evidences of hereditary dignity should be conspicuously displayed in the castles and mansions of the Nobility. Within and without, on the windows, walls, gates, battlements, and vanes, were exhibited the devices of their illustrious owners. Shakespeare, in allusion to the practice of emblazoning arms on stained windows, makes Henry Bolingbroke, on his return from banishment, exclaim :

> "You have fed upon my signories,
> Disparked my parks, and felled my forest woods;
> From my own windows torn my household coat;
> Razed out my impress, leaving me no sign,
> Save men's opinions and my living blood,
> To show the world I am a gentleman."

And Richard, Duke of Gloucester, in his well-known soliloquy, speaks of "Bruisèd arms hung up for monuments."

Notwithstanding that our churches and baronial mansions were at one time so profusely decorated with shields of Arms and Badges, it is little matter of surprise that comparatively so few objects of Heraldic or general Archæological interest have survived to the present day. Besides the natural influence of time, there were two epochs in the history of this country which proved especially destructive to such records. Henry VIII., stung by the refusal of the Roman Church to assist him in his infamous designs, revenged himself by destroying the greater part of those invaluable mementoes which could in any way be considered

as connected with Papal institutions, as well as the records of those families who had rendered themselves obnoxious to him. Thus we find the Royal Commissioners, who were appointed for this service, writing to the King, regarding the Priory of Christchurch, Hants, as follows: "In the church we found a chapel and monument made of Caen stone, prepared by the late mother of Reginald Pole for her burial, which we have caused to be defaced, and all the arms and badges clearly to be delete" (erased). The fanatical zeal of Cromwell and his followers well nigh completed the work of spoliation instituted by Henry. The cathedrals were converted into barracks for soldiers and their horses; stained windows were ruthlessly broken; altars and screens were destroyed; effigies were mutilated; monumental brasses were stripped for their metal; and even the vaults of the dead were rifled for the valuables they might contain.

During the brilliant wars of Edward III., Heraldry attained its perfection, which it continued to hold for upwards of a century afterwards. Several causes combined to bring about its decadence: the general decline of the arts did much towards it; the too prodigal concession of Arms did more. From the time of Edward IV., *Augmentations* were frequently granted; and by the Tudors this custom was increased to an extent only paralleled by the Stuarts. It needed but the heralds of the seventeenth and eighteenth centuries to complete what their immediate predecessors had commenced. The Augmentations granted to SIR EDWARD PELLEW, Lords NELSON, EXMOUTH, and HARRIS, SIR CHARLES HARDINGE, Bart., and SIR EDWARD KERRISON, for example, are ridiculous in the extreme, and it is totally impossible to emblazon them correctly from any verbal description. Landscapes, Marine views, and legitimate Charges are huddled together in one composition, in the most pic-

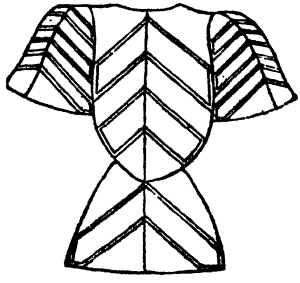
turesque confusion, utterly in defiance of all heraldic usance. How would it be possible for any two persons to delineate the following augmentation, granted to LORD NELSON, alike? *On a chief undulated argent, waves of the sea; from which a palm-tree issuant, between a disabled ship on the dexter, and a battery in ruins on the sinister, all proper.* Then, for crest: *On a wreath of the colours, upon waves of the sea, the stern of a Spanish man-of-war, all proper; thereon inscribed, "San Joseff."* The Armorial Bearings granted to the TETLOWS of LANCASTER, in 1760, are perhaps even still more preposterous; they are as follows: *Azure; on a Fess argent, five musical lines sable, thereon a Rose gules, between two Escallops of the third; in chief a Nag's head erased of the second, between two Crosses crosslet or; and in base a Harp of the last.* Crest: *On a Book erect gules, clasped and ornamented or, a silver Penny on which is written the Lord's Prayer; on the top of the book, a Dove proper, holding in the beak a crowquill Pen sable.* Motto: *Præmium virtutis honor.*

Fig. 5.

This heraldic curiosity is said to have been granted in commemoration of the grantee's brother having written the Lord's Prayer on a silver penny. Even Turner, who delighted so much in strange aërial effects, would have been puzzled to paint the crest of the TONGUE family: *On an Oak-tree, a nest with three young Ravens, fed with the dew of Heaven, all proper.* It is with no intention of casting ridicule on the science of Heraldry that I adduce these instances, but only to show how the most noble institutions may become degraded, and be rendered contemptible, when perverted from their legitimate purposes. Happily, a reawakening is taking place to the practical importance of Heraldry as an

exponent of History. Stripped of the absurdities with which a few zealous enthusiasts have loaded it, it once more vindicates amongst us its title as a science; and if its lessons be learned aright, the student will discover a mine of valuable knowledge, which will richly repay him for exploring. With regard to modern Heraldry, the Rev. Charles Boutell justly observes: "It is not a blind following, and much less is it a mere inanimate reproduction, of mediæval Heraldry, and a reiteration of its forms and usages, that will enable us to possess a true historical Heraldry of our own. What we have to do is, to study the old Heraldry; to familiarise ourselves with its working; to read its records with ease and fluency; and to investigate the principles upon which it was carried out into action. And, having thus become heralds, through having attained to a mastery over mediæval Heraldry, we shall be qualified to devote ourselves to the development of a fresh application of the science, that may become consistently, as well as truthfully, historical of ourselves. The mediæval authorities will have taught us both what Heraldry is able to accomplish, and the right system for its operation; and with ourselves will rest the obligation to produce a true historical Heraldry, that we may transmit to succeeding generations."

Fig. 6.



Tabard from the Brass to Sir JOHN SAY, in BROXBURNE Church, Herts, A.D. 1473.

CHAPTER II.

THE ACCIDENCE OF ARMORY.

The Shield.

NOBLES, as we have already seen, formerly bore their Arms charged upon their shields, and in the same manner Heraldic Devices have continued to be represented. There is no definite rule to determine the form of the Escutcheon; much is left to the taste of the draughtsman, to adopt that which is most agreeable to the eye, and best adapted to receive the various charges. The arms of widows and unmarried ladies (the Queen excepted) must always, however, be represented on a diamond-shaped shield, heraldically termed a *Lozenge*.*

It is much to be regretted that, although ancient seals and monuments furnish us with so many examples of shields which might be advantageously adopted, modern heralds have so frequently neglected to avail themselves of them.

* The custom of emblazoning the arms of ladies upon lozenges did not generally obtain in England until the sixteenth century; though Mackenzie notices that Muriel, Countess of Strathern, who died in the year 1284, bore hers in this manner.

The earliest form of shields is that known as the *Norman*, or *kite-shaped* (p. 25), which is very graceful, but is not sufficiently wide at the base for general heraldic display; it is, however, admirably adapted for a single charge—such as a *Lion rampant.* At the commencement of the fourteenth century, shields were considerably shortened, and, from their triangular form, are commonly called *Heater-shaped* (fig. 7).

The shields represented on the tomb of EDWARD III., in WESTMINSTER ABBEY (fig. 8), are both effective and convenient; but perhaps the best adapted to the requirements of the modern herald are those in the compartments of the monument to EDWARD the BLACK PRINCE, at CANTERBURY, which are more tapering towards the base than the last, and particularly graceful in their contour (fig. 9).

Fig. 7.

Fig. 8.

Fig. 9.

When a coat of Arms comprises several Charges, or *Quarterings*, the *Ecusson à bouche* (so called from its being notched in the dexter chief to support the spear) may be employed with advantage, on account of the ample space afforded at the base. The example here given is from the tomb of Abbot RAMRYGE, in the Abbey-church of ST. ALBAN'S. Somewhat similar to this, but with a plain instead of a fluted surface, is the shield of the arms of HENRY PLANTAGENET, PRINCE of

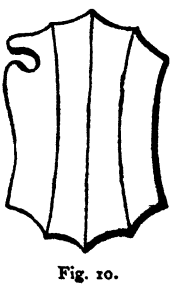


Fig. 10.

WALES, afterwards HENRY V., from his stall-plate in ST. GEORGE'S Chapel, Windsor. Another form of the *Ecusson à*

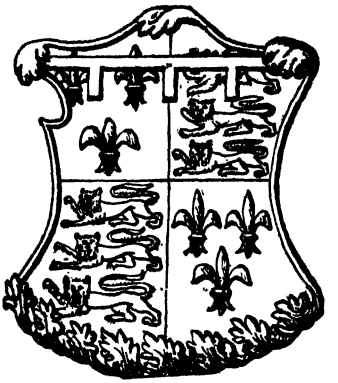


Fig. 11.

bouche is shown at the heading of this chapter. It is taken from a beautifully illuminated MS. in the British Museum (*Harl. Coll.* 12,228), executed about the year 1350.

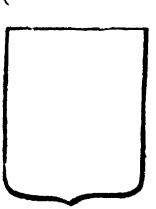


Fig. 12.

The shields of arms which decorate the friezes of the tombs of MARY QUEEN of SCOTS and of Queen ELIZABETH, in WESTMINSTER Abbey, are very unsightly, and should only be used when many Charges, or Quarterings, have to be introduced.

The form of the shield seems in a great measure to have followed that of the arch with which it was contemporary; for as the Lancet arch was superseded by the Equilateral of the Decorated Period, and this in turn by the Obtuse-angled of the Perpendicular, so, in like manner, Escutcheons expanded until they assumed the almost square form represented above, which was so much in favour amongst the Tudors.

It does not necessarily follow, because shields of any particular form may have anciently been in actual use, that they are, therefore, adapted for the service of the armorists of the present day. On the monument of HENRY V., for example, are, amongst others, two shields, both unsuited for Heraldic display. One is a square shield *à bouche*, extremely formal and ungraceful; and the other is an oblong shield, of which the top and bottom are bent outwards at an angle of about forty degrees, designed to prevent a spear or arrow glancing off and wounding the horse or rider. I would particularly warn the student against adopting the grotesque forms of escutcheons, so much in vogue amongst the armorists of the seventeenth and eighteenth centuries, than which nothing can be conceived more unsuitable, or in worse taste. The accompanying illustration is from a tomb in DURHAM Cathedral, and affords a good example of these scutal monstrosities.

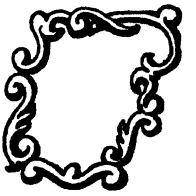


Fig. 13.

Parts of the Shield.

It must be remembered that the shield, when in actual use, was held by the knight in front of him; the right-hand side, therefore, would be towards the left of a spectator; and in a representation of a coat of arms, that part of the shield which appears on the *left* side is called the DEXTER, and that on the *right*, the SINISTER. In blazoning, the words right and left must never be used.

For the purpose of accurately determining the position a charge is intended to occupy upon the escutcheon, its various parts are thus distinguished:

A Dexter Chief.
B Chief.
C Sinister Chief.
D Honour Point.
E Fess Point.
F Nombril Point.
G Dexter Base.
H Base.
I Sinister Base.

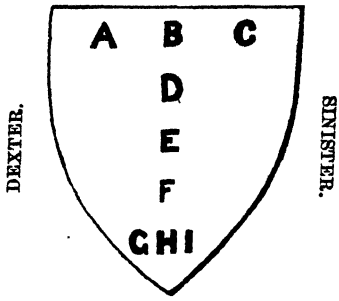


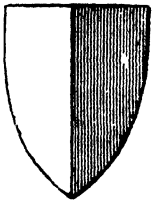
Fig. 14.

The Chief and Base are not restricted to the precise points indicated by B and H. If, for example, a shield were blazoned as bearing *three Escallop-shells in chief*, they would be severally placed as A, B, and C. In English Heraldry, mention is seldom made of the Honour and Nombril Points. I know of no blazon of arms in which these terms are employed.

Dividing Lines.

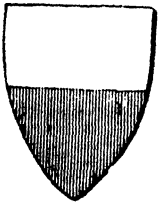
The *Field*, or surface of a shield, is not always of one uniform colour; it is frequently divided by various lines drawn through it, which take their name from the *Ordinaries*. When thus divided, they are described as follows, and are said to be *Party per* such Ordinary:

Fig. 15.



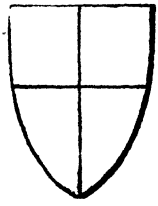
Impaled, or Per Pale.

Fig. 16.



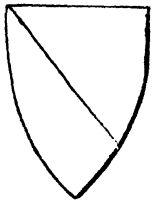
Per Fess.

Fig 17.



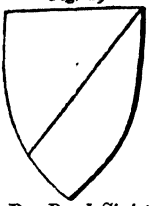
Quarterly, or Per Cross.

Fig. 18.



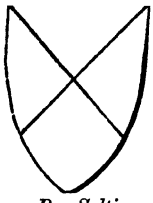
Per Bend.

Fig. 19.



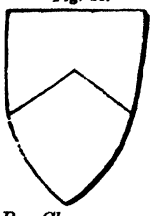
Per Bend Sinister.

Fig. 20.



Per Saltire.

Fig. 21.



Per Chevron.

To these may also be added what is sometimes called *Grafted*, but would be better expressed by *Party per Pale and Chevron*. On such a shield, George I. and his successors bore the triple arms of Hanover, which were omitted from the arms of England on the accession of our present Queen, on account of the Salic law which obtains in that country.

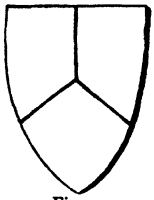


Fig. 22.

Shields are subject to other divisions, such as *Gyronny*, *Barry*, &c., as will be seen hereafter.

A shield divided into any number of parts, by lines drawn through it at right angles to each other, is said to be *Quarterly* of the number, whether it be of four parts or more: thus, fig. 23 would be described as *Quarterly of eight*. If one or more of these quarters should be subdivided into other like divisions, it is said to be *Quarterly-quartered*; and the quarter thus quartered is called a *Grand quarter*. The accompanying diagram would be described as *Quarterly; the First and Fourth Grand quarters, quarterly-quartered*. When a shield is divided into four quarters, it is sufficient to describe it as *Quarterly*; that number being always implied, unless another be specified.

Fig. 23.

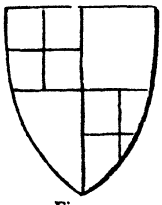


Fig 24.

The lines by which a shield is divided are not always straight; they may assume any of the following forms:

Fig.

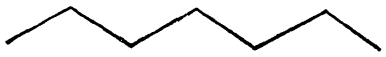
25. *Engrailed.*

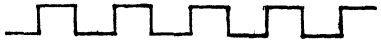
26. *Invected.*

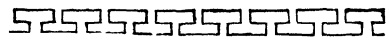
27. *Undé, or Wavy.*

28. *Nebulé.*

29. *Indented.*

30.  *Dancetté (but 3 indentations).*

31.  *Embattled.*

32.  *Potent.*

33. *Ragulé.*

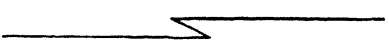
34. *Dovetailed.*

35. *Rayonné.*

36. *Nowy.*

37. *Escartelé.*

38. *Angled.*

39.  *Bevilled.*

Examples of the last four partition-lines are seldom to be met with.

In French Heraldry, wherein all the terms employed are in that language, the terminations of the adjectives and participles are modified according to the gender and number of the substantives to which they refer,—as *un lion affronté*, and *deux têtes affrontées;* but in English blazonry, it is not advisable to attempt this distinction; for to describe two hands as *appaumées*, because the word MAIN is feminine in French, savours somewhat of pedantry. A person may be a good armorist, and a tolerable French scholar, and still be uncertain whether an Escallop-shell, covered with *bezants*, should be blazoned as *bezanté* or *bezantée*. I have therefore taken the liberty of systematically ignoring grammatical correctness in this respect, and have placed all descriptive terms in the masculine singular, without regard to the gender and number of the nouns they qualify. At any rate, the plan I have adopted cannot be more incorrect than that of blazoning a *Chief* or *Saltire* as *Undée*,—*Chef* and *Sautoir* being masculine; yet thus it is commonly written by English Armorists.

Fig. 40.

Ecusson à bouche, from the seats in the choir of Worcester Cathedral temp. Hen. IV.

CHAPTER III.

TINCTURES.

THE TINCTURES employed in Heraldry are of three kinds: METALS, COLOURS, and FURS; which are as follows:*

Metals.

	Heraldic Term.	Abbreviation.
Gold	OR	*Or.*
Silver	ARGENT	*Arg.*

The Metals are used in Armory as colours,—thus we find lions *or;* but in blazoning a charge, or part of a charge, supposed to be actually composed of metal—such as a chain, or the clasps of a book—the terms *gold* and *silver* must be employed.

Colours.

	Heraldic Term.	Abbreviation.
Red	GULES	*Gu.*
Blue	AZURE	*Az.*
Black	SABLE	*Sa.*
Green	VERT	*Vert.*
Purple	PURPURE	*Purp.*

To the above colours are added, by some authorities, TENNÉ (bright chestnut), and SANGUINE (murrey); but they are seldom, if ever, employed in Armory: PURPURE is also rarely to be found in English Coats of Arms.

* For the colours to be used in emblazoning Arms, see chapter xxiii.

In the celebrated *Roll of Caerlaverock* (A.D. 1300), the Arms of DE LACI are given,—*Or; a Lion rampant, purpure;* and the official arms of the Regius Professor of Civil Law at Cambridge University appear on a field of this tincture.

TENNÉ and SANGUINE should be considered rather as *Livery Colours* (*q.v.*). Some writers have declared them to be *stainant*, or disgraceful; but this can scarcely be the case, or they would not have been voluntarily adopted by noble families as the distinctive colour of their retainers' uniforms. The Badge of Ulster—borne by all Baronets, except those of Scotland and Nova Scotia—depends from a *sanguine* ribbon. TENNÉ was the livery colour of the BISHOP of WINCHESTER, and Blue of the DUKE of GLOUCESTER. This explains the passage in the *First part of King Henry VI.*, where, in the quarrel between them, the Duke says:

> " Draw, men, for all this privileged place;
> *Blue coats to tawny coats.*
> * * * * *
> Now beat them hence. Why do you let them stay?
> Thee I'll chase hence, thou wolf in sheep's array!
> *Out, tawny coats* "

When a charge is to be emblazoned in its natural colour and form (as distinguished from the conventional), it is described as PROPER (*ppr.*). Thus a *Red Rose, leaved and stalked proper*—the emblem of England—would be very different from a *Rose gules, leaved and stalked vert.*

Furs.

ERMINE.	VAIR.
ERMINES.	COUNTERVAIR.
ERMINOIS.	POTENT.
PEAN.	COUNTERPOTENT.

In Blazoning, the names of the Furs are usually written

in full. The introduction of Furs into Heraldry probably originated from the ancient custom of covering bucklers with the skins of beasts; which formed a sufficient protection against arrows and other missiles then in use.

The various Tinctures are represented in engravings and on seals in the following manner:

OR.—Plain, powdered with dots.

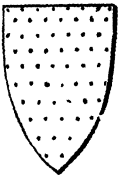


Fig. 41.

ARGENT.—Plain.

Fig. 42.

GULES.—Parallel lines drawn in Pale.

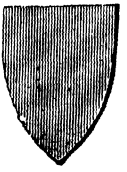


Fig. 43.

AZURE.—Parallel lines drawn in Fess.

Fig. 44.

SABLE.—Lines crossing each other at right angles.

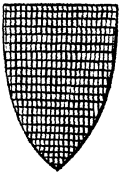


Fig. 45.

VERT.—Diagonal lines drawn from dexter to sinister.

Fig. 46.

PURPURE. — Diagonal lines drawn from sinister to dexter.

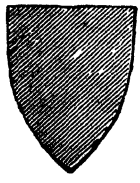


Fig. 47.

TENNÉ is represented by diagonal lines drawn from the sinister to the dexter, crossed by perpendicular lines; and SANGUINE by diagonal lines, intersecting each other.

The method of indicating the various tinctures by lines is ascribed to both De la Columbière and Silvester Petrasancta. The earliest example in England occurs in some of the seals attached to the death-warrant of King Charles I., though it was probably in vogue some years earlier. Another mode of indicating the Tincture of Charges upon a shield of arms is by '*Tricking*,'—a description of which will be found in chapter xxiii.

ERMINE is represented by an Argent field, powdered with Sable '*spots*.'

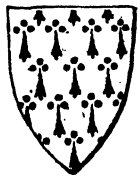


Fig. 48.

ERMINES is the reverse of Ermine, being Sable powdered with Argent '*spots*.'

Fig. 49.

ERMINOIS is Or with Sable '*spots.*'

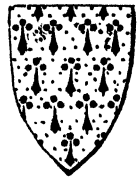


Fig. 50.

PEAN is Sable powdered with Or '*spots.*'

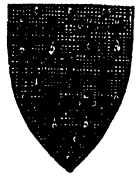


Fig. 51.

VAIR is formed by a number of small bells, or shields, of one tincture, arranged in horizontal lines, in such a manner that the bases of those in the upper line are opposite to the bases of others, of another tincture, below.

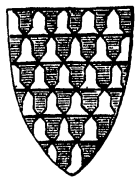


Fig. 52.

COUNTERVAIR, the same as Vair, except that the bells, placed base to base, are of the same tincture.

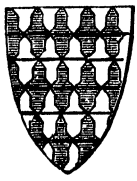


Fig. 53.

POTENT is formed by a number of figures, bearing some resemblance to crutch-heads, arranged in horizontal lines, in the same manner as Vair.*

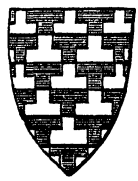


Fig 54.

* "Potent" is an old name for crutch, and is still used in that signification in Norfolk, where it is pronounced "pottent." Chaucer, in the *Romaunt of the Rose*, writes:

> "When luste of youth wasted be and spente,
> Then in hys honde he takyth a potent."

COUNTERPOTENT. In this the Potents are arranged as in Countervair.

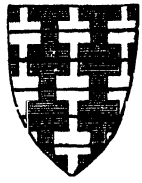


Fig 55.

ERMINITES and VAIR-EN-POINT are sometimes included amongst the Furs. The former is similar to ermine, with the addition of a red hair on each side of the '*spots;*' and in the latter, the bells are so arranged that the bases of those in the upper line rest upon the points of those beneath.

The Furs VAIR, COUNTERVAIR, POTENT, and COUNTERPOTENT are always to be blazoned *Argent* and *Azure*, unless otherwise specified. If the field were *Or*, and the bells *Gules*, it would be blazoned as *Vairy, Or* and *Gules*. They are usually represented as of four rows, heraldically termed TRACKS.

Furs are known by the name of DOUBLINGS, when used in the linings of mantles; but when coming under the denomination of Tinctures, they are called each by their respective name.

CHAPTER IV.

CHARGES.

Ordinaries, Roundles, and Guttæ.

BY a Charge is implied any figure placed upon a shield, which is then said to be *charged* with such device. Thus in the Royal Arms of England, the shield is *charged* with three Lions.

English Armory affords a few examples of families who bear no charge upon their escutcheon: the WALDEGRAVES, for instance, bear for arms a shield *party per pale arg. and gu.* (fig. 15); the ASTONS, *per chevron arg. and sa.;* the SERLES, *per pale or and sa.;* and the FAIRLEYS, the same tinctures reversed.

Charges may be divided into two classes—ORDINARIES, and COMMON CHARGES.

Armorists usually divide the Ordinaries into HONOURABLE ORDINARIES and SUB-ORDINARIES; but I have ventured to deviate from this plan, and include them all under one head. I am induced to do this from the fact that, out of twenty-five writers on Heraldry whose works I have consulted, but five are agreed as to which devices should be severally included in the two classes. In the *Grammar of Heraldry* I have placed under the head of Honourable Ordinaries, the CHIEF, PALE, BEND, BEND-SINISTER, FESS, BAR, CHEVRON, CROSS, and SALTIRE.

Ordinaries.

The Chief is an Ordinary which occupies the upper third portion of the shield.

The diminutive of the Chief is the *Fillet*, which is one-fourth its depth, and is placed in the lowest portion thereof.

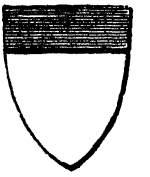


Fig. 56.

The Pale is a perpendicular band, placed in the centre of the shield; of which, like the Chief, it occupies one-third.

Its diminutives are the *Pallet* and *Endorse*, which occupy one-half and one-fourth of the Pale respectively. When the Endorse is used, two of them are usually placed one on either side of a Pale, which is then said to be *Endorsed*.

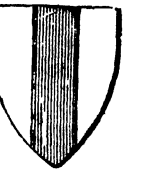


Fig. 57.

The Bend is an Ordinary, which crosses the shield diagonally from dexter to sinister. When charged, it occupies one-third of the shield; but when uncharged, only one-fifth.

Fig. 58.

The diminutives of the Bend are the *Bendlet*, or *Garter*, which is half the width of the Bend; the *Cost*, or *Cotice*, which is half the Bendlet; and the *Riband*, half of the Cost. Costs never appear alone in a shield; they are generally borne in couples, with a Bend, Fess, or other charge between them; which charge is then said to be *cotised* (fig. 59). The *Riband* does not extend to the extremities of the shield; its ends being *couped*, or cut off.

Fig. 59.

Fig. 60.

The BEND-SINISTER differs from the Bend, in being drawn in the opposite direction, viz., from the sinister chief to the dexter base.

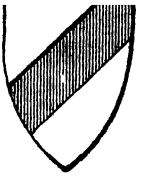


Fig. 61.

The diminutives of the Bend-sinister are the *Scarpe*, which is one-half its width, and the *Bâton*, which is one-fourth. The latter, like the Riband, is *couped* at the extremities, and both are generally considered as marks of Illegitimacy.

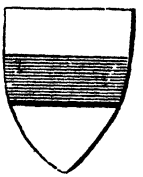


Fig. 62.

The FESS is an Ordinary crossing the shield horizontally, of the same width as the Pale.

The BAR, although generally reckoned as a separate Ordinary, may be more justly considered but as a diminutive of the Fess; as the only difference between them is in their width, the Bar occupying but one-fifth of the field.

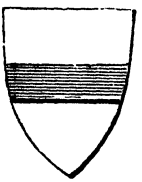


Fig. 63.

The *Closet* and the *Barrulet* are severally one-half and one-fourth the width of the Bar.

Barrulets are frequently placed together in couples; when so borne, they are called *Bars-gemelle*.

Two, three, or four Bars may constitute a charge, but a single Bar is never borne alone. The Fess differs from the Bar and its diminutives in this respect,—that the former always occupies the middle of the field, whilst the latter may be placed in any portion thereof.

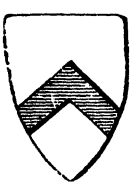


Fig. 64.

The CHEVRON is formed by two Bars, one-fifth the width of the Shield; issuing respect-

ively from the dexter and sinister bases of the Shield, and *conjoined* at its centre (fig. 64).

The *Chevronel* contains one-half, and the *Couple-close* one-fourth, of the Chevron. The latter is borne—as its name implies—in couples, and usually appears *cotising* a Chevron.

The term *Cotising* is applied indifferently to Costs, Barrulets, and Couples-close, when respectively placed on both sides of a Bend, Bar, or Chevron.

The Bend, Fess, and Chevron—particularly in Foreign Heraldry—are sometimes represented as *arched*, or *bowed*. (See Arms of SAXONY, in the shield of the PRINCE of WALES, chap. xvii.)

The SALTIRE is but a variation of the Cross, and is formed by the combination of a Bend and a Bend-sinister. It has no diminutive. *Azure; a Saltire argent*, forms what is commonly known as the CROSS OF ST. ANDREW.

Fig. 65.

The CROSS is an Ordinary, produced by two perpendicular lines, one-fifth the width of the shield apart (or if charged, one-third), meeting two horizontal lines near the Fess point; the four limbs thus formed being of the same width.

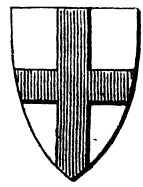


Fig. 66.

No Ordinary is subject to so many modifications of form as the Cross. Being considered as the emblem of Christianity, it was eagerly adopted by the Pilgrims and Crusaders, and subsequently retained by them to perpetuate their exploits. To prevent the confusion which would necessarily arise from so many individuals bearing the same charge, an almost endless variety of forms was devised; some, indeed, retaining but a slight resemblance to the

original figure. It would be impossible to enumerate all the varieties of this favourite device. Gwillim mentions thirty-nine different Crosses; Gerard Leigh, forty-six; Edmondson, one hundred and nine; and Robson no less than two hundred and twenty-two. Those which are most commonly employed in English Heraldry are the following:

The GREEK CROSS (fig. 66), which is the simplest form of this Bearing, and the only one which can be justly regarded as an Ordinary; the others being, strictly, but *Common Charges.*

Such a Cross *Gules,* upon a field *Argent,* constitutes the CROSS OF ST. GEORGE of England.

When "*a Cross*" only is specified in a Blazon, it is always to be represented as a GREEK CROSS.

The LATIN CROSS has its horizontal limbs *couped* and *enhanced* (or set higher than their usual position), so that each is of the same length as the upper limb.

Fig. 67.

The Latin Cross is sometimes called a *Passion Cross;* but in the latter all the limbs should be couped, still retaining the distinctive features of the former.

The PATRIARCHAL CROSS is a Greek Cross, the upper limb of which is traversed by a shorter (fig. 68).

The CROSS OF ST. ANTHONY, or TAU CROSS, resembles the Greek letter of that name (fig. 69).

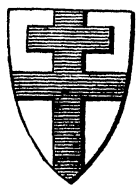


Fig. 68.

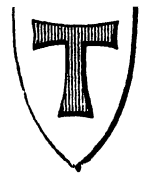


Fig. 69.

The CROSS HUMETTÉ, or COUPED, as its name implies, has its extremities cut off (fig. 70).

The CROSS POTENT has its four limbs terminated by others placed transversely, bearing a resemblance to the Fur of that name (fig. 71).

The CROSS PATÉ, or FORMÉ. In this Cross, the limbs are very narrow where they are conjoined, and gradually expand; the whole forming nearly a square (fig. 72).

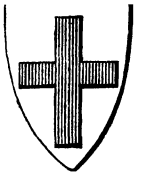


Fig. 70.

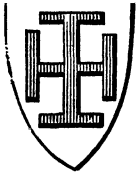


Fig. 71.

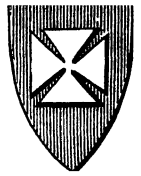


Fig. 72.

The MALTESE CROSS, or CROSS OF EIGHT POINTS, differs from the Cross Paté in having the extremities of each of its limbs indented or notched (fig. 73). This Cross was the Cognisance of the Knights Templars and Hospitallers.

The CROSS FLEURIE (fig. 74) and CROSS FLEURETTÉ (fig. 75) are very similar: in the latter, the *Fleurs-de-lys* are generally represented as issuing from the limbs, and not forming a part of the Cross itself.

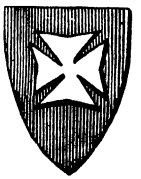


Fig. 73.

Fig. 74.

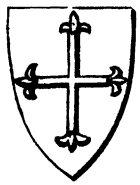


Fig. 75.

The CROSS BOTONNÉ, or TREFLÉ, differs from the Cross Fleurie, in having *Trefoils* or triple buds in the place of the *Fleurs-de-lys* (fig. 76).

A Cross, the limbs of which are terminated by a single ball, is termed a CROSS POMMÉ, or POMMELLÉ.

The CROSS PATONCE resembles a Cross Fleurie with its extremities expanded (fig. 77).

The CROSS MOLINE (fig. 78) has its extremities formed like *Fers-de-moline*, or *Mill-rinds* (fig. 203).

Fig. 76.

Fig. 77.

Fig. 78.

A Cross Moline, with its eight points *rebated*, or cut off, is termed a CROSS FOURCHÉ.

The CROSS RECERCELÉ resembles a Cross Moline with its floriations more expanded (fig. 79).

The CROSS NOWY has the angles formed by the conjunction of its limbs rounded outwards (fig. 80).

The CROSS QUADRATE, or NOWY-QUADRATE, has its centre square instead of round, as the last (fig. 81).

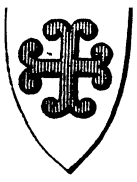


Fig. 79.

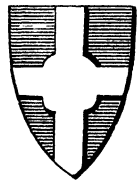


Fig. 80.

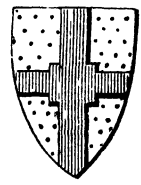


Fig. 81.

All the varieties of the Cross may be *Nowy* or *Quadrate*.

The POINTED CROSS, CROSS URDÉ, or CHAMPAIN, is pointed at the extremities (fig. 82).

The CROSS RAYONNANT has rays of light behind it, issuing from the centre (fig. 83).

The CROSS-CROSSLET—a very frequent charge—has each of its limbs crossed (fig. 84).

Fig. 82.

Fig. 83.

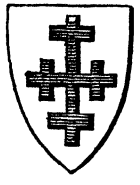


Fig. 84.

A Greek Cross, having its limbs traversed in the manner of a Cross-crosslet, would be described as a CROSS CROSSED, or a CROSS-CROSSLET FIXED. The term *fixed*, applied to Crosses, signifies that their limbs extend to the extremities of the Escutcheon.

When the central part of the four limbs of a Cross is cut out, it is said to be VOIDED, as shown at fig. 85; when the *voiding* is continued to the extremities of the shield, it is VOIDED THROUGHOUT. If only that part where the limbs are conjoined be removed, it is termed QUARTERLY-PIERCED (fig. 86). A Cross with a square aperture in its centre, smaller than the last example, is QUARTER-PIERCED.

The Base of a Cross is sometimes represented as pointed: it is then said to be FITCHÉ. Fig. 87 is a CROSS CLECHÉ, *fitché* (see also fig. 205). Crosses of this description were carried by the early Christians in their pilgrimages, so that they might be readily fixed in the ground whilst performing their devotions.

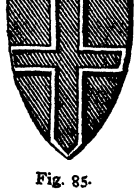


Fig. 85.

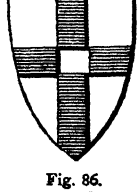


Fig. 86.

Fig. 87.

A Cross set on Steps (usually three) is DEGRADED, or ON DEGREES. By a CROSS FIMBRIATED, is implied a Cross having around it a narrow Border, which forms an integral part of the Charge itself; and, in emblazoning, the Fimbriation, and not the Cross, must be shaded. The CROSS OF ST. GEORGE, and the SALTIRE OF ST. PATRICK, as they appear on the British Ensign (chap. xx.), afford examples of Fimbriation. Any other Charge besides a Cross may be thus represented.

Sometimes a Cross is charged upon another, as in the accompanying example, which would be blazoned, *Vert; on a Cross arg., another humetté of the field.*

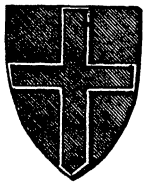


Fig. 88.

Particular attention must be paid to the shading of a Cross when imposed upon another. At a casual glance, figs. 85 and 88 seem identical; on examining them, however, it will be seen that the shading is differently disposed.

The foregoing Ordinaries are not always represented by straight lines; they may be formed by any of the Partition lines shown at p. 46. Thus we find Chiefs, Chevrons, Crosses, &c. *engrailed, ragulé, wavy, indented,* &c. Fig. 89 is an example of a *Chief wavy.*

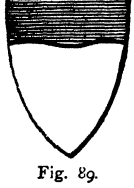


Fig. 89.

When a Fess, Bend, or Chevron, is bounded on *each* side by the lines embattled, potent, or ragulé, it must be blazoned as *Battled-counter-embattled,* or *Potent-counter-potent,* as the case may be (fig. 90). This rule does not apply to Pales, Crosses, and Saltires, which are always bounded on *both* sides alike, although *counter* be not ex-

Fig. 90.

pressed. A Fess, described simply as *embattled*, is supposed to be plain on the lower edge.

It will be observed that, in fig. 90, the projections on the upper side of the Fess are opposite to the indentations below. When the projections are opposite to each other, as in the accompanying example, it is not to be blazoned *Embattled-counter-embattled*, but *Bretissé*.

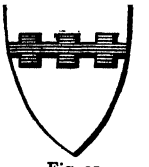


Fig. 91.

Crosses, and other Ordinaries, may also be formed by arranging small charges in the form of such figures as will be hereafter explained.

The following charges are generally termed SUBORDINARIES:

The PILE is a figure in the form of a wedge; and, unless otherwise specified in the Blazon, occupies the central portion of the escutcheon, and issues from the middle chief.

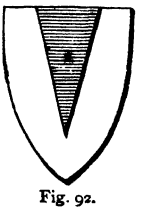


Fig. 92.

The length of this charge depends, in a great measure, on the other figures which may occupy the shield. If no other charge intervene, a Pile may extend to the Nombril-point, or even lower.

The QUARTER, as its name implies, occupies one fourth part of the shield. It is formed by two straight lines, drawn in the direction of the Fess and the Pale, and meeting at the Fess-point. Examples of this charge are very rarely to be met with.

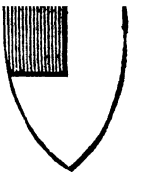


Fig. 93.

The CANTON may be regarded as a diminutive of the Quarter, as it occupies but one third portion of the Chief (fig. 94). It is usually placed in the Dexter

chief; if on the other side, it is termed a CANTON SINISTER.

Fig. 94.

The GYRON is formed by a diagonal line, bisecting a Quarter *bendwise* (fig. 95). It is usually repeated so as to cover the entire surface of the shield; in which case it is blazoned as GYRONNY, and the number of Gyrons specified. Thus, fig. 96 would be blazoned, *Gyronny of eight, arg. and az.*

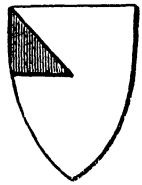


Fig. 95.

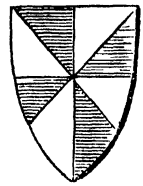


Fig 96.

The BORDURE is a band one-fifth the width of the Shield, which it entirely surrounds. This Ordinary may be formed of any of the dividing lines; it is always, however, to be represented plain, unless the contrary be specified.

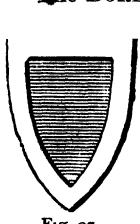


Fig 97.

When a Bordure is charged upon a shield, it surmounts any other Ordinary, except a Chief. For further modifications, to which the Bordure and its diminutives are subject, see IMPALING and QUARTERING.

A Bordure composed of Metal and Colour alternately, is termed COMPONY, or GOBONY (fig. 98).

If there be two *Tracks*, it is then said to be COUNTER-COMPONY (fig. 99); if more than two, Chequé.

Fig. 100 is an example of a Bordure quarterly: First and Fourth, *argent;* Second and Third, *azure.*

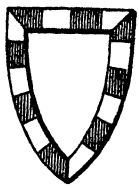


Fig. 98.

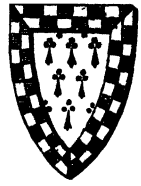


Fig. 99.

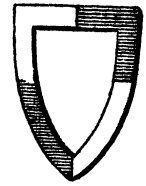


Fig. 100.

A Bordure of Metal should not be placed upon a Field of the same. Sometimes, though very rarely, instances of Colour imposed on Colour are to be met with. As a general rule, the Bordure is of the same Tincture as the principal Charge of the Coat, as in the Arms of Scotland (fig. 104).

Bordures, when charged with Bends, Bars, Chevrons, &c., show merely the extremities of such ordinaries as would appear upon the Bordure, were they produced entirely across the Escutcheon. The accompanying example would be blazoned, *Ermine; within a Bordure arg., charged with two Chevronels gules.*

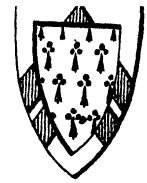


Fig. 101.

Small charges, such as *Escallop-shells* and *Bezants* (small circular gold plates), are frequently emblazoned on Bordures. Unless otherwise specified, the number of these charges is restricted to eight. An early example of thus charging a Bordure is to be found on the monumental Effigy of a Knight in Whitworth Churchyard, Durham. The Arms of RICHARD, Earl of CORNWALL, son of KING JOHN, were *a Lion rampant, within a Bordure bezanté.*

Fig. 102.

Armorists formerly used several distinctive terms in blazoning a charged Bordure, to signify the nature of such

Charge: as *Enaluron*, if charged with Birds; *Entoyre*, with inanimate Charges; *Enurny*, with Lions; *Verdoy*, with Plants or Flowers; and *Purflewed*, if composed of a Fur. This method is now obsolete; but, in the *Visitations of the Heralds*, and other ancient documents, these terms are frequently employed.

The ORLE is half the width of the Bordure, and does not extend to the extremities of the Shield (fig. 103).

The TRESSURE is one-fourth of the Bordure, and is usually borne double, and *Fleury counter-fleury*,—that is, with eight *Fleurs-de-lys* issuing from each Tressure, as in the Arms of Scotland, which are: *Or; a Lion rampant within a Tressure fleury counter-fleury gules* (fig. 104).

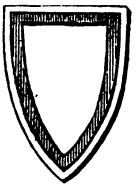


Fig. 103.

Fig. 104.

The Tressure is frequent in the Arms of Scottish families, and is generally considered as indicative of Royal descent by the maternal side.

The INESCUTCHEON, or SHIELD OF PRETENCE, is a small shield, borne on the centre of the Field (of which it occupies one-fifth), on which a husband emblazons the Arms of his wife, when an Heiress. See MARSHALLING.

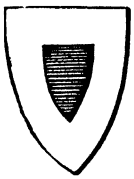


Fig. 105.

When borne on any part of the shield other than the Fess-point, or when more than one occurs, as in the Family Arms of the HAYS, Earls of KINNOUL, and CECILS, Earls of

SALISBURY, it is called an *Escutcheon*. The reader will note the different manner in which figs. 97 and 105 are shaded.

The LOZENGE is a diamond-shaped figure set perpendicularly on the shield (fig. 106).

The FUSIL is an elongated Lozenge (fig. 107).

Fig. 106.

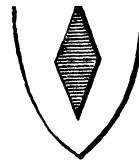


Fig. 107.

The Fusil was formerly represented of an oval form, pointed at the top and bottom, like a spindle covered with thread. In this form it was commonly called a *wharrow-spindle*, and is so borne by the Family of TREFUSIS.

The MASCLE is a Lozenge *voided*, so that the Field appears through the opening (fig. 108).

The RUSTRE differs from the Mascle in being perforated with a round instead of a Lozenge-shaped opening (fig. 109). Some Armorists blazon a Rustre as *a Mascle pierced round*.

The FRET is a figure formed by two narrow bands in saltire, interlaced with a Mascle (fig. 110).

Fig. 108.

Fig. 109.

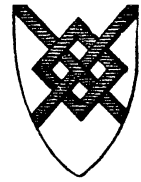


Fig. 110.

The BILLET is a small oblong figure, frequently to be

met with in Armory, supposed to represent a *billet*, or letter (see fig. 112). When a Shield or Charge is *Semé*, or strewn, with Billets, without regard to position or number, it is termed *Billeté*.

FLANCHES, which are always borne in pairs, are formed by circular lines, proceeding from the upper angle of the Shield, on either side, to the respective Base-points.

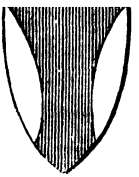


Fig. 111.

FLASQUES and VOIDERS are Flanches which encroach less on the Shield. They, as well as Flanches, are of rare occurrence in English Heraldry.

Charges are frequently blazoned as *In Fess*, *In Pale*, *In Cross*, *In Orle*, &c., which means that they are to be disposed in the form of such Ordinaries. Fig. 112 would be blazoned as *Three Billets in Chief*. In this case, the Charges are placed in the position which would be occupied by the Chief. If the Blazon were *On a Chief, three Billets*, it would be represented as in the next example. The arms of NOTTAGE, of Essex, are: *Arg.; five Lozenges conjoined in Cross, gules* (fig. 114).

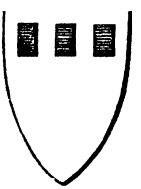


Fig. 112.

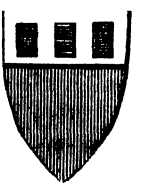


Fig. 113.

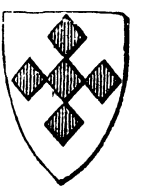


Fig. 114.

Unless any other number be particularly expressed, Charges, either *On an Orle* or *In an Orle*, always consist of eight. For further directions as to the disposition of small Charges, see chap. vii.

When a Shield contains a Cross, and in each of the four Quarters there is a Charge, as in fig. 160, the Cross is said to be *Cantoned* by such Charges.

All the Ordinaries (but not their diminutives)—the Fusil, Mascle, Rustre, or Fret—may be charged.

The *Pallet* is an exception to this rule, and may receive a Charge.

A Shield consisting of more than one Tincture, and the division formed by a line drawn in the direction of any of the Ordinaries, is said to be *Party per* that Ordinary. Fig. 15 would be blazoned as *Party per Pale, arg. and gu.;* and fig. 16, *Party per Fess, arg. and gu.* A Shield is never *party* of any of the Diminutives, or of the Chief or Bar: thus it would be incorrect to blazon fig. 56 as *Party per Chief, az. and arg.*—it should be, *arg.; a Chief az.*

In blazoning, the word *Party* is commonly omitted; *Per Fess*, or *Per Chevron*, is sufficiently explicit.

Roundles and Guttæ.

Roundles are small circular figures—of frequent occurrence in Heraldry—forming a distinct group of Charges. These are generally reckoned to be seven, which are distinguished from each other by their several Tinctures,—they are:

The Bezant	*or* . .		Fig. 115
The Plate	*arg.* . .		116
The Torteau (pl. *Torteaux*) .	*gu.* . .		117

THE HEURTE . . . . *az.* . . Fig. 118

THE PELLET, or OGRESS . . *sa.* . . 119

THE POMME . . . . *vert* . . 120

THE FOUNTAIN . *barry wavy of six, arg. and az.* 121

In an Illuminated Manuscript of the early part of the Fourteenth Century (*Add. MSS., No.* 10,293, *Brit. Mus.*), is a drawing of a river which is represented as rising from a fountain depicted as above.

To these may be added—GOLPES (*Purpure*), GUZES (*Sanguine*), and Oranges (*Tenné*), of which examples are occasionally to be met with in Foreign Heraldry.

Bezants are said to have been derived from the gold coin of Byzantium, and to have been introduced into Armory by the Crusaders on their return from the East.

"A Bend between six Fountains forms the Coat of the Stourton Family, borne in signification of the six springs whereof the River of Stoure, in Wiltshire, hath its beginning, and passeth along to Stourton, the seat of that Barony."

The Bezant, Plate, and Fountain, are always to be represented flat; but the others in relief, and they must be shaded accordingly.

A Roundle may also be blazoned *of a Fur*, and is sometimes, though very rarely, charged.

GUTTÆ, or GOUTTES, as their name implies, are drops, and, like the Roundles, are distinguished by their Tinctures:

GOUTTES	D'OR	*or.*
„	D'EAU	*arg.*
„	DE SANG	*gu.*
„	DE LARMES	*az.*
„	DE POIX	*sa.*
„	D'OLIVE	*vert.*

The terms *d'eau, de sang*, &c., are not always employed when blazoning Gouttes; it is equally correct, and, at the same time, more simple, to blazon Gouttes by their Tinctures. Thus the accompanying example might be blazoned as *Arg.; gutté de larmes*, or *gutté az.*

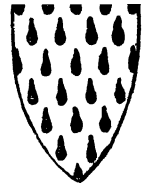


Fig. 122.

CHAPTER V.

VARIED TINCTURES OF FIELDS AND CHARGES.

WE have already seen that a Field or Charge may be divided by Partition-lines, as well as by others drawn in the direction of the Ordinaries. Besides these, Fields, and Charges themselves, are sometimes covered with a repetition or combination of the Ordinaries, so as to form a sort of pattern.

PALY signifies that the Shield is to be divided into an even number of partitions *palewise*, specifying the number of such divisions. The example in the margin would be blazoned thus: *Paly of six; arg. and gu.* (see also fig. 137).

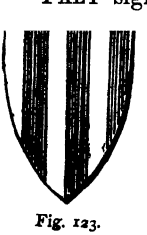


Fig. 123.

It is to be particularly observed that, in emblazoning a Field or Charge composed of more than one Tincture, that which is first mentioned must be placed in the most honourable position. Thus, if a Shield be divided *per Bend, or and azure*, the *or*, being first specified, must occupy the upper portion, and the *azure* the lower. So, in fig. 124, the gules yields precedence to the argent, which latter is placed towards the dexter.

BENDY. A Shield, or its charge, is said to be *Bendy*, when it is divided into an even number of Bends.

BARRY means that the Field is to be divided into a

number of Bars, in the same manner as the foregoing. Fig. 124 would be blazoned as, *Barry of six, arg. and azure.* When a shield is traversed by more than eight Bars, it is said to be *Barruly.*

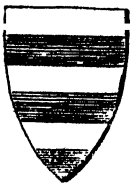


Fig. 124.

Paly, Bendy, and Barry, must always be composed of an even number of Pales, Bends, and Bars; for if, in the last example, there were another division, it would become, *Arg., three Bar-*

PALY-BENDY is when the Field is divided by lines drawn in the directions of the Pale and Bend. Fig. 125 is *Paly-bendy, arg. and gu.* A field is PALY-BENDY-SINISTER, when the lines are drawn in Pale and Bend-sinister (fig. 126).

BARRY-BENDY is formed by the intersection of lines drawn *Barwise* and *Bendwise,* as in the subjoined diagram:

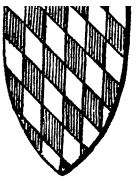


Fig. 125.

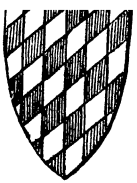


Fig. 126.

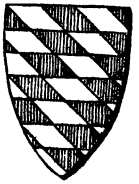


Fig. 127.

Besides these may be mentioned PALY-BENDY-SINISTER, BARRY-BENDY-SINISTER, and CHEVRONY; the meaning of which terms is obvious.

GYRONNY has already been described at p. 64.

LOZENGY is produced by lines drawn in the direction of the Bend and Bend-sinister; thus forming a number of Lozenges.

FUSILLY is similar to Lozengy, except that the lines are vertical, and form Fusils, instead of Lozenges.

Fig. 128.

COMPONY, and COUNTER-COMPONY. These arrangements, which have been previously described, are only applicable to small Charges; for it is evident that a Field *Compony or and vert* would be *Paly* of the same (see figs. 98 and 99).

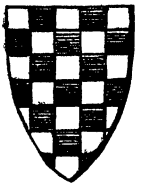


Fig 129

CHEQUÉ signifies that a Field or Charge is divided into a number of squares, formed by lines drawn in the directions of the Pale and Fess.

Bossewell, in the *Armorie of Honor*, published in 1597, says, that Chequé is intended to represent a chess-board. "In the olde time, it was the play of Noble men; and therefore the Table thereof is not unworthy to be borne in Armes."

It is to be observed, that the foregoing divisions of a surface are not Charges, but are supposed to represent Tinctures in themselves: they must not therefore be shaded, but be indicated by a fine line on both sides alike.

FRETTY. A surface is thus described when it is covered with a number of narrow bars or sticks—usually eight—lying in the directions of the Bend and Bend-sinister, interlacing each other. When more than eight pieces occur, the number should be specified. Although Fretty does not constitute a Charge, the bars of which it is composed must be duly shaded. See also *Trellis*.

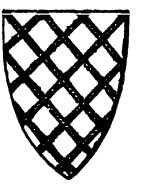


Fig. 130.

DIAPERING.

DIAPERING was a device much practised by the Mediæval armorists, to relieve the monotony of any considerable uniform surface, particularly in Coats of Arms painted on glass, and monumental tablets. This was usually effected by covering the shield with a number of small squares, or

Lozenges, and filling them with a variety of simple figures; or sometimes a running ornament was employed for the same purpose. Monuments, Seals, and Illuminated MSS. of the Thirteenth and Fourteenth centuries abound in this kind of ornament,—some of them extremely beautiful. The enamelled Tablet to GEOFFREY PLANTAGENET (A.D. 1150), preserved in the Museum of MANS, affords one of the earliest examples of Diapering (fig. 131).

The quartered shield of ROBERT DE VERE, on his monumental effigy in the Church of HATFIELD BROADOAK, in ESSEX, furnishes a magnificent specimen of this style of ornamentation, executed in low relief (fig. 133). The shield [illegible] were it not for the Diaper by which the plain surface is relieved, it would be very flat and uninteresting. The third and fourth Quarters are severally the same as the second and first.

On the shield of RALPH, Earl of STAFFORD (A.D. 1370), in St. Stephen's Chapel, WESTMINSTER, both the Field and Charge—a Saltire—are most delicately diapered. Several other shields of Arms are to be seen in the same Building, similarly ornamented.

The examples, 132 and 134, are taken from Illuminated Manuscripts of the Fourteenth century, and may be advantageously introduced on Shields or principal Charges.

The enamelled shield on the Monument of WILLIAM DE VALENCE, Earl of PEMBROKE, in WESTMINSTER ABBEY, affords a fine example of Diapering of another description, but equally adapted to the use of modern armorists as the former (fig. 135). In Diapering, every thing is left to the taste of the emblazoner, to adopt such figures as may be agreeable to the eye, without approaching too closely to the form of any Charge, so as to cause it to appear as though it were an in-

tegral part of the Coat. Sir John Ferne says, "A Coat-armour Diapre may be charged with any thing, either quick or dead; but plants, fruits, leaves, or flowers, be aptest to occupy such Coates."

When Diapering is employed as a means of ornamentation, particular care should be exercised not to render the colours too vivid. The Charge, it must be remembered, is the principal object, to which the Diapering must be subservient. A good method to adopt is to represent the Diaper by a slightly darker tint of the same tincture as that on which it is laid. Gamboge and Roman ochre, pale red, or fine black lines, may be advantageously used on a gold surface; another simple but effective mode of Diapering upon gold is to trace out the desired pattern with an agate point. Further directions on this subject will be found in the Chapter on Emblazoning.

Diapering being merely a fanciful embellishment, does not, of course, enter into the Blazon of a Coat of Arms.

COUNTER-CHANGING.

When a Field consists of two Tinctures—Metal or Fur and Colour—a Charge placed thereon is sometimes COUNTER-CHANGED; which implies that both the Field and Charge are of the same Tinctures, but reversed. Thus, in fig. 136, which would be blazoned, *Per pale, az. and arg.; a Lion passant counterchanged*, it will be seen that that portion of the Charge which rests upon the Azure Field is argent, and *vice versâ*.

Sometimes a Field itself may be counterchanged, as in the next example, which would be blazoned, *Paly of four, az. and arg.; per fess counterchanged.*

Fig. 136.

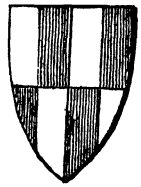


Fig. 137.

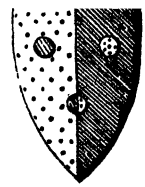


Fig. 138.

When a Roundle is counterchanged, it loses its distinctive name. In the following blazon, for instance, *Per pale, or and vert; three Roundles, two in chief, and one in base, counterchanged*,—those in chief are, severally, a *Pomme* and a *Bezant;* and the one in base is partly of one Tincture, and partly of another (fig. 138).

CHAPTER VI.

COMMON CHARGES.

EVERY device depicted upon a Shield, other than the Ordinaries already mentioned, is styled by Armorists a *Common Charge*. It would be impossible to give a complete list of Common Charges: for any thing animate or inanimate, and even creatures which exist but in the imagination of Heralds, may be employed as Armorial Bearings.

Of all Charges, the LION is that which is most commonly to be met with. Possessing, in an eminent degree, strength, courage, and generosity,—as the early Heralds were taught to believe,—it is not surprising that, in the days of a semi-barbaric chivalry, when Armorial Devices were intended to be emblematical of their Bearers, the Lion should be esteemed of all objects the most fitting wherewith to emblaze the shield. So generally was this Charge adopted, that, prior to the Thirteenth Century, it constituted, with but few exceptions, the sole Armorial Device.

The Lion may be represented as of a Metal, Fur, or Colour, and in a variety of positions, the principal of which are the following:

STATANT: Standing in profile, looking before him. Charges are always to be represented as moving towards the Dexter side of the Escutcheon (fig. 139). When a Lion or other Charge is walking towards the Sinister, it is described as *Contourné*.

It is usual to pronounce such words as *Statant*, *Rampant*, *Courant*, &c., as they are written; and not to give them their French pronunciation.

PASSANT: As if walking, with the Dexter paw raised from the ground; and, like Statant, looking towards the Dexter (fig. 140).

PASSANT-GUARDANT: Walking in the same manner as Passant; but with the head *affronté*, or full-faced (fig. 141). *Three Lions passant-guardant in pale or, on a field gules*, constitute the Arms of England.

Fig. 139.

Fig. 140.

Fig. 141.

Old Armorists—and even Porny, who wrote in 1766—assert, that a Lion should never be blazoned as passant-guardant: when in that position, they say, it should be described as a *Leopard*. Whether the Shield of England originally contained three Lions or Leopards has been the subject of many learned dissertations. In the year 1235, Ferdinand II., Emperor of the West, presented Henry III. with three Leopards, in allusion to his Arms; and that there was a recognised distinction between the animals, is evident from an inventory of the royal menagerie in the Tower, compiled in the reign of Edward III., where, amongst other items, are mentioned, "One lyon, one lyonesse, and one leparde." In the Roll of Caerlaverock, which contains a list of the Arms of all the Nobles who laid siege to the castle of that name, in the year 1300, the Banner of Edward I. is described as being emblazoned with *three Leopards courant*.

That they were regarded as Lions in the Sixteenth Century, if not earlier, appears from a line which occurs in Shakespeare:

> "Either renew the fight,
> Or tear the Lions out of England's coat."
> *First Part of King Henry V.*, act i. sc. 5.

PASSANT-REGUARDANT differs from passant-guardant only in having the head *contourné*, or turned towards the Sinister (fig. 142).

RAMPANT: Standing on the Sinister hind-leg, with both fore-legs elevated, the Dexter above the Sinister, and the head in profile (fig. 143). Such a Lion gules, on a Field or,

Fig. 142.

Fig 143.

within a Bordure fleury-counterfleury, is the national Arms of SCOTLAND (fig. 104).

Fig. 144.

Fig. 145.

Fig. 146.

RAMPANT-GUARDANT, and RAMPANT-REGUARDANT, differ from Rampant in having the head *affronté* and *contourné* respectively.

SALIENT: With both hind-legs on the ground, and the fore-paws elevated equally, as if in the act of springing on his prey (fig. 144).

SEJANT: Sitting down, with the fore-limbs erect (fig. 145).

COUCHANT: Reclining at full length on the ground; but holding the head erect (fig. 146).

DORMANT: Lying down in the same manner as Couchant, with the head resting between the paws, as though asleep.

A Lion, with its tail between its legs, is said to be *Coward;* when furnished with two tails, *Queue fourché*, or *Double queued;* and, if it be destitute of that appendage, *Defamed.* Two rampant Lions, face to face, are said to be *Combattant;* and, when placed back to back, *Addorsed.*

When an Ordinary *surmounts*, or is placed *over*, a Lion or other animal, it is said to be *Debruised*, or *Oppressed*, by that Ordinary. The accompanying example would be blazoned as: *Arg.; a Lion rampant gu., debruised by a Bend-sinister ermine.*

Fig. 147.

Particular attention must be paid to the Heraldic signification of the word *over*. It must never be taken to mean *above*, but *upon*.

A portion only of an Animal may constitute a Charge, as:

A DEMI-LION RAMPANT, which is the upper portion of a Lion rampant *couped*, or cut off straight, beneath the shoulder, including that part of the tail which is above the line (fig. 148).

A LEG, styled heraldically a JAMBE, or GAMBE, which is represented as in the diagram (fig. 149).

Fig. 148.

Fig. 149.

If the Jambe extend only to the first joint, it is called a PAW.

A HEAD, which may be turned in any of the directions before mentioned.

A TAIL, or QUEUE: the Family of CORK bears for Arms, *Three Lions' tails erect, erased gules*, on an Argent Field.

When any portion of an Animal is cut clean off, as in fig. 148, it is said to be *Couped;* but if it be ragged or torn, as in the next example, *Erased.* It is highly important, in blazoning the head or a limb of an Animal, to specify whether it be Couped or Erased; for, unless this be done, it would be impossible to represent the Charge with accuracy.

A Boar's Head is sometimes couped close to the shoulders, exhibiting the neck (as in the Arms of the SLOANES); and, sometimes, close behind the ears. In the former case, the term *Couped at the neck* is employed; and, in the latter, *Couped close.*

Sometimes Charges, particularly Demi-lions, are blazoned as *Issuant*, or *Naissant.* Both words have nearly a similar import, and mean *Rising from;* but there is a great difference in their application. When the former term is employed, the Charge is represented as issuing from the bottom of a Chief (as at fig. 150); but, in the latter case, the Charge appears to rise from the centre of an Ordinary (usually a Fess); or, sometimes, from a Common Charge. Fig. 151

Fig. 150.

Fig. 151.

would be blazoned, *Ermine; naissant from a fess azure, a Demi-lion arg.* Lions charged on an Ordinary, or when three or more appear on a Shield, are by some Heralds called *Lioncels*, or young Lions; but, as ROBSON very justly remarks, this title is absurd; for, if there be a number borne on one Coat, they must be reduced in size accordingly, which cannot imply age. It is, therefore, more correct to call them *Lions*, irrespective of size or number.

In blazoning a Lion, it is necessary to state the Tincture of its *arms*, which are its teeth and claws, and tongue, or *langue*. Lions are usually represented as *armed* and *langued gules*, unless the Field, or they themselves, are of that Tincture, when *azure* is substituted.

BEARS, TIGERS, BULLS, BOARS, WOLVES, ANTELOPES, STAGS, GOATS, FOXES, BADGERS (called by Heralds GRAYS), TALBOTS, or hounds, ALANTS (mastiffs with short ears*), HORSES, BEAVERS, SQUIRRELS, and many other animals, are to be found blazoned as Charges, of which it is unnecessary to give illustrations. The HERALDIC TIGER, HERALDIC ANTELOPE, &c., are described amongst "*Imaginary Beings.*"

In blazoning the Tails of certain animals, particular terms are sometimes employed. The tail of a Fox is called the BRUSH; of a Deer, the SINGLE; of a Boar, the WREATH; of a Wolf, the STERN; of a Hare or Rabbit (heraldically termed *Coney*), the SCUT; &c.

In addition to those already mentioned, the following descriptive terms are applied to Animals:

ADDORSED: Two Charges placed back to back.

* "About his chare wente alaunz,
Twenty and mo, as grete as eny stere,
To hunte at the lyon, or at the bere."—*Chaucer.*

BAILLONNÉ: A Lion rampant, holding in its mouth a Staff or Bâton, is thus described.

BRISTLED: This term is used in blazoning the Tincture of the Bristles on the neck and back of a Wild Boar.

CAPARISONED: A War-Horse covered with Trappings or Housings is said to be *caparisoned.*

When Animals are charged upon the Caparisons of a Horse, they must be represented on both sides of it, as though moving towards its head.

CLYMANT: A term applied to Goats when in a rampant position.

COLLARED: Having a Collar about the neck. When an Ape is thus described, the collar is affixed around its loins.

COUNTER-PASSANT: Two Animals walking in opposite directions on the same plane; if one were above the other, they would be blazoned as *Counter-passant in Pale.*

COUNTER-SALIENT: Two Animals leaping—one in Bend, the other in Bend-sinister.

COURANT: Running.

CRINED: Used to express that the mane of a Horse, Unicorn, &c., or the hair of a Human Figure, or Mermaid, is of a different tincture: the Charge is then said to be *Crined* of such other tincture.

DISMEMBERED, or TRONONNÉ: A Charge cut into small pieces, which, though separate from each other, are placed sufficiently close to preserve the original form of such Charge. A *Lion rampant dismembered* is borne by the MAITLAND Family.

DISTILLING: Dropping.

EMBRUED: A weapon stained with blood is thus described. The same term is applied to the mouths of Lions, &c., when dropping blood whilst, or after, devouring their prey.

GORGED: Having a Coronet or Ring around the throat or neck.

HORNED: Used in the same manner as *crined*, when an Animal has horns of a different tincture from its body.

INCENSED: An Animal is thus described when fire is issuing from its mouth and ears.

PASCUANT: Applied to Deer, Oxen, &c., when grazing.

REGARDING, or RESPECTANT: Said of two Animals face to face, and not *combattant*.

TRONONNÉ: See *Dismembered*.

TUSKED: Having tusks, as a Boar or Elephant.

UNGULED: Horses, Unicorns, Boars, Oxen, Deer, &c., are said to be *unguled* of their hoofs.

VORANT: Devouring.

VULNED: Wounded.

Other descriptive terms will be found by reference to the Index.

In blazoning Stags, certain terms are used which are not applicable to other Animals. If *statant affronté*, they are said to be AT GAZE; if *passant*, TRIPPING; if *running*, AT SPEED; if *salient*, SPRINGING; and, if *sejant*, LODGED. They are ATTIRED, not *armed*, of their *Tynes*, or horns. The REINDEER is distinguished by having double attires.

BIRDS.

The EAGLE, on account of its strength, swiftness, and courage, was considered by the early Heralds to hold the same position amongst Birds as the Lion amongst Animals; hence it is a Charge of frequent occurrence, and is to be found emblazoned on the Escutcheons of some of the most ancient families. The most common attitude in which the Eagle appears in

Fig. 15a.

Heraldry, is *Displayed.* This term is peculiar to Birds of Prey; when other Birds (such as the Dove) are represented with their wings expanded, as in the accompanying example, they are said to be *Disclosed.*

The Heraldic student must bear in mind the difference between *An Eagle displayed,* and *An Eagle with wings displayed;* when the latter term is employed, the Bird is supposed to be perched. The Eagles of ancient Rome, France, and the United States, would be blazoned as *with wings displayed;* those of Russia, Austria, and Prussia, as *displayed.*

According to some authorities, a double-headed Eagle—as that of Russia—is blazoned as an *Imperial Eagle.* This, however, is manifestly incorrect; for the Eagles of Prussia and France are no less *Imperial,* although they have but one head.

A Bird of Prey is said to be *Armed* of its beak claws; but other Birds are *Beaked* and *Membered.* The same law which regulates the Tinctures of the Arms and Tongues of Lions (mentioned at p. 83) is observed with regard to the claws and beaks and tongues of Birds of Prey.

When FALCONS or HAWKS are represented with Bells on their legs, they are blazoned as *Belled;* and when the *Jesses,* or straps with which the Bells were attached, are *Flotant,* or hanging loose, they are *Belled and Jessed;* if to the end of the Jesses are affixed VERVELS, or small rings by which the Falcon was fastened to its perch, it is described as *Belled, jessed, and vervelled* (fig. 153). Falcons may also be *Hooded.* They are always to be represented with wings *close,* unless otherwise specified.

Fig. 153.

After the EAGLE and the FALCON, the Birds of most frequent occurrence in Armory are the SWAN, GAME-COCK,

CORNISH CHOUGH, PELICAN, HERON, POPINJAY (or Parrot), CROW, GOOSE, SHELDRAKE (a kind of Duck), OSTRICH, RAVEN, OWL, DOVE, PEACOCK, and BAT. The ALLERION and MARTLET will be found under the head of "*Imaginary Beings.*"

An OSTRICH is generally represented as holding a horse-shoe in its mouth.

A PEACOCK *affronté*, with its tail expanded, is blazoned as *In its pride;* it is also *Eyed* of the variegated spots on its tail.

When a PELICAN is represented in her nest, and feeding her young in the conventional manner in which we usually see it, it is described as a *Pelican in her piety*, or *Vulning herself.*

The Pelican in her piety—as an emblem of benevolence and parental affection—is frequently to be found in places of worship. Beautiful specimens of this device are preserved at UFFORD, in SUFFOLK, and NORTH WALSHAM, in NORFOLK, surmounting the Fonts. The brass Lectern in NORWICH Cathedral is a Pelican; and, previous to the Reformation, there was another in the Cathedral of DURHAM. It was also frequently represented on Monuments: the Brass of WILLIAM PRESTWYCH, Dean of HASTINGS, in WARBLETON Church, SURREY,—bearing for motto, "*Sic Christus dilexit nos,*"—and the mural Monument of one of the EARLS of COVENTRY, in the Church of CROOME-D'ABITOT, in WORCESTERSHIRE, afford fine examples.

Some writers make a distinction between a *Pelican vulning herself*, and *in her piety*. By the former term they mean that the bird is alone, wounding her breast; and by the latter, that she is surrounded by, and feeding, her young.

A GAME-COCK, besides being *Armed* of his beak, claws,

and spurs, is *Crested* of his comb, and *Jowlopped* of his wattles.

A CORNISH CHOUGH, which forms part of the Coat of RASHLEIGH, of MENABILLY, CORNWALL, is always represented *Sable, beaked and membered gules.*

When in a blazon a *Swan's neck* occurs, it comprises the head and neck as far as the body. It is frequently *Gorged*, or encircled with a coronet.

Parts of Birds, especially the wings, are often used as Charges. When a pair of wings appears as in the diagram, they are said to be *Inverted*, or *Conjoined in lure.*

Fig. 154.

A pair of wings thus fastened together was used by Falconers, wherewith to train their Hawks, and was called a *Lure.* To this was affixed a long line, one end of which the Falconer held in his hand, when the wings were thrown in the air, to imitate a bird flying.*

A single wing is sometimes called a *Demi-vol.* It must be mentioned in the blazon whether it be the dexter or the sinister wing, and whether the tip be *inverted.* Unless otherwise directed, wings are always supposed to be erect.

FEATHERS are also included amongst Heraldic Charges. They are always borne straight, except those of the Ostrich, the tips of which are drooping. A PLUME OF FEATHERS consists of three, as in the Badge of the PRINCE OF WALES, unless some other number is mentioned. If there be two or three rows above each other, they are termed *Double* or *Triple plumes.* In such a case, the upper row has one

* "My Falcon now is sharp, and passing empty;
And, till she stoop, she must not be full gorged;
For then she never looks upon her lure."
Taming of the Shrew, act iv. sc. 1.

feather less than that immediately beneath it. When more than three rows occur, they are termed a *Pyramid of feathers*, or *Panache*. Sir Samuel Meyrick says, that "the distinction between the Panache and Plume is, that the former was fixed on the top of the Helmet, while the latter was placed behind, in front, or on the side." A Feather borne with the quill transfixed through a scroll of parchment, is styled an *Escroll*, though this term is more applicable to the narrow band at the base of an Achievement on which the Motto is inscribed.

The following descriptive terms are employed in blazoning birds.

ADDORSED: This term, when applied to the wings of birds, means that they are to be represented partially open, and inclining backwards (fig. 155).

Fig. 155.

CLOSE: With wings closed. This term is only applicable to those birds which are addicted to flight—as Eagles, Swans, Doves, &c. It is unnecessary thus to describe an Ostrich, or Game-cock, as their wings, in Armory, never appear expanded, unless they are so directed in the blazon.

ERECT, when used in blazoning wings, signifies that the tips are to be elevated.

MEMBERED: The *Members* of a bird are those portions of its legs which are destitute of feathers.

RISING, or ROUSANT: About to rise, or take wing. This term is usually employed in blazoning Swans. The wings may appear as *Addorsed*.

SOARING, or VOLANT: Flying.

TRUSSING has the same signification when applied to birds, as *Vorant* has to animals (fig. 155). PREYING ON is, however, a better expression, as a bird *Trussed* means also *Close*.

It sometimes occurs that the term "*a Bird*," or "*Birds*," only is given in the blazon, without any particular variety being specified. In this case they should be drawn in the form of Blackbirds.

FISH.

Amongst Fish, the DOLPHIN is that which is most commonly represented in Heraldry. Its usual position is *Embowed*, as shown in the example. When moving towards the sinister side, it is said to be *Counter-embowed;* and when straight, which is an infrequent position, *Extended.*

Fig. 156.

In France, the bearing of this Charge was exclusively restricted to the DAUPHIN, or heir to the Throne.

The other Fish which have been most in favour amongst Falconers are the LUCIE, or Pike; ROACH, SALMON, STURGEON, the barbel, TROUT, and HERRING.

When in a blazon "*a Fish*" is mentioned, and no kind be specified, it should be drawn as a Herring.

The position of Fish in the escutcheon is signified by the following Terms.

NAIANT: Swimming in fess towards the dexter (fig. 157).

HAURIANT: In pale, with the head in chief (fig. 158).

URINANT: Also in pale, but with the head in base (fig. 159).

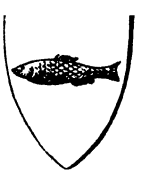


Fig. 157.

Fig. 158.

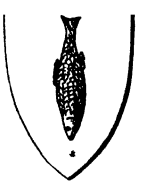


Fig. 159.

Fish are described as being *Scaled* and *Finned* of whatever Tincture they may happen to be.

SHELL-FISH afford a few Charges, but they are of comparatively rare occurrence in Armory. The Families of DYKES, CRABB, ATSEY, and PRAUN, bear respectively a LOBSTER, CRAB, CRAY-FISH, and PRAWN.

The ESCALLOP and WHELK are the only SHELLS employed by Heralds. The former is borne by the RUSSELLS, TRACEYS, and many other Families, and the latter by the SHELLEYS (see page 34). The Escallop is a very old and honourable Bearing, having been assumed by the Pilgrims on their return from the Holy Land. It is represented as at fig. 160, which would be blazoned: *Arg.; a Cross gu., cantoned by four Escallops az.*

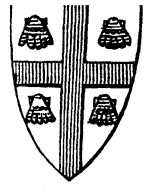


Fig. 160.

REPTILES AND INSECTS.

Of Reptiles introduced into Heraldry, the SERPENT, SCORPION, and TORTOISE, are the most common; and of Insects, the BEE, BUTTERFLY, and GRASSHOPPER.

Serpents may be *Nowed*, twisted or knotted (fig. 161); *Erect*, placed in pale; *Erect wavy*; or *Involved*, which means, curved in a circle. In blazoning, the names SERPENT, SNAKE, ADDER, and VIPER, are frequently used indiscriminately.

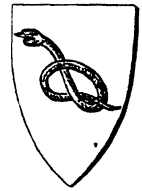


Fig. 161.

BUTTERFLIES and BEES are usually depicted *Volant;* the latter, *Volant en arrière*, that is, with the back presented to the spectator, as in the well-known cognisance of the BOURBONS. The Arms of the ROWE family are, *A Bee-hive, beset with Bees, promiscuously volant.*

The Human Figure.

Human Figures are of frequent occurrence in Armory, principally as Supporters to Shields.

As Charges, portions only are commonly employed.

The Savage, or Wild Man, is represented naked, and usually *Wreathed* about the temples and waist with leaves, and holding a club. Two of such figures constitute the supporters of the Arms of Denmark.

A Demi-savage (couped at the waist) is frequently seen both as a Crest and a Charge. The Crest of Wightman, and the Arms of Basil-Woodd, furnish examples. The Heads of a Moor, or Blackamoor, and a Saracen, are *wreathed* about the temples with a fillet of twisted silk, the Tincture of which must be mentioned.

The same rules are to be observed in blazoning a portion of a Human Figure as have been already given for Animals. In blazoning a Hand, besides stating what position it occupies, and whether it be the Dexter or Sinister, and erased or couped, it must be mentioned whether it be *clenched* or *appaumé* (open).

The Leg, Heart, Arm, Hand, and Head, are the parts of the Body usually blazoned as Charges. An Arm encased in armour is *Vambraced:* thus, fig. 162 would be blazoned as, *Arg.; a sinister Arm, erased at the shoulder, embowed, vambraced, hand gauntleted, all proper.* If the Hand had been turned towards the sinister side, it would have been *counter-embowed.* A Hand is never supposed to be *gauntleted,* unless so specified. A clothed figure is said to be *Vested* or *Habited;* and when the clothes are bound tightly about the waist, *Close-girt.*

Fig. 162.

Imaginary Beings.

To the fertile imagination of the ancient Oriental warriors, we are in a great measure indebted for the fabulous creatures which appear as Heraldic Charges. These devices were freely adopted by the victorious Crusaders as mementoes of their expedition, and thus they became introduced into Western Europe. Some few, however, such as the Phœnix and the Sagittarius, seem to deduce their origin from the Heathen Mythology.

The Dragon (fig. 163) is a winged monster, covered with scales, and having four legs: its tail and tongue are armed with a conventional sting. Both the head and wings frequently appear as separate Charges.

Fig. 163.

Fig. 164.

The Griffin (fig. 164) is an Animal, the head, shoulders, wings, and fore-feet of which resemble an Eagle; the body, hind-legs, and tail, being formed like a Lion. When in its usual attitude, Rampant, with wings expanded, as in the diagram, it is described as *Segreant*. A Male Griffin is destitute of wings, and is further distinguished by two straight horns rising from the forehead, and rays of gold which issue from various parts of the body.

The Cockatrice has the head, body, wings, and feet of a Cock (scales being substituted for feathers), the tail of a Dragon (fig. 165). It is *Armed, Crested, Wattled*

in the same manner as the Game-cock. The head alone is a frequent Charge.

The WYVERN differs from the Cockatrice in having the head of a Dragon, and is usually without spurs (fig. 166). The wings of the Dragon, Griffin, Cockatrice, and Wyvern are always represented as addorsed.

Fig. 165.

Fig. 166.

The HERALDIC TIGER and ANTELOPE differ essentially from their zoological prototypes. The former is represented with the head of a Dragon, except that the tongue is not armed, and with three or four tufts of hair along the neck, and one on the breast: in other respects, it resembles a natural Tiger. The HERALDIC ANTELOPE has the body of a Stag, two straight horns, a short tusk on the nose, and tufts of hair on the neck, chest, and tail, which latter is like that of a Lion.

Fig. 167.

The PASCHAL or HOLY LAMB is a Lamb passant supporting with its dexter fore-leg a staff, usually in bend-sinister, from which depends a Banner, charged with a Cross of ST. GEORGE. See FLAGS.

The TRITON and MERMAID (figs. 168 and 169) are more commonly employed as Supporters than as Charges, and thus appear flanking the shield of the *Fishmongers' Company*. The upper part of the Triton's body, however, is armed

like a knight. A Triton is sometimes called a MERMAN or NEPTUNE.

Fig. 168.

Fig. 169.

In addition to these may be enumerated the CHIMERA, possessing the head of a Lion, the body of a Goat, and the tail of a Dragon; the PEGASUS, or WINGED HORSE; the SAGITTARIUS, or CENTAUR, an Animal produced by the combination of the head and bust of a Man with the body of a Horse, and holding in its hands a bent bow; the LION-POISSON, or SEA-LION, which has the head and shoulders of a Lion, with fins for paws, and the *nowed* tail of a Fish for a body; the SEA-HORSE, which is a combination of a Horse and a Fish, similar to the last; the UNICORN; the SALAMANDER, which is *passant* amidst flames of fire; the WINGED BULL, LION, and DEER, &c. The dexter supporter of the arms of LORD HUNSDON, in WESTMINSTER ABBEY, is a BAGWYN, which is a beast like an Heraldic Antelope, with the tail of a Horse and the horns of a Goat.

To this list may be added a few imaginary Birds; which are: the PHŒNIX, a demi-eagle displayed issuing from flames of fire; the HARPY, a Vulture with a woman's head and breast, borne as Arms by the City of NUREMBURG; the ALLERION, an Eagle without beak or feet; and the MARTLET (fig. 170), which is a Swallow likewise destitute of those useful members. The *Martlet* is a very common Bearing, and

Fig. 170.

constitutes the Mark of Distinction of the fourth son (see *Differencing*).

CAMDEN says, that GODFREY DE BOULOGNE, "at one draught of his bow, shooting against David's Tower at Jerusalem, broached three feetless birds called Allerions upon his arrow, and therefore assumed in his shield, *Or; on a Bend gules, three Allerions argent.*" It has been conjectured, however, that the House of LORAINE did not bear this charge on their Escutcheon on account of the exploit of their ancestor narrated by Camden, but simply because the letters contained in the words *Loraine* and *Alerion* form a perfect anagram (*Anecdotes of Heraldry, &c.;* 1795; page 99).

THE CELESTIAL BODIES.

The SUN is always supposed to be *Proper*, or *In his Glory*, or *Splendour*, and is blazoned *Or*, unless otherwise specified. It is represented by a Disc, on which is sometimes depicted a human face, and is surrounded by a number of rays, alternately straight and wavy, which issue from its circumference. A single Ray may constitute a Charge, as in the Arms borne by the Family of ALDHAM, which are: *Az.; issuant from the dexter corner of the escutcheon, a Ray of the Sun, in bend ppr.* When blazoned as *Eclipsed*, it is tinctured sable.

The proper Tincture of the MOON is Argent; and when full-faced and shining, it is described as *In her Complement* or *Plenitude.* It is usually environed with a number of short, straight rays. The Moon, when Eclipsed, is said to be *In her Detriment*, and is emblazoned sable.

A Half-Moon, with the horns directed upwards, is a CRESCENT (fig. 171, in base). This Charge is also used as the *Difference* by which the second son is distinguished. A Crescent with the horns directed towards the Dexter, is said to be INCRESCENT; and if towards the Sinister, DECRESCENT.

The STAR, or ÉTOILE, is represented with six *wavy* points (fig. 172). See MULLET (fig. 204).

Fig. 171.

Fig. 172.

The SIGNS OF THE ZODIAC, PLANETS (fig. 171, in Chief, JUPITER), RAINBOWS, and CLOUDS, are sometimes, though very rarely, employed as Charges.

TREES, PLANTS, AND FLOWERS.

Of Trees, the OAK, PINE, OLIVE, PALM, and LAUREL are the most commonly blazoned in Armory; but others are sometimes to be met with. Branches of Trees more frequently appear as Crests, than as Charges. They are generally blazoned *proper*, or in their natural colours, although they may be of any Tincture.

The following Terms are employed in describing Charges of this class:

ACCRUED: Full-grown.

BARBED: Leaved. This term is usually applied to Roses, in describing the tincture of the little leaves, or Involucra, which encircle the flower, and does not refer to the ordinary leaves growing on the stem.

BLASTED, or STARVED: A Branch destitute of Leaves.

BLOSSOMED: Bearing Flowers or Blossoms.

COUPED: Cut off evenly.

ERADICATED: Torn up by the Roots.

FRUCTED: Bearing Fruit. An Oak-tree is *fructed* of its Acorns; and a Pine, of its Cones.

JESSANT: Shooting, or springing out of.

NERVED: Leaves are thus described when the Nerves or Fibres are of a different tincture to the Leaf itself.

PENDENT: Drooping or hanging.

SEEDED: Applied chiefly to roses, in blazoning the Seeds in the centre.

SLIPPED: Torn or broken off. The term *Erased* is never applied to Trees or Plants.

The Stump of a Tree is sometimes called a STOCK; and amongst Scotch Heralds a Branch is termed a SCROG.

The FLEUR-DE-LYS is one of the most ancient and frequent of Heraldic Charges. The origin of the Fleur-de-lys has been variously accounted for: by some it is supposed to represent a Lily, by others a Lance-head; others, again, assert that it is a *Rebus*, founded on the name of LEWIS the SEVENTH of FRANCE, who adopted it on his seal in the year 1137: to this last supposition most authorities incline. They were quartered with the Arms of ENGLAND from the year 1299, when EDWARD the FIRST married MARGARET of FRANCE, until the Union of ENGLAND and IRELAND in 1801, when they were relinquished.

Fig. 173.

It is very evident that Fleurs-de-lys were not intended to represent Lilies, for in the Arms of ETON COLLEGE, granted in 1449, we find both Charges mentioned: *Sa.; three* LILIES *slipped arg.: on a chief party per pale, az.; a* FLEUR-DE-LYS, *or: and gu.; a lion passant guardant of the fourth.* The Lily, moreover, consists of five leaves or petals, and is represented with a stalk, as in the margin. WILLIAM WAYNFLETE, Bishop of WINCHESTER, the founder of MAGDALEN COLLEGE, OXFORD, bore *three Lilies slipped argent;* which device still appears in the arms of that College.

Fig. 174.

"There are extant some volumes written under King Edgar, and by his command, touching the reformation of monastic life in England, wherein he is pictured with a crown fleuri. So, also, the crowns that are put on the heads of most ancient kings in pictures of the holy story of Genesis (*MSS. in Bib. Cott.*), translated into Saxon in those times, are ensigned with Fleurs-de-lys. This flower, being considered as an emblem of the Trinity, is, perhaps, the reason why it was afterwards used, and is still continued, as an ornament in the crowns of almost all Christian nations." (Condensed from a MS. of Stephen Leake, Garter King-at-Arms.)

The ROSE is sometimes blazoned *proper*, exhibiting the stem and leaves; the Rose of ENGLAND is thus represented. When, however, *a Rose* only is mentioned in a Blazon, it is always understood to mean the *Heraldic Rose*. The five small points around the flower represent the leaves of which it is said to be *Barbed*.

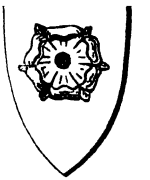


Fig. 175.

A Rose barbed and seeded ppr., does not imply *a Rose ppr.*, but *an Heraldic Rose, barbed vert and seeded or.*

It will be remembered that a Rose *gules* was assumed by the Lancastrian party as a Badge, and a Rose *argent* by the Yorkist. In the year 1461, EDWARD the FOURTH surrounded his white Rose with rays of the Sun, thus forming the ROSE-EN-SOLEIL, which was subsequently adopted by his adherents; and still appears on the *Union Jack*, or "*Regimental Colour*," of the Guards.

The COLUMBINE; CLOVE-PINK, or GILLY-FLOWER; CYANUS, or BLUE-BOTTLE; and THISTLE, are almost the only other flowers used as Charges, and these but rarely: the first three are severally borne by the families of HALL, JORNEY, and CHERLEY; and the Thistle, which is the

emblem of SCOTLAND, appears in the Arms of PEMBROKE COLLEGE, OXFORD.

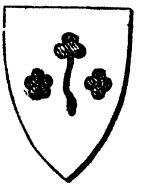


Fig. 176.

The TREFOIL, QUATREFOIL, and CINQUEFOIL, are leaves which bear three, four, and five cusps respectively. The Trefoil is usually blazoned as *stalked* and *slipped*. The DOUBLE QUATREFOIL, as the name implies, is a leaf with eight cusps.

When LEAVES are borne on a shield, they are always supposed to be *erect*; if they are intended to be placed horizontally or diagonally, their position must be expressed as *Bar-wise*, *Bend-wise*, &c.

WHEAT-EARS are occasionally to be met with in Armory; but a more frequent Charge is a Sheaf of Wheat, called a GARB. The *Band* around the Garb is supposed to be of the same Tincture, unless the contrary be specified in the Blazon. When a Garb is of any grain other than wheat, it must be mentioned; as, a *Garb of Oats*, &c. Sometimes the straw is of a different tincture from the ears; as, *a Garb vert, eared or*. Garbs are usually *or*, and when of this tincture are frequently blazoned *Proper*.

Fig. 177.

But few FRUITS are used as heraldic Charges; the principal are, the FIR-CONE, commonly called PINE-APPLE; the ACORN; and the PEAR.

The Student must not confound the Pine-apple with the West-Indian fruit of that name. The latter is heraldically known as the ANANAS.

The base of a shield, for about one-fifth of its entire depth, is sometimes occupied by a rising piece of ground, usually tinctured *Vert*, as though covered with grass: such a charge is termed a MOUNT.

CHAPTER VII.

COMMON CHARGES (CONTINUED).

Miscellaneous Inanimate Objects.

IN the following list of Charges, I do not profess to include all those which have been at various times adopted by Heralds; for, as I have before stated, *any thing* may constitute a charge. I shall also omit such common objects as a Book, Key, Horse-shoe, &c., the form of which is too familiar to require an explanation.

ANCHOR: Unless otherwise expressed in the Blazon, this charge should be represented in pale, with the flukes in base, and without a cable.

ANNULET: A plain ring, frequently used as a Charge; it is also the *Mark of Difference* of the fifth son (see fig. 216).

ARBALESTE: A Cross-bow (fig. 178).

ARCH, or BRIDGE: Usually drawn as in fig. 179.

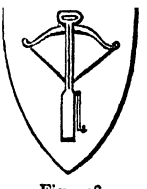


Fig. 178.

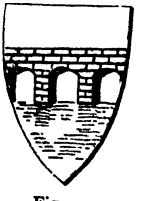


Fig. 179.

ARROW: A bundle of Arrows bound together in the centre is termed a SHEAF, and consists of three: one in

pale, and two in saltire. It is said to be *Armed* or *Barbed* of its head, and *Flighted* of its feathers. Unless otherwise directed, the heads are to be in base.

ATTIRES: The Horns of a Stag.

BAND: A Fillet with which a Garb or Sheaf of Arrows is bound.

BANDEROLL: A narrow Streamer affixed to the head of a Crosier, and usually depicted as enveloping the Staff.

BARNACLES, or BREYS (fig. 180): An instrument used to compress the nose of an unbroken or restive Horse.

Fig. 180.

This Bearing must not be confounded with the BARNACLE, which is a Bird somewhat resembling a Goose.

BAR-SHOT: A missile formerly employed in warfare, consisting of a short bar of iron, with a ball at each end, resembling a Dumb-bell.

BATTERING-RAM: An engine used to effect a breach in the wall of a besieged Town or Castle. It is blazoned as *Armed*, or *Headed, ringed*, and *banded*, and sometimes as *Garnished*, which term includes the three foregoing. Fig. 181 would be blazoned, *Argent; a Battering-ram in fess gules, garnished azure.*

BATTLE-AXE (fig. 182): It is described as being *Helved*

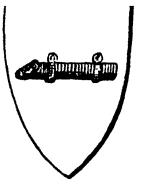


Fig. 181.

Fig. 182.

of its handle. The LOCHABAR AXE (shown on the Dexter) has a broader blade, and is usually shaped like an *Increscent.*

The helve, also, is slightly curved. The BROAD AXE is represented as on the Sinister.

BEACON, or FIRE-BEACON: An iron vessel—containing some combustible substance in flames—placed on a pole, against which is placed a ladder (fig. 183).

BELLS: In blazoning, it is necessary to state whether CHURCH BELLS or HAWK BELLS are intended. They are represented as in fig. 184—the former in Base, and the latter in Chief.

BIRD-BOLT: A blunt arrow, sometimes borne with two or three heads. When furnished with more than one head, the number must be specified (fig. 185).

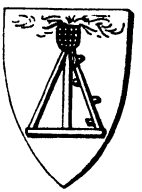


Fig. 183.

Fig. 184.

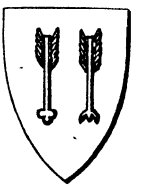


Fig. 185.

BOTTEROLL, CHAPE, or CRAMPETTE: The piece of iron with which the bottom of a scabbard is shod. The Crampette is an infrequent Charge: it was the ancient Badge of the Lords DELAWARR; and it also occurs in the Arms of the late Queen ADELAIDE. It is shown on a Canton in the third Quarter of fig. 244.

BRASSETTS: Armour to protect the Arms.

BROAD ARROW: See PHEON.

BRUSH: The tail of a Fox,—which animal was styled by the old Heralds a TOD, and is borne as Arms by the TODD family.

BUCKLES, sometimes called ARMOUR-BUCKLES: In blazoning, the form, whether round, oval, square, or lozenge, must be specified. If the tongue be *pendent*, it must also be

mentioned (fig. 186). See, also, the Buckle attached to the Helmet of SIR JOHN SAY (fig. 277), resting on the Sinister Chief of the Escutcheon.

BUGLE: See HUNTING-HORN.

CALTRAP, or CHEVAL-TRAP: An instrument used to retard the progress of an enemy's cavalry, by laming the horses. It was formed of four short but strong spikes, or *Gads*, conjoined in such a manner that, when thrown on the ground, one would always be erect (fig. 187). *Argent; three Caltraps sable*, is borne by the family of TRAPPS.

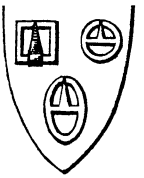


Fig. 186.

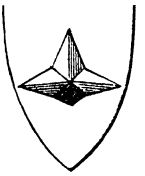


Fig. 187.

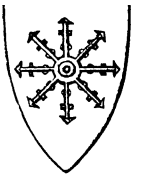


Fig. 188.

CARBUNCLE, or ESCARBUNCLE: A very ancient conventional Device, usually represented as at fig. 188. The extremities of the *Staves* are sometimes connected by a band.

CASTLE: An embattled Fortress, on which are commonly placed three towers (fig. 189). When the tincture of the Field is to be seen through the windows or ports, they are said to be *Voided of the Field.*

CATHARINE WHEEL: Supposed to represent the wheel upon which ST. CATHARINE suffered martyrdom (fig. 190).

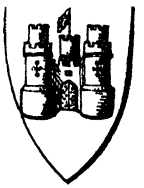


Fig. 189.

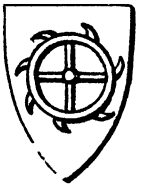


Fig. 190.

Fig. 191.

CHAMFRAINE, or CHAMFRON: Armour to protect the head of a war-horse (fig. 191).

CHAPLET, or GARLAND: These terms are frequently, but erroneously, used to signify the same object. A Chaplet should be composed of four Roses, arranged at equal distances in a circle, the intervening spaces being filled up with leaves; and a Garland should be formed of laurel or oak leaves, interspersed with acorns. It should always be stated of what the Chaplet or Garland is composed. They are usually tied in base with ribbon, the ends *flotant*, and are always *erect*, so as to appear as circles. See WREATH.

CHESS-ROOK: This Charge is represented in Heraldry very dissimilar in form to that of the modern Rook: it bears a greater resemblance to the Bishop. The family of WALCOT, amongst others, emblazon this ancient Charge upon their Escutcheon.

Fig 192.

CLARION: See REST.

CORONET: See chap. xiv.

CROSIER: A Staff bearing a Cross at the top, belonging to an Archbishop, as an emblem of his dignity (fig. 193; Archbishop Chichely, Canterbury, A.D. 1443). Bishops and Abbots are commonly, though erroneously, supposed to bear a Crosier with a rounded head, somewhat resembling a Shepherd's Crook. This should properly be called a PASTORAL STAFF (fig. 194). From both a narrow streamer—called a *Banderoll*, *Vexillum*, or *Orarium*—frequently depends, fastened near the head of the Staff.

Fig. 193.

In Illuminations and Monumental Effigies, the Pastoral Staves of Bishops and Abbots are identical in form. There is, however, one

invariable distinction observed, by which those dignitaries can be readily distinguished from each other: an Abbot holds his Staff in his right hand; whilst a Bishop holds it in his left, his other hand being elevated, as though he were pronouncing a Benediction.

The accompanying Illustration of a Pastoral Staff is taken from an example of the Fourteenth Century, about which period they were usually ornamented with Crockets, the Staff itself being hexagonal or octagonal. See, also, Initial Letter of chap. x.

Fig. 194.

Cross-bow: See Arbaleste.

Cubit Arm: An arm couped at the elbow. It is necessary to state in the Blazon whether the Arm be the dexter or sinister; and its position, such as *Erect, In fess,* &c.; also, whether the Hand be *Appaumé* or *Clenched.*

Escarbuncle: See Carbuncle.

Falchion: A Sword, the blade of which is broad, and slightly curved.

Fan, Scruttle, or Winnowing-basket (fig. 195).

Fetter-lock, or Shack-bolt: A somewhat rare charge. *A Falcon on a Fetter-lock* (fig. 196) was one of the Badges

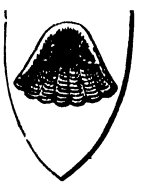


Fig. 195.

Fig. 196.

assumed by Edward the Fourth. The illustration here given is taken from the bronze gate leading to Henry the Seventh's

Chapel in Westminster Abbey. A Lion's face within a Fetter-lock is the crest of the HALLORANS, of Devonshire.

GAD : A rectangular plate of steel, borne in the Arms of the IRONMONGERS' COMPANY. Gads are also the spikes affixed to the knuckles of a gauntlet, to inflict a more dangerous wound, when the wearer was engaged in the *mêlée.* See Frontispiece.

GALLEY : See LYMPHAD.

GARLAND : See CHAPLET.

GAUNTLET : An iron glove, usually depicted without fingers, which is its most ancient form. It must be stated in the Blazon whether it be the dexter or sinister gauntlet, and if *Appaumé* or *Addorsed.*

In emblazoning a Gauntlet *appaumé*, the Student must bear in mind that it should not be mailed on the palm ; as it would have been impossible, in that case, for the wearer to grasp a weapon firmly. The palm of the hand was either covered with a leathern glove, or the gauntlet was affixed by straps to the fingers.

GIMMAL, or JUMELLE RINGS : When two or more Annulets are interlaced, they are sometimes termed Gimmal Rings.

A Gimmal or Jumelle Ring was formed of two flat hoops of gold, which fitted accurately within each other, and constituted but one ring. They were sometimes made triple ; and it was customary at a Betrothal for each of the contracting parties to retain one portion, and to give the other to the witness. At the marriage, the three pieces were reunited, and formed the wedding-ring. *Emilia* says, in OTHELLO :

"I would not do such a thing for a joint-ring."

GORGE, or GURGE (fig. 197) : A whirlpool ; borne on the Shields of the GORGES and CHELLERYS. This Charge covers the entire Field, and is always blazoned *Argent and Azure.*

GRIECES: Steps, or Degrees.

HABICK: An instrument used in dressing cloth. Two habicks appear in the Arms of the *Clothworkers' Company* (fig. 198).

Fig. 197.

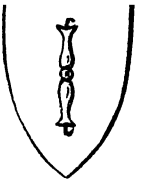


Fig. 198.

HARP: When represented as in the Third Quarter of the Royal Arms, it is usually termed a WELSH HARP.

HAWK-BELL: See BELL.

HELMET: When blazoned as a Charge, is represented as that of an Esquire. See chap. xiv.

HEMP-BREAK, or HACKLE: An instrument used for bruising hemp or flax (fig. 199). A Hackle was the device of SIR REGINALD BRAY; who, during the reign of Henry VII., in a great measure restored the Chapel of St. George, at Windsor, where it repeatedly occurs in various parts of the building.

HUNTING-HORN, or BUGLE: A very ancient and common Bearing. It is usually blazoned as *Stringed*, which signifies that it depends from two strings, or ribbons, tied in a knot

Fig. 199.

Fig. 200.

above; and *Garnished*, which refers to the mouthpiece, and the rings which encircle it (fig. 200).

JAVELIN: See TILTING-SPEAR.

KNOTS: See chapter ix.

LETTERS OF THE ALPHABET frequently appear as Charges. The families of TOFTE, KEKITMORE, CLARK, RASHLEIGH, VASSALL, and others, bear Letters on their escutcheons. The LANGS bear on a Fess the first six Letters of the Alphabet. Such Charges are more common in Foreign than in English Coats of Arms.

LURE: Two wings conjoined (as in fig. 154), to which is attached a line and ring.

LYMPHAD, or GALLEY: A one-masted vessel, rising at the stem and stern. It is represented with the sail furled, and propelled by oars (fig. 201). Many Scotch families bear this Charge.

MANCHE, or MAUNCHE: A hanging sleeve. Fig. 202 is taken from *Harl. MSS.* No. 6079. A fine example of this Charge occurs on the Brass of JOHN DE HASTINGS, EARL of PEMBROKE, in ELSYNG Church, NORFOLK (A.D. 1347).

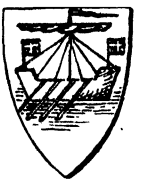


Fig. 201.

Fig. 202.

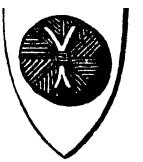


Fig. 203.

MILLSTONE (fig. 203): The iron clamps which support it on either side are the MILL-RINDS, or FERS DE MOLINE, which are more frequently borne separately than with the Stone. See *Cross Moline* (fig. 78).

MORION: A Helmet. In illustrations, it appears under

a variety of forms. It is sometimes shaped after the fashion of the helmet of the well-known bust of Ajax found in Adrian's Villa; and at other times it assumes the form of the Casques worn by the soldiers of the Commonwealth, which was a steel cap fitting close to the head, having a wide and slightly arched brim.

MULLET: A Figure resembling a spur-rowel of five points (fig. 204). When of more than five points, the number must be specified. It is generally *pierced*, as in the diagram. Compare the *Mullet* with the *Étoile* (fig. 172).

PALL: An archiepiscopal vestment made of lambs'-wool, and worn over the shoulders. Only one-half is apparent in Armorial illustrations; it is always fimbriated, and charged with Crosses *paté fitché*. It appears in the Arms of the Sees of CANTERBURY and ARMAGH (fig. 205).

PALMER'S, or PILGRIM'S, STAFF: A very ancient Charge. The PILGRIM'S SCRIP is sometimes represented with the Staff, as in fig. 206.

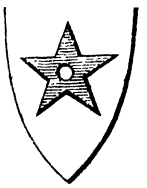


Fig. 204.

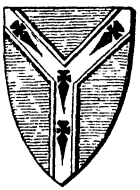


Fig. 205.

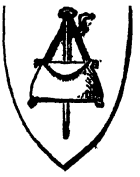


Fig. 206.

PHEON: The barbed head of a dart (fig. 207). A Pheon engrailed on the outer edge is blazoned as a BROAD ARROW.

PLAYING-TABLES: This Charge, which is but seldom employed, is drawn with twenty-four points, like a Back-gammon-board.

PORTCULLIS: An iron gate formed of bars armed at the base, and bolted *in trellis;* at both sides is a chain pendent from rings at the top (fig. 208).

REST, CLARION, CLARICORD, or SUFFLUE: Various opinions have been given by Armorists as to the origin of this Charge. Some incline to the supposition that it was intended as a rest to receive the lance when a Knight was on horseback, and others that it was a musical instrument. They probably constituted, at one time, two distinct devices, but they are now considered as identical (fig. 209).

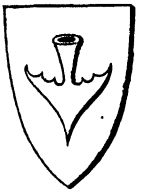


Fig. 207.

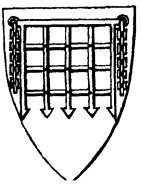


Fig. 208.

Fig. 209.

SCALING-LADDER: A very ancient, though somewhat uncommon, Charge. It is generally represented *bendwise*, resting against a wall, and furnished at the top with two grappling-claws.

SCIMETAR: This weapon differs little from the Falchion. The blade is, however, rather more curved, and somewhat narrower.

SCRIP: See PALMER'S STAFF.

SEAX: A Falchion with a semicircular notch at the back of the blade, seen in the Arms of the County of MIDDLESEX; which are: *Gules; three Seaxes fesswise argent* (fig. 210).

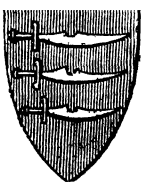


Fig. 210.

Fig. 211.

SHAKEFORK: Resembles a Pall, humetté and pointed (fig. 211).

SPEAR: See TILTING-SPEAR.

SPUR: This Charge may either be represented in its modern form, with rowels, or with a single point. The latter is the most ancient, and is known as the PRYCK-SPUR. The example in the margin is taken from a brass to SIR ROBERT DE BURES, in ACTON Church, SUFFOLK (A.D. 1362). The monumental effigy of JOHN PLANTAGENET, of ELTHAM, in WESTMINSTER ABBEY (A.D. 1336), affords a fine example of an octagonal-shaped pryck-spur. RICHARD the FIRST, on his great seal, is the first king who appears wearing a ROUELLE-SPUR. Spurs are sometimes represented with a circular guard around the points.

Fig. 212.

SWORD: The Sword differs from the Falchion, Seax, and Scimetar in being represented straight, instead of curved. See the third Quarter of fig. 244. In all of these weapons, the hilt, pommel, and sometimes the *gripe*, or that part by which they were held, differ in tincture from the blade, which difference must be noted in the Blazon. When no position is assigned, the hilt is to be placed in base.

TILTING-SPEAR: It is sufficient to blazon this weapon as a *Spear* (fig. 213). When a plain Spear is intended, it must be blazoned as a *Javelin*. A *Broken Spear* often appears as a Charge, and means the lower half.

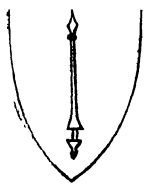


Fig. 213.

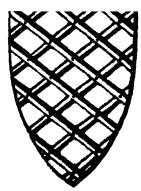


Fig. 214.

TRELLIS: This differs from *Fretty*, inasmuch as the pieces of which it is composed are not interlaced, but are continued throughout, and nailed at the points of contact (fig. 214).

TRUMPET: This instrument generally appears straight, with the end rather distended. A very ancient form is *flexed*, in the shape of the letter S.

TURRET. A small tower commonly set upon a Castle, as shown at fig. 189.

VAMBRACE: Armour for the arm (fig. 162).

VAMPLATE: A Gauntlet.

VANNET: The Escallop is so named when the ears are wanting.

WATER-BOUGET: A leathern vessel formerly used by soldiers and pilgrims to contain water. It may be represented in either of the forms shown in the diagram, but that in base is more generally adopted.

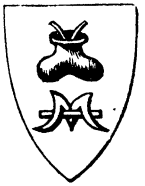


Fig. 215.

WINNOWING-BASKET: See Fan.

WREATH: A circular fillet of twisted silk upon which the crest is placed (fig. 274). Wreaths also appear as encircling the heads of human figures, particularly those of Saracens and Moors.

DISPOSITION OF SMALL CHARGES.

When there are several small charges of the same kind blazoned on a shield, the position they occupy, as well as their number, must be mentioned. The method of arranging them in the form of an Ordinary has already been noticed at page 68. They may likewise be disposed as in the following Blazons of Arms.

Gules; a Chevron between ten Cinquefoils, four and two in chief, one, two, and one in base argent. Borne by BERKLEY.

Argent; two Bars between seven Annulets, three, three, and one gules. SEAFORTH (fig. 216).

Argent; ten Escallops, four, three, two, and one sable. KINGSCOTE.

Azure; eleven Billets, four, three, and four argent. LAVARDIN.

Unless some other disposition be specially noted in the Blazon (as in the Arms of the County of MIDDLESEX, fig. 210), three Charges are always to be placed *two and one*, as in the annexed Shield borne by NEWTON, of Cheshire: *Argent; three Eagles displayed azure* (fig. 217). When, however, the escutcheon is traversed by a Bend or Bend sinister, and three charges are on either side, this arrangement may be with propriety disregarded. Thus the Arms of HUNT, of Hértfordshire (formerly of Huntingdonshire), would be represented as in fig. 218.

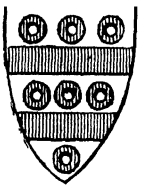


Fig. 216.

Fig. 217.

Fig. 218.

CHAPTER VIII.

MISCELLANEOUS DESCRIPTIVE TERMS.

THE following list of descriptive Terms does not include those which have been previously mentioned in treating of Charges. Any Term not set down in this place may be readily found by reference to the Index at the end of the volume.

ABAISÉ: Lowered. This term is applied when a charge which usually occupies the centre of a shield, such as a Fess, is depressed below it. A *Pale* or *Bend abaisé* would be more correctly blazoned as a *demi-pale*, or *demi-bend in base*. When the wings of an Eagle displayed are inverted, they are sometimes described as *Abaisé*.

ADUMBRATED: Shaded, or under shadow.

AIGUISÉ, or URDÉ: Used by French and the early English Heralds to signify pointed, as a *Cross aiguisé*.

AMBULANT: Walking, commonly applied to Beasts of the Chase.

ANNODATED: Curved somewhat in the form of the letter S.

ANNULATED, or ANNULY: Charges are thus blazoned when they terminate in Annulets: as a *Cross annuly*, which means that an Annulet is affixed to the end of each limb.

ARCHED, or ENARCHED: When an Ordinary, such as a Fess or Bend, is slightly curved, it is blazoned as *Arched* (see Arms of PRINCE of WALES, fig. 287).

ARMED AT ALL POINTS: This term is used in blazoning

a Knight who is completely encased in Armour—sometimes described as *Cap-à-pie*.

ARONDÉ: Rounded off.

ARRASWAYS: A rectangular charge, such as a Book, is thus described when it is placed on its side, with one corner towards the spectator.

ASPERSED: See SEMÉ.

ASSURGENT: Rising from the sea.

AT BAY: Used in describing a Stag with its head depressed, as if it were butting with its horns.

BANDED: When a Charge, such as a Garb or Sheaf of Arrows, is bound together with a band of a different tincture, it is said to be *Banded* of that tincture.

BARDED: Caparisoned.

BEZANTÉ: *Semé* or covered with Bezants.

BI-CORPORATED: Having two bodies conjoined to one head. Animals, more particularly Lions, are occasionally so represented, and, sometimes, TRI-CORPORATED. Such a device was borne by EDMUND CROUCHBACK, EARL of LANCASTER, brother to King EDWARD the FIRST.

BILLETÉ: *Semé* of Billets.

BLADED: When the blade or stalk of corn is borne of a different tincture from the ear, it is described as *Bladed* of whatever tincture it may be.

BLEMISHED: See REBATED.

BOLTING: Applied to Hares and Rabbits when *courant*.

BRACED: Interlaced.

BRINDED, or BRINDLED: Spotted. Applied only to animals.

CANTONED: A Cross is *Cantoned* when it is between four Charges (see fig. 160).

CLOUÉ: Studded with nails. A Portcullis, or a Gate, is sometimes thus described.

CORDED: Bound round with cord,—as, *a Bale gules, corded or.*

CORNED: Horned.

CONJOINED: Joined together. When hollow Charges, such as Annulets, are linked together, so as to form a chain, they are sometimes blazoned as *Conjoined;* they would, however, be better described as *Braced.*

CRUSILLÉ: *Semé* of Crosses; usually of Crosses-crosslet.

DECOLLATED: Decapitated. Rarely used.

DILATED: Opened or extended. Applied to a Pair of Compasses, Barnacles, &c.

DISARMED: Beasts and Birds of prey are thus blazoned when they are deprived of their claws and teeth, or beaks.

ENALURON, ENTOYRE, and ENURNY: Terms formerly used to express Bordures severally charged with Birds, Inanimate Objects, and Animals. See page 66.

ENGOULED: Being swallowed or devoured. It also signifies being pierced through the mouth with a weapon.

ENHANCED: Any Ordinary set above its usual position. The BYRONS bear: *Argent; three Bendlets enhanced gules;* and the CITY of MANCHESTER emblazons the same Charges *or*, on a field *gules* (fig. 219).

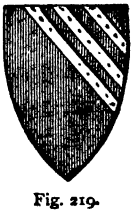


Fig. 219.

ENSIGNED: Ornamented, or garnished.

ENVELOPED: Entwined.

FLEXED: Bent.

FLIGHTED: An arrow is *flighted* of its feathers.

FLOTANT: This term is usually applied to Flags when displayed as if by the wind. It may, also, be used to express any thing floating or swimming. See JESS, page 86.

FORCENÉ, or FRESNÉ: Applicable only to Horses when in a rampant position.

FUMANT: Emitting smoke.

FUSILLÉ: *Semé* of Fusils.

GERATED: See SEMÉ.

GENUANT: In a kneeling posture.

GLIDING, or GLISSANT: Used to describe Serpents when moving forwards in Fess.

GUARDED: Trimmed, or turned up with. Commonly applied to a Mantle or Chapeau.

HABITED: See VESTED.

HACKED: An indented Charge is thus described, when the notches are curved upon both sides, similar to the Teeth of Barnacles (see fig. 180).

INTERCHANGEABLY POSED: When Charges are placed in parallel lines, so that the head of each appears between the tails of two others,—in the manner that fish are usually served at table,—they are said to be *Interchangeably posed.*

LAMINATED: Scaled. Applied only to reptiles, and to them but rarely.

LINED: Attached by a line, usually affixed to the collar of an Animal. This term is also applied to the lining of a Mantle, Chapeau, &c., when borne of a different tincture from the garment itself.

LIONCED: Crosses are thus blazoned when their limbs terminate in the heads of Lions.

MASONED: As though built with stone, like a Castle (see fig. 179).

MORNÉ: Disarmed.

POWDERED: See SEMÉ.

PURFLED: When applied to a Mantle, implies that it is lined or guarded with fur; and when to Armour, that the studs and rims are of another metal,—as, an *Arm vambraced ppr., purfled* or *garnished or.*

REBATED: When the head of a Cross, Weapon, &c., is broken or cut off.

REFLEXED: Bent, or turned backwards, as the chain of the sinister Supporter of the Royal Arms.

REMOVED: Depressed. See ABAISÉ.

RENVERSÉ, or REVERSED: Turned contrary to the usual direction.

SCINTILLANT: Emitting sparks.

SEMÉ, ASPERSED, GERATED, SANS NOMBRE, and POWDERED: These terms are used to signify that a Shield or Charge is covered with an indefinite number of minor Charges promiscuously scattered over the surface. *Powdered*, *Gerated*, *Sans Nombre*, and *Aspersed*, however, commonly imply that the Charges are to be smaller, and more thickly distributed than *Semé*. It will be seen by reference to the Shield on the following page,—which is FRANCE ANCIENT, *azure; semé de Lys or*,—that the Fleurs-de-lys occurring at the extremities are cut through, as if the Field were covered with a Diaper pattern. When the other terms are employed, the small Charges are represented complete.

STRINGED: Used in specifying the tincture of the string or ribbon by which a Bugle-horn is suspended (fig. 200). It is also employed in describing the strings of musical instruments,—as in the Arms of IRELAND, which are: *Azure; a Harp or, stringed argent.*

SUR-TOUT, SURMOUNTING, or OVER-ALL: These terms are synonymous, and signify that a Charge—usually an Inescutcheon—is to be placed in the centre of the Shield, partially concealing whatever may have been previously emblazoned thereon, as shown at fig. 244. When on such an Inescutcheon a second is charged, it is described as SUR-TOUT-DE-TOUT.

SUSTAINED: Usually applied to a Chief or Fess, when a narrow fillet or fimbriation occupies the base of the Charge.

TREFLÉ: Ensigned with Trefoils. The Arms of SAXONY,

borne by the PRINCE of WALES, afford an example of a *Bend trefle*. In a *Cross trefle*, each of the limbs terminates with a single Trefoil.

VESTED: Clothed. Usually applied in blazoning a part of the body,—as *a dexter Arm couped, vested gules, hand proper*. When an entire Figure is clothed, it is commonly described as HABITED.

Fig. 220.

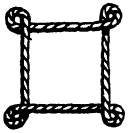
France Ancient.

CHAPTER IX.

KNOTS, BADGES, REBUSES, AND MERCHANTS' MARKS.

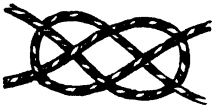
KNOTS of silk cord entwined in various manners were adopted as Armorial Bearings at a very early date. As far back as the fifteenth year of the reign of Edward the Third, we read of the STAFFORD knot being the Badge of the DUKE of BUCKINGHAM; and the BOURCHIER knot, that of FITZWARREN. Knots seldom appear as Charges upon shields, but serve for the most part as Badges and Crests. These Devices are known in Armory by the names of the Families to whom they severally belong; the principal of which are the following:

Fig. 221.



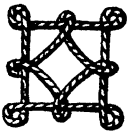
The Bowen Knot.

Fig. 222.



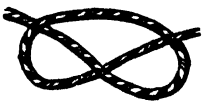
The Wake and Ormond Knot.

Fig. 223.



The Lacy Knot.

Fig. 224.

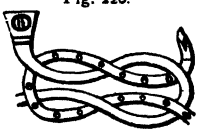


The Stafford Knot.

Fig. 225.

The Heneage Knot.

Fig. 226.



The Bourchier Knot.

Figs. 224 and 226 are taken from monuments in St. Edmund's chapel, Westminster: the former from that of JOHN, EARL of STAFFORD; and the latter from that of HUMPHREY BOURCHIER, who was killed at the Battle of Barnet, in 1471. It will be observed that, in the last-mentioned, one strap is pierced with holes, to receive the tongue of the buckle. The example in the margin occurs on the tomb of ARCHBISHOP BOURCHIER, in Canterbury Cathedral, A.D. 1486.

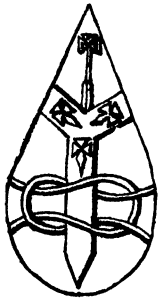


Fig. 227.

The Family of HARRINGTON also bears a knot, called by their name, which should justly be known as the VERDON knot, that family having previously adopted it. This knot is not represented as composed of cord, but is flat, and may be described as a Fret, with the extremities of the Saltire couped.

BADGES, or COGNISANCES, were Devices adopted by Families as distinctive marks, but which cannot be strictly regarded as Armorial Bearings (although they were to some extent employed as such), but rather as subsidiary Arms. They were intended to be borne on military equipments, caparisons, articles of domestic use, &c.; and also on the breasts of common soldiers, attendants, and household servants, in the manner of watermen and children of Charity Schools at the present day. As the bearing of Crests was restricted solely to their individual possessors, and as Coats of Arms were frequently of too elaborate a description to be embroidered on the garments of retainers, &c., Badges, consisting of a single figure, were employed to designate the family to which such dependents belonged. None but the private Herald bore the Arms of his lord upon his dress. In many instances, such tenants of the great Baronies as

were entitled to Armorial distinction assumed the Badge of their superior lord as Arms; hence the prevalence of the PELHAM Buckle in the Arms of Sussex families, and the Garb in those of Cheshire.

A Badge may readily be distinguished from a Crest, from the circumstance that the former is complete by itself, while the latter is always placed either on a *Wreath*, *Crest-coronet*, or *Cap of Maintenance*. The string-course which passes beneath the windows and connects the trusses in WESTMINSTER HALL is enriched along its entire length with the Crest and Helmet of RICHARD the SECOND, placed between two Ostrich-feathers, alternating with his favourite Badge—*a white Hart, lodged, gorged, and chained.* In these examples, the distinction between the Crest and the Badge is plainly marked; for, although there is a variation in each, as to position and accompaniments, yet the former—*a crowned Lion statant-guardant*—is in every instance placed upon a Cap of Maintenance.

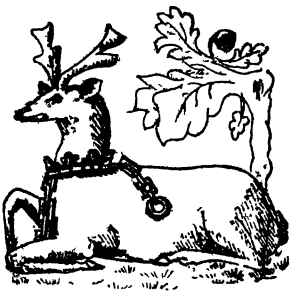


Fig. 228.

The origin of Badges may be traced to a period coeval with, if not antecedent to, that of regular Coats of Arms. Thus, we find King STEPHEN bearing two separate Devices as Badges, which have been sometimes, though erroneously, regarded as his Arms. These were a Sagittarius, and a Plume of three Ostrich-feathers, with this Motto: "VI NULLA INVERTITUR ORDO"—*By no force is their form altered;* alluding to the fold and fall of the Feathers, which, however shaken by the wind, recover their original fashion.

The *Planta genista* of the PLANTAGENETS; the *Ostrich-feathers* of EDWARD, PRINCE of WALES; and the *Red* and *White Roses* of the LANCASTRIAN and YORKIST factions, are examples of Badges familiar to every student of English History. Some of the Kings and the Nobles of the Fourteenth and Fifteenth Centuries adopted several Badges which they used indiscriminately: HENRY the FOURTH, for example, had no less than twelve; which were, a *Gennet* (Ermine or Weasel) *passant between two sprigs of Broom*—thus forming the word PLANTA-GENET; the *Monogram S.S.; three Ostrich-feathers; the stump of a Tree*, for WOODSTOCK; a *Fox's tail;* a *Crescent;* a *silver Swan, ducally gorged*, for BOHUN; a *red Rose;* a *Panther;* an *Antelope;* an *Eagle displayed;* and a *Columbine-flower*. The *Portcullis* was a favourite Device of HENRY the SEVENTH, as may be seen in the Chapel at WESTMINSTER, where it repeatedly occurs. This was the Badge of the DUKES of BEAUFORT, descendants of JOHN of GHENT, through whom HENRY was anxious to exhibit his Lancastrian origin: he was also equally desirous of showing his connection with the House of York; for, besides the White and Red Roses conjoined, is to be seen a *Falcon standing on a Fetterlock* (fig. 196), which was the Cognisance of EDMUND LANGLEY, DUKE of YORK. A more extended account of the Royal Badges of England will be found in chapter xvii.

As in many historical records, particularly in ballads, Nobles are referred to by the Badges which they bore, and not by name, it is important that we should know to whom such Badges belonged. The following list, chiefly compiled from *Harl. MSS. No.* 5910, *Part II., Mus. Brit.*, and *2d M.* xvi., *Coll. Herald*, contains the names of the principal Nobles who were distinguished by Badges:

ARUNDEL: An Acorn.

ASTLEY : A Cinquefoil ermine.

AUDLEY : A Butterfly argent ; a Saracen's head.

BEAUFORT : A Portcullis.

BEAUMONT : An Elephant.

BOLEYN : A Bull's head, couped, sable, horned gules.

BOOTH : A Boar's head erect, erased, sable.

BOROUGH : An Arm vambraced, embowed, and gauntleted proper, suspended by a golden cord, in the manner of a Bugle-horn (*MS. No.* 1121, *Ash. Coll.*).

BOTTRELL : A Bundle of Arrows argent, within a sheaf sable, garnished or, the straps gules (*Harl. MSS. No.* 4632).

BRANDON : A Lion's head erased or.

BRAY : A Coney sable.

BUCKINGHAM, DUKE of : Stafford knot.

BURLEIGH : Wheat-sheaf or.

CASSELL : An Anchor gules, bezanté, ringed or, corded of the first.

CHENEY : Two Horns argent.

CHICHESTER, EARL of : A Buckle or.

CLIFFORD : An Annulet or.

CLINTON : A Mullet or.

COBHAM : A Saracen's head sable.

COMPTON : A Beacon or, fired proper.

COURTENAY (EARL of DEVON) : A Boar argent.

CUMBERLAND, EARL of : Raven argent.

CURSON : A Cockatrice displayed gules, armed azure.

DENNY : Two Arches supported on columns argent, capitals and bases or.

DESPENCER : An Annulet per pale or and argent (*Ash. Coll. MSS. No.* 1121).

DE VERE (EARL of OXFORD) : A Boar azure (Stowe's *Survey of London*). The Earls of Oxford also used a bottle

argent, suspended by a cord azure, in right of their hereditary office of Lords High Chamberlain; or possibly this Badge was only a Rebus, and was intended to represent *verre*—a glass bottle. Over the west window of the church at CASTLE HEDINGHAM, ESSEX, this Badge appears as in the margin.

Fig. 229.

DOUGLAS: A Heart proper.

DRAYCOTT: A Serpent's head erased gules.

EDGECOMB: A Boar's head couped argent, the neck encircled with a wreath of leaves proper (*Harl. MSS. No.* 4632, *fol.* 217).

FAUCONBERG, LORD: A Fish-hook.

FITZWARREN: Bourchier knot.

GREY: A Scaling-ladder argent.

HASTINGS: A Bull's head erased sable, gorged and crowned or.

HOWARD: A Lion rampant argent.

HUNGERFORD: A Sickle (*Tomb of Walter, Lord Hungerford, in Salisbury Cathedral*).

KENT, EARL of: A Bear argent.

KNOWLES: An Elephant.

LANGFORD: Two Wings argent.

LINCOLN, EARL of: Plume of Feathers.

MAINWARING: An Ass's head sable.

MARMION: An Ape passant argent, ringed and chained gold (*Harl. MSS. No.* 1453, *fol.* 158*b*).

MARCH, EARL of: A white Lion; a Rose.

MONTACUTE, LORD: A Roebuck.

MORLEY, LORD: A Boar's head muzzled.

MOWBRAY: A Mulberry-tree proper.

MUNFORD: A Fleur-de-lys gules.

NEVILLE: A dun Bull; a Fret or.

NEWCASTLE, DUKE of: A Buckle or.

NORFOLK, DUKE of: A Lion passant argent.

OGLE: A Bull's head erased argent.

PELHAM: A Buckle or.

PEMBROKE, EARL of: A Dragon vert.

PERCY: A Crescent argent.

RICH: A Greyhound courant.

RIVERS: A Magpie proper; an Escallop argent.

RUTLAND, EARL of: A Peacock.

SANDES: An Elephant.

SCROPE: A Plume of Feathers azure; a Cornish Chough proper.

SIDNEY: A Hedgehog.

STANLEY: A Hart's head argent.

ST. LEGER: A pair of Barnacles erect gules, ringed or.

SUFFOLK, DUKE of: A Lion rampant, queue fourché or.

WALSINGHAM: A Tiger's head (*Harl. MSS. No.* 5910, *Part II. fol.* 167); a Boar's head couped sable, holding in the mouth a walnut vert (*Harl. MSS. No.* 4031, *fol.* 162).

WHARTON: A Bull's head erased argent.

WILLS, LORD: A Bucket and Chain.

WINCHESTER, MARQUESS of: A Falcon.

WINSOR: A Unicorn argent.

WIATT: A pair of Barnacles erect argent, ringed or.

WILLOUGHBY: A Mill-sail, or Wind-mill.

WORCESTER, EARL of: A Camel.

YARBOROUGH, EARL of: A Buckle.

It was frequently the practice at Tournaments for a Knight to exhibit two shields, one charged with his hereditary Bearings, and the other with his Badge, or *Impress*. Before the commencement of the Tournament, if any one was desirous of an encounter with him whose shields were thus exposed, he signified whether he wished it to be simply a

trial of skill or a *combat à l'outrance* by touching either the Badge or Arms. EDWARD the BLACK PRINCE, in his Will, in which he gives directions for his funeral obsequies, specially mentions both kinds of shields which were to be carried in the procession—"l'un pur la guerre, de nos armes entiers quartellés; et l'autre pur la paix, de nos bages des plumes d'ostruce." Another mode of challenging—and that most generally adopted—was for Knights to exhibit their Shields of Arms, and for their opponents to signify their intention by touching them with *Sharps* or *Blunts*.

From the Fourteenth to the Sixteenth centuries, Badges were commonly depicted on the friezes, entablatures, and stained-glass windows of Mansions and Churches, many fine examples of which are still preserved.

In the historical plays of Shakespeare, frequent allusions are made to Badges. CLIFFORD, in his quarrel with the EARL of WARWICK, exclaims:

> "I am resolved to bear a greater storm
> Than any thou canst conjure up to-day;
> And that, I'll write upon thy Burgonet (*helmet*),
> Might I but know thee by thy Household Badge."

To which threat, WARWICK replies:

> "*The rampant Bear, chained to a ragged staff*,
> This day I'll wear aloft my Burgonet."
> *King Henry VI.*, part ii. act v. sc. 1.

In the ancient ballad, entitled "The Rising of the North Countrie," we read:

> "Now spreade thine Ancyent (Banner), Westmorland,
> Thy *Dun Bull* faine would we spye;
> And thou, the Earle of Northumberland,
> Now raise thy *Half-Moone* up on hye."

NEVILLE, EARL of WESTMORELAND, carried a *Dun Bull* as a

Badge, and a *Dun Bull's head and neck erased* for Crest. The Badge of PERCY, EARL of NORTHUMBERLAND, was a *Crescent*, which is again referred to in "The Hermit of Warkworth:"

> "The minstrels of thy noble House
> All clad in robes of blue,
> With *silver Crescents* on their arms,
> Attend in order due."

About the time of QUEEN ELIZABETH, the custom of wearing Badges began to fall into disuse: there are at the present day but few of our noble families which retain it. In Scotland, however, the custom still in a great measure survives; a branch of a tree, a sprig, or a flower, in every instance constituting the distinguishing badge of the various clans, as exemplified by the following list:

BUCCLEUGH	Heather.
BUCHANAN	Birch.
CAMERON	Oak.
CAMPBELL	Myrtle.
CHISHOLM	Alder.
COLQUHOUN	Hazel.
DRUMMOND	Holly.
FERGUSON	Poplar.
FORBES	Broom.
FRAZER	Yew.
GORDON	Ivy.
GRAHAM	Laurel.
GRANT	Cranberry Heath.
MAC DONOLD	Bell Heath.
MAC DONNELL	Mountain Heath.
MAC GREGOR	Pine.
MAC INTOSH	Box.

MAC KENZIE	Deer Grass.
MAC LEAN	Blackberry.
MAC RAE	Fir-Club Moss.
MENZIES	Ash.
MURRAY	Juniper.
OGILVIE	Hawthorn.
OLIPHANT	Maple.
ROBERTSON	Fern.
ROSE	Brier-rose.
ROSS	Bear-berries.
SINCLAIR	Clover.
STEWART	Thistle.
SUTHERLAND	Cat's-tail Grass.

The chief of each clan, in addition to his family Badge, wears in his bonnet two Eagles' feathers: only the members and dependents of the house of MUNRO are entitled to bear Eagles' feathers as a Badge.

The last personal Royal Badge was that devised by Queen ANNE, in which the Rose of ENGLAND and the Thistle of SCOTLAND appeared growing from one stem, and Imperially crowned. The Rose, Thistle, and Shamrock, however, still constitute the national emblems of ENGLAND, SCOTLAND, and IRELAND; and the custom of emblazoning devices upon the *Colours* of Infantry Regiments, and *Standards* of the Cavalry, is continued to the present day. As examples, it may not be out of place to enumerate the Badges displayed by a few of our Infantry Regiments:

1ST REGIMENT: V.R. within the Collar of St. Andrew, surmounted by an Imperial Crown.

2D „ A Paschal Lamb. V.R. within the Garter, surmounted by a Crown. The Crest of England.

3D	REGIMENT:	A Red Dragon.
4TH	„	A Lion of England. V.R. within the Garter.
5TH	„	St. George and the Dragon. Rose and Crown, proper. The Crest of England. *Motto:* Quo fata vocant.
6TH	„	Rose and Crown. Antelope.
7TH	„	A red Rose within the Garter, beneath a Crown, proper. A White Horse courant.
8TH	„	A Crown within the Garter. A White Horse courant. V.R. and Crown. *Motto:* Nec aspera terrent.
9TH	„	Britannia.
	&c.	&c. &c.

THE REBUS was a fanciful combination of two or more figures, whereby the name of the adopter was usually formed, and was frequently borne by those who possessed both Arms and Crest. SIR WILLIAM DUGDALE quaintly observes, that "they who lackt wit to expresse their conceit in speech, did use to depaint it out (as it were) in pictures, which they called *Rebus*, by a Latin name well fitting their device."

Rebuses were very generally adopted by Ecclesiastics, as is evinced by the number which are still to be seen carved in Churches and Monastic Edifices. On the tombs of the Abbots WHEATHAMSTEAD and RAMRYGE, in ST. ALBAN'S ABBEY, *ears of Wheat*, and *Rams* with the syllable "*rydge*" carved on their collars, are introduced in a variety of forms; and in a window of ST. PETER'S CHURCH, GLOUCESTER, contributed by THOMAS COMPTON, Abbot of CIRENCESTER, is a Rebus in which the donor's name is expressed by a *Comb* above a *Tun*, or Barrel. The Rebus of WILLIAM

BOLTON, Prior of ST. BARTHOLOMEW'S, SMITHFIELD, is similarly devised, as shown by the annexed cut. In a stained-glass window in the Chapel at LULLINGSTONE, KENT, appear the Arms of SIR JOHN PECHÉ,—*a Lion rampant*, surrounded with a Garland of Peach-branches; and on the fruit is inscribed the letter *é*, which in French would form PÊCHE-É. A *Shell* over a *Tun* still remains on the Parsonage-house of GREAT SNORING, NORFOLK, placed there by its builder, whose name was SHELTON.

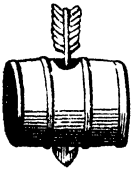


Fig. 230.

In a similar manner, a member of the GRAFTON family devised a Rebus of his name, composed of a *Graft* issuing from the favourite *Tun*. This device appears in a stained-glass window of the Hall of the Rectory-house in BUCKLAND, GLOUCESTERSHIRE.

Fig. 231.

ADDISON writes in the *Spectator*: "When Cæsar was one of the masters of the Roman Mint, he placed the figure of an Elephant upon the reverse of the public money, the word Cæsar signifying an Elephant in the Punic language. This was artificially contrived by Cæsar, because it was not lawful for a private man to stamp his own figure upon the coin of the Commonwealth. Cicero, who was so called from the founder of his family, that was marked on the nose with a little wen, like a vetch (which is *Cicer* in Latin), instead of Marcus Tullius Cicero, ordered the words Marcus Tullius, with a figure of a vetch at the end of them, to be inscribed on a public monument." We thus see that the adoption of Rebuses dates from a remote period of Antiquity.

The Reader is referred to the chapter on ARMES PARLANTES, where other forms of Rebuses will be found treated of.*

It commonly occurred that Knights who, on entering the Lists, wished to conceal their identity, would assume a Device with an allusive Motto, which was designated an IMPRESS. Dallaway defines an Impress as "a painted metaphor, or rather an enigma inverted." There was a difference between the Household Badge and the Impress, as appears from the quotation from *Richard the Second* at page 36, where both are mentioned. The Impress belonged exclusively to the Knight's person, and was usually relinquished after having been once exhibited. The following incident aptly illustrates the nature of Impresses, and the circumstances under which they were frequently adopted.

At a Tournament held in London in the year 1390, an English Knight, SIR PIERS COURTENAY, chose for an Impress a Falcon, with this legend:

> "I beare a Falcon, fairest of flighte;
> Whoso pinches at her, his deth is dight,
> In graith."

SIR WILLIAM DALZELL, a Scotch Knight, who wished to provoke a challenge from SIR PIERS, parodied his Impress,

* Rebuses, other than heraldic, are often alluded to in the writings of some of the old authors. Ben Jonson puts the following words into the mouth of his "Alchemist:"

> "He shall have *a bell*, that's *Abel;*
> And by it standing one whose name is *Dee*,
> In a *rug* gown—that's *D* and *rug*, that's *Drug;*
> And right anenst him a dog snarling *er*,—
> That's *Drugger*, ABEL DRUGGER. That's his sign."
>
> *The Alchemist.*

and appeared the following day bearing a Magpie, beneath which was inscribed:

"I beare a Pye, picking at a peice;
Whoso picks at her, I shall pick at his nese (*nose*),
In faith."

As may be supposed, SIR WILLIAM DALZELL attained his object, and a trial of skill was the result. A narration of the manner in which he outwitted his opponent is given in Sir Samuel Meyrick's *Ancient Armour;* which, though highly entertaining, is too long to recount here.*

Another class of Badges, of great antiquity, is that commonly known as MERCHANTS' MARKS. When the right of bearing Arms was restricted exclusively to *Nobiles*, and any infringement of this ordinance was visited by severe punishment and heavy fines, citizens were permitted to adopt certain devices, which were placed upon their merchandise. These were not strictly armorial, but were employed, for the most part, by Merchants to whom Arms were denied, in much the same manner as Trade-Marks are at the present day. In one of the Harleian Manuscripts, preserved in the British Museum, we read: "Theys be none armys but a marke as merchaunts use, for every man may take hym a marke, but not armys, without a herawde or purcyvante."

Those by whom such Marks were principally adopted were the WOOL-STAPLERS, or MERCHANTS OF THE STAPLE. At an early period of England's history, wool formed an important article of commerce; and Spelman, in his *Icenia*, asserts that half the wealth of Edward the First was derived from that source. About the middle of the Fourteenth century, the Wool-staplers were associated into a Guild; and during the reigns of HENRY the FIFTH and SIXTH, stringent

* For further notes on Impresses, the reader is referred to Nichols's *History and Antiquities of Leicestershire*, vol. iii.

enactments were passed for their protection. Many of them accumulated immense fortunes, and some of our present noble Families date their origin from Merchants of the Staple. The Devices which they adopted were generally a combination of a Cross and their own Initials, as appears from the subjoined figures, which are sculptured in ST. PETER'S Church, TIVERTON, and severally belonged to VALENTINE HARTNOLL, JOHN WALDRON, and GEORGE HUCKLEY. In many other Churches, particularly those of

Fig. 232.

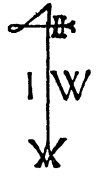


Fig. 233.

Fig. 234.

ST. JOHN THE BAPTIST, in BRISTOL, and the parish churches of HULL, DONCASTER, and HITCHEN, are to be seen similar records of those who contributed towards their endowment. So thoroughly identified were the adopters with their peculiar Marks, that they practically fulfilled every function of legitimate Arms, and, as PIERS PLOWMAN expresses it, were "*ymedeled* (painted) *in glass*," and engraven on monuments.

Occasionally, we find examples of the lawful bearers of Arms assuming a Mark, as in the case of WILLIAM GREVEL, A.D. 1401, on whose Brass, in CHIPPING-CAMPDEN Church, are represented both his Arms and mercantile Device, bespeaking that, although a merchant, he was of gentle blood. WILLIAM CANYNGE also, who was the founder—or at least the restorer—of the church of ST. MARY REDCLIFFE, BRISTOL (*temp.* HEN. VI.), as Gentle-

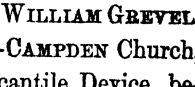


Fig. 235.

man and Merchant, used both Arms and Mark, which are sculptured on his Tomb (fig. 235).

Similar Devices were early adopted by Printers; and their use, under a somewhat modified form, is still continued by many Publishers. All Books issuing from the Press of ROBERT COPLAND, who died in 1548, bore his Mark (fig. 236), within a garland of Roses; and ROBERT WYER (A.D. 1527-1542) adopted a Device, of which fig. 237 is a copy.

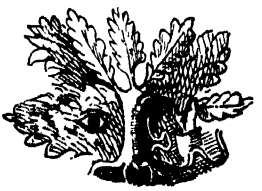
Fig. 236.

Fig 237.

The ALDINE MARK is too well known to need an Illustration.

For other examples of printers' marks, the reader is referred to "Collectanea de Arte Typographia," *Harl. MSS. No.* 5910, *Part II. fol.* 166 *et. seq., Mus. Brit.*

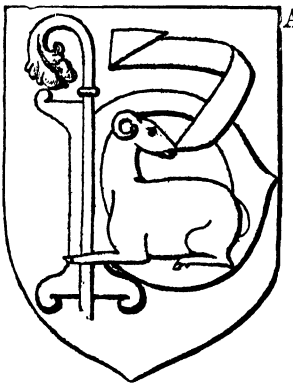
Fig 238.



Rebus of Abbot ISLIP, from his chapel in WESTMINSTER ABBEY.

CHAPTER X.

MARKS OF CADENCY, OR DIFFERENCES.



PATERNAL Arms being by right borne by all the sons of a Family, it is highly important that there should be some means by which the various members may be distinguished. For this purpose Heralds have instituted certain Devices called MARKS OF DIFFERENCE, or BRISURES, which, when charged upon a Shield, clearly indicate to which branch of a Family their Bearers belong.

In the early days of Heraldry, Differences were effected by a variety of arbitrary arrangements—such as changing the tinctures of the Coat; adding, or suppressing, some minor Charge; substituting one Ordinary for another; enclosing the Shield within a Bordure, &c.; but as, by these methods, a Coat of Arms, after a few generations, frequently became so changed in appearance as to lose all resemblance to the

The initial letter is taken from the Monument to PETER RAMSDEN, Abbot of SHERBOURNE, DORSETSHIRE (A.D. 1500), in the Church of that place.

original, much confusion and uncertainty were necessarily engendered. A simpler plan was subsequently devised—that of adding certain recognised figures to the Coat—which in no way, however, changed its identity.

The first of these Marks of Cadency is the LABEL, or FILE, which is borne by the eldest Son during the lifetime of his Father, at whose death, of course, it is removed from the Son's Escutcheon. Some authorities assert that the eldest Son should bear a Label with three *Lambeaux*, or *Points*, while his Father lives; and if his Grandfather should survive, it should have five *Lambeaux;* but, in many instances, we find both forms of the Label in use by one person at the same time. On the seal of EDWARD PLANTAGENET, afterwards EDWARD the FIRST, bearing date 1267, his Arms are differenced with a Label of five points, and on the counter-seal with three points; which example was followed by his Son and Grandson. Occasionally we find a Label of four points employed—as in the effigy of CROUCHBACK, first EARL of LANCASTER, son of HENRY the THIRD, who thus differences the Lions of England. Guillim mentions an example—that of HOWELL DE MONNEMOTH—in which a Label was borne with two points; but, in modern Armory, the Label is invariably represented with three. The illustration at the end of this chapter is an example of the Label of five points, and is taken from the Tomb of EDWARD the BLACK PRINCE, in CANTERBURY CATHEDRAL.

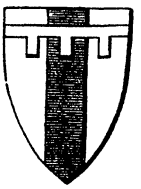


Fig 239.

In case the eldest son should die without issue during the lifetime of his Father, the second Son is permitted, as Heir expectant, to bear his Label; and on succeeding to his estate would bear his paternal Arms, without any Mark of Cadency, the same as his Brother would have done, had he survived.

A CRESCENT, in like manner, constitutes the Mark by which the Second Son distinguishes his Arms (fig. 240).

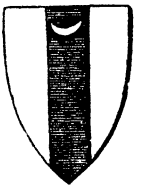


Fig. 240.

The Third Son differences his paternal Coat with a MULLET (fig. 172).

The Fourth Son differences his Arms with a MARTLET (fig. 170).

An ANNULET (fig. 216) indicates the Fifth Son.

The Arms of the Sixth Son are differenced by a FLEUR-DE-LYS (fig. 173).

The Seventh Son has a Rose (fig. 175).

A CROSS MOLINE (fig. 78) distinguishes the Eighth Son; and a DOUBLE QUATREFOIL (fig. 241) the Ninth.

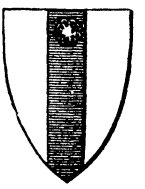


Fig. 241.

Should the eldest son himself have a Son, the latter would, during his Grandfather's lifetime, bear his paternal Arms, differenced by a Label, to show that he was of the first "House;" and on that Label there would be charged another, showing that he was the first Son of that House. On the death of his Grandfather, his Arms would of course be differenced by a single Label, in the manner that his Father's had been previously. Again: the fourth Son bears, as we have seen, a Martlet for Difference; his fifth Son, therefore, would charge an Annulet on his Father's Martlet, thereby implying that he was the fifth Son of the fourth House.

All the members of the Royal Family—the Sovereign excepted—difference their Arms with a silver Label of three points, charged with some distinguishing mark, specially assigned to them by the Crown. Thus, the DUKE of EDINBURGH bears on the first and third points of his Label

an Anchor azure, and on the middle point a *Cross humetté gules*. PRINCE ARTHUR: *a Cross gules, between two Fleurs-de-lys azure*. The PRINCESS ROYAL: *a Rose, between two Crosses gules*, &c. The DUKE of CAMBRIDGE bears on the first and third points *two Hearts in pale*, and on the middle point *a Cross, all gules*. The PRINCE of WALES, as the eldest son, of course, bears his Label uncharged.

It is extremely doubtful when this system of differencing came into universal practice; for though we find DE QUINCY, EARL of WINCHESTER, differencing his seal with a Label, about the year 1215, yet long subsequent to that date the arbitrary methods before alluded to were commonly adopted. In a window of the Collegiate Church of ST. MARY'S, WARWICK, erected in 1361, the Arms of the six Sons of THOMAS BEAUCHAMP, fifteenth EARL of WARWICK, appear differenced with a Crescent, Mullet, &c., in the manner I have described; yet, as late as 1486, instructions are given in the *Boke of St. Alban's* for differencing Arms by *gerattyng*, or powdering the shield with *Crosslets*, *Fleurs-de-lys*, *Roses*, *Primroses* (quatrefoils), *Cinquefoils*, *Escallops*, *Chaplets*, *Mullets*, and *Crescents*. In the reign of HENRY the EIGHTH, however, the system of differencing, as practised at the present day, seems to have been firmly established in England, as frequent and systematic reference is made to it in the Visitations of the Heralds of that period.

The Arms of Ladies—Princesses excepted—are not charged with Marks of Cadency, as all the daughters of a Family rank alike. If, however, their paternal grandfather were still living, they would each bear the same mark over their Arms as their Father.

Not only should the distinctive marks of the various Houses be borne upon the Shield, but they should also be represented upon the Crest and Supporters. It is much to

be regretted that this method of indicating the seniority of the different branches of a Family should have recently fallen so much into disuse; for its neglect is productive of much uncertainty in deciding to which House any particular member of a Family belongs, besides being in absolute defiance of Heraldic usage; for, as Sir Henry Spelman writes, "it is not lawful for several persons to bear one and the same Arms without a Difference, not even to those of the same Family, though they be Brothers thereof."

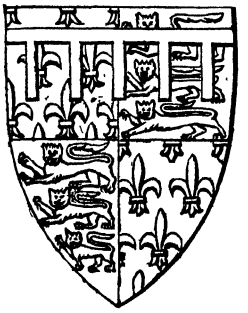
In some few instances we find Labels represented upon Shields as Charges, as in the case of the family Arms of HENLINGTON, which are, *Argent; in chief, a Label of five points azure.* The BARRINGTONS and BABINGTONS bear a similar Charge. It is probable that they were originally designed as Marks of Cadency, and allowed to remain on the Shield after their purpose was accomplished, and thus became permanent Charges; or else, that they were intended to indicate two different Families who had inadvertently assumed the same Arms.

As a Label is merely an accidental Difference, and is not an integral part of the armorial composition, the rule which forbids charging Colour on Colour, and Metal on Metal, may be legitimately violated, as in the Arms of the first two EDWARDS, both of whom, while Heirs-apparent, differenced their shields gules, with a Label of five points azure.

As with the *Cadets*, or younger branches of a Family, so with the Illegitimate, there formerly existed no fixed rule to determine the fashion of the Brisure imposed upon their Arms. SIR JOHN DE CLARENDON, for instance, the natural Son of EDWARD the BLACK PRINCE, bore: *Or; on a bend sable, three Ostrich-feathers, the quill fixed in a scroll argent.* JOHN DE BEAUFORT, eldest natural Son of JOHN of GHENT, DUKE of LANCASTER, bore: *Party per pale, argent and azure,*

on a bend gules the Lions of England, over all a Label of three points argent, each charged with as many Fleurs-de-lys of the second; which Arms were subsequently changed for those of *France ancient and England, quarterly, within a Bordure compony argent and azure,* as borne by the BEAUFORT Family at the present day. It is commonly supposed by many persons, that the Brisure to be charged upon the Arms of Illegitimate Children is the Bend sinister. This is not the case, for this Ordinary is as honourable as any of the others. It is its Diminutive, the Bâton, which is so employed. According to some old authorities, this Mark should be borne by the descendants of the natural son until the third generation, when they are permitted to relinquish it, and assume the original paternal Coat. When there are more natural Sons than one in the same family, their seniority is indicated by the tincture of the Bâton being varied. The Arms of the sons of CHARLES the SECOND afford several examples of differencing in this manner. The Bâton is never composed entirely of Metal, except for those who are of Royal blood.

Fig. 242.



Arms of EDWARD the BLACK PRINCE, taken from his Tomb in CANTERBURY CATHEDRAL.

CHAPTER XI.

BLAZONING.

IT has been already mentioned that Heraldry was probably reduced to the limits of a Science by the Germans during the Eleventh and Twelfth centuries, when Jousts and Tournaments held such a conspicuous place amongst the amusements of the Nobles. At these trials of military skill, it was the custom for those who had the direction of the contests to examine and publicly proclaim the Armorial Bearings and achievements of such competitors as presented themselves for the first time, before they were permitted to engage in the Lists; while an attendant Esquire would BLASEN, or blow a horn, to attract attention to the ceremony. The antecedents of a Knight having been thus once openly proclaimed, he was permitted thenceforth to bear on his helmet two Horns, which signified that his Arms had been duly *blasened*, thereby rendering a subsequent examination unnecessary: and thus we find that the Crests of German Nobles are frequently placed between two Horns, as in the accompanying example.

Fig. 243.

Blazoning has consequently become to mean, in a general sense, a public proclaiming; and, more particularly, a description of Armorial Bearings, according to the established rules

of Heraldry. Iden, after killing Jack Cade, the rebel, is thus made by Shakespeare to apostrophise his sword:

> "I will hallow thee for this thy deed;
> Ne'er shall this blood be wipèd from thy point;
> But thou shalt wear it as a Herald's coat,
> To emblaze the honour that thy master got."

In Blazoning, all tautology must be particularly avoided. A tincture must never be mentioned twice in the same Blazon: should it occur again, it must be expressed as *of the first* (or *field*), *of the second, of the last*, &c., as the case may be. At the same time, every thing should be described with the utmost minuteness, so that a person, by reading the Blazon, may be enabled to delineate the Shield and its Charges with unerring precision. I have, in a former place, alluded to a few recent grants of Arms, in which the Charges are of such a nature that it is almost impossible to emblazon the Coat correctly from any written description. In the Arms of SIR JOHN HERSCHEL, for example, the imagination of the emblazoner is seriously taxed; they are: *Argent; on a mount vert, a representation of the forty-feet reflecting Telescope*, WITH ITS APPARATUS *proper; on a Chief azure, the astronomical symbol of "Uranus," or "Georgium Sidus," irradiated or.* Such Armorial monstrosities are, however, extremely rare; and to the credit of the Science be it said, that no such composition is to be found of an earlier date than the Seventeenth century.

In blazoning a Coat of Arms, the tincture of the field must be first stated; and if it be not of a simple tincture, whether it be *party of any of the Ordinaries; lozengy; chequé; semé;* &c.: then the principal object charged upon it, *which lies next the Shield;* and if that Charge be formed of any irregular lines, such as *invected, ragulé*, &c., it must be stated; its attitude and position on the Shield follow next;

then the Tincture; and, lastly, any peculiar features, such as *armed, gorged,* &c.;—for example: *Argent; three Greyhounds courant in pale sable, collared or;* borne by MOORE. Having described the principal Charge (or that which occupies the centre of the field), the subordinate Charges, also lying on the Shield itself, follow. Should any of the before-mentioned Charges be themselves charged, the secondary Charges, so lying on them, must not be mentioned until every object in direct contact with the field has been described.

Having enumerated the principal rules to be observed in Blazoning, I shall now proceed to show their practical application, by reference to a Coat of Arms.

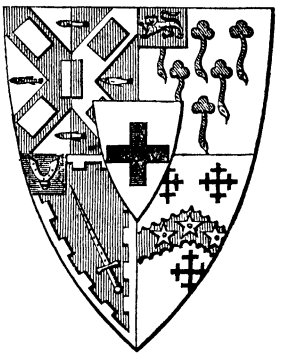


Fig. 244.

QUARTERLY OF FOUR: 1. *Party per pale arg. and gu.; on a Saltire, between four Herrings naiant, five Billets, all counterchanged.* 2. *Arg.; six Trefoils slipped vert, three, two, and one; on a Canton gu., a Lion of England.* 3. *Gu.; a Sword in Bend or, pommelled and hilted arg., within a Bordure embattled of the last; on a Canton az., a Crampette of the second.* 4. *Arg.; on a Chevron engrailed gu., between three Crosses-crosslet sa., as many Mullets of the first, pierced of the*

second. SURTOUT (or OVER ALL), *an Inescutcheon arg., on which a Cross humetté az.*

It will be seen that in blazoning this Coat of Arms we first describe its distinctive feature, which is *Quarterly of four*. We next proceed to blazon each Quarter, as we would a separate Shield. The field of the first Quarter is party of two tinctures, and the principal charge thereon is a Saltire: the secondary charges on the field itself are the Herrings; these, therefore, are blazoned before the Billets, which are charged on a Charge. Charges, whether placed *in* or *on* an Ordinary, always incline in the direction of such Ordinary. The four Billets, therefore, on the limbs of the Saltire, are each posed in a different manner from the one in the centre. An explanation of *Counterchanging* will be found at page 76. In the second Quarter, only five Trefoils appear in the Diagram, although six are mentioned in the Blazon—the first is *absconded*, or covered, by the Canton. It will be observed that the Lion, being *passant-guardant or*, on a field *gules*, is blazoned as a Lion of England. In the third Quarter, the Canton and its Charge are not mentioned until the last, being the farthest removed from the Shield; and in like manner the Mullets in the fourth Quarter are not described until after the Crosses-crosslet, which are in direct contact with the Shield. We do not say "*three Mullets*," but "*as many*," as the number *three* has already occurred, in describing the Crosses: neither do we blazon them as *Argent*, that tincture having been before mentioned. *Of the field* would have been equally as correct as *of the first.*

The *Inescutcheon*, or *Shield of Pretence*, being an extraneous addition, and, consequently, the farthest removed from the surface of the Shield, is blazoned last.

In blazoning a Coat of Arms in which two or more Charges of the same Tincture immediately follow each other

in the Blazon, it is not necessary to mention the Tincture until all the Charges of such Tincture have been specified. Thus, in the Arms of FINDLAY, of AYRSHIRE, the Chevron, Roses, and Eagle being all of the same Tincture, they would be blazoned as follows: *Argent; on a Chevron between two Roses in chief, and a double-headed Eagle displayed in base, gules, two Swords, points downwards, of the first, pommelled and hilted or.*

Fig. 245.

It is a fundamental law of Heraldry, that Metal should never be charged on Metal, nor Colour on Colour. Thus, a field azure, charged with a Lion gules, would be false Heraldry; though Sir William Dugdale instances several ancient Coats in which this rule is violated. The Arms of the CRUSADER KINGS OF JERUSALEM afford a notable example. They bore: *Argent; a Cross pommé* (subsequently *potent*), *cantoned by four Crosses humetté or.* This rule does not apply when Charges are blazoned in their natural colours, termed heraldically *Proper* (*ppr.*). It would, therefore, be perfectly correct to blazon a Tree *proper*, on a field *gules*. Should a Charge be ensigned with a Crown *or*, it is unnecessary to mention the Tincture: the terms, *Imperially* or *Ducally crowned*, or *gorged*, imply that the Crown or Coronet is to be emblazoned *proper*.

There is, perhaps, no detail in connection with the science of Armory which demands greater attention, and in which greater diversity of practice occurs, than in Punctuation. Mr. Boutell, in his excellent work on Heraldry, usually places a comma after each item of every descriptive clause, as in the following example, being the Arms of JOHN DE CORNWALL, K.G., LORD FANHOPE: *erm., within a bordure, sa., bezantée, a lion rampt., gu., crowned, or, and charged for*

difference with a mullet, arg. In the following Blazon of the Arms of SIR JOHN LUBBOCK, BART., taken from Burke's *Peerage and Baronetage of the British Empire*, three commas, at least, might have been omitted: *Arg.; on a mount, vert, a heron, close, erm., a chief, gu., charged with three estoilles, of the field.* Mr. Papworth, on the other hand, in his *Ordinary of Arms*—a most useful book to the Herald—goes to the opposite extreme, and blazons Coats of Arms including many Quarterings without using any stops whatever. This omission may seem to be of no great importance—neither, indeed, is it in the majority of instances; but, occasionally, a point misplaced, or left out, may totally change the Coat. The plan which I have adopted can be readily understood by reference to a Blazon of Arms.

CHAPTER XII.

MARSHALLING.

BY MARSHALLING is meant the grouping together of two or more Coats of Arms on one Escutcheon, whereby the family alliances or official dignity of the bearer are indicated.

The most ancient method of Marshalling two Coats on the same Shield was by DIMIDIATION, which was effected by simply dividing both Coats per pale, and joining the Dexter half of one to the Sinister half of the other. The Arms of the Borough of GREAT YARMOUTH are compounded in this manner. By a seal affixed to an ancient Charter, the Arms appear to have been originally *Three Herrings naiant in pale*, to which were subsequently added, by Dimidiation, *Three Lions of England;* producing the curious combination represented in the annexed diagram The city of CHESTER impales in like manner the Lions of England with the Arms of the Earldom: *Azure; three Garbs or.* In this case the dexter Garb in chief is completely *absconded* from the shield.

Fig. 246.

This method of Marshalling, however, was very unsatisfactory; for, in many instances, the general features of both coats were lost. For example, if we wished to combine, by Dimidiation, *Party per pale, gules and azure; two Lions combattant or;* with, *Gules; a Male Griffin passant or*, we should

produce, on a field gules, a *Lion rampant contourné*, and the sinister half of a *Lion passant;* thus losing the azure field, and the rampant Lion charged upon it, of the first coat; and transforming the Griffin of the second coat into a Lion passant.*

On the seal of ROBERT FITZHARDING, the founder of the BERKELEY family, *circa* 1180, is represented a grotesque figure, apparently formed by combining by Dimidiation a Bird and an Animal.

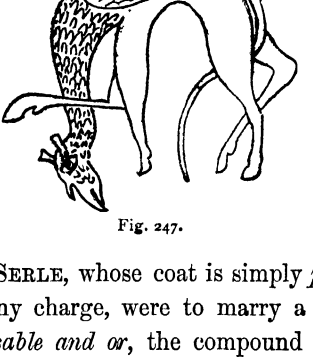


Fig. 247.

Again, if a SERLE, whose coat is simply *per pale, or and sable,* without any charge, were to marry a FAIRLEY, who bears *per pale, sable and or,* the compound shield, if marshalled by Dimidiation, would be plain gold.†

Marshalling by Dimidiation was, towards the close of the

* It was probably by uniting two Coats by Dimidiation, one charged with an Eagle and the other with a Lion, that the Griffin was devised.

† This objection would, perhaps, hardly hold good at the present day, when it is customary to define Impalements and Quarterings by a fine sable line; but it was formerly the practice to make no such division between the different compartments, as appears, among other examples which might be quoted, from the shield on the monument to EDMUND, DUKE OF YORK, at KING'S LANGLEY (A.D. 1399), in which *France ancient* and *England* are quartered (see fig. 281). In such a case, the combined SERLE and FAIRLEY coats would be, as stated above,

Fourteenth century, superseded by IMPALEMENT, although instances of dimidiated coats are occasionally to be met with at a much later period; as on the seal of MARY QUEEN OF SCOTS, on her marriage with the DAUPHIN, where *France modern*, three Fleurs-de-lys, is dimidiated with the entire shield of Scotland. The Arms of WILLIAM the FIRST appear on the cornice of Queen Elizabeth's tomb, as impaled with those of MATILDA, daughter of BALDWIN, fifth EARL OF FLANDERS; but this is evidently an anachronism, for the system of Impalement did not obtain in England until nearly three centuries after the Conqueror's death.

Marshalling by Impalement is effected by slightly compressing the two Coats of Arms, and placing them in their entirety side by side on one Escutcheon. In this manner the Arms of a husband and wife are usually combined, those of the Husband—or, in Heraldic phrascology, the *Baron*—towards the dexter, and those of the *Femme* on the sinister, as shown at fig. 248, which would be blazoned, *Argent; a Fess gules: Impaling gules; a Chevron argent, within a Bordure or.* As these are the arms of two separate families, the Blazon must be kept totally distinct. It would be incorrect to blazon the wife's arms as, *of the last; a chevron of the first;* for each is complete without the other. When two coats are combined by *Impalement*, and one of them is surrounded by a Bordure, the system of Dimidiation is retained with regard to the Bordure; but in *Quartered* shields, as in the third quarter of fig. 244, and in the second quarter of the Royal Arms of England, the Bordure is always rendered complete.*

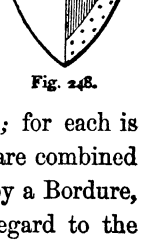


Fig. 248.

plain gold; but, as it would now be blazoned, it would be, *Or; impaling another of the same;* or, *Party per pale; both or.*

* Formerly, when the wife was of a higher rank than her husband,

Kings-at-arms and Bishops bear their official Arms impaled on the same shield with their hereditary Insignia, the latter being placed on the sinister side.

Impaled Arms are not hereditary; a widow, however, may bear her deceased husband's Arms, with her own, charged upon a Lozenge, but is not permitted to display Crest, Helmet, or Motto.

In the case of a man marrying an Heiress, or Co-heiress, he would, after her father's death, impose her Armorial Bearings upon his own shield, charged on an Inescutcheon, or Shield of Pretence, thereby intimating that he has a *pretence* to her hereditaments. This, however, he cannot do, unless his wife has actually succeeded to her inheritance; during her father's lifetime, or while there is a possibility of an heir male being born, her husband *impales* her Arms.

All the issue of a marriage with an heiress are entitled to bear both their paternal and maternal coats quartered, together with all the quarterings to which their mother may have been herself entitled. Thus, an Escutcheon may be charged with the bearings of an unlimited number of families.

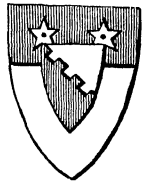
The earliest known example of a quartered shield occurs on the monument of ELEANOR, daughter of FERDINAND the THIRD, KING OF CASTILE, and wife of EDWARD the FIRST, in WESTMINSTER ABBEY, whereon are sculptured, in the first and fourth Quarters, the *Castle* of Castile, and, in the second and third Quarters, the *rampant Lion* of Leon (see fig. 255). Quartering, however, was not generally adopted until the end of the Fourteenth century.

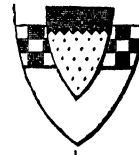
The manner in which various coats are *brought in*, and

her Arms were frequently placed on the dexter side; which Arms were sometimes assumed by the husband, and his own abandoned. Several instances of this practice are mentioned in the *Sussex Archæological Collection*, vol. vi. p. 75.

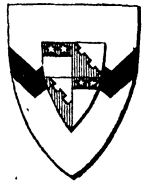
marshalled by Quartering, will be readily understood by reference to the accompanying diagrams. I have selected for illustration the Coats of families which possess few and simple Charges, the Alliances being fictitious.

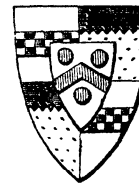
HENRY ST. JOHN = MARY BOYLE. JOHN STEWART = JANE BUTLER.



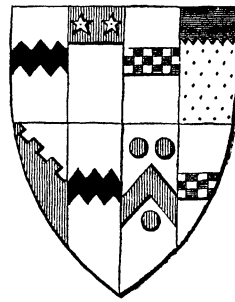


WALTER WEST = EMMA ST. JOHN. JAMES STEWART = EDITH SHERRARD.





ALFRED WEST = ANNIE STEWART.



Figs. 249-253.

In the first place, HENRY ST. JOHN, whose paternal Arms are, *Argent; on a chief gules, two Mullets of the field,*

marries MARY BOYLE, an Heiress. He therefore charges an Inescutcheon containing the Boyle Arms upon his shield (fig. 249). Their daughter EMMA, also an Heiress, is entitled to bear both her Father's and Mother's Arms quarterly; which Coat her husband, WALTER WEST, imposes on a Shield of Pretence over his own. Their son, ALFRED, in right of his Mother, marshals with his paternal Arms those of ST. JOHN and BOYLE, in the manner exemplified on the dexter side of fig. 253. It may be mentioned here, that when there is an uneven number of Quarterings to be marshalled on one shield, the paternal arms may be repeated in the last Quarter, or a *Secondary* or *Tertiary* Quartering may be omitted. In this instance the St. Johns' is the secondary Quartering.

On the other side of the Chart, we see how ANNIE STEWART becomes the possessor of the BUTLER and SHERRARD Coats in addition to her own. Now, if ALFRED WEST were to marry ANNIE STEWART—who is not an Heiress—he would Impale her Arms with his (fig. 253); but his children would have no right to bear either the STEWART, BUTLER, or SHERRARD arms, their Mother not being an Heiress. If a CLIVE, not entitled to any Quarterings, had married ANNIE STEWART, the same arrangement would be adopted; that is, the Arms of both would be impaled and blazoned as follows: *Argent, on a Fess sable, three Mullets or*, for CLIVE; IMPALING, *Quarterly of four. 1 and 4. Or; a Fess chequé*, for STEWART. *2. Or; a Chief indented azure*, for BUTLER. *3. Argent; a Chevron gules, between three Torteaux*, for SHERRARD. Supposing Annie Stewart to have been an Heiress, and married to Clive, her Husband would set her quartered Arms on an Inescutcheon over his Fess, as we have already seen; but the Arms of their children would assume a new aspect. They would

bear on a quartered shield the Arms of the Clives, Stewarts, Butlers, and Sherrards, as at fig. 254, which would be thus briefly blazoned: QUARTERLY OF FOUR; *First and Fourth,* CLIVE: *Second and Third grand Quarters, quarterly quartered:* 1 *and* 4, STEWART; 2, BUTLER; 3, SHERRARD.

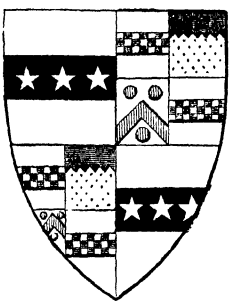


Fig. 254.

By observing the foregoing rules, it can be readily known by a Coat of Arms whether the possessor be unmarried, married, or a widow. The Arms of a bachelor consist either of a single Coat, or quartered; but never of two Coats impaled, except in the instance before mentioned, in which a gentleman impales his official arms, and a few families whose party shields are given at p. 54. The same arrangement applies to the Arms of unmarried Ladies, with this difference, that they are borne on a Lozenge, and are not ensigned with Crest, &c. A husband impales his wife's Arms, or bears them on a Shield of Pretence. A widow bears the same impaled Arms as her late husband, blazoned on a Lozenge; the Helmet, Crest, and Motto being omitted.

If a Peeress in her own right should marry a Commoner, the respective Arms are not impaled, but are placed on two separate shields side by side, the Husband's charged with an Inescutcheon containing his wife's Arms, ensigned with her

Coronet, towards the Dexter; and on the other shield the Arms of his wife alone. As, however, she retains, even after marriage, not only her title, but her maiden or widow name, she bears her Arms upon a Lozenge, together with all the Insignia to which her rank entitled her before such marriage. The position of Peeresses is, under certain circumstances, rather anomalous. All the daughters of a Peer take the same rank as that of their eldest brother during the lifetime of his Father. Thus, the son and daughter of a Duke would be styled Marquess and Marchioness respectively. Now, supposing one of two daughters were to marry a Baron—the lowest order of the nobility—she would lose three grades; but, should the other daughter form an alliance with a Commoner, she would still retain her titular rank, and actually take precedence of her sister, though the wife of a Peer.

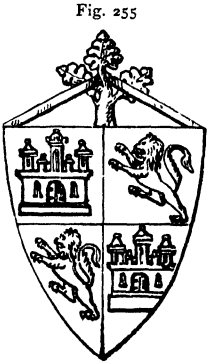
It is the general custom for a widower, on marrying the second time, to divide his shield *in tierce*, that is, in three equal divisions in pale, and to emblazon the Arms of his first wife in the centre, and those of his second wife towards the sinister: or, to divide the shield per pale, and the sinister half again per fess, placing his deceased wife's Arms in chief, and the Arms of his second wife in base. These arrangements are, however, opposed to the true purposes of Armory; for, unless his first wife were an Heiress, and had issue by him, her Arms ought not to appear in the same Escutcheon with those of his second wife.

Should a gentleman marry an Heiress, and have issue but one daughter, and subsequently marry again, and have a son, the latter would be heir to his Father, and the daughter heir to her Mother. In this case, the daughter would be entitled to bear her Mother's arms, surmounted by those of her Father, charged upon a Canton. If an *Ignobilis*, that is, one without Armorial Bearings, were to marry

an Heiress, he could make no use whatever of her Arms; for, having no Escutcheon of his own, it is evident that he could not charge her Shield of Pretence; neither would their issue—being unable to quarter—be permitted to bear their maternal Coat. By "an Heiress," is not necessarily implied an inheritrix of landed or other property. A Lady is an Heiress when she is the sole issue of any gentleman bearing Arms; and Co-heiress (which in Heraldry is equivalent to Heiress), when she has other sisters, but no brother.

A Knight of any of the Orders is not permitted to surround his shield, on which his own and his wife's Arms are combined, with the Motto of the Garter, Bath, or any other distinction essentially pertaining to himself. The respective Arms must be blazoned on two separate shields placed side by side; that on the Dexter containing the Knight's paternal Coat, ensigned with the Insignia of the Order to which he may belong; and that on the Sinister bearing his own and his wife's Arms impaled, or in pretence, as she may happen to be an Heiress or not.

Fig. 255



Quartered Shield of ELEANOR of CASTILE; from her tomb in EDWARD the CONFESSOR'S Chapel, WESTMINSTER ABBEY (A.D. 1290).

CHAPTER XIII.

AUGMENTATIONS AND ABATEMENTS OF HONOUR.

AUGMENTATIONS are certain honourable Addenda to hereditary Arms, specially granted by the Sovereign to individuals in recognition of some extraordinary public service. The Arms ascribed to EDWARD the CONFESSOR —*Azure; a Cross Patonce between five Martlets or*—and granted by RICHARD the SECOND to THOMAS, EARL of SURREY, and THOMAS MOWBRAY, DUKE of NORFOLK—are probably the earliest examples of Augmentations to Arms upon record. These Arms were impaled with those of the noble recipients; but subsequently Augmentations were, for the most part, charged on an Ordinary, and that Ordinary usually a Quarter or Canton.

Augmentations generally bear an allusion to the particular act by which the grantee distinguished himself. Thus, DUNCAN KEITH, of Dunotter Castle, Kincardineshire, who, during the usurpation of Cromwell, safely preserved the Regalia of Scotland, received, as an acknowledgment of his services, permission to blazon in the first and fourth quarters of his Coat, *Gules; a Sceptre and Sword in saltire; and in chief, a regal Crown, all proper, within an Orle of Thistles or;* with the Motto, *Quæ amissa salva.*

In commemoration of SIR JOHN RAMSEY having killed RUTHVEN, EARL of GOWRY, when, in the year 1600, he

attempted to assassinate JAMES the SIXTH, the King granted the following additional Arms to Sir John, to impale with his paternal coat: *Azure; a dexter Hand holding a Sword in pale argent, pommelled and hilted or, piercing a human Heart proper, and supporting on the point an imperial Crown.*

CHARLES the SECOND, having little else to bestow, and certainly nothing of any value which cost him less, granted Augmentations to a great number of his subjects who remained faithful to his cause during the Interregnum. To the EARL of MACCLESFIELD he granted an imperial Crown; and Lions of England to SIR ROBERT HOMES; ROBINSON, of Crauford; MOORE, Lord Mayor of London; and LANE, of Staffordshire. To PENDERELL, and CARELESS (or, as the King afterwards called him, CARLOS), who saved his life at Boscobel, he granted nearly similar Arms—those of the former being, *Argent; on a Mount vert, an Oak-tree proper; over all, a Fess sable, charged with three imperial Crowns:* and those of the latter, *or*, and the Fess *gules*, the other Charges remaining the same. To Captain TITUS, the faithful servant of his unfortunate father, who vainly attempted to assist him to escape from Carisbrooke Castle, was granted as an augmentation, *Or; on a chief embattled gules, a Lion of England.*

To the paternal Arms of SIR CLOUDESLY SHOVEL were added, by QUEEN ANNE, as Augmentations of honour, two Crescents and a Fleur-de-lys, for victories gained over the Turks and French. The DUKE of WELLINGTON was permitted to charge upon an Inescutcheon the Union Jack, in commemoration of his distinguished services to the nation. The Augmentations granted to LORD NELSON and other Naval and Military Commanders have already been noticed at page 38. To SIR HUMPHREY DAVY, the inventor of the safety-lamp, was conceded, as an augmentation,

A Flame proper, encompassed by a Chain sable, issuant from a Civic Wreath or; with the Motto, *Igne constricto, vita secura.*

An Augmentation of honour is not restricted solely to the Shield of him to whom it was granted, but is transmitted with the hereditary Arms to his descendants.

ABATEMENTS, at one time rigorously enforced, have long since fallen into disuse. At the present day, when the bearing of Arms is entirely optional, it seems strange that men should not have renounced all claim to Armorial distinction, rather than bear about with them such palpable marks of disgrace. But in former times this was impossible, for every man who claimed to have inherited gentle blood was obliged to bear Arms if he would maintain his position; and the knowledge that any action which he might commit unworthy of his knighthood would, if detected, be made patent to the world, undoubtedly tended, in no small degree, to make him show at least an outward respect to the amenities of Society, to which otherwise he might be inclined to pay but scant regard. Shakespeare thus alludes to the restraining influence which a fear of public degradation might exercise over the mind of one who respected no higher tribunal than that of men's opinions:

> "Yea, though I die, the scandal will survive,
> And be an eyesore in my golden coat;
> Some loathsome dash the Herald will contrive
> To cipher me."

Abatements, which were represented upon the Escutcheon by voiding certain parts thereof, were liable to be imposed for any of the following misdemeanours: a knight revoking his challenge; deserting the banner of his sovereign; vainly boasting of martial achievements; "demeaning himself not well in battle;" killing a prisoner with his own hands, when

not justified by self-defence; uttering a lie to his sovereign; effeminacy; drunkenness and licentious conduct; acting as a traitor towards his King and Country. For this last crime, the most disgraceful of all, the Escutcheon was condemned to be borne reversed. (See *H. MSS. No.* 6079, *ff.* 11*b et seq.*)

CHAPTER XIV.

CORONETS AND HELMETS.

CORONETS are Crowns worn by Princes and Nobles on state occasions, and are always represented above their Coats of Arms. To every grade of Nobility is assigned a Coronet of peculiar form, by which the rank of the possessor is readily apparent. The original purpose which Coronets were intended to serve appears to have been simply as fillets to confine the hair, and, as such, they were adopted at a very early period. During the reign of EDWARD the THIRD, they were ornamented with leaves, but were not then used as marks of distinction of rank, as at the present day; for they are to be seen on the monumental effigies of Nobles of every degree. They were not, however, devised and worn solely as ornaments; for, although they did not by their form distinguish the various grades of Nobility, yet they were employed in the ceremony of conferring such dignities; as appears from the will of LIONEL, DUKE of CLARENCE (A.D. 1368), whereby he bequeaths "two golden circles," with one of which he was created a Duke, and, with the other, the title of Prince was conferred upon his brother Edward. RICHARD, EARL of ARUNDEL, in his will, which bears date the 5th of December 1375, devises to his eldest son, Richard, his *meliure Coronne;* to his daughter, Lady Joan, his *seconde meliure Coronne;* and to another daughter, Lady Alice, his *tierce Coronne*, or third best Coronet: from which it appears

that they were formerly worn merely as ensigns of Nobility, arbitrarily assumed, and without any Royal warrant for the same, or restrictions as to their use or descent.

The Coronet encircling the Bascinet of EDWARD the BLACK PRINCE, as represented on his effigy in Canterbury

Fig. 256.

Cathedral (see Frontispiece), and the accompanying illustration from the effigy, in St. Michael's Chapel, Canterbury, of THOMAS, DUKE of CLARENCE (who was second son of HENRY the FOURTH), killed in the year 1420, show the style of ornamentation that was in vogue during the latter part of the Fourteenth century and commencement of the Fifteenth.

The Coronet of HIS ROYAL HIGHNESS THE PRINCE OF WALES differs from the Imperial Crown of England (fig. 281) in having a single, instead of a double, Arch; and the Cap being of Crimson in the place of Purple velvet. The Ball on the top which supports the Cross is termed a *Mound*.

Fig. 257.

The younger sons of her Majesty possess Coronets resembling that of the Prince of Wales, except that they are not enarched, and that on the top of

the Crimson Cap is a golden tassel. The Coronet of the DUKE of CAMBRIDGE has Strawberry-leaves substituted for Fleurs-de-lys on the rim, the Crosses paté remaining unchanged. The various modifications in form to which Crowns and regal Coronets have at different periods been subjected will be found noticed at greater length in chapter xvii.

A DUKE'S Coronet (fig. 258) is composed of a circle of gold richly chased, and *guarded* with Ermine, having on the rim eight Strawberry-leaves of equal height, five of which are shown in illustrations. All the Caps of the Coronets of the Nobility are of crimson velvet. A *Ducal Coronet* serving as a *Crest Coronet* (fig. 269) is not furnished with a Cap, and may exhibit but three Strawberry-leaves.

The Coronet of a MARQUESS (fig. 259) is *heightened* with

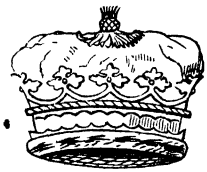


Fig. 258.

Fig. 259.

four Strawberry-leaves, and as many Pearls, or balls of silver, set on low pyramidical points, which alternate with the leaves,—all being of equal height. Two of the Pearls, and three of the leaves, are to be seen in drawings.

An EARL'S Coronet (fig. 260) has eight Pearls set on as many lofty rays or spikes, alternating with Strawberry-leaves

Fig. 260.

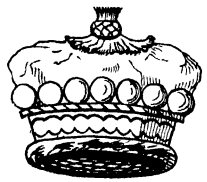


Fig. 261.

of about one-fourth their height. Four of the latter, and five of the former, are represented in illustrations.

The Coronet of a VISCOUNT (fig. 261) is ensigned with fourteen or sixteen Pearls, which are placed close together, and rest on the circle. The privilege of wearing Coronets was accorded to Viscounts by James the First.

The MITRES of ARCHBISHOPS and BISHOPS—which in Episcopal Coats of Arms supply the place of Helmet and Crest—may justly be regarded as Coronets. A Mitre is a circle of gold, from which rises a high Cap cleft from the top, and ensigned on each point with a Cross paté (fig. 263). From within the circle depend two *Vittæ*, *Infulæ*, or ribbons of purple, fringed at the ends with gold. Before the Eighteenth century, no variation in form was observed to designate the distinction between the Mitres of Bishops and Archbishops; both alike rose from a plain circle of gold. In the north window of the Library of LAMBETH PALACE are displayed the Arms of a great number of the Archbishops of Canterbury. These Arms are ensigned with Archiepiscopal Mitres, which, prior to the year 1715 (with one exception), rise from a plain circle. The exception to which I allude is that of Archbishop JUXON (*ob.* 1662), whose Mitre rises from a circle having seven pearls visible on the rim. The Arms of the same prelate (dated 1660) are also depicted in the

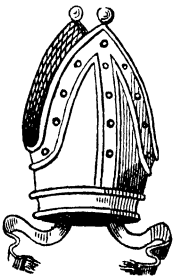


Fig. 262.

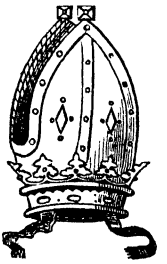


Fig. 263.

Hall of GRAY'S INN, where the circle appears without the pearls. In the window at LAMBETH PALACE, the Mitre of Archbishop WAKE (1715) rises from a Ducal Coronet, which manner of representation has been adopted by all succeeding Archbishops (fig. 263).

The illustration (fig. 264) is taken from the Mitre of Archbishop LAUD (beheaded 1645), sculptured over a door in the "post-room" at LAMBETH PALACE. In this example, it will be observed that the arches of the Mitre spring directly from the circle.

Fig. 264.

The Bishops of DURHAM, as former EARLS of the PALATINATE, and the Bishops of MEATH, ensign their Shields of Arms with an Archiepiscopal Mitre; from that of the first-named prelates there issues from the sinister cleft a plume of feathers, as a mark of their temporal dignity. Mitres do not appear to have been actually worn (except by Bishops of the Roman-Catholic Church) since the Coronation of Queen Elizabeth. Subsequently to that period, they have been considered only as heraldic insignia. Much valuable information on the subject of Mitres will be found in the *Gentleman's Magazine*, vol. xlviii. p. 209; and in *Notes and Queries*, second series, vol. ix. p. 67.

A BARON'S Coronet is fashioned in the same manner as a Viscount's, except that it has no Jewels set around the circle, and is ornamented with but six pearls, of which four are seen in profile. Previous to the reign of CHARLES the SECOND, Barons wore simply a Crimson Cap guarded with *miniver*—a plain white fur. Sir Symonds d'Ewes, in a letter giving an account of the Coronation of Charles the First, expressly states that, when the higher grades of Peers put on their Coronets,

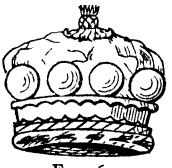


Fig. 265.

the Barons sat bareheaded. The wives of Nobles are entitled to the same Coronets as their husbands. Although the Coronets of British Nobles are all furnished with Caps of velvet, they are not absolutely essential. The Coronet, strictly speaking, is the circle, and the distinguishing ornaments upon its rim.

In addition to the before-mentioned Coronets, there are others which should more properly be considered but as common Charges, inasmuch as they do not constitute the recognised insignia of any particular rank, but may be borne by either Peer or Commoner. They are, for the most part, employed as *Crest Coronets*—that is, Coronets from which the Crest issues.

The EASTERN, or ANTIQUE, Crown (fig. 266) is of gold, and is composed of a circle, from which rise an indefinite number of rays.

The CELESTIAL Crown differs from the Eastern in having its rays somewhat slighter and higher, and each charged on the top with a small Étoile, or Star.

The MURAL Crown (fig. 267)—also of gold—has the circle

Fig. 266.

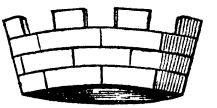


Fig. 267.

masoned and the top *embattled*. It was conferred by the Romans on the soldier who first scaled the walls of a besieged town.

The NAVAL Crown (fig. 268) bears, on the rim of the circle, the sterns of vessels, alternating with masts, on each of which is affixed a large sail.

Fig. 268.

Fig. 269.

A DUCAL Coronet (fig. 269), when placed beneath a Crest, or around the neck of an Animal, is represented without a Cap, and exhibiting but three leaves.

Fig. 270.

The CHAPEAU, or CAP OF MAINTENANCE, formerly worn by Dukęs, and even by Kings, has long since ceased to be regarded as an emblem of dignity. A few families bear it as a Charge; but it is generally to be seen supporting the Crest in the place of a *Wreath*.

The HELMET—one of the most important pieces of defensive armour—has at various times undergone many alterations of material and form, according to the different methods of warfare which have rendered such changes expedient. It is not, however, necessary in this place to consider the various modifications to which it has been subjected in an *Armourial*, but simply in an *Armorial*, point of view. As with Coronets, so with Helmets, there appears formerly to have existed no specific regulation by which the form was changed according to the rank of the bearer. The assignment of particular forms to the various grades of the greater and lesser Nobility is of comparatively recent institution, certainly not anterior to the reign of Queen Elizabeth.

Every Achievement of Arms is ensigned with a Helmet. Baronets', Knights', Esquires', and Gentlemen's rest on the upper part of the shield; those of Peers are placed over their respective Coronets.

The ROYAL HELMET (fig. 271) is of gold. It stands affronté, and is guarded with six *Bars*, *Bailes*, or *Grilles*.

The Helmet of DUKES and MARQUESSES also stands affronté, and is made of steel, guarded with five bars of gold.

The Helmets of EARLS, VISCOUNTS, and BARONS are of silver, garnished with gold. They are always represented in

profile, and guarded with ten steel bars, half of which number is visible.

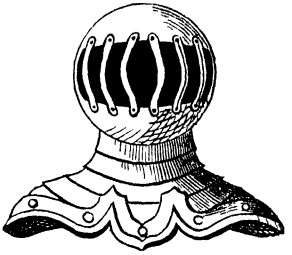


Fig. 271.

BARONETS and KNIGHTS have their Helmets of steel, garnished with silver. They are placed affronté; and, instead of bars, are furnished with a Visor, or Beaver, which is raised, exhibiting the crimson lining within.

The Helmet assigned to ESQUIRES and GENTLEMEN is

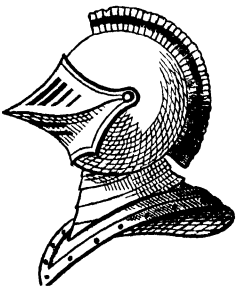


Fig. 272.

of steel. It is represented in profile, with the Visor closed.

The BASCINET was a Helmet without a Visor, which fitted close to the head, and is sometimes, though rarely, used as a Charge.

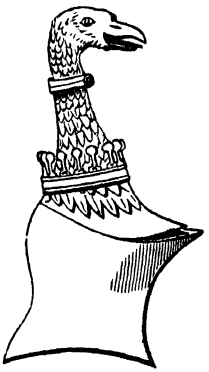
A very effective and becoming form of Helmet, adapted for any Achievement of Arms, is that which was generally

used at Tournaments, styled a TILTING-HELMET. This was a second Helmet, which was attached to the armour by a ring and chain, or a buckle (figs. 277 and 278). The inner Helmet was usually a Bascinet, or Coif of Mail. In the *Romance of Guy of Warwick* we read:

> "An helm he had upon his head yset,
> And ther-under a thick basnet."

When not actually engaged in the Field, the Knight commonly carried the outer Helmet slung over his back by a chain; and is so represented in several old Illuminations. For a full description of the various defensive coverings for the head, the reader is referred to Sir Samuel Meyrick's *Critical Inquiry into Ancient Armour*, and Hewitt's *Ancient Armour and Weapons*.

Fig. 273.



Crest, Coronet, and Helmet of RICHARD BEAUCHAMP, EARL OF WARWICK, from his Effigy in St. Mary's Church, WARWICK (A.D. 1439).

CHAPTER XV.

CREST, WREATH, MANTLING, SUPPORTERS, MOTTO, ARMES PARLANTES, ETC.

THE adoption of CRESTS, as a ready means of distinguishing military leaders when engaged in battle, is of very ancient origin; anterior, probably, to the period in which escutcheonal Arms were instituted, and certainly earlier than when such Arms became hereditary. The right of bearing a Crest was considered even more honourable than that of Coat Armory; for to the latter a Noble would succeed by birth, but to obtain the former he must have been a Knight in actual service. The earliest recorded Royal concession of a Crest was by EDWARD the THIRD, who, in the year 1335, conferred upon WILLIAM DE MONTACUTE, EARL of SARUM, an Eagle; and "that he might the more decently preserve the honour of the said Crest," the King bestowed upon him, at the same time, the Manors of WODETON, FROME, WHITFIELD, MERSHWODE, WORTH, and POLE; which Crest and Estates, MONTACUTE, by the permission of the King, subsequently conferred upon his godson, LIONEL of ANTWERP.

The Crest was generally composed of leather, but sometimes of metal; and towards the end of the Thirteenth century, not only appeared on the Helmet of the Knight, but was affixed to the head of his charger; thus rendering both horse and rider conspicuous to the soldiers. The Seal

of PATRICK DUNBAR, EARL of MARCH (A.D. 1292), engraved in Laing's *Ancient Scottish Seals*, affords a fine example of a Fan Crest thus borne.

Crests belonging essentially to the *person* of a military commander—in this respect differing from the Badge, which all his dependents and retainers were permitted to bear—it necessarily follows that Ladies were not allowed to display them over their Arms, which prohibition still obtains.

Amongst the French Nobility, the Crest is generally neglected; but its adoption by the Germans is carried to an absurd extent. They ensign a Shield of Arms with as many Crests, supported by Helmets, as there are families whose Armorial Bearings appear on the Escutcheon. When the number is even, the Helmets are placed in profile, *respecting* each other: and when uneven, the middle one is *affronté*, the others being in profile on both sides, as before. In England we occasionally see two or more Crests placed over a Shield; but if we consider the purpose which they were designed to serve, this practice is manifestly incorrect. Some writers have asserted that if a man should marry an Heiress, he and his descendants are permitted to bear her paternal Crest as well as Arms: but this can scarcely be; for a lady is not entitled to a Crest, and she surely cannot confer on another that to which she has no right herself. The various branches of a family should always *difference* their Crests with the same Marks of Cadency that they may bear upon their Escutcheon.

The Helmet was formerly encircled with a Coronet, or a WREATH, which was composed of two strands of twisted silk, on which the Crest appeared to be supported, and it is so represented in modern Heraldry. The Wreath, Bandeau, or Torse (sometimes, though improperly, styled a Chaplet), was probably adopted from the Saracens by the

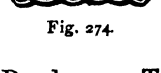


Fig. 274.

Crusaders, who found that it afforded an additional defence to the head from the heat of the sun, as well as from the blows of the enemy. It is composed of six twists, and derives its tinctures from the Shield and Charges which it ensigns. The predominant metal and colour appear alternately; the metal towards the Dexter. In the case of a quartered Shield, the tinctures are derived from that Coat of Arms to which the Crest appertains. Furs are never employed in the composition of a Wreath. When the predominant tincture of a Field is a fur, the Wreath is formed by combining either the metal or colour of which such fur consists with the tincture of the principal Charge, or *vice versâ*. Thus, if a Coat of Arms were *Ermine; a Fess gules*, the Wreath would be *argent*, and *gules;* if the Coat were *Ermine; a Fess or*, the Wreath would be *or*, and *sable*—the sable being taken from the ermine.

From Monumental Effigies which still exist, we learn that, during the Middle Ages, it was customary to enrich the Wreath with embroidery, and sometimes with precious stones. The Bascinet of RALPH NEVILLE, EARL of WESTMORELAND

Fig. 275.

(fig. 275), who died during the reign of King HENRY the SIXTH, is thus adorned in his effigy in STAINDROP Church, DURHAM. Around the Bascinets of SIR EDMUND DE THORPE, in ASHWELTHORPE Church, NORFOLK, and of WILLIAM PHELIP, LORD BARDOLPH, K.G. (A.D. 1440), in DENNINGTON Church (fig. 276), similar wreaths are to be

Fig. 276.

seen. The Helmet of SIR THOMAS DE ST. QUENTIN is represented on his brass in HARPHAM Church, YORKSHIRE (A.D. 1420), as encircled by a wreath composed of feathers.

Although Crests are sometimes borne upon Chapeaux, Ducal Coronets, and Mural and Naval Crowns, yet they are always supposed to rest upon Wreaths, unless otherwise specified: it is, therefore, superfluous to blazon a Crest as *upon a Wreath of the colours*, as is sometimes done.

The MANTLING, or LAMBREQUIN, is the ornamental accessory which generally appears behind and around the Escutcheon. It was probably devised to protect the Helmet from the rain and sun, in the same manner that the Surcoat protected the Armour.

One of the earliest examples in England of a Mantling occurs on the Brass to JOHN of INGHAM, engraved in plate 66 of Stothard's *Monuments*. When the Shield has Supporters, it is usual to represent the Mantling as a cloak (*Manteau*), or robe of estate. The Royal Mantling is of gold, and that of Peers of crimson velvet, both being lined with ermine. Some authorities, however, insist that the Mantling should derive its colour from the predominant tinctures contained in the Arms, in the same manner as the Wreath. As originally worn, it was of the same tincture as the *Livery Colours*. The Mantlings of Knights and Esquires are commonly depicted as depending from the Helmet; and the curls and other fantastic shapes they are made to assume, are supposed to indicate that they have become thus mutilated from service in the Field. The Brass to SIR JOHN SAY, in BROXBOURNE Church, HERTFORDSHIRE (A.D. 1473), affords an admirable example of a Mantling, which

Fig. 277.

may be advantageously imitated by the modern Armorist. The mantling around the Helmet of WILLIAM, VISCOUNT BEAU-

MONT, on his Brass in WIVENHOE Church, ESSEX (A.D. 1507),

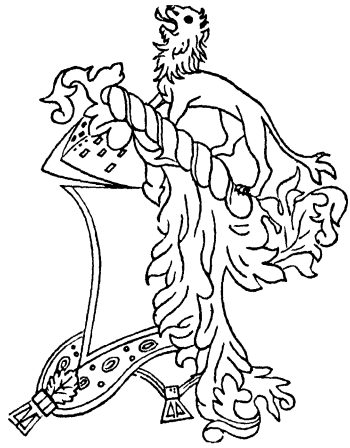


Fig 278.

is represented in a somewhat different manner, but, like the former example, is graceful and effective.

SUPPORTERS are figures of Men, Beasts, Birds, or Imaginary Creatures, which, standing on the Motto-scroll, seem to support the Escutcheon, which is placed between them. Of their origin and period of introduction there exist no authentic records. They probably date from about the time of EDWARD the THIRD ; but what purpose they were originally intended to serve, it is impossible to determine with precision. Menestrier inclines to the belief that they deduce their origin from the Shields of Knights being supported at Tournaments by attendants grotesquely habited, so as to represent Saracens, Lions, Dragons, &c. That Shields were so supported during Tournaments, appears from an illuminated manuscript of the Froissart Chronicles, in which a figure disguised as a Lion, having on its head a Tilting-helm, is represented as holding a Shield, paly of six, sur-

mounted by a Bend. In another place, a Sagittarius, armed with a Falchion, is seen guarding a Shield charged with three Piles; and in the third example, a figure with the body of a Fish and the legs of a Lion (?), habited in a doublet, with a plain Helmet on its head, appears holding a Banner. Anstis, in a Manuscript preserved in the British Museum, attributes the origin of Supporters to the fancy of seal-engravers, "who, in cutting on seals Shields of Arms, which were in a triangular form, and placed in a circle, finding a vacant space at each side, thought it an ornament to fill up the spaces with vine-branches, garbs, trees, lions, wiverns, or some other animal, according to their fancy." This is, I think, the most probable hypothesis; for in some early impressions of seals, the Arms are flanked by Supporters, which in subsequent seals are omitted, or entirely changed. Their number, also, frequently varies; one, two, or three, indifferently, being borne at short intervals of time, for members of the same family. Again: in examining a collection of ancient seals, the student cannot fail to be struck by the frequent occurrence of creatures resembling Wyverns as Supporters. Now, if these figures were of any material importance to the Achievement, those who adopted them would certainly not have exhibited such extraordinary paucity of invention as to have copied, in almost every instance, the Supporters of others, when so many figures blazoned as Charges were open to their selection. The accompanying outline of the impression of a seal (fig. 279), supposed to have belonged to HUGH O'NEILL, KING of ULSTER, and recently in the possession of Sir Robert Walpole, exhibits two of these conventionalised animals. But, granting that these figures legitimately belonged to those families on whose seals they are engraved, it is strange that no such Supporters are borne by their descendants at the present

time. On the seal of ROBERT DE QUINCI, second EARL of

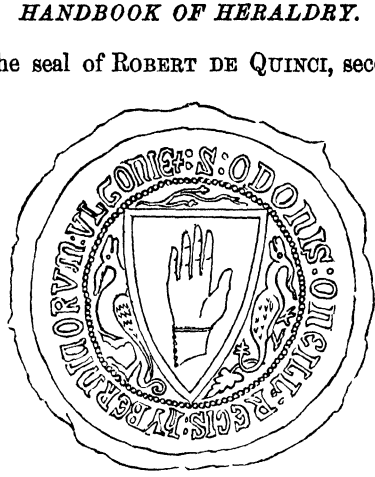


Fig 279.

WINCHESTER (A.D. 1219-60), engraved in Hewit's *Armour*, a Wyvern is placed beneath his charger, evidently inserted to fill the vacant space ; and on the counter-seal is a similar figure, and a Fleur-de-lys, for the same purpose. As a further proof that Supporters did not form a distinguishing feature of an Achievement, as they do now, Sir Henry Spelman makes mention of a paper addressed to Pope Boniface the Eighth, in the year 1301, in which the Arms on the seals of twenty-seven nobles are supported by Wyverns; and of seven others, by Lions.

In Smith's *Antiquities of Westminster*, drawings are given of thirty-five grotesque monsters, doing duty as Supporters to the Shields on the lower frieze around St. Stephen's Chapel. One of these figures is represented at the end of this chapter.

In some of the early impressions of seals, particularly in those of Scotland, the Shield appears to rest on the ground, the Helmet being guarded by either one or two figures ; and sometimes the Shield is suspended by a *Guige*, or belt, around

the neck of the Animal which supports it. Double Supporters were not generally adopted until the Fourteenth century.

Over the entrances of regal residences—as at Buckingham Palace—and the lodge-gates of the Seats of the Nobility, we frequently see the Supporters divided, one being placed on either side, each holding an Escutcheon, charged with the Armorial Bearings of the occupant. On the tomb of MARY QUEEN of SCOTS, in WESTMINSTER ABBEY, her Supporters—two Unicorns—are represented *sejant, affronté*, and each supporting a Shield; that on the Dexter being charged with a *Thistle, Imperially crowned;* and that on the Sinister with a *Rose*, similarly ensigned. The golden Lion and red Dragon of Elizabeth are represented in the same manner on her monument, supporting the Cognisances of England and Ireland.

Although Supporters are generally transmitted unchanged from father to son, yet their use cannot be strictly considered as hereditary; the regal Heraldry of England affords numerous instances of their arbitrary assumption. HENRY the EIGHTH, for example, on different occasions, ensigned his Arms with no less than five various Supporters.

Regarding the right of bearing Supporters, Dallaway, quoting from a Manuscript of Wingfield, York Herald, writes: "There is little or nothing in precedent to direct their use, . . . which is now chiefly in the greater Nobility, and Knights of the Garter, and persons that were of the Privy Council, or had some command whereby they had the title of Lord prefixed to their style, as Lord Deputy of Ireland, Lord Warden of the Cinque Ports, &c." At the present day, the use of Supporters is restricted to Peers of the Realm, and Peeresses in their own right; Knights of

the Garter; Knights Grand Cross of the Bath; Baronets of Nova Scotia; and the Heads of the Scottish Clans. Their use is also accorded to those sons of Peers who by courtesy are titular nobles. Besides these, there are many families amongst the Gentry who ensign their Escutcheons with these honourable additamenta; which right they derive either by special grant from the Sovereign, or by prescription—their Ancestors having borne them from time immemorial. Amongst such may be mentioned CAREW, of Surrey; CHUDLEIGH, HELE, and POMEROY, of Devon; HILTON, of Durham; PIERREPONTE, of Notts; and STAPLETON, of York. Burke's *Registry of Arms* affords about fifty other examples.

Robson states that Supporters are granted by Garter King-at-Arms. This is not so: the prerogative rests solely with the Crown; Supporters being granted as a peculiar mark of royal favour for eminent services rendered to the State. Thus, in 1867, her Majesty was pleased to grant Supporters to BENJAMIN GUINNESS, Esquire, in recognition of his munificence in restoring the Cathedral of St. Patrick, in Dublin. In Scotland, Lord Lyon, who occupies a similar position in that Country to that which Garter holds in England, is permitted to grant Supporters to such families as he may deem fit. For information on all subjects connected with Scottish Heraldry, the reader is referred to Seton's *Law and Practice of Heraldry in Scotland;* 8vo, 1863.

The MOTTO is an expressive word, or short, pithy sentence, which accompanies a Crest, or Coat of Arms. It usually embodies some sentiment of a religious, warlike, or patriotic import; as, *Corona mea Christus*, inscribed by BARON CHETWODE; *Virtutis præmium honor*, by the EARL of DENBIGH; and *Pro rege et patriâ*, by EARL LEVEN. Mottoes, however, very frequently have an allusion to the Arms or Crest of the

bearer: thus, the BULLERS, of Devonshire, bear on their shield four Eagles displayed, with the Motto, *Aquila non muscas captat;*—and a Serpent issuing from a Garb, with the Motto, *In copiâ cautus*, is the Crest of the DODS, of Shropshire. By far the greatest number of allusive Mottoes is derived from the family name of the bearers; thus, the VERNONS inscribe for Motto, *Ver non semper viret;* which may be translated either as "The Spring is not always green," or "Vernon always flourishes." The NEVILLE family have, *Ne vile velis*—"Desire no evil thing," or "Desire Neville." *Festina lente*—"Hasten slowly," or "On slow," is the Motto of the ONSLOW family; and *Doe no yll, quoth D'Oyle*, that of DOYLEY. The family of CORBET inscribes, *Deus pascit corvos*—"God feeds the Ravens" (Ravens are heraldically termed *Corbeaux*, or *Corbies*). The Motto of FAIRFAX is *Fari fac. Forte scutum salus ducum*, is the well-known Motto of the FORTESCUES, and may mean either, "A strong shield," or "Fortescue," "is the safeguard of generals." The Scotch family WIGHTMAN bear for a Crest, *A demi-savage holding over the dexter shoulder a Club proper;* with the Motto, *A wight man never wanted a weapon.* The MYPONTS, of Burgundy, emblazon on their shield a Bridge, for Arms, beneath which they inscribe, *Mi pont est difficile à passer;* and the PIERREPONTES, of Nottinghamshire, in allusion to their name, have adopted, *Pie reponete.*

Sometimes Mottoes seem to be chosen on account of the harmonious jingle of the words; thus, the EARL of BALCARRAS has, *Astra castra, numen lumen*—"The Stars my canopy, Providence my light." *Think and thank*, is the Motto of the MARQUESS of AYLESBURY; and the PEYTONS have adopted *Patior, potior.* The origin of the Mottoes of some families appears totally inexplicable. *Strike, Dakyns, the Devil's in the hemp*, is the Motto of the DAKINS, of Derby-

shire; *Furth, fortune, and fill the fetters*, of the DUKE of ATHOL; *Posse, nolle, nobile*, of WINGFIELD, of Tickencote; *If you look at Martin's ape, Martin's ape will look at you*, of the MARTINS, of Gloucestershire. Examples of many similar Mottoes are to be found in Lower's *Curiosities of Heraldry*.

There seem to have formerly existed two classes of Mottoes—the *Cri-de-guerre*, or War-cry, used by the Knight's retainers in the Field; and the Motto proper, as the word is now understood, which accompanied his personal Arms. Any one entitled to armorial distinction was permitted to adopt the latter, but the Cri-de-guerre was forbidden to those below the degree of Knight-Banneret. We sometimes find, in ancient records, Nobles described as *Nobles d'armes*, and others as *Nobles-de-cri*. To such an extent did these war-cries foster the spirit of partisanship, that, on the termination of the wars between the rival Houses of YORK and LANCASTER, it was deemed expedient to pass an act of parliament, by which it was declared penal for a Noble or Villein to use any cry except *The King*, or *St. George for England*. In all ages, and in all countries, warriors have employed peculiar shouts or *Slogans* on rushing to a charge, analogous to the war-whoop of the American Indians. In Europe, the *Montjoye St. Andrew* of the DUKES of BURGUNDY; the *Au Lion*, of the COUNTS of FLANDERS; the *Dieu aide au premier Chrétien*, of the MONTMORENCIES; and the *Boo*, of the Irish Chieftains, are of great antiquity. *A Home* was the slogan of the EARLS of DUNBAR, to which Sir Walter Scott refers in the following passage:

> "Beneath the Crest of old Dunbar
> And Hepburn's mingled banners come,
> Down the steep mountain, glittering far,
> And shouting still, A HOME! A HOME!"

Though generally transmitted with the family Arms,

Mottoes are not strictly hereditary. An individual is at liberty to affix to his Escutcheon whatever Motto his fancy may dictate. It was not until the Fifteenth century that Mottoes were considered as important adjuncts to Armorial Bearings. Before that period, Nobles (except Knights of the Garter) very rarely ensigned their Achievements with a Motto. The Seal of SIR JOHN DE BYRON, appended to a deed bearing date 1292, and inscribed with the words, *Crede Beronti*, affords, perhaps, the earliest example of the custom of adding a Motto to the Arms.

In Achievements of Arms, the Motto is placed below the Shield, unless it bears a direct reference to the Crest, in which case the Motto usually surmounts it. There are many ancient families who, though bearing Arms, possess no Motto ; and its use is in all cases forbidden to Ladies, the Queen only excepted.

Arms and Crests frequently deduce their origin from the family name, in the same manner as Mottoes ; and when such is the case, they are styled ARMES PARLANTES, or CANTING HERALDRY. The families of SALMON, STURGEON, LUCY, HERRING, SHELLEY, TALBOT, WOLF, RABBETT, FALCONER, &c., bear respectively *Salmons*, *Sturgeon*, *Lucies* (pike), *Herrings*, *Whelk-shells*, *Talbots*, *Wolves*, *Rabbits*, and *Falcons*. The CARDINGTONS bear three *Wool-cards;* and the HARROWS, as many implements of that name. In the *Lay of the Last Minstrel*, we read :

> "dancing in the sunny beam,
> He marked the Crane on the Baron's Crest ;"

alluding to BARON CRANSTOUN, whose Crest was a *Crane* holding a *stone* in its foot. BARON FERMOY, whose family name is ROCHE, bears for Crest, *a Sea-eagle standing on a rock* (roche), *holding in its claw a Roach;* with the Motto,

Mon Dieu est ma roche. The Crest of the HERONS is a bird of that name, subscribed with the Motto, *Ardea petit ardua.* The Motto of the EASTWOODS—*Oriens sylvâ*—is a literal rendering of their name : it likewise has a punning reference to the Crest—a Stag—which may be said to be *rising from the wood.*

A Weir-basket filled with fish appears on a seal of WILLIAM WEARE, of Weare Gifford, Devonshire (*temp.* Hen. IV.), with the Motto, *Sumus*—"We are."

A good example of allusive Arms, though perhaps scarcely coming under the denomination of Armes parlantes, was the Device of MARY QUEEN OF SCOTS, assumed after the death of her husband, the Dauphin ; which was, *a stalk of Liquorice,* "duquel la racine est douce, mais tout le reste, hors de terre, amer ;" with the Motto, *Dulce meum terra tegit* —"The Earth covers my sweetness."

We have seen how Armorial Bearings are sometimes taken from family names : but it is very probable that in many instances this order was reversed ; and that the Scutal Device furnished a name to its possessor. Of the many Nobles who accompanied the Conqueror to England, but few, if any, were distinguished by surnames ; they were described simply by their Christian names, followed by the locality from whence they came ; as, ROBERT DE COURÇON, JOHANNES DE BOURGOGNE, &c. Even the Conqueror's sons, WILLIAM and HENRY, were distinguished by such names as RUFUS and BEAUCLERC. Hereditary surnames were not generally adopted in England, even amongst the Nobility, until the Fourteenth century ; yet long anterior to that period we find Nobles designatedby the name of the Charge which they bore upon their shields, which names and bearings have descended to their posterity.* HUGH,

* See DR. E. NARES, and M. A. LOWER, on SURNAMES.

first Earl of CHESTER, undoubtedly derived his appellation, DE LOUPE, from his device, which was a Wolf's head: and in an old manuscript attributed to William de Brito (A.D. 1170), the poet thus sings the praises of one of the ancestors of the ARUNDEL family, whose bearing was then, as it has since continued, a Swallow—in French, *Hirondelle:*

"More swift than bird hight Arundell,
That gives him name, and in his shield of Arms emblazoned well,
He rides amid the armèd troops."

Fig. 280.

Supporter to a Shield, from the lower frieze around St. Stephen's Chapel, Westminster.

CHAPTER XVI.

DEGREES OF THE NOBILITY AND GENTRY.

BEFORE treating of the various grades of Rank, as they now exist, it will be necessary to give a short account of the origin of those degrees, and to explain by what right they continue to be enjoyed.

One of the first official acts of WILLIAM of NORMANDY, after his accession to the throne of England, was to assume actual possession of all the land, which he divided into 700 BARONIES, or great fiefs, and these were subdivided into about 60,000 KNIGHT'S FEES. The Baronies were apportioned amongst his Norman followers who had assisted him in his enterprise, on condition of their performing certain offices,—such as giving personal service when required; providing and equipping men for the Field; and executing other duties connected with the Royal Household.*

* Sir William Hale, in his *Pleas of the Crown*, asserts that no Englishman was permitted by the Conqueror to retain any landed property in England; and that it was nearly three centuries after William's death before a Saxon held any higher dignity than that of a Knight's Fee. This assertion, however, is refuted by the pages of *Domesday Book;* and I recently examined a Charter preserved in the library of the City Corporation, whereby William granted to one Dereman, an Englishman, considerable tracts of land in the Counties of Essex and Hertfordshire. Several other instances might be cited of similar concessions being made to Englishmen. Turchill, for example,—the ancestor of the Ardens of Warwickshire,—as early as the Eleventh century, was lord of a great portion of that county.

The tenants-in-chief from the Crown, who held lands of the annual value of four hundred pounds, were styled BARONS; and it is to them, and not to the members of the lowest grade of the Nobility (to whom the title at the present time belongs), that reference is made when we read of the Barons of the early days of England's history.

Many of the Baronies conferred by the Conqueror were of immense extent, and frequently comprised *Baroniæ in Baroniis*, by the original tenants *in capite* from the Crown making concessions to some of their vassals, in the same manner as they themselves held their possessions from the King. These secondary Lords afterwards came likewise to be styled Barons—as appears from a Charter of WILLIAM of GLOUCESTER (*temp.* Hen. II.), which is addressed, *Dapifero suo, et omnibus Baroniis suis.* Hence arose the titles, GREATER and LESSER BARONS.*

At the death of WILLIAM the FIRST, there were about 400 Baronies in England; but so generally did the process

* "About this time" (the Twelfth century), "it is observed that those who were either menial attendants or else feudatories to any Noble personage, or which held any lands of them, did usually assume to themselves for their Armes the Device of y^e^ Coate of y^e^ Lord, either changing the colours, retaining the Charge, or by adding something to y^e^ Charge—as, for example, Albayne, Lord of Belvoir, bore Or, two Cheverons and a Cantone gules; from him, Staunton of Staunton, a gentleman of Nottinghamshire, bears Argent, two Cheverons and a bordure sable, and held his lands of y^e^ said Albayne by the tenure of Castleward, by keeping and defending a tower in the Castle of Belvoir," &c. (*Harl. MSS. No.* 4630). This Manuscript also contains: "The originall and beginning of sirnames;" "Names varied according to y^e^ dwelling of y^e^ partys, and changed upon entry into religion;" "The meanes of our Ancestors attaining unto the rank of Nobility;" "The first using of seales to Charters and Deeds here in England;" "Punishments inflicted for counterfeiting another's seale;" "Armes, when first hereditary."

of subinfeudation prevail, that during the succeeding century the number was enormously increased. King JOHN, fearing that the Barons would become too powerful in the kingdom, attempted to check the practice; but he was too irresolute, or too weak, to accomplish it. EDWARD the FIRST vigorously carried out the intentions of his predecessor, and by the most severe enactments abolished the continuance of a custom which from experience he had learned was fraught with so much danger to the Crown. HENRY the THIRD, however, had some years before struck a fatal blow at the power of the Barons, all of whom, hitherto, had been privileged to assemble for the purpose of assisting the King in the affairs of state; but HENRY determined that that privilege should be accorded but to certain whom he selected. WRITS were therefore despatched, in the King's name, to a chosen number of the Barons, including some of the lesser degree, or those who did not hold *in capite* from the Crown; and the Writ thus issued constituted the receiver, and his heirs general, Peers of the Realm, to the exclusion of many of those who had hitherto enjoyed that privilege; and proof of tenure *per baroniam* was no longer required. The student will find much valuable information on this subject in Sir Henry Chauncey's *History of Hertfordshire.*

It would appear that the issue of a Writ of Summons was not sufficient of itself to elevate him to whom it was addressed to the rank of Baron, unless he actually fulfilled the duties to which he was called; for, in the reign of JAMES the FIRST, one of the descendants of EDWARD NEVILLE—who had been summoned to Parliament by QUEEN MARY, but died before taking his seat—claimed the hereditary Barony. The decision at which the Council arrived was, that "the direction and delivery of the Writ did not make him a Baron or Noble, until he came to Parliament, and

there sat, according to the commandment of the Writ." The custom of issuing Writs is now disused, except when a Barony, which has been in *Abeyance* (of which more hereafter), is terminated by the Crown in favour of a Commoner, and occasionally to the eldest sons of Dukes, Marquesses, and Earls, in their fathers' Baronies. A writ of summons, however, in the latter case, does not create an hereditary peerage, but becomes null as soon as the receiver succeeds to his father's title.

Of all the original Baronies by feudal tenure, not one remains.* Several families have at various times attempted to revive Baronies, alleging that they held estates in tenure *per Baroniam* from the Crown; but these applications have invariably been resisted. In the year 1669,—when the Barony of FITZWALTER was revived in favour of Benjamin Mildmay, the heir general, in opposition to Robert Cheeke, who claimed it by right of tenure,—the King and Privy Council passed a resolution that, "as no such Baronies had for many ages existed," it was not expedient to bring them again into force; and the House of Lords has in every instance, when called upon, confirmed this order of the Council.

In the reign of RICHARD the SECOND, Barons were created not only by Writ of Summons, but by PATENT, by which the succession was restricted to the male heirs of the grantee; and in this manner Commoners are usually elevated to the Peerage at the present day.

The Earldom of WILTES—the succession to which has been recently claimed—was created by letters patent bearing

* The Earldom of Arundel, belonging to the DUKE of NORFOLK in right of his tenure of Arundel Castle, is the solitary exception. His Grace, however, holds the Earldom by favour of a special Act of Parliament, passed in the reign of Charles the First.

date the 27th September 1397, in the person of Sir William Scrope, to hold the same to him and his heirs male for ever. Sir William died the following year without issue, since which time the title has never been claimed by any of his representatives. The Earldom of OXFORD was also conferred by Richard II. with a similar limitation. At the time that Sir William Scrope was created a Peer, King Richard raised six Earls to the rank of Dukes, the EARL of SOMERSET to the rank of MARQUESS of DORSET, and three Barons to the rank of Earls; in each instance limiting those honours to the heirs male of the grantees. Subsequently, King Henry the Sixth created Sir Thomas Hoo, LORD HOO and HASTINGS; Sir Thomas Percy, LORD EGREMONT; and Sir Thomas Grey, LORD RICHMONT GREY; with limitations to their heirs male. No other grant of dignity, with a distinction to the heirs male, has since been conferred in England, with the sole exception of the Earldom of DEVON, granted by Queen Mary. Of the above-mentioned Peerages, Oxford and Devon only exist, the others having become extinct. The House of Lords, in 1625, declared Robert de Vere entitled to the Earldom of OXFORD; and in 1831, their Lordships allowed that William, Viscount Courtenay, had made out his claim to the title, honour, and dignity of EARL of DEVON, and thereby established that the grant of a dignity to the grantee and his heirs male was valid, and that the succession was thereby lawfully and effectually limited to the collateral heirs male.

Besides that of succession, there is another difference between a Writ and a Patent. When a barony is conferred by Patent, the title—both personal and hereditary—is complete as soon as the official seal is affixed to the document, although the Baron thus created may have never taken his seat in Parliament.

Should a Noble, holding his Barony by Writ, die, leaving two or more daughters and no son, the title would fall into ABEYANCE; for, there being no distinction of primogeniture amongst daughters, as there is with sons, they would each be entitled to an equal division of their father's estate; but the title being imparticipable, it must necessarily remain unattached so long as both co-heirs female, or their descendants, remain alive. A Barony, held by virtue of a Writ, having fallen into Abeyance, cannot revive naturally until but one branch remains to represent the Family; the Crown, however, possesses the power of determining an Abeyance at any time—a prerogative seldom exercised. When an Abeyance is terminated in favour of a Commoner, he receives the Barony by a Writ of Summons; but if in favour of a Peer, by a Patent. A Barony held by Patent can never fall into Abeyance; for, the title descending to heirs male, and not to heirs general, when such heirs fail, it becomes extinct—as in the case of the late VISCOUNT PALMERSTON.

The terms "IN ABEYANCE" and "DORMANT" are, by many persons, considered as synonymous. This, however, is not the case. A title is necessarily in Abeyance while co-heirs survive, each having an equal claim: it is Dormant when the rightful possessor, for any reason, such as inability or disinclination to support his dignity, neglects to assume the rank to which he is entitled.

The hereditary possessor of a Peerage title, notwithstanding he may be a minor, is *de facto* a Peer of the Realm, although he is ineligible for some of the higher privileges of his order, such as sitting in Parliament. Ladies also may sometimes be Peeresses of the Realm in their own right, as in the case where dignities descend to heirs general. Every Peer in Parliament is possessed of equal privileges, irrespective of his rank.

"All Noblemen were Barons, or had a Barony annexed, though they had also higher dignities. But it has sometimes happened that when an ancient baron has been raised to a new degree of peerage, in the course of a few generations the two titles have descended differently; one, perhaps, to the male descendants, the other to the heirs general; whereby the Earldom or other superior title has subsisted without a Barony; and there are also modern instances where they have been created without annexing a Barony. So that now the rule does not hold universally, that all Peers are Barons."—*Robson.*

The ARCHBISHOP of CANTERBURY enjoys the highest rank in the British Peerage, immediately following that of the Royal Dukes. To him succeed the LORD HIGH CHANCELLOR, and the Archbishops, in the following order: YORK, ARMAGH, and DUBLIN. He is "Primate of all England," and subscribes himself, "By Divine Providence." It is his duty to officiate at Coronations, and all religious ceremonies connected with the Royal Family: they always being considered his Parishioners. His principal officers are Bishops: the Bishop of London is his Provincial Dean; the Bishop of Winchester, his Chancellor; the Bishop of Lincoln, his Vice-Chancellor; the Bishop of Salisbury, his Precentor; and the Bishop of Rochester, his Chaplain. The ARCHBISHOP of YORK is "Primate of England," and is styled "By Divine Permission." An Archiepiscopal Mitre is shown at page 165, and a Crosier at page 105. The Arms of the See of CANTERBURY are: *Azure; an Archiepiscopal Staff in pale or, ensigned with a Cross paté argent, surmounted by a Pall of the last, fimbriated and fringed gold, charged with four Crosses paté fitché sable.* The Arms of YORK are: *Gules; two Keys in saltire argent; in Chief, an Imperial Crown of England.* It will be remembered that Bishops impale the Arms of their

Sees with their own.* Archbishops are styled "Most Reverend;" and are addressed as "Your Grace;" but their wives derive no title from the official position of their husbands.

The next in order are DUKES. The title, derived from the Latin *Dux*, signifies a leader, and is employed in that sense by old writers. Sir John Ferne (A.D. 1586) describes the Israelites as "pitching their tents in the wildernesse, vnder the conduct of their captaine, Duke Moyses." The first English subject who was created a Duke was EDWARD PLANTAGENET, by his Father, EDWARD the THIRD, in the year 1335, under the title of DUKE of CORNWALL. Anterior to this date, the nobility consisted entirely of Barons, and a few Earls. The title of Duke was for some time confined exclusively to members of the Royal Family, and was but sparingly conferred; but by HENRY the SIXTH this restriction was not so particularly observed. On the accession of QUEEN ELIZABETH to the throne, there existed but one Duke in England—THOMAS HOWARD, of NORFOLK; the other Dukedoms having become extinct through failure of male issue, and on attainders of Treason, during the Wars of the Roses. In 1572, the DUKE of NORFOLK himself suffered at the hands of the executioner. From this time until 1623, when JAMES the FIRST created George Villiers DUKE of BUCKINGHAM, the title was extinct. CHARLES the SECOND restored the dignity in several families, and created others, including the Dukedoms of GRAFTON, ST. ALBAN'S, and RICHMOND, which he conferred upon three of his illegitimate

* One Archbishop and three Bishops represent the spiritual Peers of Ireland in Parliament. The Archbishops of Armagh and Dublin sit alternately from session to session; and the Bishops in the following rotation: Ossory, Cork, Killaloe, Meath, Kilmore, Cashel, Tuam, Derry, Limerick, and Down.

sons. The order received several further additions during the reigns of WILLIAM and MARY and of ANNE. The present number of English Dukes is twenty; of Scotch, seven; and of Irish, one—the DUKE of LEINSTER. A Duke is styled "Your Grace," and "Most Noble;" his eldest son takes his second title, which is usually that of Marquess. This title, however, is only accorded by courtesy: thus, the DUKE of DEVONSHIRE'S eldest son, who, as the representative for the Northern Division of the County of Lancaster, is officially styled "The Right Honourable Compton Spencer Cavendish, commonly called Marquess of Hartington."* The younger sons and the daughters of a Duke are addressed as "Lords" and "Ladies," with the addition of their Christian names, as Lord Henry, Lady Mary.

The next degree in the Peerage is that of MARQUESS. This order was instituted by RICHARD the SECOND, who, in the year 1386, created Robert de Vere, Earl of Oxford, MARQUESS of DUBLIN; and, subsequently, DUKE of IRELAND. In 1388, his Grace was attainted for High Treason, and banished; when the dignity became extinct, until revived, in 1397, in the person of John Beaufort, Earl of Somerset, who was created MARQUESS of DORSET. A Marquess is addressed personally as "My Lord Marquess;" and is styled, "The Most Honourable the Marquess of ——." The children of a Marquess bear the same courtesy-titles as those of a Duke—the eldest son taking his father's second title:

* It sometimes occurs that the second title of a Duke or Marquess is not the next lowest in the scale of the peerage. In this case, although their eldest sons would not enjoy the titular ranks of Marquess or Earl respectively, they are equally entitled to the station and Coronet of those degrees. Thus, the eldest son of the Duke of Manchester, though only a Viscount, takes precedence of Earls, and bears the Coronet of a Marquess.

he is therefore styled Earl or Viscount of a place; as EARL WILTSHIRE, VISCOUNT WEYMOUTH, who are respectively the eldest sons of the MARQUESS of WINCHESTER and the MARQUESS of BATH.

The title of EARL is the most ancient of any of the Peerage, dating its origin from the Saxon Kings. Until the close of the Twelfth century, nobles of this dignity seldom used any other addition than *Comes* to their Christian names; but about the time of RICHARD the FIRST, they added to their names that of their shire. An Earl is styled "Right Honourable," and his eldest son is commonly a Viscount, that being his father's second title. His younger sons have no title of Peerage, and are styled "Honourable;" but all his daughters are "Ladies." The wife of an Earl is a Countess.

VISCOUNTS succeed Earls. The title of *Vice-comes* is probably as ancient as that of *Comes*, but it did not constitute an order of the Peerage until the year 1440, when HENRY the SIXTH conferred the title, by Patent, upon John, BARON BEAUMONT. A Viscount is "Right Honourable," and his sons and daughters are "Honourable."

The next in succession are BISHOPS. The BISHOP of LONDON, as Provincial Dean of Canterbury, takes precedence of his brethren. To him succeed the BISHOP of DURHAM, as formerly holding the rank of Count Palatine, and Earl of Sedberg; and the BISHOP of WINCHESTER, as Prelate of the Most Noble the Order of the Garter; then the remaining Bishops, according to the priority of their consecration. The last-made Bishop has no seat in the House of Peers;*

* This restriction does not apply to the Prelates of London, Durham, and Winchester, who become members of the House of Peers immediately on their consecration, by reason of their episcopalian precedence.

and the BISHOP of SODOR and MAN, although he is entitled to a seat, does not possess a vote. All Bishops are styled "Right Reverend Father in God;" and subscribe themselves, "By Divine Permission."

BARONS constitute the lowest grade of the British Nobility. The origin of this dignity has already been noticed. Barons are addressed as "My Lord;" and are styled "Right Honourable." All their sons and daughters are "Honourable."

The various Coronets of the Nobility are described at pp. 163-165.

The title of *Lord*, although it cannot be said to constitute a degree of Nobility by itself, has a more general application than any other, for it is commonly employed in addressing Peers of every rank. The Judges, when on the Bench, are *ex-officio* Lords; and so, likewise, are the Mayors of London, Dublin, and York, during their terms of office. The title of *Lady* is used equally indiscriminately, for not only are the wives and daughters of certain Peers thus addressed, but also the wives of Baronets and Knights. These last, although permitted by courtesy to bear the title of Lady, are not allowed to prefix their Christian to their Family name, for this is the peculiar privilege and mark of distinction of the daughters of Peers. It was not until the reign of HENRY the EIGHTH that Kings' daughters were styled Princesses. Previous to that date they were simply designated as "Lady." Thus, we find the daughters of HENRY the SEVENTH were styled, "The Lady Margaret" and "The Lady Mary." Even the daughters of HENRY the EIGHTH were occasionally styled the "Lady Mary" and the "Lady Elizabeth:" and in a Tract on the Marriage of the daughter of JAMES the FIRST with Prince Frederick, she is spoken of as the "Ladie Elizabeth."

Amongst the Gentry, BARONETS take the highest place. The origin of this dignity was as follows: Queen ELIZABETH having succeeded, towards the end of her reign, in reducing Ireland to subjection, JAMES the FIRST determined, on his accession to the throne, to continue the work of his predecessor; but as economy was a distinguishing characteristic of JAMES, he contrived to obtain an army of occupation, and at the same time to enrich the Treasury, by a novel expedient. He directed that the hereditary title of Baronet should be conferred on every gentleman possessed of an estate of the annual value of one thousand pounds, who would undertake to maintain, in the Province of Ulster, thirty soldiers for three years, at the rate of eightpence per day for each man, and remit the first year's pay to the Royal Treasury: in return for which service he should have the privilege of bearing the Arms of Ulster (fig. 279), either on an Inescutcheon or Canton, in his paternal shield. These constituted the BARONETS OF ENGLAND.

In 1619, the King instituted a second Order, in every way similar to the former, except that the grantees were styled BARONETS OF IRELAND; and paid their fees into the Treasury of that country.

King JAMES having instituted Baronetcies of England and Ireland, was desirous of extending the Order to his native Country, having for his immediate purpose the improvement of the Province of Nova Scotia; but his death prevented his carrying the project into execution. His son CHARLES, however, in 1625, fulfilled his father's intentions; and he subsequently directed that the BARONETS OF NOVA SCOTIA should be distinguished by a Jewel, charged with the Arms of that Province, viz. *Argent; a Saltire azure; on an Inescutcheon, the Arms of Scotland; above the Shield, an Imperial Crown:* supported by the Royal Unicorn on the

dexter side, and by a Savage proper on the Sinister: for Crest, *A Laurel-branch and Thistle issuing between a naked and a mailed Hand conjoined;* with the Motto, *Munit hæc, et altera vincit.* This Jewel was suspended to the necks of the Baronets of the Province by an orange ribbon.

Since the Union, no Baronets have been created of Scotland or Ireland, both Institutions having been superseded by the title of BARONETS OF THE UNITED KINGDOM, who are distinguished by the Badge of Ulster. Baronetcies are always conferred by Patent: and the succession is usually restricted to the heirs male; though special conditions are sometimes attached. There is no service required of Baronets at the present day; neither is there any money actually paid, as formerly; but a fictitious receipt is issued by the Treasury for the amount of twelve months' pay for thirty soldiers. For KNIGHTS BANNERETS, see "Banner," chap. xix.

Baronets have the title of "Sir" prefixed to their Christian names; their surnames being followed by their dignity, usually abbreviated, *Bart.* Their wives are addressed as "Lady," "Madam," or "Dame." This last title, however, has now become obsolete. Their sons are possessed of no title beyond "Esquire." The rights and privileges of KNIGHTS are identical with those of BARONETS, except that they are not hereditary.

The eldest son of a Peer above the dignity of Baron, who is also a Baronet of Scotland, is styled "Honourable Master" of his family Barony; as, THE HONOURABLE THE MASTER OF FORBES. In the case of a Baron, the "Honourable" is omitted; as, THE MASTER OF LOCHMAN.

In 1840, a number of Baronets assembled under the direction of the late Sir Richard Broun, Bart., and formed a *Committee of the Baronetage for Privileges*, wherein were adopted several important resolutions, which, though not

officially recognised by the Heralds' College, demand a passing notice. The members of the Committee resolved that all Baronets should take for Supporters, two armed Knights; for Coronet, a plain circle of gold, with four pearls resting on the edge—which is engrailed—two of them appearing in drawings; and that the Helmet should be affronté, and open, guarded with four grilles of gold; and, besides these exterior ornaments, that they should surround their Escutcheons with a Collar of S.S. They likewise determined to prefix to their title that of "Honourable." These were the principal modifications suggested; but they have not been generally adopted.

The office of ESQUIRE formerly constituted a kind of honourable apprenticeship to the profession of Arms, through which all classes of the Nobility were obliged to pass. At the age of fourteen, a youth, having previously served in the capacity of Page, was eligible to be admitted as an Esquire. There were several degrees of this order, as *Esquires of the Stable; Esquires of the Chamber; Carving Esquires*, who waited in the Hall, carved the dishes, and served the guests; and *Esquires for the Body*, who attended their lords in the Field.

In the *Romance of Ipomydon* (*Harl. MSS.* 2252, *circa* A.D. 1325), we read how, as a boy, the young prince was instructed in the duties of an Esquire. The king, his father, sought out for him a learned and courteous knight as preceptor; accordingly,

> "'Tholomew a clerke he toke,
> That taught the child uppon the boke
> Both to synge and to rede;
> And after he taught hym other dede,
> Afterward to serve in halle
> Both to grete and to smalle;

Before the kynge mete to kerve,
High and low fayre to serve.
Both of howndes and hawkes game,
After he taught hym all; and same
In sea, in feld, and eke in ryvere;
In woode to chase the wild dere,
And in feld to ryde a stede;
That all men had joy of his dede."

The title of Esquire does not seem to have been adopted in England earlier than the time of RICHARD the SECOND, although the duties connected with the office date from a period far anterior.

Nearly three centuries ago, Sir John Ferne thus speaks of the indiscriminate manner in which the title of Esquire was applied: "The title has been very much abused and profaned, whereunto I wish that the Lord Earle Marshall, with the advice and consultation of a learned herealde, would add some sharpe correction and punishment." See also *Tatler*, No. xix. If, during the Elizabethan Era, the title was applied in too promiscuous a manner, what shall be said of that of Victoria, when the difficulty is not so much to determine to whom it should be accorded, but to whom it should be denied?

Wealth alone cannot constitute the slightest claim to this honourable degree. The title is, strictly speaking, confined to the eldest sons of Baronets and Knights, and their eldest sons; the eldest sons of the younger sons of Peers; Kings-at-Arms, and Heralds who are Esquires by creation; Esquires of the Bath, on an installation; Sheriffs of Counties, Justices of the Peace, and Mayors of Towns, whilst holding office. There are several other degrees which give the title of Esquire by courtesy: as, Counsellors at Law; Bachelors of Divinity, Law, and Physic; Secretaries of Legation, Consuls, Royal Academicians, &c.

GENTLEMEN are all those who, lawfully entitled to Armorial distinction, are not included in any of the before-mentioned degrees.

The subjoined TABLE OF PRECEDENCE is given to indicate the relative positions of the various ranks of Nobility; many, therefore, of the Officers of State are omitted. For a complete Table of Precedence, both amongst men and women, the reader is referred to the pages of *Nicholas*, *Burke*, or *Thom*.

The Sovereign.
The Prince of Wales.
The Sovereign's younger sons.
The Sovereign's grandsons.
The Archbishop of Canterbury.
The Lord Chancellor (being a Baron).
The Archbishops of York, Armagh, and Dublin.
The principal Officers of State (being Barons).
Dukes, according to their priority of Patent.
Eldest sons of Dukes of the Blood Royal.
Marquesses, according to their priority of Patent.
Dukes' eldest sons.
Earls.
Younger sons of Dukes of the Blood Royal.
Marquesses' eldest sons.
Dukes' younger sons.
Viscounts.
Earls' eldest sons.
Marquesses' younger sons.
Bishops of London, Durham, and Winchester.
Other Bishops, according to seniority of consecration.
Irish Bishops.
Barons.

Viscounts' eldest sons.
Earls' younger sons.
Barons' eldest sons.
Knights of the Garter.
Privy Counsellors, Judges, &c.
Viscounts' younger sons.
Barons' younger sons.
Baronets.
Knights of the various Orders.
Eldest sons of the younger sons of Peers.
Eldest sons of Baronets and Knights.
Esquires.
Gentlemen.

All the unmarried daughters of Peers are entitled to the same rank as their eldest brother usually enjoys during the lifetime of his father. Married ladies and widows take precedence according to the rank of their husbands, provided such rank be not merely official.

It is the generally received opinion that the title of "Royal Highness" is the hereditary right of all members of the Royal Family. Such is not the case. Strictly speaking, it belongs solely to the immediate issue of the Sovereign. The first innovation made upon this rule was in the year 1816, when FREDERICK WILLIAM, DUKE of GLOUCESTER, grandson of GEORGE the SECOND, was styled "Royal Highness" on the occasion of his marriage with his cousin, the PRINCESS MARY. Prior to this event, his title, and that of Princes of a like consanguinity, was simply "Highness." PRINCE LOUIS of HESSE, and PRINCE CHRISTIAN, are styled "Royal Highness," not because they are personally entitled to the dignity, nor because they married daughters of her Majesty, but in virtue of a special grant from the Queen:

nor would their issue, though maternal grandchildren of her Majesty, enjoy any hereditary title of Royalty whatever; for, as a recent authority justly observes, "a Princess of England, though she transmits the right of succession, can confer no interim advantage of precedence or degree." Even the eldest son of the Duke of Edinburgh would be legally entitled but to the qualification of "Highness," and, by an Act passed in 1399, would yield precedence to Dukes; and his younger sons, by a subsequent Act, would give place to Earls. The issue of such younger sons, although by courtesy they would probably be addressed by a higher title, would be simply Esquires.

CHAPTER XVII.

REGAL ARMORY.

THERE is probably no branch of the Science of Heraldry more interesting and instructive than that which relates to the history of our Country; much of which history is indelibly written, and plainly to be read, on the Seals, Monuments, and other similar Records of the different Sovereigns who have occupied the Throne of England. The Arms attributed to the Saxon Monarchs are not sufficiently authenticated to demand any notice: even the authority for ascribing distinctive Arms to the Anglo-Norman Kings rests entirely on tradition; no contemporaneous record exists of such heraldic Insignia having been borne by the Sovereigns to whom they are attributed. It is not proposed, in the following summary of the Armorial Bearings of the English Monarchs, to notice all the various modifications and changes which they severally effected in the extra-scutal accessories—such as Badges and Mottoes—but only those which, from being most generally adopted, may be considered as historical.

WILLIAM the FIRST is *said* to have borne, *Gules; two*

Lions passant-guardant in pale, or:* and his wife MATILDA, *Gyronny of eight, or and azure; an Inescutcheon gules*, for FLANDERS.

WILLIAM the SECOND: *Two Lions of England in pale.* BADGE: According to Guillim, this King adopted for his Device or Badge, *an Eagle looking against the sun*, with the Motto, *Perfero.*

HENRY the FIRST: The same Arms as the foregoing; and, *Or; a Lion rampant within a Tressure, fleury-counter-fleury, gules*, for MATILDA of SCOTLAND.

STEPHEN: The Lions of his father; and for his wife, MATILDA of BOULOGNE, *Or; three Torteaux.* Three golden *Centaurs* are sometimes ascribed to Stephen as Arms, but these—or rather one of them—constituted his BADGE. Guillim mentions another Badge borne by this Monarch—*a plume of Ostrich-feathers*, referred to at page 123; but for this he gives no authority.

HENRY the SECOND: *Gules; three Lions passant-guardant in pale, or;* commonly known as "*The Lions of England.*" His wife, ELEANOR of AQUITAINE and GUIENNE, bore, *Gules; a Lion passant-guardant, or.* His BADGES were, the *Broom* of the Plantagenets (Qy. *Planta Angevenista*, or Anjou plant?); and an *Escarbuncle.*

RICHARD the FIRST: The *Lions of England;* and for his wife, BERENGARIA of NAVARRE, *Azure; a Cross argent;* for which was afterwards substituted, *Gules; an Escarbuncle or.* BADGES: The *Plantagenista; an Étoile issuing from a*

* We have strong presumptive evidence that William did *not* bear the two Lions assigned to him, either on his shield or person; or he would certainly have been recognised by his son Robert, who, when he rebelled against his royal father in 1085, unwittingly encountered him, and would have despatched him, had he not discovered the king by his voice.

Crescent; and a *Sun over two Anchors.* MOTTO: *Christo duce.*

JOHN: *The Lions of England.* For ISABELLA of ANGOULÊME, *Lozengy, or and gules.* No Arms are assigned to his first two wives. BADGES: The *Plantagenista;* and the *Crescent beneath a Star,* of his brother Richard.

HENRY the THIRD: The *Lions of England.* His queen, ELEANOR of PROVENCE, bore, *Or; four Pallets gules.* BADGE: The *Plantagenista.*

EDWARD the FIRST: The *Lions of England.* On the tomb of ELEANOR of CASTILE, his first wife, in WESTMINSTER ABBEY, are sculptured shields bearing, *Quarterly:* 1 and 4. *Gules; a Castle, triple-towered or;* for CASTILE: 2 and 3. *Argent; a Lion rampant gules;* for LEON (fig. 255). His second wife, MARGARET of FRANCE, bore on one of her seals the arms of England dimidiated with *France ancient azure; semé of Fleurs-de-lys or.* BADGES: The *Broom;* and a *Rose or, stalked vert.*

EDWARD the SECOND: The *Lions of England;* and his wife, ISABELLA of FRANCE, *England,* dimidiating *France ancient;* she also bore, *France ancient,* dimidiating, *gules; an Escarbuncle or;* which latter she bore in right of her mother Joan, daughter and heiress of HENRY the FIRST, King of NAVARRE. BADGE: A *triple-towered Castle of Castile.*

EDWARD the THIRD: In the year 1340, consequent upon the claim of Edward to the Crown of France, the Arms of that country first appeared upon the shield of England, as in the annexed illustration (fig. 281).

The Arms of Edward, when combined with those of his wife PHILIPPA, exhibit *France and England quarterly,* impaled with, *Or; four Lions rampant in quadrangle, the first and fourth sable, the second and third gules;* for HAINAULT. In the Landsdown Collection of MSS., No. 874, in the

British Museum, the Arms of Philippa appear quartered

Fig. 281.

The Royal Arms of England, from the tenth year of the reign of Edward the Third until the seventh year of the reign of Henry the Fourth.

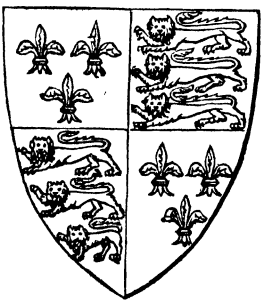
with England only, in the first and fourth quarters. BADGES: *Sunbeams issuing from a cloud*, was the favourite Badge of this monarch, though he sometimes displayed a *Griffin; a Falcon; and the Stump of a tree.* In No. 1471 of the Harleian MSS., *a Sword erect on a chapeau, the blade enfiled with three Crowns*, appears as a Badge.

RICHARD the SECOND: *France ancient and England quarterly.* Richard impaled these Arms, on the dexter side, with *Azure; a Cross fleurie between five Martlets or;* the Arms attributed to the CONFESSOR. To this composition Richard added, also in pale, the Arms of AUSTRIA, for ANNE, his first wife; which were, *Quarterly of four:* 1 and 4. *Argent; an Eagle displayed sable;* for GERMANY: 2 and 3. *Gules; a Lion rampant, queue fourché, argent, crowned or;* for BOHEMIA—thus forming a shield *tierce in pale:* First, the CONFESSOR; Second, ENGLAND; and Third, AUSTRIA. For ISABELLA, his second wife, he substituted for the Arms of Austria, those of France modern. BADGES: Richard's favourite device was the *white Hart, lodged, ducally gorged and chained*

or (fig. 228), which he is supposed to have adopted from his mother JOAN, "*The fair Maid of Kent*," daughter of the EARL of KENT, whose Cognisance was a *white Hind*. The Badge of this unfortunate King forms a conspicuous decoration of the string moulding which connects the trusses in WESTMINSTER HALL, being sculptured thereon no less than eighty-three times, alternating with his Crest. He also displayed, as Badges, the *Plantagenista; Sun in splendour* (fig. 290); *a white Falcon;* and several other devices.* SUPPORTERS: *Two white Harts* have been attributed to Richard as Supporters, and thus appear sculptured on the new Houses of Parliament; but it is doubtful whether Supporters, properly so called, are to be found in Regal Heraldry before the reign of HENRY the SIXTH. The LIVERY COLOURS of the House of Plantagenet were *White* and *Red*.

HENRY the FOURTH: *France ancient* and *England quarterly*, until the year 1405 or 1406, when *three Fleurs-de-lys* were substituted for a Field *semé*, for the Arms of France.

Fig. 282.



The Arms of England, from the seventh year of the reign of Henry the Fourth until the accession of James the First.

* Dallaway and others give the Peas-cod as well as the Plantagenista. Is it not possible that the *Sun* and *Peas-cod* may bear some reference to Cresci (*crescit*) and Poictiers (*Pois-tiers*)?

This alteration had been made by CHARLES the FIFTH about forty years previously, and constituted what is commonly known as *France modern.* In the Arms of France at the present day, the Fleurs-de-lys are no longer used. Henry the Fourth impaled with his Arms those of JOANNA of NAVARRE, his second wife (MARY BOHUN, his first wife, died before his accession), which were, *Quarterly of four:* 1 and 4. *Azure; three Fleurs-de-lys or;* for EVREUX: 2 and 3. *Gules; an Escarbuncle or;* for NAVARRE. BADGES: The various devices adopted by Henry the Fourth as Badges will be found enumerated at page 124. SUPPORTERS: Dexter: a SWAN; Sinister: a HART,—*both argent, ducally gorged and chained or.* MOTTO: *Soverayne,* was Henry's Motto while Duke of Hereford, which he seems to have retained after he became King. The Lancastrian LIVERY COLOURS were *White* and *Blue.*

HENRY the FIFTH: *France modern and England quarterly;* impaled with France, for his wife KATHERINE. On the Reverse of the Great Seal of Henry the Fifth, three shields are displayed, severally charged as follows: *Quarterly, or and gules; four Lions passant-guardant, counterchanged;* for the PRINCIPALITY of WALES:* *Argent; a Lion rampant gules, ducally crowned or, within a Bordure sable, bezanté;* for the DUCHY of CORNWALL: and *Azure; three Garbs, two and one, or;* for the EARLDOM of CHESTER. BADGES: While Prince of Wales, he used the *Swan* of the BOHUNS; and after his Accession, a *Fire-beacon,* a *chained*

* These Arms are said by some authorities to be those of SOUTH WALES only; those of NORTH WALES being, *Argent; three Lions passant-reguardant in pale gules, their tails passing between their legs, and reflexed over their backs.* The latter Arms are enamelled on the hilt of the Sword which was used on the occasion of Prince EDWARD, son of EDWARD the FOURTH, receiving the title of EARL of CHESTER.

Antelope and *Swan*,* and a single *Ostrich-feather*. SUPPORTERS: Dexter: a *Lion;* Sinister: a *white Hart.*

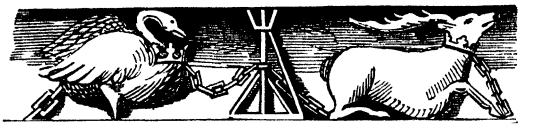


Fig. 283.

HENRY the SIXTH: *France and England quarterly;* impaled with *Quarterly of six:* 1. *Barry of eight, argent and gules;* for HUNGARY: 2. *Azure; semé of Fleurs-de-lys or, surmounted by a Label of three points gules;* for NAPLES: 3. *Argent; a Cross potent, between four Crosses humetté or;* for JERUSALEM: 4. *France ancient, within a Bordure gules;* for ANJOU: 5. *Azure; crusillé or; two Barbels hauriant, addorsed, of the last, within a Bordure gules;* for DE BARRE: 6. *Or; on a Bend gules, three Allerions displayed, argent;* for LORRAINE. These Arms Henry impaled for his wife, MARGARET of ANJOU. BADGES: An *Ostrich-feather, in bend argent, surmounted by another in bend-sinister or;* and a *spotted Panther.*† Margaret, his Queen, bore, in allusion to her name, a *Daisy* (Marguerite), with the Motto, *Humble et loial.* SUPPORTERS: *Two Antelopes argent.* MOTTO: *Dieu et mon droit,* which has since continued as the Motto of England.

EDWARD the FOURTH: *France and England quarterly.*

* The illustration is taken from the Frieze of Henry the Fifth's Chapel in Westminster Abbey.

† In a Manuscript numbered 8448, preserved in the Bibliothèque Impériale at Paris, giving an account of an embassy from LEWIS de BOURBON to HENRY the SIXTH (A.D. 1444), it is said, "the ambassadors were admitted to an audience of the king, and found him on a high pallet, without a bed, hung with tapestry diapered with the livery of the late king, that is, with Broom-plants, and this motto worked in gold, *Jamais.*"

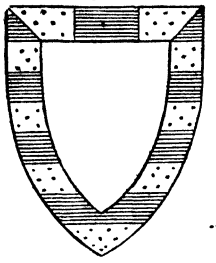
For ELIZABETH WOODVILLE he impaled, *Quarterly of six:* 1. *Argent; a Lion rampant, queue fourché gules, imperially crowned;* for LUXEMBURG: 2. *Quarterly quartered;* i. and iv. *Gules; an Étoile argent;* ii. and iii. *France Ancient;* for BAUX: 3. *Barry of ten, argent and azure; over all a Lion rampant gules;* for CYPRUS: 4. *Gules; three Bendlets argent; on a Chief per fess of the last and or, a Rose of the first;* for URSIUS: 5. *Gules; three Pallets vairy, and a Chief or, surmounted by a Label of five points azure;* for ST. PAUL: 6. *Argent; a Fess and Canton conjoined gules;* Elizabeth's paternal arms. BADGES: The *Rose-en-soleil; a black Bull, armed and unguled or,* for Clare; and *a Falcon and Fetterlock* (fig. 196). SUPPORTERS: Dexter: a *Bull sable, armed and unguled or;* for CLARE, or CLARENCE; Sinister: a *white Lion;* for MARCHE. The LIVERY COLOURS of the HOUSE of YORK were MURREY and BLUE.

EDWARD the FIFTH: *France and England quarterly.* SUPPORTERS: Dexter: a *Lion guardant or;* Sinister: a *white Hart, ducally gorged and chained gold.*

RICHARD the THIRD: *France and England quarterly:* impaled with *Gules; a Saltire argent; surmounted by a Label of three points compony of the second and azure;* for ANNE NEVILLE, his wife. BADGES: A *Boar argent, armed, unguled, and bristled, or;* a *White Rose;* and the *Sun in splendour.* The Badge of ANNE NEVILLE was a *Bear argent, collared, chained, and muzzled, or;* the Cognisance of the noble House of WARWICK. SUPPORTERS: *Two Boars,* as the Badge. Richard sometimes used, as the dexter Supporter, a *Lion or.*

HENRY the SEVENTH: *France and England quarterly.* His wife, ELIZABETH of YORK, daughter of EDWARD the FOURTH, bore, *Quarterly of four:* 1. *France and England quarterly:* 2 and 3. *Or; a Cross gules;* for Ulster: 4. *Barry of six, or and azure; on a Chief of the first, a Pallet between*

Fig. 284.



Arms of MORTIMER, from the seal of EDWARD MORTIMER (A.D. 1372).

two Gyrons of the second; surmounted by an Inescutcheon argent; for MORTIMER (fig. 284).

BADGES: The *Portcullis*, of the BEAUFORTS; *White Greyhound*, of the NEVILLES; *Lancastrian and Yorkist Roses combined;** *Hawthorn-bush, fructed ppr., crowned and surmounted by H.R.; Fleur-de-lys, Imperially crowned;* and *Red Dragon*, for CADWALLADER.† SUPPORTERS: Dexter: a *Dragon gules;* Sinister: a *Greyhound argent, collared gules.* These figures, which were sometimes transposed, are to be seen at ST. GEORGE'S CHAPEL, WINDSOR, supporting a Portcullis, ensigned with a Rose. The TUDOR LIVERY COLOURS were *White* and *Green.*

HENRY the EIGHTH: *France and England quarterly.* The Arms of CATHERINE of ARRAGON, his first wife, were, *Quarterly quartered:* 1 and 4. Grand quarters, *Castle and Leon, quarterly:* 2 and 3. *Or; four Pallets gules;* for ARRAGON: *impaling, per Saltire,* i. and iv. *Arragon;* ii. and iii. *Argent; an Eagle displayed sable, armed gules;* for SUABIA. In the Base point of the Escutcheon, *Argent; a Pomegranate slipped, proper;* the Badge of GRENADA.

* A *Rose quarterly argent and gules;* commonly called a *Tudor Rose.*

† A *Dragon with wings expanded gules, on a mount vert,* is still the Badge of the Principality of Wales.

Henry, shortly after the victory which placed him upon the Throne of England, proceeded in great state to St. Paul's, "where he offered three Standards; on one was the Image of *St. George;* on the other was a *Red fiery Dragon*, beaten upon white and green sarcenet, the Livery Colours of the House of Tudor; on the third was painted a *Dun Cow* upon yellow tartarn."—*Baker's Chronicle.* The Dun Cow he probably assumed to bespeak his descent from Guy, Earl of Warwick.

ANNA BULLEN, his second wife, bore, *Quarterly of six:* 1. *England, differenced with a Label of three points azure, charged on each point with as many Fleurs-de-lys or;* for LANCASTER: 2. *France ancient, differenced with a Label of three points gules;* for ANGOULÊME: 3. *Gules; a Lion passant-guardant, or;* for GUIENNE:* 4. *Quarterly of four:* i. and iv. *Or; a Chief indented azure;* for BUTLER; ii. and iii. *Argent; a Lion rampant sable, crowned gules;* for ROCHFORT: 5. *England, differenced with a Label of three points argent;* for BROTHERTON: 6. *Chequé, or and azure;* for WARREN.

The Arms of JANE SEYMOUR were: *Quarterly of six:* 1. *Or; on a Pile gules, between six Fleurs-de-lys azure, the Lions of England* (granted as an Augmentation): 2. *Gules; two Wings conjoined in lure or;* for SEYMOUR: 3. *Vairy;* for BEAUCHAMP, of HACHE: 4. *Argent; three Demi-lions rampant, gules;* for STINY: 5. *Party per bend, argent and gules; three Roses bendwise, counterchanged;* for MAC WILLIAMS: 6. *Argent; on a Bend gules, three Leopards' heads or.* AS ANNE of CLEVES, CATHERINE HOWARD, and CATHERINE PARR died without Issue, the Blazon of their Arms is omitted.

BADGES: The Badges most frequently displayed by Henry were: a *Portcullis; Tudor Rose; Red Dragon;* and a *Cock argent, armed, crested, and wattled, gules.*† The Badges of CATHERINE of ARRAGON were the *Pomegranate,*

* These three Quarterings were specially granted by the King to Queen Anna Bullen, as Augmentations, when she was created MARCHIONESS of PEMBROKE.

† At a grand banquet given at Westminster in the first year of his reign, Henry is described as wearing a suit of "shorte garments . . . of blew velvet and crymosyne, with long sleeves, all cut and lyned with cloth of gould, and the utter parts of the garments powdered with Castles and sheaves of Arrows—the badges of Catherine, his queen—of fyne dokett (ducat) golde."

already described, and a *Sheaf of Arrows argent.* ANNA BULLEN had a *Falcon argent, on the Stump of a Tree erased or, holding a Sceptre of the last: before him a bunch of Flowers issuing from the Stump of the first, and gules, stalked vert.* JANE SEYMOUR, a *Phœnix gules (or?), between two Tudor Roses.* ANNE of CLEVES, a *Lion rampant sable, charged on the shoulder with an Escarbuncle or.* CATHERINE HOWARD, uncertain. CATHERINE PARR, a *Maiden's head, crowned, proper, issuing from a Tudor Rose.*

SUPPORTERS: Dexter: a *Lion guardant or;* Sinister: a *Dragon gules.* The *Dragon* sometimes forms the Dexter Supporter; the Sinister being either a *White Greyhound* or a *Cock.*

EDWARD the SIXTH: *France and England quarterly.* BADGE: A *Sun in splendour.* SUPPORTERS: The *Lion* and *Dragon* of his father; the Lion being Imperially crowned.

MARY: *France and England quarterly;* impaling the Arms of PHILLIP of SPAIN, which were the same as those of CATHERINE of ARRAGON. BADGES: The *Sheaf of Arrows* of her mother, *impaling a Tudor Rose, beneath an Imperial crown;* and a *Pomegranate, slipped, proper.*

In Hearne's *Antiquarian Discourses*, by Sir Richard Cotton (vol i. p. 112), Mary is said to have used as a Badge, *an Altar, thereon a Sword erect;* with the Motto, *Aræ et regni custodia.*

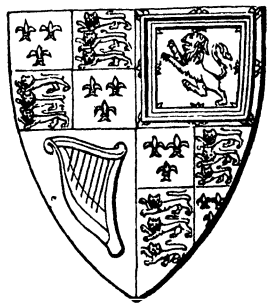
SUPPORTERS: Dexter: a *Lion guardant, gules, Imperially crowned;* Sinister: a *Dragon gules;*—after her marriage, an *Eagle* on the Dexter, and a *Lion* on the Sinister. MOTTO: Besides the national motto in use since the reign of Henry the Sixth, Mary adopted, *Veritas temporis filia.* Her Arms, thus inscribed, are to be seen sculptured at WINDSOR.

ELIZABETH: *France and England quarterly.* On a

Banner in the Tower of London, the Arms of Elizabeth are displayed as follows: *On a circle of her Colours* (white and green) *three Shields, two and one:* 1. *Bend-sinisterwise; France and England quarterly:* 2. *Bendwise; Azure; a Harp or, stringed argent;* for IRELAND: 3. *In pale;* WALES. BADGES: a *Falcon argent, holding a Sceptre or;* and a *Tudor Rose;* with the Motto, *Rosa sine spinâ,* were generally employed by Elizabeth, although she adopted at various times a great number of *Impresses.* SUPPORTERS: Dexter: a *Lion or;* Sinister: a *Dragon gules.* MOTTO: *Semper eadem,* seems to have been her favourite *personal* motto.

On the Accession of the STUARTS to the Throne, the Arms of Scotland and Ireland were combined with those of France and England, in the following manner: *Quarterly of four:* 1 and 4. Grand quarters, *France and England quarterly;* 2. *Or; a Lion rampant, within a Bordure fleury-counterfleury, gules;* for SCOTLAND: 3. *Azure; a Harp or, stringed argent;* for IRELAND.

Fig. 285.



The Royal Arms, from the accession of James the First until the year 1707.

JAMES the FIRST marshalled the Arms of ANN of DENMARK, his wife, on a separate Escutcheon. They were: a *Cross gules, surmounted by another argent; in the first quarter, or, semé of Hearts proper, three Lions passant-guardant azure,*

armed gules, crowned of the first; for DENMARK: *in the second quarter, gules, a Lion rampant, Imperially crowned, holding in its paws a Battle-axe argent;* for NORWAY: *in the third quarter, azure, three Crowns;* for SWEDEN: *in the fourth quarter, or, ten Hearts, four, three, two, and one, proper; and in chief, a Lion passant-guardant azure;* for GOTHLAND. In a compartment *gules*, at the Base of the Shield, beneath the Cross, a *Wyvern, tail nowed, and wings expanded or;* the ancient Ensign of the VANDALS. *Over all an Inescutcheon, quarterly of four:* 1. *Or; two Lions passant-guardant, in pale, azure;* for the Duchy of SLESWICK: 2. *Gules; on an Inescutcheon argent, three Holly-leaves, between as many Nails in triangle, all proper;* for HOLSTEIN: 3. *Gules; a Swan argent, membered sable, ducally gorged;* for STORMERK: 4. *Azure; a Chevalier armed at all points, brandishing his sword, all proper, upon a Charger argent, barded or;* for DITZMERS: *Surtout-de-tout, an Inescutcheon of Pretence, party per pale, or; two Bars gules;* for OLDENBURG: and *Azure; a Cross paté fitché or;* for DALMENHURST. BADGE: a *Tudor Rose and Thistle, impaled by dimidiation, and Imperially crowned;* with the MOTTO, *Beati pacifici.* SUPPORTERS: Dexter: a *Lion rampant-guardant or, Imperially crowned;* Sinister: *a Unicorn argent, armed, unguled, and crined, or; gorged with a Coronet composed of Crosses paté and Fleurs-de-lys, to which a Chain attached, passing between the fore-legs, and reflexed over the back, all gold.* These figures have ever since continued to form the Supporters of the Royal Arms.

CHARLES the FIRST: *England*, as borne by his father (fig. 285), impaling *France modern;* for HENRIETTA MARIA, of FRANCE. BADGE: *The Tudor Rose and Thistle, ensigned with a Crown;* the same as James the First, but without the Motto.

The Arms of the COMMONWEALTH, although hardly coming under the denomination of *Regal* Heraldry, demand

a passing notice in this place. On the Great Seal, which was adopted within ten days of the execution of Charles, appears a shield blazoned as follows: *Quarterly of four:* 1 and 4. *The Cross of St. George:* 2. *The Saltire of St. Andrew:* 3. *The Harp of Ireland: Over all, on an Inescutcheon sable, a Lion rampant-guardant argent;* CROMWELL'S paternal Arms. Beneath the Shield was the MOTTO, *Pax quæritur Bello;* and around it, *Olivarius Dei gra: Reipub: Angliæ Scotiæ et Hiberniæ, &c., Protector.* The same Arms were engraved upon CROMWELL'S own seal, supported by the *Lion* of England, and a *Sea-horse;* and further ensigned with all the extra-scutal additions of Royalty.

CHARLES the SECOND: The quartered shield of the Stuarts, shown on page 215; impaling, *Argent; on each of five Escutcheons in cross azure, as many Plates in saltire, within a Bordure gules, charged with eight Castles or;* for PORTUGAL: borne by CATHERINE of BRAGANZA, his wife. BADGE: The same as his father.

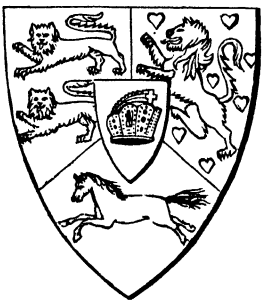
JAMES the SECOND: The same as his predecessor. For MARIE of ESTE, he impaled, *Quarterly of four:* 1 and 4. *Argent; an Eagle displayed sable, Imperially crowned;* for ESTE: 2 and 3. *Azure; three Fleurs-de-lys or, within a Bordure counter-indented gules;* for FERRARA. His first wife, ANN HYDE, died before his Accession. BADGE: The same as that of CHARLES the FIRST.

WILLIAM the THIRD and MARY: WILLIAM retained the quartered shield of his immediate predecessors, charging it with an Inescutcheon, bearing his paternal Arms of NASSAU: *Azure; billeté or, a Lion rampant of the last.* This composition he impaled with the Arms of JAMES the SECOND, for MARY his wife, daughter of JAMES: thus, the only difference between the Arms of WILLIAM and those of MARY was, that the former bore NASSAU in pretence.

ANNE: Until the year 1707, when the Union with Scotland was effected, Queen ANNE bore the same Arms as the preceding Sovereigns of the Stuart family; but in that year another change was made in their arrangement. This was by combining *England* and *Scotland*, by impalement, in the first and fourth Quarters, with *France* and *Ireland* in the second and third. The Arms of the Queen, thus emblazoned, and subscribed with the MOTTO, *Semper eadem*, are to be seen in the Church of ST. SAVIOUR'S, SOUTHWARK; and also on the pedestal of her statue, in ST. PAUL'S Churchyard. The Arms of her husband, Prince GEORGE of DENMARK, were the same as those of ANN, wife of JAMES the FIRST. BADGE: *A Rose and Thistle proper, growing from the same stem, Imperially crowned.* ANNE was the last sovereign who adopted a personal Badge.

GEORGE the FIRST: The Arms of this King were the same as those of Queen ANNE, except that in the fourth Quarter he placed the Arms of HANOVER: which were, *Per pale and per chevron:* 1. *Gules; two Lions passant-guardant in pale or;* for BRUNSWICK: 2. *Or; semé of Hearts proper, a Lion rampant azure, armed and langued gules;* for LUNENBURG: 3. *Gules; a Horse courant argent;* for SAXONY: *Over*

Fig. 286.



The Arms of Hanover.

all, on an Inescutcheon of pretence gules, the Crown of Charlemagne gold.

The Arms of his wife, SOPHIA of ZELL, do not occur in the Royal Heraldry of England; but, as both King GEORGE and SOPHIA were grandchildren of ERNEST AUGUSTUS, DUKE of BRUNSWICK, their Arms were probably the same.

GEORGE the SECOND: Arms, the same as his father; and so depicted on the West Window of Westminster Abbey (A.D. 1735). For his wife, CAROLINE WILHELMINA of BRANDENBURG ANSPACH, he impaled: *Quarterly of fifteen:* 1. *Per fess, gules and argent; a Bordure counterchanged;* for MAGDEBURG: 2. *Argent; an Eagle displayed sable, Imperially crowned:* 3. *Or; a Griffin segreant sable:* 4. *Argent; a Griffin segreant gules:* 5. As the last: 6. As 3: 7. *Argent; an Eagle displayed sable;* for CROSSEN: 8. *Per pale, argent and gules; a Bordure counterchanged;* for HALBERSTADT: 9. As 7: 10. *Or; a Lion rampant sable, Imperially crowned, within a Bordure compony argent and gules;* for NUREMBERG: 11. *Gules; two Keys in saltire or;* for MINDEN: 12. *Quarterly, argent and sable; a Bordure counterchanged:* 13. *Gules;* for right of Regalia: 14. *Per fess, gules and argent:* 15. The same as 13: *Over all, on an Inescutcheon of Pretence argent, an Eagle displayed gules;* for BRANDENBURG.

GEORGE the THIRD: From his accession until the year 1801, GEORGE the THIRD bore the same Arms as GEORGE the FIRST; but on the 1st of January in that year, the *Fleurs-de-lys* were, by Royal Proclamation, removed from the shield of England. From that time, until the accession of our present Queen, the Royal Arms have been: *Quarterly of four:* 1 and 4. *England:* 2. *Scotland:* 3. *Ireland:* in Pretence, *Hanover, ensigned with an Imperial Crown.* GEORGE the THIRD impaled the following Arms for CHARLOTTE of MECKLENBURG-STRELITZ: *Quarterly of Six:* 1. *Or; a Buf-*

falo's head cabossed, sable, armed argent; through the nostrils an Annulet of the last; ducally crowned gules, the attires passing through the Crown; for MECKLENBURG: 2. *Azure; a Griffin segreant or;* for WENDEN: 3. *Per fess,* i. *Azure; a Griffin segreant or;* ii. *Vert; a Bordure argent;* for the Principality of SCHWERIN: 4. *Gules; a Cross humetté argent, ducally crowned;* for RATZBURGH: 5. *Gules; a dexter Arm embowed, vambraced, issuant from clouds, and holding between the thumb and index-finger a gem ring, all proper; round the arm a knot of ribbon azure;* for the County of SCHWERIN: 6. The same as 1, except that the Buffalo's head is *couped;* for ROSLOCK: *Over all, on an Inescutcheon of Pretence, per fess, gules and or;* for STARGARD.

GEORGE the FOURTH: Arms, the same as those borne by GEORGE the THIRD since the year 1801. For Queen CAROLINE, daughter of the DUKE of BRUNSWICK, he impaled, *Quarterly of twelve:* 1. *Or; semé of Hearts proper, a Lion rampant, azure, armed and langued gules;* for LUNENBURG: 2. *Gules; two Lions passant-guardant in pale, or;* for BRUNSWICK: 3. *Argent; a Lion rampant azure, crowned gules;* for EBERSTEIN: 4. *Gules; a Lion rampant or, within a Bordure compony, argent and azure;* for HOMBURG: 5. *Or; a Lion rampant azure, crowned gules;* for DIEPHOLT: 6. *Gules; a Lion rampant or:* 7. *Gyronny of eight, argent and azure; issuant from a Chief or, two Bears' paws addorsed sable:* 8. *Azure; an Eagle displayed argent:* 9. *Barry of six, or and gules; a Chief chequé:* 10. *Argent; a Stag's attire in fess gules;* for REGENSTEIN: 11. *Argent; a Stag tripping sable;* for KLETTENBURG: 12. *Argent; a Stag's attire in fess sable;* for BLANKENBURG.

WILLIAM the FOURTH: *England, Scotland, Ireland,* and *Hanover,* as previously blazoned. The Arms of ADELAIDE of SAXE-MEINENGEN, his wife, were, *Quarterly of nineteen:*

1. *Azure; a Lion rampant, barry of eight argent and gules, Imperially crowned;* for THURINGIA: 2. *Gules; on an Escarbuncle or, an Inescutcheon argent;* for CLEVES: 3 and 4. *Or; a Lion rampant sable, crowned gules;* for JULIERS and MEISSEN: 5. *Barry of ten, or and sable, a Bend enarched, treflé, vert;* for SAXONY: 6. *Argent; a Lion rampant gules, Imperially crowned;* for BERG: 7. *Argent; an Eagle displayed gules, Imperially crowned;* for WESTPHALIA: 8. *Or; two Pales azure;* for LANDESBERG: 9. *Sable; an Eagle displayed or;* for PFALZ: 10. *Or; a Lion rampant sable, crowned gules;* for ORLAMUNDE: 11. *Argent; three Bars azure;* for EISENBERG: 12. *Azure; a Lion rampant or;* for PLEISSEN: 13. *Argent; a Rose gules, seeded and barbed proper;* for ALTENBERG: 14. *Gules;* for right of Regalia: 15. *Argent; three Crampettes gules;* for ENGERN: 16. *Or; a Fess chequé, argent and gules;* for MARCK: 17. *Gules; a Column in pale argent, crowned or, the pedestal of the last;* for ANHALT: 18. *Or; on a Mount vert, a Cock sable, crested and jowlopped gules;* for HENNEBERG: 19. *Argent; three Chevronels gules;* for RAVENSBERG.

VICTORIA: The Arms of Hanover, which had appeared on the Shield of England from the year 1714, were relinquished on the Accession of VICTORIA; as the *Salic Law*, which prevails in Hanover, precludes a Queen from reigning. The present Royal Arms are shown at the head of this chapter.

His late Royal Highness the PRINCE CONSORT, instead of impaling, quartered the Arms of England with his own, in the following manner: *Quarterly of four:* 1 and 4. *Grand quarters, quarterly;* i. and iv. *England;* ii. *Scotland;* iii. *Ireland; differenced with a Label of three points argent, charged on the middle point with a Cross humetté, gules:* 2 and 3. *Saxony;*—which arrangement has been justly described as an

Heraldic anomaly, for it would appear as though the Prince bore the quartered Arms of England by right of birth.

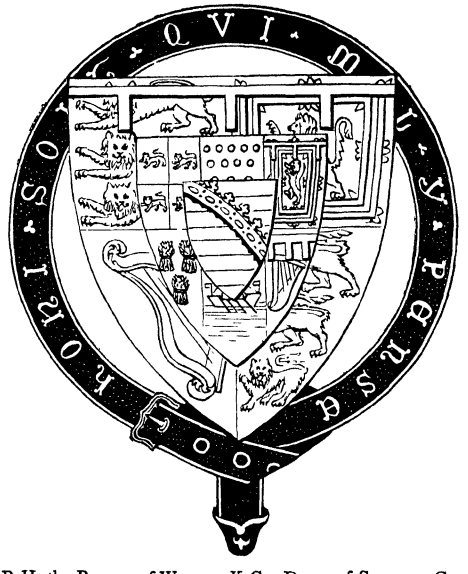
Since the Institution of the Most Noble Order, the Royal Arms have been encircled with the Garter and Motto.

PRINCE of WALES: From the year 1343, when EDWARD PLANTAGENET, the Black Prince, was created PRINCE of WALES, the title has served to distinguish the eldest son of the reigning Sovereign. He does not, however, inherit the dignity by birth,—as he does that of DUKE of CORNWALL,—but it is always conferred upon him by Patent—as is also the title of EARL of CHESTER. The eldest sons of the Kings of Scotland formerly bore the titles of DUKE of ROTHSAY, EARL of CARRICK, BARON RENFREW, &c.; and in the year 1603, when the two kingdoms were united, these dignities were transferred to the Prince of Wales. The present Prince is the first who has enjoyed the title of DUKE of SAXONY, which was conferred upon him in 1841. In the event of there being no direct male heir to the Throne,—as was the case on the accession of George the Fourth,—the titles revert to the Crown.

The Arms of his Royal Highness ALBERT EDWARD, K.G., PRINCE of WALES, are, the *quartered Arms of England, differenced with a Label of three points argent; over all, on an Inescutcheon of Pretence, Saxony.* Being by birth a Knight of the Garter, he encircles his Shield with the Motto of that Most Noble Order. Above the Escutcheon is the Royal Helm (fig. 271), ensigned with the Prince's Coronet (fig. 257), supporting the Crest of England—*a Lion statant-guardant or, Imperially crowned.* This Crest, as well as the Royal Supporters, is differenced with a silver label. Beneath the Shield is the Motto, *Ich Dien.* Her Royal Highness ALEXANDRA, PRINCESS of WALES, bears for DENMARK, *Or; semé of Hearts proper, three Lions passant-guardant azure,*

Imperially crowned. The Shield of the Prince of Wales would be rendered more complete by the addition of the less important Armorial Bearings to which he is entitled—as in the accompanying example, which would be thus briefly

Fig. 287.



Arms of H.R.H. the PRINCE of WALES, K.G., DUKE of SAXONY, CORNWALL, and ROTHSAY; EARL of CHESTER, CARRICK, and DUBLIN; BARON RENFREW, LORD of the ISLES, &c.

blazoned: *Quarterly of four:* 1 and 4. *England;* 2. *Scotland;* 3. *Ireland: differenced with a Label of three points argent: over all, on an Inescutcheon, quarterly of six,* i. *Wales;* ii. *Cornwall;* iii. *Rothsay;* iv. *Chester;* v. *The Isles;* vi. *Dublin: Surtout-de-tout, in pretence, Saxony.*

All the members of the Royal Family bear the quartered Arms of England, differenced with a Label specially charged, as described at page 139.

On the subject of setting up the Royal Arms in churches, Dr. Pegge writes as follows: "The king's Arms are placed with great propriety in churches, the King of England being acknowledged to be the supreme head, in the temporal sense, of the National Protestant Church; and yet I do not know of any express injunction for thus putting them up. However, they were very generally introduced at the Reformation."

The earliest kind of Crowns worn by Kings was the diadem, which was no other than a fillet, primarily designed, doubtless, merely as a band to confine the hair. AURELIAN seems to have been the first of the Roman Emperors to wear a diadem enriched with jewels. Previous to his reign, only the Laurel and the Radiated Crowns were worn by the Emperors as ensigns of their dignity—the former being triumphal, and the latter bespeaking their affinity to the gods. In like manner was the fillet worn by the Saxon kings of England. ADULPH, King of the East Angles (A.D. 664), appears on his coins with his head bound with a plain band; but when EGBERT, in 827, became sole monarch of the Heptarchy, he assumed, probably by way of eminence and as a mark of his distinction, a radiated Crown—the rays, however, being somewhat shorter than those of the Roman Emperors. EDWARD the CONFESSOR was the earliest Saxon monarch who encircled his Helmet with a Crown, which he ensigned with crosses fleurie (see Fleur-de-lys, page 98). The Crown worn by WILLIAM the CONQUEROR was very similar to the Confessor's. The Helmet was surrounded by a circle, ensigned on its rim with three lofty rays, terminating in crosses, having a pearl above each cross, and two fleurs-de-lys between the rays. From this period until the middle of the Fifteenth century, the Crowns of

our English Kings were for the most part open, the rim being ornamented with fleurs-de-lys, rays, or leaves. The sculptured Crowns on the effigies of RICHARD the FIRST, at Fontevraud; of JOHN, in WORCESTER Cathedral; of HENRY the THIRD, in Edward the Confessor's Chapel, WESTMINSTER (fig. 288); of EDWARD the SECOND, in GLOUCESTER Cathe-

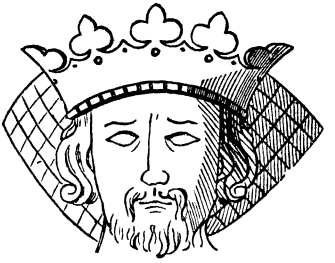


Fig. 288.

dral; and of HENRY the FOURTH, in CANTERBURY Cathedral, afford good examples of the style of the Crowns worn during this period.

The first instance of an arched Crown occurring on the great seal is that of EDWARD the FOURTH, which consists of four trefoils between as many points, a pearl being placed between each; from the trefoils spring four arches which meet above, on the top of which is a small trefoil. HENRY the FIFTH had, however, previously worn an arched Crown, which was surmounted by a *Mound* and *Cross;* the arches rising from four crosses on the rim, each between two small fleurs-de-lys, as appears from his monument in Westminster Abbey. The earliest coins struck by HENRY the SEVENTH bear an open Crown with fleurs-de-lys on the rim, alternating with pearls placed upon points; but at a later date strawberry-leaves seem to take the place of the fleurs-de-lys,

sometimes with a single arch ensigned with little crosses placed saltirewise, and the circle adorned with crosses patonce (a larger and a smaller alternately); and sometimes they appear with the triple arch. Over the entrance of the screen or enclosure of his tomb at Westminster, is a Crown heightened with alternate crosses paté and fleurs-de-lys. A similar Crown to this, but arched, appears upon his great seal, differing very slightly from that of RICHARD the THIRD.

From this period until the reign of CHARLES the FIRST no important change took place in the fashion of the Crown, except the introduction of the velvet cap, which first appears upon the great seal of HENRY the EIGHTH. On the second great seal of CHARLES, which was brought into use in 1640, the Imperial Crown assumed the shape it has continued to

FIG. 289

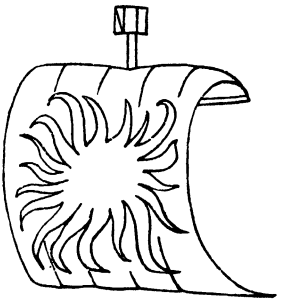
bear until the accession of her Majesty—except that between the crosses and fleurs-de-lys on the rim there was placed a small ray having a pearl on the top; a row of pearls surrounding the lower edge, in the place of the more modern ermine.

The Crown worn by her Majesty retains all the features of the preceding. It differs from it only in being higher and less expanded at the top, and in the arches being composed of brilliants fashioned into wreaths of the Rose, Thistle,

and Shamrock. The whole Crown is so studded with gems, that but very little of the gold is visible.

The Coronets worn by the Royal Princes of England are described at pp. 163, 164.

Fig. 290.



THE SUN IN SPLENDOUR, a Badge of Richard the Second, from an Illuminated Manuscript in the Harleian Collection, No. 1319, containing an account, written in French verse, of the expedition of Richard the Second to Ireland, and the events which immediately succeeded it. The Illustration represents the sail of the ship in which the unfortunate King returned to England.

CHAPTER XVIII.

ORDERS OF KNIGHTHOOD, COLLARS, ETC.

ONE of the most ancient and honourable Orders of Knighthood ever instituted in this country, and that in which some of the greatest personages recorded in history have been enrolled as members, is the Most Noble Order of the Garter. The immediate cause which led to its institution, and even the date of its foundation, are alike uncertain: some authorities assigning the year 1344 as the period of its origin; while others, with probably less accuracy, fix the date five years later. The popular tradition of Edward Plantagenet, Prince of Wales, and the Countess of Salisbury, is undoubtedly too frivolous to merit any serious attention. Froissart, who was attached to the Court of Edward the Third, in the account of the origin of the Order which he presented to Queen Philippa, makes no mention of any such romantic circumstance, and he assigns the year 1344 as that in which it was instituted. However much Chroniclers may be given generally to drawing on their imagination for their facts, it is not probable that Froissart would, in this instance, be guilty of any such indiscretion; for discovery and exposure would have been certain. In the elaborate dissertation on the Order by Anstis, the subject of its origin will be found fully discussed: it is sufficient for our purpose to know that it was founded

during the reign of EDWARD the THIRD, and that it is composed of twenty-five KNIGHTS COMPANIONS, exclusive of the Sovereign, members of the Royal Family, and foreign Princes.

The INSIGNIA worn by Knights of this noble Order are, the GARTER, MANTLE, SURCOAT, HOOD, HAT, COLLAR, GEORGE, and STAR. Of these, the first four constituted the original decorations of the Order; the other Insignia being of more recent institution.

The GARTER is of dark-blue velvet, edged and buckled gold: the well-known motto—*Honi soit qui mal y pense*—

Fig. 291.

which is inscribed thereon, is also of gold. Knights wear it below the left knee; but it encircles the left arm of her Majesty.*

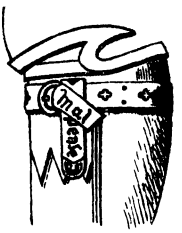


Fig. 292.

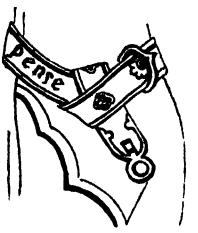


Fig. 293.

The above illustrations, showing the manner in which

* "It is curious that the motto of this Order should never have been properly translated; for how few persons are aware that it has any other meaning than the almost unintelligible one of 'Evil be to him who evil thinks.' The proper version is, however, 'Dishonoured be he who thinks evil of it.'"—*Retrospective Review*, 1827.

Previous to the reign of George the Second, the colour of the Garter was a pale cobalt blue, and it is so represented on the large west window of Westminster Abbey (A.D. 1735).

Knights of the Order wear the Garter, are taken from the effigy of LORD BARDOLF, in DENNINGTON Church, and the brass of HENRY BOURCHIER, EARL of ESSEX, in LITTLE EASTON Church, ESSEX (A.D. 1483). It is somewhat singular that the effigy of EDWARD the BLACK PRINCE, in CANTERBURY Cathedral, should be represented without the Garter.

The MANTLE is of dark-blue velvet—so dark that, except in a strong light, it appears almost black—and lined with white taffeta. It is without sleeves, and reaches to the wearer's feet; princes being distinguished by having a Mantle of greater length. It is fastened by a rich white cordon, with large tassels, which extend to about the middle of the body; and it is further decorated on the shoulders with bunches of white ribbon. On the left side is attached the BADGE, which is a fimbriated Cross of St. George, enclosed within a Garter.

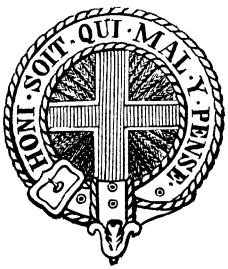


Fig. 294.

In an Illuminated Manuscript of the Fifteenth century, preserved in the Royal Library (15, E. 6), JOHN TALBOT, EARL of SHREWSBURY, a Knight of the Order, appears presenting a book to Henry the Sixth. The Earl's Mantle is powdered with circular Badges, inscribed with the Motto, but without the cross in the centre.

The SURCOAT is worn under the Mantle, and is fastened

around the waist by a girdle. On it were formerly emblazoned the Arms of the wearer. It is of crimson velvet, lined with white; though originally there existed no regulation to determine its colour, or that of its lining.

The HOOD is likewise crimson. It is no longer used as a covering for the head, but is allowed to fall over the right shoulder.

The HAT is of black velvet; and is decorated with a plume of white ostrich and black heron feathers.

The COLLAR is of gold, weighing thirty ounces, and is formed of twenty-six pieces, being the number of the Knights. These pieces represent knots of cord—*lacs d'amour*, or true lovers' knots—alternating with combined Lancastrian and Yorkist Roses, surrounded with a buckled Garter, charged with the Motto.

Fig. 295.

From the Collar depends the GEORGE, which is a repre-

sentation of the Patron Saint of England, on horseback, piercing the Dragon with a lance.

The STAR was devised in the second year of King CHARLES the FIRST, by surrounding the Badge with rays of silver.

Fig. 296.

Knights of the Order wear it on the left breast of their coats, when they are not habited in their Mantles.

In addition to the foregoing Insignia, another Badge is sometimes worn. This is a George, within an inscribed Garter, suspended from a dark-blue ribbon, which passes over the wearer's left shoulder, bend-sinisterwise.*

HENRY the FIFTH appointed, as officers for the service of the Order, a PRELATE, REGISTRAR, and USHER, called

* Knights only wear the Collars of the various Orders when they are fully robed. These occasions are very rare, being only on grand State occasions, such as Coronations, &c., and usually at Levées, once in the season, known as *Collar-days*. The Jewels are commonly suspended from a ribbon.

the USHER OF THE BLACK ROD: with these were subsequently associated a CHANCELLOR and Special HERALD. The PRELATE is the BISHOP of WINCHESTER, and his successors in the See. In virtue of his office, he wears the George, surmounted by a Mitre, pendent from a blue ribbon, in addition to his episcopal vestments. Until 1836, the BISHOP of SALISBURY fulfilled the duties of CHANCELLOR, when the dignity was attached to the See of OXFORD. The DEAN of WINDSOR is the REGISTRAR. Previous to the reign of HENRY the EIGHTH, the duties of the Herald of the Order were performed by "WINDSOR HERALD;" but, by an edict passed during the reign of that monarch, a KING-AT-ARMS was appointed, called "GARTER," who was invested with sovereign power over the College of Heralds; and whose special function it was to attend Installations, and other business connected with the Noble Order from which he derived his title.* For a most interesting and copious account of the *Stall-plates* of the Knights in ST. GEORGE'S CHAPEL, WINDSOR, and other particulars connected with the Order, the reader is referred to Beltz's *Memorials of the Order of the Garter;* 8vo, 1841.

Some Heralds and Antiquaries—particularly those of Scotland—attribute to the MOST NOBLE AND ANCIENT ORDER OF THE THISTLE an earlier origin than to the Garter. That it was at least coeval with it appears from some of the coins of ROBERT the SECOND of SCOTLAND (A.D. 1370-1390), which bear on the reverse the figure of St. Andrew, supporting his Saltire, which, with the Motto, constitutes the Badge

* Her Majesty has recently dispensed with all the statutes and regulations formerly observed in regard to installation into this Most Noble Order. The Dukes of Richmond, Beaufort, and Rutland, for example, were created Knights Companions by letters patent, under the Royal sign manual, and the great seal of the Order.

of the Order. Anterior to this there is no authentic record, although tradition assigns its institution to a period far more remote. During the Sixteenth century, this Order was permitted to fall into disuse, but was revived by King JAMES the SECOND of ENGLAND. By a statute passed in the reign of Queen ANNE, the fashion and manner of wearing the Insignia were definitely determined; and by a further edict of WILLIAM the FOURTH, it was decreed that the number of Knights should be sixteen, exclusive of the Sovereign.

The Insignia worn by Knights of the Thistle are the STAR, COLLAR, and JEWEL.

The STAR is of chased silver, and is formed by a Saltire, or Cross of St. Andrew, conjoined with a Lozenge: in the centre is a Thistle proper, on an irradiated gold field, placed within a circle of green enamel, upon which is inscribed in gold letters the Motto of the Order: *Nemo me impune lacessit.*

Fig. 297.

The COLLAR is composed of sixteen Thistles—in allusion

to the number of Knights—each between two of its leaves, alternating with four sprigs of Rue interlaced. From the Collar depends an eight-pointed star of silver, charged with a figure of St. Andrew—the Patron Saint of Scotland—habited in a purple surcoat and green mantle, supporting a Saltire.

The JEWEL is worn in the same manner as the lesser George of the Knights of the Garter, dependent from a dark-green ribbon. It consists of a figure of St. Andrew, surrounded by an oval band of green enamel, edged with gold, bearing in letters of the same the Motto of the Order.

The OFFICERS attached to this Noble Order are: the DEAN; LORD LYON, KING-AT-ARMS; and the USHER OF THE GREEN ROD: each distinguished by the peculiar Badge of his office.

THE MOST ILLUSTRIOUS ORDER OF ST. PATRICK was instituted by GEORGE the THIRD, as a decoration for Irish Nobles, analogous to the Orders of St. George and St. Andrew. Twenty-two Knights, besides the Lord Lieutenant of Ireland, who is *ex-officio* GRAND MASTER, and the Sovereign, constitute the Order. The INSIGNIA of the Knights of St. Patrick are:

The MANTLE: which is of light blue, lined with white silk.

The COLLAR: composed of red and white Roses, within a Bordure charged with Trefoils, alternating with Harps and Knots of gold. In the centre is an Imperial Crown, from which depend a Harp of gold and the BADGE; which is of oval form, and consists of the Saltire of St. Patrick, surmounted by a Trefoil, slipped; charged on each cusp with an Imperial Crown, all proper; surrounded by a band of blue enamel, on which is inscribed the MOTTO, *Quis separabit?* and the date of the institution of the Order, MDCCLXXXIII.;

the whole within a Bordure gold, charged with Trefoils vert. The Badge is sometimes worn without the Collar; in which case it is suspended from a light-blue ribbon, passing over the right shoulder.

The STAR is of chased silver, similar in form to that worn by Knights of the Garter. The Badge of St. Patrick, borne in the centre, is round, and the Bordure of Trefoils is wanting.

Fig. 298.

The OFFICERS are: the PRELATE, the CHANCELLOR, the REGISTRAR, and the GENEALOGIST; assisted by ULSTER KING-AT-ARMS, two HERALDS, and four PURSUIVANTS.

THE MOST HONOURABLE ORDER OF THE BATH was founded in the year 1399. It was subsequently allowed to fall into disuse, but was reorganised by GEORGE the FIRST, in 1725. Bathing was formerly one of the principal ceremonies observed at the installation of Knights; but the custom has long since been discontinued, and serves now

but to give a title to one of the most distinguished of the Orders of Knighthood. Prior to the year 1815 there existed no difference in point of rank amongst the Companions; but at the termination of the War, when so many claimants appeared for honourable distinction, it was decided to divide the Order of the Bath into three Grades, entitled, KNIGHTS GRAND CROSS (G.C.B.), KNIGHTS COMMANDERS (K.C.B.), and KNIGHTS COMPANIONS (C.B.).

The COLLAR is composed of nine Imperial Crowns, and eight groups of Roses, Shamrocks, and Thistles, with a Sceptre in pale, in the centre of each group; linked together with seventeen knots, all of gold, enamelled proper; the knots being white. The Knights of this Order have two distinct Badges—one for the Military Knights, and another for the Civil and Diplomatic.

The BADGE of the MILITARY and NAVAL KNIGHTS is a gold star of eight points, enamelled white, having on each

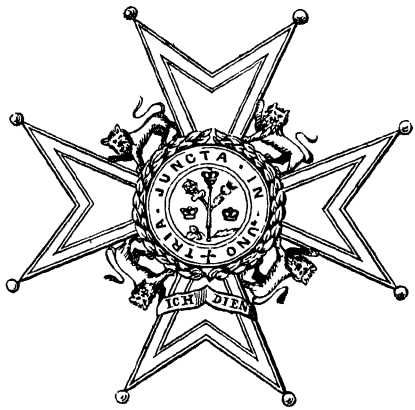


Fig. 299.

point a small ball, and in each of the four angles a Lion of

England. In the centre, on a field enamelled white, are the Rose, Shamrock, and Thistle, surmounted by a Sceptre in pale, between three Imperial Crowns, one and two, all proper. Surrounding these is a red circular fillet, bearing the MOTTO, *Tria juncta in uno*, in letters of gold. The whole is encircled with a double wreath of laurel proper, edged gold, on which the Lions stand. On the bottom limb of the Cross is a Scroll of blue enamel, charged with the words, *Ich Dien*, in golden letters.

When the Collar is not worn, the Badge depends from a ribbon of crimson ducape, which, for Knights of the First Class (G.C.B.), passes bendwise across their right shoulders; the Second Class (K.C.B.) wear the Badge around their neck, pendent from a narrower ribbon; and the Third Class (C.B.), from the button-hole of the coat, by a still narrower ribbon.

The STAR of the GRAND CROSS is in the form of a Lozenge, composed of rays of silver. In the centre is the Badge; the balls at the points of the Cross, and the Lions, being omitted. The STAR of the KNIGHTS COMMANDERS is similar to the preceding, except that the rays do not extend beyond the Cross, but arise from the angles, which in the Badge are occupied by the Lions. These Stars are worn on the left breast, in addition to the Collar, or Ribbon, and Badge. Companions of the Order (C.B.) are not entitled to wear any Insignia beyond their Badge, pendent from a ribbon, as before described.

The BADGE of the three Classes of the DIPLOMATIC and CIVIL KNIGHTS, is the Rose, Shamrock, Thistle, Sceptre, and Crowns, encircled by the Motto, as borne by the Military and Naval Knights, without other addition. It is oval, however, instead of round.

The STAR of the CIVIL G.C.B. is the same as the Mili-

tary, except that the Crowns only appear in the centre. The wreath of laurel, and the Motto, *Ich Dien*, are omitted from the Star of the K.C.B.

THE MOST DISTINGUISHED ORDER OF ST. MICHAEL AND ST. GEORGE was instituted in the year 1818 by GEORGE the FOURTH, whilst Prince Regent, for the purpose of affording a special decoration to the natives of Malta and the Ionian Isles, shortly after the cession of those islands to England. This Order, like that of the Bath, is divided into three Classes—KNIGHTS GRAND CROSS, KNIGHTS COMMANDERS, and COMPANIONS.

The COLLAR, which is only worn by Knights Grand Cross and Commanders, is composed of Lions of England, Maltese Crosses, and the Monograms S.M. and S.G.—in commemoration of the Patron Saints of the Order—recurring alternately, and linked together with small chains. The several parts are formed entirely of gold, the crosses being enamelled white. From the centre, between two Lions, and immediately beneath as many sheaves of seven arrows, surmounted by an Imperial Crown, depends the BADGE, which is a Cross of fourteen points enamelled white, with a narrow fimbriation of burnished gold, below an Imperial Crown. In the centre of the Cross is, on one side of the Badge, a representation of St. Michael, and, on the reverse, St. George, both enclosed within a circular blue fillet inscribed with the MOTTO, *Auspicium melioris Ævi.* In the place of the Collar, the Badge may depend from a dark-blue ribbon with a scarlet stripe down the centre, the three Degrees of the Order being distinguished by the width of the ribbon.

The STAR of KNIGHTS GRAND CROSS is septagonal, and is formed of alternate rays of gold and silver, richly chased. Over all is the red Cross of St. George, fimbriated gold, charged in the centre with a figure of St. Michael, within a

band bearing the Motto of the Order. The STAR of KNIGHTS COMMANDERS is a Cross of eight points set saltirewise, the angles being filled with rays of silver, surmounted by the Cross of St. George, &c., as in the Star of the superior Degree, but somewhat plainer.

THE MOST EXALTED ORDER OF THE STAR OF INDIA. This Order—as originally instituted by her Majesty on the 23d of February 1862—consisted of a *Sovereign*, who is the King or Queen of Great Britain regnant; a *Grand Master*, who is the Viceroy or Governor-General of India for the time being; and twenty-five *Knights*, with such *Honorary Knights* as the Sovereign may please to appoint; but on the 24th of May 1866 her Majesty increased the number of Knights from twenty-five to 175, dividing them into three Classes, as follows:

First Class, consisting of twenty-five members, styled KNIGHTS GRAND COMMANDERS; *Second Class*, consisting of fifty members, styled KNIGHTS COMMANDERS; *Third Class*, consisting of 100 members, styled COMPANIONS.

The *Insignia* of KNIGHTS GRAND COMMANDERS are: the COLLAR, which is composed of a Lotus-flower of four cusps; two Palm-branches, set saltirewise, and tied with a ribbon; and an Heraldic Rose, alternately,—all of gold enamelled proper, and connected by a double chain, also of gold. In the centre, between two Lotus-flowers, is placed an Imperial Crown, enamelled proper, from which, by a small ring, depends the *Badge*.

The BADGE is a chamfered mullet, set with brilliants, below which is an oval medallion of onyx cameo, having a profile bust of her Majesty, the whole encircled by a band enamelled azure, fimbriated with brilliants, bearing the Motto of the Order—*Heaven's Light our Guide*.

The STAR is a mullet of brilliants set upon a field of

gold, and surrounded by a garter of light-blue enamel, tied

Fig. 300.

in a knot at base, and inscribed with the Motto; the whole being set upon a wavy star of gold.

In the SECOND CLASS, the mullet from which the Jewel depends is of silver, and the latter is surrounded by a plain gold border. It is suspended round the neck by a white ribbon, with blue edges. The Star is set upon rays of silver.

Companions of the THIRD CLASS wear no Star; neither is there any mullet above the Jewel.

In the regulations respecting this Order, issued on the 24th of May 1866, it is enacted that "it shall be competent for the Sovereign of the said Order to confer the dignity of a Knight Grand Commander of the same upon such Native Princes and Chiefs of India as shall have entitled themselves to the Royal favour, and upon such British subjects as have, by important and loyal services rendered by them to the Indian Empire, merited such Royal favour; and that, as regards the Second and Third Classes of the Order, no persons shall be nominated thereto who shall not, by their conduct or services in the Indian Empire, have merited such Royal favour."

THE ROYAL ORDER OF VICTORIA AND ALBERT. This illustrious Order differs essentially from any of the preceding, inasmuch as it is conferred solely upon Ladies, similar to the *Order of Isabel*, of Spain, and of the *Lady of the Jewelled Cross*, of Austria. It was instituted by her Majesty, on the 10th of February 1862, in commemoration of her marriage with the late Prince Consort; "to be enjoyed," as stated in the Preamble, "by our most dear children, the Princesses of our Royal House, and by such other Princesses upon whom we, from time to time, shall think fit to confer the same."

By the rules originally established, it was ordained that her Majesty—and, after her death, the Kings and Queens regnant of Great Britain—should be the Sovereign of the new Order; that the 10th of February of every year should be deemed the Anniversary of the Institution; that it should be competent for her Majesty and her successors to confer the decoration of the Order upon the female descendants and wives of the male descendants of the late Prince Consort and her Majesty, as well as upon Queens and Princesses of Foreign Houses connected by blood or amity.

The DECORATION of the Order consists of an onyx cameo, bearing a profile likeness of the late Prince Consort, surmounted by that of her Majesty, within an oval frame set with brilliants, dependent from an Imperial Crown of precious stones, attached to a white moiré ribbon an inch and a half in width, tied in a bow, and worn upon the left shoulder.

Since the institution of the foregoing Order, her Majesty has been pleased to extend the decoration to other Ladies besides those for whom it was originally intended. The SECOND CLASS is bestowed upon the Mistress of the Robes, Lady of the Bedchamber, or other Ladies holding office in the Royal Household. The DECORATION is similar to that of

the Family Order, except that it is smaller, and is set with but four brilliants and twenty pearls, instead of seventy brilliants, as in the First Class. The Imperial Crown from which the Jewel depends is enamelled proper.

The THIRD CLASS is conferred upon such ladies as hold, or have held, the office of Bedchamber-women, or other similar position, inferior to those ladies of the Second Class. The DECORATION consists of a Monogram, composed of the letters V., P., and A., in gold, pierced, and ornamented with pearls and brilliants, suspended from an Imperial Crown enamelled proper, and enriched with brilliants.

The decoration of both the Second and Third Classes is attached to a bow of white moiré ribbon an inch in width, and worn in the same manner as that of the First Class.

The custom of wearing Collars and Neck-chains as badges of office dates probably from about the Fourteenth century, and survived until comparatively modern times; for Goodman, Bishop of Gloucester, in his *Court of King James the First*, writes that, at the Feasts of St. George, he had "seen very near ten thousand chains of gold stirring." "Go, sir! rub your chain with crumbs," says Sir Toby Belch to Malvolio; thus showing that, in Shakespeare's day, even House-stewards wore such Badges. "Every attempt," writes Beltz, "has failed to carry the practice of conferring collars in this country before the fourteenth year of Richard the Second, when, on the twelfth of October 1390, magnificent jousts were held in Smithfield, and the king distributed his cognisance of the white Hart pendent from a collar of Crosses de genet—or Broom-cods—of gold." Of Collars worn as decorations of honour, or Badges indicative of political partisanship, the most worthy of note are, the Lancastrian Collar of S.S., or *Esses*, as it was sometimes written; and the Yorkist Collar of Suns and Roses. These

constituted decorations in themselves, and were totally distinct from the Collars of Knighthood, previously described.

The COLLAR of S.S. was instituted by HENRY the FOURTH, during the reign of his immediate predecessor; but the signification of the device has not been clearly ascertained; it is, however, generally supposed to be the repeated Initial of *Soverayne*, HENRY'S favourite Motto. By a statute passed in the second year of that Monarch's reign, permission was granted to all sons of the king, and to Dukes, Earls, Barons, and Baronets (*Barones minores*) "to use the livery of our Lord the King of his Collar, as well in his absence as in his presence," and to Knights and Esquires in his presence only. It seems also to have been frequently conferred upon, or adopted by, Ladies. In NORTHLEIGH Church, OXFORDSHIRE, the monumental effigies of WILLIAM WILCOTES and his wife (A.D. 1407-1411) are both decorated with a collar of S.S., as are also the DUKE and DUCHESS of SOMERSET, in WIMBORNE MINSTER, DORSET (A.D. 1444); and SIR JOHN and LADY VERNEY (*temp.* Hen. VI.), in ALDBURY Church, HERTFORDSHIRE. By a decree of Henry the Eighth, its use was forbidden to Esquires and Ladies.

The King-at-Arms, and Heralds; the Lord Mayor of London; the two Chief-Justices; the Chief-Baron; the Sergeants-at-Arms, and certain other officers of the Royal Household, still wear a Collar of S.S. as a mark of their official dignity.

Considerable difference exists in the form and pattern of this decoration. Sometimes the letters were simply linked together by rings, as in the illustration at page 174, which is taken from the effigy of WILLIAM PHELIP, LORD BARDOLPH, K.G., in DENNINGTON Church. More frequently they were fastened upon a band or ribbon, as in the instances of SIR

JOHN CHENEY, in SALISBURY Cathedral, which has for a pendent* the portcullis of Henry the Seventh, surmounted by a Rose; of THOMAS, DUKE of CLARENCE, second son of Henry the Fourth, who was killed in the year 1420 (1?), and whose effigy is in the chapel of ST. MICHAEL, at CANTERBURY; and of JOHN GOWER, the poet, in ST. SAVIOUR'S CHURCH, SOUTHWARK, to which is attached a Swan, which was the Badge of the De Bohuns, and which Gower, as poet-laureate, and adherent of Henry Bolingbroke, probably wore as a portion of the king's livery. Again, we find them alternating with other devices, as in the collar worn by the Lord Mayor of London, which consists of S.S., Tudor Roses, and Lacs-d'amour, linked together so that each S is between a Rose and a knot. In the centre is a Portcullis, from which depends the Jewel, which is the City Arms cut in onyx, within an oval garter of blue enamel, inscribed with the civic Motto, *Domine, dirige nos*—the whole surrounded by the emblems of the United Kingdom in brilliants. This collar was presented to the Corporation by Sir John Allyn, and was first worn by Sir William Laxton in the year 1544.

Henry the Eighth seems to have been the last monarch who wore the Collar of S.S.; and his will, as well as that of his father, is sealed with a signet on which are the Royal Arms surrounded by the Collar, having a Rose between two Portcullises for a pendent.

A very excellent paper on the subject of the King's Livery in connection with the Collar of S.S. will be found in the *Retrospective Review*, Second Series, vol. ii. p. 500, *et seq.*

* The ring which turns on a swivel, as seen pendent from the collar, is called a *Toret*. The word—corrupted into *Terret*—is still used by harness-makers, and signifies the rings through which the bridle-reins pass.

The COLLAR of the YORKIST faction was formed by alternate Suns and White Roses. The Badge of the House of MARCH, a *Lion sejant argent*, usually depends from the Collar, though occasionally we find its place occupied by a White Rose. RICHARD the THIRD, and his adherents, adopted a White Boar; and HENRY the SEVENTH, who was at all times anxious to exhibit his connection with both the rival houses, added to his Collar of S.S. the Portcullis of the BEAUFORTS. Occasionally, he substituted for the Portcullis a Tudor Rose.

The sculptured effigy of SIR JOHN CROSBY, in the Church of GREAT ST. HELEN'S, in the City of LONDON (A.D. 1475), affords a fine example of a Yorkist Collar, from which the annexed illustration is copied.

Fig. 301.

In the original, the Suns and Roses near the pendent are somewhat mutilated. I have, therefore, substituted perfect examples as they appear on other portions of the Collar.

In BRACEPETH Church, DURHAM, is an effigy of RALPH, second EARL of WESTMORELAND (A.D. 1484), decorated with a Yorkist Collar of Roses-en-soleil; to which is attached the Boar of RICHARD the THIRD. On the effigy of his Countess is a collar composed of alternate Suns and Roses, from which depends a plain lozenge-shaped jewel.

SIR JOHN SAY, who died in 1473, and whose Brass in BROXBOURNE Church, HERTFORDSHIRE, was executed during

his lifetime, is proved, by the Collar of Suns and Roses which encircles his neck, to have been an adherent of the Yorkist faction. The pendent is concealed by the upraised hands.

Somewhat analogous to the Collar of S.S. was the decoration instituted by HENRY the EIGHTH, formed by the letter H, alternating with a link of gold, but which seems to have been worn only by the King himself. At LEE PRIORY, KENT, is a portrait of that monarch, by Holbein, decorated with a chain of gold, as in the accompanying cut.

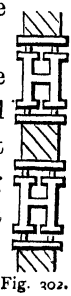


Fig. 202.

CHAPTER XIX.

SEALS AND MONUMENTS.

I HAVE already adverted to the valuable assistance which Seals afford in the study of early Heraldry. Before we proceed to consider this subject in an Armorial point of view, it may not be uninteresting to notice briefly the manner in which Seals were employed in the pre-heraldic period, and the causes which, in after ages, led to their general adoption for legal and other purposes.

The primary object for which seals were devised was, without doubt, to furnish a mark of attestation to important documents in cases where the contracting parties were unable to subscribe their names; and the practice of sealing was subsequently continued when the original purpose for which it was instituted had ceased. The custom of using Seals as a token of authenticity dates from an extremely remote period. Tribal distinctions seem to have been used in the form of signets and seals, even in the time of the patriarch Jacob. The signet of Judah is the earliest-mentioned instance in the Bible of a seal as being the property of the wearer, known by an appropriate inscription. This was about the year 1730 B.C., so that writing and engraving signets have certainly been in existence three thousand six hundred years—about two hundred and fifty years before Moses wrote the Book of Genesis. The Hebrew word ren-

dered signet (Gen. xxxviii. 18) denotes a ring-seal, with which impressions were made to ascertain property; and from Jeremiah xxii. 24, it seems that they were worn on the hand, though they might also have been suspended from the neck by a ribbon, as they are still worn by the Arabs. Again, we read of Jezebel sealing letters with the King's Seal; of Darius sealing a decree with his own signet, and with those of his lords; and in several other places in the Old Testament reference is made to the practice.

In the British Museum, many impressions of ancient Egyptian seals are preserved. They are for the most part square, and formed of fine clay; being affixed to the documents by strips of papyrus or cord. They seldom bear the names of individuals, unless they were of regal dignity; most of them are impressed with the sacred names of the deities.

Amongst all classes of the Romans, seals were commonly in use. By an edict of Nero it was ordered that every testator should affix his seal to his will, and that it should be further attested by the seals of seven witnesses. No particular device seems to have been adopted by the Roman Emperors upon their *sigilla;* thus we find that of Julius Cæsar bearing a representation of Venus; Augustus, a Sphinx, and sometimes the head of Alexander the Great.

In our own country, the earliest certain record we possess of a seal being attached to an important document dates from the era of EDWARD the CONFESSOR. Anterior to this period, however, documents are extant to which are appended such sentences as the following, which appears on a charter of EDWY, brother of EDGAR (A.D. 956): "*Ego Edwinus . . . meum donum proprio sigillo confirmavi;*" but it is extremely doubtful whether the term *sigillum* does not rather refer to the *Mark* of EDWY—the *Signum*, or sign of the Cross.

Indeed, his brother EDGAR, in a charter to Crowland Abbey (A.D. 966), expressly mentions this, in the following words: "*Ego Edgardus . . . istud chirographium cum signo Sanctæ Crucis confirmavi.*" The sign of the Cross, attached to a deed, seems to have been commonly employed as a sacred pledge to render a compact binding, even in cases where the contracting parties were able to affix their signatures. In the charter of the foundation of the Abbey of St. Martin, by WILLIAM the FIRST,* a small Cross is placed in the centre of the signatures of the King and the fourteen nobles who attested it. The accompanying illustration is a facsimile

FIG. 303.

of the signature of LANFRANCUS, ARCHBISHOP of CANTERBURY, one of the witnesses. Sir H. Spelman writes: "So superstitiously did those Times think of the Crosse, that they held all things sanctified that bare the signe of it; and therefore used it religiously in their Charters;" and from this circumstance may be deduced the custom which still obtains amongst persons unable to write of affixing their Cross or Mark. The earliest regal autograph known to exist is that of King RICHARD the SECOND. In the St. Martin's charter, it is probable that William affixed the Cross; but the signature itself is evidently written by a clerk.

I have said that the earliest seal of which we possess an impression is that of the CONFESSOR: there exist, however, two others which, if authentic, are still older. One is a brass

* *Bib. Harl. Chart. Antiq.*, 83*a*, xii.

matrix of ÆLFRIO, EARL of MERCIA, found near Winchester in the year 1832; and the other is an impression of the Seal of ETHELWALD, BISHOP of DUNWICH, found near the Monastery of Eye in 1821, and now preserved in the British Museum. These nobles were contemporaries, and lived about fifty years before the Accession of the CONFESSOR. It was not until after the Norman Conquest that wax impressions of Seals were regarded as necessary addenda to legal documents; for, although the CONFESSOR attached his Great Seal to certain Deeds and Charters, yet many bore no other marks of attestation than the *Signum crucis:* but, from the end of the Eleventh century, very few documents of importance exist, which do not bear an impressed stamp on wax. Originally, no one below the rank of a Baron was entitled to a seal; but, "as land became more and more subinfeudated, and wealth generally more distributed, the use of Seals was diffused among all classes legally competent to acquire or aliene property."—*Archæological Journal*, vol. v.

The earliest manner in which Seals were attached to documents was *en placard*—that is, simply impressed on the margin of the parchment; but shortly after, other methods were devised. They were sometimes affixed by a parchment label to the bottom of the document, or suspended by silk cords; at other times a strip was cut from the bottom, to the end of which the Seal was appended. The object of these latter methods was, to enable the wax to receive an impression on each side. The Great Seals of England are thus pendent, and bear a double device. On the Obverse, which is sometimes itself called the Seal, appears an equestrian figure of the King; and on the Reverse, or Counterseal, he is represented enthroned.

As the production of a new matrix was attended with a considerable expense, we find many of the early English

Kings, by a slight alteration, utilising the Seals of their predecessors; but from the time of Henry the Seventh, a new Seal was engraved for every successive sovereign. That adopted by the Commonwealth deserves notice as much for the delicacy of its execution as for the curious devices upon it. On the Obverse, usually occupied by an equestrian figure of the reigning monarch, was engraved, *A Map of England and Ireland; in the Channel, a Fleet; in chief, a Shield of St. George; and in base, a Shield of Ireland.* Legend: *The Great Seale of England*, 1651. Reverse: *The House of Commons in Session.* Legend: *In the third Yeare of Freedome by God's Blessing restored*, 1651.

An interesting paper on the subject of the Great Seals of England between the years 1648 and 1660, written by W. D. Cooper, F.S.A., will be found in the *Archæologia*, vol. xxxviii.

Other objects than wax impressions were occasionally used as *Signa*, and appended to documents; for we read of one monarch making his knife take the place of a Seal; and it is recorded, that "King John, while he was Earle of Moriton, to his grant of y^e^ Church of Hope in Derbyshire made unto y^e^ canons of Litchfield, affixed his gold ring w^th^ a Turkye stone in it, to y^e^ silke string whereunto y^e^ seale was putt w^th^ this expression—Non solum sigilli mei Impressione, sed proprii annuli appositione roboravi."—*Harl. MSS. No.* 4630.

No relics of more importance to the Armorist exist, and on which greater reliance can be placed, than Seals; for the devices thereon represented must always be those actually borne by their possessors at the time of their employment. On many ancient Deeds and Charters no dates are inserted, and Seals frequently afford the only evidence by which they can be determined.

The date of Seals can, in the majority of instances, be approximately ascertained by attention to the following general distinctions. Prior to the Thirteenth century, they were for the most part oval, and pointed; those of secular Nobles bearing a representation of their possessors on horseback, without any Heraldic device. Until the Twelfth century, Roman capitals were generally used; but about that era Gothic letters were adopted for the legends, which usually commenced with the form SI., SIG., or SIGILL. At the close of that century they were highly embellished, and Armorial Bearings began to appear, depicted on a shield. During the Fourteenth century, the paternal Arms were usually represented in the centre, dimidiated, and subsequently impaled, with those of the wife of him to whom the Seal belonged, ensigned with Helmet, Crest, and Mantling, and surrounded by small escutcheons, on which appeared the Arms of those Families with whom he claimed connection. During this era, the legend was usually preceded by a Cross; and later, by a Rose or Star. Towards the end of this century, we find Seals protected by *Fenders*, which were formed of plaited twigs, rushes, straw, or paper, twisted around the impressions to protect them from injury. In the succeeding century, the highest excellence of art was attained; and Seals were generally larger than at any other period. Quarterings were now exhibited, and the entire Seal was richly embellished with all the external ornaments of the shield, marks of Cadency being strictly attended to. From this period, Seals began to lose their distinctive character; but they almost invariably bore upon them the date of their adoption. The Seals of Ecclesiastics are nearly always of a pointed oval form, and the official Sigilla of Bishops are of that shape at the present day. The earliest ecclesiastical Seals bear a half-length impression of their possessors, who, shortly after

the Conquest, are represented holding a pastoral staff in the left hand, the right being raised in the act of Benediction. During the Twelfth century, they appear at full length, either seated or standing; and in the two succeeding centuries, they are represented as seated, in full Episcopal vestments, usually under a canopy, of more or less elaborate workmanship. The Papal leaden *Bullæ* were first instituted after the fall of the Western Empire; the oldest known being that of Deusdedit (A.D. 615), which bears the figure of a Man standing between a Lion and a Lamb, and the Greek letters A and Ω. During the Thirteenth century, the Bullæ were somewhat larger than before, and bore a Cross between the heads of St. Peter and St. Paul, with the name of the Pope inscribed at full length, which hitherto had been signified only by a monogram.* The Seals of Bullæ relating to matters of Justice were attached by a hempen cord; but to those of Grace, by strands of silk.

The use of Seals, on the Continent, dates from an earlier period than in England, although it is doubtful whether they really possess the high antiquity commonly asserted. CHARLEMAGNE, who was contemporary with the first of our Saxon Kings, is *said* to have added to the royal Seal of France the words "DEI GRATIA." Subsequent to the time of HUGH CAPET (A.D. 987), the French Monarchs appeared holding a sceptre in the right hand. All Seals in France were impressed upon the parchment *en placard*, until the reign of PHILIP the SECOND (A.D. 1180), from which period they were appended.

Much valuable information on the subject of Seals will be found in *Harl. MSS. No.* 6079, written by Henry Lilly, Rouge-Rose Herald (*temp.* Elizab.), from which the following extract is made; the orthography of which I have taken

* See Chauncey's *History of Hertfordshire*, fol. ed., p. 295.

the liberty of modernising: "At first the king only, and a few other of the nobility beside him, used the seal. Afterwards, noblemen for the most part, and some others, as a man may see in the *History of Battle Abbey*, when Richard Lucye, Chief-Justice of England in the time of King Henry II., is reported to have blamed a mean subject for that he used a private seal, whereas that pertaineth (as he said) to the king and nobility only. At this time also (as John Ross noteth) they used to engrave in their seals their own pictures and counterfeits, covered with a long coat over their armour. After this, the gentlemen of the better sort took up the fashion; and because they were not all warriors, they made seals engraved with their several coats, a shield of Arms, for difference' sake, as the same author reporteth. At length, about the time of King Edward III., sealing became very common; so that not only such as bore Arms used the seal, but other men fashioned to themselves signets of their own device,—some taking the letters of their own name, some flowers, some knots and flourishes, some birds or beasts, or some other things, as now beheld daily in use."

The device on the Sigillum Secretum, or Privy Seal, often differed as much from the Armorial Bearings as the Impress did from the Badge or Crest. I may quote as an example the Seal of one of my own ancestors, who, in the year 1342, attested a deed by affixing a Seal bearing a profile head, with the motto, *Je suis jolis e guay;* his proper Arms being *an Eagle displayed* (*Mus. Brit. Add. Chart. No.* 1532).

The colour of the wax affords but little evidence of the date of the impression: it may, however, be stated that, in general, wax of its natural colour—I refer, of course, to bees'-wax—bespeaks an earlier period than when tinted. Wafers

were not introduced until the close of the Sixteenth century, and sealing-wax—as now in ordinary use—until the Seventeenth. Other remarks on this interesting subject will be found in the Introduction, page 23.

The evidence afforded by MONUMENTAL EFFIGIES, BRASSES, and INSCRIPTIONS, cannot in all cases be so implicitly relied on by the student of Heraldry as that of Seals; those records excepted which were executed shortly after the decease of the persons whose memory they were intended to perpetuate: in which cases it is impossible to overrate the value of such contemporaneous witnesses, whether as records of the existing fashion of Armour, Weapons, Vestments, or Heraldic Bearings. Reference has been made in another place to the palpable incorrectness of the blazoning of some of the early Shields of Arms represented on the tomb of QUEEN ELIZABETH; and many similar instances might be adduced. Speaking of the errors sometimes found in monumental inscriptions, Mr. Grimaldi says, "Many instances are on record of the incorrectness of inscriptions, which arises from various causes: executors are not always well informed on the subject; frequently all transactions relating to funerals and monuments (of eminent men especially) are under the direction of an undertaker, a man seldom very careful or very learned; he, again, hands over half of his orders to the stonemason, a man probably of less learning; and, if we often see the most absurd orthography in Epitaphs, there is less reason to impute infallibility to the chisel when carving dates. The monuments of Sterne and Goldsmith may be referred to as notorious proofs: in the latter, there is an error of no less than three years. . . . It therefore becomes especially the duty of genealogists to be careful against placing implicit dependence, in important cases, upon monumental inscriptions. Perhaps the proper light in which

to regard them, should be rather as guides and helps to more accurate information, than as containing in themselves authentic evidence." An error on a Seal, whether proceeding from carelessness or ignorance, could not fail of immediate detection; and if such error were of any importance, it would be rectified at once. It would be impossible in such a Manual as this, treating of Heraldry generally, to devote sufficient space to a full consideration of this interesting and important branch of the subject: Stothard's *Monuments;* Boutell's *Brasses*, and *Christian Monuments;* Cutts's *Manual for the Study of Sepulchral Slabs and Crosses;* and the Journals of the Archæological and other kindred Societies, will be found replete with interest to the student of Monumental Heraldry. The following points bearing on the subject may be briefly noted; and although some of them may not be strictly heraldic, they are intimately connected with the science.

Hugh Clark, in his *Introduction to Heraldry*, writes: "Kings and princes, however they died, were represented on their tombs in their armour, with their escutcheons, crowns, crests, supporters, and all other marks of royalty.

"Knights and gentlemen could not have their effigies after that manner, unless they lost their lives in battle, or died within their own lordships.

"Those who died in battle, on the victorious party, were represented with their swords naked, the points upwards, on their right side, and their shield on the left, with their helmets on their heads.

"Those who died prisoners were represented on their tombs without spurs, helmet, or sword.

"Such as died in battle, on the vanquished side, were represented without their coat over their armour, their swords in the scabbard, their vizors lifted up, their hands joined on the breast, and their feet resting on a *dead* lion.

"The son of a general, or governor of a stronghold, if he died when the place was besieged, was represented in complete armour, his head resting on a helmet instead of a pillow.

"If a gentleman had served in armies during most part of his life, and in his old age became a religious man, he was represented in the lower part in complete armour, and above in the habit of the order he had professed.

"If a gentleman, or knight, who had been killed in single combat, had a monument, he was to be in complete armour, with his battle-axe out of his arms lying by him, and his left arm crossed upon his right.

"On the contrary, the victor was led in triumph to the church to give thanks to God; and when he died, he was represented on his tomb armed at all points, his battle-axe in his arms, with his right arm across over the left."

When Armorial Bearings are depicted both on the kirtle and the mantle of a female figure, the arms on the inner garment are those of her family, and the arms on the outer, those of her husband. A fine example of thus depicting hereditary and acquired arms occurs in the East window of Our Lady's Chapel, in the collegiate church of Warwick, wherein is represented Eleanor, daughter and co-heir of Richard Beauchamp, Earl of Warwick, and wife of the Duke of Somerset.

CHAPTER XX.

FLAGS.

THE custom of depicting Heraldic Devices upon FLAGS has been practised from the remotest period of antiquity; indeed, as I have before remarked, Flags were probably charged with certain distinctive figures ages before such devices were borne upon Shields. In the Bayeux Tapestry, some of the Normans appear bearing lances, to which are attached small Flags, charged with a Cross, as in the margin. This can scarcely be considered as a Norman Heraldic Charge, for the Cross was universally adopted as a Symbol by all Christian nations, and was impressed on Saxon coins long anterior to the Conquest.

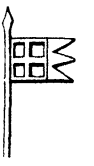


Fig 304

Several varieties of Flags were formerly employed, indicating by their form and size the rank of the bearer. The use of many of these, however, has now become obsolete; but, as frequent allusion is made to them in History and in ancient Ballads, it is necessary that the modern Herald should be acquainted with the names and significations of the Flags of former times. In the following passage from *Marmion*, several Flags now disused are particularised:

> "Nor marked they less, where in the air
> A thousand streamers flaunted fair:
> Various in shape, device, and hue—
> Green, sanguine, purple, red, and blue,

Broad, narrow, swallow-tailed, and square,
Scroll, pennon, pensil, bandrol, there
O'er the pavilions flew.
Highest and midmost was descried
The Royal banner, floating wide;
The staff, a pine-tree strong and straight,
Pitched deeply in a massive stone,
Which still in memory is shown.
Yet beneath the Standard's weight,
Whene'er the western wind unrolled,
With toil, the huge and cumbrous fold,
And gave to view the dazzling field,
Where, in proud Scotland's Royal shield,
The ruddy Lion ramped in gold."

The same rules are to be observed in blazoning a Flag as in blazoning a Shield; observing that the former is always supposed to be transparent: if, therefore, the material of which it is composed be so thick as to be opaque, the Charges on the other side must be drawn in reverse, so that the several devices exactly cover each other; in other words, all Charges (except those intended to be contourné) should appear as though advancing towards the Staff.

The length of a Flag, from the Staff to the end, is called the *Fly;* and the depth, the *Dip.*

The BANNER (fig. 305) was a small Flag, nearly square, or a *Pennon* (fig. 307), with the points torn off. It was formerly the custom for a Sovereign on the field of battle to reward a Knight who was the leader of fifty Men-at-arms, besides Archers, for any particular act of gallantry, by tearing the points off his Pennon; thus converting it into a Banner. Thenceforward the Knight was entitled to emblazon his Arms upon a square Shield, and was styled a Knight Banneret. Barnes, in his *Wars of Edward the Third,* writes that, before the Battle of Nagera, LORD JOHN CHANDOS

brought his Pennon to EDWARD the BLACK PRINCE, requesting permission to hoist it as a Banner. The Prince took the Flag, and, having torn off the tail, returned it, saying: "Sir John, behold, here is your Banner; God send you much joy and honour with it."

The Banner (on which were emblazoned all the quarterings of him to whom it belonged) was attached to a staff or lance, or, more frequently, depended from a trumpet—which custom is still retained by the Trumpeters of the Household Brigade. We read in Shakespeare:

"I will a Banner from a Trumpet take, and use it for my haste;"

and again, in Chaucer:

"On every trump hanging a brode bannere
Of fine tartarium* full richly bete;
Every trumpet his lordis armes bere."

A good example of a Banner attached to an upright staff is to be found in the Chapel of St. Paul, in WESTMINSTER Abbey. At each corner of the tomb of LEWIS ROBSART, K.G., Standard-bearer to King HENRY the FIFTH, is a Banner of his Arms carved in stone, in bold relief. Two of these Banners are as represented in the margin, supported by a Lion; and in the other two, supported by a Falcon, the third quarter is occupied by three Buckles, and the fourth by a Chaplet.

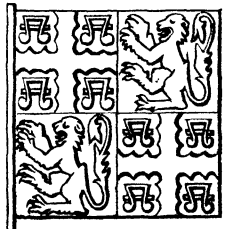


Fig. 305.

The Flags carried by Cavalry regiments, though usually

* "A fine cloth manufactured in Tartary."—*Du Cange.*
"*His cote armure was of cloth of Tars.*"—*Knight's Tale.*

called *Standards*, should properly be styled *Banners*. The term *Colours* is applied to the Flags of Foot regiments.

On the *Royal Banner*, commonly called the *Standard*, are displayed the quartered Arms of the United Kingdom; and on the *Ensign*, or *Union Jack*,* the Crosses of England, Scotland, and Ireland, blazoned as follows: *Azure; the Saltires of St. Patrick and St. Andrew, quarterly per saltire, counterchanged, argent and gules; the latter fimbriated of the second; surmounted by the Cross of St. George of the third, fimbriated as the last.*

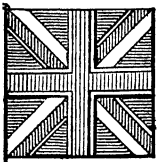


Fig. 306.

The first Union Jack, devised in the year 1606, consisted of the Saltire of St. Andrew, surmounted by the Cross of St. George, the latter fimbriated. The present Ensign (fig. 306) has served to typify the United Kingdom since the year 1801.

It is a curious fact that, on the existing bronze currency, the shield on which Britannia is represented as seated is incorrectly blazoned. The national Ensign is made to appear as a single Saltire, surmounted by a Cross, both fimbriated; and the same device is sculptured on the marble monument to General Howe, in St. Paul's Cathedral. On the medals of the Exhibition of 1862, the inaccuracy is, if possible, still more flagrant. The Union of the three kingdoms is there represented by a plain Saltire, surmounted by a fimbriated Cross—in fact, the Ensign of the Seventeenth and Eighteenth centuries.

The BANNER-ROLL, or BANDROL, and GUYDHOMME, or GUIDON, were small Banners, edged with fringe, or twisted

* The term *Jack* is probably a corruption of *Jacques*, or James, during whose reign, as every reader of history is aware, the Union between England and Scotland was effected.

silk, and rounded at the *Fly*, charged with the separate quarterings of a Noble; and were usually displayed at funeral processions.

The PENNON was a small narrow Flag, separating at the *fly* into two points, resembling the modern BURGEE. It was usually affixed to the end of a lance, from which, when in actual use, it depended; and the Charges thereon were so emblazoned as to appear correctly when the lance was held in a horizontal position. Thus, fig. 307 would represent, *Argent; a Fess gules.*

Fig. 307.

In the *Canterbury Tales*, Chaucer puts the following sentence into the mouth of the Knight:

> "And by hys bannere borne is his pennon
> Of gold full riche."

Sir Walter Scott thus alludes to this Flag in *Marmion:*

> "The trustiest of the four
> On high his forky pennon bore;
> Like swallow's tail in shape and hue,
> Fluttered the streamer glossy blue,
> Where, blazoned sable, as before,
> The towering falcon seemed to soar."

PENONCELS, or PENSILS, were small narrow Pennons, usually borne to ensign the Helmet, or to form part of the caparisons of the Knight's Charger, though they were sometimes affixed to lances, as appears from a line of the *Lyfe of Alesaunder*, a metrical Romance of the Fourteenth century:

> "Many a fair pencel on spere."

The ANCIENT was a small Banner, or Pennon. The bearer of it was called by the same name, and held a position in the Army somewhat analogous to the modern Ensign.

This circumstance explains that passage in *Othello* where Cassio, in speaking to Iago, says:

"The Lieutenant is to be saved before the Ancient."

Fig. 308.

The PAVON was a peculiarly shaped Flag, somewhat like a Gyron, attached to a spear. The accompanying cut is taken from an illuminated Psalter, executed for Sir Geoffrey Loutterell, about the year 1340. The original is charged with the Arms of Sir Geoffrey: *Azure; a Bend between six Martlets argent.*

The GONFANNON was a Banner, or Guidon, bordered with fringe or twisted silk, and usually supported as shown in the annexed illustration. In the *Lyfe of Alesaunder* before alluded to, we read:

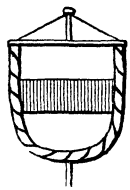


Fig. 309.

"Ther gonfanons and their penselles
Wer well wrought off grene sendels."*

The STANDARD was a Flag somewhat resembling an elongated Pennon. It did not, like the Banner, indicate a distinctive mark of honour, but might be borne by any noble commander, irrespective of his rank; the only restriction observed being that of its length: a King's Standard was eight to nine yards long; a Duke's, seven; a Marquess's, six and a half; an Earl's, six; a Viscount's, five and a half; a Baron's, five; a Banneret's, four and a half; and a Knight's, four. The Banner, it has been already mentioned, was always charged with the *Arms* of its owner; but, on the Standard, the *Crest* or *Badge*, and *Motto*, only were exhibited; the field being composed of the Livery

* "Sendale was a thynne stuffe lyke sarcenett, and of a raw kynde of sylke or sarcenett, but coarser and narrower than the sarcenett now ys."—*Animadversions on Speight's Chaucer*, by Thynne, A.D. 1598.

Colours. When the Livery of a Family consisted of more than one colour—as the Tudor Sovereigns, for example, who bore argent and vert—the Standard was always parted per fess of such Colours. Towards the staff was emblazed the Cross of St. George; then followed the Badge or Badges, repeated an indefinite number of times; surmounted by narrow Bends, on which was inscribed the Motto, or *Cri-de-guerre;* the whole being usually surrounded by a roll of silk, compony of the Livery colours. The Charges were so depicted upon the Standard as to appear correct when it was *developed* by the wind in a horizontal position. On account of its size, it was not generally carried in the hand, like a Banner, but the staff to which it was attached was fixed in the ground—hence its name.

The following interesting list of royal standards is taken from a MS. in the College of Heralds, A.D. 1590, marked I. 2. As it would be almost impossible, on account of the number and peculiar position of the charges, to describe a Standard in the same manner as a Shield of Arms, I have adopted a method which will, by reference to the example given below—the standard of EDWARD the FOURTH—be sufficiently intelligible.

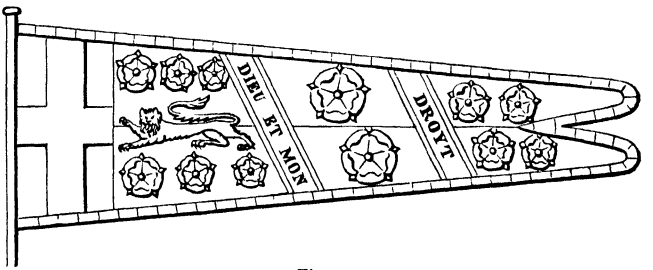


Fig. 310.

The Cross of St. George—Per fess, azure and gules—A Lion of England imperially crowned, between three roses gules

in chief, and as many argent in base, barbed, seeded, and irradiated or—DIEU ET MON—*In chief a rose gules, and in base another argent*—DROYT—*In chief two roses gules, and in base as many argent.*

EDWARD III. *The Cross of St. George—Per fess azure and gules—A Lion of England imperially crowned; in chief a coronet of crosses paté and fleurs-de-lys, between two clouds irradiated proper; and in base a cloud between two coronets*—DIEU ET MON—*In chief a coronet, and in base an irradiated cloud*—DROYT—*Quarterly: 1 and 4. An irradiated cloud; 2 and 3. A coronet.*

RICHARD II. *The Cross of St. George—Argent and vert—A Hart lodged argent, attired, unguled, ducally gorged and chained or, between four suns in splendour*—DIEU ET MON—*Two suns in splendour*—DROYT—*Four suns in splendour.*

HENRY V. *The Cross of St. George—Argent and azure—A Swan with wings displayed argent, beaked gules, membered sable, ducally gorged and chained or, between three stumps of trees, one in dexter chief, and two in base of the last*—DIEU ET MON—*Two stumps of trees in pale or*—DROYT—*Five stumps of trees, three in chief, and two in base.*

Another of HENRY V. *The Cross of St. George—Argent and azure—An heraldic Antelope at gaze argent, maned, tufted, ducally gorged, and chained or, chain reflexed over the back, between four roses gules*—DIEU ET MON—*Two roses in pale gules*—DROYT—*Five roses in saltire gules.*

HENRY VII. *The Cross of St. George—Argent and vert—A Dragon gules, between two roses of the last in chief, and three in base, argent*—DIEU ET MON—*A rose gules in chief, and another argent in base*—DROIT—*In chief three roses gules, and in base two argent.*

On another Standard of HENRY VII. appears *a Grey-*

hound courant argent, collared gules; the whole being semé of Tudor roses, Portcullises, and Fleurs-de-lys or.

The Standards displayed at the Funeral of the Protector afford a curious example of Republican Armory. That for England was as follows: *The Cross of St. George—gules throughout—a Lion of England imperially crowned statant on a crown*—PAX QUÆRITUR—BELLO—*the field promiscuously strewed with the letters O.P. or.*

During the thirteenth century, the custom originated in England of surmounting the pinnacles and towers of Castles with VANES, bearing the Arms of the lord. These were probably in the first instance but Banners or *Fanions*—hence *Fane*, and, more recently, *Vane*—which were displayed on the most conspicuous part of a Castle as a mark of supremacy, in the manner we still see them; which custom might have taken its origin from the practice of victorious generals erecting their Standards, or Banners, on the most elevated spot of the battle-field, or newly acquired territory, as the first act of possession.

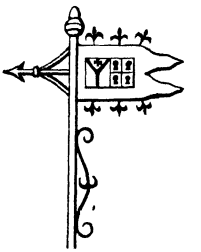
Marchangy, in his *Gaule poétique*, writes: "Le droit de placer des girouettes sur un château, n'appartint, dans l'origine, qu'à ceux qui les premiers étaient montés à l'assaut, et qui avaient arboré leur bannière sur le rempart ennemi. Aussi donnait-on à ces girouettes la figure d'un drapeau, et l'on y peignait les armoiries du maître du lieu." In *Mémoires sur l'ancienne Chevalrie*, by La Curne de Sainte Palaye, we read: "Les gentilshommes seuls avaient le privilège de parer des girouettes le faîte de leurs maisons. Ces girouettes étaient en pointe comme les pennons pour les simples chevaliers, et carrées comme les bannières pour les chevaliers bannerets."

The following extract is translated from the same curious

and interesting work: "In the enterprise of Saintré, himself and his companions bore on their helmets two Banners, between which was a diamond, destined to be the reward of those who should prove their victors. Saintré proposed a *pas d'armes* to the English, between Gravelines and Calais, which was accepted by the Count of Bonquincan and his companions. On the Sunday, the first day of the month, in the morning, after saying Mass, the said Lord and Count of Bonquincan arrived, and a brave company with him, who had placed on the highest wing of his house his banner, which he had brought from England, bordered with silver," &c.

Unfortunately, the action of the weather has destroyed the most interesting examples of Vanes: those only of a comparatively recent date remaining to us.

Fig. 311.



Vane above the Library of Lambeth Palace

CHAPTER XXI.

GENEALOGIES AND FAMILY HISTORIES.

"Family tradition and genealogical history are the very reverse of amber, which, itself a valuable substance, usually includes flies, straws, and other trifles; whereas these studies, being themselves very insignificant and trifling, do, nevertheless, serve to perpetuate a great deal of what is rare and valuable in ancient manners, and to record many curious and minute facts, which could have been preserved and conveyed through no other medium."—SIR WALTER SCOTT.

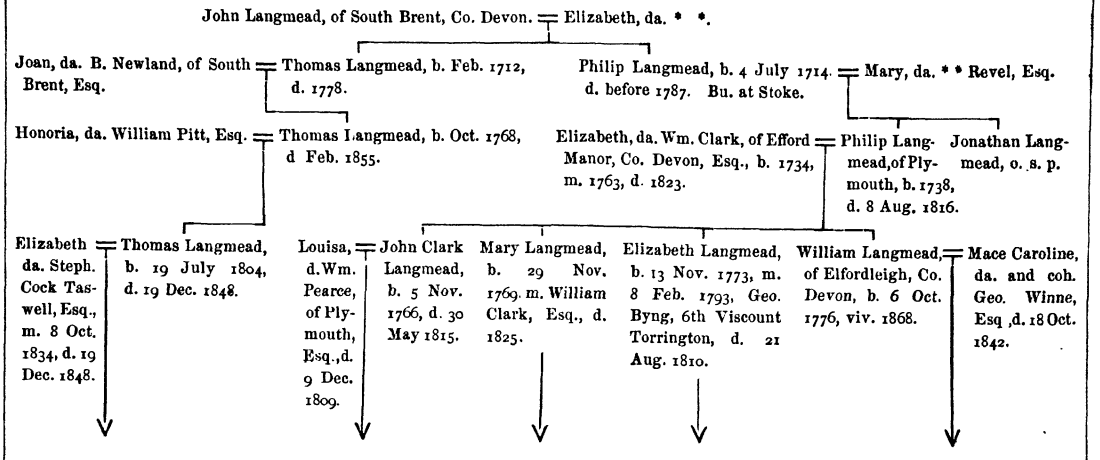
ARRANGING Genealogies in a tabular form, so as to exhibit clearly and concisely the lineal descent of a Family, with its collateral branches, forms one of the most important vocations of the Herald. In the acquisition of this art, the Science of Heraldry may justly be deemed to culminate; for he who would profess to be a Genealogist must not only possess a perfect knowledge of the Charges used in Armory, but must also be intimately acquainted with the laws of Blazoning and Marshalling. I do not mean to say that, without this knowledge, it is impossible to draw up a Pedigree in a tabular form, for that is merely mechanical employment, which any one who can read and write could easily learn to accomplish in a few hours; but to deduce from such Genealogy the Armorial Bearings to which each member in the scheme would be entitled, and the manner of bearing them, requires the science of a Herald.

It is usual, in Ancestral Charts, to append a short account of the principal events in the lives of the chief members of the Family; such as the time and place of Birth, Marriage, Death, and place of Interment; together with their Profession, or the offices they may have held, and any circumstances worthy of note with which they may have been connected. A copious record of this description is commonly called a GENEALOGY; but when the names only are inserted, with the dates of Birth and Death, and the Matrimonial connections, it is more correct to style it a PEDIGREE. Both words, however, are frequently used in the same signification.

Several methods have been devised to illustrate Genealogies, but that exhibited on the opposite page is at once the simplest and most generally adopted. It will be seen that all those persons of one generation are arranged *in the same horizontal line*. On no account must this rule be departed from. If the names are too numerous to permit their insertion on one line, and the record be made in a book, so that it is impossible to enlarge the sheet, the horizontal line must be continued on the following leaf; and when a Pedigree extends to the bottom of a page, Letters of the Alphabet, or Numbers, must be placed under the name of every individual which appears on the last line; and the same Letters, or Numbers, must be carried to the top of the next page, so as clearly to indicate the continuation of the chart.

In enumerating Issue, it is better to commence on the dexter side with the eldest child, and so continue towards the sinister; by which means seniority is plainly indicated, when the dates of Birth are not appended. Some genealogists, however, depart from this practice, and arrange the sons and daughters in two groups: others keep the main

PEDIGREE OF LANGMEAD, OF Co. DEVON.



line of descent in a vertical column; but this is sometimes attended with some difficulty. These, however, are but minor details, to which no great importance attaches; the primary consideration to be borne in mind is, as I have before stated, to keep the generations separate.

The following are the most frequent Abbreviations and Marks to be met with in Genealogies:

Born	*na.*	Natus, or nata.
Son and Heir	*fil. et hær.*	Filius et hæres.
Daughter and Heir	„ „	Filia et hæres.
Married	*m. d.*	Matrimonio duxit (for a son).
„	*nup.*	Nupsit (for a daughter).
Died	*ob.*, or *o.*	Obiit.
„ an infant	*ob. inf.*	Obiit infans.
„ in youth	*ob. juv.*	Obiit juvenis.
„ a minor	*ob. inf. æt.*	Obiit infra ætatem.
„ a bachelor	*ob. cœl.*	Obiit cœlebs.
„ a spinster	*ob. inn.*	Obiit innupta.
„ without issue	*ob. s. p.*	Obiit sine prole.
„ „ lawful issue	*ob. s. p. leg.*	Obiit sine prole legitimatâ.
„ „ male issue	*ob. s. p. mas.*	Obiit sine prole masculâ.
„ „ surviving issue	*ob. s. p. s.*	Obiit sine prole superstite.
„ in the lifetime of his or her father	*ob. v. p.*	Obiit vitâ patris.
Age, of his or her	*æt.*	Ætatis.
Buried	*sepult.*	Sepultus, or sepulta.
In the county of	*com.*	Comitatu.
Was living, or lived (in the time of)	*viv.*, or *vix.*	Vivans, or vixit.

= signifies that the two persons between whose names such mark appears were husband and wife.

Ψ, when placed under a person's name, signifies that he or she had children whom it is unnecessary to specify.

× signifies extinction of that branch of the Family.

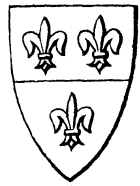
n.f.—ne fallor—implies a doubt; sometimes represented by a note of interrogation.

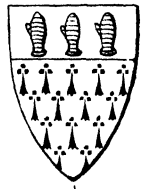
The following abbreviations are generally employed in modern Genealogies:

Born	b.
Married	mar.
Died	d.
Buried	bu.
Son and heir	s. & h.
Daughter and heiress, or Co-heiress	dau. & h., or coh.

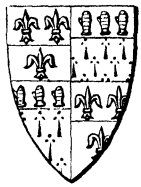
In the example on the next page, it will be seen that Henry Holland—whose arms were, *Per Fess az. and gu., three Fleurs-de-lys arg.*—married Alice, the daughter and co-heiress of Henry Mailmaing. Their daughter Jane married Thomas Goldwell, whose son William, in right of his mother, quartered the Arms of Goldwell, Holland, and Mailmaing. Alice Haute, William Goldwell's wife, was heiress to four Coats—Haute, Surrenden, Gatton, and Dene: hence their daughter Joan, who married Thomas Toke, of Bere, brought in Goldwell, Holland, Mailmaing, Haute, Surrenden, Gatton, and Dene, to the Escutcheon of the Tokes,—from whom are descended the Tookes and Tucks of the present day.

The task of tracing the Pedigree of a family is frequently one of considerable difficulty, more especially if the name of such family be of common occurrence. For the assistance of those who may be desirous of discovering their own or others' ancestry, I subjoin a few directions, attention to which will generally bring such investigations to a successful issue. It would be advisable, in the first place, to ascertain at the College of Heralds what records, if any, are there to be found of the Family whose descent is required. Pedigrees are, in most instances, deposited with the Heralds, on receiving a Grant or Confirmation of Arms; and with Peers of the Realm this is compulsory. These Pedigrees are frequently continued by the grantee's descendants. The re-

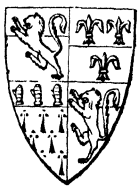


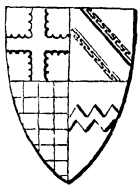


HENRY HOLLAND, of Fetton, *ob.* 10 Ric. II. = ALICE, d. and coh. of HENRY MAILMAING.

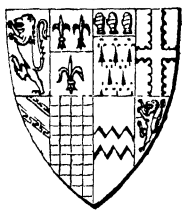


THOMAS GOLDWELL, of Godington, Co. Kent, *ob.* 5 H. V. = JANE, d. and coh.





WILLIAM GOLDWELL, of Godington, *viv.* 5 H. VI. = ALICE, d. and coh of JOHN HAUTE.



Figs. 312-318.

cords in the Family Bible, or other documents of a similar nature, will usually give two or three generations: beyond these (if the College of Heralds affords no assistance), reference must be made to Parochial and other local Registers, and Wills. The latter frequently supply a valuable clue to collateral branches of the Family.* Old numbers of *The Annual Register* and *The Gentleman's Magazine*, Army Lists, and College Registers, will also, in many instances, be found of great service. If the Pedigree can be traced up to the middle of the Seventeenth century, and the Family were at that time entitled to Armorial Bearings, the *Visitations of the Heralds* will carry it about three generations higher. The real labour now commences; and unless the Family were at that time—the Sixteenth century—either noble, or constituted a portion of the Landed Gentry, further research is almost useless. County Histories, Documents in the Public Record and State Paper Offices, and, in some cases, Municipal Archives and Monastic Chartularies, must now be carefully and patiently examined; the genealogist bearing in mind that no reliance can be placed on the orthography of proper names, either of persons or places. Except in a few rare instances, it is utterly impossible to trace a Pedigree beyond the time of Richard the Second; and those persons who assert that their

* The Wills of all persons who reside in or around London are to be found in Doctors' Commons, as are also those of persons in the Country who devised property of any considerable amount; but sometimes, particularly when only small properties were bequeathed, the Executors would prove the Wills in the Court of the Bishop within whose Diocese they were situated. Some dioceses contain an exempt jurisdiction, called a Peculiar, in which many Wills were proved. Individuals are sometimes supposed to die intestate, when their Wills are really deposited in some insignificant Peculiar. The records of the Circumcision of Jewish infants are carefully preserved in the Synagogues.

Ancestors "came over with the Conqueror," derive their authority chiefly, if not wholly, from Tradition, or their own imagination. For the same reason that it is difficult for such persons to prove their assertion, it is equally difficult to refute it.

The *Visitations of the Heralds* are invaluable to the Genealogist. These Visitations were made for the purpose of examining the right by which the persons within the respective heraldic provinces bore Arms, or were styled Esquires or Gentlemen. The results of these official inquiries were carefully collected, and subsequently recorded in the College of Heralds. The earliest Visitation which we possess took place in 1528-9, by order of a Commission granted and executed by Thomas Benoilt, *Clarencieux;* although informal Visitations were made in the reigns of HENRY the FOURTH, EDWARD the FOURTH, and HENRY the SEVENTH, of which only fragments remain. Until 1687, when the last Visitation was made, they were regularly conducted every twenty or thirty years. Unfortunately for the Genealogist, dates are, for the most part, omitted in the Pedigrees; but, by collating them with the Visitations of other counties and periods, the dates can generally be approximated with tolerable precision. It is much to be regretted that these MSS. are now dispersed in various places: some are to be found in the Libraries of Queen's College, Oxford; Caius College, Cambridge; and in those of other provincial towns; while some are in private collections: but by far the greatest number are preserved in the British Museum and the College of Heralds.

Some of the Visitations and earlier documents have been legibly copied and published; but as these constitute but a small part of the entire collection, it is absolutely necessary that the student should be able to decipher the originals. In Astle's *Origin and Progress of Writing* (4to, 1803), and

PARADIGM OF ALPHABETS.

Set Chancery.		*Common Chancery.*		*Court Hand.*		*Secretary. (Stuart Period.)*	
A	a	A	a	A	a	A	a
B	b	B	b	B	b	B	b
C	c	C	c	C	c	C	c
D	d	D	d	D	d	D	d
E	e	E	e	E	e	E	e
f ff	f	ff	f	ff	f	ff	f
G	g	G	g	G	g	G	g
h	h	h	h	h	h	h	h
i	i	i	i	i	i	i	i
k	k	k	k	k	k	k	k
l	l	l	l	l	l	l	l
m	m	m	m	m	iii	m	m
n	n	n	n	n	ii	n	n
o	o	o	o	o	o	o	o
p	p	p	p	p	p	p	p
q	q	q	q	q	q	q	q
r	r	r	r	r	r	r	r
ſ s	ſ s	s	s	ſ s	ſ s	ſ s	ſ s
t	t	t	t	t	t	t	t
u v	u v	v	v	u	v	u	u
w	w	w	w	w	w	w	w
x	x	x	x	x	x	x	x
y	y	y	y	y	y	y	y
z	z	z	z	z	z	z	z

Wright's *Court Hand Restored* (sq. 8vo, 1773*), ample directions will be found for the acquirement of a knowledge of the various styles of caligraphy practised in England, down to the reign of ELIZABETH; but as the Visitations commence from about the period where these authors conclude, I have deemed it advisable to furnish, opposite pages 279 and 280, a few examples of later styles, taken from Manuscripts preserved in the British Museum.

The accompanying tabular Alphabet shows the principal alterations and modifications which have at various times been effected in the formation of letters. It must not, however, be regarded as a complete Paradigm; for even contemporary scribes frequently differed widely from each other in their caligraphy.

Mr. Caley, in a Parliamentary Return on the Public Records of the Kingdom, ordered in 1803, writes: "From the Norman Conquest until the reign of HENRY the THIRD, the Character or Hand-writing of antient Records is in general plain and perspicuous; of this latter reign, however, there are many Records which cannot be read with facility, on account of the intricacy of the character, and the number of abbreviations.

"The same observations may be applied to Records from this reign until that of EDWARD the THIRD inclusive.

"From this period downwards, I have experimentally found that less difficulty occurs in reading and translating Records, and that the Hands used from the reign of RICHARD the SECOND to that of PHILIP and MARY are such as may be read without much trouble.

"Hitherto, each reign appears to have had a set or uniform character; but in the reign of ELIZABETH and her successors, the Clerical Mode seems to have been in a great

* Mr. Hotten has recently published a new edition of this valuable book.

measure abandoned, and each transcriber to have written according to his own fancy; and it is observable that the English Records of the Sixteenth and Seventeenth centuries are in general more difficult to be read than the Latin Records of preceding Ages."

A more general uniformity of Character was preserved in early legal documents, from the circumstance that they were all prepared by the Clergy, who throughout Europe formed one body; but as the art of writing became more general amongst the Laity, other styles were introduced.

In order to familiarise the student with the style of writing usually found in the Visitations, I have annexed facsimiles of portions of Heraldic Manuscripts, preserved amongst the Harleian Collection.

The greater part of the Visitations are written in the manner of the examples in Plate 4. These are by far the most difficult of any to decipher; but a few hours of careful application will enable the student to read them with tolerable ease. No difficulty whatever exists in reading Manuscripts dating from the end of the Seventeenth century. When names of places occur—such as Villages, or Country-seats—with which the reader is unacquainted, he should always refer to a Gazetteer of the County to obtain the correct orthography.

An experienced reader of Manuscripts possesses one great advantage, inasmuch as he can generally see at the first glance the nature of a document; and, being familiar with the form in which such instruments are couched, can arrive at its contents without having to decipher one-fourth of it. The most common description of charters, and those of the greatest value to the genealogist, are deeds of gift; and these are almost universally worded as follows: *Sciant presentes et futuri quod ego Petrus de Bartone filius Johanni de Bartone dedi concessi et hac presenti carta mea confirmavi*

This ys the petygre of S Henry Boynton
knyght of Sadbere

Dpofer Boynton of Sadbere maried Elisabeth dought of
Straungys of Kelloy and by herre had yssue Dpofer son &hy

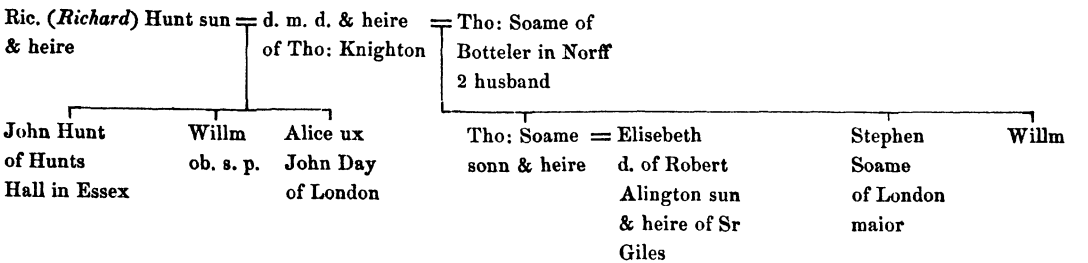
They the saide Masses became lord of Brasson, and to quart
the stronde Goate afore/sewed: And he the said William Mas
maryed Anne Masse doughter to Iohn Masse of Goodmanh

This ys the petigre of Sr Henry Boynton
knyght of Sadbere

Xpofer (*Christopher*) Boynton of Sadbere maried Elisabeth daught of Strangwys of Ketton and by her he had yssue Xpofer son & heyre

They The saide Massies became lords of Grafton, and to quarter the seconde Coate aforeshewed; And hee the said William Massye maryed, Anne Massye doughter to John Massye of Coddington

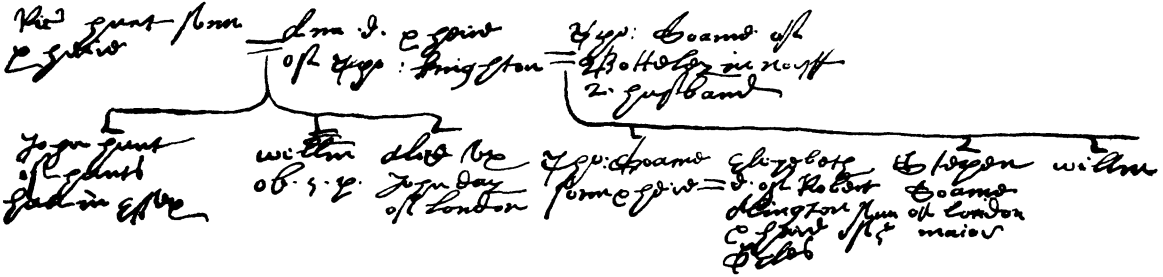
Harl. MSS. No. 1499. *Anno* 1530.

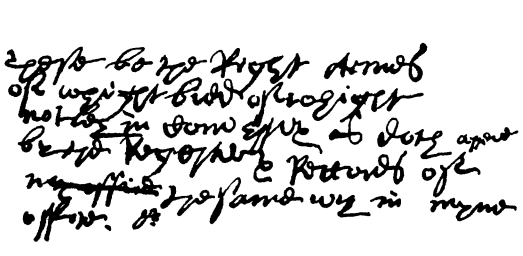


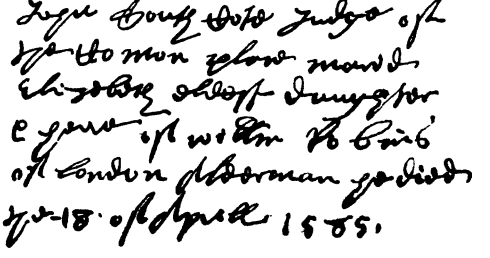
These be the Right Armes of Whightbred of Whight Notley in Com Essex as doth appere by the Regester & Records of the same wh in myne office—&c.

John South Cote Judge of the Comon pleas mared Elizebeth eldest daughter & heire of Willm Robins of london Alderman he died the 18 of Aprill 1585.

Harl. MSS. No. 1541. *Anno* 1634.



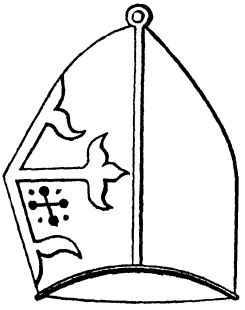




Rogero et Henrico filiis meis et heredibus ac assignatis eorum unam acram terræ arabilis cum pertinentiis suis in parochia de Witford vocatam Langcroft et jacentem inter pratum Roberti Warner et messuagium meum quod Radulphus le Hunt pater Aliciæ uxoris meæ mihi dedit. Habendum et tenendum totam predictam acram terræ arabilis cum pertinentiis suis predictis Rogero et Henrico heredibus ac assignatis eorum de capitale domino feodi per servicia inde debita et de jure consueta. Et ego predictus Petrus et heredes mei predictam acram terræ arabilis cum pertinentiis predictis Rogero et Henrico heredibus ac assignatis eorum contra omnes gentes warantizabimus imperpetuum. In cujus rei testimonium huic presentæ cartæ sigillum meum apposui. Hiis testibus . . . Data apud Excestre die dominica proxima post festum sancti Pauli apostoli anno regni regis Edwardi tertii post conquestum nono.

If, in such a document as the foregoing, a letter should occur with which the student is not familiar, he can readily discover its import by comparing it with a similar character occurring in a part of the document which he already knows by heart.

Fig. 319.



From the Effigy of Sir William de Staunton, in Staunton Church, Notts (A.D. 1326).

CHAPTER XXII.

HATCHMENTS.

HATCHMENTS* are lozenge-shaped frames charged with a Shield of Arms, and usually affixed to the front of a house on the death of one of its principal inmates. In the execution of a Hatchment, certain rules are observed, by which it is clearly indicated whether the deceased person were single, married, widower, or widow; and also the rank to which he or she was entitled.

If the deceased person were a Bachelor, the whole of the

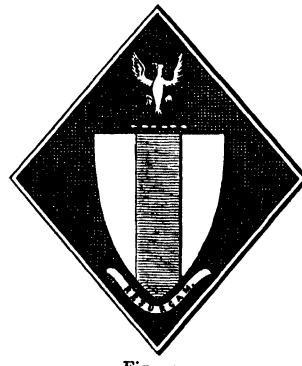


Fig. 320.

* The Initial letter is taken from a small window in the North Aisle of King Henry the Seventh's Chapel.

field on which his Shield is placed should be black, and all the accessories—such as Coronet, Crest, Supporters, &c.—which usually ensigned his Shield should appear in the composition. In the place of his family Motto, some legend of a religious tendency is commonly inscribed on the Motto-scroll.

The Arms of an unmarried Lady are charged upon a Lozenge; a knot of ribbons takes the place of a Crest, and the Motto is omitted. In other respects, her Hatchment is similar to that of a Bachelor.

As in every case Armorial Insignia on Hatchments are marshalled in accordance with the regulations already specified, the Arms of a Widower appear impaled with those of his late wife; or, if she were an Heiress, they would be charged upon an Inescutcheon of Pretence, ensigned with the usual extra-scutal accessories.

The accompanying diagram exemplifies the manner in

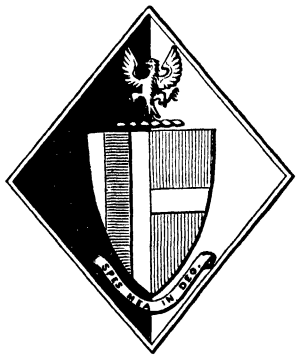


Fig. 321.

which a Widow would exhibit her bereavement to the world. It will be observed that that portion of the frame on which the Arms of the wife rest is white, showing that she survives; while the dexter side, on which the Arms of her late husband

are placed, is black. If the wife were dead, and the husband were still living, this arrangement would be reversed—the Arms, of course, appearing upon a Shield. On the death of a Widow, the Arms of her late husband and herself would be impaled upon a Lozenge, without Crest or Motto.

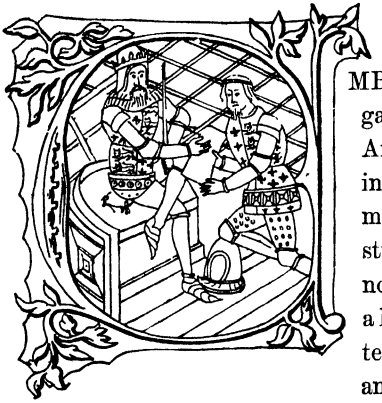
On the decease of a Bishop,—who impales his Paternal Arms with those of his See,—the sinister side, on which his own Arms appear, is black; that portion of the field over which his Official Arms are placed being white. Above the Shield is his Mitre, behind which two Pastoral Staves are usually placed in saltire. Bishops never use Supporters. In the case of the wife of a Bishop dying during the lifetime of her husband, two Shields, placed side by side, would be employed. On the dexter Shield, resting on a white field, would appear the Arms of the Bishop, and those of his See, impaled; and, on the sinister Shield, his Paternal Arms, and his late wife's, also impaled—the latter upon a black field.

In like manner, two separate Shields are employed if the husband were decorated with the Order of the Garter, Bath, &c.; that on the dexter containing the Knight's Paternal Coat of Arms, surrounded by the Motto of the Order; and that on the sinister being charged with the two coats impaled in the usual manner. In all the foregoing instances, such persons as are entitled to Supporters and Coronets have them duly set forth. A skull over a Hatchment signifies the extinction of the Family.

The Hatchment of a Bachelor may readily be distinguished from that of a Widower, by observing that the Arms of the former are either single or quartered; whilst the latter are impaled. The same distinction obtains between the Hatchments of a Spinster and Widower.

CHAPTER XXIII.

DRAWING AND EMBLAZONING.



EMBLAZONING may be regarded as the Art, of which Armory is the Science; and, indeed, the two are so intimately connected, that the student who can lay claim to no other acquirement than a knowledge of the technical terms employed by Heralds, and is unable from a written Blazon to delineate a Coat of Arms correctly and artistically, cannot consider his heraldic education complete. In the few plain directions which are subjoined for the guidance of those who wish to become proficient in the Art of Emblazoning, only the mechanical processes to be adopted can be pointed out: manipulative skill must be acquired by practice; but no amount of instruction can impart true artistic feeling. It is a generally received opinion that

NOTE.—The initial letter is taken from the Grant to Edward the Black Prince, by Edward the Third, of the Duchy of Aquitaine (*Mus. Brit., Cot. Lib., Nero D.* VII.).

Heraldry affords but little scope for artistic talent: this, however, is far from being the case; in proof of which, it is but necessary to compare some of the beautiful specimens of the Mediæval Ages, with others of the Seventeenth and Eighteenth centuries.

It does not follow, because a person is a good "artist," in the common acceptation of the term, that he would therefore be a good emblazoner. The armorist is sometimes permitted, and even necessitated, to employ a certain amount of conventionalism both of form and colour, in the execution of his designs, which is not allowed to the "artist." In Sir John Ferne's *Blazon of Gentrie*, two characters are introduced, who hold a disquisition on this subject. One objects to an Eagle being represented as *chequé*, affirming that he never saw a bird of that tincture; to whom the other replies: "Do you finde fault with it because the Eagle is not borne to her nature? Avoyd that phantasie as speedily as you can. Although things borne according to their nature and colour be very commendable, yet is there as good misteries and honourable intendements in Coats wherein be borne fishes, beastes, fowles, &c., different from their nature."

In delineating Animals, the modern emblazoner should neither be too anxious to represent them with such scrupulous exactness as though they were intended to illustrate a work on Natural History, nor should he servilely imitate the examples of the early practitioners of the art, who, through want of knowledge, violated the laws of drawing and of nature. In representing purely conventional or conventionalised beings, such as Griffins or Dolphins, of course the armorist of the present day must strictly adhere to those forms originally ascribed to them in Heraldry; but there is no reason why, in delineating natural charges, he should perpetuate

the misconceptions of the early Emblazoners. In an illumination I examined lately, a Heron and an Eagle were represented as *volant*, with their legs hanging straight down. Now, this is manifestly wrong; for wading birds extend their legs horizontally to their entire length while flying, and short-legged birds draw theirs close to their bodies, so that they press against the thighs, leaving little more than the claws visible.

There is no greater field for the display of artistic talent in Armory than in the arrangement of the various accessories of the Shield. It scarcely falls within the limits of a work treating of the whole science in general to furnish many examples of this particular branch of the subject, but the accompanying outline may be advantageously adopted for the Achievement of an Esquire or Gentleman.

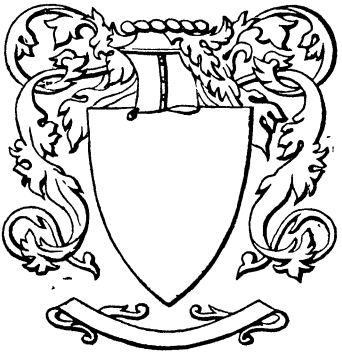


Fig. 322.

The Achievement on the Brass to SIR JOHN SAYE, in BROXBOURNE Church, HERTFORDSHIRE, A.D. 1473 (fig. 277), is particularly graceful and effective. Many other examples of Armorial composition will be found in Burke's *Heraldic Illustrations*, to which the reader is referred.

The method of representing the Tinctures of Coats of Arms by lines drawn in certain directions has been described at page 50. Another mode is sometimes made use of, when a simple sketch or memorandum of the Charges and Tinctures is required, known as TRICKING. Nearly all the Coats of Arms contained in the Visitations of the Heralds are represented in this manner, which is effected by making a rough drawing of the Coat, and indicating the Tinctures by Initial letters, as follows:

Or	O., or Or.
Argent	A.
Gules	G.
Azure	B., for Blue.
Vert	V.
Sable	S.
Purpure	P.
Proper	Ppr.
Ermine	E., or Er.

These Abbreviations are also sometimes used in the Visitations, in blazoning Arms.

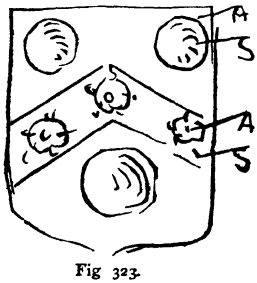


Fig 323.

The example in the margin is a facsimile of the Arms of BALDINGTON, of OXFORD, taken from the Visitation of that County (*Harl. MSS. No.* 1541); which would be blazoned: *Argent; on a Chevron sable, between three Pellets, as many Roses of the field.*

When a Charge is repeated upon a Shield, the number is sometimes, for the sake of brevity, indicated by figures placed on the

spots which such repeated Charges would occupy, as in the accompanying illustration, which represents the Arms of GILLY, of SUFFOLK and ESSEX: *Or; a Pale between four Fleurs-de-lys gules.*

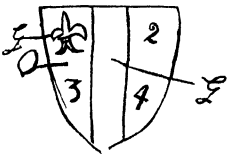


Fig. 324.

Much difficulty is frequently experienced in accurately determining the Fess point in a Heater or Kite-shaped Shield, in consequence of its narrow Base; for if the Fess point be taken as the exact centre, and the Shield be divided horizontally by a line drawn through that point, the upper portion will be found greatly to preponderate over the lower. In a Shield of this form, it is advisable to cut off from the Base about one-ninth of its entire length, and to place the Fess point midway between such dividing line and the top of the Shield. The same allowance should be granted when the Escutcheon is to be divided into three parts, so as to determine the depth of a charged Chief. It is of the utmost importance to fix the Fess point correctly; for, unless that be done, it is impossible to draw any of the Honourable Ordinaries so that they shall occupy their proper positions.

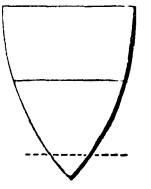


Fig. 325.

The Tinctures of the Field, Charges, and Crest, being specified in the Blazon, and those of the Wreath and Helmet implied, it is only in the Mantling and Motto-scroll that the emblazoner has an opportunity of exhibiting his artistic combination of colour. In an Achievement of Arms, contrast is frequently more effective than harmony. If, therefore, the dominant Tincture of the Escutcheon or its Charges be Blue, the Mantling may be Orange; if Red, Green; if

Yellow, Purple; and *vice versâ*.* It is the general custom to depict the Mantling green, irrespective of the other colours in the composition; which practice cannot be too strenuously deprecated. It has been remarked, that the liberal use of green in decorative art has ever marked its decadence; and by this one feature alone we can, with tolerable accuracy, determine whether an Illumination be prior or subsequent to the Sixteenth century, from about which time the decline of artistic feeling in Emblazoning and Illuminating may be reckoned.†

I shall now proceed to mention briefly the various mechanical appliances to be used, and the progressive steps to be taken, in emblazoning a Coat of Arms. Nearly all the important Armorial records which remain to us are executed upon Vellum; and this material is still chiefly employed by modern Armorists. I would advise the student, however, to make his first essays on drawing-paper, or "London board,"—being less expensive, and easier to work upon. To prepare the vellum, it should be slightly damped on the outside, which can be distinguished from the face by a slight roughness: it should then, while soft, be stretched evenly on a board with drawing-pins, or the edges may be fastened

* Some authorities assert that the Mantling should derive its Tincture from the field of the Escutcheon; but I see no adequate reason why this rule should be adopted, especially as Heralds themselves persistently disregard it. If any system be followed, the Mantling should be of the same Tincture as the *Livery Colours;* but as so few Families, out of the thousands who are entitled to Armorial distinctions, possess Livery Colours, it is almost useless to lay down such a law on the subject.

† "The term 'illuminated,' used for those drawings executed in gold and body-colour, in ancient manuscripts, is derived from the name applied to the artists who produced them. They were termed *Illuminators* (Lat. *illuminatores*, Fr. *enlumineurs*); whence the name given to the paintings executed by them."—*Fairholt.*

with glue; but the former method is preferable. When the skin is perfectly dry, it should be dusted over with a little powdered chalk, contained in a roll of flannel, and afterwards wiped with a clean cloth. This removes all grease that may be upon its surface. If, subsequently, colours refuse to lay evenly, a little prepared ox-gall, mixed with them, will overcome the difficulty. Vellum does not permit the erasure of pencil-marks as readily as paper; for which reason, unless the emblazoner be tolerably proficient, it is advisable to draw the outline of the intended subject on paper, and transfer it to the vellum, or cardboard, in the following manner: Place over the face of the vellum a piece of black transfer-paper, and over this the original draft, being careful to pin the latter to the board in several places, so as to prevent any change in its position. Then, with a hard pencil, trace the outline, using an even and gentle pressure. By removing one or two of the pins, and carefully lifting the draft and black paper, it can be readily seen whether any part of the outline has been omitted: if so, refasten the paper, and supply the deficiency. This method can only be employed when the draft is made on thin paper: if it be on cardboard, it will be necessary to make a copy of it on tracing-paper, by pinning the latter over the draft, and carefully following the outline with a pencil. The emblazoner should not be too anxious to secure small details in the transfer: these can be better supplied afterwards; it is quite sufficient to trace the general outline. A piece of stale bread is preferable to India-rubber for cleaning the vellum, and erasing pencil-lines. Tracing-paper, as sold in the shops, is frequently greasy; and when used, especially on vellum, causes the colours subsequently employed to flow irregularly. It is easily prepared, by rubbing one side of a sheet of foreign post, or "whited brown" paper, with a broad-pointed Cum-

berland B.B.B. pencil, or with a block of Nixey's black-lead. The ordinary powdered grate-lead will answer very well, if a pad of wadding be used to rub it over the surface. Red transfers can be produced by preparing the thin paper with powdered red chalk. By using paper blackened on one side only, the back of the draft is preserved clean. It is obvious that, if two objects are to be represented in the same attitude, but reversed—such as wings conjoined, two Lions combattant, or the two sides of a Mantling—it is only necessary to turn the tracing.

When the pencil outline is complete, it should be carefully inked over with a fine steel pen. For this process, it is important that the best Indian Ink should be employed; for if an inferior description, or Lamp-black, be used, when the colours are applied, the outline will "run," and ruin the work. It would be well to test the permanency of the Indian Ink before using it upon the vellum. Every straight line, however short, should be ruled; nothing mars the general appearance of a Coat of Arms more than an irregular, jagged outline. When the whole has been inked in, all pencil-marks should be removed with a piece of bread; for they become indelibly fixed if washed over with colour.

In this state, the drawing is ready to receive the Tinctures. The first to be applied are the Metals. There are three methods of gilding, viz. with gold-leaf, shell-gold, and gold-paper. When the first is employed, the surface intended to be gilded must be painted with gilding-size, and, when nearly dry, the leaf laid over it, and gently pressed with a pad of wadding. The superfluous gold from the edges can be removed with a dry brush. It is advisable to dilute the size with water, and to give the vellum two coats, allowing the first to dry; and, at the moment of applying the leaf, to breathe upon the size. Amateurs usually experience great

difficulty in using the "tip"—the wide, flat brush with which the gold is applied. Simple as the operation seems when performed by an adroit gilder, it requires considerable dexterity and practice to lift a sheet of the metal from the book with the tip, and lay it flat on the "cushion," previous to its being cut with a blunt knife or spatula into the required size. A much easier plan is to take a piece of thin paper a trifle larger than the sheet, rub it well with bees'-wax, and insert it in the book. With a slight pressure, the gold adheres to the paper; yet not so firmly but that it readily leaves it when placed on the sized surface, and gently rubbed on the back. One great advantage of this method is, that no more gold is used than is absolutely required; there are, consequently, no "skewings," as gilders term the waste metal—which, by the way, are the workman's perquisite.

Great care, and some little skill, are required to produce an even surface with shell-gold; nevertheless, it is the best adapted for general use. The most frequent mistake made by beginners in the use of this material is, that they do not fill the brush sufficiently full; the consequence is irregular patches, some but half gilded. Green shell-gold, which is a modern preparation, is very useful in adding brilliancy to certain charges, such as Dragons, &c., when tinctured vert; but its use should be but sparingly adopted. Another method of gilding is by cutting out the intended figure in gold-paper, previously gummed at the back and permitted to dry. This material should only be employed in cases where a large surface is to be covered.

When leaf- or shell-gold is used, after it is quite dry, a piece of writing-paper must be placed over the gilded surface, and rubbed quickly and firmly with an agate burnisher, to brighten the gold beneath. With gold-paper this is unnecessary.

Gold Charges may be represented in relief by coating the surface intended to be gilded with a preparation called Raising Composition, having previously roughened the vellum with a knife to make it adhere. As many coats of this composition should be applied as may be found requisite, allowing each coat to dry before another is laid on. It must then be sized, and gilded with leaf, in the manner previously described. In burnishing raised gold, the agate should come in direct contact with the metal.

Or may be represented with Gamboge, Cadmium Yellow, or Indian Yellow, shaded with Yellow Ochre, Burnt Sienna, or Carmine. Chrome must be particularly guarded against, as it rapidly becomes discoloured. Of all the Yellows, Aureolin—recently introduced by Messrs. Winsor and Newton—is perhaps the best.

For *Argent*, silver shell or leaf may be employed, if the drawing is to be placed under glass, and kept air-tight. On account of the liability of silver to oxidise and turn black when exposed to the air, Platinum or Aluminium are preferable, although they are not so brilliant. Chinese White answers for *Argent*, when Colours are used in the place of Metals.

For the remaining Heraldic Tinctures, the following Colours should be employed:

Gules: Vermilion; shaded with Carmine or Crimson Lake.

Azure: Ultramarine or Cobalt; shaded with Prussian Blue or Indigo. A beginner should not attempt to cover a large surface, particularly if it be irregular in outline, with Cobalt, as this Colour exhibits a most perverse tendency to dry in patches. French Blue is almost as brilliant as Ultramarine, and is, moreover, much less in price. Both of these Colours work very smoothly.

Sable: Lamp-black. When dry, the shadow-side may be deepened with gum-water.

Vert: Prussian Blue and Gamboge mixed; shaded with Moss Green or Carmine. Emerald Green is occasionally useful in Mantlings, when tinctured *vert;* but it does not work well, and is easily displaced if another Colour be laid over it.

Purpure: Indian Purple, or a mixture of Carmine and Cobalt; shaded with gum or Burnt Carmine.

Tenné: Carmine, Gamboge or Indian Yellow, and Burnt Sienna; shaded with Umber or Vandyke Brown.

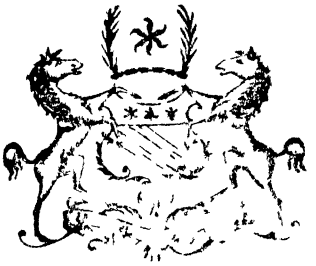
Sanguine: Dragon's Blood; shaded with Burnt Carmine.

It frequently happens that the beauty of an Illumination is marred by a want of uniformity of tone in those tinctures which are composed of others, such as Vert, Purpure, &c.: to obviate this, Messrs. Winsor and Newton have recently introduced a box of Heraldic Colours containing all the tinctures, simple and compound, usually employed in the art, whereby the operations of the emblazoner are much facilitated. From the experience which I have had both in heraldic and other illuminations, I consider the colours of the above-named makers to stand unrivalled for brilliancy and purity.

Diapering, as a method of relieving the monotony of a large plain surface by means of a kind of pattern composed of small devices constantly repeated, has been already noticed at pp. 74-76.

In conclusion, I must impress upon the student the absolute necessity of cleanliness in all his manipulations, if he wish to produce a brilliant result. The palette, or saucer, should be scrupulously clean, and free from dust; the brushes should always be carefully washed before they are laid aside; and the water with which the Colours are mixed should be frequently changed, if the brushes are rinsed in it. When a Compound Colour has to be prepared, such as Green, one

cake of Colour must never be rubbed in a saucer containing another Colour; but a separate saucer must be used for each, and afterwards mixed with a brush. The Yellows are particularly liable to have their brilliancy impaired if they come in contact with the least trace of any other Colour.



CHAPTER XXIV.

FRENCH HERALDRY.

IT was probably amongst the Germans that the system of Armory which now obtains in England derived its origin. To the French, however, must be accorded the credit of reducing it to a Science—as would appear from the terms which are employed in it; if, indeed, we had not learned the fact from History. It might be supposed, as English Armorists originally received their instruction directly from the French, that the systems adopted in both countries would be identical. Such, however, is not the case. In the course of years, modifications of details, and, in many instances, considerable differences in the significations of terms, have arisen, which have at length caused a wide separation between the Armory of France and that of England.

Many of the terms used in Blazoning bear the same meaning in both languages; but there are some important differences, both in the principal Charges and the method of employing them, which render a study of French Heraldry highly necessary. The *Bar*, for example, is unknown to French Armorists; with them, the *Fess* has no diminutive; that which they designate a *Barre* is with us a *Bend-sinister*. The *Mullet*, in France, is always represented of six points, and pierced; while the *Étoile* has but five, which are straight, and not, as in England, wavy. The *Chevron* is drawn very

much higher, and, when there is no Charge in the centre Chief, it extends almost to the top of the Escutcheon; the *Bordure*, also, occupies considerably more space than with us. Dragons are always drawn as Wyverns; and the Cockatrice is never seen on Shields of French Arms.

The Tincture *Vert* is invariably rendered in French, *Sinople; Vert* is found only in very ancient documents. It will be seen, also, by reference to the list of terms at pp. 301-303, that *Party per bend*, *Bend-sinister*, *Fess*, and *Pale*, are each expressed by certain distinctive terms. In blazoning a Field or Charge which is *gutté*, the French always specify the particular guttæ by the Tincture: for example, they would not blazon fig. 122 as *Gutté de larmes*, but *Gutté d'azur*, which is more simple than the English system, and ought to be generally adopted.

Colour is frequently imposed upon Colour, and, when so done, is expressed by the term *Cousu*, as in the Blazon of the Arms of *Le Camus*, which is, *De gueules; un Pélican d'argent, ensanglanté de gueules, dans son aire; au Chef cousu d'azur, chargé d'un Fleur-de-lys or;* which would be blazoned in English, *Gules; a Pelican in her piety argent, vulning herself proper; on a Chief azure, a Fleur-de-lys or.* In German,* Italian, and Spanish Armory, also, Colour frequently appears upon Colour; the Arms of the Spanish Inquisition were: *Sable; a Cross vert.*

Another important point in which the English and French Heralds differ, is in Marshalling. The latter do not impale the Arms of Husband and Wife, but place them *accolé*, on two separate Shields. The Issue impale their Parents' Arms when, under similar circumstances, in England

* A peculiarity of German Heraldry is, that the Charges are placed indifferently, either moving towards the Dexter or Sinister, and sometimes affronté.

they would be entitled to quarter them. I have before mentioned, in the chapter on Cadency, that the Bordure Compony was formerly employed as a Brisure to indicate illegitimate descent; but, in France, the Bordure serves as a Mark of Difference for the younger lawful children. There, a natural son bears, or ought to bear, his Paternal Arms upon one of the principal Ordinaries.

The Heralds of Spain make use of Marks of Difference in the same manner as in England, but carried to a greater extent. Instead of nine Marks, they have thirty-six,—that is, a distinctive device as a Brisure for each of twelve sons for three generations—*pater*, *avus*, and *proavus*.

The following selection of Arms will exemplify some of the technicalities of French Blazonry:

D'azur; à la bande d'or chargée de trois écrevisses de gueules, et accompagnée de trois molettes d'éperon d'or, posées deux et une; borne by PELLETIER. In English: *Azure; on a Bend between three Mullets of six points, two and one, or, as many Lobsters gules.*

Ecartelé: aux 1 *et* 4, *de sable, à l'aigle d'argent au vol éployé, semée de Croissants du champ, et chargée sur l'estomac d'une Croix du même: aux* 2 *et* 3, *d'or, au laurier de sinople, et un chef de gueules;* DE VALORY. *Quarterly of four:* 1 *and* 4. *Sable; an Eagle displayed argent, semé of Crescents, and charged on the breast with a Cross of the first:* 2 *and* 3. *Or; a Laurel-tree vert, and a chief gules.*

The Arms of his Grace the DUKE of DEVONSHIRE would thus be described by a French Herald: *Ecartelé: aux* 1 *et* 4, *d'argent, à trois rencontres de Cerf de sable, posés deux et un: au* 2, *tranché bastillé d'argent et de gueules: au* 3, *échiqueté d'argent et d'azur, et une fasce de gueules brochante.*

Some of the Charges in Continental Armory—particularly that of Spain—appear most grotesque to English Heralds:

Animals, for instance, are represented as talking to each other; and many Shields of Arms seem as if they were designed to illustrate the Fables of Æsop. Napoleon is said to have remarked, on seeing for the first time the various quarterings to which his wife was entitled, and which comprised a goodly assortment of zoological curiosities: "Parbleu! il y a beaucoup d'*animaux* dans cette famille-là!"

But little attention is paid by French Heralds either to Crests or Mottoes (*devises*); but all the *Noblesse*, that is, those entitled to bear Arms, ensign their Shields with a Coronet; and the Coat, when thus ensigned, is said to be *Timbré*.

The Arms of most of the great officers of state were, under the *Ancien Régime* of France, supported by devices emblematic of their office. Thus, the Admiral of France had two Anchors; the Vice-Admiral, one. The Grand Louvetier (wolf-hunter) had wolves' heads; and the Grand Butler, two Bottles.

The French make a distinction between *Supporters* and *Tenans;* and both may sometimes be seen ensigning a Shield, as in the Arms of ALBRET. In this instance, the lower part of the Escutcheon is *supported* on either side by a Lion, the head covered by a helmet; on each Lion stands an Eagle, which, with one foot, *holds* the upper portion.

In 1789, amongst the general annihilation of all aristocratic distinctions, the office of *Juge d'armes* was abrogated: it was restored under the *régime* of Buonaparte, to be again extinguished in 1848. A law was passed in 1856, forbidding the unlawful assumption of Surnames; but, in this regulation, no mention was made of Armorial Bearings; hence it follows that in France, at the present time, any one is at liberty to devise and bear whatever Arms his inclination may dictate.

For the assistance of those who may wish to extend their researches to the Heraldry of France, I subjoin a list of the principal terms, with their English significations. I have not considered it necessary to insert those which are the same, or nearly so, in both languages.

Abouti	Conjoined.
Accolé	Collared: also used to express two Swords, &c., placed behind a Shield; and two Shields side by side.
Accompagné . . .	Between.
Accroupi . . .	Lodged.
Acorné	Attired.
Aislé	Winged.
Ajouré	Voided: generally applied to open windows of Castles.
Armoyé	Usually applied to a mantling or lambrequin, when charged with Arms.
Arraché	Erased; eradicated.
Assemblé . . .	Dovetailed.
Assis	Sejant.
Bande	Bend.
Barre	Bend-sinister.
Bouse	Water-Bouget.
Brochant . . .	Debruised.
Caudé	Coward: applied to Lions.
Chaussé	Party per chevron.
Chaussé trappe . .	Caltrap.
Clariné	Gorged with small bells.
Contre-bretessé . .	Embattled.
Contre-écartelé . .	Quarterly-quartered.

Contre-fascé	Barry-paly.
Contre-hermine	Ermines.
Coquille de St. Jacques	Escallop.
Coquille de St. Michel	Escallop without ears.
Cotise	Bendlet.
Cotoyé	Cotised.
Coupé	Party per fess.
Crenellé	Embattled.
Croissant	Crescent.
Danché	Indented.
Dechaussé	Without claws.
Demi-vol	A Wing.
Ecaillé	Scaled.
Ecartelé	Quarterly.
Ecartelé en sautoir	Party per saltire.
Echiqueté	Checky.
Environné	In Orle.
Eployé	Displayed.
Etoile	Mullet.
Fasce	Fess.
Fascé	Barry.
Fusé	Fusil.
Gerbe	Garb.
Hermine	Ermine.
Jumelles	Bars gemel.
Lampassé	Langued.
Mantelé	Party per chevron, extending to the top of the Escutcheon.
Molette	Etoile.
Morné	Disarmed.
Ombré	Adumbrated..
Onglé	Taloned : applied to birds.
Parti	Party per pale.

Parti de l'un à l'autre	Counterchanged (see fig. 137).
Parti de l'un en l'autre	Counterchanged (see fig. 136).
Peri	Reduced in size: generally equivalent to couped.
Pointe	Base.
Posé	Placed: as, Posé en bande, bendwise.
Quintefeuille	Cinquefoil.
Rencontré	Affronté: applied to Animals' heads.
Sautoir	Saltire.
Sinople	Vert.
Sur le tout	Over all.
Sur le tout du tout	A second Inescutcheon.
Taillé	Party per bend-sinister.
Tavalures	Ermine spots.
Tranché	Party per bend.
Treffle	Trefoil.
Vergette	Pallet.
Vire	Annulet.
Viudé	Voided.
Vivré	Dancetté: when applied to serpents, gliding.

Fig. 326.

Arms of De Cusance, of Burgundy.

CHAPTER XXV.

AMERICAN HERALDRY.

MANY people imagine—and none are more loud in the assertion than Americans themselves—that in the great Western Republic the species of gentilitial registration denominated Heraldry is uncared for. This, however, is far from being the fact. Even amongst the partisans of political equality, there is a large majority anxious to exhibit their individual superiority. In proof of which, I may mention that a gentleman connected with the College of Heralds recently informed me that the fees received from America constitute one of the most important sources of the revenue of that Institution.

The Aristocracy of America derives its origin principally from three sources: from the *Knickerbocker* Families of New York—the VAN BURENS, the STUYVESANTS, the RENSELLAERS, the VAN DAMS; from the Cavaliers who founded the Colony of Virginia—the BEVERLEYS, the FAIRFAXES, the HARRISONS, the BERKELEYS; and from the noble Puritans of New England—the APPLETONS, the WINTHROPS, the RICHMONDS, the WADES, &c. It is no matter of surprise that Americans, particularly those of the Eastern States, with all their veneration for Republican principles, should be desirous of tracing their origin to the early settlers; and of proving their descent from those single-

hearted, God-fearing men, who sought in a foreign land that religious liberty which was denied them at home. It should be remembered, moreover, that they were all, with but few exceptions, men of family; for, in those days, a large sum of money was required to equip a vessel for a long voyage, and provide the means of subsistence when the colonists were arrived at their destination.

It is curious to note, amidst the simplicity of the Puritans' lives,—a simplicity which has passed into a proverb,—the tenacity with which they clung to certain Old-World customs. Their seals, probably brought from England, and much of their plate, were engraved with their Arms; and the same, with the addition of the title *Armiger*, are inscribed on many of their tombstones.*

Not the least commendable characteristic of the Pilgrim Fathers was the scrupulous accuracy with which they recorded the births and marriages of the colonists.† These documents were carried down to the period of the Revolution, when, for about twenty years, their continuity was

* The following are a few examples in confirmation of the above:

In Dorchester Churchyard, Massachusetts.—WILLIAM POOLE, died 1674: *Azure; a Lion rampant argent, within eight Fleurs-de-lys in orle or.*

Salem Churchyard, Massachusetts.—PICKMAN: *Gules; two Battle-axes in saltire or, cantoned by four Martlets argent.*

King's Chapel-yard, Boston.—WINSLOW: *Argent; on a Bend gules, eight Lozenges conjoined or;* and in the same ground, on a tomb of the SAVAGE Family: *Argent; six Lioncels sable.*

Copp's Yard, Boston.—MOUNTFORT: *Bendy of eight, or and azure.*

Charlestown, Massachusetts.—LEMON: *Azure; a Fess between three Dolphins, two and one, embowed or.*

Granary Yard, Boston.—TOTHILL: *Azure; on a Bend argent, cotised or, a Lion passant sable.*

† See Nathaniel Hawthorne's *Scarlet Letter.*

somewhat broken. But when the Republic was firmly established, and order once more obtained, the records were continued, though under different auspices. Thus it follows that, if a descendant of the early settlers can trace his ancestry as far back as the middle of the eighteenth century, there is seldom much difficulty in clearly determining to what English Family he is allied.

Unfortunately, there is not in the United States of America any Institution analogous to our College of Heralds; the consequence is, there are probably more *Assumptive Arms* borne in that country than any where else. Nor are the bearers of such Arms to be so much blamed as the unscrupulous self-styled Heralds who supply them. The advertising London tradesmen, who profess to find Arms, are for the most part less anxious to give themselves the trouble of examining the requisite documents,—even if they possess the necessary ability to do so, which many certainly do not,—than they are of securing the fee. If, therefore, they cannot readily *find* in the printed pages of Burke, they do not hesitate to draw from the depths of their "inner consciousness," as Carlyle expresses it. Many American gentlemen consequently engrave their plate, and adorn the panels of their carriages, with heraldic insignia to which they have no right whatever: and this, too, though they may have an hereditary claim to Arms as ancient and honourable as those of a Talbot or a Hastings. Nor have native professors of the science been behindhand in distributing their worthless favours. The names of Thomas Johnson, John Coles, and Nathaniel Hurd, are notorious in New England as those of manufacturers of fictitious Arms and pedigrees.

So, too, with regard to corporate Heraldry: it is much to be regretted that no competent authority should take

cognisance of the Arms borne by the individual States. The National Arms are at once dignified and eloquent: *An Eagle with wings displayed, holding in its dexter claw a sheaf of Arrows, and in its sinister a Thunderbolt, all proper; on the breast a shield argent, charged with six Pallets gules* (constituting the thirteen original States); *on a Chief azure, thirty-seven Stars of the first* (the present number). Motto: *E pluribus unum.* The Flag is equally well conceived: in this, the Pallets are Barrulets, and for the Chief is substituted a Canton.* But what shall be said of the Devices assumed by the separate States? Old Guillim himself would have been sorely puzzled had he seen the following blazon of the Arms of KANSAS: *Two Ox-teams and Wagons, between a Man ploughing in sinister foreground, and Indians hunting Buffaloes in dexter middle-distance; on sinister, a River and double-funneled, hurricane-decked Steamer: behind Mountains in distance, the Sun rising: on sky, in half-circle, thirty-seven Stars, all proper.* Motto: *Ad Astra per aspera.*

I confess myself utterly unable to do justice to a verbal blazon of the Arms of OREGON. Perhaps the following will give some idea of this heraldic curiosity: *On a Fess, the words,* THE UNION; *in chief, a Landscape, an Ox-wagon, a Deer, Trees, Mountains, and Prairie; in distance, the Sea, thereon a sailing Ship and a Steamer; in base, a Plough, Rake, Scythe, Garbs, &c.*—which I may venture to blazon as, *all any how.*

* Previous to the late civil war, a curious difference was observed in blazoning the National Flag. In the Free States it was: *Argent; six Barrulets gules; on a Canton azure, thirty-four Stars of the first.* In the Slave-holding States it was: *Gules; six Barrulets argent, &c.* In the former case the canton rested on a white stripe; and in the latter, on a red.

The Devices of the thirteen original States approach much nearer to the standard of true Heraldry; several, indeed, are unexceptionable. As these have already become in some degree historical, it may be interesting to mention them. All the Tinctures are supposed to be *proper*.

NEW YORK: *From behind a Mountain, the rising Sun.* Crest: *An Eagle with wings addorsed, holding in its dexter claw a Ball.* Supporters: Dexter: *Justice holding in her dexter hand a Fasces, and in her sinister hand a rod;* Sinister: *Liberty holding in her sinister hand a staff, on the top of which a Cap of Liberty.* Motto: *Excelsior.*

CONNECTICUT: *Three Apple-trees, two and one.* Motto: *Qui transtulit, sustinet.*

MASSACHUSETTS: *An Indian holding in his dexter hand a Bow, and in his sinister hand an Arrow: in dexter chief, an Étoile.* Crest: *A Cubit Arm grasping in the hand a Sword.* Motto: *Ense petit pacem, sub libertate quietem.*

RHODE ISLAND: *Flotant erect on waves of the Sea, a Shield charged with an Anchor, flukes in base, from the ring a Cable pendent.* Motto: *Hope.*

NEW HAMPSHIRE: *A Ship on the Stocks; on the horizon, at sinister side, the Sun in splendour.*

NEW JERSEY: *Three Ploughs in pale.* Crest: *A Nag's head couped.* Supporters: Dexter: *Liberty, holding in her dexter hand a wand, on the top thereof a Phrygian Cap;* Sinister: *Plenty, holding in her sinister hand a Cornucopia.*

PENNSYLVANIA: *A Plough between two Barrulets; in chief, a ship in full sail; and in base, three garbs.* Crest: *An Eagle rising.* Supporters: *Two Horses.* Motto: *Virtue, Liberty, Independence.*

DELAWARE: *Arg.; a Fess gules, between a Garb and ear of Maize in chief proper; and a Bull passant in base of the last.*

Supporters: Sinister: *A Hunter habited in fur, holding in his dexter hand a Fowling-piece;* Dexter: *A Labourer holding in his dexter hand a Rake, and in his sinister, as a* Crest, *a Ship.* Motto: *Liberty and Independence.*

MARYLAND: *Quarterly:* 1 *and* 4. *Two Pallets, surmounted by a Bend;* 2 *and* 3. *A Cross pommé.* Crest: *An Eagle with wings displayed.* Supporters: Dexter: *A Husbandman holding in his dexter hand a Spade;* Sinister: *A Fisherman holding in his sinister hand a Fish.* Motto: *Crescite et multiplicamini.*

VIRGINIA: *A female Figure holding in her dexter hand a Sword, and in her sinister hand a Spear, treading on a dead man armed.* Motto: *Sic semper Tyrannis.*

NORTH CAROLINA: *On dexter side, Liberty seated; and on sinister, Plenty erect, reclining her dexter arm on a Cornucopia, and holding in her sinister hand an ear of Maize.*

SOUTH CAROLINA: *Pendent from the branches of a Palm-tree, two Shields; in base, as many sheaves of Arrows in Saltire.*

GEORGIA: *Three Caryatides, inscribed on bases, Moderation, Justice, and Wisdom, supporting front of a Grecian Temple; Tympanum irradiated; above, the word "Constitution:" in front, standing by sea-shore, a Revolutionary Soldier armed.*

Already an attempt has been made in America to restrain in some measure the indiscriminate bearing of Arms. The question has been raised in Congress, whether it would not be advisable to compel all those who use Arms to register them in the United States Court, and to pay an annual tax for the same, as in England. It is also proposed to inscribe at the bottom of the shield the date when such Arms were first granted or assumed; any infraction of the law to be

punished by a fine of five hundred dollars. Wholesome as this regulation would be in restraining the too general use of Arms, it falls short of what it should be; for, according to the proposed law, any one will be at liberty to adopt whatever Arms he may please, provided he pay his ten or twenty dollars a year. No provision is made for new grants, or for examining the authenticity of alleged claims; it is simply a device to increase the revenue of the country. Nevertheless, it is calculated to be productive of much good, and is probably but the precursor of a legally established College of Heralds.

The following incident—which I believe actually occurred a few years ago—aptly illustrates the light in which Armorial Bearings are regarded by many wealthy Americans. During the residence of our Ambassador, Mr. Crampton, in Washington, a carriage which he brought from England was sent to a carriage-builder's to be repaired. Some time afterwards, on Mr. Crampton going to the factory, he was surprised to see several *buggies*, *sulkies*, and *wagons*, each bearing his Arms. In astonishment, he turned to the attendant, and, directing his notice to the carriages in question, inquired if they were built for him. "I reckon not, sir," was the reply; "you see, when your carriage was here, some of our citizens admired at the pattern of your Arms, and concluded to have them painted on their carriages too!"

CHAPTER XXVI.

LIVERIES.

THE custom of distributing clothes—or what in the present day would be styled uniforms—amongst the servants of the Crown—such as the Judges, Ministers, Stewards, &c.—dates from a period nearly coeval with the Conquest (*Hist. Exch.* pp. 204-220). This distribution was termed a *Livrée;* hence the more recent expression, *Livery.** About the beginning of the Fifteenth century, the practice of giving liveries to other than the civil servants of the crown became very general. By the word livery is not to be understood simply clothes; but it was frequently used to designate collars, or other badges of partisanship. Nor were these distributed solely amongst the personal adherents of the king; for we read that, in 1454, King Henry the Sixth directed six gold collars, forty silver-gilt, and sixty silver collars, "of the order and livery of the king," to be distributed amongst the principal inhabitants of Bâle, at the time when the general council was assembled in that city. An allusion to the custom of sovereigns bestowing such collars upon their favourites, and upon those foreigners on whom it was intended to confer a mark of the royal consideration, occurs in the

* The distribution of provisions for the evening meal in the mansions of the nobility was also termed a *Livrée.*

preface to the third volume of *Proceedings and Ordinances of the Privy Council of England*, by Sir Harris Nicolas (p. 68). It is also frequently mentioned in Rymer's *Fœdera*.

In like manner, the great feudal barons subsequently distributed liveries amongst their dependents and retainers. It must not be considered that the wearing of liveries was confined exclusively to the menial servants of the household, as at present, or was considered in any way more degrading than an officer of the Crown regards his distinctive uniform. The son of a duke would wear the livery of the prince under whom he served; and an earl's son might don the livery of a duke, without derogating from his dignity. Stowe gives an account of the EARL of OXFORD riding into the City to his house close by London Stone, preceded by eighty gentlemen attired in his livery of Reading Tawny, with chains of gold around their necks, and followed by 100 tall yeomen in the same livery, but without chains, and all having his cognisance of the *Blue Boar* embroidered on their left shoulders.

In the year 1454—the thirty-second of Henry the Sixth—the Duke of York, with the view of increasing his influence, procured the authority of the Privy Council to bestow the king's livery on eighty gentlemen whom he might select, all of whom were obliged to swear not to be retained by any person except with the especial license of the king.

In the days when the feudal Barons were as Kings in their own domains, and when Justice leaned to that side which could furnish the largest array of swords and spears, and strong right arms to wield them, it is not surprising that they should enlist mercenaries to serve under their banners—forming in themselves small standing armies—who were supplied with liveries the same as the lawful retainers. To such an extent did this practice prevail in the Fourteenth

century, that Richard the Second, having a wholesome fear of the baronial power before his eyes, as exemplified in the history of his immediate predecessors, attempted to check it by the most severe enactments. He ordered that "no varlets called yeomen, nor none others of less estate than esquire, should use nor bear no badge or livery called livery of company of any lord within the realm, unless he be menial or familiar, or continual officer of the said lord." By degrees this law was suffered to fall into abeyance; and Henry the Seventh found, on his accession to the throne, that the custom of maintaining mercenary soldiers was still greatly in vogue; which the sagacious Monarch foresaw might be productive of prejudicial consequences towards himself: he, therefore, reiterated the order forbidding Nobles to distribute their liveries amongst any others than their household servants without a license, on pain of a heavy penalty. Little attention, however, was paid to this edict, as the following circumstance sufficiently proves. The King, being entertained at Castle Hedingham by JOHN DE VERE, EARL of OXFORD, the Earl, thinking to do his royal master honour, clad nearly a thousand hired retainers in his livery, who formed an escort to conduct the King to the Castle. Henry complimented his entertainer on the magnificence of his reception, and hinted that it must cost the Earl a good round sum to maintain so many servants. "They be none of mine household," replied De Vere; "but only some varlets I have hired to do your Grace reverence." "By my faith, my lord," said the money-loving king, "I thank you for your good cheer; but I may not have my laws broken in my sight: my attorney must speak with you." The result of the interview with the attorney was, that the Earl was mulcted in 15,000 marks. Queen Mary, during her short reign, granted thirty-nine licenses; but Elizabeth, during forty-five years, granted but fifteen. Her successor

was even less liberal; and by Charles the Second the custom was entirely abrogated.

Sir Henry Sidney, in the year 1579, referring to the custom of nobles distributing Liveries amongst their hired retainers, writes: "The use has no colour to be any longer maintained; for, besides that it is detestable, it is dangerous to the State."—*Calend. Carew MSS., Lamb. Lib.*, vol. 607, p. 136.

The primary purpose Liveries were intended to serve has long since been forgotten amongst us, and our coachmen and footmen alone remain as representatives of the splendour which once marked the households of the feudal nobility. Although much derogated from its ancient importance, the "distribution of liveries" is still a matter of some moment, demanding the attention of the herald. At the present time, the too general custom is to rely on the taste of the tailor to prescribe that which is absolutely determined by the laws of Heraldry. A gentleman may wear garments of any colour his fancy may dictate, but he is not permitted such license with regard to the uniforms of his servants; the colours of these depend entirely on the tinctures upon his Escutcheon. In both, the dominant colour should be the same; the subsidiary colour of the livery (or, as a tailor would call it, the trimmings—that is, the collar, cuffs, lining, and buttons) should be of the colour of the principal Charge. For example, a gentleman bears *Azure, a Fess or:* in this case, the coat of the servant should be blue, faced with yellow. But, supposing the tinctures were reversed, and that the Field were *or* and the Fess *azure*, how then? —would the coat be yellow, and the facings blue? No; custom has decided that we must not dress our servants in golden coats. Instead of yellow, we should employ drab; a

lighter tint of the same colour doing duty for argent, when necessary. In the case of dress-liveries, which are only worn on special occasions, Coats should be of their proper colours—that is, yellow or white, as the case may be. M. de Saint-Epain, in a work recently published in Paris, entitled *L'Art de composer des Livrées au Milieu du XIX^me^ Siècle*, carries out the principle before stated to an almost absurd degree; and gives minute directions for regulating the colour of every *visible* article of dress, whereby all dignity is entirely frittered away. At the risk of being myself condemned for trespassing on the grounds of the tailor, I subjoin a few examples in illustration of the proper method of composing Liveries:

Argent; a Lion rampant azure. Coat, light drab; Facings, blue.

Gules; an Eagle displayed or, within a Bordure argent. Coat, claret or chocolate; Facings, yellow; Buttons and Hat-band, silver.

Or; a Fess chequé argent and azure, between a Mullet in chief gules, and a Crescent of the third in base. Coat, dark drab; Facings, blue; Buttons and Hat-band, silver: and, to represent the Mullet, the edges of the coat might be bound with red, or the rim of the hat looped up with red cord; though, according to the modern usage amongst tailors, which forbids the employment of more than two colours, the red would be entirely lost.

The uniform Livery of widows is white, with black facings. The Colours of HAMMERCLOTHS are regulated by the same laws as Liveries.

The custom of thus deducing Livery-colours from the tinctures on the shield is, however, of comparatively recent date: there formerly existed no such regulation. The colours adopted by the different royal families of England

sufficiently prove this; for we find the PLANTAGENETS wearing White and Red; the LANCASTRIANS, White and Blue; the YORKISTS, Murrey and Blue; the TUDORS, White and Green; and the STUARTS, White. So, too, many of our oldest Families use their hereditary Liveries, which bear no relation whatever to the Tinctures of their Arms; and it is these, and these only, which should justly be called LIVERY-COLOURS.

There is as much attention paid at the present time to the *form* of servants' costumes, as to their *colours*. Each dependant of the family has assigned to him a particular dress, by which his office may be readily recognised. Thus, the overcoat of a footman is distinguished from that of a groom by its greater length, and by being made without outside pockets. A coachman is known by his three-cornered hat, curled wig, and the embroidered pockets of his coat—technically called the flap and frame. A curious circumstance respecting the coats of coachmen is, that by an inviolable sartorial custom pocket-flaps must always be made of the same width and depth, and placed at a prescribed distance from the buttons at the back, whatever may be the proportions of the wearer. Hence every coachman is obliged to adapt himself to the standard size, as though he were a guest of Procrustes.

BUTTONS should always be of the dominant metal in the Arms, and charged with the master's Badge—not his Crest. The latter, as has been before stated (p. 122), belongs exclusively to the bearer of the Arms; servants have no right whatever to them. Buttons should also be differenced with Marks of Cadency in the same manner as Arms and Crests: thus, the second son of the House of Pelham would bear a Crescent over a Buckle. Badges, like Crests and Mottoes,

are quite arbitrary: if, therefore, a gentleman have not an hereditary Badge, he is at perfect liberty to devise one for himself, without any fear of incurring the censure of the magnates of St. Benet's Hill. So little are the laws of Heraldry attended to with regard to Livery-buttons, that it is no uncommon occurrence to see the servants of *ladies* wearing them charged with a Crest, or with a Shield of Arms. A Livery-button maker recently told me, that a short time ago a maiden lady applied to him to have some Buttons struck from her late father's die, on which were her paternal and maternal Arms impaled; nor could any persuasion induce her to alter her determination. Flagrant as this is, it is perhaps surpassed by a statuary, who, having been ordered to carve a Coat of Arms upon a marble monument, took them from another, which was erected to the deceased's grandfather, in the same church: by which the ingenious stone-cutter made it appear that a young bachelor had married his own grandmother, who had been laid to rest nearly twenty years before he was born.

A correspondent of the *Gentleman's Magazine* (May 1784) writes as follows: "It has been a long time a matter of wonder to me that none of our genealogists have ever taken the least notice of the Liveries worn by the domestics in the several families whose pedigrees they describe. This I cannot help thinking a neglect, as we have thereby lost the colour of the Coat, as well as the facings, worn by the servants of our extinct nobility and gentry—except where the younger branches of certain houses have maintained a genteel rank, and thence been enabled to continue the use of such hereditary distinction. . . . We know that the Badge of the Earls of Warwick was the Bear and Ragged Staff; that of the De Veres, Earls of Oxford, a Mullet: but no notice is taken of the colour of the Coat upon which such

mark was borne, although, as an hereditary Cognisance, I think it of as much consequence to the world as their Crest, Motto, and, I had almost said, Coat-armour—the latter being a distinction borne by the chief himself—the former, that worn by his servants, and thereby rendered almost of equal importance; and, indeed, since the disuse of shields and defensive armour, it is a more conspicuous distinction than the Arms themselves, as it is much oftener seen, and may be known at a greater distance. Wherefore, I would recommend it to the College of Arms, as a matter not unworthy of them, in all future entries of pedigrees, where the Livery is known, to note the Colours; and the same of the ancient nobility and gentry, wherever it can be recovered. So, in all future editions of the Peerages and Baronetages, after the Crest and Motto, it would be well to add the Livery, giving the colour, facing, lace, or any peculiarity that may attend it: which practice, if introduced, would be a more certain means of making this sort of family distinction regular, and of conveying the same to posterity."

COCKADES, affixed to the hats of servants, constitute an important part of Liveries; their use, however, is not in any manner regulated by heraldic laws. They were originally but the knots of the ribbon with which military men used to *cock* their broad-brimmed hats, and served the purpose of the button, or star, which ostensibly keeps up the flap of the modern cocked hat. The black cockade, as now worn, is of German origin, and was not introduced into England before the time of George I. It was quickly adopted by the adherents of the Hanoverian party; and in the Rebellion constituted a conspicuous mark by which they were distinguished from the Stuart followers, who displayed a white Rose. Hence the expression "to mount the cockade"

was synonymous with becoming a soldier, and is frequently used in that sense in the party-songs of the last century.

In 1782 the use of Cockades was prohibited in France to all but military men, who were compelled to wear one of white stuff; but in the national enthusiasm a few years later, the citizens assumed the tricoloured ribbon as the badge of patriotism, which was soon also given to the army. At the Restoration, the white Cockade of the monarchy was restored, to be again succeeded by the tricolour in 1830, which is still worn by the French soldiers.

Where no absolute law on the subject exists, it is a matter of some uncertainty to decide positively who, in England, are entitled to assume the distinction of Cockades. It is usually held that the privilege is confined to the servants of officers in her Majesty's service, or those who by courtesy may be regarded as such; the theory being, that the servant is a private soldier, who, when not wearing his uniform, retains this badge as a mark of his profession. Doctors' servants, though frequently to be seen wearing Cockades, have no right to them whatever, unless their masters' names are to be found in the Army or Navy List. The Cockade worn by the servants of military officers is composed of black leather, arranged in the form of a corrugated cone, and surmounted by a cresting like a fan half-opened (fig. 327). The servants of naval officers, deputy-

Fig. 327.

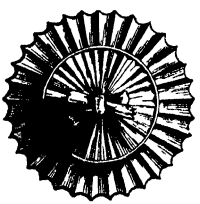


Fig. 328.

lieutenants, and gentlemen holding distinct offices under the Sovereign, bear a plain Cockade, as at fig. 328 (see previous page). In both cases, the ribbon in the centre may be either black, or of the Livery-colours.

EPAULETTES and AIGUILLETTES are generally worn by all those entitled to Cockades.

Under no circumstances are the servants of unmarried ladies allowed to wear Cockades or Epaulettes; and it is extremely doubtful whether a widow can lay any more claim to them than to the Crest or Orders of her deceased husband. Gentlemen's servants, however, commonly wear, for twelve months after their masters' death, a Cockade formed of crape.

During the reign of Edward the Third, the Companies of artificers and merchants who had previously been associated into Guilds—so called from their annually paying a *gild* or fine to the king—received Charters, and were enrolled into "Mysteries," or "Crafts." At the same time, they adopted certain distinctive styles and colours of dress: thus we find the Grocers' Company, on their first meeting in 1345, prescribed the colours of their livery. These Companies were originally intended as a means of mutual protection and assistance to members in the prosecution of their trades. Edward the Third fully appreciated the importance to the country of fostering the spirit of enterprise amongst its merchants: one of his first official acts, therefore, was to secure to them certain privileges and immunities, for the encouragement of the various arts at home. To this end he granted Charters, in the first year of his reign, to the Linen-armourers (subsequently styled Merchant Tailors), Goldsmiths, and Skinners, and himself became a member of the first-named Company, confirming their former gild licenses, and at the same time conferring upon them further privileges.

His grandson Richard was also a Linen-armourer; and nobles, both secular and ecclesiastical, quickly followed the Royal example.*

The date of the assumption of liveries by trading communities is uncertain: the earliest record I have been able to find occurs in Stowe's *Survey*, where, in describing the marriage of Edward the First with his second wife, Margaret, at Canterbury, in 1329, he writes, that the fraternities, to the number of six hundred, rode to meet the procession "in one livery of red and white, with the cognisances of their mysteries embroidered on their arms." The liveries originally adopted by the various Companies have in no instance been continuously preserved; many of them have undergone several modifications and changes.

There are, at the present time, seventy-six Livery Companies in the City of London: of these, the Mercers', Grocers', Drapers', Fishmongers', Goldsmiths', Skinners', Merchant Tailors', Haberdashers', Salters', Ironmongers', Vintners', and Clothworkers', are styled the twelve great Companies,—the arms of which, as constituting interesting examples of Corporate Heraldry, are subjoined:

1. The MERCERS: *Gules; a demi-virgin, with hair dishevelled, crowned with an Eastern crown, within an orle of clouds, all proper.* Incorporated, 17 Ed. III.

2. The GROCERS: *Argent; a chevron gules, between six cloves in chief, and three in base sable.* Crest: *A loaded Camel trippant, proper.* Supporters: *Two Griffins per fess gules and or.* Motto: *God grant the grace.* Incorporated, 27 Ed. III.

3. The DRAPERS: *Azure; on three clouds radiated, as many triple crowns proper, the caps gules.* Crest: *A Ram*

* The Charters which were conferred previous to the reign of Richard the Third are preserved in the Tower of London.

lodged argent, horned and unguled or. Supporters: *Two Lions or, pelleté.* Motto: *Unto God only be honour and glory.* Incorporated, 38 Ed. III.; Arms granted, 1439.

4. The FISHMONGERS: *Azure; three Dolphins naiant in pale argent, between two pairs of lucies saltirewise, proper, crowned or; on a chief gules, three pairs of keys, endorsed in saltire, rings in base of the fourth.* Crest: *Two arms embowed, supporting an Imperial crown, proper.* Supporters: On the Dexter, *A Triton, body armed, head helmeted, holding in the dexter hand a sword, all proper;* on the Sinister, *A Mermaid.* Motto: *All worship to God only.* Incorporated, 17 Ed. I.*

5. The GOLDSMITHS: *Quarterly of four: 1 and 4. Gules; a Leopard's face or; 2 and 3. Azure; a covered cup, and in chief two buckles fesswise, tongues to the dexter of the second.* Crest: *A demi-woman, holding in her dexter hand a pair of scales, and in her sinister a touchstone, proper.* Supporters: *Two Unicorns or.* Motto: *Justitia virtutum Regina.* Incorporated, 1 Ed. III.

6. The SKINNERS: *Ermine; on a chief gules, three Prince's coronets or, caps of the first.* Crest: *A Leopard passant, proper, gorged with a garland of leaves or.* Supporters: *An heraldic Tiger and a Wolf, both proper, and gorged with a garland as the crest.* Motto: *To God only be all glory.* Incorporated, 1 Ed. III.

7. The MERCHANT TAILORS: *Argent; a tent between two mantles gules, lined ermine; on a chief azure, a lion passant-guardant or.* Crest: *A Paschal Lamb radiated, proper.* Supporters: *Two Camels or.* Motto: *Concordiâ parvæ res crescunt.* Incorporated, 1 Ed. III.

* The custom of wearing Badges is still continued by some of the alms-people of this Company. Thirteen of them wear silver Badges bearing the Arms of Kneesworth; six, a Badge with the Arms of Hunt, surmounted by a Dolphin; two, a Badge with Edmond's Mark; and one, a Badge with Hippesley's Arms;—the persons whose names are mentioned having devised money towards the charity of the Company.

8. The HABERDASHERS: *Barry-nebulé of six, argent and azure; on a bend gules, a Lion of England.* Crest: *Issuant from a cloud argent, two arms embowed, holding a garland of laurel, proper.* Supporters: *Two Goats argent, attired and unguled or.* Motto: *Serve and obey.* Incorporated, 26 Hen. VI.; Arms granted, 21 Hen. VIII.

9. The SALTERS: *Per chevron azure and gules, three covered cups argent.* Crest: *A cubit arm erect, issuing from clouds, all proper, holding a covered cup (sprinkling salt), as in the arms, argent.* Motto: *Sal sapit omnia.* Incorporated, 37 Ed. III.

10. The IRONMONGERS: *Argent; on a chevron gules, between three gads of steel azure, as many pairs of shackles or.* Crest: *Two Lizards erect, combatlant, proper, chained and collared or.* Supporters: *None.* Motto: *God is our strength.* Incorporated, 3 Ed. IV.

11. The VINTNERS: *Sable; a chevron enarched, between three tuns argent.* Crest: *A Bacchus.* Supporters: *None.* Motto: *None.* Incorporated, 38 Ed. III.

12. The CLOTHWORKERS: *Sable; a chevron ermine, between two habicks in chief argent, and a teazle slipped in base or.* Crest: *A Ram passant or.* Supporters: *Two Griffins or, pelleté.* Motto: *My trust is in God alone.* Incorporated, 20 Ed. IV.; Arms granted, 21 Hen. VIII.

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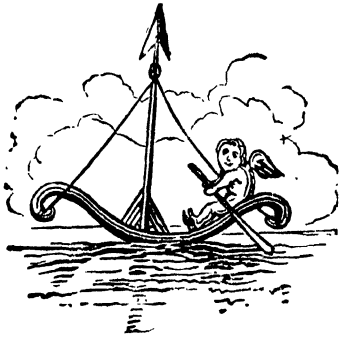

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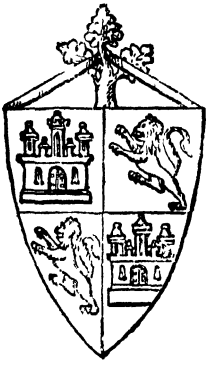

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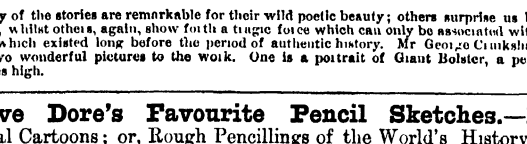

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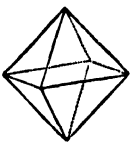
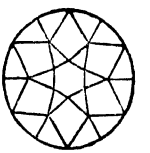
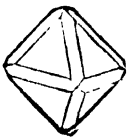

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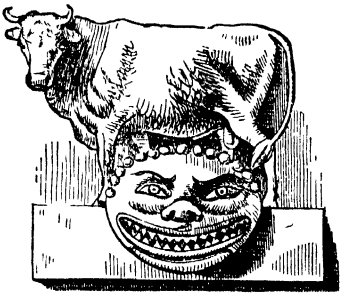

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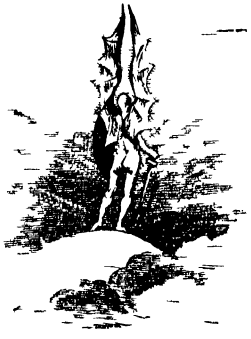

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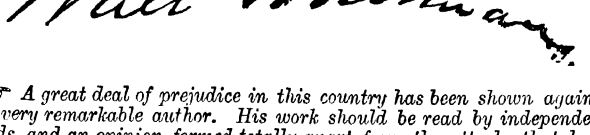

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See TWO UPON TEN, *in the Dictionary*, p. 264.

Egyptian Hieroglyphic verb, to be drunk, showing the amputation of a man's leg. See *under* BREAKY LEG (VIZ. *Strong Drink*) *in the Dictionary*, p. 81.

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